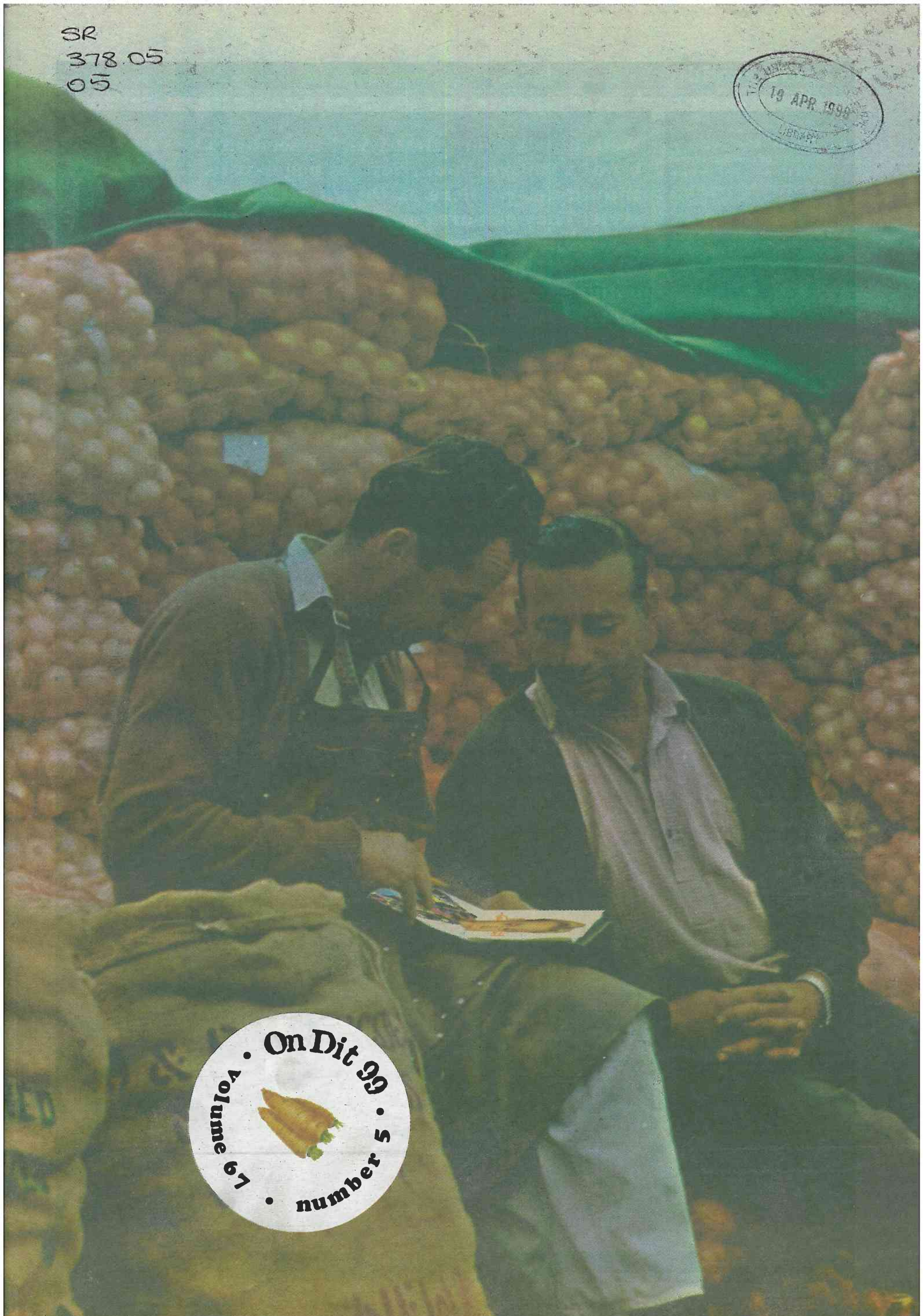


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Volume 67 • On Dit 99
number 5 •



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 are not necessarily their own.

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Typesetting:
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Printing:
Cadillac Printing

Web Stuff:
Smug

Thanks:
Susie for laying out and bearing gifts, Mullitrain, Hicksy, Darien Oh Oh Oh, Mummy and Daddy Paxton, Rob & Stella, Jade, Peter "The Torque" Adams, Jon "Diarama" Dyer, Bree, Pottsy for the good luvn', Dale Underhill, Azza & Trazza, Eileen Fisher, Matty the Syke, Brentyn, Jayne, Darcy for the token effort, Simon "Hardball" Hunt and his lovely assistant Ingrid.

Where we are:
The *On Dit* office is located on the North Terrace campus opposite the Barr Smith Lawns, in the basement of the George Murray Building, remarkably close to the mens' toilets.

How to contribute / contact us:
You can drop off stuff at the office or in the contribution box in the SAUA office. Alternatively, you can write to us at *On Dit*, c/- The University of Adelaide, SA, 5005 or email us at ondit@smug.adelaide.edu.au although we are notoriously slack about reading our email.

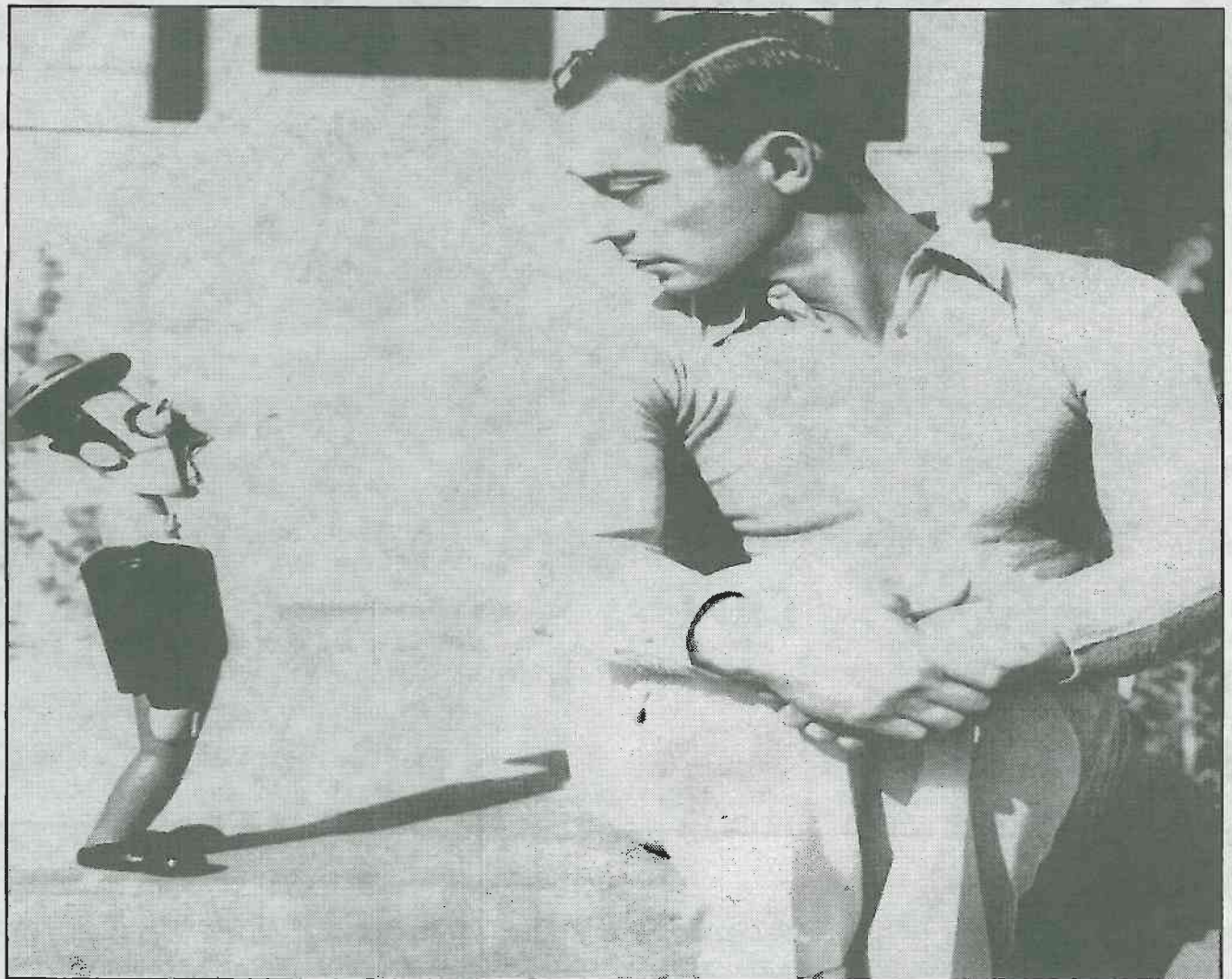
About the cover:
What's it to you, fishface?

Next Edition:
Out 29th, Deadline 25th

Well, how's about that VSU? It seems to be causing a bit of a furore, in our letters pages at least, and so it should be. We here at *On Dit* reckon it sucks large style. They can arse on for as long as they like about freedom of association and violations of the Declaration of Human Rights, but if doctors are obligated to join the AMA, lawyers are obligated to join the Bar Association, and lawyers and doctors are widely understood to be human, why isn't that a problem? Eh?

The Student Union provides the student body with indispensable services. So does my local government. My local government provides services like Meals on Wheels and the maintenance of a pool apparently full of chlorinated urine. Although I don't use or need these services, I appreciate that there are those who do and cheerfully, or at least not too grudgingly, pay my council rates. The same argument applies for student unions. They may not be flawless, I may not use every single service they provide, but they work hard to protect the interests of students individually and en mass.

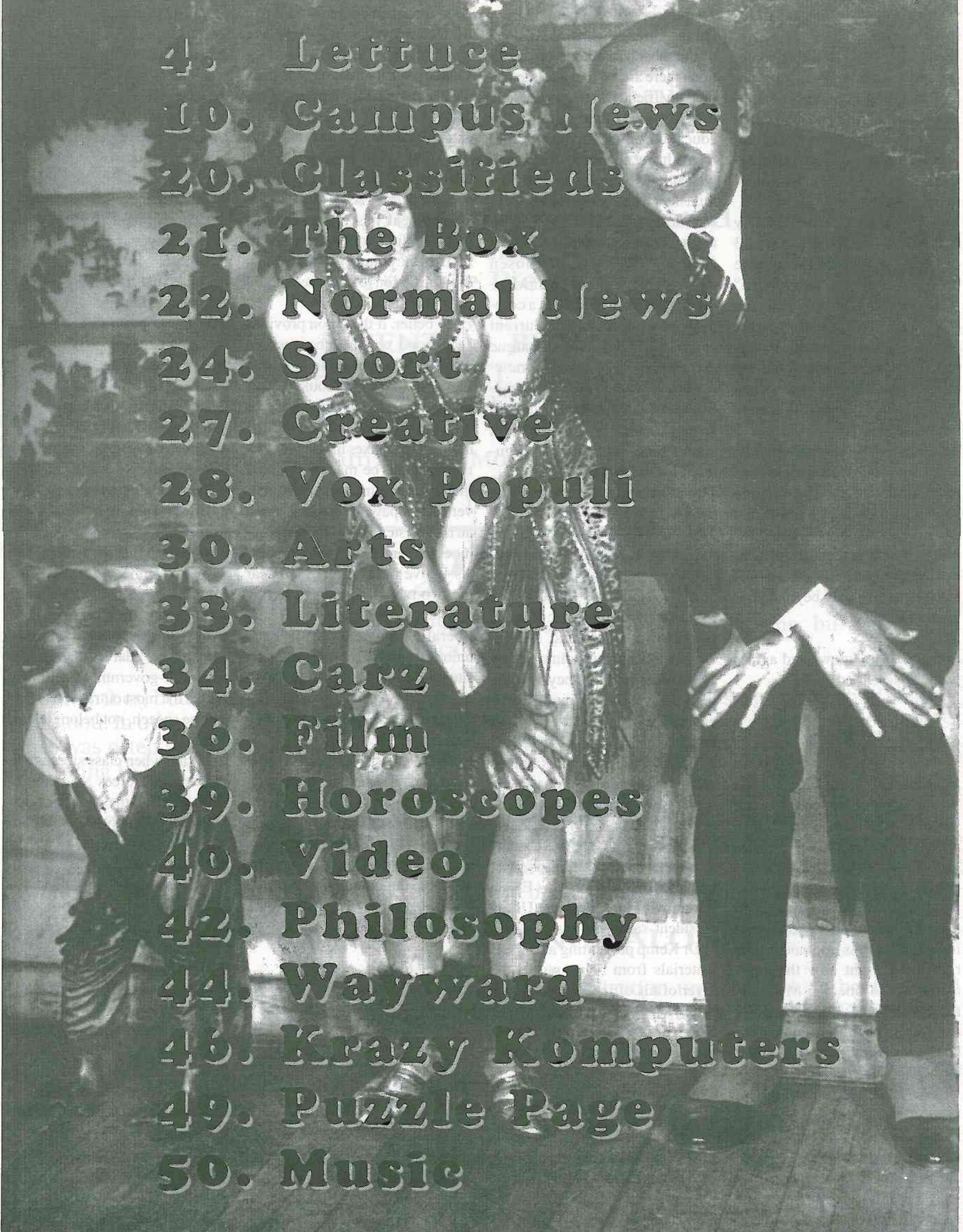
And I reckon that's a whole lot of all right.





Stuff Wot's in 'ere

- 4. Lettuce
- 10. Campus News
- 20. Classifieds
- 21. The Box
- 22. Normal News
- 24. Sport
- 27. Creative
- 28. Vox Populi
- 30. Arts
- 33. Literature
- 34. Carz
- 36. Film
- 39. Horoscopes
- 40. Video
- 42. Philosophy
- 44. Wayward
- 46. Krazy Komputers
- 49. Puzzle Page
- 50. Music



BETTER OUT THAN IN

So THERE!

Dear "Some bloke who wanted to write 'Simon Hall' instead of his real name",

I am troubled to find that someone who lacks skills in intellectual reasoning, continuity of argument and thought, and is so damn narrow minded has made it to university, let alone progressed beyond first year. Or is that jumping to conclusions?

Firstly, your letter is contradictory in that you seek ways to save 13 cents on a packet of two minute noodles yet attack "Disgruntled" for preferring to be provided with one measly free condom rather than pay \$1. This totally misses the point being made about the decline in student services when we had been assured that they would improve.

Secondly, and more importantly, how dare you jump to conclusions about the gender of someone wanting a condom! I could rant and rave about our dual responsibility of safe sex and birth control but it would be a waste of time since it is obviously beyond your level of intellect.

Someone who knows and agrees with "Disgruntled"

VS SPEW

Dear readers,

With this letter I intend to settle some scores. I am not going to argue by simply stating 'VSU is bad'. These catch phrases whilst effective on unthinking ignoramus' will not be convincing to most of the student population. I intend to address and undermine right here, right now the arguments of the liberals. My arguments will hinge upon the premise that for the liberal's arguments to hold any water they must use their terms such as 'democratic', and 'free-choice' and 'freedom of speech' consistently. The two main arguments you will hear over and over again in this debate are as follows:

1. The union is an undemocratic and "stalinist" organisation, therefore it is unrepresentative of the

entire student body and therefore we should have the choice whether or not to support it. Therefore VSU is a good idea.

On the contrary, the union is one of the most democratic organisations there are. When was the last time my friends that you were able to vote directly for the minister of education, or minister of environment? In our supposed democracy we can only vote for a party - the ministers who control our services are chosen against our will. Thus any complaints about a VSU officer being chosen undemocratically are unconvincing for this very method is a common procedure in our current "democratic" system. To argue that the SAUA is 'undemocratic' for doing what is common practise in our "democracy" is inconsistent in their use of the term 'democratic' and thus the argument is fallacious.

The other argument used is that the SAUA is against 'free speech'. This involves the liberals saying the SAUA has censored our views and thus the SAUA is 'undemocratic'. Again we see that the SAUA's actions are common practise in a 'democratic' system. Any member of any political party survives as long as they tow the party line. If they do not their finances are cut. The SAUA hasn't gone to this extent as happens in a 'democratic' system. Rather it has said "please do not use the services we provide you with" to undermine these very services. E.g. do not put pro-VSU stuff around the union premises or at union sponsored events. As Elysia Turcinovic our esteemed Union president said, this is analogous to Dr Kemp preventing anti-VSU materials from being put in the foyer of his office. Once again it can be seen that the liberal's definition of 'free speech' is inconsistent and thus the argument fallacious.

(Note that these main liberal arguments as presented by Alan Anderson and Philip Moller in last week's On Dit were not censored. On Dit is financed by the SAUA. This is analogous to the liberals publishing anti-liberal arguments in a liberal news letter. If that's not

democratic my friends then I don't know what is).

2. If the student union is such a good idea then people would pay the fees anyway, so why not make it voluntary to do so?

This argument runs along the lines of "the union is incompetent in the way it handles our money (insert example - eg O Ball loss) and thus why give them money at all"? Okay let's again apply this to our actual "democracy". The liberal government has put us into so many million dollars debt due to inefficiency and bad decisions, thus the option to pay taxes should be voluntary.

Even better, if the union provides such good services then people will pay for it of their own free will, thus the union should be voluntary. Unless the liberals agree with the ridiculous notion that the option to pay taxes in our "democracy" should be made voluntary, then their argument against 'universal fee paying' is once again an inconsistent use of the term 'democracy' and it is thus fallacious. As I have made more than clear the two main arguments used by the liberals are erroneous. If the liberal's arguments against the union are applied to the analogous situation - the federal government, we find that their arguments undermine the very institution they support.

Unless the liberals believe that 'freedom' demands that we stop paying taxes to the liberal government, then their arguments against the union are inconsistent. They obviously don't believe this, therefore their arguments are contradictory and thus fallacious. QED.

Brentyn Ramm.
Arts (and proud of it).

VS2

Dear Editors,

I was somewhat baffled by one aspect of Paul Lloyd's article "Conflict on Campus" (*The Advertiser* 12/3/99). By claiming that the University of Adelaide's Student Union has done itself a

disservice by banning the Liberal club from distributing *Anti-Student Organisation Legislation* pro-VSU (Voluntary Student Union) material, Mr Lloyd has set the debate up as one of "Labor vs Liberal". This most certainly is not the case. *They can circulate their paraphernalia, just not in the Union-operated Buildings. There are plenty of other places on campus where they can spread their views.*

Student services fees are collected by the University and distributed in such a way that all students benefit. That means that the fees collected at the start of each year are used to provide things as diverse as catering, welfare services, employment services, and funding for clubs on campus. Under ASOL VSU *all* of these things would have no funding - including the Liberal Club itself. Consequently all students would suffer no matter which part of the political spectrum they come from.

It's the truth that the Federal Liberal Government, in abolishing compulsory unionism, is not only taking away these services but is trying to crush political sentiment on campus - that is, it's trying to crush anti-government sentiment. *This* is the most outrageous attack on free speech, not belonging to a union.

At a time when class sizes are increasing, resources are being diminished, and the quality of education is constantly being compromised, it is no surprise to anyone that the Liberal Party is trying to silence its opponents. The Adelaide University Labor Club therefore supports the stance of the Adelaide University Union in its fight against VSU and its decision to prevent any club from distributing Anti Student Organisation Legislation/pro-VSU material. This is not a question of the student Union stifling dissent, it's a question of the Union trying to stop a body that it funds from destroying it.

Marian Prickett
President of the University of Adelaide Labor Club

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BODY PIERCING

Unlike popular beliefs, body piercing does not originate from Anglo Saxons, but rather the indigenous tribes of the Pacific Rim and Africa.

In some tribes, body piercing and tattooing were seen as adult rites of passage from childhood to adulthood. In other tribes they were seen to ward off evil spirits. Cases of extreme piercing amongst tribes was often seen as sacrificial, whereby the individual felt some form of pain and hence made an offering to the Gods.

Genital piercing was thought to improve fertility by making genitalia more attractive, hence increasing likelihood of sex. Most obviously (and certainly its greatest use today) is that of physical adornment. But with all the so called 'professional' salons around, what features do people need to look out for in a body piercing salon in order to make sure their health is not at risk?

FEATURES OF A (GOOD) PIERCING SALON:

1. A salon must have an autoclave which is a medical sterilisation unit which kills bacteria and viruses including Hepatitis B, AIDS and other blood borne diseases using heat (160° C) as well as pressure.
2. Because people may have allergies to certain metals containing nickel it is important there is a range of jewellery available including 316L surgical stainless steel, 9ct/18ct gold, niobium and titanium. Essential beauty have a huge range of jewellery from around the world.
3. Ear piercing guns are out!!! In fact it is against the law in QLD to use ear piercing guns on any part of the body apart from the ears. Legislation is to be passed here shortly in S.A., and will see this law in place.
4. A professional piercer should have at least one year of experience. Don't pay a premium price to be somebody's guinea pig. Most infections occur due to inexperienced piercers who have limited experience.

IT'S STILL COMING...

VS3

Loon

VS4

VS5

Dear Eds,

Yes, this is yet another letter concerning that dreaded VSU!! No it is not going to go away over night. I am disgusted to learn of the Student Unions' desire to stop the Liberal Club from dispersing any material concerning the proposed legislation of Voluntary Student Unionism to students. The reason for my disgust is that, as an adult, I feel I am quite capable of making my own decision on the issue, as I'm sure anyone at University is. The Student Union taking away students opportunity to know ALL the facts concerning the issue is an invasion of their right to choose what is best for them. It implies that students need to be protected from themselves and need to be coached as to what is best for them. It is hypocritical of the Student Union to tell the Liberal Club that they cannot educate people as to the value of VSU, while allowing others groups to educate against the legislation. However, if the union intends to stop ANY organisation, political or otherwise, from telling students why we should oppose VSU, then that's a different matter. Students have the right to all the information, so that they can make an educated decision on whether or not they support VSU. To deny people that right implies (to my mind anyway) that the Student Union is threatened by this proposed legislation and doesn't believe that it can stand the test. If the Student Union has provided students with the services that students desire and students are happy with the level/standard of service, then the student population is not likely to want to dump them (Students are not stupid. If it's a good thing then we will most likely stick to it). If this is not the case, then the Student Union has cause for concern. All I'm saying is that students should be given access to ALL the information and the right to decide for themselves with out the Student Union interfering.

T. Fischer
Final Year Social Science

Dear Readers,

When an academic colleague comes breezing through your department's doorway, jumped up on four days of speed and coke, pinned to the eyeballs, clutching a stubby of VB in one hand and an antique clothes iron in the other, you give him the benefit of the doubt, right? But when that same colleague tries to plug his iron into the wall and steam-clean the carpet, you intervene, right? Somewhere, somewhen, somebody got the idea that academia was an ascetic exercise ... that the boffins in the Sciences, and the egg-heads in the Arts were a bunch of cerebral philosopher-kings starving themselves silly in the noble quest for mind over matter and the meaning of life. Well, it doesn't need to be that way. I'm not one for proselytism, but if every undergraduate applied for a research degree and then took a leaf out of Hunter S. Thompson's book, we could hold the new Babylon in our hands. Research hard, drink harder. Take the plunge, face first, into the empty concrete swimming pool of the intellect. Prozac is the opiate of the academy, baby, and I'm ready for the juice machine. I'll see you all in Hell's lecture theatre.

Bad Craziess - Pseudo Eco

READ AND LEARN

I used to be a homophobe. I would denigrate gays and lesbians in front of other people. I would think "how disgusting, how depraved". I would discriminate against gays at every opportunity and make it blatant to them. One day I was sitting with my brother and he told me "I'd understand if you never want to see me again, but I'm gay". I sat there, silent, speechless. I played back over and over in my mind all the times I had put down gays in front of my brother. I wanted to take all the words back. I couldn't. So I sat there haunted by my shame and bigotry.

Dear Editors,

the theme of your last issue, if I may begin bluntly, seemed most wholly encapsulated by the letter of one Pseudo Eco, who spoke of the virtues of redundant communications, of repetitions that speak the same message in ways that apparently vary but are in fact basically the same. This theory, as your correspondent notes, is expressed in Shannon, C. & W. Weaver, *The Mathematical Theory of Communications*. It is a book I have read.

So called Voluntary Student Unionism was the vehicle for *On Dit's* espousal of this philosophy. On every page, we see a benefit to students that will perish if the Federal Government's VSU bill is passed through the Parliament. Pseudo Eco argues that human communications are predominantly redundant, not entropic (entropic here meaning essentially innovative), because we need a frame of context to guide our interpretations of the complexities that language acts present. Pseudo Eco would enjoy the VSU debate, because it involves two groups making their one points over and over again in a variety of ways. That does not mean both groups are right, nor that both are correct.

The argument for so called Voluntary Student Unionism is a litany of big words 'used to avoid a cliché'. 'Voluntarism', 'responsiveness to members', 'freedom of association', and especially 'freedom of choice' are many different jargon words for the same idea. Student organisations, by contrast, reel off a litany of services and support and say, 'under VSU this would perish'.

I think students will win this argument against the so called Liberals because the point they make is a simpler one: VSU wrecks stuff. VSU wrecks stuff. VSU...

Yours sincerely,
Tom Clark,
President,
Council of Australian Postgraduate Associations.

Dear Eds,

Yet again we have been asked to cough up our Union fees of \$270 and I like many others (I'm sure) am finding it difficult to do. Although I find it difficult to pay the required fee, by the required date I want to make it very clear that I am against Voluntary Student Unionism (VSU) and fear that we will lose many campus services because of it. However, I find it exceedingly hard to swallow that much of the money raised by the Union fees goes towards supplementing clubs that I know many people are not in, not have any interest in, nor could afford to be in. I can however see why the Union would put money into these, although a breakdown of exactly how much money would be nice to see.

I do not understand however, why the Student Union has yet again brought out the Presidential Card!!! This card has got to be the biggest waste of Union money I know. It is also totally irrelevant to most students. When I ran last year for the student elections, I asked every person I came across (approx 200, from a variety of different faculties, and of a variety of ages) if they used their Presidential Card. Three (yes that's right, that number after 2 and before 4) said they did. Most I asked either didn't know what it was or (as with the majority) didn't think it had anything useful at all to offer. (Except the cheap movie tickets, which they could get from other avenues anyway). I am saddened and appalled that our Union is still bringing out this useless bit of excrement and failing to cater for the majority of students' needs. Couldn't the Union have perhaps used the money they would have saved by scrapping this card by putting it into cheaper food and drink prices (cheaper coffee, as suggested by Disgruntled would be nice). Not everyone will join a club, or be able to afford movies and holidays (and thus will not get discounts to those), but everyone needs to eat. Hasn't everyone in the Union

NEARLY DONE...

Board fully twigged that if catering prices don't go down to an acceptable level, more people will eat off campus and continue to do so, which in turn will lead to a greater subsidy needed for campus catering and a larger loss in Union funds? I yet again appeal to the Union, please think of the student body and do something about this, we do after all supply you with your play money.

Ziggy

PS: By satisfying more students, the Union will strengthen itself & thus provide a greater safeguard to VSU.

SUSE SCHWOZE

Dear Editors,

I would just like to offer up my congratulations to Susie Bate, for contributing that magnificent article on VSU in your last edition. It showed an incisiveness rarely seen in this day and age. Gad! If only *The Advertiser* could boast journalists of such high calibre! The article was clearly written, and displayed the facts precisely and unambiguously. It was also good to see that she had researched thoroughly, citing the two articles in the final edition of *On Dit* from last year, which I found, upon going back and reading, were not only excellent articles, but were also superbly laid out. Good work Susie! You're obviously a girl with your shoes on the right feet.

Yours Sincerely,
Paul Bradley

HARSH

Dear Eds,
I don't like engies,
especially carnivorous ones.
zane

BUT FAIR

Dear Eds
On Dit is good
zane

STALIN WHO?

Dear Editors,

"Stalinism" is a mode of dictatorship, a brutally mercenary theology of anti-democratic sentiment. It succeeded "Leninism", a wartime code equating dissent with treachery. The one decayed into the other. Kemp was once Senator Vanstone's parliamentary secretary. It is Vanstone's laws which are currently starving the quality out of higher education. But it was Keating's mob who re-introduced up-front fees, and Howard's dole slavery is but the logical extension of what those who preceded him began. Continuums. Gradients. Party politics is a slippery slope and if we get too caught up in the rhetoric of it all, we're in for a long drop. After all, don't the Mafia run the Kremlin these days? Trish Worth, Federal member for Adelaide, is Kemp's parliamentary secretary. It was she who confirmed, on national radio, that the chilling 'briefing notes' (extracted on page 24 of last week's *On Dit*) were 'only' handwritten notes from a backbenchers briefing. Have her newfound powers gone to her head? Will she inherit Vanstone's poisoned crown? Perhaps our student leaders should cut the tripe comments and vigorously lead us to her office. It's not too far away. I bet she can't hear us yet.

"Between the Bullet and the Lie" is how volunteers for Stalin's popular front in the 1930s described their situation. How would the campus generals describe ours?

Yours sincerely,
LUNATIKIT

REBUTTAL

Dear Editors,

I am writing to you in response to letters from Pete Wirth and others who have expressed their ideas about the direction of *On Dit*. I must agree that Pete came up with a good point that this newspaper seems to be becoming more totalitarian every year. Recently you have instructed Pete and others who have criticised or conflicted

your own personal opinions in anyway to "get fucked" or to send you a schematic picture of their brain because you are "Building your own fuckwit at home". I agree with Pete that this is not the most objective or open minded viewpoint. Maybe personally you disagree we Pete or "Some bloke who wanted us to write Simon Hall instead of his real name" but that doesn't mean that everybody on campus disagrees with these points no matter how out of wack you might think they seem. I believed that a newspaper, especially *On Dit*, would convey an open mind of all student beliefs and not degrade itself or its readers by involving itself into slinging matches about who can use the best insults and the most swear words.

When my older brother was at Uni several years ago he used to bring home copies of *On Dit*, and even though still a high school chump I would read them. At the time I thought that they were the funniest and most honest papers around and could not wait for uni to start so that I could be part of it. Unfortunately I can see now that *On Dit* has changed and not for the better. I am not saying that I could do a better job than you people but I think it would help if you put more energy into writing proper articles as you do thinking up clever retorts to the letters of people who do not agree with you.

I would like to say a big "Fuck You" to the Liberal government and anyone who supports the VSU. The VSU is one of the biggest threats to the uni structure in years and it disturbs me how apathetic some people seem to be about the issue. Once again I remember my brother always going on protest marches against all kinds of shit the government was trying to pull over students trying to screw us out of everything they can. The VSU is just another example. I believe we should organise a protest march up King William St to Parliament House in order to voice our opinion to the media and public and let Johnny Howard know that he ain't going to get away with his fuckwit

plan. Lastly, I would like to say an even bigger gigantic "FUCK YOU" to the guy who labelled the administrators of the AUU including Elysia Turcinovic as "Stalinist". Fuck you, you prick, my own father lived through WWII and back in his native country saw his family and his home torn apart by Stalin's and his predecessors' regimes and you use the same word to describe a group of students who are protecting the rights of all Adelaide University Students. I think that you should take a history lesson and learn the real meaning of the word and its implications before you use it to sound politically intelligent because the AUU members aren't murderers or brutal totalitarian dictators like Stalin was.

Yours sincerely,

Mikey

1st year med.

