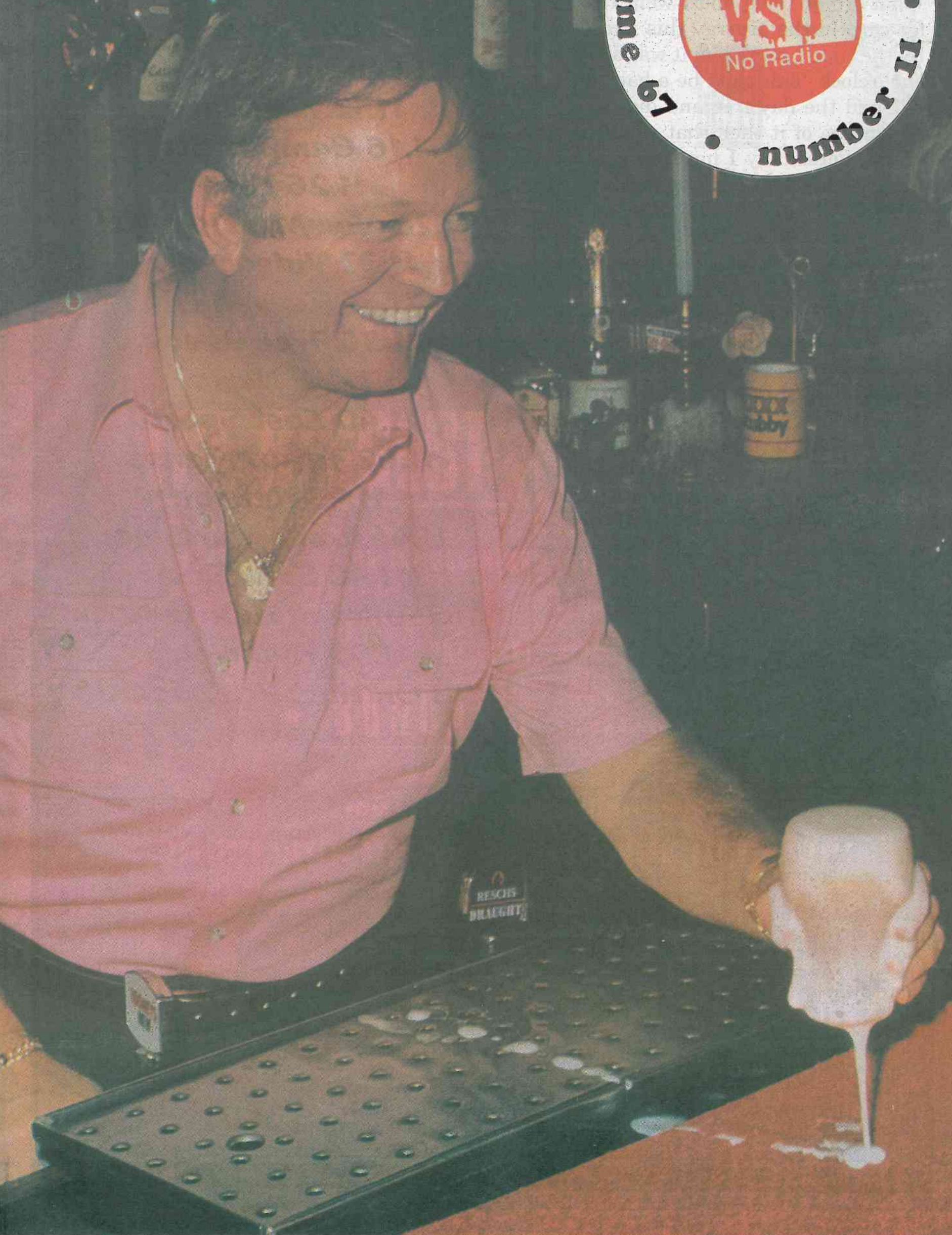


SR  
378.05  
05

THE UNIVERSITY OF ADELAIDE  
28 JUN 1999

On the  
Volume 67  
number 11  
No Newspaper  
**V&S**  
No Radio



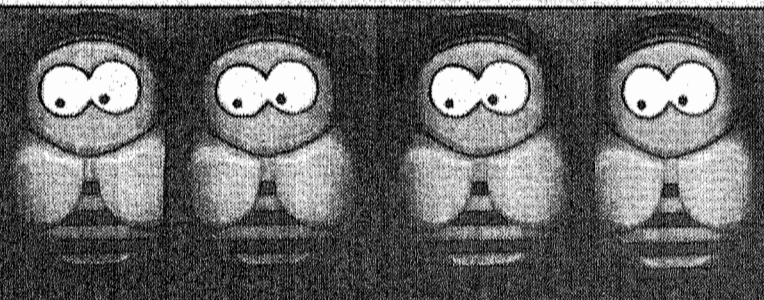


# lairotidē

Dear Diary,

What a day. Doug and I went fishing for carp in the Murray this morning. By the time I got to Uni it was already one o'clock. This can't be a bad thing. If I had the day free and didn't take advantage of it then that would be a crime. Personally I have no problem with my freedom but I do feel kind of wasted. Like in Eco today. It just didn't feel right. Like somehow we're talking about other peoples' lives and not my own.

After Maths at five I met up with Allan. What a wanker. If he doesn't stop behaving this way I'm going to tell Gerri everything. I dreamt about the three of them last night. Gerri, Allan and Michael. All of them standing there with stupid "I'm With Cupid" t-shirts. Allan lent toward me and whispered, "Don't throw shoes. This is not a dream." I don't know if it means anything but if he says it again I'll die. Tomorrow is late already. It should have been here yesterday.



**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.

**Editors:**  
Penny Fredericks  
Anthony Paxton

**Advertising Manager:**  
Bonnie-Claire Yates

**Freight:**  
Darien O'Reilly

**Typesetting:**  
Finona Dalton

**Printing:**  
Cadillac Printing

**Web Stuff:**  
Smug

**Thanks:**  
Ant Williams, Cool Shirley, Rob, Stella, Linley, Bad Boy Mullighan, Daren "Farewell" Potts, Susie Bee,

dale.f.a, Darien, Bree's Mum, Peter "The Jacket" Adams.

**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 men's toilets.

**How to contribute / contact us:**  
You can drop off stuff at the office or in the con-

tribution 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](mailto:ondit@smug.adelaide.edu.au) although we are notoriously slack about reading our email.

**About the cover:**  
Poured Bert.

**Next Edition:**  
Deadline (July 22), Out (July 26).

# Contents

- 11.4 Letters
- 11.10 Lending the Library
- 11.12 Wayward
- 11.16 Campus Stuff
- 11.26 Arts
- 11.28 Vox Me! Pop Me!
- 11.32 Videooediv
- 11.34 Teeved Off
- 11.36 Free Ideas
- 11.38 News
- 11.40 Last Sport
- 11.42 Future Tense
- 11.43 Reboot
- 11.44 Tomes for Sale
- 11.46 Sale Time
- 11.47 Tales of a Dark Room
- 11.50 Audiology
- 11.58 On the 59th page they rested





GREED TOGETHER WITH PLANET DISCO & THE PLANET PRESENTS...

# THE BIGGEST RETRO SHOW

IN THE SOUTHERN HEMISPHERE

ONE NIGHT ONLY

• SUNDAY JUNE 13 •

QUEEN'S BIRTHDAY PUBLIC HOLIDAY MONDAY!

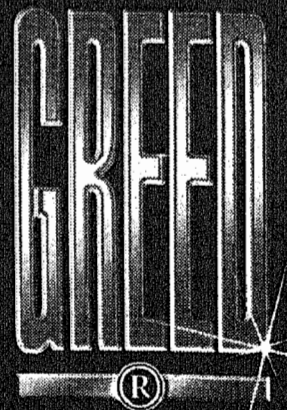
PRE-SOLD TICKETS AVAILABLE FROM SANITY MUSIC AND THE PLANET



=

PLANET  
**DISCO**  
the best of the 70's, 80's & 90's.

+





# In Your Face ♦ ♦ ♦

Alright guys, you know the drill. Don't make me come over there. We need your Student Number, Name and the good stuff, otherwise we can't print your letter. You'll notice that we haven't printed any student numbers so far this year. Don't be afraid: Fear Leads to the Dark Side.

## Gabbin' With God

Dear Eds,

Imagine this...you are sitting in a circle with a group of people and you are talking about a controversial issue. Some of them are basing their decision on Marxism, some on Humanism and then someone blurts out that their choice is based on the teachings of Jesus Christ. Also imagine the shocked silence that follows. The usual next response is sounds of disgust or at worst someone will have gone off at the Christian for being stupid enough to believe what they do.

This one's for you RESISTANCE and the others who have been sending in those oh-so-pleasant letters. We admired your group for some time until we found out that you had double standards. If you don't believe us cast your mind back to the long list of unpleasant letters that have come from your direction towards all Christians. The last time we checked, bigotry and ignorance were based on grouping people together and

making judgments about them based on the actions of a small minority within the larger group. At present there are 3000 (or so) Christian denominations on Earth and the beliefs of one group may not be shared by another group. We were offended by the comments made by Jo Ellis (Resistance) in *SexualDit* by referring to people opposed to her views on abortion (which includes Christians) as 'far right-wing'. Believing that killing people is wrong is generally not 'far right-wing' (consider the Resistance view on East Timor) and before you start spouting that a foetus is not a person consider this - what if your mother made her "right to choose" and had not chosen you? You have the right to believe what you wish without harassment and it would be nice once in a while if we were shown the same courtesy. We do have the right to our beliefs and if they are Christian then you should be fine with that. If you are not, and be honest, then what are you doing talking about the right to choose and getting upset if someone disagrees?

It says a lot about our supposed 'Christian society' that we again have to justify and explain ourselves to others. The misconceptions are beyond belief in some cases and just while we are on the topic, a person is not mentally deficient if they believe in God. It may be more popular to be an atheist these days but surviving the foul abuse we suffer from this should get us some respect. If you don't think that it is tough for us think about some of the things you have thought about us at some point. If 'bloody Christians' is something you have thought at one time or another it is about time you had a long hard look at yourselves in the mirror. Christians are still around and we refuse to allow *On Dit* (which is ours too, by the way) to be used purely by the religion haters of the Uni and we are ready to

argue back.

Have a great day possums and God bless.

Fred and Willma

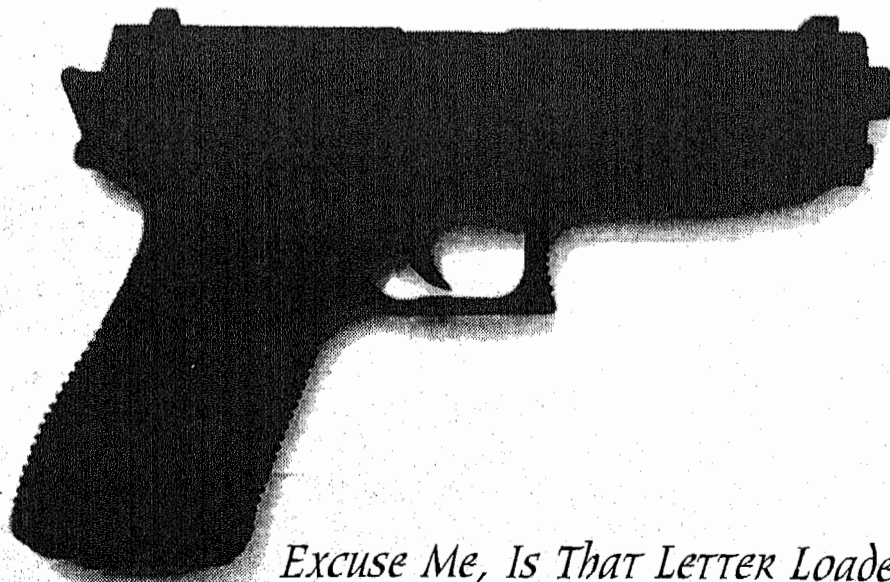
## Big Bad Brad

Dear Editors

I would like to respond to Harold Richmond's letter from last week's edition which sought to enlighten everyone on the wonders of the SAUA and Alida. Before I begin let me start by saying that I do not and have never had a personal problem with Alida, but I do have and have always had a problem with her being involved in the Students' Association. I would like to know, does Harold Richmond really think that a SAUA President who was an orientation director, and was involved in presiding over a \$20,000 plus (?) O'ball loss has done a good job? How can you justify your statements when student money has been flushed down the toilet, and the very person who you praised was the President of an association which allowed this to occur, and was one of the people responsible for appointing the O'ball directors who were, in my opinion, incompetent? How can you possibly justify the actions of a SAUA President and Orientation Director who during O'Week was responsible

for placing the Liberal Club and Democrats next to each other without envisaging any problems? Last year Alida was ACVP, and part of this portfolio involves campaigns. One event that typified SAUA campaigns was when the University moved through its council to extend upfront fee paying places. As a result our beloved Campaigns Vice President (Alida) and her ever diligent EVP held a protest two weeks after the University had implemented the policy, and too late for student concerns to be heard. So much for proactivity. The pro VSU argument on this campus would have never been so strong if we had a Students' Association which was active and addressed student concerns. While I agree that there has been too much anti-SAUA feeling, I do not agree as Harold Richmond does that the office bearers have performed well. What we need is less generalised criticism of the Association, which has a legitimate place, and more constructive criticism of the type of people who are elected to office, and have been the sole cause for the anti-student union, anti-student association feeling. Where does accountability and transparency rear its head? Stop bagging people for exercising the right to be pissed off about people who were elected to office with a mandate of less than twenty votes and have turned it into a \$20,000 plus loss.