Dear Mikey - I don't understand what is totalitarian about our responding, admittedly rudely, to letters which describe parts of On Dit as "shit". These people are entitled to their opinions, sure, but so are we. If we were truly totalitarian, wouldn't we be censoring the letters pages and refusing to print negative feedback? We provide a space for people to express their opinions, and we have the reciprocal right to express our own. As for your complaints about the declining standard of the material printed within On Dit: we print everything we are given. We don't make editorial decisions about the "direction" of the paper, the "direction" is determined by the material which is contributed. If you are dissatisfied with the content, we can only reiterate: please write something!

WHAT'S TO GET?

Dear *On Dit* Editors,
RE: your Editorial from *On Dit* 99 Volume 67 Number 4
I don't get it...

Love your work,
Miss P

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

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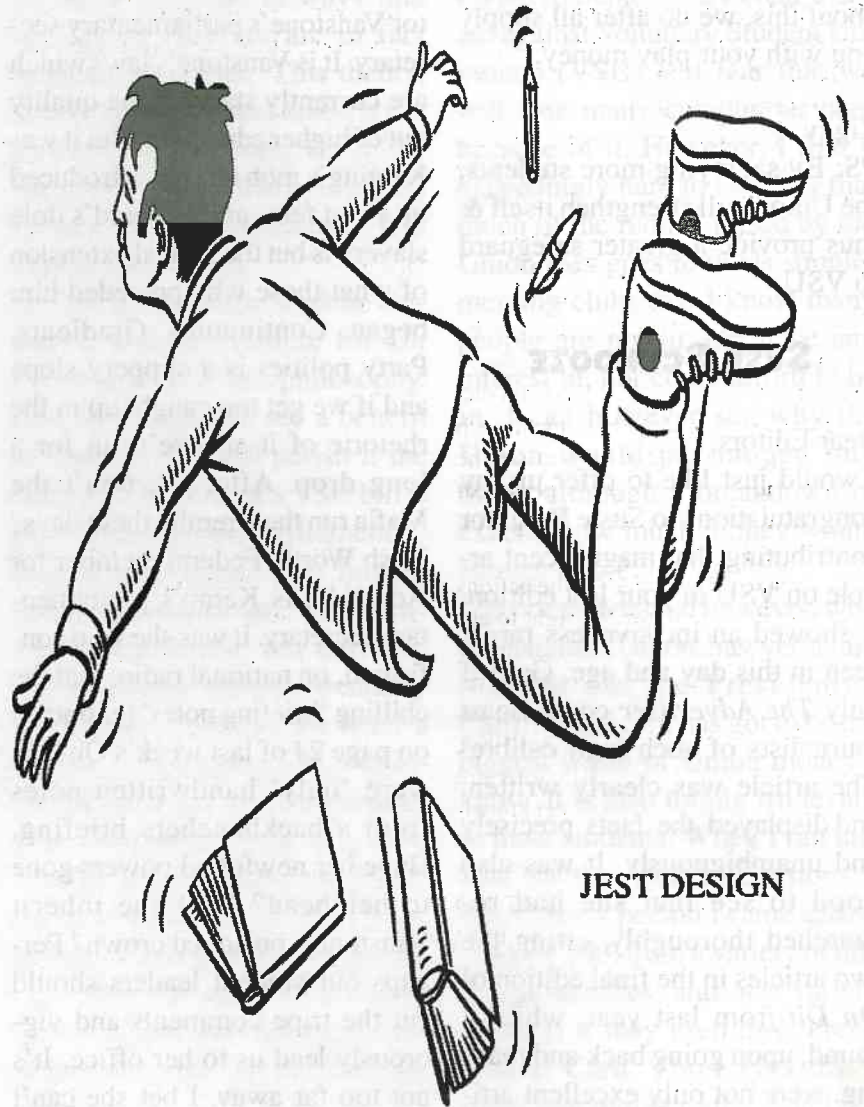
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READ THIS LETTER!!!

This letter is in response to Ziggy's article "Your Money or your Life?" on p15 of On Dit Volume 67 No 4. This story is not unfamiliar. Many people have become victims of Centrelink's administrative incompetence. Fortunately, there is relief in the form of the 'Welfare Rights Centre'. Do not let the title mislead you. This community legal organisation specialises in watchdogging the understaffed and under sourced Centrelink. It is funded by the Attorney General's Justice department and has no official connection to Centrelink. They will provide you with FREE and INSTANT legal and administrative advice on all Centrelink matters. Most importantly, instead of these monstrous times spent on hold, their officers can actually phone direct to your relevant Centrelink and obtain answers on your behalf with your permission. Due to their expertise and knowledge they will not be subject to the red tape normally experienced. They will give you answers and explain any difficulties you may be having. This includes even the seemingly trivial matters such as late payment etc. If Centrelink make an overpayment, such as in Ziggy's case, it is best to set the money aside. After a certain period of time, this will become yours. (Ring Welfare Rights for more details). If you remain dissatisfied by the actions of Centrelink you retain the right to appeal AT NO COST. Many decisions by Centrelink officers are reviewed and reversed. Most of the people are not familiar with the Social Security Act 1991, therefore most of their decisions are based on constructive, not direct knowledge. If you appeal, the Welfare Rights Centre will consider representing you AT NO COST. How are they able to do this? Most of the workers are volunteers. Why does nobody know of Welfare Rights? Firstly, the name is slightly misleading. Secondly, Centrelink refuse to let them advertise in Centrelink brochures and offices. They don't wish to create more work and so allow Welfare Rights to remain unknown. In fact, a government initiative is attempting to amalgamate Welfare Rights with other community legal centres, causing an even greater imbalance of power to exist between Centre link and the client. If you have problems with ANY Centrelink letters, decisions or omissions, DO NOT HESITATE to contact Welfare Rights Centre on 8226 4123 in King William St. They are there to help you, and are not representatives or agents of Centrelink. When you call, make sure that you mention that you heard of them in On Dit, and this will help them realise how they can advertise most effectively in the future.

Alex
Comrade of the People

DO YOU KNOW OF ANY SIMILARLY USEFUL SERVICES THAT ALL STUDENTS SHOULD KNOW ABOUT? TELL ON DIT AND SPREAD THE WORD!

o No

Dear Eds,
I find it hard to swallow that our President said the money used to sponsor the O'Ball's loss was not student money. Well whose was it? Alida herself (see On Dit No 4) states that "when I was referring to students' money I was referring to the union fee of \$270." Is this still not students' money? I hope so, I'd like to think that my \$270 is going toward something that may benefit myself and other students.
I also found certain parts of her letter extremely patronising and insulting, particularly the paragraph which stated "However, your student leaders do have a direction and are pursuing it vigorously contrary to the tripe that is being pedalled in this paper." The above statement (regarding student leaders) may be accurate but surely not all letters / articles etc that criticize or question the actions of our student representatives are tripe? Or doesn't our President believe in accountability?

Ziggy (Signa Reddy)

VS6

Dear Editors,
We write to protest @ the AUU decision to ban pro-VSU material being distributed in and around the Union Building. The decision seems to be undemocratic preventing genuine debate about VSU. What is there to hide? Can the Union not take arguments about VSU without censoring alternative viewpoints? This is entirely what VSU legislation is about - censoring opposition to government and official policies. Is suppression of free speech the means to win a campaign?
The Union should organise a debate about VSU, held on the Barr Smith Lawns so that students can debate the issue.
We would also like to condemn NUS's inactivity in relation to the campaign against VSU. The training day and the media stunts organised were both useful but failed to put the message across to a broad number of students. Why are they so inactive when legislation to destroy student unions has been introduced, and will, without mass campaign, pass through the Senate in May? Silencing the opposition is not enough.
We call on NUS to organise widely advertised cross-campus meetings to involve students in the campaign. These meetings should be open and democratic in order to organise the most effective and loudest campaign.

Jo Ellis, Rob Sosnowski and Ben?
The Resistance Club

PURPLE AND FUNNY LOOKING

Dear Eds
In last week's edition I made clear my feelings re mobile telephones. This week I'm feeling more generally pissed off at the increasing intrusion of pointless but

expensive technology into our university lives. If I ever have to sit through another Power Point presentation in place of a lecture I swear I'll take to that ceiling-mounted projector with a sledge hammer, and I'm still waiting for my SmartCard to do something Smart other than cost a lot more than its cardboard ancestor. Not to mention the self-opening doors which don't and the climate control systems which think the ideal climate for a crowded lecture theatre is 38 degrees with 1000% humidity.
These are, however, things enforced from above. There are those among us who are busy aiding and abetting the penetration of useless electronica into the student experience, and one of the most effective ways of doing this is by the bringing of a laptop computer into one's lectures. But are these things really so bad, or is this 'advance' to be tolerated as unfortunate but inevitable?
Okay, a laptop irrevocably marks its user as having far, far too much money to be taken seriously. And okay it is damn annoying to be seated next to or in the few rows directly behind a laptop due to that little flickering screen and the water-torture tap tap tap of touch typing. But few Mature Agers care what other people think of them and if you're stupid enough to sit near one, you deserve whatever pain visits you as a result. Laptops, unlike mobile telephones, are acceptable. But one thing that everyone, Mature Ager or no, must agree on is this. Laptop monitors are fair game for the spitball. I have been witness to a direct hit but unfortunately the spitballer made her spitball with too little spit and it bounced off harmlessly instead of exploding into an appropriate splatter pattern. Because this achieves nothing and also because LCD screens are quite difficult to clean, keep these words in mind: saliva is sticky but phlegm is forever.

Love Barney the Dinosaur
4th Year Arts/Law/Bachelor of Abusive Whingeing

VST

Dear Editors,
I would like to respond to the combined genius of John Gardner and Phillip Moller. First we have Gardner, an unsuccessful NUS Presidential candidate, using what he probably thinks is wit to attack the Union. While the logical conclusion of Philip's article is that because students do not get value for money, Union membership should be voluntary. Personally I do not like the way the Federal Government spends my money, but I do not think this entitles me to stop paying tax. God forbid Liberal students could actually get organised and run a decent election campaign, and allow students to decide who they support. Instead, due to the dismal performance of Liberal students around the country since the 1960's, Kemp, Costello, Abbot and Reith, all failed student politicians themselves, want to undermine student organisations.
Even the ideological guru of the Adelaide Liberal Crowd, Chris Pyne, who's life is

full of contradictions, said to reporters on the 11th of March something along the lines that student associations nearly always support the ALP. This reveals the true motivation of the Coalition, not freedom of association, but to silence student organisations. Has Chris ever wondered why they nearly always support the ALP? I wonder if it has anything to do with the interests of students, given the damage this government has done to higher education in three years. For example, \$600 million in cuts to operating grants, increases of up to 125% in HECS, paying HECS back at the measly weekly income of around \$340 after tax, cuts to Austudy and Abstudy. The ALP is the best of a bad bunch when it comes to education, this is why student associations do not support the Coalition.
Even the South Australian Liberal government does not support VSU: when they investigated it a few years ago they discovered the fee was more like paying rates than joining a trade union. My advice to Moller and Gardner: do a bit of research, stop using crap cliches like 'freedom of association', and do not help destroy democracy because you cannot win.

John Love
National Union of Students
South Australia Education Officer

CIMP

Dear Editors,
My momma once told me, "Forrest, if you can't say something nice, don't say anything." Well, sometimes I think my momma was full of shit. I now refer to all of our 'appointed' student reps, (sorry, administrators), as 'ankle biters', because they have all got their feet so far in their mouths. Every time one of them makes a stand defending VSU, they seem to get themselves further in the shit. They sit around in their groups like peas and carrots talking lots and saying little. With the debacles of O'Ball and Liberal club propaganda, the inability to conduct a kosher student election, past losses leaving very little cash in reserve, and a total lack of any inspiring news about what the Union *really* does for students (including hard figures on how many students *actually* use which facilities), the current leaders are doing more for the case for VSU than any conservative politician. I suggest that the only way the Union may be able to redeem itself is to serve shrimp in the Mayo. Me and my business partner Lieutenant Dan can take care of your supply, and the great thing about shrimp is you can broil it, grill it, shallow fry it, deep fry it, stir fry it, eat it whole with the shells on, make shrimp gumbo, curry it, boil it, smoke it, make shrimp salad, and do nearly a million other things with it, so says my friend Bubba. Bubba was a good friend, even though he bored me shitless with all that shrimp crap. Now I have to go practise my ping pong. And that's all I have to say about that.

Forrest Gimp



SAUA President

The University is currently reviewing the services that are provided around campus. A forum was held last week, with myself and other student representatives, to discuss the effectiveness of university services. The services, such as counselling and health, are an integral and important part of the University of Adelaide.

Issues that were raised included the lack of information provided to students about not only the services, but where students should go for particular needs. If you have any comments about the university services offered, please do not hesitate to let me know your opinions on the services and how they could be more effective.

VSU

Last Thursday a bill was introduced to parliament which threatens the existence of your student organisations. The proposed bill will tie university funding to the collection of amenity fees. Such a proposal has caused outrage not only from Vice-Chancellors across the nation and student representatives, but it has created a division among liberal ranks themselves.

A mock funeral was held on the lawns to signify the demise of student organisations and the services that are provided. It was well attended by many students, and a great deal of media was there which gave Adelaide a great deal of exposure. Many thanks need to go to all the people who helped out.

STUDENT RADIO

Finally I would like to thank Student Radio for not only all the hard work that they put into Orientation Week, but for the fantastic work they do throughout the year.

ALIDA PARENTE

Education Vice President

EDUCATION WEEK

Next week is education week!!! This will be a week of campaigns celebrating public education, and the role student organisations play in defending your education, and providing campus culture and activities, and education beyond the university curricula. Look out for cool stuff happening on the lawns Matt (the ACVP) and myself will be combining our efforts for this week, sign your name to the anti-VSU petition, Drink away those VSU blues on the pub crawl, and make sure you get active, get involved, and find out about your rights as a student and how you can protect them!

CROSS CAMPUS EDUCATION NETWORK

This **Thursday**, at 1:00, will be the inaugural meeting of the Cross-Campus Education Network. If you want to get involved in the education campaign, learn about the issues, and have some input in the fight against VSU, then come along to the **Cannon Poole Room at 1:00.**

VSU UPDATE

The government's Anti-Student-Organisation Legislation is due to be debated in the lower house this Wednesday.

ADVISORY CENTRE FOR UNIVERSITY EDUCATION WEB SITE REDEVELOPMENT

The Advisory Centre for University Education is redeveloping their website, and looking for student input into the purpose, content and look of the site. You do not necessarily need to know anything about designing web pages - in fact a certain degree of inexperience would be useful! If you are an undergraduate student and are interested, and think a free lunch sounds kind of cool, they will be hosting a workshop on Wednesday April 7 from 12.45 - 2:30 in the ACUE Seminar Room on Level 6 of the Hughes Building. Contact Margaret Kiley on 8303-3130 for more info.

Janak Mayer

janak.mayer@student.adelaide.edu.au



Activities Vice President

Rain Rain go away, and stay away from SAUA Activities for at least the rest of the year. Our chicken and champers BBQ had to be called off due to the rain soaked lawns. For anyone up in the bar who saw the group, Four Play, I hope you enjoyed.

Activities Week 99

Will be held in two weeks from the 29th of March to the 1st of April. This layed back week will be filled with copious amounts of beer and BBQs.

We will also have markets set up on the lawns so I hope you can all find a bargain. All going well (no rain), it will be a relaxed week to welcome the Easter bunny back to town.

PROSH-THINK BIG-THINK CHARITY-THINK PRANKS-THINK GOOD TIMES BABE

CHEERS

MATT SYKES



Sexuality Officers

Hey everyone. Here's some info:

Sexuality Standing Committee

Our next meeting will be on March 29 at 6:30pm in the Margaret Murray room. All welcome with ideas and energy!

Queer Education Lobby Group

The next meeting for this group is on April 27, Tuesday. Refreshments will be available from 4:30pm, with the meeting starting at 5pm. Venue: Second Story (which is behind Fasta Pasta on Pirie Street). Anyone who is interested in issues confronting queer high-school students or lobbying the education department for queer students' rights should come. Spread the word!

Sex Week!

Get ready Adelaide Uni for Sex Week '99. Never before has your Student's Association organised such an event - so it's going to be huge! Sex Week will be held from May 10-14 and we are open to any suggestions out there: so get vocal!

Sexuality Issue Of The Week: Last week the Student's Association voted to condemn the Coalition's Voluntary Student Unionism legislation. As Sexuality Officers, we understand that VSU would mean the end of our Department and the service we provide.

In the *Sydney Morning Herald* on March 1, the President of the Young Liberal Student's Federation, Nick Tolley, wrote that "student unions can do whatever they like with our money...publish a newspaper to promote the plight of same-sex oriented East Timorese, yellow striped geckos..." And it is this right-wing bigotry which is driving VSU. The Liberals want to smash our union so that we can't represent the rights of the very groups who they want to disregard. VSU means that those who are most silenced on campus - closeted queers, victims of sexual harrasment, people needing STD treatment - won't be supported. This follows in the path of the Coalition's wanton disregard for the most oppressed - aborigines, the poorer classes, women in the workforce - and is a clear embodiment of the Liberal Party's conservative agenda which we must reject.

Sexuality Quote of The Week: "...don't it always seem to go/that you don't know what you've got 'till it's gone..." - joni mitchell. Food for thought, kids.

Daniel and Amanda

8303 3898 / 8303 3899

boysexo@smug.adelaide.edu.au/girlsexo@smug.adelaide.edu.au



Billy Connolly Lifts His Kilt For Student Radio

Every now and then the average little Aussie battler is blessed with a miracle. The sort of miracle that makes the little man smile and become the envy of all of his so called superiors.

After the enthralling introduction, I will now say to you my friend that YES!!! Billy Connolly's only media interview coinciding with his latest tour is right here on Student Radio!! Foreplay Funtime with Betty and Nick bring you the man on Wednesday 24th and 31st at 9:00pm!!

After refusing interviews with even the likes of MMM, Billy generously gave Betty and Nick an hour of his time. An hour of laughs, an hour of mayhem, an hour of Billy, an hour we would like to share with you, the Students of Adelaide University! Be listening on 5UV 531 AM, 9:00pm Wednesday for Foreplay Funtime with Betty, Nick and Billy. This is not a joke!!!

OUT-RAGING
Last of the 20th Century Queers
 Queer Collaborations, Adelaide 1999
 5th - 9th July

Public Meeting

- ▼ Interested in helping out with a Queer conference in 1999?
- ▼ Interested in hosting a queer tertiary student from interstate for a week?
- ▼ Interested in advertising your business in the conference program?

If so, come to the Queer Collaborations Public Meeting at:

7.30pm

on

6th April, 1999

at the

Edinburgh Castle Hotel, Currie Street

Come find out more about the conference, how you can help and what's likely to be happening at the conference.

Further details: Michael: 8342 1342

...or come & see your friendly Sexuality Officers in the SAUA



Women's Officer

WOMEN'S DEPARTMENT MEETING

The SAUA Women's Department is made up of a part-time Women's Officer and six members of a Women's Standing Committee, which are all elected at the student elections each year. Unfortunately the elections were declared void last year, so there is no longer an official committee. However this has given the Women's Department a unique opportunity to have a much larger committee of women influencing the direction of the department this year. The first official meeting of the Women's Department since Orientation will be held this week, on Thursday, 25 March 1999 at 1pm in the Equinox. The main focus of the meeting will be planning for semester 1. So if you are a woman on campus and you are interested in being involved with the SAUA Women's Department this year, or just simply want to find out what's

going on, you're very welcome to come to the meeting on Thursday. However, if you can't make the meeting and are interested in being involved please come in and see me in the SAUA or phone me on 8303 5406.

GRIEVANCES

Perhaps the most important role of the SAUA Women's Officer is to be a first point of contact for women students in relation to grievances. If something is troubling you at uni or you are having any problems- whether it be with a lecturer, member of staff or another student; I am always available to listen to and act on your behalf. Don't hesitate to contact me, even just for an informal chat to blow off some steam.

Eileen Fisher

Environment Officer

Those NUS planner calendars I have are going like hot cakes, so I've bought more and they're in the SAUA. Pick one up, they're free and most cool!

There are still places in the super-secure bike shed as well. Come and pay a measly \$10 and get 24-hour swipe-card access to the most secure bike park in Adelaide! We also have a puncture repair kit and mega bike pump. There's bike lane maps of the city, copies of the 'Australia Cycling' strategy you can have, and heaps of other good gear.

Did you know that at certain times you can take your bike on trains for free? You just need to pay for yourself and your treddy travels free. This is a limited-time experiment, so take advantage!

April is NUS Uranium month, so watch out for a lot of stuff here about Uranium. You may see that I wrote to the media regarding the stupid-as-hell Beverley mine, which is just about to go ahead. The main issue here is that it will probably poison all of SA's water. As always, I have details aplenty and you'll be hearing more about this stuff.

Also, here at Adelaide Uni it is water term. That means for the rest of the term, we'll be encouraging you to use less water, pollute less water, and enjoy the mighty Torrens. Simple stuff like turning off taps if the water is just going straight down the drain, not washing your car in your driveway and not pouring oil or fat down the drain, and not littering around Uni or the Torrens would do a world of help to the poor little water droplets that we are trying to preserve in this very, very dry state.

And don't forget that on Friday March 26 at 1pm, the AU Environmental Collective, the AU Jabiluka Action Group



Thin End of the Wedge

A dangerous precedent will be set if sulphuric acid mine goes ahead

The highly controversial Beverley uranium mine north of South Australia's Gammon Ranges National Park has been given approval today by Federal Environment Minister Senator Robert Hill. The mine has long been the subject of heated debate between the government and green groups nationwide. Environmental concerns regarding the mine include:

- the impact of the mine on local groundwater.
- the untold risk of *in situ* mining near such a vital aquifer as the Great Artesian Basin.
- the increased likelihood of a nuclear waste dump in South Australia, as if South Australia exports more uranium, the expectation that SA will dispose of the waste generated by that uranium will rise. Public opinion is strongly opposed to South Australia's proposed nuclear waste dump.
- Aboriginal land rights issues in the area have yet to be resolved.

"The sulphuric acid leaching process that has been proposed is only used in two other countries in the world," stated Students' Association of The University of Adelaide Environment Officer, Zane Young, "and that's because it decimates the quality of the groundwater in the area. It does not comply with United States or Western European safety standards.

The proof that the Beverley aquifer is self-contained and not connected to the Great Artesian Basin is grossly inadequate. If the Basin is contaminated, that will spell disaster for South Australia's already fragile water supply." This mine, if it goes ahead, is the 'thin end of the wedge,' setting new lows for environmental and public health standards.

Contact: Alida Parente, President, (08) 8303 5406.

(JAGUA) and the food co-op collective will all be meeting in the North Dining Room, and I want YOU to come!

Contact me for more details. Better to ask than not ask, really.

Zane, 8303 5182
greenguy@smug.adelaide.edu.au

Cross Campus Education Network Meeting

Where: Canon Poole Room

When: 1:00

The newly established cross-campus education network will be meeting in the Cannon-Poole Room on Thursday March 25. If you are interested in discussing, getting informed on, and having some input into upcoming education campaigns, and the fight against VSU, come along and get involved!!!

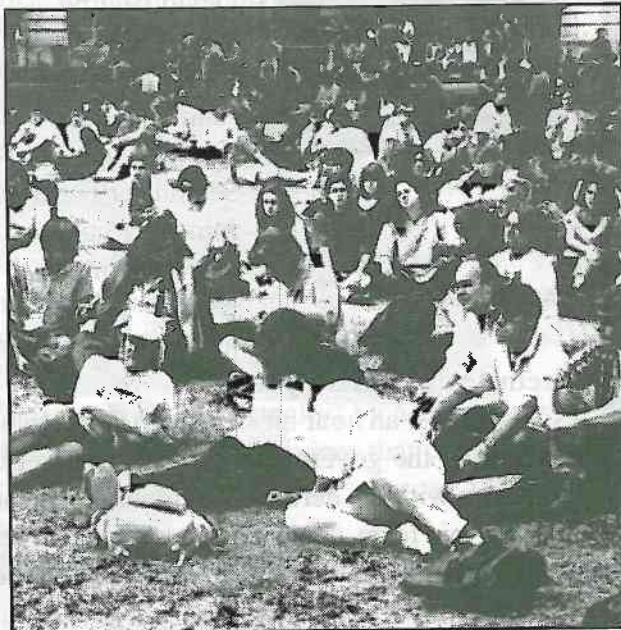
Get Active...

Get Involved...

...Or Get Done!

For more info contact John Love
(NUS SA Education officer)

0413 674 658



Let's be serious for a moment!

Too often the life of the ordinary student is used as the example for which we all must follow. The fact is that there are many different types of students studying at Adelaide University, all of whom have different needs and problems. The breakdown of the student population is approximately as follows: 10% are 'overseas students', 25% are post-graduate students (including honours) and 35% of these students are mature age. The rest are undefined (not necessarily ordinary) students.

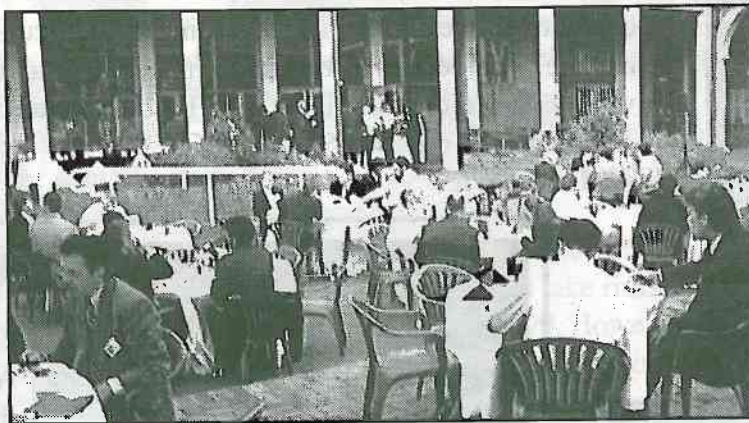
The ordinary student might not need emergency housing, might not require assistance to find a job, might not need to seek legal advice, nor would they need to access computers at the computer resource centre. These students might never wish to participate in a leisure/craft course at the Craft Studio. They might not want access to free bands and shows in the UniBar. Nor would they want to participate in the extensive orientation program. Students will require different services and will utilise the services differently, but unless there is universal membership, the services will not be able to survive under a voluntary system. The Student Union and affiliates provide many services all of which are utilised by different students here at Adelaide University.

When a person purchases a property, they are obligated to pay a compulsory services fee to their local council. These residents are members of a community of which they have no choice in associating to. The demographics of the community illustrate the broad spectrum of people that would be found at University. There are elderly people, families, young people, different cultural backgrounds, and others all of whom have different needs and desires. Not all of them will access the local library, nor will they use the free immunisation program, nor will they access the local community centre and counselling provided, nor will they dump rubbish at the tip. But they will all pay the council rates, and know that if they need to use these essential services they are provided. They know that their rubbish will be collected and the roads maintained.

Students will not be given the choice as to whether they pay a GST on services at University, a GST on food purchased on campus. The issue of VSU is certainly not based on choice. The Anti-student Organisation Legislation of the Federal Liberal Government is designed to silence the students. Over the last four years we have suffered an increase in tutorial sizes and less resources, because the Government cut University funding by \$600,000,000. We have had a harsher HECS system introduced, a lower repayment threshold, restricted access to the Common Youth Allowance, Abstudy abolished. Students should not and have not been quiet about these changes.

Sam Dighton

VSU Liaison Officer/Vice President



Employment At Breakfast

Early on March 17th (St. Patrick's Day) the Students' Association launched its new Employment Service. The early (have I made that clear?) opening was an outstanding success. Vice Chancellor Mary O'Kane officially opened the service and pointed out the importance of employment placement in the tertiary sector. She also stated that as a world leader in education, we must continue in our endeavours to train our students. Part of this is vocational placement. The new Employment Services Officer (Vicki) introduced the breakfast crowd to the aspects of the service. This is an outstanding commitment by the Students' Association and one which deserves our acknowledgement.





Adelaide University Union President

Appointments to Union Committees

These were confirmed on Thursday, 18 March, 1999. Thanks to all those who applied - we'd love for you to be involved in other capacities.

Congratulations to the following:

Union Activities (8)

David Bourne
Jaime Duffield
James Herriman
Jennie Kosahiw
Adam Langmaw
Seamus O'Farthartaigh
James Parham
Simon Saint

Student Care Board (1)

Christine O'Neill

Commercial Operations Committee (3)

David Chehade
Rosslyn Cox
Paul Sykes

UniBooks Board

Elysia Turcinovic

Meeting with Chris Pyne MP

I spent almost an hour meeting with Chris Pyne MP last Wednesday. Needless to say we disagreed on many issues concerning the governance and continuing existence of student unions. Chris did not equate Voluntary Student Unionism with the demise of student organisations. However, if Dr Kemp's legislation passes through parliament in its current form, some student unions will be insolvent overnight. I was particularly concerned about Chris' lack of understanding about the detrimental effect that Voluntary Student Unionism would have on representation and advocacy services of the Union and its Affiliates.

Access to Student e-mail

I spoke with University Admin regarding the difficulties with accessing Student e-mail through the University's Homepage. The design of this page makes it near impossible to find the log-in page for student e-mail. The University will re-consider its design. If you have any constructive criticisms and suggestions, please don't hesitate to contact me on 8303 5401.

Elysia Turcinovic



VSU Forum:

At 1:00pm on Wednesday, 17th March 70-odd students rocked up to the Union Cinema for the Liberal Club's VSU Forum. Considering it was organised by the Liberal club and well publicised around the campus, it was interesting to see that only 6 members of the Liberal club were actually present at the forum. In contrast, there were over 60 anti-VSU people in attendance, including representatives from Flinders University and University of SA.

When after some delay the forum did begin, the two speakers were Chris Pyne (Federal Minister for Sturt) and Tyron Beard (President of the Young Democrats). Each person was given 10 minutes to make their

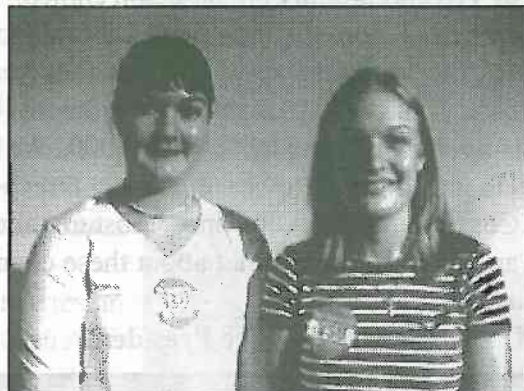
case (pro-VSU or anti-VSU, respectively), and then questions were asked directly to the speakers, from the audience.

The most interesting and entertaining part of the forum was the question time. Mr Pyne, though presenting a cocky, and over-confident persona from the beginning, became at this time close to unbearable - patronising and smarmy are words which come to mind. Besides constantly connecting student unions to trade unions, he also implied that students do not have the right to represent other students (although he was once an Adelaide Uni student politician himself). In addition he stated numerous times that universities in WA and VIC had not lost any important student services as a result of the introduction of VSU (!!!) - his information was based on data from 1996 (and what year is it now??).

Though everyone who spoke put up a respectable case, there were two people who truly 'stole the show' - Sky Mykyta and Haroon Hassan. Both speakers came straight to the point - ie, the detrimental effects of VSU on student services - and left Mr Pyne only able to repeat his 'freedom of association' rhetoric. When it was all over it was easy to see that the anti-VSU team had the support of the crowd.