Brad Kitschke



*Excuse Me, Is That Letter Loaded?*



# Like A Can Of Mace

## The Real Deal

Dear Editors,

Funny how darling Ben managed to upset so many of your correspondents with his opinions about *SexualiDit*. Another of his published opinions labelled those advocating free and fair elections, with a secret ballot, as 'revolutionary'. After dealing with such campus revolutionaries, he was rewarded with a position on the Board of Administrators who last year replaced our elected Union leadership. One can only assume that "reward" is the appropriate word to use here, as the principle of selection for Administrator positions was not determined by the number of votes received in 'that' election. In fact, one of the appointees hadn't even stood for election to the board! If our resident counter-revolutionaries want something to *really* get offended about, perhaps they should read each other's C.V.s.

Long live the Revolution,

Lunatikit

## Why Aren't There Any Rude Words That Rhyme With Tim

Dear Finest Editors in all Editorship,

I was somewhat concerned when I read the letters page to see that my name had for one reason or another been chopped from the bottom of my letter. (Eds: sorry Tim. We would have loved to have printed your name, but it wasn't at the bottom of your letter.) I write this week to claim full responsibility for all the mud that was slung in Mr Ben Allgrove's general direction by the previously un-claimed letter that appeared on pages eight and nine of

last week's edition. I wouldn't normally bother writing to correct such small omissions, but I'd rather not be left in the ironic position of arguing for free speech from the cover of anonymity. And talking about free speech, I'm inclined to think that although free speech is all well and good when talking about issues and words and politics, that we should be a bit more careful when talking about other people, particularly those less fortunate. I agree with Lynley Hocking's criticism that a more gentle humour was called for in my article of a couple of weeks ago - my article took a cheap shot that was probably pretty rude. In the future, I will save my most acid comments for pretentious, conservative and pointless cunt law students.

**Tim Kentish**

Free speech means hearing things you don't like.

lenged him over his use of such loaded terms as "rude" and "profane." Allgrove's refusal to answer our questions or defend his accusations compounds our feeling that Allgrove is really not interested in discussion at all. Allgrove would like to paint *SexualiDit*, our Department and us as sensationalist or provocative (with a negative connotation) in an effort to trivialise us. But this is shoddy intellectualism and a cop-out. Read our letter in last week's edition, it says more fully why Allgrove's failure to question his own terminology - like "obscene" - is so problematic. It is disappointing that Allgrove seems so unwilling to engage with us intellectually over the issues. It is with regret then that we cannot help but feel as if Allgrove's comments are ambiguous and particularly unhelpful. By alleging that we aren't doing our job properly, Allgrove has actually re-

sorted to the personal attacks which he accuses us of, while disregarding what we actually wrote. Our response is this: sexuality is a provocative subject, and it is clear that our department's visibility has caused some waves. But we would argue that our department's visibility has only been achieved through us actually working very hard.

We entered this job knowing that sex is perhaps the most personal aspect to people's lives, and thus understood that we couldn't set limits on sexuality, or that we couldn't tell people what was right or wrong. Unfortunately, we feel that Allgrove has made these very mistakes.

Your Esteemed Sexuality Officers,

**Amanda Camporeale and Daniel Marshall**



## The Final Word On Sex

Dear Eds -

A final word on *SexualiDit*. Ben Allgrove has taken it upon himself to attack *SexualiDit* as being "obscene" and yet he has consistently failed to specify exactly what content of the edition fit this category.

His point blank refusal to acknowledge our point that "obscene" is not a universal, but rather a value-laden term, reflects his absolute disinterest in entering into a dialogue with us over these issues.

Our letter in the last edition was a comprehensive response to Allgrove's initial letter. We pointed out his errors - for example his allegation that most of *SexualiDit* was concerned with queer issues and chal-

Adelaide Festival Centre and State Theatre South Australia present the Company B Belvoir production of

# THE JUDAS KISS

WARNING: This play contains nudity and sexually explicit scenes

by **DAVID HARE**  
Directed by **NEIL ARMFIELD**  
Set Design **DALE FERGUSON**  
Costume Design **TESS SCHOFIELD**  
Lighting Design **RORY DEMPSTER**  
Music **ALAN JOHN**  
Sound Design **PAUL CHARLIER**  
Assistant Director **ANATOLY FRUSIN**

Preview 9 June  
**10 to 26 June**  
with **BILLE BROWN, NEIL FITZPATRICK, GLENN HAZELDINE, WALID KARROUM, MALCOLM KENNARD, FELICITY PRICE and SAM WORTHINGTON**

CLUB 26 ALL PERFORMANCES \$15  
u27s web.state play&party 11 June 8.00pm \$15  
\*happy hour \*meet the stars \*djs & giveaways

...an excellent play about a great & fascinating subject...  
**BILLE BROWN'S** performance as **OSCAR WILDE** is to die for.  
*The Australian*

Presented by arrangement with Robert Fox Ltd



# WRITING A LETTER IS

The publisher and editors of *On Dit* unreservedly apologise for any offence caused by the graphic accompanying the story titled "Islam Liberated Women" pg 24 vol 67 no 9.

ALIDA PARENTE  
SAUA PRESIDENT

## The Right Of Reply

Dear *On Dit*,

As a student who not only campaigned for the introduction and implementation of the sexuality department, but who has throughout the year worked with both Amanda and Daniel in an attempt to ensure it's success, I am disgusted by recent events.

It should be clear from the above that this letter is not politically motivated, and I could not agree more with Daniel when he so appropriately wrote, "sexuality issues are too important to be used as a political football." What was perhaps less appropriate was the fact that he chose to follow that statement with "new elections are coming up george [sic] so maybe you can edit next year"...uh huh... It is this kind of behaviour that has me outraged and questioning exactly what the sexuality department is doing. The funny thing is,

I probably WILL edit next year, because I am not the type of student representative who just appears at elections full of gas and vanishes as soon as the result has been declared. How soon Daniel forgets that I was up until 4 o'clock in the morning

helping him and Amanda put the finishing touches on this year's edition of *SexualiDit*.

So let's talk about the 1999 edition of *SexualiDit*. This was the edition that proudly wanted the word 'cunt' on the cover. And this is how you reclaim the word? "Hey mum, 'cunt' was on the cover of *SexualiDit*! Wow it's not a rude word any more! Yeah let's burn a bra!"...I don't think so sparky.

Or think back to Daniel's O'Week speech: "We'll do anything, we'll even do your mother!" There's a sure fire way of educating and empowering students about sexuality issues on campus.

I have also been under the impression that sexuality officers are supposed to help reduce ignorance through education. I'm not sure if crucifying students with alternative views will achieve this objective. After all, isn't that the sort of behaviour the department was established to address? Instead, they spend their time thinking of moronic taunts and immature names with which to label anyone

outside of their boundary of acceptance. What does calling Ben Allgrove a 'middle-class, white-bread, heterosexist' achieve? I mean honestly.

What nearly every left leaning student representative on this campus has failed to realise, almost without exception, is that Adelaide University is one of the most conservative campuses in Australia. The average student on this campus (and I mean this with no offence at all) is from one of the many private schools in and around Adelaide. If you want to influence their thought processes, take the time out to talk to them about why they think the way they do, and actually engage in intelligent debate. Isn't that what you're getting paid to do instead of ridiculing them through unintelligent and abusive letters in *On Dit*?

As appointed, paid officers of the Students' Association, using your position in an attempt to humiliate, upset or destroy is not only inappropriate, it will not work. All you succeed in doing is proving to the students of this University how sad you are.

To anyone out there looking for advice about sexuality issues, do go and see Daniel and Amanda. Alternatively you can approach the SAUA President, Alida Parente, the SAUA Women's Officer, Eileen Fisher, the University Counselling Centre, one of the Union's Education Welfare Offic-

ers or call the gay and lesbian counselling service on 8362 3223.

George Valiotis

## It's Nice To Be Quoted Correctly

Dear Editors and Anthony Daniele,

Kudos to you for having the commonsense (a rare commodity) and courage (and even rarer commodity) to support the rally against VSU held on Parliament Steps.

You seem to have a concern that the rally could have been viewed as just another Trades-union demonstration, this concern being heightened by some of the later speakers. Let me quote Mia Handshin (*The Advertiser*, 25 May) and yourself (*On Dit*, Volume 67, No 9). You both say substantially the same thing. Mia: "Student unions operate on a far broader basis than traditional unions". You: "... that student unions are somehow different (due to the provision of services) to trade unions".

You are both wrong. Mia for your use of the word 'far'. Broader - yes. Far broader - no. Yourself because of "due to the provision of services". What do you both think trade unions do all day? Burn effigies of Howard, Reith, Costello *et al* on the altar of Marx? Trade unionists, paid and unpaid, spend at least half of everyday sorting out members problems not directly related to the workplace. Dealing with Social Services, Utilities pressing for payment, State entities like FAYS and the Police, divorce proceedings and maintenance problems (deducted from the member's pay and perpetually fluctuating due to overtime and shift loading) are just some of the tasks of the poor bloody shop steward. The ones which are too hard or time consuming are passed to an organiser or state-secretary. I once even had to organise the entire funeral of



"The second on the left. Yes Officer, I'm sure he wrote the letter."

# Just Like Reading A Bike

one of my shift-mates. Be advised, any one of the Student Unions EWOs would feel right at home in a Trades union office. Unlike the clown who calls himself The Mouth, you wrote a thoughtful and serious letter and I have replied in kind. There is at least one thing you and I can agree on: we both know what mouths can do. Mouths Suck!

Chippy

## FART-face?

Dear Editors

I wish to respond to Ned Moorfield's letter from last week. As president of the Democrat Club, he outlined the party's concern for students, and indicated that they would be doing all they could to stop that ever so nasty VSU bill getting up in the senate. My message is as follows. FUCK YOU, YOU BASTARDS!! If you guys are so concerned about student welfare, why the fuck are you supporting a tax package that will tax three of our most essential commodities as students books, fast food and alcohol? At this rate, we'll all need our \$270 in union fees to pay for these increases (well, more like \$297 when we factor in GST on union fees). Yes, I know that good old Spott Destroyer will be voting against the package because of books, but did you guys really need to let your hippy bloody vego and tea-totaling eating and drinking prejudices into this? And how the fuck did someone as uninspiring as Meg Lees from a party as uninspiring as the Democrats get to be controlling all this anyway. Aside from One Nation, you guys are the most piss poor excuse for a political force I've ever seen. You want to fuck us over and tax our beer and pizzas (and whatever that excuse for food is in the Mayo), fine, but don't you dare patronise us and say you're standing up for our rights as students just because you oppose VSU. Your party is an abominable heap of parrot droppings, and I am insulted that you would even consider spinning such utter bullshit. I can only con-

clude by saying that you would be advised to avoid shoving your absurd and offensive propaganda into my letterbox or student newspaper, fart face. Yours sincerely

P. Harley-Green Junior

## A Smile And A Kind Word

Dear *On Dit*,

Shotgun Jim is even more lovable now! Absence certainly does make the heart grow fonder. I also think Janak Mayer is the nicest, most passionate, friendliest office bearer and has a sexy voice. His successful anti-VSU campaign and his continued successes with grievances are a model for us all. He is a bloody legend.

I also think that our female sexuality officer, Amanda, is really sexy and a very nice person too. It's no wonder she's the sexuality officer. I have spoken to her on numerous occasions and I think she is a charming, lovely person. Congratulations to Zane on a fine environment edition last week. It was a fascinating read and a real eye-opener, as was environment week last week.

Have a good break and study hard, kids.

Lunarticket

P.S. How do we join the SAUA fan club?

P.P.S. Brad is wrong. Alida is good.

## Mobile Phonies

Dear *On Dit*,

Just this week I was walking into the Union Building and I saw two students plying their fellow students with small, (A5) red, white and blue leaflets. As per usual when this happens I happily ignored them. However, much to my dismay, I found that similar leaflets were lying on every table in the refectory and all over the ground. My dismay grew as in the

following days I saw their numbers increase.

That these leaflets (and their poster brethren) were being distributed by my fellow students was a serious matter of concern to me. And when I found that this wanton environmental destruction was being sponsored by our own representative body, the National Union of Students, I was aghast! It is time to call an end to this unsightly pollution before we are forced to wade knee deep in flyers from lecture to lecture. And if our student politicians feel their message is important then they should resort to more environmentally friendly methods of communication such as large banners or electronic mail.

Yours sincerely,

Simon

(a concerned environmentalist)

## The Number Cruncher

Dear Editors.

In response to Andrew's letter last week I would like to correct him on a few points.