Bonnie Yates and Marissa Meller-Harris

* This article represents the views of the writers and not necessarily all those at the forum.



eVery StUdent's problem

The one sure-fire way to ensure the extinction of campus culture.

As a relatively naive first-year student I had reluctantly prepared myself to attend university wallowing around in an isolated state of social unfamiliarity — after all, isn't everyone supposed to hate their first year? Of course this was only until I actually rocked up to O'Week and took advantage of all the incredibly informative and entertaining activities, provided specifically for campus-clueless first year types, like myself.

I found my faculty 'fresher's day' and especially the O'Tours, to be invaluable in terms of providing me with not only a sense of direction, but also useful information about the range of services every student is instantly entitled to at The University of Adelaide. I was completely impressed by the resourcefulness of the Student Union and the many efforts taken to welcome new students and encourage every individual to feel like a valuable part of campus culture.

So, after settling into my extremely well facilitated new social environment, I was mortified when enlightened about the threat of VSU — after all, my desired sense of belonging had just been instilled in me through experiences offered by the union and SAUA, and now there is a certain reality that these kinds of services will no longer be available to any students.

It appears that VSU has been devised (not so cunningly, pretty obviously actually) by a conservative and repressive government agenda which aims to first destroy the uniformity of services that compulsory fees enable, so the remaining services and representation will only be available to those who can afford it - the wealthy and shall I say, 'Liberal' orientated students on campus.

To allege that the 1999 O'Ball was an example of "obscene misuse of student funds" and "financial flagrance" is a complete exaggeration of a simply undesired outcome. Whilst the 1999 O'Ball did lose money rather than make a profit, this is not the issue. Nobody can guarantee the success of a large scale public event and no amount of careful planning, market research, or hyped-up publicity can prevent (or foresee) plain bad luck. The simple principle is that the SAUA has the fundamental right to self management of its funds, and is in the representative position to take risks on behalf of the student body who elected it.

Aside from destroying the united student voice that evokes such obvious fear in our backward government, I believe that VSU will also negatively affect other central areas of Australian youth culture; namely our show-case of young raw (raahhh!) talent centralised with in the Australian music industry.

Student unions across Australia have always shown their support for the Australian music scene through their band days/nights, and low cost associated with attending these events. Student unions take risks when they expose their members to great line-ups of both local and interstate bands, eg. O'Ball '99. However, the local bands of today quite possibly will be the next 'big things' of tomorrow. We should be supporting such steps in the community!

In conclusion, the SAUA and union provide a sense of community spirit for every student at The University of Adelaide. They encourage our input and welcome our feedback, and I truly believe that my \$270 is being managed by an organised, representative, and highly accountable group of young adults, who are busting their collective guts to ensure that every individual on campus is counted and represented in all aspects of university affairs. Nobody, especially not the Liberal dictators, is able to put a price on the individual's right to a sense of belonging and community spirit.

Marissa Meller-Harris
First year Arts.

The Adelaide University Skindiving Club Inc. is about to hit the



AG2

and to celebrate
a Dinner has been organised
Friday 9th April, 1999
Royal Hotel, Kent Town
7pm onwards

only \$20 per head includes 2 course meal
complimentary drinks on arrival

Tickets available from the Club Rooms, Committee members or the Sports Association

ADELAIDE UNIVERSITY WINDSURFING CLUB



COCKTAIL NIGHT 26TH MARCH \$18
COCKTAIL NIGHT 26TH MARCH \$18

Level 4 Union Building, South Campus Room 0 7:00pm

Two-Pronged Attack

If the threat of VSU seemed more than enough to deal with, take a deep breath and sit down. Now the Federal Government is proposing that students pay higher fees in order to meet the costs of a proposed pay rise for lecturers. Not only has the Government had difficulty in negotiating a pay deal with the lecturers, but they are not willing to fund it, so they have decided to raise the up-front and HECS rates to pay for it.

The problems of VSU have been well documented and do not need repetition here, yet the problems with raising the HECS or up-front fee (UFF) rates are many. Yet let me first say that I have no objection to lecturers receiving a pay rise. Any increase in funding, whether it be personal or departmental, can only serve to better the quality of teaching at universities. If nothing else it is at least encouragement to the teaching staff, and recognition for the underrated work that they do.

The Government's proposition is nothing short of blackmail. The Government has hit many ideological obstacles in decreasing funding for universities, whether it be from social commentators, those of other political persuasions, or from the students themselves. Up until now this Government has had (relatively) little political difficulty in cutting Universities' operating grants yet there has always been some level of ideological opposition to it.

With this move there has been the adoption of the view that if students so desperately want more money put into their education then they can directly pay for it themselves.

It is important to remember that this move isn't one in a purely economic rational vein, it is one of ideological and policy incompetence. It seems the Government is pushing hard towards a "user pays" university environment. The introduction of the UFF scheme signified the death of equality in access to education. In this system a student pays their fees directly to the University they are studying at, and presumably these fees go straight to the department in which they are studying.

Not only does this make it potentially financially uncomfort-

able for the HECS student but it creates the danger of the "thin end of the wedge" syndrome. This situation occurs when the university prioritises the UFF paying student over the HECS, as their fees are more accessible (and higher). Raising these fees, as well as the HECS rate, makes it more difficult for people to access education. So this is the situation we are seeing with the pay rises for lecturers. The government will compromise society's potential for betterment by so childishly blackmailing us. If it is more expensive to go to university, less people will go. Society then loses out.

Will the situation be the same every time money needs to be spent on higher education? Will the government choose to force us away from the universities so they don't have to fund them? Will they make it so unpleasant at uni that those who stay will hate it anyway? The answer to these questions is yes.

This Government is attempting to either politically disenfranchise us or do it monetarily. They tried this on illegally with the MUA, it cost them credibility and for some of them their jobs (McLauchlan ran before he got caught). Two things need to be said: First, if the government wants us to pay directly for utilities, then they should STOP FUCKING TAXING US. Second, if they want to disenfranchise union members, then they should at least provide a viable alternative to us. The weak, weak rhetoric of "freedom of association" doesn't work, just look at the number of young job-seekers heading overseas. They've chosen not to be associated. The only reason that they offer VSU is to divide and conquer us.

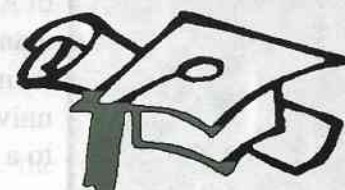
The Government supports UFF for the same reason. The proposal of making us pay for a payrise for lecturers is designed to do the same.



Right in the blockhole



COUNCIL OF AUSTRALIAN POST-GRADUATE ASSOCIATIONS (CAPA)



This year marks the 20th anniversary of the above organisation which represents 137,000 postgraduate students across Australia who are affiliated through their student representative bodies on campus.

CAPA came into being at the instigation of the then (Liberal) Minister for Education, Senator Carrick. Students from Sydney and the ANU were agitating to receive a stipend to go with their PhD scholarships; free tuition is fine, but how do you live! Senator Carrick suggested that postgraduates form a national body to lobby the Canberra bureaucracy and the Federal Government. One of the founders was our own Vice Chancellor, Professor Mary O'Kane, who was Treasurer of the Postgraduate Association at ANU. Incidentally, she was guest speaker at the CAPA Women's Conference at LaTrobe University, December last. The first meeting was held at Sydney University on 31st March, 1979. CAPA's anniversary will be marked by a Symposium called DIRECTIONS.

Four crucial issues will be discussed:

INDIGENOUS KNOWLEDGE & PRAXIS, PLACE & PURPOSES OF POSTGRADUATES IN A LEARNING SOCIETY, FUNDING POSTGRADUATE COURSEWORK & RESEARCH EDUCATION and STUDENT REPRESENTATION IN AN EVOLVING UNIVERSITY SYSTEM

Addressing these issues is crucial to the well-being of our society. To indicate how highly CAPA, a student organisation, is regarded here are some of the speakers listed:

Professor John Niland - PRESIDENT Australian Vice Chancellors' Committee

Professor Vicki Sara - CHAIR Australian Research Council

Professor Don Aitkin - VICE CHANCELLOR University of Canberra

Professor Sue Serjeantson - Federation of Australian Science & Technological Associations

The formal address will be given by Professor Gavin Brown, Vice Chancellor of Sydney University, previously from Adelaide.

The cost of the symposium to students is \$40, which includes morning and afternoon tea, lunch and drinks afterwards. Please contact the PGSA Office if you are going to be in Sydney on this date to organise a booking. Naturally, we would welcome attendance from anyone on campus who is interested in postgraduate education and the non-student price is \$50, an absolute bargain.

JILL THORPE

VSU - A History

Voluntary Student Unionism didn't drop from the sky in 1993, when the WA and Victorian legislation was first floated. Rather it has a 20-year history originating in attempts by right-wing students and governments to muzzle student organisations.

The first universities appeared in Australia in the 1850s. Organised student bodies followed, taken largely from the British model in which student "unions" were joint debating and social societies. The first such organisation in Australia, at Sydney University (1874), was formed by students (with the support of the administration) with the stated aim of enhancing the "mental self-culture and social good fellowship of members of the University". A similar body was formed at Melbourne University in 1884.

These bodies were initially self-financing, largely from individual subscriptions. The first compulsory fee was instituted at Melbourne University. The university supported the proposal, seeing in it a chance to promote "campus culture", which would rebound to the greater glory of the university. A compulsory fee was levied, and henceforth any enrolled student was automatically considered a member of the student organisation. In the next wave of major university formation, immediately after World War II (with universities such as UNSW), even the Acts of Parliament included measures to establish a student union and a compulsory service fee, collected by the university but which would be used to fund the student union. That also carried through into the generation of universities built in the early 1960s (like Maquarie and La Trobe).

What is Universal Membership?

It's important to understand what these compulsory service fees were. Generally, both the student movement and the government describe them as 'student union fees', implying that it is the payment of the fees that confirms membership.

That is an oversimplification. Firstly, the fee itself was always levied by universities and controlled by them. Secondly, the claims of the student unions to represent all students were not primarily based on all students having to pay a fee- they're based on the recognition that all students have common interests as students.

Universal membership of student unions doesn't necessarily mean "compulsory", it just recognises student union's claims to universality. This was made even clearer in the seventies, when the ability of individuals to resign their membership was recognised both in law and by student organisations.

It's also necessary to understand here the attitude of right-wing forces to such student unions before the sixties- they were not opposed in principle to such bodies and were in fact in favour of them. Whilst such student unions played a moderating role, assisting the university administration, providing certain services, helping to build 'campus culture', the right-wing forces were all in favour of them.

1960s radicalism.

During the sixties, appalled at the war against Vietnam, many uni students began to radicalize around a broad range of social issues. After 1968 radical students began to win control of student unions.

It was at this time that the Coalition, right-wing students and administrations started to raise issues about the activities of student unions. There was no opposition to the 'compulsory fees' - the target was what the student unions spent their money on. They raised demands to end the ability of student unions to support 'outside' causes, most specifically the struggle against the Vietnam war.

At the same time, various right-wing students sought injunctions from state courts to prevent elected student councils spending money on 'outside causes', and Coalition members of parliament started raising questions about banning student unions from funding such activities. One of the more famous of these cases was *Harrison vs Hearn*, which involved an attempt by right-wing students to prevent Maquarie University Student Council donating \$200 to a solidarity fund for the La Trobe SRC: the case resulted in a partial victory for the right.

The most famous case occurred in 1971 at La Trobe. At that time, the SRC president and the SRC was controlled by the left, who used the

SRC's funds to support a range of 'outside' causes, including providing bail funds for those arrested at anti-war demonstrations. In response the administration froze the SRC's funds and refused to hand over any further funds from the compulsory fee.

The legal campaigns against spending money on 'outside causes' slumped after the election of the Whitlam government in 1972, when it became apparent they would lack federal funding.

Free Association.

It was only with the end of the Whitlam government, and with the higher profile of the left-controlled National Union of Students, that the arguments for VSU started to appear. The right argued that the compulsory payment of a service fee represents a breach of the Universal Declaration of Human Rights, which allows for freedom of association. There was a wave of attempts to promote this argument in 1976, 1977 and 1978. The spearhead of the campaign was the Australian Liberal Student Federation (ALSF), which was formed in 1976. It clearly aimed at destroying the influence the radical left had over student unions. It was backed by senior government ministers and bankrolled by a variety of sources, including the Uranium Producers Forum.

The claim that 'compulsory' unionism breaches freedom of association was a pragmatic attempt to give VSU some broader moral legitimacy. The first motion condemning compulsory unionism was adopted by the ALSF in May 1977.

There were three main prongs of the VSU campaign at this time:

- an internal wrecking operation within student unions, specifically in collaboration with right-wing labour students and Zionists.
- legal cases involving 'conscientious objectors' who argued that they should be allowed to resign from the student union without penalty; and
- attempts at state voluntary unionism, most particularly in WA and Vic.

The first form of state VSU legislation was enacted in WA in 1977. The legislation did not outlaw a compulsory services fee, but restricted what this money could be spent on. Legislation along similar lines was considered in Victoria and Queensland and introduced by the federal government in the ACT.

The next wave.

The next wave of attempts to introduce VSU came during the later years of the Fraser government. Again, the direct political motivation was clear - student unions had been prominent in opposing Fraser initiatives to cut funding levels, introduce fees for second and subsequent degrees and cut back access to TEAS. At this time, the first legislative attempt to ban the compulsory fee altogether was floated in WA. Before this time, only the most extreme sectors of ALSF had advocated such a position. Vice-chancellors and most of the Coalition supported a compulsory fee if restrictions could be placed on its use by student unions or if the fee could be used by administrators themselves. These various forms of legislation were never enacted, however. In 1982, the Coalition lost power in WA, and in 1983 lost it federally. The Coalition would have to wait for more than 10 years before it would get another chance to attack student unions.

[This is an abridged version of a talk presented to the January 1999 anti-VSU teach-in at The University of Technology Sydney. The full version can be obtained by e-mailing resistance@peg.apc.org]

Sean Healy



I've
never
had
a
VSU



WIN A FREE SKI TRIP!
At the 1st Members Night

Tuesday 23rd March 7.30pm
At the Unibar
DRINK SPECIALS + DOOR PRIZES
+ DJ ANT



American Institute of Aeronautics and Astronautics

The Inaugural General Meeting of



Adelaide University Student Branch

Will be held in the

S 111 lecture theatre, Level 1, Engineering South,
Mechanical Engineering
4:15pm Thursday 25th March 1999

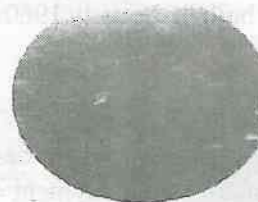
for further info, contact Dr G. Schneider, Rm S 205 Mech Eng

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technical society, principal voice,
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devoted to the progress of
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Visit <http://www.aiaa.org> for more info.

THE ADELAIDE UNI GLIDING CLUB

The year has commenced with a very good start for the Gliding Club and we are sure that it will continue. February featured some particularly good soaring weather and even some ridge flying. Congratulations this month go to Trent O'Connor for successfully going solo, Andrew McCauley for gaining his Silver C badge and Angus MacGillivray for successfully achieving his first cross country flight

The Adelaide Uni Gliding Club held its annual regatta on Saturday 27th and Sunday 28th of February. Emilis Pregauskas drove up from Monarto and Bernard Eckey flew over in his super-duper ASH25 from Balaklava to compete against us. Unfortunately the clubs cross country two seat trainer, the Bergfalke, was unavailable to compete. Saturday featured unexpected good weather, which hadn't been forecast. Due to the poor forecast, the cross country task set was only approximately 120 km and as a result some pilots managed to complete the task twice! Congratulations go to Peter Temple for winning the first day with an impressive average speed.

SATURDAY 27 FEB

Reg	Aircraft	Type	Pilot	Task Time	Dist	Speed km/hr	H'Cap	H'Cap	Speed	Place	WUZ	DG-200	Peter Temple	0:47:20	118
149.58	0.92	137.61	1			GBE	ASH25	Bernard Eckey	0:45:50	118	154.47	0.82	126.67	2	
GTX	Standard Libelle	Peter Cassidy	1:01:00	118	116.07	1.02	118.393				GTJ	Super Arrow	Emilis Prelgauskas	1:09:15	
118	102.24	1.16	118.603			GQZ	Boomerang	Simon Hackett	1:14:48	118	94.65	1.16	109.80	5	
WUZ	DG-200	Mandy Wilson	1:01:33	118	115.03	0.92	105.83	6			GPN	Boomerang	Andrew McCauley	1:30:16	
118	78.43	1.16	90.98	7		GCY	Standard Libelle	Steve McGuinness	1:28:20	118	80.15	1.02	81.75	8	GMI
Club Libelle	Rob Curtis	1:31:47	118	77.14	1.04	80.22	9								

On Sunday the forecast was good and the task was set at 260 km. Unfortunately, this was marred by the weather developing into thunderstorms, one of which eventually drenched the airfield. Pilots competing in the regatta experienced a close look at lightning and downbursts while flying near Crystal Brook as well as hail and rain near Blyth. These extremes lead to the task being cancelled and the day was scored over the distances each pilot achieved. Congratulations go to Peter Cassidy for winning the second day. An honourable mention goes to Michael Texler who took the Arrow cross country and achieved quite respectable results. Thank you to all those people who helped organise and run both days.

SUNDAY 28 FEB

Reg	Aircraft	Type	Pilot	Task Time	Dist	Speed km/hr	H'Cap	H'Cap	Speed	Place	GTX <th>Standard Libelle <th>Peter Cassidy <th>0:58:27</th> </th></th>	Standard Libelle <th>Peter Cassidy <th>0:58:27</th> </th>	Peter Cassidy <th>0:58:27</th>	0:58:27	
120	123.18	1.02	125.65	1		GMI	Club Libelle	Anthony Smith	1:07:27	131	116.53	1.04	121.19	2	
GCY	Standard Libelle	Rob Curtis	1:02:04	120	116.00	1.02	118.323				GTJ	Super Arrow	Emilis Prelgauskas	1:22:50	
138	99.96	1.16	115.954			GQZ	Boomerang	Dennis Medlow	1:14:48	120	96.26	1.16	111.665		
Mandy Wilson	1:20:00	159	119.25	0.92	109.71	6					GPN	Boomerang	Andrew McCauley	1:03:30	100
1.16	109.61	6				GNF	Arrow	Michael Texler	1:29:23	120	80.55	1.28	103.118		

An important upcoming event for the Gliding Club is the Annual General Meeting on Wednesday 7 Apr at 7:30pm in the Canon Poole room. Also fast approaching is the Adelaide Soaring Club Regatta held over Easter at Gawler. Can the Bergfalke repeat its success last year and sweep all before it again this year? If you are interested in learning to fly and want to find out more about the gliding club, give Matt a call on 018 810 963 or send him an email: mkfenn@teaching.cs.adelaide.edu.au

St Patrick's Day

In AD 462 a Roman man who had escaped slavery in a country he didn't like returned to it to chase out Druids, speak to High Kings about horticultural metaphors, and live down rumours of some embarrassing slips of a sexual nature. This, believe it or not, is the basis for the annual revelry by the AU Irish Club every 17th of March on the Barr Smith Lawns, which you have all come to know, love, and only remember hazy details of. So let me refresh your memory of St Patrick's Day 1999...

St Patrick's Day was another hugely successful event. Approximately 1000 people attended to participate in some varied cultural activities. These included Irish dancers, pipers, face painters, the illustriously Irish 'Hogues', Guinness, and of course the green beer. Another keg of Guinness went up for raffle, in one of the highlights of the day, while a number of members strayed further from the vertical. Forty brave volunteers tried to learn some Irish Dancing after four hours of cheap drinks, while band 'The Hogues' confused the punters by opening with a very Irish cover of that 'urban folk hymn' *Anarchy in the UK*. The Pagans and Catholics who had all the night before worn out their knees in prayer to assorted deities believed responsible for the weather, praised the Druids, the Marquees, St Patrick and each other when the threatened rain passed with just a few spits part way through the day, while a number of contact hours in excess of 1500 were missed, avoided or simply forgotten. That's some of the Activity surrounding St Patrick's Day 1999. For those who were not sure what the connection was between Uni students with green hair, and smudged Pints printed on their faces, it's the Irish ability to make a celebration out of anything, which is for many the best part of Irish culture. After all, as the saying goes, 'you're a long time dead'. I'd like to thank the following helpers who were conned into assisting with the day by promises of free Guinness, power, money, and getting their names in the finest *On dit* of the decade. Without the following people the success of the day would not have been possible: Damian Buckley, Chris Crichton, Paul Sykes, Paul Jennings, Sacha Sewell, Jo Taylor, Andrew Bigham, Todd Hall, Natalie Teakle, 'Monica' Bartlett, Vicki Kolberg, Paul 'chef' Farmer, Kristy Dermody, Karen Rayner, Brad Kitschke, Matt Connors, John Roberts, Seamus O'Fathartaigh, Grace Fitzpatrick, Louise Watson, Barny Myers, Anthony Paxton, Brett Will, Kate Sowerby, Jacqui Arnold, Stephen Oniszk, Mark Bourne and Stephen Mullighan.

GO RAIMH MAITHAGAT - TIOC FAIDH AR LA!
Jane McDermott - Irish Club President

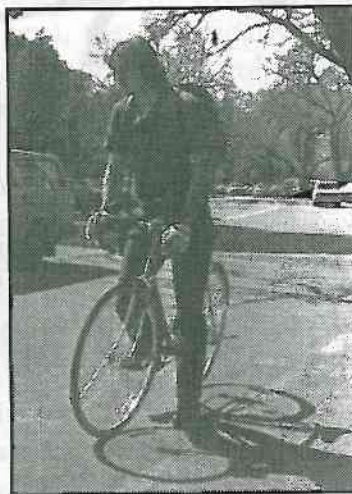


cycling club

The annual general meeting of the Cycling Club will be held on Wednesday, 24th March at 1.00pm in the Margaret Murray Room (4th floor of the Union Building). Come along to meet the other members of the AUCC, and to get involved with the club.

Also, the Club's first social ride of the year is on Sunday, 28th March at 10.30am, Meet at the Uni gate opposite the footbridge on Victoria Drive. The ride won't be too strenuous, and we'll stop for a coffee somewhere along the way.

For any further information, phone Brenda on 8365 6157 or Daren on 8303 3024



Adelaide University's Subcontinental Club

For a touch of spice, come to the inaugural meeting 1.30pm, Friday 26th March 1999, Irene Watson Room, Level 5 Union Building

University of Adelaide (Between UniBar & Mature Students' Society).

Snacks & Soft drinks provided.

Fore more info, call Raagul 0413 873 569 or Raja 0411 629 744

CLASSIFIED TOP SECRET

Footer

Adelaide Uni Soccer Club AGM
7pm, 22nd March 1999 in the WP
Rogers Room, 5th floor of the
Union Building.

Housie

Need somewhere to live? Have
we got the room for you! Huge
room in a four person Clarence
Park house has wardrobes and
desk - all you need is a bed! We
are 3 Adelaide Uni students who
are friendly, a bit lefty and a bit
green. Rent is \$72.50 a week and
there's a \$250 bond.

Call now on 8293 4129 but send
no money now! If you move in
you get a free set of steak knives!
(So much nicer than steak, don't
you think?) So call NOW! Ask for
Andrew or Jordan.

Yo Def Jam

Wantd: DJ/Turntablist
For all new experimental musical
group attempting to produce great
new sounds.
No experiance in this field prob-
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Contact Vicki Kolberg at
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to view the books, or call
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Computer for Sale. Genuine IBM
486 with Hewlett Packard Inkjet
Printer & Software. \$100 Please
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Ovingham, just outside of North
Adelaide
2 bedroom with sunroom. Partly
furnished, carport, shed and
airconditioned. Short distance to
transport.
\$145 p/w
Phone 0417 861 103

Hander

Table Tennis AGM
2:15pm Wednesday 31st March in
Games Room.
Nominations for positions on
committee available.

Space Cadets

SAUA Space Camp Videos
Now available - for those who
ordered and those who haven't.
If you would like to remember
what or who you did on O'Camp
please see Deb at the SAUA Desk.
Copies are \$15.
Cheers, Videoboy.

Smut

Touch is a skillful minimum con-
tact sport played by men and
women. If you'd like to find out
why over 280 000 people around
Australia play touch, then come
to the Touch Club's introductory
training sessions.

Where: University Oval (meet
near the red brick building at the
Southern end)

When: Wednesdays, 6:15 - 8pm

Why: because you want to
The season starts in May, so now
is the time to learn or brush up on
those Touch skills. For further in-
formation, contact Gavin- 8363
9114 or Darren 8340 8551. With
over 100 members, you are bound
to meet new people whilst getting
fitter. See you there!

Support

SUPPORT FOR STUDENTS
WITH SPECIFIC LEARNING
DIFFICULTIES

When: Wednesday 24 March
1999, 1:10 - 2:00pm

Where: Counselling Centre,
Ground Floor, Horace Lamb
Building.

Presenter: Sue Barnard
BOOK NOW ON 8303 5663 or
CALL IN.



Vroom

For Sale - Holden Camira SLX
1985, good all round condition,
9months rego, radio/cassette
player. Owner going o/s. A bar-
gain at \$790. Call 0416 318 184

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Movie Night For Miss Australia
Competitor
date 11 april (sunday)
time 5:30 til 10:30
place academy cinema city
cost: \$10 for 2 movies
the movies are
matrix and
message in a bottle
for booking details email sarah at
sarah.graves@student.adelaide.edu.au

Queer Gear

The Queer Collaborations is an
annual national tertiary student
conference which is coming to
Adelaide this July (5th - 9th). If
you are interested in providing a
helping hand, hosting a student for
the week, or would like further
information about the conference,
come to a public meeting in the
back room of the Edinburgh Cas-
tle Hotel, Currie St, on 6th April
1999 at 7:30pm. Further details
contact Michael: 8342 1382 or
Marian 8445 2971.

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Brand New Med and Lab Coats.
Various sizes, \$25
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will run your ad
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long as you keep
giving it to us.
Keep it short and
sweet and drop it
down to the office
in the basement
of the Geortge
Murray Building
by 5pm Thursday.**

I wish my brother Jim was here.

I don't know if anyone else has noticed this over the last ten years or so, but the American sitcom has changed. A lot. When I was a young chappie, all that seemed to come out of the States were cloying family driven shows featuring cute children. *Family Ties*. *Growing Pains*. You get the idea. But US sitcoms, and perhaps American television as a whole, have been changing since the start of the decade. It probably started with shows like *Twin Peaks*, *The Simpsons* and *Seinfeld* - you have to admit it, but even nice, inoffensive dross like *Ally McBeal* and *Friends* wouldn't have been made ten years ago, let alone some of the more anarchic comedies coming out of the States now (*Bring Ned and Stacy* back. Now.).

Which leads us to an interesting phenomenon to crop up in recent years: if you want to pitch a sitcom and you're a reasonably successful comedian in your own right, make it about yourself. Well, not *quite* about yourself, but a fictional version of yourself that doesn't involve too much of a stretch when it comes to that troublesome question of actually hav-

ing to *act*. Just ask the likes of Mr Seinfeld, Ms DeGeneres and Ms ... what in Christ's name is Roseanne's surname, anyway? Seemed to work for them.

All of which brings me to *The Drew Carey Show* (Nine, 8pm Mondays), which features a large comedian with a penchant for big glasses and thin ties playing an office worker with a penchant for big glasses and thin ties (see what I'm getting at?). This show would never have been made a few years ago - too many fat characters and too many fat jokes, if nothing else. Carey plays a likeable loser stuck in the same go-nowhere job for ten years who never gets what he wants: the sort of character we would never have seen as the lead in a sitcom in the affluent Eighties. Carey makes a charismatic lead, too, and unlike Seinfeld he has at least two different gears to his acting.

Like almost all successful sitcoms of last few years, *The Drew Carey Show* is a true ensemble piece, and it is the strength of this ensemble that ultimately makes the show a success. It's almost like an anti-*Friends* at times, as Carey sits

around in a bar with Lewis (Ryan Stiles), Oswald (Diedrich Bader) and Kate (Christa Miller). There's precious little hugging, they play infantile pranks on each other and, praise be to all that is holy in Christendom and beyond, they drink beer instead of coffee (if only they smoked too). Scenes of

the four of them as they sit around and talk shite are just about the best of the show as a whole, if nothing else because it plays on just how stupid they are. Oswald and Lewis, in particular, are especially thick and get most of the best lines going. Guys this dumb are hard not to like.

But the manner in which this show has pretty much defined itself revolves around Carey and his ongoing battle with Mimi (Kathy Kinney), the horrifically clad, make-up obsessed, troll loving woman he works with. As nemesis's go, Mimi is both unique and great fun. Once again, the type of character you would never have seen on the box a few years ago. Never a particularly plot-driven show, the ideas are clearly getting thin on the ground now that it is in its third season (although Oswald getting breast implants was an inspired one). Nevertheless, *The Drew Carey Show* remains good television.

A few weeks ago, I was home sick. Not content to lie in bed and moan quietly whilst reading some crap glossy pop culture mag, I decided to flick on the teev. It was around five in the evening. After watching the news for a bit, I stumbled onto Nine and a sight I hadn't seen for quite some time. *Full House* (Nine, weeknights 5pm). The wacky tale of three



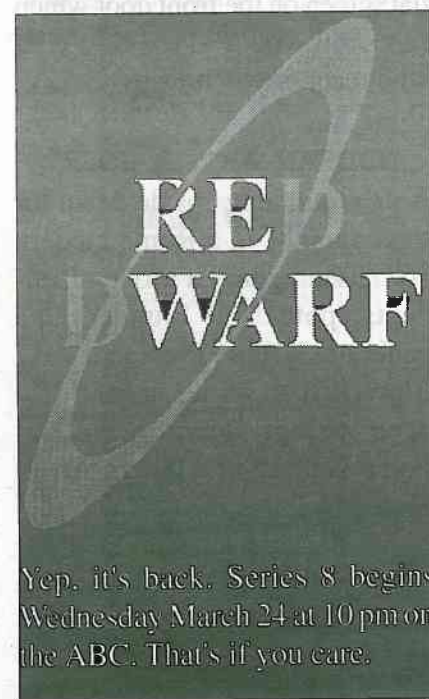
I'm ready for my close-up, Mr DeMille.

young kids, their dad and the two friends of his who come to stay when his wife dies. Christ.

Whatever happened to John Stamos, I wonder? Does he still play drums with the Beach Boys? And whatever happened to those hatefully precocious twins who played the youngest kids in shifts? Why haven't I killed them yet? Maybe the vitriol has slipped away with the years. It came flooding back, I can tell you.

If you need proof that the sitcom has moved along a little in the last few years, give *Full House* a go. I felt ill. Had to take another day off work and everything.

Dale F Adams



I'm a creature of habit, when you get down to it. Always seem to eat the same things, drink the same things and, when it comes to the teev, I don't change my viewing habits much. So when Ten first stumbled onto the idea of putting *The Simpsons* on an endless loop at six on weeknights (ye gods, that was a long time ago), I started watching their news at five (arrogant though I might be). Been watching it ever since. Creature of habit, you see.

Late in the last holidays I found myself parked on the couch, half-heartedly watching the news. At around 5.30 I was confronted with an ad, so I indulged in a touch of channel surfing. It was then I stumbled on *Daria*.