Firstly their is no Clubs/Sports Association, as many believe. but

a Clubs Association (which looks after all non sporting clubs) and a Sports Association, which are two completely separate affiliate's of the union.

Secondly the Clubs Association only receives \$4.25 out of every \$270 of student union fees and not \$40. This equates to a budget of \$45,000 a year for grants and administration and is one tenth the budget of the Sport's Association. Thirdly none of your fees go toward pub crawls and paying for other people's beer. The constitution of the Clubs Association and its regulations have been codified for the past ten years to include clauses which outlaw grants being given for food and drink.

Fourthly the 80 active clubs on campus with over 2000 student members do fund themselves and rely on club membership fees and sponsorship to keep them afloat, and only use grants from the Clubs Association to supplement. We do not fund 100% of costs for all clubs as you letter implies. We operate with the smallest budget of all union affiliates. Information about grants and funding is always available in the Clubs Association office.

Brad Kitschke

Secretary, Clubs Association.

## Backpack the World With YHA.

- 4500 comfortable, clean and safe places for international travellers to stay in 65 countries around the world.
- Typical \$A overnight rates are: \$26 in the UK, \$16 in the US, \$18 in France and \$4 in India.
- Single, double & family rooms available.
- YHA is open to all ages.
- Discounts on air, land and sea travel through YHA Travel (TTA 32).

YHA Membership is \$44 for \$12 months. Present this ad & receive 10% off.

YHA of South Australia  
38 Sturt St, Adelaide SA 5000

PH: 8231 5583

email: yhasa@ozemail.com.au





# KKKOSMOPOLITAN

JUNE 1999 TWO BITS\*

\* NZ THREE AND A HALF BITS (INC GST)

The lifestyle magazine for white supremacists

White, white, white  
The one stop guide to this  
Winter's hoods

The KKK  
They didn't  
take your baby  
away.

For when a  
gun's just too  
safe to give.

Great gift ideas for all  
the boys.

**ON!!!**  
Marry your  
cousin!

It's just God's will  
I'm just a white girl  
It's just why you're  
back in the hood



# All Good Things Must End

## War Of Words

Dear students,

Okay, so the cunt debate continues. Good. Great. Fantastic, even.

Feminist sentiment is on the campus agenda courtesy of the Sexuality Department. But what I wanna know is what the Women's Officer thinks. I wanna know what the Women's Department thinks about cunts; clits; vsu; gst; spice girls, dusty springfield and bikini kill; the trade union movement; the jabiluka uranium mine; the new star wars film; why lesbians don't have beat sex; taxes on tampons; rape: wildside; the Queen and the Constitution; the Liberal Government; the internet; the death of the ABC; dental dams; native title; student sex-workers; Fred Nile; the unibar and its culture; women and electronica; women in general; fucking; and why now everyone gets paid austudy on different days. Anything really. Most importantly, I wanna know how raffling a carton of beer and having a comedian in the unibar during Women's Week in any way promotes discussion of the non-exhaustive list given above. Please, Eileen, feel free to enlighten me before your term in office expires.

Marian Prickett

## The Cavalry Are Here

Dear *On Dit*,

Contrary to your heading "Are you STILL writing letters, nobody's reading them you know," I was still reading on page nine to see what amusing misrepresentations of clubs on campus had been sent in this week, when what should I see but a letter from some person called 'andrew' alleging that clubs are not only part of the Sports Association, but that they get \$40 per student out of your union fee and fund pub

crawls! Well, maybe that's the case in the world he lives in - obviously the same one where I'm going to get first class for my Honours without doing a speck of work and Uncle Johnny is paying me a decent amount of money for a change so I don't have to work five days most weeks.

Hate to be the one to break it to you, but the Clubs Association gets just over \$4 per student, and it doesn't fund pub crawls. Or alcohol. Or even food. If you'd taken me up on my open office offer extended in *On Dit* a few weeks ago to all those wishing to clarify information about clubs, you'd have known this, but plainly like many others you don't think that University is a place for making accurate statements. Oh, and by the way - the Clubs Association pays for the access to my mobile so that I'm on call for club members' enquiries twenty four hours a day. Like the people you complained about a) doing nothing, and b) having mobiles, I use it for the purpose of helping students. Never a minute's peace to eat my lunch while it's still hot, and a total embarrassment during the 10 minute break in seminars, but that's life.

Insincerely yours,

Jane McDermott  
Clubs Association President

PS. If you're opposed to VSU, why do you think Clubs should have to fund themselves?

## Last Seen Ligertwood

Dear Daniel, Amanda and the pathetic soul who couldn't quite work up the guts to sign their letter to *On Dit* last week,

I wasn't going to respond to the full page rant that you three decided to compose, as I thought



That's the funniest head I've seen in the Letters pages this week

you did a pretty good job of making yourselves look like fools anyway, but then I thought that I couldn't disappoint all those bored readers who look to the letters page for a bit of entertainment each week. (Let's face it, the letters page hasn't been quite the same since Alan Anderson finished engineering.)

So I'll start with the anonymous one [it was Tim Kentish, for those of you interested. Being a regular contributor to *On Dit*, it's a wonder he has the guts to sign his own articles.] There's nothing to say here, as anyone who can't quite work up the courage to sign a letter isn't worth taking too seriously.

As for Daniel and Amanda, our esteemed sexuality officers, all your letter shows is a blatant disregard for the issue raised and your responsibility as SAUA office bearers. My letter was not about the merits of sexuality, language, nor indeed my supposedly 'right wing, conservative, heterosexual background', but rather about the fact that provocation does not equate to discussion. Conversely, all your letter sought to do is attack me personally, linking the issue with the person, rather than debunking any of the points I made. Indeed, all you have done is prove my point - that the only way you know how to deal with sexuality issues is to be provocative, pursuing it at the cost of discussion, awareness and

changing attitudes. Thanks, but I would have thought that paid office bearers should be able to do a little bit better than that.

So for those of you waiting for a response, I guess this is one, but you'd do much better by reading the letters that Daniel, Amanda and Tim wrote last week - they say just about all there is to say about those particular correspondents.

Ben Allgrove

PS. I thought that *enviroOn Dit* was great, as it raised and discussed issues without feeling the need to revert to "obscenity" - (sorry if big 'lawyer type' words scare you, Daniel and Amanda, but I did think that we were at university and that most students would cope with words longer than one syllable.)

Well, that's a wrap on the letters for this semester. These will have to last you for a while so we hope you enjoyed them. We'll be back after the break so think around July 22nd and think about us.



# BAGGING IT UP IN THE LIBRARY

As of next semester, students can finally take bags into the Library. About time. For years student reps have been promising this, and it took an epidemic of bag-stealing for Library Admin to fold. I think that any selfish fucker who even looks at another's bag deserves an instant going over. Well done to the Library and to the SAUA for this initiative. Thousands of students frequent the library each day, usually with the same things to do - the same assignments to do; the same readings to photocopy, and the same books to borrow. But it's a jungle out there, so I'll let you in on a few secrets that will make you a veritable lion in the aisles. You must remember that for many the library is hallowed turf. One must play by the rules, do as they would be done by, or all else is chaos. Bullshit. You want to pass your course? Read on. You want to be soft? Go stand in line with the rest of them.

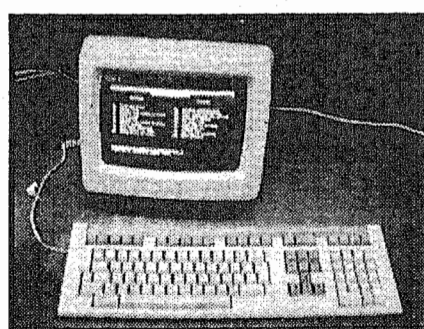
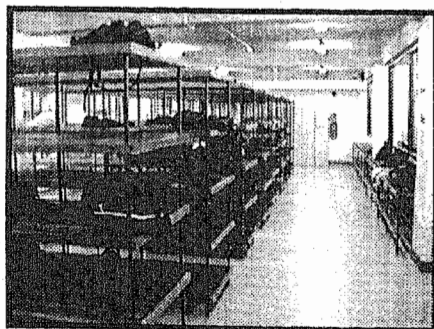
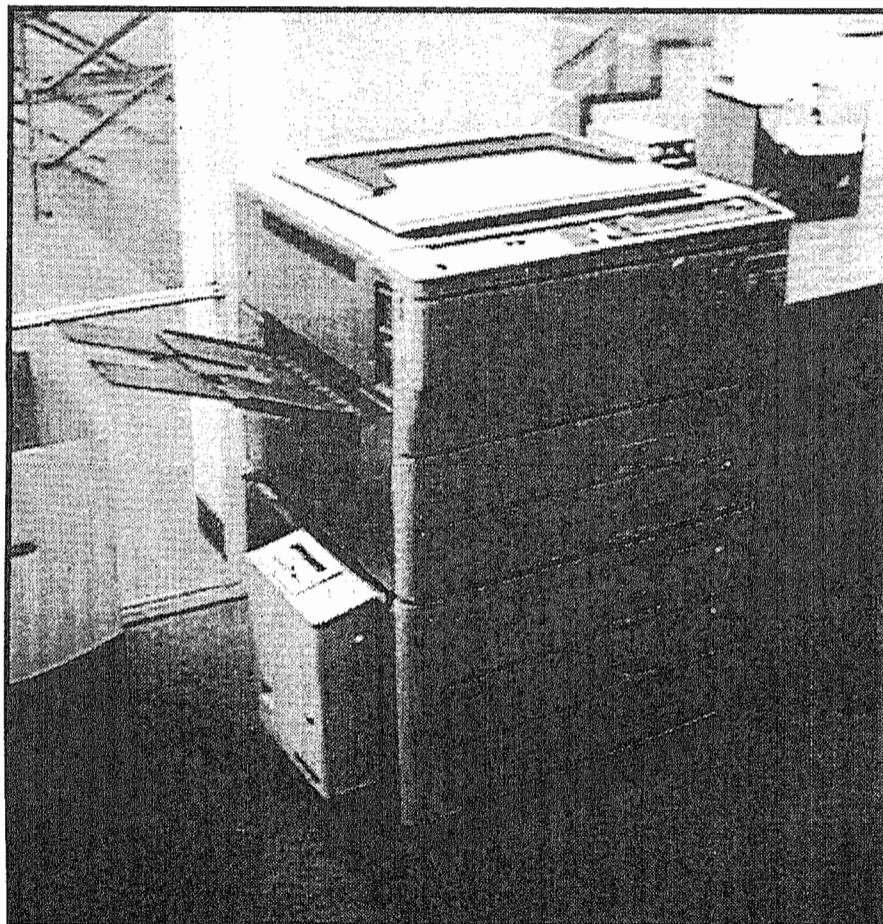
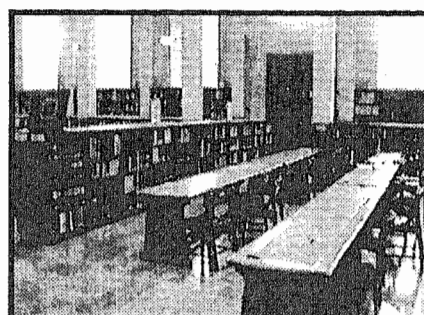
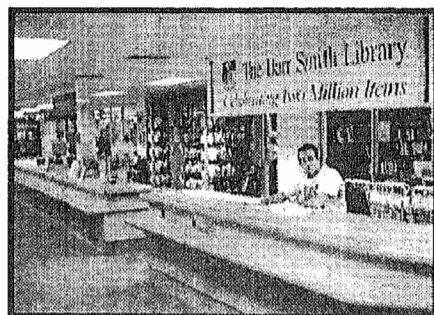
## Technique

It's all about technique. You've just walked out of a lecture, fresh assignment questions in hand. So fuck the tute you've got next, go to the library and get those books before anyone else. After looking up the call number you're ready to start searching. You've found the right aisle and just as you've reached the shelf where your first book is, you bump into someone. "Excu..." You stop, realising who you've bumped into. That little prick, the one always front-row-centre every lecture. Thinks s/he's pretty clever, eh? Not as clever as you. You only have seconds to act before s/he could beat you to your book. Because you're both scanning for the same call number, you need to throw them off the scent. Incessantly repeat softly, but just loud enough for them to understand it, a call number similar to the one you're looking for. For example, you're after xxx.042 s38c. Repeating 041 p99 in a sing-song voice leaves it permanently etched in their subconscious, leaving them unable to think for at least an hour, let alone search for a book for the rest of their university career.

## Photocopiers

Access to a photocopier in the library swings from plentiful to non-

existent almost instantly. Why? Because people suddenly start using them. When one's free, get on it and hang onto it. Also, forget about copyright laws, photocopy as much as you like. If the authors were good enough they'd be rich enough not to care about a student pilfering their work anyway. Photocopiers are usually free early in the morning between 8am - 10am, and at night between 6pm and 10pm. If this doesn't agree with you body clock (I know your pain), then you'll need a tactic to get one already in use.



Short of setting off a fire alarm, it takes imagination to coax a student away from a photocopier. Walk past the one you want casually and stop suddenly, saying, "careful of that one, it chewed my card this morning. Let's have a look. Yeah it did that to mine as well just before it erased all the credit."