Daria is one in the rash of animated shows thrown up by MTV in the wake of *Beavis*

and *Butthead*'s inexplicable popularity, and what sets it apart is that it isn't abominably shithouse. The title character is a deeply misunderstood high school student, enormously smart with hatefully shallow and pointless parents and a painfully stupid yet popular sister. The extent to which it rather cynically targets itself at the shy, unpopular middle class kiddies in the States whose folks shell out on cable is breathtaking (in my day we just used to listen to Smiths records and wrote bad poetry). And let's face it, MTV is about as alternative as something that isn't very alternative. But I don't care. *Daria* is pretty damn neat. And isn't on any more.

Damn you ABC. Bring it back. I'm back to watching the news on Ten.



No News is



Stella the Newshound says "Arf!"

GOAT MAN

A mentally ill Palestinian man has today been admitted to a rehabilitation centre, five years after his family chained him in a cave to live with animals. Palestinian authority officials in Hebron say the 22 year old was kept chained to a wall and left naked in the cave under his family's home. Police found him after acting on complaints from neighbours. They say the young man brays like the goats he lived with in the cave. His father has been arrested.

STICK TO VACUUMS

The Swedish electrical company, Electrolux has unveiled what could be seen as the nagging fridge. The prototype can not only keep your food cold but can tell you exactly what's inside and remind you to pick up items you're running low on, when you next go shopping. And if you're on a diet it can even lock itself up between meals so that you can't be tempted. The prototype looks like a conventional fridge except for a flat screen on the front door which can show you a video of a chef who teaches you how to cook.

MODERN ART, A JOKE?

A painting hung upside down for three months in a Rome modern art museum, until a group of students spotted the blunder. One panel of Gaetano Previati's 1912 triptych "Fall of the Angels" had been wrongly hung in the National Gallery of Modern Art in December. The mistake was discovered by four students on a tour of the gallery, who noticed that the triptych did not match an illustration in the museum guide.

NORTHERN IRELAND

The man shot dead in the latest outburst of violence in Northern Ireland is a former leading member of a Protestant paramilitary group. Frankie Curry was shot dead in the capital Belfast, with police suggesting he may have been killed by a fellow loyalist. They have ruled out any Catholic involvement in the shooting. Curry was a former member of the Red Hand Commando. This latest attack follows a car bomb which killed Catholic human rights lawyer Rosemary Nelson in Lurgan just two days ago. Mr Howard, speaking at a St Patrick's Day breakfast with the Irish Australian Chamber of Commerce, said the "mad men and women on both sides of the argument are still to be found." He went on to pay tribute to the contribution the Irish had made to Australia.

YEAH RIGHT

A Kenyan woman may be the oldest person in the world, according to her family. It's believed Njoki Wainaina is 143 years old. She lives in a village north of Nairobi, and can no longer see and has difficulty hearing. She attributes her long life to God, but her longevity may have been helped by her simple diet, which includes bananas, maize, orange squash and home-brewed beer, which some doctors believe has also led to the loss of her faculties. After all would you drink beer brewed by a 143 year old deaf and blind person? She'd probably dribble in it. Due to the fact that she has no birth certificate, Njoki is unlikely ever to be officially recognised as being older than Jeanne Calment of France, who died last year at 122 and claimed to smoke 2 cigarettes per day, yeah right, grandma. Njoki is probably only 80, but the beer that she has been drinking has given her the appearance of a 143 year old.

OnDit does not endorse the practice of drinking homebrew or smoking durries for the purpose of longevity because that would be stupid.

THOU SHALT NOT WHAT?

Former top South African churchman and anti apartheid campaigner Allan Boesak has been convicted of theft and fraud. He's been found guilty by a Cape Town court of stealing four hundred thousand dollars. The money was sent to a charity helping victims of apartheid, and came from overseas sources including entertainer Paul Simon. The charges cost Boesak his position as South African ambassador to the United Nations. He's to be sentenced next week.

LIDS ON DECLINE

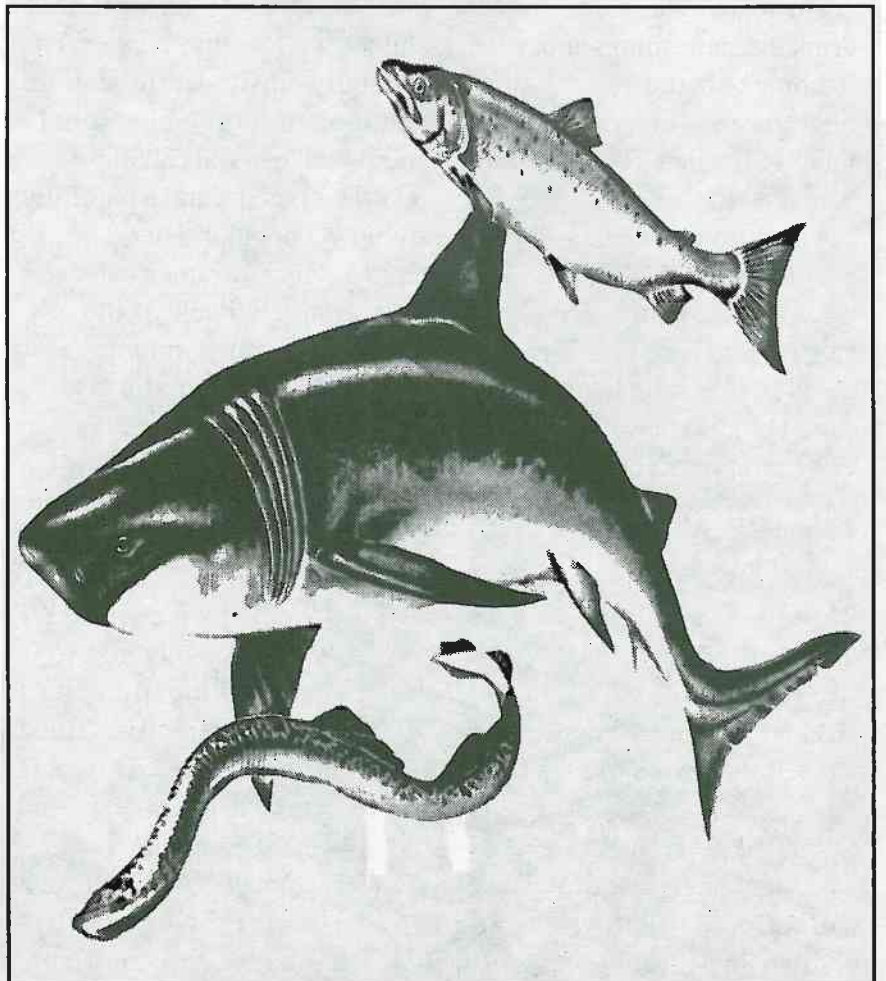
Shark attacks on humans dropped world-wide in 1998 for the third straight year. Researchers at the University of Florida registered 49 shark attacks on people last year, down from 57 in 1997 and well below the all-time high of 72 in 1995. Scientists suspect overfishing could be a factor, but say the trend will have to continue several more years before they know for sure. More than half of last year's attacks occurred in North America. There were 18 in Africa, four in South America, one in Australia and one in the South Pacific.

EWIL KNEWIL

A middle aged Russian couple are badly injured, after a woman drove off the ninth floor of a parking building. Bleb Mulin was giving his wife Lyudmila a driving lesson when she apparently stepped on the accelerator by mistake. The car plunged through a glass wall, and landed on top of several trees. It took rescue workers 90 minutes to cut the injured couple free. Rescue workers say it's amazing they survived the crash. After surviving about 20 years of marriage, at sub zero temperatures, I am not surprised at all.

NASTAROVYA

Five fishermen have died after drinking methyl alcohol aboard two fishing trawlers off Russia's Pacific coast. The alcohol is used to make anti-freeze and cleaning solutions. While it is bitterly cold in Russian waters, drinking anti-freeze is not encouraged. The fishermen drank the lethal substance when the crews of two trawlers decided to hold an on-board party as their vessels met up in the middle of the sea, east of Moscow. Two died on board, and three were flown to hospital but died later. nesia.



One has more to fear from a Sea Lamprey than a shark. Or an Atlantic Salmon.

Good News

ST PATRICK'S DAY

While enjoying the St Patrick's day festivities at the pub I got talking to one of the Islands locals who, over a pint of some frothy mud, attempted to dispel some of the rumours surrounding the legend of St Patrick. Although my new friend Andrew had a severe slurring problem, this is what I think he said;

"It is a damned myth that one of the Saints' [Patrick] miracles was to drive the snakes out of Ireland! What snakes? There were no bloody snakes in Ireland! Never! Being a snake lover myself, I've tried to introduce the snake back into Ireland, and had no success. Snakes cannot survive in our climate, even the grass snake, which can be found living in small numbers on the Island Patrick came from cannot survive on the mainland. So, whatever about the era when we were all one landmass, snakes certainly didn't exist on the Island in any great numbers, certainly not in late pagan Celtic / early Christian times, a mere fifteen hundred years ago. To Celts, the snake simply represented fertility, healing and the spiritual world. Cut off, they were, when the islands split, thousands of years ago Toby. St Patrick did however introduce the shamrock to Ireland and the symbol does make a great tee-shirt logo! (pointing at his beer stained shamrock tee-shirt) Ha Haaa Haa Haaaa!"

Surrounded by Paddys and Andys and dozens of Aussies making up distant family names and swearing allegiance to the Irish cause (yet for some strange reason speaking with Scottish accents); I too found myself attracted to this culture. So I drank 8 pints of Guinness, earned myself a shamrock tee-shirt, started yelling a bit for no reason and "Robert's your fathers' brother" I was Irish for a day. Even my chunks turned green!

Do youse know news?

Tell us,

And the people who read this fine publication.

IT'S JUST A GAME

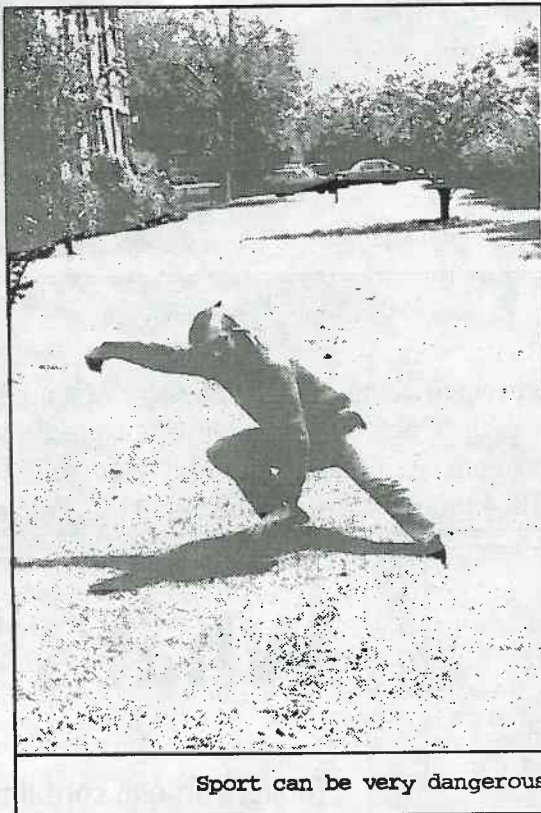
Two masked gunmen opened fire during a soccer game in Dublin on Tuesday, but police in the Irish Republic are at this stage unsure if there is a political motive. The attackers drove onto the field in west Dublin and shot two players and two spectators, then sped away. None of the wounded have life-threatening injuries. Political violence most commonly associated with Northern Ireland rarely spills over into the Irish Republic. Dublin has a thriving criminal underworld where use of firearms is frequent, especially at soccer games where the score can often be a nil all draw, fuelling violent attacks. In Argentina, for example, a 1984 finals game resulted in 18 deaths and English league games are notorious for their violence and hooliganism. Perhaps this attack is an example of violent piss-heads angered at the progress of the game.

NO RESPECT

Extra police will be rostered on in Queensland for Anzac Day to make sure drunken revellers don't disrupt dawn services. Last year, people attending two separate services in the state were hassled by drunken hoons, with no respect for our ex-pats. To stop the same thing happening again this year, an MP has tried to force licensed premises to close at midnight the night before Anzac Day, but with no luck. Instead, it's hoped an increased police presence will keep troublemakers away this year.

NORTH KOREA

North Korea has agreed to allow the US access to an underground site suspected of being a secret nuclear project. The deal settles a major dispute between North Korea and the US. In exchange for allowing experts to visit the site from May, the US has agreed to allow a bilateral agricultural scheme to improve potato production. The United States imposes an almost complete economic embargo on North Korea.



Sport can be very dangerous

cancer, it may be one of the most effective treatments available. The widely anticipated report by the Institute of Medicine was commissioned by the White House, and hopefully will spark a reassessment of the decades-long drive in the US to ban almost all marijuana use.

BOUGAINVILLE PIECE

The Bougainville peace process has received a stamp of approval from the UN Security Council. Council President Qin Huasun says they're satisfied with the smooth development of the peace process and cease-fire. He says members hope the disarmament process can be accelerated. The Bougainville peace agreement was signed at Lincoln University last year.

SERBIA

The Kosovo peace talks may be continuing in Paris but they're preparing for war in Yugoslavia. The Pentagon says it's monitoring a major build-up of Serbian troops in and around the troubled province. A US Defence Department spokesman says around 16 thousand Serb troops are in Kosovo while another 18 thousand have gathered on its borders. Kosovo's Ethnic Albanians yesterday agreed to a peace deal. Yugoslavia remains defiant.

RIOTS

At least eight people have died in the latest rioting in Indonesia. Dozens of homes have been torched in ethnic clashes in Borneo. The fighting broke out at Sambras after a passenger refused to pay his bus fare to a driver who was from another part of Indonesia. The dispute escalated into fighting between rival villages and then spread to involve entire towns. The troubles in Borneo are just the latest in dozens of ethnic and religious disputes which have flared into violence across Indonesia.

A GOOD DAYS WORK

Some may think our Employment Contracts Act is tough, but in Mexico, public servants are being forced to be on the job at first light, to lift productivity and cut costs. Under the ruling, lower ranked government employees will have to start work at 7 a.m. and go through to 6 p.m. at the latest. But government employees higher up the ranks get a better deal. They'll still work just eight hours a day.

ANDY WARHOL

Pop artist, Andy Warhol, may have suffered from autism, according to an expert. Dr Judith Gould, from Britain's leading diagnostic centre for autism, says many of the things Warhol did were typical of someone suffering the psychological disability. She says his social ineptitude, love of uniformity, minimum use of speech and obsessive attention to detail are classic symptoms.

On Dit



Come and meet the Triathlon, Cycling, Athletics, and Swimming Clubs this Thursday. The clubs are holding a BBQ in front of Union House (near the bank machine) \$1 Sausages.

The cleanest BBQ you'll ever see!



Hop over

The Cycling Club is organising a mountain bike trip to Kangaroo Island. Current tentative dates are Friday 16th to Monday 19th April. Members can bring their own MTB's or hire one of the club's bikes (first in best dressed). We'll be catching the ferry at Cape Jervis and will take a support vehicle to transport packs and sleeping equipment. Accommodation will be in caravans and cabins. Expected cost app. \$200 Contact Daren 8303 3024 (after 11 am) Trip meeting this Wednesday in the Sports Office at 1pm

Touched

The A.U. Touch Club is offering Thursday "Come and Try" sessions. Starting at 1pm sessions run for an hour and are located near the Main Oval on the University playing fields opposite the footbridge.

For more info contact Gavin on 8363 9114

Clarrification

In the last edition of On Dit mention was made of Emma Southcott, the sister of Andrew Southcott MP. The article gave a view point of the difficulties of applying VSU and the purported inconsistencies in the Federal Government's legislation and the underlying philosophies. Emma was used as an example of a University sporting identity who had achieved her best with the support of the current fee structure. The article was not meant as an intrusion in to the personal life of Emma or her relationship with her brother. Emma could have been one of a number of top quality sporting people produced by the University. The article was not meant to distress her personally but only to show the place which many Liberals and their families occupy in the University community. As by Emma's reaction this has caused concern I apologise for the intrusion in to her life.

Daren Potts

What's Your Poison?

Tobacco smoke contains up to 4000 chemicals and poisons

- | | |
|-------------------------------|---------------------------------------|
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| DDT (Insecticide) | Napthalene (Mothballs) |
| Methanol (Rocket Fuel) | Cadmium (Car Batteries) |
| Butane (Lighter Fluid) | Polonium-210* |
| Ammonia (Floor Cleaner) | Vinyl Chloride* |
- * Known cancer causing substances

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Government of South Australia



10 day Central Australian Camping Safari

\$585

July 12th

**Ayers Rock,
Coober Pedy
and more...**

DON'T MISS THAT BUS!

Sports Association 1999 Central Australian Trip. For more info drop in to the sports office Union Complex or phone 8303 5403

Day 1 Monday July 12

Depart from the Cloister Lawns outside the Adelaide University Sports Association Office (off Victoria Drive) at 7:00am and commence our exciting 10-Day adventure. Leaving the gracious city of Adelaide travel north through *Port Wakefield* to the busy port of *Port Pirie*, and then on to *Port Augusta*, former junction of the Commonwealth Railways. Pass *Woomera*, the former Rocket Range of Australia for a short tour before we continue via the giant salt pan of *Lake Hart* to arrive at the *Glendambo Caravan Park* for an overnight camp. (08 8672 1035).

Day 2 Tuesday July 13

Travel north along the *Stuart Highway* to the fascinating town of *Coober Pedy* for a local guided tour including visits to an underground home and church. Tour the *Umoona Mine* and enjoy a demonstration and opal cutting and polishing. Continue along the *Stuart Highway* to our overnight camp at *Marla*. (08 8670 7001).

Day 3 Wednesday July 14

To further experience this unique desolate terrain journey on through an area of desert oaks, red sand and spinifex grass. Rising majestically from the sunbaked soil is *Ayers Rock*. A wonderful opportunity to capture the amazing colour changes at sunset with your video or camera. Camp overnight at *Ayers Rock*. (08 8956 2055).

Day 4 Thursday July 15

Those who wish to take the opportunity to climb to the Summit of *Uluru (Ayers Rock)* and take further sunrise photographs and videos. Visit the *Uluru Kata Tjuta Cultural Centre* which provides a rare insight into the *Anangu Aboriginal Culture*. Also visit the *Maruku Arts and Crafts Gallery* where you have the opportunity to purchase local artefacts. *Tour the base of Ayers Rock with its interesting caves and aboriginal rock paintings*, or you may choose to take a scenic flight for an aerial view of this magnificent landscape. Then journey to the mysterious *Olgas* to explore amongst the fascinating domes, including a walk into the "Valley of the Winds". Camp overnight again at the *Ayers Rock Caravan Park*.

Day 5 Friday July 16

Prepare for an adventure-bound day in *Watarra National Park*, home of *Kings Canyon*, the deepest gorge in 'the centre' with sheer cliff faces which tower 270 metres. The aboriginal interpretation of Watarra is 'Desert Oak', which is found in profusion within this area. Stroll along the canyon floor beside *Kings Creek* and capture the breathtaking views of the skyline, colour and the proportions of the surrounding sandstone walls. There is an opportunity for those who wish to follow the trail to the rim of Kings Canyon, offering spectacular and contrasting views over the 'Lost City' and 'Garden of Eden'. Surrounded by *Watarra National Park* it is able to compliment the stark beauty of the desert landscape, and offer superb views of the wilderness area to the *George Gill Ranges*. Camp overnight at the *Frontier Caravan Park, Kings Canyon*. (08 8956 7442).

Day 8 Saturday July 17

Today's journey takes us into *Alice Springs* via the *Highway* where we will enjoy a break at

Eridunda at the junction of the *Stuart Highway*. Arrive at *Alice Springs* in the early afternoon for our overnight camp at the *MacDonnell Range Tourist Park*, our home for the next three nights. (08 8952 6111).

Day 7 Sunday July 18

Travel west from *Alice Springs* following the *Western MacDonnell Ranges*. Pass the *John Flynn Memorial* (founder of the Royal Flying Doctor Service). Take note of *Albert Namatjira's famous Twin Ghost Gums*. Stop at *Simpson's Gap*, lovely river red gum scenery, white sands and you may chance to see some *Rack Wallabies*.

Day 8 Monday July 19

This remarkable tour of the town of *Alice Springs* covers many interesting highlights. These include the original water-hole - 'the Alice Springs' at the historic, *Old Telegraph Station* which is situated midway along the Overland Line from Darwin to Adelaide, playing a key role in Australia's development. Opened in 1872, the line reduced the isolation of Australians from the rest of the world. We will also visit the *Royal Flying Doctor Service*, and learn fully how this marvellous facility operates to provide a 'mantle of safety' to the people of the outback. The *Royal Flying Doctor Service* began in 1912 when the Reverend John Flynn went to the Outback as an inland missionary for the Presbyterian Church. See how routine medical clinics are provided to isolated Outback areas. The *Strehlow Centre* shows us the work of the late professor T.G.H. Strehlow and also provides a repository for the material and working papers collected in his time spent with the *Aranda Aboriginal people*. The feature wall, sound and light display is unusual as well as very interesting. We also take in a panoramic view of *Alice Springs* from *Anzac Hill Lookout*, where we can view the modern *Alice Springs* township and beyond to the *MacDonnell Ranges* which forms a southern boundary for the town. The afternoon is spent at leisure for shopping in the township which contains many points of interest and some cultural souvenirs. *Standley Chasm* is a spectacular narrow crevice in the range. Walk in along the stony watercourse lines with cycad palms, ghost gums, acacias and cypress pines. Return to *Alice Springs* via the new and exciting *Alice Springs Desert Park* which is set in the foothills of the stunning *MacDonnell Ranges*. The park captures the living essence of the Australian Desert.

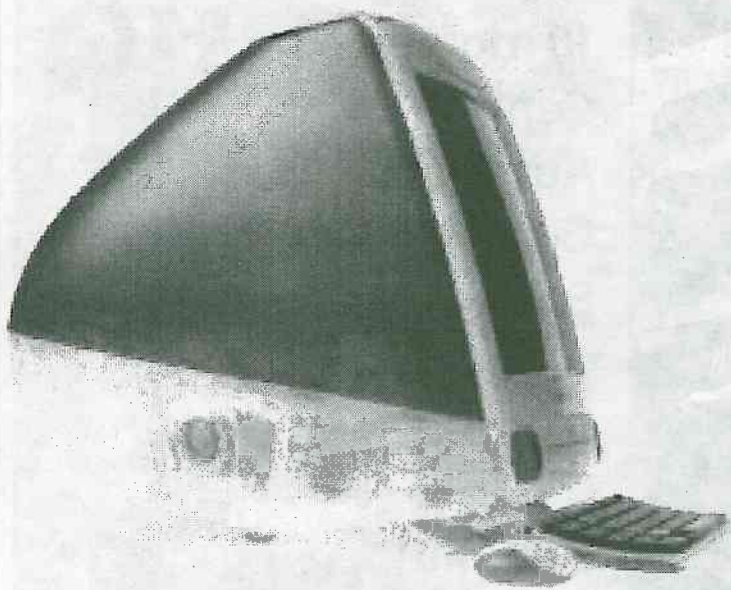
Visit the *Exhibition Centre* which provides an interesting introduction to the natural wonders of the inland. Take advantage of an unusual experience by viewing the wedge tailed eagle and other desert birds of prey free flying in the *Nature Theatre*.

Day 9 Tuesday July 20

Today we travel to the fascinating town of *Coober Pedy* through an area of desert oaks, red sand and spinifex grass. Travel through cattle properties of the Outback, then through *Marla* to the mysterious *Breakaways*, a low range of coloured sandstone outcrops broken away from the *Stuart Range*. Most recently the *Breakaways* featured in the film spectacle "Priscilla Queen of the Desert". Camp tonight at *Coober Pedy Umoona Mine and experience a night in a real underground dugout*.

Day 10 Wednesday July 21

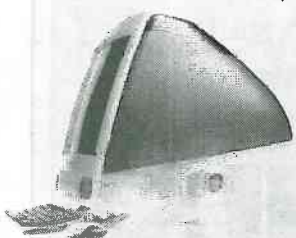
The last day of our exciting camping adventure as we return to *Adelaide* to arrive back at the *Adelaide University Sports Association* at approximately 6.30pm



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Authorised Reseller

Sheer Bloody Genius

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The rite of passage
 astral travelling through aeons
 into the neon -
 flash of a flicker
 twinkling spirit lights wink
 hear the singing sounds
 floating up like soap bubbles
 centuries are calling
 hypnotic and hypnagogic
 into a fused fugue -
 Im out of body - out of mind
 with the rush - the gush
 vacant vacated dislocated
 drifting deliriously disconnected
 to a swimming landscape
 disembodied and disintegrating
 floating like a parachute
 disappearing in air like smoke
 into invisible infinity finality
 ladders falling from the sky
 dropping into cavity gravity
 a tunned funnel,
 shadows shaped as spiders
 dress my flesh
 drumming my heartbeat humming
 surged backwards purged
 the wrangle tangle mangle strangle
 with angels of darkness
 bouncing me off the walls
 kicked around like a football
 slamming my astral soul
 in a time flip time slip,
 invisible hands and fingers
 knitting my hair cross stitched
 hitched into cobweb nets
 until felt felted wool
 paralysed in this omniscience
 heaven fell into hell
 my myopia utopia,
 dumbfounded and dumbstruck
 I reach out beseeching
 arms like stark branches -
 a crucifix tree
 I cross swords with god.

Julie Thompson

She said it was the first time
 She wore glitter on her eyes
 I could not tell if she told the truth
 I would have believed her wildest lies

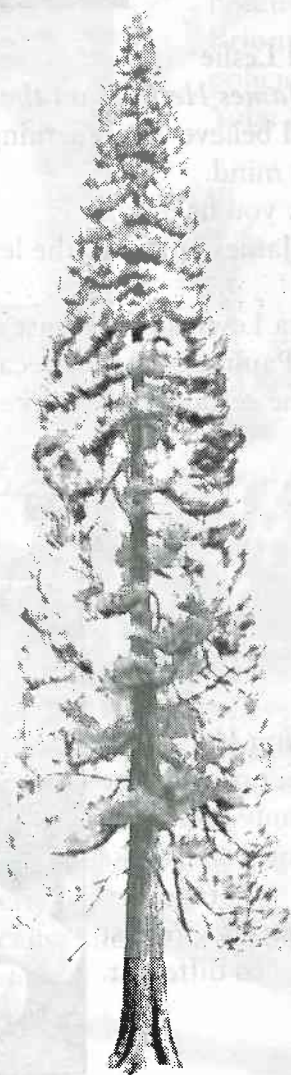
After bragging of my Bachelor ways
 She comes to bring me low
 What is there to do but stare at she
 Who proved me wrong just now

Snatched back to the wretched world
 I realize the sparkle was not for me
 A dangerous woman by all accounts
 My inner thoughts broke free

I found this boring life easy to forget
 But her body lingered still
 Though I will never see her again
 Her memory batters at my will

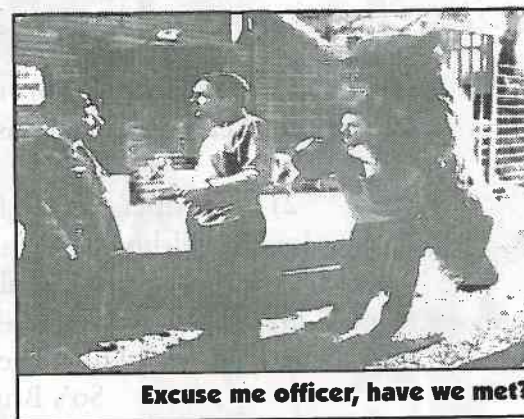
I wonder if it better to be blind and dumb
 Than to have met my gorgeous glitter girl
 What is there to do but drink some more
 To remember a single touch and promise held

Dwayne Thomas




The odd one, who sits and stares at fantasy
 His empty mind filled with imagery
 Of other times and other places
 Of the other people and their faces
 Future or past who can know
 For Him nothing but a pleasing show
 Of memories His and ours
 Of love, longing, living hours
 Stolen by that deep black hole
 Emptiness has played its role
 The vacuum of the Heart and Soul
 Once sold, it is Anothers to control

Dwayne Thomas



Excuse me officer, have we met?

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 ON DIT each month*

Prose, poetry, comics, drawings

Just about anything will be considered. The submission box is down in the ON DIT office.

Written work will be best received typed and under 1200 words. A name and phone number (not for publication) must be included.

Questions:

- 1) Do you believe in aliens?
- 2) If you were an alien, who would you abduct?
- 3) Which Australian politician do you think is most likely to really be an alien?



Ashley, Richard and Mark
Alien-spotting outside the Schultz Building.

- 1) **Ashley:** Yes, because I've seen cave paintings up North that look like they're of aliens.
Richard: Yes, I believe in aliens, because I think there must be something out there. And because my friend [Ashley] is one.
Mark: Yes. Because I've seen his spaceship.
- 2) **Ashley:** John Elliot. I'd show him the cave paintings.
Richard: You.
Mark: I wouldn't just abduct one person. I'd abduct all the warmongers.
- 3) **Ashley:** John Howard.
Richard: John Howard. And Pauline Hanson, if you count her as a politician.
Mark: John Howard. But he's more than an alien - he's a virus.

Christian
Cocking a brow outside the Lady Symon Building.

- 1) Oh Yeah. Because most of this Uni is full of aliens. They're called Honours English students.
- 2) I'd abduct myself, because I'm good lookin' (Make that lookin' without a 'g'). And Peter Adams, because he's good lookin'. And Phil Harrison ... now *he's* good lookin'.
- 3) Christopher Pyne - he's got funny alien eyes. And a bad haircut. Fred Niles - he's not a politician but he *is* an alien. So's Bruce Ruxton. And Alexander Downer.



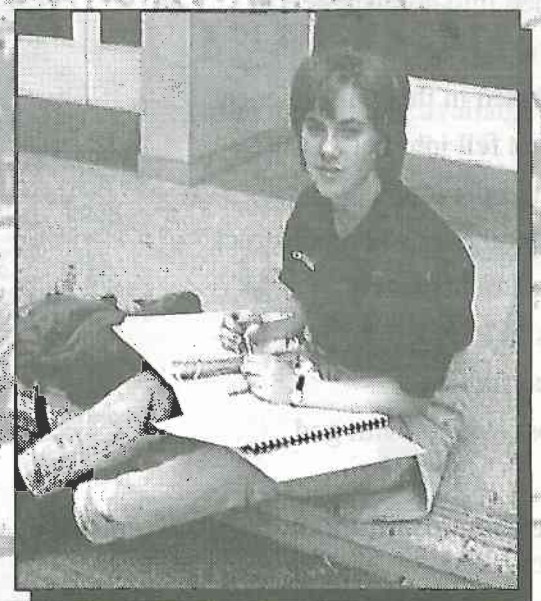
Christine and Leslie
Looking for James Hetfield on the Lawns.

- 1) **Christine:** I believe in something else out there. I think it's good to keep an open mind.
Leslie: I think you have to.
- 2) **Christine:** James Hetfield, the lead singer of Metallica, because he's a babe.
Leslie: Monica Lewinsky. At least she'd be entertaining.
- 3) **Christine:** Pauline Hanson, because she sure is out of this world.
Leslie: And she certainly looks like one.



Sharon
Studying on the Union Hall Steps

- 1) Yes: this universe is so big, we can't possibly be the only lifeforms.
- 2) The whole planet, just to see how it all works together.
- 3) That would have to be all of them ... They're just so different.



POP

Jamie and Deanna
Kicking back Cokes at Backstage.

1) **Jamie:** Yes, because there are too many unexplained things happening.

Deanna: I'm undecided.

2) **Jamie:** Cindy Crawford. I don't think you can go past her.

Deanna: I don't know. Who would be good to abduct ...

Jamie: Cartman. Anal Probe ...

Deanna: I don't know.

3) **Deanna:** John Howard.

Jamie: I'm a Liberal so I'm gonna say Kim Beasley. By Far. No-one can be that fat and have crappy policies like that and be human.



Yari and Briony
Lounging on the Lawns.

1) **Both:** No

Yari: Because there's no evidence, and the arguments for their existence are flimsy. It's funny how they always seem to turn up on strange people's doorsteps ...

Briony: or cornfields ...

Yari: or trailerparks ...

2) **Yari:** Brad Pitt, because he's gorgeous ... and I think he'd be an interesting person to talk to.

Briony: You could perform all sorts of experiments ...

Yari: Or Sherlock Holmes. I'd ask if he believed in aliens, and I'd get to find out if he's as fantastic as he's made out to be.

Briony: I'd pick James Bond. Which one? Pierce Brosnan. I'd want to find out how he always survives, no matter what goes wrong.

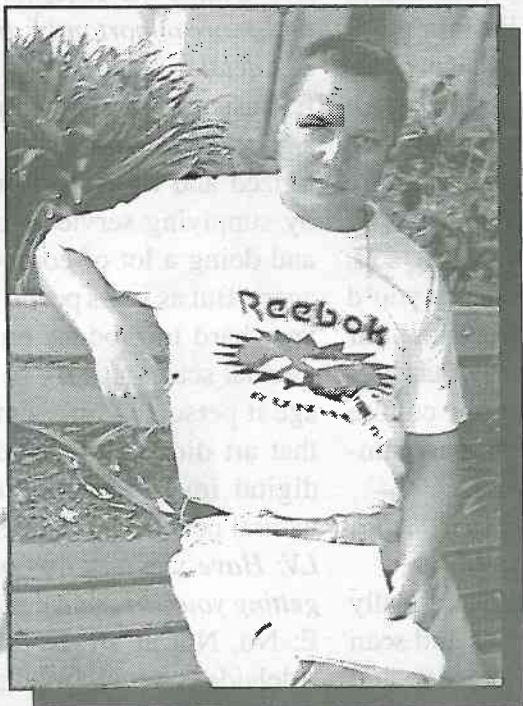
Vox Pop: Test him out?

Briony: Definitely.

3) **Yari:** Pauline Hanson. I don't see how someone of this earth can have her ideas and still be human. She must have got her ideas from somewhere else because she clearly doesn't know what's going on.

Briony: Amanda Vanstone. She must have got her powers to get in, with those policies.

Yola: She had Extra-Terrestrial Assistance.



Wayne
Getting Badgered outside the Badger Labs.

1) I watch *The X-Files*. For fun. But I don't believe in aliens, at least, not the creepy crawly kind. But I do believe there could be some remnant of life out there. Perhaps bacteria or micro-organisms.

2) Lion Nathan, the big brewer, because I'd like to learn how to make beer properly.

3) Natasha Stott-Despoja, because she seems a little too good to be true sometimes.

VOX POP WANTS YOU!

Ever wonder if you're alone in finding celery erotic? Wanting to roll around naked in a bath filled with beanbag beans? Craving the clean fresh smell of starch?

Do you spend your days and nights pondering imponderables such as: 'Where do all the lost socks go?', 'Why are the granules in OMO laundry detergent different colours' and 'Does it make a difference?'

Have you a question to put to the reading public? It doesn't have to be big and, Lord knows, it doesn't have to be clever. It just has to be a question. If the answer is yes, get your sorry arse down to *On Dit* and tell it to us.

Because we want to know the questions you want to ask.

Arty Stuff

Get out to all the COME OUT stuff running until the 27th. Ring 8361 6899 for information.

AMNESIA opens on Wednesday at the Balcony Theatre and runs until Saturday. It's a production by CPA dance students, choreographed and directed by Garry Stewart from Sydney dance company THWACK. Inspired by Carl Jung's theories and conceptions of the subconscious, Stewart employs *velero*. Hm, reminds me of a sticky dream I had once. Phone 8231 5416 for bookings.

The Anti-Cancer Council of Victoria are offering \$1000 PRIZES for poetry, prose, visual art and musical compositions for its DAFFODIL DAY ARTS AWARDS program. Artists are encouraged to express their own experiences with cancer, or that of those around them. Entries are due by April 9th. For entry forms or info call 1300 65 65 85.

Hey, I know the guy who won the competition for the Fringe Festival poster three years ago, so if you buy me a beer and you're under 25 you might be able to win the 1999 Victor Harbor Folk Festival POSTER COMPETITION! Entries can be supplied in any medium but must be in by April 30 if you want a chance at the \$600 prize money. For info call Keith Preston (8340 1069) or Tamara Day (8431 5494).

The Australian Institute of Arts Management is running a seminar at the Art Gallery this Thursday entitled 'Imagining the Market: Building Audiences for Arts & Culture'. Speakers include the AIAM president Merryn Carter, Carrick Hill Director Alan Smith, and writer / artist Peter Hill. RSVP's were due on the 19th but as the student / artist / unemployed price is only \$10 it's worth trying for late admission. Phone David O'Connor on 8447 7213.

Fast Edi



Local artist Edi (most well known for his artwork in *The Battle of the Sexes* boardgame) is about to open his new exhibition at Carclew Youth Arts Centre. Entitled "Dog: Man's Best Friend" this exhibition examines the position of the dog in culture. The collection can be seen from April 1st to April 16th, but before the rigours of the lime-light, *On Dit's* very own Little Vince caught up with this young artiste.

Little Vince: What got you into visual arts?

Edi: Basically since I was a kid I've always wanted to draw because I always found myself in the classroom and instead of listening to the teacher I would do sketches and doodles. I found out that my real interest was art and basically since I left Primary school I knew what I had to do which was to go on and do Visual Arts and later Advertising and Design.

LV: What do you try to express in your artistic work?

E: Just basically my personality. My sense of humour - by using a lot of bright colours. But my main message is to make the most of life. Most of my art uses positive thinking and bright ideas and bright colours.

LV: What inspired your recent artistic dog fetish?

E: I don't know. I was living in Java and I lived in Bali for all of my childhood and basically we had no respect for animals like dogs. When I came here to Australia it was totally different. Here the dog is part of the family and I found that having a dog myself, when you have a bad day you'd go home and sit down with your dog and meditate. I think that dogs play a major part in our culture because they're much more simple minded and so cool.

LV: Do you work mainly with digital art?

E: At home what I would normally do is draw my sketches and scan my sketches into Photoshop and then I would do all of my colour work in Photoshop, before I actually do the application in pencil. I'd just spend an hour or two scanning the image in and doing it in Photoshop and at times I prefer it and will just use the pencil tools. Doing things in Photoshop it allows you to go one step back and basically to correct your colours if you make a mistake. But if you do that manually it takes a lot longer. On the computer it's just one press and you're back at the

Don't know much about art but know wotecha like, and this is certainly it?

See Edi's exhibition at Carclew Youth Arts Centre April 1st - 16th. We'll be there, that's for sure.

start again and you can renegotiate your colour.

LV: What's the reception of art and, more importantly, digital art in Adelaide?

E: Basically all of my graphic design work is completely computerized and I get all of my work by supplying services to clients and doing a lot of computer imagery. But as far as pencil goes it's very hard to produce on a commercial scale but I try to encourage it personally. It seems to me that art directors tend to go for digital images more than your natural pencils and paints.

LV: Have you had any problems getting your art seen in Adelaide?

E: No. Not at all. Even though Adelaide is a such small market I think that I have a very individual style that I think that people and art directors are interested in. And not just the style but also the concepts that I put into the art work. Often I think that my strength lies with my concepts more than just the finished products.

LV: What would Da Vinci think of Photoshop if he were alive today?

E: I don't think he'd need it, he would just stick to his own style and do things his way.

Stone the Crows

**Moët and Chandon
Touring Exhibition
9 March - 11 April.
Free Admission (guided tours
each Thursday and Sunday)**

Twelve years ago Moët and Chandon established their Australian Art Foundation. Each year twenty one works from young Australian artists are chosen to tour, the aim being to broaden and encourage recognition of young Australian artists. The Foundation is generous to the chosen Fellow, to the host gallery (this year our gallery next door, The Art Gallery of South Australia) and to we the people, who are given the opportunity to experience the work of our young Australian artists. Australians are for ever searching for some sort of answer to the question of our national identity - Who are we? Do we have any sort of national unity? In my mind this is our answer. The Moët and Chandon Touring Exhibition is an

astoundingly apt response to this pestering question. It reflects wholly and relevantly the issues and ideas that are evolving from Australia's It generation. These varying messages are expressed through a vast array of different means and media, with different goals in mind. Diversity - this is what gives this exhibition its power. Yes, we have been given that answer before, but his exhibition somehow proves and demonstrates this response, giving authority to that answer which is all too often regarded as a cop-out. We see works exploring issues within and without the artist, within and without the nation. There is contrast in style, media, concept, influence, sympathy, effect and of course response and the intended strength of this response. Diversity nowadays seems to have connotations of a lack of direction, but this exhibition proves the power and beauty of diversity, illustrating that

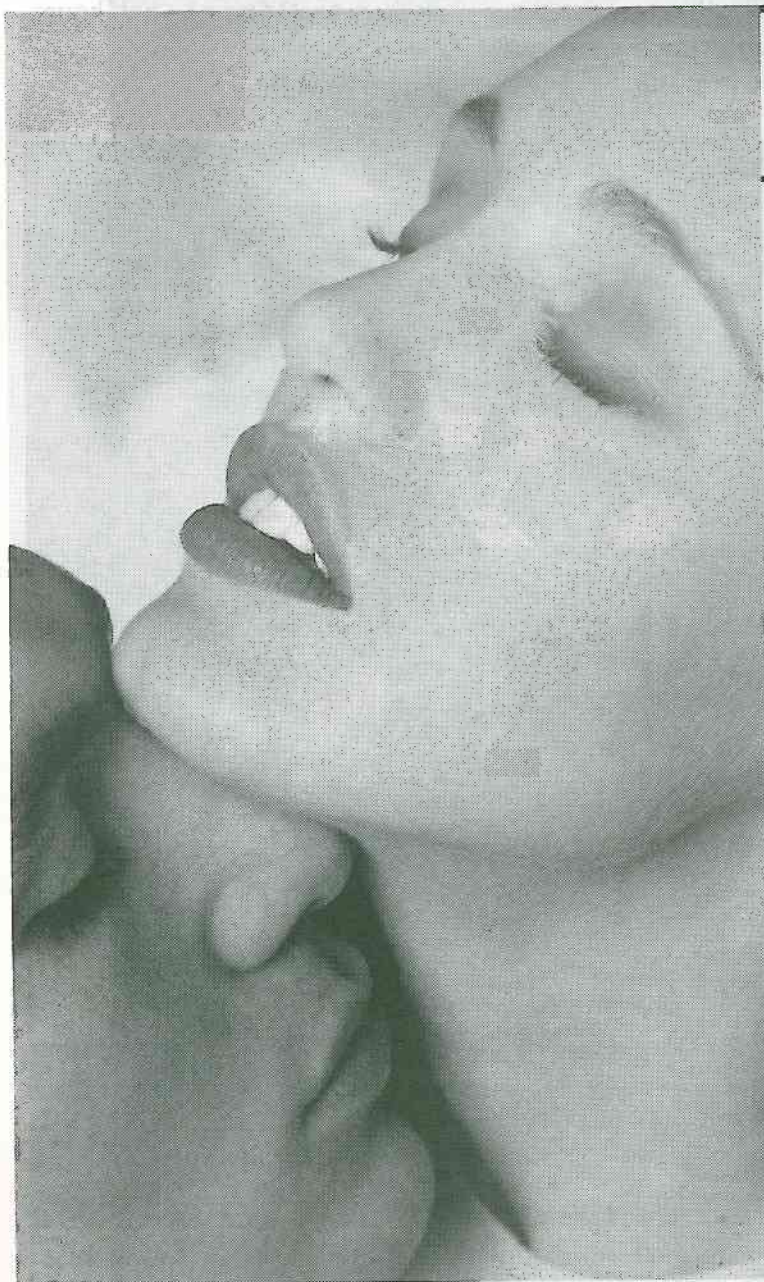
through variety can come a sense of harmony and cohesion. Interesting also is the geography of this exhibition. It is housed next to the "Everyday art: Australian Folk Art" exhibition - perhaps as powerful a statement as any made in or by the Moët and Chandon exhibit. Is the juxtaposition meant to complement or contrast and is it in ridicule or sympathy? A "subjective response" to Folk Art is requested - is the Moët and Chandon exhibit this response? The Moët and Chandon exhibition is hugely important for its statement on Australia - who we are, what we have done, are doing and are able to do, but even out of this context the

exhibition is a sophisticated and worthy exhibit of contemporary art. With such variety there is something that will appeal to every eye and mind (I told you its an apt reflection of Australia!). I urge everyone out there wondering who these people are to take a look at this.

Charlotte Cunningham.



No Moët 'round here, mate



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Yo Ho Ho



The Pirates of Penzance
Northern Light Theatre
Company
The Shedley Theatre, Elizabeth
March 12th (until the 27th)

The Pirates of Penzance was anything but a hilarious performance. (In passing, my honest sympathies to those

readers who travel the train to Elizabeth regularly. It was the first time in my experience that a fellow passenger had attempted to spit on me.) Interesting side issues apart, however, this production of a well-known Gilbert and Sullivan play is quite frankly something to be avoided.

From the start, it was obvious that everyone was trying really hard - 'trying' being the operative word. With the exception of Mark Horner, who as the Pirate King actually possessed a stage presence, James Spargo who took on the role of Frederic, and Megan Hendy, who was a bold and brassy Ruth, the cast fell dismally flat. With these three actors on stage,

there was enough happening for me to generate interest, but as soon as the spotlight vanished off them, so did the glue that held the play together.

The humour employed so often just did not work. One glaring mistake was turning Kate, the Major General's daughter, into some sort of horny tart. What was an attempt at sexy comedy translated into cheap and extremely tasteless acting (although one 8 year old boy was getting into it). The calibre of voices within the cast were nothing amazing either. You know that it isn't what it's meant to be when you're trying to suppress a wince at every high note. Once again an exception to the rule were Horner, Spargo and

Hendy.

A quick chat with other members of the audience revealed that among those aged seventy and above, primarily female of course, the pirate who pranced around without his shirt on and the one in the 'skirt' (i.e. kilt) were the two favourites. I can't say that I felt remotely the same. Food for thought; does older really mean wiser?

A couple who were discreetly shuffling out of the theatre in the middle of the second act were loudly informed by another audience member, "YOU HAVE GOOD TASTE!"

'Nuff said.

Lalitha Paul

No Holds Bard

Shakespeare's *Hamlet*
Independent Theatre Co.
Friday March 12
Theatre 62

The commitment and hard work of the seventeen member cast is evident in the confidence with which they delivered this performance. I was most impressed by Sally Nimon's Ophelia and Graham Nerlich's Polonius. Nimon engaged me on an emotional level and drew me into the plight of Ophelia's suffering. Her acting had an intensity and conviction which stood out and which brought the story to life. I enjoyed watching while Nerlich constantly extended his character, evidently enjoying his role and playing it well for the laughs lurking amongst the darker Danish shadows.

Nicholas Opolski tackled the mammoth demands of *Hamlet* with a consistent effort. His interpretations of some of the monologues and soliloquies were indeed fresh and engaging where others may have stumbled under the shear mass of material. All in all a respectable effort.

But by now you can probably tell that I was less than convinced by the production as a whole. Well...

the minimalist stage set did the job but I don't see the need for a smoke machine which dried out people's contact lenses and made others struggle not to cough. The recorded music hindered rather than enhanced the mood. Together with the marriage of pseudo-Elizabethan collars to twentieth century business shirts I was unsettled by the staging. I found myself for once wishing that the play had been set in a contemporary period. This only enhanced my feeling that the direction was somewhat superficial, that it inhabited only the textual surface of the script. Jeff Owen's armour for the ghost of Hamlet's father was impressive in itself, but shiny though it was, such props cannot make up for a lack of subtext. An amateur company is unlikely to have the resources to impress or convince with a period production of *Hamlet* and it would probably have been more prudent to have presented an adaptation which could have allowed more scope for interpretation. Don't get me wrong, there has been great effort put into this production, but that probably only serves to draw my criticism. If the production didn't look so polished and appear so confident, I would undoubtedly be

more forgiving, but its style begs comparison with professional productions with which it compares unfavourably. A solid effort, but I

want more if I'm going to have to sit there for three and a half hours.

Farley Wright



too much ham ain't enough in this totally unrelated and in fact totally fictitious version of *Hamlet*

IT'S A PIECE OF SOMETHING...

what a piece of work

Dorothy Porter

Dorothy Porter is one of Australia's best-selling poets and it's easy to see why. Her writing is packed full of elemental metaphor (lightning, fire, rain, blood, milk, salt, honey, love juices), it is quick-paced and, most importantly, it is accessible. Dorothy Porter's eighth book of poetry and third verse novel, *what a piece of work*, is again accessible and a nice-looking book that is apparently selling very well. The idea is common enough - a psychiatrist with serious problems of his own: 'Sometimes I'm jealous / of where Frank can go. // He can travel, / he told me, / down the cracks / of the floor / in his ward'.

Unfortunately this effort lacks the narrative drive of Porter's two earlier verse novels and many of the fragments that make up the whole,

appear inconsequential. The poetry itself is duller. Porter's usual talent for striking imagery here becomes tired and her limited poetic vocabulary results in clichés. *what a piece of work* is a work of surface observations. The blurb on the back reads: 'I've scratched your soul Frank whispers / fighting the needle / with clenched tooth / and clenched claw', this is as deep as the verse novel gets. The soul is scratched because we are told so. Freud and Jung are mentioned frequently but not in any depth. You get the feeling Porter is just name-dropping, maybe even hoping that the critic will work some genius into it. The book stank of being written to a formula and, for me, demystifies Porter's earlier work. If you want to read her, try *Driving Too Fast* or *Crete*, but avoid this one.

Leana Kazmierczak



1. *The Whole Woman*
Germaine Greer (Transworld)
2. *The Surgeon of Crowthorne*
Simon Winchester (Penguin)
3. *Open Australia*
Lindsey Tanner (Pluto Press)
4. *Eucalyptus*
Murray Bail (Penguin)
5. *Another World*
Pat Barker (Penguin)
6. *Southern Cross*
Patricia Cornwall (Penguin)
7. *A Billion Voices*
Phillip Adams (ABC)
8. *The Breaker*
Minette Walters (Allen & Unwin)
9. *Two Nations*
Tony Abbott (Bookman)
10. *An Instance at the Fingerpost*
Iain Pears (Vintage)



1. *The Whole Woman*
Germaine Greer (Transworld)
2. *Pussy's Bow*
N. Drinnan (Penguin)
3. *Past Due*
C. McNab (Allen & Unwin)
4. *The Blessing File*
C. Morwood (Allen & Unwin)
5. *Body Piercing*
Dunbar & Lahn (Wakefield Press)
6. *History in Portraits: Bibliography of 19th Century South Australian Aboriginal People*
ed. Simpson & Hereus (Southwood Press)
7. *Someone Bought the House on the Island*
Kenneth Anderson (Starbooks)
8. *Everything's Fine*
Helen Razer (Random House)
9. *Best American Gay Fiction #3*
ed. B. Bouldrey (Penguin)
10. *Everyday Passions*
D. McRae-McMahon (Allen & Unwin)

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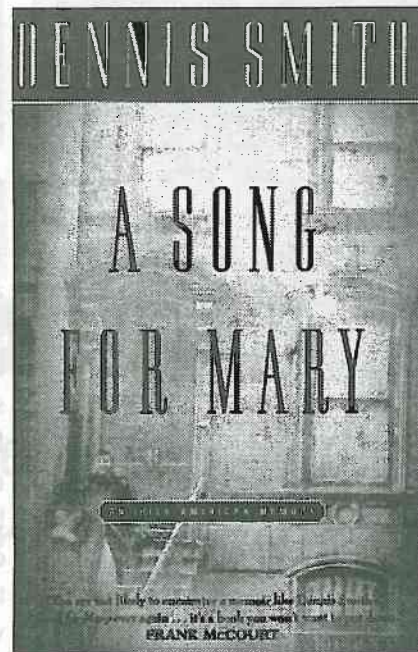
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Heaven's on the Dash

Crunching Third

Keeping on the Sex theme, let's talk about the sexiest profession of all - Engineering.

Engineers are a funny breed - they can have an unnatural fascination with things they build.

Civil Engineers build rather phallic looking towers.

Chemical Engineers talk of the transferring and mixing of fluids.

Computer Systems Engineers are constantly talking about hard and floppy drives.

One Adelaide mechanical engineer I know bought himself a second hand BMW for around \$25,000. The car was his pride and joy, and he would be seen washing it every weekend.

One day he took me out to admire the new wax job it had just been given, and he turned to me and said: "I love that car - if I could have sex with it I would!"

Let's think about this for a minute. I am sorry, but I have to ask it: If he was to have sex with his car, how, or more appropriately, where would he do it?

Would he do it in the key-hole? If he could, then that would explain why he feels the need to have sex with an often inanimate object.

Could he do it with the Exhaust Pipe? This is only if he is after dangerous sex - a kind of kinky, "blister-the-skin" kind of fantasy.

Thinking about it, the most logical place is through the intake for the petrol tank. That way the car is running on love juice!!!!

Sex, Sex, Sex - it's in everything, and cars are no different. We've all heard that a fast and flashy red sports car is often a substitute for a small penis, but it goes far deeper than that.

Sex has been intimately associated with the motor car ever since Henry Ford rolled that first Model T off the line with a modified bed mattress for a seat cushion. It is obvious that Ford had intentions for the automobile other than simply transport. Come on, why else were the brake lights flashing and red? Initially, a car was a symbol of freedom, the ability to go anywhere, and do anything. So it was a natural progression that youth would warp that to the ideal that

the car allows the freedom to 'Do Anyone, Anywhere'.

A cool car was, and still known, as a great cherry breaker. In fact statistics will reinforce this fact with more people losing the big V on the bench seat of a car than between the sheets. On top of that, Lovers Lanes everywhere still draw a large crowd of kiddies itching to test the reliability of their shockers. In fact, many engineers do this in the attempt to get the frequency of the internal pulsations to a harmonic of the natural vibration frequency.

The question is: What would happen if the jiggedy jig frequency and the natural frequency were coincident? If the dynamic spring mass system that is a car was

forced to oscillate at it's natural frequency could the car vibrate with enough energy to lift it off the ground? Could a car be made to Bunny Hop by a couple acting like a couple of rabbits on the back seat? On this topic, it is quite well known that it was in the back of his Model T where Lord Rayleigh came up with the idea of the Effective Mass model of describing free vibration!!!!

OK, so assuming that we have a loving or lusting couple in the back of the "Sandman" shaggin' wagon, and that



they are in the missionary position, lets take a look-see at what we have (see Figure 1):

- Consider the system:
- A car with mass of 1500kg;
- 2 people weighing 75kg each;
- The length of the wheelbase of the car (l_{total}) is 3 metres;
- The centre of gravity of the system being 1.2 metres from the back axle (l_1), making $l_2 = 1.8m$;
- Rear springs with a spring constant (k_1) of 270kg/m
- Front springs with a spring constant (k_1) of 300kg/m
- And a Constant $J_c = 150 m.sec^2$

Doing the sums, which involve solving for the determinant of the matrix, the solution can be reached. Thus, using this simplified model and using the values above, we get the 2 solutions of: $w_1 = 6.9 rad/sec$; which equals $w_1 = 1.1 revs per minute$; or $w_1 = 55 seconds per revolution$. and; $w_2 = 9.1 rad/sec$; which equals $w_2 = 1.4 revs per minute$; or $w_2 = 43 seconds per revolution$.

In other words, there are 2 natural vibration frequencies of the simplified model of the car, and to get the car bouncing around lovers lane like a kangaroo, the sex has to be

at a rate of in-and-out every 43 seconds, or every 55 seconds.

The problem with this is that: a) that is a REALLY slow penetration rate, and the upper body strength required to perform the "push-ups" is something only someone like Jean Claude or maybe 007 could be capable of; & b) it is a well known fact that the length of a sexual encounter is inversely proportional to the square of the rate of attack. Thus at a rate of even 43 seconds per revolution equates to a total time on the job of around 2.6 years.

The other option is to try and get the system vibrating at another harmonic. These are multiples of the natural harmonic (ie $2w_2$ $3w_2$,

Board of my 120Y

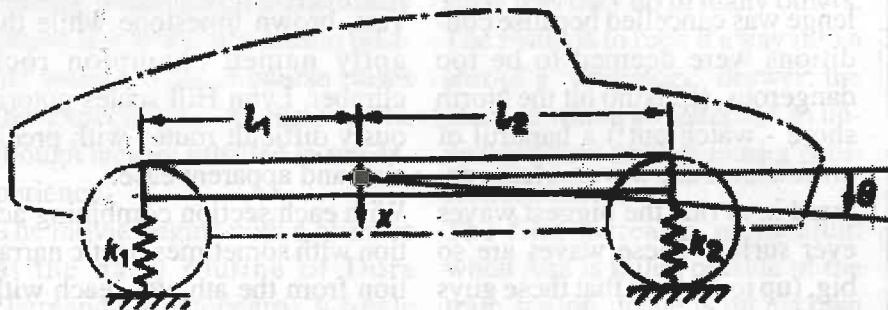
etc). These do not cause the same violent reaction, but will give a good result.

You may be wondering what the fascination is with the natural vibration frequency of the vehicle. The answer is simple: If you get the car vibrating at it's natural frequency, you get maximum energy out with minimal energy input. Thus, once the car is vibrating then it is simply a matter of 'riding the waves'.

So next time you go to lovers lane, and you see a Cortina bouncing down the road, Skippy style, remember the golden rule when it comes to parking:

'If the car's a-rockin' - Don't come a-knockin'!!!!'

Rexy



The equations of motion indicate static coupling.

$$m\ddot{x} + k_1(x - l_1\theta) + k_2(x + l_2\theta) = 0$$

$$J_c\ddot{\theta} - k_1(x - l_1\theta)l_1 + k_2(x + l_2\theta)l_2 = 0$$

Assuming harmonic motion, we have

$$\begin{bmatrix} (k_1 + k_2 - \omega^2 m) & -(k_1 l_1 - k_2 l_2) \\ -(k_1 l_1 - k_2 l_2) & (k_1 l_1^2 + k_2 l_2^2 - \omega^2 J_c) \end{bmatrix} \begin{bmatrix} x \\ \theta \end{bmatrix} = \begin{bmatrix} 0 \\ 0 \end{bmatrix}$$

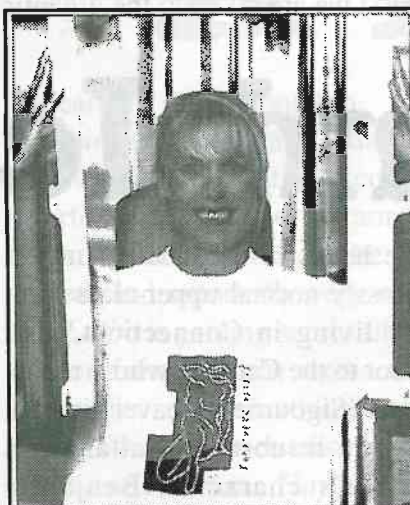
Figure 1 - The System Model Diagram, with describing equations.



If you can't keep your eyes on the road, at least keep your hands on the wheel



Corollin' Along in Style

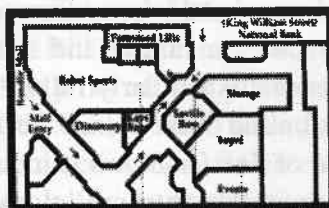


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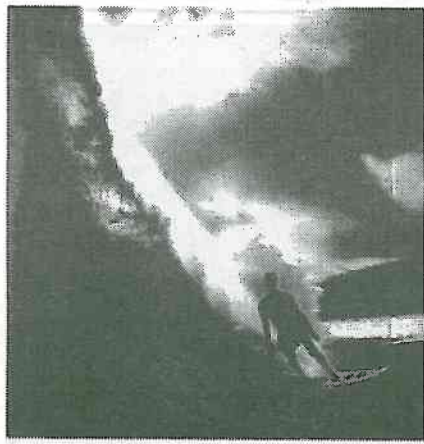


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Reel Big Stuff



Extreme and Across The Sea Of Time - New York 3D
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Size does matter. Especially when it comes to extreme surfing, skiing, rock climbing, snowboarding, windsurfing and ice climbing. *Extreme* shows them in all their terrifying glory and includes some of the biggest names in each sport showing their stuff.

On the same day that the Eddie

Aikau Big Wave Surfing Challenge was cancelled because conditions were deemed to be too dangerous, (El Nino hit the North shore - watch out!) a handful of professional big wave surfers ventured in to ride the biggest waves ever surfed. These waves are so big, (up to 40 feet) that these guys have to be towed in by jet ski's, just to get out there in the first place. Now that's extreme.

For something a little colder, we venture to the mountains in Alaska where an El Nino strength (not the real thing, but just as big and dangerous) snow storm plummeted, setting up perfect conditions for extreme skiing and snowboarding - conditions deemed rarely accessible by other, not so freaky, athletes from the same sport. Here we are faced with girls and guys practically sliding down vertical drops of pure powder, becoming one with untouched nature. It's pretty cool. Next we are taken to the gigantic

walls of frozen waterfalls and vast, brown limestone while the aptly named champion rock climber, Lynn Hill scales notoriously difficult routes with precision and apparent ease.

With each section combining action with sometimes poetic narration from the athletes, each with something interesting to say (not the expected "wow man, yeah, we're like, extreme man") watching *Extreme* is somewhat like experiencing the action ourselves, only we won't fall, drown, be crushed, have a heart attack or freak out from it. That's the beauty of it.

Across the Sea of Time is equally impressive. Using photographs sent back to his country as his only guide to find his family, a bloke called Tomas wanders the streets of NY, visiting one location after another, and through him, the audience can - well it's 3D- practically taste, smell, touch and walk this city.

Like *Home Alone 2 - Across The Sea Of Time* includes a few dodgy characters, a virtual travelogue of famous sights and a really sugary sweet happy ending, but the advantage of the newer film is that we are not burdened by the sight of a three dimensional Macaulay Culkin gracing our screens - although, one does have thoughts of being able to reach out and strangle him. *Across The Sea Of Time* features a pretty impressive kid played by a real-life Russian immigrant, Peter Reznik. He only has a few lines because he doesn't speak English. I'm sure that's a bonus.

Overall, this film is worth a watch, especially if you want to kill an hour. The juxtapositions of rare antique stereoptic photographs of New York as it was, with the IMAX images of New York as it is, are pretty remarkable. The glasses are truly sexy too.

Belinda S

Hot and Icy

The Ice Storm, 1997

'The Fantastic Four weren't like other superheroes; they were more like a family, and the more power they had, the more harm they could do to each other without even knowing it. That was the meaning of the Fantastic Four - that a family was like your own personal anti-matter. Your family is the void you emerge from and the place you return to when you die. And that's the paradox: the closer you're drawn back in, the deeper into the void you go.'