If they don't leave, hit them over the back of the head a volume of the unabridged Oxford English Dictionary (Volume 6 is especially effective). If that doesn't work (it's an engineering student), tell them that your an arts student and begin a discourse on the simulacra of the copycard. If they don't run, at least they'll pass out.

If it's an express photocopier (6 page max when others are waiting),

don't exceed 12 copies. Lenient for me I know, but let me explain. I was waiting behind a girl to photocopy an exam paper on the Reserve express when I noticed that she had gone well past 6 copies. I'm a patient guy, so I decide to give her the benefit. She gets to about fifteen copies, so I say, "Excuse me, are you going to be much longer, its just that there is quite a few people waiting, and there is a six page limit." The response? "I'll get off when I've finished." How fucken rude. By the time I'd recovered from the shock, she'd whipped off about three more. So I say, "Look, get off the fucken copier, you selfish fucker." This time she was shocked, and threatened to get the librarian if I didn't apologise. "I fucken dare ya." She then left to get a librarian. So I jump on, and finish copying just she returns with the librarian. After an earful from her I became the villain, so I had a tanty at the librarian. He threatened to kick me out: "Come on mate, she was being fucken selfish." As the security guard led me out, "I'll have your fucken job for this!" was heard across the third floor. So please, 12 copies only.

## Reading Room

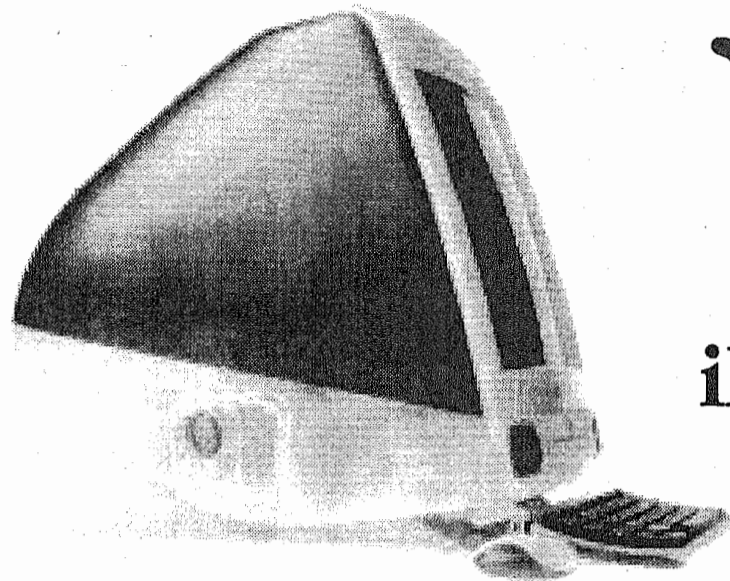
If you have to do any reading in the library, do it in the Reading Room. The chairs are terrible, it's cold, it echoes, the clock rarely works --- but it's the atmosphere. Some people always talk in there, but don't hesitate to rebuke them severely; like I said the room echoes, and everyone will thank you as they trudge out in embarrassment.

## Reserve Room

If you ever have to go to the Reserve Room then you're in danger. There is only one reason that these books are here - everybody wants them. The key to the Reserve Room is the photocopier. Use it, but take heed (above). Whatever you do, don't try to borrow the books and read them in three hours. Find out what you need, copy it and fuck off. You can borrow the book and never come back, though only if you want to be suspended until 2002, or graduate. And is it just me, or is it way to small a room to be called a "Reserve"?

Stephen Mullighan





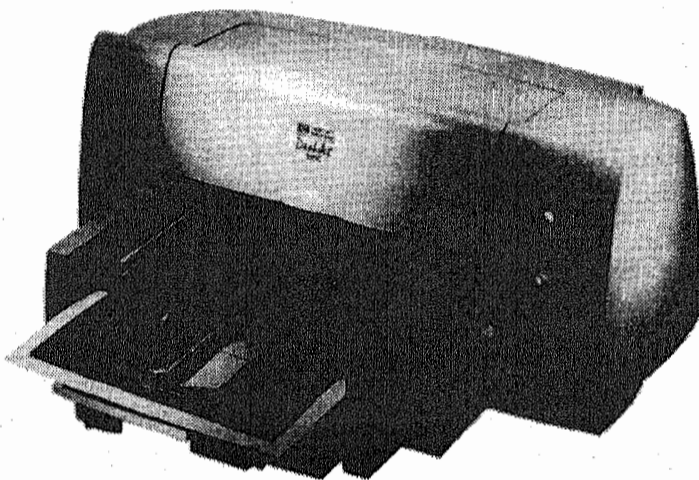
# Whoa!

iMac now gives even MORE  
bang for less bucks.

## 333Mhz - only \$2,329!!

Hurry in for an unbeatable deal on  
HP 695c colour inkjet printers

\$314 for iMac, \$256 for PC

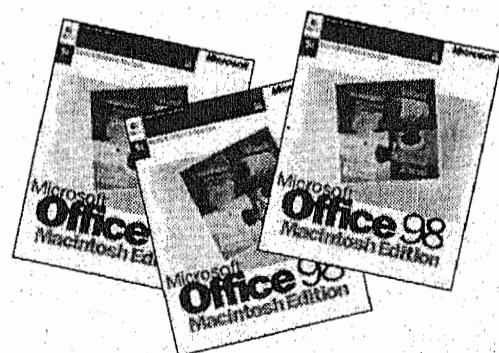


**Latest games for your Mac/PC in stock now!**

- Starcraft (Mac) • Klingon Honour Guard (Mac/PC) • Unreal (Mac/PC) • Quest for Glory V: Dragon Fire (Mac/PC) • Dark Vengeance (Mac)
- Myth II Soulblighter (Mac/PC) • Tomb Raider Gold (Mac) • Tomb Raider II (Mac)

*Orders accepted for other titles*

Office 98 (Mac) - \$249



Office 97 Pro (PC) - \$279



CAMTECH

**CAMPUS COMPUTERS**

University of Adelaide Telephone: 08 8303 3320 Email: computers@camtech.com.au



Authorised Reseller



# The Pepper Pot

If you're ever in MOFN (Middle of fucking nowhere) and feeling a bit peckish, then have a cast around and see if The Pepper Pot is anywhere nearby. I can't tell you the name of the road it's on or even if it's still there, but if it is then it's on a road somewhere near Walpeup.