The Ice Storm begins with this thematic introduction made by young Paul Hood, as he waits for his train to start up again amidst the storm of the title. Set in 1973 with the flared trousers and polyester double-knits to prove it, *The Ice Storm* is a seductive film revealing the loss of culture, values and awareness inflicted upon America by the Vietnam war, Richard Nixon and global evolution. Kevin Kline and Joan Allen are

the heads of the Hood family, a grossly normal upper-class family living in Connecticut, next door to the Carvers, whose matriarch (Sigourney Weaver) is having an insubstantial affair with Kline's character, Benjamin Hood. The kids of these two families seem to have no personal interests outside of alcohol, dope or myriad fumbings which approximate sex. They eerily echo their parents' promiscuity and utter lack of direction.

After 1995's *Sense and Sensibility*, director Ang Lee offers another take on family and social mores that is similarly full of repression and consequence. Yet the mood of *The Ice Storm* is melancholic in the extreme, cloaked thinly in brief moments of humour and a layer of inverted nostalgia. Here is a time when teenagers speak of "when the revolution comes", and call their fathers fascist for enforcing simple rules of parenting. The characters in this film, most notably the adults, con-

stantly float in and out of something resembling a grasp on the direction in which their lives are moving, and you're never quite sure which state they'd prefer to be in. But then again, they don't know either.

Based on Rick Moody's novel from 1994, James Schamus' screenplay is intelligent and delicately measured, incorporating slippery insinuations in the dialogue that escape the characters who speak it. Perhaps the secret of this film's power is the fact that the screenplay doesn't cop out by descending into caricature - the ideas are nothing new but their portrayal is completely arresting with its take-no-prisoners attitude. In fact, this film combines the highest standard of every aspect of production, from set design to music to performance and all points in between, with a cast of well-known adults and adolescents, including Tobey Maguire, who played a small role in *Deconstructing Harry* as Woody

Allen's young alter-ego.

The Ice Storm is one of the best American films of the 90s, and scores an unprecedented (from this reviewer) 10 out of 10.

Daniel Gear

Magical Movie Moments

Liar, Liar.

When Jim Carrey walks into the board meeting late and can't help but tell everyone exactly what he thinks of them - slut, bitch, fatso etc. I laughed so hard I choked on my popcorn and nearly died.

Stephanie Hatzigiamis,
Law

All Aboard



Central Station
(Central Do Brasil)
Now Showing
Trak and Selected Cinemas

Warning: you might sniffle at the end of this film, and no, it isn't because you've wasted your money! *Central Station*, directed by the superb Brazillian filmmaker, Walter Salles, is a bitter-sweet tale that has been praised by just about everyone and eve-

rything, which you'll immediately notice if you see any promo posters around. This of course raises the expectations of the viewer, though luckily fulfilled in my experience.

The movie begins with a glimpse at the daily routine of Dora (Fernanda Montenegro), a single woman who works as a letter writer in Rio de Janeiro's main train station. On this particular day Dora is approached by a woman, Ana (Soia Lira), and her son, Josue (Vinicius de Oliveira). It is Josue's wish to write to his father in order to establish a meeting between himself and his father whom he has never met. Dora complies, but during a regular session of later assessing the letters, Dora and her neighbour Irene (Marilyn Pera), cannot agree whether to post the letter or de-

stroy it as they do to many others. The result is to tuck it away into a sort of a "purgatory" drawer: the place in which all letters of an undecided fate are left until a decision is made.

The film increases momentum when Ana is killed outside of the train station. Josue is on his own to roam the halls of the great train station in a state of shock. Through equally distressing events which could further harm the boy, Dora winds up feeling compassion for Josue, an alien feeling for a woman who has endured the harsh life common to those of the Brazillian lower classes. The two then embark on a journey, armed only with the letter recovered from the drawer, in order to find Josue's father, the elusive Jesus of the Northeast. The rest of the film takes the

viewer along on this journey, following the pair as they manage to have the courage to battle on despite the unrealistic odds against them. The fact that they don't get along too well adds another dimension to the plot also.

The storyline may appear somewhat unoriginal, but this film is far from a bore. The casting is brilliant. Vinicius de Oliveira is adorable as Josue, and his acting skills are superb despite this being his first film role. *Central Station* is a combination of sombre and often disappointing moments for the pair, but there are countless humorous pieces throughout the entire flick which bring a smile. So avoid those dodgy American releases and try something worth it.

Leah Kermode

A Pig In



Happiness
Opens March 25
Palace East End

The same year that *Welcome To The Dollhouse* won the 1996 Grand Jury Prize at the Sundance Film Festival, Tom Solondz was writing his second film exploring the darker side of human nature. While his first film traces the pre-teenage life of an awkward, unattractive girl in New Jersey, *Happiness* links the lives of three grown sisters with their families and acquaintances. All of these characters are searching for life's

most elusive ingredient, but beneath surface of a typical New Jersey neighbourhood, lie some forbidden desires and unexpected taboos.

The three sisters are Trish (Cynthia Stevenson), a devoted wife and mother in love and proud of the fact that she "has it all", Joy (Jane Adams), the insecure guitar strumming lost soul, and Helen (Lara Flynn Boyle), a successful writer crippled by self loathing and feelings of dishonesty. In one scene she muses: "everything I write is so shallow, superficial...Oh, if only I'd been raped as a child." In *Happiness*, it's the people who surround the sisters that provide most of the disturbance. A terrifyingly sympathetic Dylan Baker plays psychiatrist Bill Maplewood, husband to Trish, who develops, and acts on sexual desires for his 11 year old son's classmates. Then there is Helen's neighbour Allen (Philip Seymour Hoffman), who reveals his violent fantasies to Bill and later masturbates while making obscene sexual phone calls. And best not forget Allen's neighbour, Kristina (Camryn Manheim) who has kept a secret involving the dis-

appearance of the doorman.

Happiness is certainly a darkly disturbing film, but it's the comic overtones that are so extraordinary. While the soon to be released, and reportedly very serious *Lolita* is gaining scores of attention from both the media and the public, some who think that a movie exploring such taboos only encourages them, *Happiness*, (while picking up an apt R rating) has avoided pre-release hype by using humour, not to hide, but to give the portrait of suburbia an outrageously black and savage coating - who's going to ban a comedy? Solondz is skilled at allowing his audience to be torn between tears of laughter and sadness. Bill likes to rape little boys, Allen jerks off and plasters postcards on his wall with freshly ejaculated semen, Helen encourages Allen, her anonymous and obscene caller, to come to her apartment to rape her. And this is a comedy. We laugh that nervous laugh that comes out when we hear a joke that we don't quite get, but feel better giggling than sitting straight faced.

Solondz has gathered an ensemble cast of "lesser known" per-

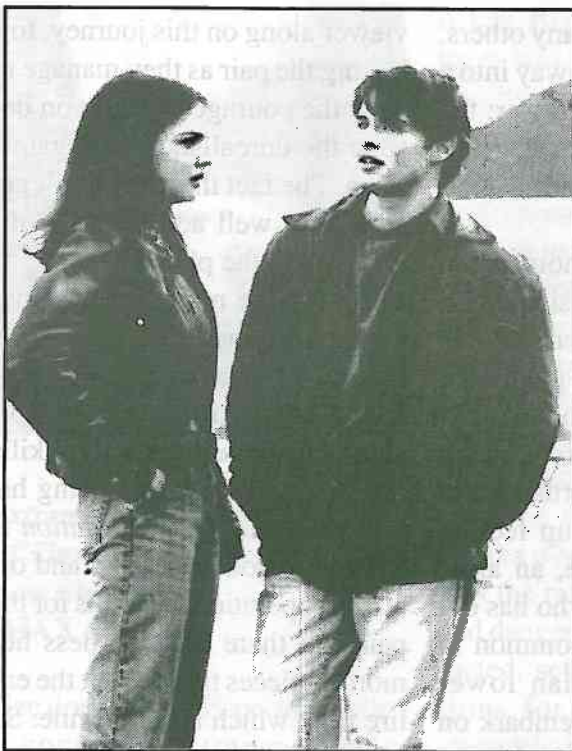
formers, who all bring honesty and dignity to their roles. Baker is particularly remarkable as Bill. He lets us see the humanity in his character, despite his (unscreened) acts of child molestation. When he finally admits his graphic tales of lust to his son, they both weep at what has become of this seemingly perfect family. It is an intensely sombre moment and superbly performed by Baker and Rufus Reed.

Happiness swerves from comedy to tragedy in a moment. The film invites us to watch what we feel we are not supposed to be watching, and to love every second of it.

Belinda S

We have two copies of the *Happiness* Screenplay to give away thanks to the Palace. To win one, put your name, phone number and your contribution to the Magical Movie Moments (a particularly memorable scene from a movie) section in Belinda's pigeon hole by Wednesday 24th of March. If you can't get down, phone 8303 5405.

Be Disturbed



Another film in the teenage horror/chiselled cheekboned cast/I want to be Kevin Williamson/it'll never be as good as *Scream*/lets get a *Party of Five* or *Dawson's Creek* cast member/if only we had Drew genre is *Disturbing Behaviour*, and yes, it is disturbing, but not in the way it's supposed to be.

The very thin and very silly plot goes like this: Steve Clark (James Marsden) and his family leave Chicago to live in Cradle Bay because his brother committed suicide, providing a few pointless

flashbacks and an excuse for us and the love interest to pity him slightly. In Cradle Bay, the teenage success rate soars above the norm. There are no drug overdoses, no drink driving accidents, no failing of science projects and no suicides. The kids here are perfect.

Steve soon befriends Gavin (Nick Stahl who was the kid in *The Man Without A Face*) and Rachel (Katie Holms - there's the *Dawson's Creek* appearance), the clichéd misfits. When the one time shaggy and drug smoking Gavin turns up to school clean cut and charming, Steve and Rachel get to play Mulder and Scully and find out what is really going on. It's something involving a mysterious movement led by Dr. Caldicott (Bruce Greenwood), that uses freaky operations to

guarantee conformity and good grades to the parents of Cradle Bay.

Disturbing Behaviour is directed by David Nutter who has directed a few of the earlier and particularly good episodes of *The X-Files*. This is his first feature film and one wonders if he was tempted to cut the film's 83 minutes into an episode length *X-File*, which would have worked really well. As a film, it falls really flat, and includes just about every horror cliché imaginable.

Disturbing Behaviour may very well appeal to some. The cast is cute and the soundtrack occasionally rocks, but you know there is something wrong when you find yourself laughing at the scary bits.

Hannah Belle

Disturbing Behaviour
Now Showing
Hoyts (city) and Selected
Suburban Theatres

his family leave
Chicago to live in Cradle Bay be-
cause his brother committed sui-
cide, providing a few pointless

Oi! You! Why Don't You Contribute To the All New
Gluten-Free Magical Movie Moments Setion?

Film Sock

We Are Not Alone

BOKURA WA MINNA IKITE IRU 1993 /115 min.

Director: Takita Yojiro

The Film Society presents a Japanese film in conjunction with the Japan-Australia Friendship Association. 'We Are not Alone'. Based on a comic that was serialised in a weekly magazine, *We Are Not Alone* is set against a historical background of Japanese, self-described as an island-bound people, increasingly travelling abroad with the spread of Japan's economic influence. Its scathing satirical approach to Japanese business men makes for a great comedy. Stranded in a fictitious Asian country undergoing a revolution in the early 1990's, just how far will these men go to gain an edge over each other?

Screening Thursday March 25th at 7pm in the Union Cinema, Level 5, Union Building. Free to members, \$5 non-members (AUFs membership included).

Kristy Dermody

"No movie event this year is more likely to raise hell than Happiness"

Rolling Stone

"Hilarious, shocking & completely unforgettable... just might be the year's best film" Time Out, US

Winner, International Critics Prize 1998 Cannes Film Festival
Golden Globe Award Nominee 1999, Best Screenplay



a film by Todd Solondz, director of *Welcome to the Dollhouse*

HAPPINESS

LARA FLYNN BOYLE PHILIP SEYMOUR HOFFMAN JON LOVITZ CAMRYN MANHEIM

A DENDY FILMS RELEASE

SEASON COMMENCES MARCH 25

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And Pigs Might Walk

For the week 22-29 March

sagittarius

Go on a voyage of discovery to find Klingons and Romulans. Apparently they have a space ship parked behind the moon and are waiting to take your soul to another galaxy where you and Jesus will be worshipped as Gods (sorry, no thongs).

cancer

You will discover that Judge Joe Brown whoops the ass off Judge Judy. His earthy appeal that stems from his childhood on the tough streets of South Central LA shits on Judge Judy's homespun philosophy.

pisces

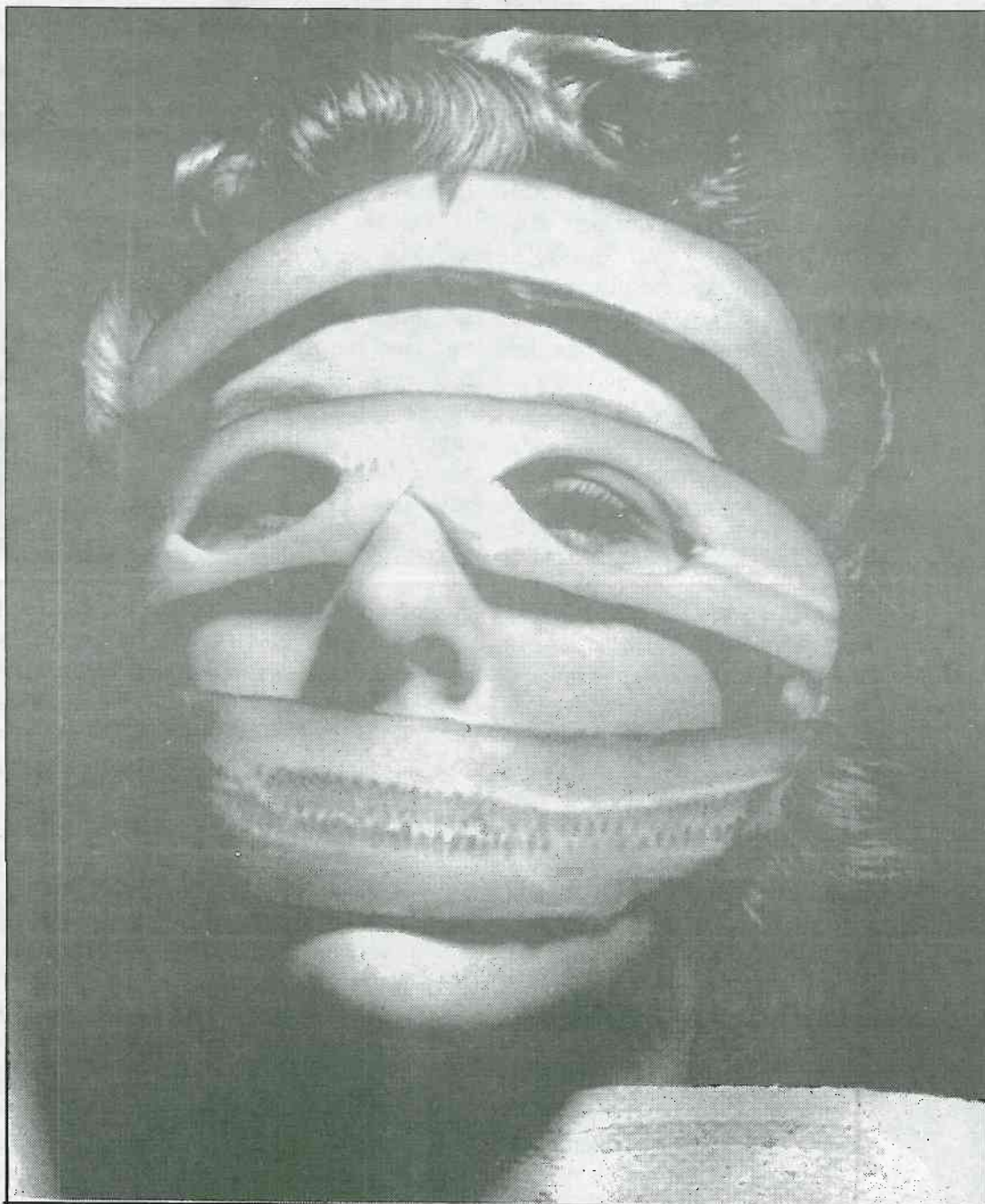
Your Birthday party was a bit of all right. Strawberry Daiquiris are dangerous.

monaro GTI

This will be a bad hair week. Please wear a part.

taurus

Your partner will find out about your drunken indiscretions on Wednesday. Have your excuse list ready.



I'm a Taurus, but please don't tell my husband.

virgo

Never having had a partner or any indiscretions (drunken or otherwise) your excuse list may stay in your undy draw this week.

aries

If your name is Darien then a nasty man called Mr Anthony "Bubbles" Paxton will give a tongue whipping

minogue

A personal tragedy will mean that you miss Dawson's Creek on Tuesday. Not to worry because Dawsons Creek has all the societal importance of a fungal foot growth.

scorpio

You want me so bad I can lick your left kidney from here.

libra

Lots of work this week will mean your procrastination skills are honed to perfection. Then when you actually attempt it you will become gravely ill, ironically thwarting that ill-prepared excuse to your lecturer.

leonardo

You will join a charming bunch of brown-shirted political activists. Please ask Mr. Brander to go back to playing Dungeons and Dragons.

aquarius

You will run out toilet paper at a crucial moment. Just in case, please keep a healthy supply in your back pocket.

The only way to avoid this terrible fate is to walk around repeating the mantra, "Yabba Dabba Doodle, Is that your shlong or a noodle?"



We're Monaro GTI.
Buff, aren't we?

Your stars were divined this week by Ectoplasmic Elanor, next-door-neighbour of Marvello the Magnificent

Kubrick³

Following the article on Stanley Kubrick's life in last week's edition, a closer look at some of his work seemed long due. Some of the films included are his best, some on the other hand are not - but despite this, each contains a distinctive 'kubrick' element that is amazing in itself....

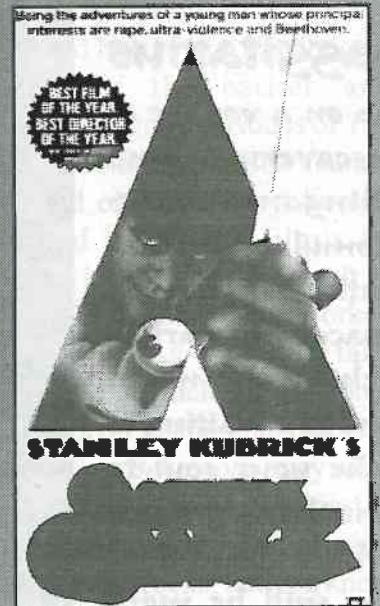
A Clockwork Orange (1971)

"There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim. Dim being really Dim, and we sat in the Korova Milk Bar making up our rassoodocks what to do with the evening". What to do? Alex seems to have no trouble deciding this, indulging freely in sex, theft, rape and a bit of the old 'ultra-violence' on a drunk man, a married couple and 'cat woman' to pass his time. When his freedom is curbed by a 14-year prison sentence, Alex, through gall and a scheming mind, reduces this time by involving himself in a government experiment that will cure his

deviant acts of physical violence, but not his evil inclinations - he is now helpless at the mercy of his victim's revenge. Through the vehicle of Alex, Stanley Kubrick asserts without imposing any real answers a myriad of different political messages and moral standpoints that can be interpreted on many different levels. He questions society's right to control people's freedom of choice - when their self-determination is denied, they are dehumanised and become nothing but 'a clockwork orange'. Although subtle, perhaps more complex is the way Kubrick characterises a rebellious youth, their power and way this contrasts with a comparatively power-

less society and law system. The force of Kubrick's questioning only achieves full effect through the multi-layered visual images he presents. Eccentric and a perfectionist by nature, not a prop is forgotten or a detail missed in the setting. The costumes, make-up and exaggerated acting techniques further fuse to create unique characters that express society's different stereotypes, necessary to highlight the film's deeper conceptual issues. It is the unique combination of these elements that renders Stanley Kubrick's *A Clockwork Orange*, based on the novel by Anthony Burgess, a powerful and, therefore, controversial piece that is timeless and

an artwork in itself



Dr. Strangelove (1963)

Stanley Kubrick's 1963 film *Dr Strangelove* is, substantively, a war



film, a Cold War film. But, unlike so many other films which tackle the insidious topic of warmongering, *Dr. Strangelove* cannot be stripped away to mere moral issues of human violence and evil. Its overt ridiculing of military mentality and political triviality are so scathing and simultaneously hilarious that it would almost become a one-dimensional farce if the characters themselves were not so richly and extravagantly scripted. The performances too are brilliant. Peter Sellers is superb in his infamous triple role as a British air-force captain attempting to import sense into his American base superior (with all the trappings of English-etiquette), as the self-diplomatic American President, and as the ex-Nazi scientist Dr. Strangelove with his physical and mental

schizophrenias. George C. Scott, who obtained notoriety in 1970 when he became the first actor to refuse an Oscar (awarded for his role as General Patton in the Coppola film *Patton*), is passionate and remains very believable in his character as a Pentagon General. Stirling Hayden is hilarious as an American base General whose convictions have overtaken his reality. Finally, Slim Pickens excellently represents the character, which may well have destroyed his career - one wonders how often he is cited for any other cinematic role, as opposed to 'the guy who rides the bomb in *Dr. Strangelove*'. The cinematics of the film must not be denied a mention. Gilbert Taylor's black and white photography is immaculate, and intertwined with military stock footage, serving to make the narrative very believable. Let's also not forget the setting by Ken Adams, who had previously done the

setting for the early Bond films - its realism allows us to focus on the characters. Finally, the direction of Kubrick is quite startling - not only was this an immensely controversial film even to contemplate at the height of nuclear war paranoia, but the techniques Kubrick uses in presenting the narrative are so bold and make it so memorable that one really appreciates his thirst for perfection and total control over the artistic end-product that underlies this work. This of course is not a film about American Cold War ideology - its immensity transcends any label as a historical text. We witness here a study of the danger and absurdity of false passions, and perhaps a search for the 'genuine'.

Guy Carney

2001: A Space Odyssey (1968)

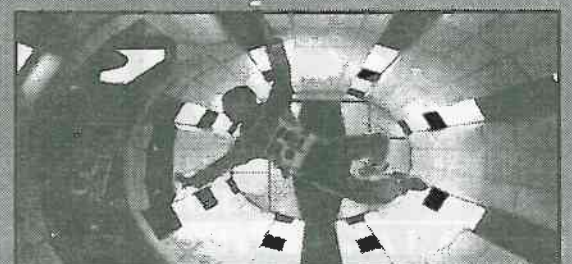
I first saw *2001: A Space Odyssey* as a young child and I remember being amazed. It had a reality and believability that other Sci-fi films of the time lacked. I watched it again today, and the effects have lost nothing in 30 years. This is not a film of action, noise and dialogue which a contemporary audience of sci-fi has come to expect. Instead, as in reality, space is silent, viewpoint in zero gravity has no up, long periods of time are, in fact, long. The film is visually stunning, and the music of Richard and Johann Strauss and Gybrgy Ligeti is very

memorable. The movie opens at the beginning of the evolution of humanity, and ends with the completion of that evolution, aided by the intervention of an alien technology. As a comment on society, the movie tells us that although an evolving intelligence brings chaos and violence, the state of being which is ultimately achieved, having transcended all time and Space, is worth the 4,000,000 years of struggle. I leave the final comment to Underman, who says it better than I can: "*2001: A Space Odyssey* is the greatest statement ever made through the medium of film... Stanley Kubrick

and Arthur C. Clarke achieved their feat three decades ago in a different age to the one we now inhabit, yet at the end of the millennium the film is as stunning and as relevant as it ever was a third of a century ago... *2001: A Space Odyssey* had such a profound impact on a generation for whom Vietnam, manned moon landings and Woodstock were not pages from a history book, but formative parts of what was then, now, of what the future could be, as revealed in the images created by a man of vision; of a now-lost belief that optimism could

be felt without awkwardness; and of the knowledge that true mystery lies beyond the reach of any script writer's imagination." Underman, intro: <http://www.underview.com/2001/Z001.htm>

Barbara Turner



Divided by 0.5

Spartacus (1960)

Long. At over three hours, that's how most people describe Kubrick's epic of a slave who rises from miner to gladiator to freedom fighter. Kubrick himself considered this to be one of his minor pieces, given that he took over the production when problems arose between the star/producer Kirk Douglas and the first director Anthony Mann. Kubrick saw the film as commissioned work, although anyone who watches it sees the distinctive Kubrick stamp all over it. The thing about a Kubrick film is that no matter who stars in it or how great the script is, (Dalton Trumbo, one of the Hollywood Twelve who was black-listed after refusing to testify at the

McCarthy hearings until Douglas gave him this job, based his script on the historical novel by Howard Fast), you are never allowed to forget that you are watching a Kubrick film - Kubrick himself is always the main player. The delight of *Spartacus* lies in its set pieces (the gladiator fight, the final battle, the slaves protecting their leader with the famous cry of "I am Spartacus!", the infamous homoerotic oiling down scene between Tony Curtis and Laurence Olivier which was restored for the re-release with Anthony Hopkins dubbing Olivier's voice) and its supporting roles (especially the decadent and degenerate Romans: Olivier as the general Crassus, Charles Laughton as the politician Gracchus, and Peter Ustinov as Batiatus who won an Os-

car). Other Academy Awards, for Art Direction, Costume design and Cinematography, indicate the acclaim that *Spartacus* received as a techni-

cally brilliant, if dramatically flawed, masterpiece.

A.J. Thomas



The Shining (1980)

With his 1980 film *The Shining*, Stanley Kubrick adopts a genre usurped of its effectiveness and infuses it with his recurring themes of dehumanisation and alienation. Faced with the problem of transposing to the screen Stephen King's largely cerebral literary style (*together alive they re-live got to get out it's going to now going to now sky-high*), Kubrick and co-screenwriter Diane Johnson succeed in conveying a startling sense of unseen evil, and Kubrick creates an atmosphere so haunting it borders on sickening. A gargantuan hotel is abandoned during the off-season and left in the hands of temporary caretaker Jack Torrance (Jack Nicholson) and his wife and son (Shelley Duvall and Danny Lloyd). The supernatural element present in the hotel gradually consumes Torrance until he takes to his family with an axe, all the while the 5-year-old boy suffers abuse in the presence of this omnipotent spirit - mentally and physically. The opening tracking shots and ominous score at once lull the

viewer into a nightmarish state, punctuated with quick subliminal montages that feel like a stab in the gut. Throughout, Kubrick maintains the kind of control over his camera that other directors fail to achieve over far more prolific careers. Unlike generic horror fast food, Kubrick's film avoids being literal; at no point are you quite sure how all this is happening. You can almost feel the tension of his technical virtuosity; compositional symmetry gives way to disorienting use of wide-angle lens, and his expected strain of dark humour does not prepare you for one of the most sickening and unforgettable images in cinema - the blood that flows in slow motion from an opening elevator to wash away furniture in its rush to engulf the camera.

While Torrance's descent is inexplicably set in motion right at the beginning of the film, Nicholson captures him in his various stages of arrogance, vulnerability and psychosis, but perhaps he leaves his tongue in cheek longer than he should in the second half. The film also reunites Nicholson with the Seatman brothers, who appeared with him in Bob Rafelson's *The King Marvin Gardens*, arguably one of the best American films of the '70s). Although available only in a truncated version which omits about 20 minutes of the original running time. Kubrick's

Eyes Wide Shut (1999)

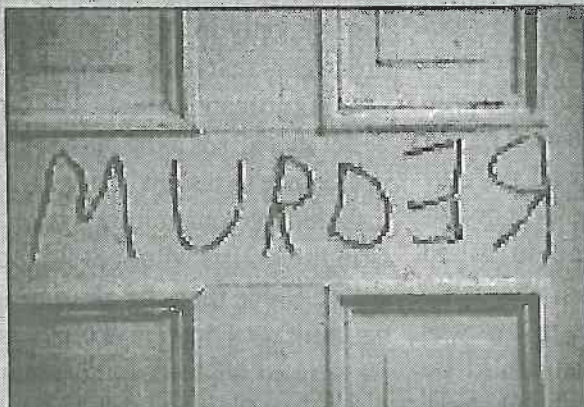
Based on the text *Dream Novel* by Arthur Schnitzer, *Eyes Wide Shut* promises nothing and everything. Even though it is unlikely it will compete on the same level as its predecessors, there is definitely more publicity, hype and secrecy surrounding the film, particularly after Kubrick's death. The trailer reveals little and no one really knows anything for certain - more is known about reports of Kubrick's notorious style of directing than the actual story. According to the media, it is a sexually graphic film about two married psychologists who have a secret life with their patients in which they fulfil their sexual and cross-dressing fetishes, and stars Sydney Pollack,

Jennifer Jason-Leigh, Marie Richardson and Vinessa Shaw. Taking over a record two years to shoot and costing \$US 70 million, much had to be re-shot due to actors leaving the set due to commitments on other films. Old friend of Kubrick, Sydney Pollack took over Harvey Keitel's role when he was forced to leave due to commitments on *The Road to Graceland*. Scenes with Jason-Leigh were also re-shot as she had a film in Canada, leaving Marie Richardson to fill her roll. Many, however, say this was because Kubrick was disappointed with her performance. If all goes to plan, Warner will release it by July 16, 1999. Umm... Yeah, sure... Now where have I heard that before?

Shining packs quite a punch, as does King's novel, and is far more effectively queasy than the recently re-

leased TV miniseries.

Daniel Gear



My Favourite

Are there other intelligent lifeforms in the universe?

"We are alone in the universe or we are not. Either prospect is mind boggling." - Carl Sagan.

We have to come to terms with the possibility that we are the most intelligent beings in the universe yet to evolve. Consider the difference between a primitive human throwing rocks at the stars and modern humans launching a space shuttle out of the earth's atmosphere. It all began with sticks and rocks. A probe is simply a self propelled rock that can break from the earth's gravitational field, and communicate back to us with visual pictures. The likelihood of any lifeform even developing which could leave its planet of origin is so unlikely as to be almost impossible. However, because the universe is so staggeringly enormous it becomes likely that the one-off almost impossible event will happen somewhere, so why not here? We look at the night sky and wish we could visit a planet or star at some other point

in the galaxy; it just seems as if it's a whole lot more interesting than our boring little solar system. But we must remember that this is just the 'grass is always greener' and 'familiarity breeds contempt' phenomena. I say we are already in the most interesting place in the universe. Why? Because we are here.

THE CONSTRAINTS OF EVOLUTION

When we begin to explore the galaxy we will probably be quite disappointed. The huge range of complex (intelligent) creatures on the earth makes it seem likely that there must be many other such creatures out there. These creatures are, however, all products of the earth's unique environment. In the universe an environment is as unique as a finger print. There is, quite likely, a lot of life out there, but most of it would be limited to the complexity of bacteria. Perhaps we're being too narrow-minded by basing predictions upon Earth's conditions. Are there really creatures out there that we just could not imagine? Maybe. But I don't ascribe too greatly to

those 'beyond your wildest imagination' theories.

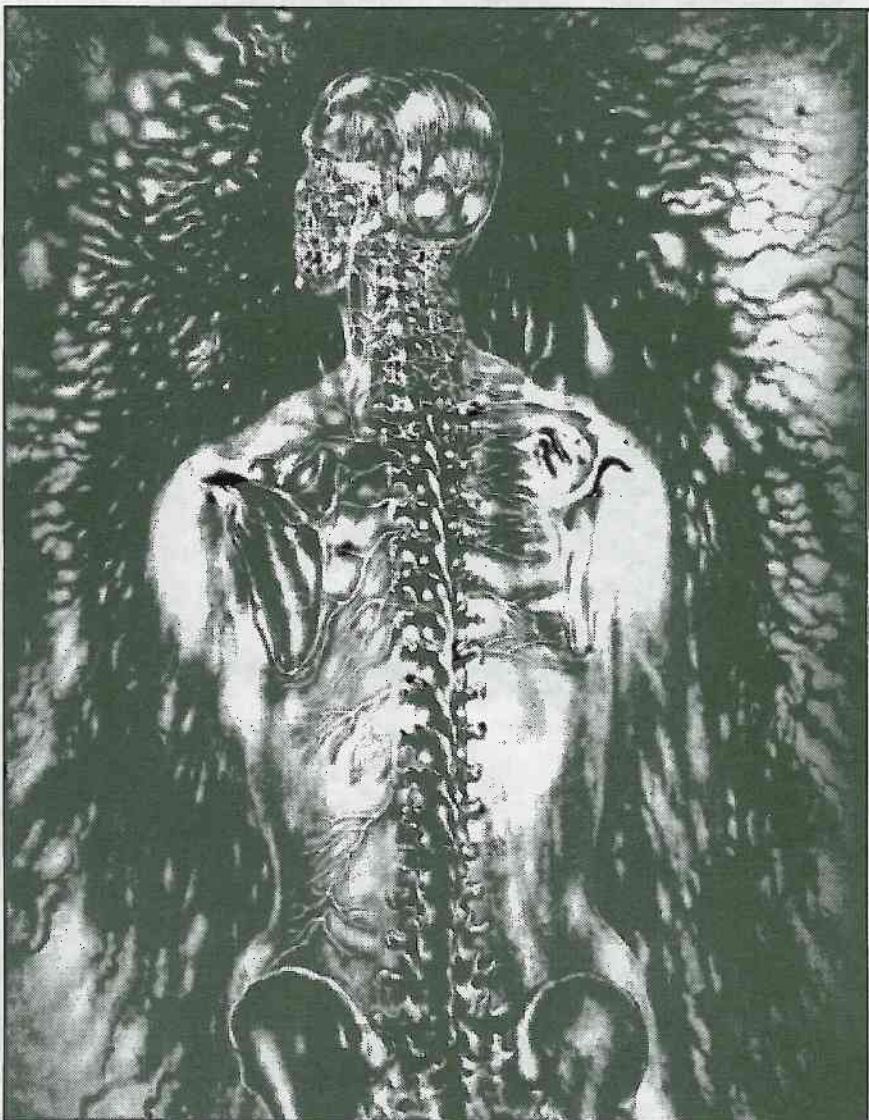
Why? Because the life that evolves is determined by the environment in which it evolves. Assuming that the universe is uniform in the way it works (which in itself is a quite considerable assumption), then it follows that creatures can not vary too greatly beyond what we know. All life forms, no matter what environment they live in, must comply with certain basic facts. Due to the laws of physics, for a creature to move and be animate it must continually acquire energy. This requires a means of converting energy (consuming and digesting food stuffs) and the means of locomotion to such food stuffs. Due to gravitational limitations legs are a very popular evolutionary accessory. By using the principles of leverage, an elongated apparatus with the abilities to bend and move in appropriate ways allows the creature to move its body (energy converting apparatus) despite the resistance of its own weight. Some legs if allowed to acquire air resistant materials such as feathers will allow flight. One could also imagine the existence of a creature possessing the biological equivalent of the wheel. Since we developed the wheel in consideration of the impingements of the laws of physics it is likely that such a wheeled creature would also possess a system that performed the role of suspension. On the other hand, are the materials that living things usually consist of conducive to such wheeled creatures? The drive system must consist of a very durable material. We use metal and in the past used wood (wagons, horse drawn carriages). The biological equivalent might be bone, or some type of shell. It would also be required that the drive system be able to turn freely. Would the ball and socket system of our arm approximate a good system? If rather than a single arm developing, multiple arms could extend in all directions from the same socket (like the spokes of a wheel) and these extensions could be connected by a tough (perhaps

reptile like) skin, then would you have the biological equivalent of the wheel?

WOULD THEY BE LIKE US?

How many creatures are there like us? Maybe a few. It must be remembered however that even if an alien species possessed a greater biological potential for intelligence this potential will not necessarily be realised to its full extent. It takes a great number of accidents to occur before technology actually takes off. There are thousands of breeds of humans around the world, yet only a couple actually invented anything of mechanical precision. Great leaps were being taken in mechanical thought at the same time that new lands were being cleared. This allowed a surplus in resources, riches, food, and protection, all of which are vital for technological "discovery". If everyone is hunting then nothing gets invented. If language doesn't exist complex inventions are soon forgotten. How many times was the wheel invented before it was written down?

We may send out radio signals into space, and they may even reach a planet inhabited by intelligent lifeforms. What if those lifeforms were trapped in a perpetual state of non advancement? They might be as intelligent as those in Plato's time and thus not even be able to conceive of such things as radio waves. In fact our very conception of space and the universe has been deeply flawed for thousands of years. For only a short period of time has it reached any accuracy whatsoever. Evidence suggests that human-kind's brain potential has not changed greatly for the last 30,000 years. Yet it is only in the last few hundred years that it has been utilised to a significant extent. The firm belief that aliens exist out there far in advance of our own species was installed into our culture by speculating scientists who said 'it's possible'. Since then the assumption has built up that there actually are. Next time I will be arguing against the existence of technologically



Grecian

advanced aliens.

Brentyn Ramm

What do YOU think dear reader? What type of aliens, if any, are out there? Will we have the problem of the closest life supporting planet being inhabited by complete fuckheads? Will the problem of not liking your neighbours extend to a galactic scale? Bring your contributions into On Dit by 5 o'clock Thursday.

REFLECTIONS ON NON-EARTHLY BEINGS

There must be intelligent life forms elsewhere in the universe. By simple mathematical probability, when we take into account the fact that we exist, surely somewhere on some of the billions of different worlds which orbit billions of other stars in billions of galaxies, other intelligent life exists. It is difficult to perceive that only Earth had the right atmospheric conditions at exactly the right time for the two proteins to form the first amino acid and thus spawn the first building blocks of life. Even all of Earth's life forms could not have originated from one amino acid, therefore this occurrence must have happened thousands of times just on our planet. On other planets life may not have originated from simple proteins, but from some other alien elements in other alien chemical reactions on alien worlds with alien atmospheres. They would have adapted to their own climates and changes thereof. As Earth is a relatively new planet in our own galaxy (as it is on the edge of an inwardly spiralling galaxy), other planets would be far older and perhaps have older intelligent races, that would perhaps have evolved and developed over many millions of years more. Human perception can only comprehend what an alien would look like through our own limited frame of reference. We can not imagine a creature that does not have characteristics that we have not seen somewhere on our own

world. Perhaps aliens will not be carbon based, but silicone based (the only other possible life producing element humans know of). There goes the asymmetrically rounded shapes of life as we know it. Silicone creatures are elementally linear and straight. Perhaps life can evolve from elements that Earthlings have never encountered. Aliens may have no Earthly physical form, but be non-corporeal energies, or perhaps exist in only two or as many as

four dimensions. Could a two dimensional alien exist? Why not? We think not, because our own three dimensional experiences tell us it is not possible. Maybe aliens would be too small for any human device to detect or perhaps too big. The possibilities only end due to a shortage of my own personal experience and imagination.

How would humanity react to encountering another life form? There are three possibilities I can perceive. Either we openly accept the aliens and attempt friendly co-existence, we become hostile towards them, or we completely ignore them. The final possibility is ridiculous as human curiosity is such a great force. Discovering alien life is of the utmost importance to humanity as a species (is there more? are we all there is?). Hopefully (and in my opinion most likely) is that humans will attempt to communicate if only for capital gain. The profit involved in such huge technological and biological advances would be unfathomable. Perhaps when humans encounter aliens we would have evolved to the point where capital gain is not our motivation, but pure scientific and cultural discovery is (yeah..right). The third possibility is also likely, and that of open hostility. Differences in culture, communication problems, and general xenophobia will be obstacles to be overcome, to avoid hostility. Once again I am speaking out of human arrogance, as I have not appreci-



ated what the aliens may want. They may want any of these three or perhaps their own alien concept of co-existence, to which I can not imagine.

Symon Williamson

We as lifeforms survive by transferring energy from the environment into our bodies to maintain and rebuild them. We exploit the laws of physics by using this energy to move ourselves etc. Maybe creatures exist which can exploit other aspects of reality such as being able to manipulate gravity such as to bend space-time to their will. These creatures

would probably exist on a plane that could no longer be regarded as physical. Perhaps we could even regard these creatures as soul-like beings that influence the laws of physical things so that bodies can evolve for them in the physical universe. This would explain why our perceptions and thoughts do not seem to exist in the physical world. They would be the experiences of our true selves-the non-physical lifeforms. These creatures wouldn't be gods, rather just extraordinary lifeforms living by different laws than ourselves.

Brentyn Ramm

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THE STUDENT POLITICIAN DRINKING GAME

This year student politics is front page news. The O'Ball lost money, the crazy Liberals have been banned from the Union Building, the lefties in Lunatikit are agitating, there have been undemocratic appointments made at the highest level - and the letters to *On Dit* keep rolling in. All this activity makes me want a beer. So here's a game for that majority of you out there who really couldn't give a shit about university politicking, so that you can observe the many political goings on with a cold one in your hand.

LETTERS

1. Any student politician writes a letter to *On Dit*
1 sip.
2. Any liberal student politician writes a letter to *On Dit*
2 sips.
3. Alan Anderson writes a letter to *On Dit*
1 glass.
4. Alan Anderson writes a letter to *On Dit* and you agree with everything he says
Drink a whole carton, wander down to the Torrens and throw yourself off the footbridge.
5. Lunatikit write a letter to *On Dit*
1 glass
6. Lunatikit write a letter to *On Dit* and you agree with everything it says
Drink the whole carton, cease all personal grooming, buy a Che Guevara poster and put it on your wall.

EVENTS

1. A BBQ on the lawns
1 sip.
2. A BBQ on the lawns with speakers
2 sips.
3. A BBQ on the lawns with speakers moaning about VSU and funding cuts
1 glass.
4. A concert is held
1 sip.
5. A concert is held featuring bands that no-one is interested in, which no-one goes to and which thus loses a small fortune
1 glass
6. A concert is held that is a failure and the organisers claim that it was just "bad luck" and "unfor-

- tunate circumstances" that led to the event making a loss and it was most absolutely and assuredly not their fault in any way shape or form
1 stubbie.
7. A concert is held that is a success and makes everyone happy
Whole carton- it's impossible to make everyone happy at uni.
 8. A rally is held
1 sip.
 9. A rally featuring some wondrous piece of political symbolism like a coffin or waving around some red flags is held
2 sips.



MINE'S ON TIM KENTISH, LUV

10. A rally is held that manages to attract enough excited and angry students that it actually makes the news
Sculd a bottle of Vodka - this ain't gonna happen any time soon.
11. A rally is held where only the usual political hacks show up because no-one has bothered to actively inform students about what's going on or what they're protesting against, and then the organisers wonder why no-one cares after never getting out of their offices to actually tell people why they should care.
Nothing. This always happens.
12. A rally is held where the organisers actively abuse students for not caring about whatever it is they're protesting about, after never bothering to tell people what they're protesting about
1 sip. This is also standard behaviour.

ELECTIONS

1. The same people (whatever they actually end up calling themselves) win
1 sip (trust me - there's not too many bookies who would hold a book on a student election)
2. The people who win the election are all wearing purple fluoro t-shirts
1 sip.
3. There is a constitutional change
1 sip.
4. The constitutional change involves the creation of more paid positions so that yet another politically active minority at the

- university can be represented can get a paid job
1 stubbie.
5. You actually vote in the election
1 stubbie.
6. You only voted because you were voting for a friend who has- sled you to
Throw the stubbie up.
7. You only voted because some bloody student politician was annoying you
Throw the stubbie up over the student politician.
8. You get so annoyed with a student politician during election week (or really any other time actually) that you punch them in the nose
1 beer of your choice -on me.
9. The election is held void
1 beer.
10. The election is held void on a ridiculous semantic technicality after a group of petty zealots who

were so far from winning anything it wasn't funny decided to protest

A six pack.
11. A couple of the above-mentioned petty zealots go to Court and lose an action incurring hefty personal legal bills
Have a six pack and a good laugh at the stupidity of politicians

VSU

1. A student politician mentions VSU
1 sip.
 2. A student politician mentions VSU because they are afraid that VSU means that they'll lose their cushy job
1 sip.
 3. A student politician mentions VSU because they genuinely care that students will be worse off under VSU
Whole 6 pack.
 4. A student politician comes up with an argument against VSU that doesn't involve saying that VSU means that you lose "student representation", code for "I lose my job"
1 carton.
 5. Student politicians attempt to ban the Liberals from talking about VSU because the student politicians know that losing student representation is, in the eyes of many students, a positive thing about VSU - and the student politicians are too self interested, narrow minded and short sighted to come up with a decent argument
1 glass.
 6. VSU is implemented because your "student representatives" were too self interested, unimaginative and downright stupid to mobilise students against it, and *On Dit* is shut down forever
Cry into your beer as you slowly sip it.
- ## THIS ARTICLE
1. This article sparks a few letters from enraged student politicians
1 sip.
 2. This article sparks personal threats from student politicians
1 glass.
 3. This article results in a defamation action
The whole carton
- Tim Kentish**

PLAGIAR WOT?

We've all been in a situation once or twice in life when an assignment is due in five hours, we haven't started it yet and that hangover just won't go away. So whaddaya do? Some of us go and beg for pathetic extensions (your grandmother died for the third time in the space of three assignments), others check the 'withdraw not fail' date and then withdraw with a fail. Real students, however, go down fighting. They pull up their socks, pull out the phone list and get involved in the true spirit of university... co-operative learning. This is not plagiarism. Plagiarism is what first year eco students do after they go to their first BDA (stats) lecture and believe that according to their t-table the probability of them getting caught is less than zero so they copy each other verbatim. No, co-operative learners (the PC term for copy cats) are far more subtle and intelligent creatures. The successful co-operative learner is not the class dumbass who couldn't organise an O'Ball with a blank cheque book, but the person that would actually do really well at the subject if they could put down their pint glass and stub out their joint for more than five minutes.

The government has actually taken a very strong stance (bordering on zero tolerance) on plagiarism. By slashing uni funding to the point where there are only half as many tutors and markers, the chance of the same person marking copied assignments has at least doubled. This has created the 'eco student fallacy' and other distorted beliefs about getting caught.

All academics support co-operative learning to the extent of exchanging ideas and cross-intellectual fertilisation, but some faculties just make it too easy to take the next step into the darker side of education. The Law Faculty has that wonderful table near the computers in the Law Library. Every time that an assignment is due a crowd of kids will be found gathered around this Mecca of co-operative action. And with photocopiers less than ten metres away it's all just too easy. But making

good use of another person's notes, research or final product is not as easy as Monica Lewinsky in a meeting of the joint chiefs of staff. It actually takes some time to prepare a well copied document. You've gotta find simple words that mean the same thing as the big words that your intelligent friend used. Further, if you are a member of a group that is both co-operatively and collectively learning you have to take extra time to make sure that not too many of the group uses similar simple expressions that express identical complicated concepts. To students doing maths and science, even though there are definite answers to your questions, your working and page layout are dead giveaways that some looking over shoulders has gone on. Three mates once all copied a stats project that a fourth person had done. Because they only started about two hours before the deadline they didn't have time to make sure all the answers were correct and the biggest giveaway in any situation is when a group all get the same question wrong in the same way. The total mark was 66% which the lecturer then divided by three and gave each member 22%. When this is worth a quarter of your semester's mark you know that your teacher is pissing themselves at the thought of you not getting officially busted but making it almost impossible to pass the subject.

Some Basic tips:

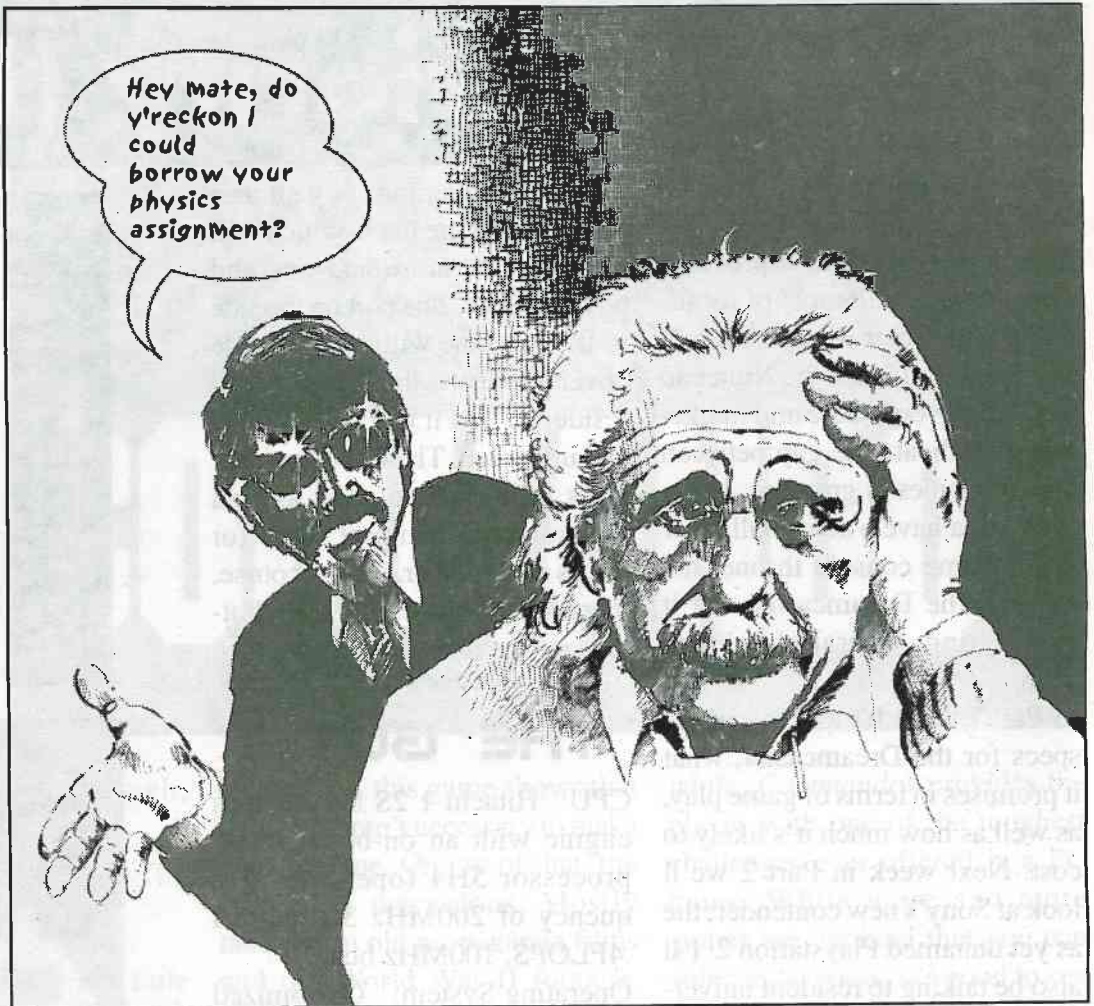
- Check the answers before you help yourself.
- Don't hand them up

simultaneously.

- Try not to be in the same tute as fellow conspirators.
- Give yourself at least two days to make sure it's copied right (i.e. don't answer question 2 with the response for question 3).
- Don't hand up a perfect assign-

ment when you've only been to one lecture and half a tute for the semester.

Well I must be off for now, but please remember that the best assignments are usually done by other people.



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The Battle for Gaming Superiority (Part 1)

Sega and Sony are at war. At stake is Sony's grip on the game console market which now provides the company with most of its annual profit. Their playstation machine has dominated the Nintendo 64 nearly everywhere and market reports indicate the gap between the companies is growing. However, Sega have a new challenger to the game console throne, it's name is the Dreamcaster and it will be hitting Australia's shores soon.

In Part I we'll be looking at the specs for the Dreamcaster, what it promises in terms of game play, as well as how much it's likely to cost. Next week in Part 2 we'll look at Sony's new contender; the as yet unnamed Playstation 2. I'll also be talking to resident university Computer Architecture lecturer Dave Munro on which machine he reckons will kick arse (Don't miss this little interview as both machines appear quite similar).

THE CONTROLLER

The Dreamcaster controller design is similar to the Saturn analog controller, with some features added. There are two expansion ports in the back of the controller. The VMS will be able to utilize the first slot allowing the screen of the VMS to be viewed during gameplay. The secondary slot is presumably for a feedback or NeoGeo Pocket device. In addition, there are six buttons, a start button, regular directional cross pad and analog controller. The two buttons or triggers in the back are analog, which will add some new twists to gameplay.

THE CONSOLE

The Dreamcast console sports a slick aerodynamic look. It's smaller than a Playstation in terms of width. There are four controller ports on the front for

multiplayer gaming, as well as a few ports on the back, which will be used for future add-ons and power supply. The port on the side of the machine with a removable cover is where the modem will reside, so that it can be removed and upgraded. The CD drive supports 1 gig capacity discs as well as traditional compact discs for use as a CD player. And of course, there are the power and open buttons on the front.

THE GUTS!

CPU: Hitachi 1 2S bit graphics engine with an on-board RISC processor 5H4 (operating frequency of 200MHz 360 MPS/I .4FLOPS, 100MHz bus)

Operating System: Customized OS using Windows CE as its base, (supports Direct X) Main Memory: 16MByte (64Mbit SD-RAM x 2) CD-ROM Drive: 1 2x On-board Modem: 33.6Kbps (possible 56k)

Controllers: Red, Yellow, Blue and Grey

Visual Memory: A liquid-crystal display PDA for game data backup and data exchange, (sold separately)

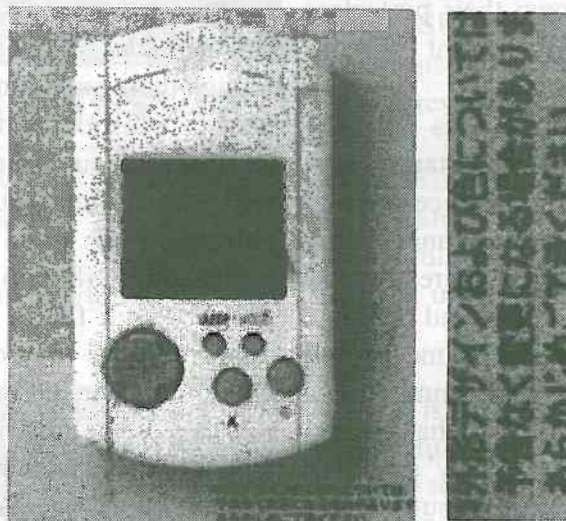
Console Dimensions: 7 7/16" x 7 11/16"x3"

Weight: 4.4 lb

Apparently all of the above means that Dreamcaster can shove out 5 million polygons per second. The makers say that this means that a single face (of a computer character) will contain 5000+ polygons. For a more comprehensive look at what it can do visit: <http://www.infiniteplanes.net/segaworld/previews.htm>.

It was released on Nov 20 last year in Japan and will be released in the USA in the summer of this year. Europe won't see it until September which is my bet as to when it will also be released here.

Matt O'Leary



Late Breaking News

Quote from Game-Online:

"In an alarming and depressing development for Sega, it appears the ingenious and industrious pirates of Hong Kong have found a way to get around Dreamcast's anti-piracy measures, and counterfeit discs are already beginning to circulate. A modifying chip board is fitted externally to the machine, which removes territorial protection, and allows games to load on CD format. The device is cheap - about \$20, and the games are being offered for as little as \$6."

Commandos and Conquer

Commandos

Platform: PC

Software house: Eidos

Retail: \$89.00

The PC market is flooded with games that fall into similar categories. These include racing simulations, *Doom*-like variations or even the numerous strategic army games. At first glance *Commandos* might seem like it falls into the latter category, but as they say, don't judge a Christopher Skase photo until you've looked at it in detail.

The game is set during World War II and you are in charge of a crack group of commandos within the allied forces (well naturally you're not going to be fighting for those Nazi bastards now, are you). The game is real-time strategy based. You control a maximum of six commandos, and have to complete various missions within Hitler's Europe. Your six commandos are a soldier (basic tough guy), a sniper (with an excellent sniping rifle, but not that many bullets), a diver (expert in the water), a saboteur (makes things go boom), a driver (can operate any vehicle), and a spy (likes to play dress up). Each commando has special abilities that the others don't have. For example, only the soldier and the spy can carry dead bodies, but neither can go into the water without the diver's help. Winning each mission requires you to use each soldier's abilities to their maximum.

Commandos wouldn't be the great game that it is without the flawless level design. Each level is a complex puzzle that the player has to grapple with. Don't expect it to start out easy, each level will take you at least an hour to figure out and beat, and that's if you're lucky. For example, in order to blow up an enemy dam, you have to get your spy into the enemy camp, but first he needs an enemy outfit. You have to use your diver to steal a boat, kill all the guards watching the water, and escort your spy down to a clothes-line where an officer's uniform is waiting. You then have to send the spy into the enemy camp, turn off

the electrified fence, and distract the guards while the rest of your crew sneaks in.

Then you steal the explosives from the base using your saboteur, place one at the base of a machine gun nest, and run away before the bomb detonates and an alarm goes off. Only then can you place the bomb at the base of the dam and drive off in a blaze of glory. Amazingly enough, that's just the third mission.

SOUND

The sound in the game is a little annoying, but necessary. Each commando makes a noise when you click on them, when you move them, and when they get to their destination. You can turn off the voice, but then you'll find yourself ordering a soldier to his death by mistake. The music is non-existent, at least during the game. Only during mission briefings and when you pause do classic military drum beats invade your speakers. While playing the game noise is a factor, so the designers cleverly decided not to use music. It is a stealth game after all.

GRAPHICS

I'm not going to talk too much about the graphics other than to say that they are superb and show exquisite detail. You can tell when a lot of care is put into a game and this is no exception.

HARDWARE

Commandos is one game that you won't need any new and fancy game hardware to run. The graphics are totally two dimensional with a 3-D skew and impressive detail. With well textured backgrounds and detailed sprite



animations, this game shows that polygons aren't necessary to make a good game. On top of that, the AVI's are marvelous. Mostly taken from old propaganda films and old World War II footage, *Commandos* does an excellent job immersing you in the early part of the war.

All in all, *Commandos: Behind Enemy Lines* is one of the best strategy games to be released in a

while. *Commandos* provides the player with one of the toughest challenges ever offered in a PC game. While more and more games are the kind that you can solve in 10 hours, it's good to see a game that will take about 60 hours, if not 100. Now get out there and teach those Nazi's a lesson.

Tim Farrow

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The Legend Of Zelda - Ocarina of Time

Format: Nintendo 64
Players: 1
Type: Adventure
Supports: Rumble Pak
Price: For a limited time, you can get a gold "Collectors Edition" (see picture) for \$99.95

Internet:
[http:// www.nintendo.com.au](http://www.nintendo.com.au)

These days, computer and video games are as common as dirt. So-called "software houses are being created at an alarming rate (and when Australia gets in on the scene, you know it's serious). Even graduates from this university are being hired by game-making companies. However, the sad fact is that most of them are toss. Then again, there are companies that somehow, probably by some pact with God, always create bloody fine shining examples of gaming goodness which completely devastates all competition and leaves them eating proverbial poo-poo. One of these companies is Nintendo.

Whatever you think about their systems, there is no denying that Shigeru Miyamoto - the man behind *Mario*, *Donkey Kong* and *Zelda* - is a gaming force to be reckoned with. Why then, you ask, am I spending so much time crapping on when this review is supposed to be about *Zelda*? Because there's nothing else you really need to know. *The Legend of Zelda: Ocarina of Time* falls into the "Best Game Ever Created" category purely because it's a *Zelda* game and because it came from Miyamoto.

For the sake of the non-believers, I will digress into a discussion of the various elements that comprise this Tyrannosaurus Rex-amongst-small-inconsequential-reptile things.

The graphics in *Zelda* are purely cinematically driven. Who cares how many pixels are being pushed, or how many colours are on the screen when a huge fire-breathing dinosaur looms over your character? The game camera is a marvel in itself, always providing amazingly dramatic shots of the action. The characters are exquisitely drawn and the scenery is absolutely the most gorgeous that you'll see this side of Real-Life -but then

again, you won't see much of the world once you get into this game...

There is no faulting the control mechanism, since it is undisputed that the N64 controller is quite simply the best controlling device since the mouse. So good that even the venerable Playstation had to honour it with the Dual-Shock. The game's Z-targeting system means that you will never have any of the "I can't see a thing because the camera's behind a rock/tree/monster" problems in most other 3D games

If there is any Achilles Heel in this game, it must be the sound. In their attempt to make the game a recognisable continuation of the previous games in the series, Nintendo has insisted on using the same sound effects as in prequels. The N64 has never been very strong in the audio department, but the sound effects played each time you find a secret or discover a new item brings back memories of the old SNES *Zelda*. The music, however, is absolutely brilliant and the storyline is based on several melodies played on aforementioned ocarina (the flutery sounding thing you heard in "California Dreaming" by The Mamas



keep explaining)

The plot - involving time travel, fairies and ocarinas - probably has enough material for ten Stephen King novels and will keep you surprised and in suspense right from the dream-scene at the start, right up until the inevitable final boss.

I don't want to hear from any PC or Playstation owners since I own both of these machines and have found very few games that match the sheer quality of *Zelda* (and believe me when I say I have played A LOT of games). *The Legend of Zelda: Ocarina of Time*. Buy it. (Or don't, and listen to people like me, raving on about how good it is - it's your choice.)

Caesar Wong

This Is Your Half-Life

Half-Life
Platform: PC
House: Valve
Retail: \$90.00

OVERVIEW

A top-secret experiment gone wrong floods your hidden lab with extra-dimensional monsters. Your friends and co-workers lie dying on the ground. Only the Hazardous Environment Suit you were wearing has kept you alive thus far. Military troops have entered the base, intent on exterminating any evidence of their black activities, including you and your colleagues. Alarms are sounding, slimy monsters are drooling, blue-collar security guards are fighting to protect the scientists, and army goons are mowing



down anything that moves. What we need is a hero, someone to sort out this three-way slug-fest with extra helpings of pump-action justice. Unfortunately, it's going to have to be someone else (Dob.) because you just ran out of ammo and bent your crowbar on some toothy monster's skull. You'll be lucky to get out of this alive.

GAMEPLAY

In case you haven't yet heard, *Half-Life* is probably the best game of the year. It is, without a doubt, the best single-player first-person shooter ever. Period. It is so good for so many reasons. But most importantly, it is fun. I mean really fun. Realistic environments, challenging Artificial Intelligence (M), stirring soundtrack, and beautiful renditions from the original Quake engine are only the frosting on the cake. I don't want to say too much so I will only describe one feature that I love heaps: scripted events. In a game like *Quake II*, monsters behave according to their M, and the environment behaves just as it is laid out. What I mean by this is that monsters in *Quake II* do cool things like duck and run, but they never really do anything to surprise you. But in *Half-Life*, you may be crawling down a pipe only to have a commando roll back a grate,

pitch in a remote DET pack, and close the hatch. Not only is it time to run, but you are genuinely surprised (shitting your pants more like it!).

There are lots of scripted events in *Half-Life*; some advance the story, others are just cool. But Valve, the game developer, did an excellent job of only using each event once, thus keeping you on the edge of your seat throughout the game. I really debated about going on and on here about what the gameplay is like, but I thought I'd give away too much of what makes the game fun. So I'll leave that aside and move on.

GRAPHICS

I can't believe this was built on the original Quake engine. For one thing, it's bright and colorful; for another, the lighting is great. The models look a little blocky, but still very professional. The skins on the models help round them out, but the low polygon count allows for lots of baddies to be on the screen at once. The textures in the game immerse you in whatever environment you are in. Special effects like lightning and smoke trails will make you call out, "God Damn!". The graphics are very intense in *Half-Life*! I highly recommend playing with 3dFX's OpenGL mini-driver or in true

OpenOL mode. Even with a good graphics card, the game can get choppy from time to time.

AUDIO

First of all, let me mention the outstanding music track on the *Half-Life* CD. The music comes on at just the right time and gets your juices flowing. However, I kind of wish there was more of it, but maybe if there were more, I'd be complaining about that. I'm not sure, but the music is cool; the ambient music is just perfect. Perhaps more than anything, I appreciate the sounds in *Half-Life*, the monsters gurgle, bark, click and roar. Enemy commandos chatter on the radio, shout taunts and cry out in urgency when grenades are lobbed their way. Your HEV suit (armor) talks to you, giving you vital information about your condition. Perhaps best of all, *Half-Life* delivers the first truly satisfying weapon sounds since *Doom*.

BOTTOM LINE

If you don't have this game and you own a PC then what in God's name are you waiting for!

Simon Daniels

Having a natter with Muzzy Pep

Muzzy Pep are a four piece twenty something Novacastrian outfit comprising Scott Blackley and Errol Moyle, the twin attack singer/guitarists, bassist Stephen Bissette and drumming man, Simon McCabe.

Muzzy Pep originally sprang from Scott and Errol who cloistered themselves at Mirari Farm and recorded a seven track eponymous EP in January 1998. Mid 1998, Stephen and Simon came on board and the Muzzy Pep rollercoaster really began.

They started gigging in August, were unearthed by Triple J in October 1998 (thanks to the song "One 85" which appears on Unearthed 7), started touring in December and have been pretty much on the road ever since. This weekend will see their second tour to Adelaide.

Trying then to catch up with them can be hard work. The first interview with Simon was missed due to the driving/touring commitments of the band while the second was held by mobile phone with the band on their way to Fish Creek. The phone kept on dropping out and we couldn't hear each other. The third worked a charm until the phone fell off its wall and stole all of Simon's money. The fourth kept on keeping on until I discovered that the tape had not recorded properly. This process however seemed to be keeping in tradition with their ethos and self proclaimed "post-modern existential swank" which is mixed with a large dose of enjoyment and a seeming inability to take themselves too seriously. The members grew up together in Newcastle and got to know each

other through "donating siblings to each other and going out with each other's sisters. You know, the sort of thing that friends do as well as generally growing up together. This helps with touring as spending vast amounts of time in the same car and seeing each other pretty much constantly can create tensions."

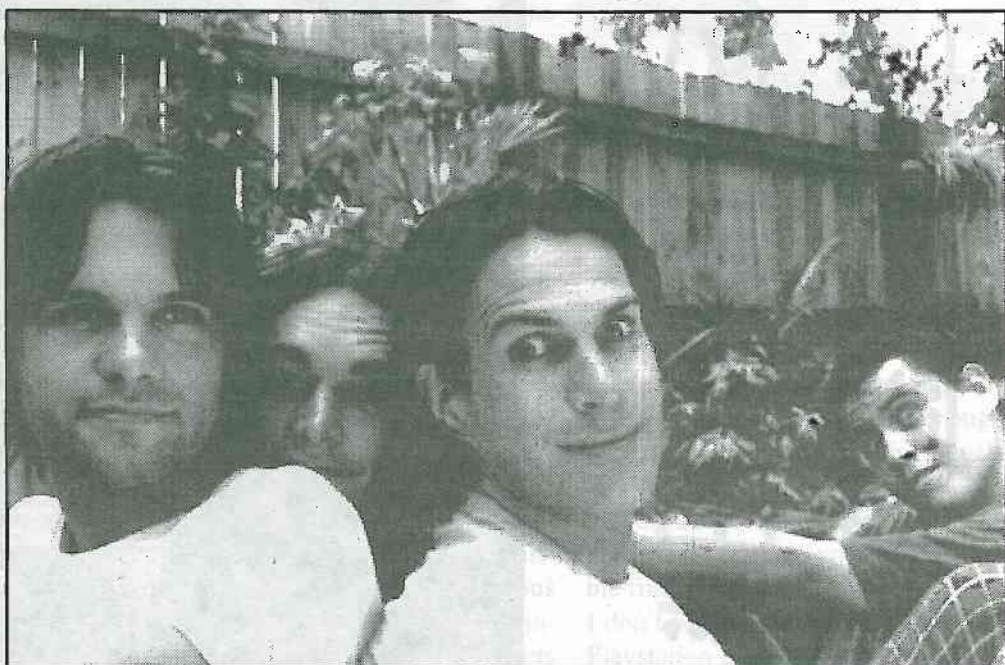
The members of Muzzy Pep seem to enjoy the trials and tribulations of touring and understand its importance.

"There is nothing like the feeling of playing live. Touring is just so important for a band like us. Without extensive airplay or promotions, it is one of the only ways to get known. It is also the best way of showing off your music. It has its bonuses as well. You get to travel and explore Australia as well as meeting new folk and basically you also get paid to do something that we all love. Music is pretty much all that we do. Touring is an important part of it. We enjoy it immensely even if sometimes the driving seems never-ending."

Touring also gives the boys time to indulge in listening to some of their more esoteric influences such as Engelbert Humperdinck and Diana Ross while reading their favourite Dr Seuss books.

"The other great thing about touring is that it gives us plenty of time to hone our air guitaring and air drumming skills which is all important."

In their brief history, Muzzy Pep



Errol, Simon, Scott & Stephen: Muzzy Pep start the day with vigorous eyestretches

have been involved in some vastly different projects.

They have had their version of Johnny Young's "All My Loving" released on a compilation of Australian indie bands such as Nancy Vandal and The Porkers performing their own interpretations of "All My Loving".

They have a track on the Sony Playstation/Extreme Games double CD alongside Korn, Fat Boy Slim and The Prodigy. They had the sheer serendipitous joy of watching themselves on *E!News* while relaxing prior to a show at Byron Bay.

"We were killing time watching the box. There is only two channels; the ABC and Channel 10. There was nothing on the ABC so we flicked over and that entertainment show with the dumb blonde was on. Suddenly there was Errol, jumping up and down on the bed air guitaring like mad. We were dumbfounded but then just laughed."

Muzzy Pep have confidence in

themselves and their music.

"We believe that our music is good enough to be wildly popular. Hopefully it will turn into a full-time occupation that enables us to live as well as travel. Doing something that you love is wonderful; being able to get a life from it would be even better. Plus, it would enable us to go overseas without really having to pay for it. I think that we're good enough for this to happen."

The bands name, oxymoronic though it is, seems to sum up their music and their ethos succinctly.

A heady mixture of daze, bewilderment, energy and vigour. A mix of irony, of humour, of seriousness and of energy. Reviewers have touted their live shows as a "truly world class act of sonic escapism". This can be tested at the UniBar on Saturday night when they play with Yakspit and Tendahook.

Get along l'il buddies.

Darien O'Reilly

Muzzy Pep
"Muzzy Pep"
Bloody Big Rabbit/BMG



This effort was recorded in January 1998 by the dual guitar/vocal attack of Scott and Errol who play all instruments on it.

It was recorded on an eight track and as such the production values are not high. This is also one of the ep's charms as it enables the songs to stand out for their intrinsic values with which this ep is laden.

Sounding vaguely like, yet unlike Pavement, The Replacements,

You Am I, Superchunk and early English punk, this ep travels the gamut of indie styles yet retains its individuality. In a market flooded by carbon copies, this is a refreshing change.

The songs are uniformly strong and show a surprising maturity in makeup for a band so young. The boys obviously have a control of melody and harmony as well as a spirit of experimentation that combine well.

The stand out songs are "One 85" and the abrasive yet tuneful "Rattle in the Dash". Both vary wildly from each other.

This is a great little debut which shows oodles of promise and bodes well for the future of Australian music.

Hopefully Muzzy Pep will have some of the same success that their better known fellow Novacastrians (silverchair) have enjoyed.

Not From There Or Here

Not From There have had a chequered career already and their first album has only just come out.

Heinz Riegler (guitarist and vocals), an Austrian living in Britain, met Anthony Hills (bass), an Australian doing the tourist thang in the late 1980's, and a friendship and common musical ground was found. Simon Lambert (drums), a friend of Anthony's from Brisbane, helps with drum machines. Through a string of dodgy passports, and dodgy tours, Not From There toured Europe with Heinz's parents, Anthony and Simon got deported back to Australia and finally Heinz headed down under. To return the favour, Heinz got deported from Australia after recording some songs with Julian Clary's pianist, but love conquered all and in mid 1996 Heinz was allowed back into Australia. Things pick up.

After years of playing to virtually nobody, Not From There started generating interest in Anthony and Simon's hometown of Brisbane. Heinz lays himself open on "Sand on Seven" while Anthony seems

to do the same on his interminable round of interviews.

"We were lucky that at that time the scene in Brisbane seemed particularly vibrant as it does still now. Somehow we were seemingly plucked out to play with Regurgitator, Panagea etc and we found ourselves touring the east coast with Screamer, playing with Dinosaur Jr and generally being amazed at these turns of events. The overall struggle that we've faced has kept us focussed, it has kept us from being carried away with ourselves while simultaneously giving something incredibly positive. It's great that we're touring more, that we can afford to get out and about in the melting pot of experiences that touring provides without the immense financial constraints that we've regularly faced in the past."

Playing live is also the bread and butter for Not From There. All re-

ports have their shows as an intense experience with no quarter asked or given.

"Playing live is the pinnacle of band experience. If you don't enjoy that you might just as well give up. You need to play to extend your fanbase but I want to play live. We don't try to replicate perfectly the songs on stage, we more interpret them. We use a sampler live so we can get some of the sounds across but the mood of the song is more important than perfect recreation."

Not From There provide "an agitated mix of perverse sexual tension and lush vegetation." There is a definite mix of exuberance and anger that has evolved over time. The chemistry of the band is all important.

"The band write the music together but Heinz writes the lyrics. I wouldn't want to burden anybody else with them so I stay clear. The band works well together. The major influence on me now is the other members of the band. The musical chemistry has been found, I think partly due to the length of time we've spent together and partly due to the personal growth that has occurred as well. When I was younger the bands that caught my attention were full of energy, full of exu-

berance and were often guitar based. We try to make sure that that energy is prevalent, hopefully we'll be able to live off our music and help inspire the next generation."

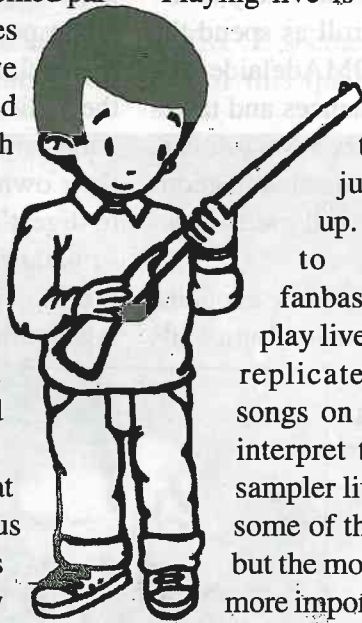
"Sand on Seven" is an emotional album. It was a cathartic release for the members and has a real urban feel to it.

"There are a lot of moods on the album. Heinz was able to get a lot of crap out of his system yet we feel that that album is broad. The songs are just about life and the sounds cross spectrums. Hopefully it will help get to the stage where we can comfortably record again and when it feels right to do so."

Anthony would like Not From There to be a major part of life. "I guess I would like us to be renowned for what we do and that the band would give us the freedom to explore what we wanted musically as well as in life. The inflated ego syndrome is never going to be a problem because of the past and the other members. We all have our feet on the ground. Hopefully music will continue to be a journey of discovery as will life."

Not From There will be playing the UniBar on Wednesday 24 March with Shihad and Beaverloop and hopefully exposing more people to their own rather distinctive brand of rock. Be one.

Darien O'Reilly



Not From There

"Sand on Seven"

Infectious Records / Mushroom

Not From There's full length debut "Sand on Seven" is a bit of a hodgepodge but one that overall is very much worth the effort. It could never be described as the easiest of listens but then worthwhile music hardly ever is.

Not From There have had a struggle just to reach the stage where an album is viable and this album seems to reflect this long struggle. It is an album of many moods, albeit many tinged with darkness, be it black humour, a sense of foreboding or of pain. This could make the listener think that they are in for a production line of hate songs but "Sand on Seven" is not this.

The overall sound is heavily influenced by industrial overtones, but then as important is the powerful spark of punk. This leads "Sand on Seven" away from both genres.

"Sand on Seven" does have songs (such as *Neurons*) that I just didn't quite like: whether this was due to the length of them, their style or just failing to click with me I'm not sure. It also has its share of good songs such as *Juanita's Cocktail Party* and the radio fave *sich offen*. "Sand on Seven" is a brave opening, one that has its share of ups and downs but one that does bode well for Not From There. It requires a bit of work on the listener's behalf but what doesn't?

Simon Peter

Appearing at the

Crown & Anchor

Tuesday 23rd March

8:30pm

Free entry

Orson Foursome

Slipping into the mood of one of our last sultry, possibility filled Adelaide afternoons for the season, I crackled into conversation at The Exeter with John Gilbert, drummer for local four-piece band Orson. Performing on the other side of the table at said establishment on the 19th March and supporting JJJ unearthed winners Muzzy Pep at an all ages gig at the Crown & Anchor on Sunday 28th, Orson is garnering a sizeable share of the limited gig opportunities in Adelaide. This attention comes despite the relative conservatism of the booking agents and managers in local venues which is both surprising and encouraging given the unique sound that Orson consistently deliver.

Multi-textured, dramatic, lyrical, unmistakably original yet with an immediate resonance, the protean nature of their music style is such that even the members of the band find it difficult to neatly summarise. John attributes the problem of categorising the band to the nature of the beast itself, 'if it's

not done consciously, it comes down to where all four of us are at, it's very much a personality driven thing'. Just as likely to listen to rock and roll as spend the weekend at WOMAdelaide, the diversity of influences and tastes that surface in Orson's work can, at times, prove disadvantageous for the 18 month old group however.

Passionate and articulate about the state of local music, John rails against the predilection towards, '3 chord wonder bands' in a set up where cover bands dominate the scene and reap the lion's share of the money. In our town of short attention spans and memories, a group that bucks against genre conformism and churning out 'pre-formulated pap', is likely to get either the cold shoulder or a leg up. Currently

only playing their dynamic originals in their sets, John muses that perhaps compromise may be a necessary evil. Orson found that when performing regional gigs, the inclusion of covers allowed the audience to gain a sense of the band's style, consequently making their own songs 'easier for them to digest'.

Frustration with the system is a familiar bugbear amongst local talent, often determining that only

lection of 6 singles thrown together to fend for themselves. Stocked at Muses, B#, Andromeda, Big Star, UniRecords and also available in Sydney and Melbourne, it has been received well, especially for a debut, stand alone effort.

In addition, Orson have just finished shooting a clip for *River Down South*, which is at post-production stage. While the video could have included shots of

frontperson Tim Young 'sharing a limo and being rubbed by local models Buffy and Sophie', imbibing champagne and being chased by a horde of helicopters, a more sober alternative of shooting at the Port Adelaide mangroves saved the collective purse of the group from forking out on magnums and the military.

With their star in ascendance, John is eager to point out that

Orson's is not an Eddie Vedder, "such a drag being a rock star" attitude. With the enjoyment and passion they feel for playing evident in the group's tightness and energetic performances, maintenance of this interest is paramount rather than spectacular success. Achieving a level where money v ideals and the reality of compromise is less commonplace forms the crux of Orson's hopes. With singer Tim sourcing opportunities in Melbourne currently, the progression to a bigger recording studio that can lay down the characteristic dynamics of Orson for the next CD may not be so distant. Meanwhile, staving off fears regarding the impact of the parallel import issue on local bands' futures, wishing death threats on John Howard, Molly Meldrum and Michael Gudinski, and looking forward to performing their first all ages gig with Muzzy Pep, having heard that, 'they go off!', Orson are very busy boys indeed. Treat yourself to a moreish dose of frenetic aural and visual pleasure, unparalleled in Adelaide, by checking out Orson live.

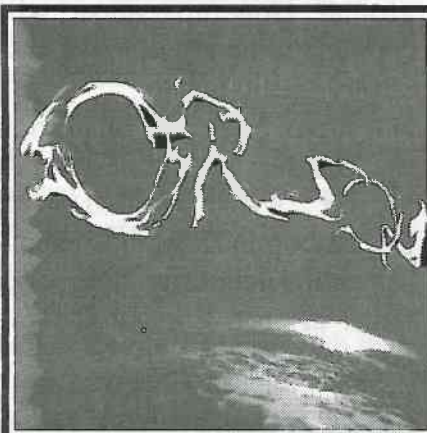
Orson can be contacted at : H Y P E R L I N K mailto:ORSONICS@hotmail.com
Jade O'Donohue



Parallel importing bad, Orson good.

the truly driven make it in the lap pool. However with their personalities at the forefront and their commitment to performing music from outside a niche presentation package-deal, it would seem a travesty to reign in the obvious skill and energy that Orson live deliver. John isn't convinced by the need for gimmicks to make it, 'We don't need to take off our clothes, we've got good songs!' he quipped. This may, however, disappoint some audience members! John has found that essential to a continued motivation to 'do it for the kids!' and ultimately to make a living from playing and recording, is a combination of external management and support from local artists. In particular, this is evidenced in the collaboration of Dave Molloy and Mike Kumnick on the outstanding artwork for Orson's eponymous CD, released in December 1998. Cited as, 'the best South Australian release', by Gerry of Big Star, the press of 500 was a totally independent venture. Intended as a device to attract initial attention, Orson is sticking a toe in largely scalding competitive waters. Spurning a jingoistic promotion via industry circles, John asserts that the CD is not a candy concept release, rather it is a col-

Nowadays we are awash with new CD releases. Accessibility to relatively cheap technology means that more and more bands are able to release their stuff on to a saturated market whether it is ready or not. This can be all well and good, even liberating, but more often than not the release sinks like a stone and the drummer ends up with 300 CDs gathering dust under the bed.



The huge amount of 'product' available means that the truly worthwhile struggles for any kind of recognition. That is where Orson comes in. Right from the first listen this song debut grabbed me by both ears and on repeated listens it is only more rewarding.

Rarely does a band seem to have something new to say, preferring to reference the past. When something this fresh comes along you just want to yell with pleasure. From the tenderness of the first track *Road* with it's almost Duane Eddy guitar and plaintive vocals through to *River Down South* with a crackling riff that you think you must have heard before but haven't, the music washes over you. What a pleasure it is to hear a group of fine musicians willing to work with original ideas and making them work

The final two songs *Loveless Game* with singer Tim Young's didgeridu flowing throughout, and *Mixed Emotion* verge on greatness and manage to get the best of Orson's live sound onto record. *Mixed Emotion*, coming in at 8 minutes, bristles with so many ideas that it is breathtaking in its ambition but what is satisfying is that the group pulls it off without pretension.

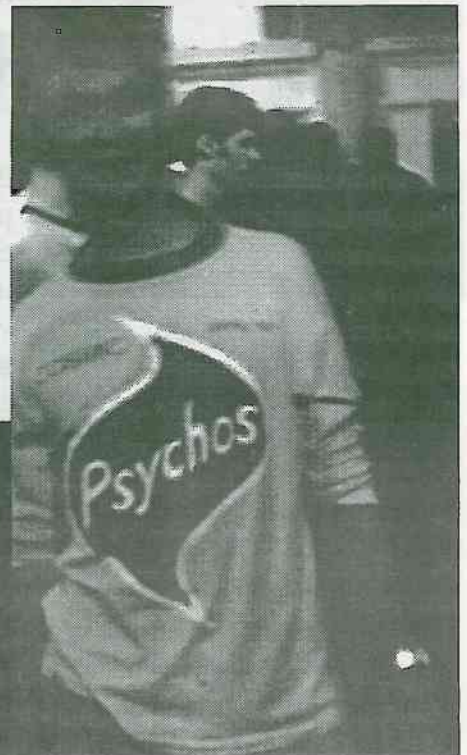
This could be the best record I have heard all year and is a testament to one of the best live bands in town. Buy it!

Blokes You Can Trust

The Cosmic Psychos album title aptly summed up the show. The Gels, Blood Sucking Freaks, Cosmic Psychos and Magic Dirt is a disparate lineup, but one that really worked. A gestalt in all senses of the word. The individual parts were great, the result simply awesome.

All the bands battled against some murky mixing and generally won.

The crowd generally behaved itself and kept the barstaff running to and fro. It seemed to be a fans night; this is paradoxically good and bad. If more people saw shows of this quality the bands involved would have a lot more fans.



First up were the surf sounds of the Gels. Unfortunately due to the early start (at least for me) I missed them. According to the people I chatted with, they put in their usual energetic and fun performance.



The Freaks came on and started doing what they do best: unleashing a brand of invective that is strangely friendly and a sonic blast of guitar, Adam's guttural bass and vocals and a seemingly neverending stream of cussin'. The Freaks were up to their usual tricks and were rockin'. Songs such as *Skumfuckin' Asshole* and *That's Rock'n'Roll* showed them at their carnival best; a mixture of frivolity and outright anger. They are simply one of Adelaide's best live bands and have to be seen to be experienced.



The Cosmic Psychos are the elder statesmen of Australian Rock. Having been around for approximately 15 years, the Psychos know what they do best and stick to it. They are an incredible live band that interact perfectly. Ross Knight, the solid St Kilda lovin' bassist, dominates the stage and often dominates the wall of the sound that this trio produce. Bill the drummer sings and hits the drums incredibly hard while Robbie the guitarist overlays everything with lashings of wahwah and virtuoso guitar work.

They came on and immediately blitzed Pub and from there on in they went on a rampage. The Psychos are not afraid to mix old favourites in their set. *Lost Cause*, *Custom Credit*, and *You Can't Come in* were pulled out and walloped. *Whip Me* came and went in a sea of smiles. This mixture of old and new kept the fans happy and desperate for more. Unfortunately for me, the show was too short but I'm a glutton for big rock in short doses. Having seen this band many times, I've never seen them pull a bad show. They aren't flawless but they produce when it counts.

The Psychos simply rock in a big big way.



Magic Dirt are a strange one for my mind and I've always been a tad dubious about them. I've seen them pull off some stunning live shows and then I've seen them bore people to tears.

Last night was one of the former shows.

They simply put it together and had the crowd eating out of their hands. *Noxious* and *She-Riff* were stupendously good. If Magic Dirt could provide performances of this calibre consistently, I would have to change my mind.

I liked them a lot.

I liked the evening a lot.

Bring on some more.



Off to see the Wizard

Tim Kersten
 'Landscapes'
 Pilgrim Church - March 13

Tim Kersten, an Adelaide musician working with the education department, performed a classic debut program for Rob Clarke's 1999 series of classical guitar recitals. The Pilgrim Church provided a traditional acoustic and architectural aesthetic frame. Duarte's 'English Suite' was a safe opener and was immediately followed by the recital's feature piece, the Cuban composer Leo Brouwer's 'The Black Decameron'. Here Kersten opened up his tone and began to find the musical 'shape' of the space. The following Albeniz standards, 'Mallora' and 'Sevilla', were well played with Kersten getting to show off his skill and musicality on these more familiar pieces before facing the technical challenges required by Barrios' 'Un Sueno en la Floresta'. The recital closed with two 1980s pieces, not my favourite compositional period. Rak's 'Farewell Finland' was an example of what I don't like in the instrument's repertoire - an overblown technical

deeming musical qualities. The piece capitulates with a statement of the Finnish folk song from which its 'inspiration' was drawn - and it was worth listening to Rak's variations in order to hear his chordal arrangement - a beautiful, if short, fragment of emotion, played with a wonderful touch by Kersten who I capriciously imagined was pleased to have been delivered from the preceding body of torture.

Dyans' 'Libra Sonatina' closed the recital and despite its setting out in the same direction it did have something to say in its second and third movements. In the second Kersten finely balanced the descending bass lines against the lighter melody with a pleasing touch which created a tension that refocussed my interest. This excellent voicing continued in the closing section, building towards an impressive finishing flourish of percussive sounds delightfully executed. Which left me wanting more, which is I suppose how it's best to leave it.

Look out for John Mills on May 8 at the same time and venue. Tickets through Bass from mid April.
Farley Wright

Student Radio Column #5

So much to say, such a small column. To start with, this week LOCAL NOISE gets into full swing with our first LIVE band this year. Tune in this TUESDAY NIGHT at 9 PM 531 AM to hear YAKSPIT play songs off their great new EP NANNA'S COUNTRY COLLECTION.

Then, once you've heard them play on the radio, come and see them for FREE this FRIDAY NIGHT at the UNI BAR where they'll be supporting MUZZY PEP (one of the "youth" networks unearthed winners) along with ALIEN DAVE and TENDAHOOK. All that for absolutely nothing. So come along for the happy hour this Friday night and stay a while.

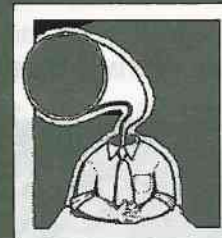
On TUESDAY night tune in and, after LOCAL NOISE, hear Dougie telling you how it is on GROUSE. Student Radio's Australian music program. After that hear those perverts Daniel and Ana from PERVERTS talking dirty about all things sexy. Finish the night with Hugh and Paul and the SCRUMPY CLUB. Do it for the diggers.

SATURDAY gets even better. Start the night with F-SPOT, Student Radio's film review program, who'll be giving away a multitude of free tickets and stuff. Mark is up next with MORE YOU BECOMES YOU playing music you won't hear anywhere else. Follow that with CAN'T COME TO THE PHONE RIGHT NOW with Troy and Mick (or Roo as we like to call him). She'll be right.

Have a good week ... and say hello to your parents.

Peter Adams
 Christian Haebich
 1999 Student Radio Directors

padams@radio5uv.adelaide.edu.au



student radio's

LOCAL NOISE

presents ...

YAKSPIT

playing live to air on the
22nd of MARCH
9 PM on 5UV 531 AM

YAKSPIT's debut release NANNA'S COUNTRY COLLECTION is OUT NOW



student radio's
local noise presents ...

MUZZY PEP (NSW)

JJJ unearthed winner

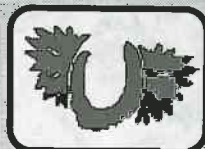
SNAP TO ZERO
TENDAHOOK
YAKSPIT

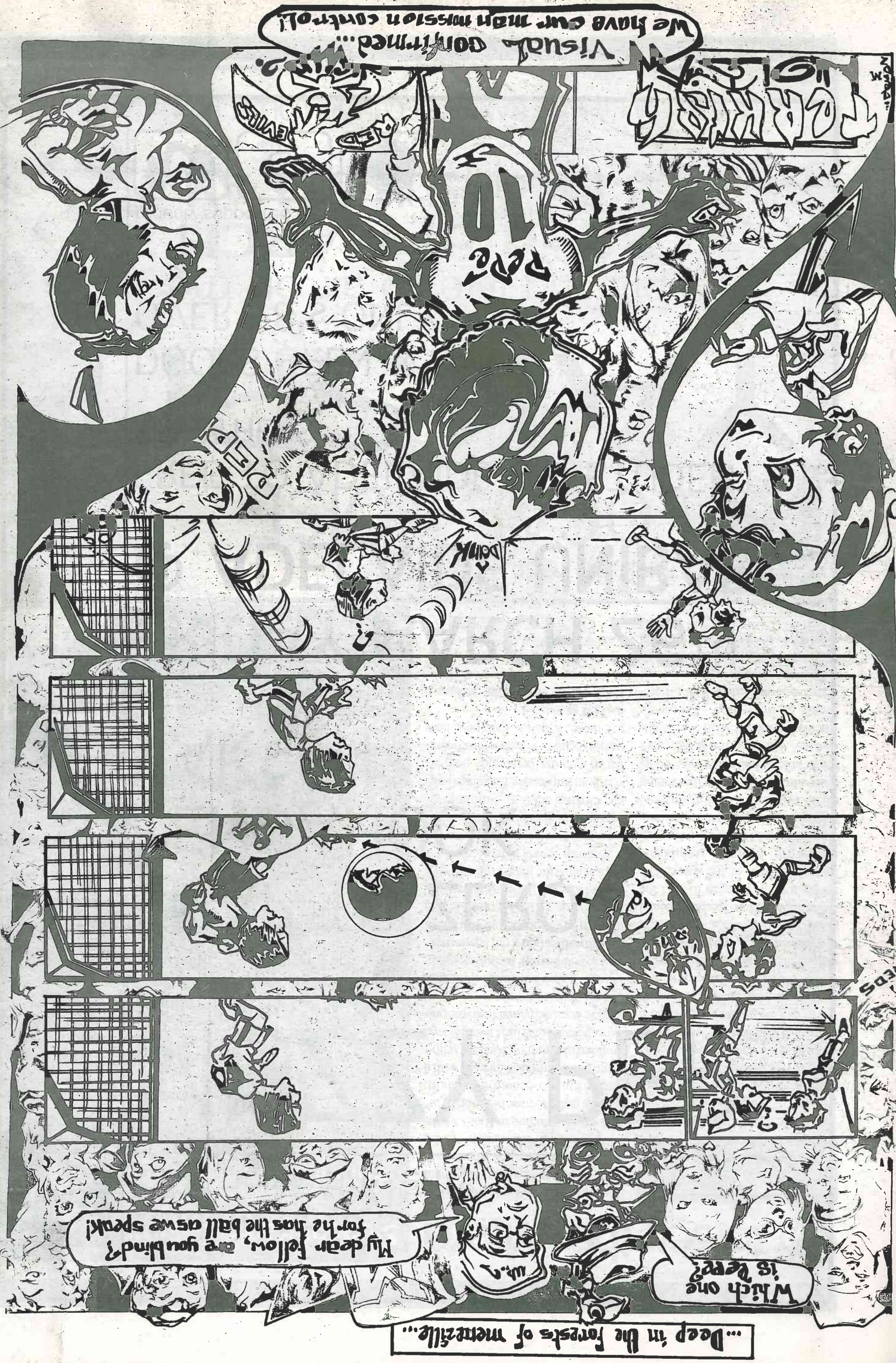
FRIDAY MARCH 26TH
@ ADELAIDE UNIBAR

FREE TO ADELAIDE UNI STUDENTS
\$5 OTHERS

DOORS OPEN @ 8PM
OVER 18's ONLY

proudly supported by ...





FORKING

Visual confirmed... We have our man mission control!

RED
STONES

200

DRINK

My dear fellow, are you blind? For he has the ball as we speak!

Which one is Reed?

...Deep in the forests of mentalite...