Walpeup is a place more than a town. A town is very defined: you know you're there as you pass through it. With a place, you only realise you've been there when you look at the map at the end of the day (the best end but not the west end) and suddenly see that 'oh shit, we passed through a place called Adelaide today'. Walpeup is a place about 40km from the town of Ouyen, which is 100km from Mildura. Mildura is a solid 500km from anywhere in particular. How I came to be in Walpeup (Population 6) is a strange story in itself, but it was during a blistering January week of 1996 and I was visiting one sixth of the local population.

It was the night before I was packing up and heading off and my friend suggested we eat out at a nice little gourmet place nearby. When you're about as close to Dingo Woop Woop as you can get without needing a tow truck, the

concept of gourmet dining can be somewhat hazy. With this in mind I was expecting a pub counter meal where the aging publican had at last added wedges with sweet chilli and sour cream to the menu. If you haven't noticed, I had my doubts. These doubts exploded when we rocked up to an old fibro house on the side of a road surrounded by hundreds of miles of cereal crops and mallee scrub. The only thing that differentiated this place from an abandoned roadside country house was a red and white sign above the door saying "The Pepper Pot".

The interior was cosy but far short of classy and the animal shaped salt and pepper shakers didn't leave me brimming with confidence.



Five other friends arrived (Yes, this was like a little convention in MOFN) and we sat down at our red and white checkered table cloth table. "So much for gourmet" was a thought buzzing around my head. The chef and his wife popped out from the kitchen to say G'day, take the drink orders and pass the menus around. "Two quaint little country bumpkins", was my new line of thought. Then I read the menu. I couldn't believe it. It was duck this and buffalo that. A bit of emu pate here and a few reptile dishes there. Some roasted yams if you wanted and a dessert of blackberry pancakes with quandong ice-cream. And they're just the names I can pronounce. I was convinced that I

was in for a disappointment like at any other restaurant: they print a shit load of beautiful dishes on the menu, and when you ask for one the waitress informs you that everything except the steak and chips has sold out (even though you're only one of two people in the entire place). To my amazement everything on offer could be on my plate in about 20 minutes. The seven of us ordered copious quantities of divine tucker and feasted long into the night. At some stage in our third or fourth course, the chef came and sat and talked with us for a while. It turned out he used to be head chef at a number of 5 star establishments in Sydney. He'd pissed off from the rat race and headed out bush to open a chilled out little roadside gourmet restaurant in the middle of the mallee.

Like I said, I don't know if it's still there. But it was in the summer of '96 and it was somewhere within an hour's drive of Walpeup. The night was one of the last times that the seven of us sat down together to eat, drink and gossip until all hours and you couldn't have wished for a better place.

Michael Hicks



## Kuddly Kletus

Your very own little Klan Brother to keep you company along the Great White Way.

"I'm not scared at lynchings any more with my new li'l friend, and Kuddly Kletus is Kute to boot."

some guy who thinks Kletus is Kute

**\$316.00**

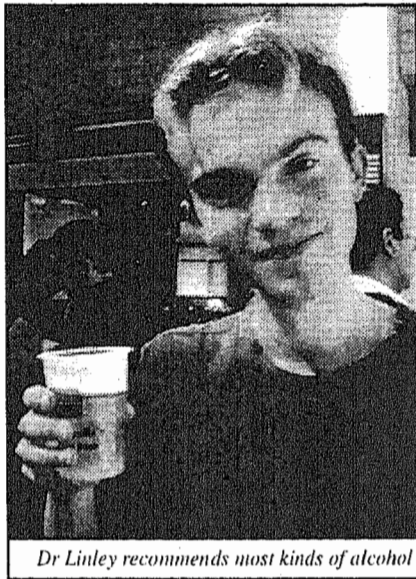
for just \$6.66 extra, you'll get your own junior size tar and featherin' kit, plus a years subscription to kkkosmopolitan for yo momma

Compatible with most major crucifixes. Caution: Flammable. Not suitable for those with IQ over three.



# Ask Dr Linley

If you have any questions you can email them to [linley.henzell@student.adelaide.edu.au](mailto:linley.henzell@student.adelaide.edu.au) or accost the Doctor as he cleans tables in the Mayo.



Dr Linley recommends most kinds of alcohol

Dear Dr Linley,

The mid-year assessment season is coming up, and my two terms of absenteeism and constant drunken insensibility (yes, I'm an Arts student) are starting to catch up with me as assignments rack up and exams loom ever closer. Do you have any study advice?

**The Doctor says:** I'm glad that someone has asked this question, because I know that there are thousands of first years out there who have never been through the horror of the University's middle year. It can be an absolute nightmare for the unprepared, so here are a few tips to help you through: Writing essays can be difficult and time-consuming, especially when you've got too much information to fit into your faculty's stingy and shortsighted word limits. Don't worry about this. It's a popular misconception among undergraduates that the teaching staff actually care about their students at all; to most lecturers and tutors you're just an irritating obstacle on the path to grant-attracting research and wage-claim union agitation. Very few markers are going to care enough to bother trying to disprove your estimate of the word count, especially because they expect you to lie through your teeth anyway.

If your problem is not over- but

under-wordage (this fear usually strikes me when, the night before the due-date, I realise that three references are not enough for a 5,000 word research essay), all you have to do is remember the three magic Ps of academic success: Padding, Padding and Padding. It's amazing how many useless conjunctions and redundant sentences you can cram into an essay; most of my assignments contain no more than one or two paragraphs worth of real argument and several pages of "therefore", "thus", and "however". Also try printing in 18-point type with margins the size of a defecting Labor backbencher's waist measurement.

Sitting exams can be a real pain, but only if you use the wrong approach. I always try to be completely relaxed and unconcerned in every exam I attend; to this end I avoid any stressful, self-esteem-lowering activities (such as studying or attending classes) for several weeks prior to the start of swotvac, and when the day of the exam comes around I start the morning off with a little extra intravenous "relaxant" to help me through (this part of the exam preparation process can be difficult for those without ready access to medical narcotics, but there are a number of simple herbal remedies which I find almost as effective as my usual shot of morphine).

If you don't feel you are ready, there are ways to postpone an exam. Taking John Safran's advice and staging a bomb scare is always effective but very crude, and will win you few admirers in Uni administration. A better way is to engineer the death of a close friend or family member and ask for a compassionate supplementary.

Whatever you do, remember: it's only Uni. Nothing you do here can ever come back to haunt you once you reach the outside world.

Dear Dr Linley,

I don't consider myself to be particularly unattractive or uninteresting, but I've been at Uni for years now and never even come close to picking up.

Can you tell me how to attract members of the opposite sex, or will I have to remain in a state of involuntary celibacy for the rest of my life?

**The Doctor Says:** Nonsense - anybody can pick up if they really want to. Your failure to do so almost certainly means that you've set your standards so high that your own no doubt limited sexual appeal just can't measure up.

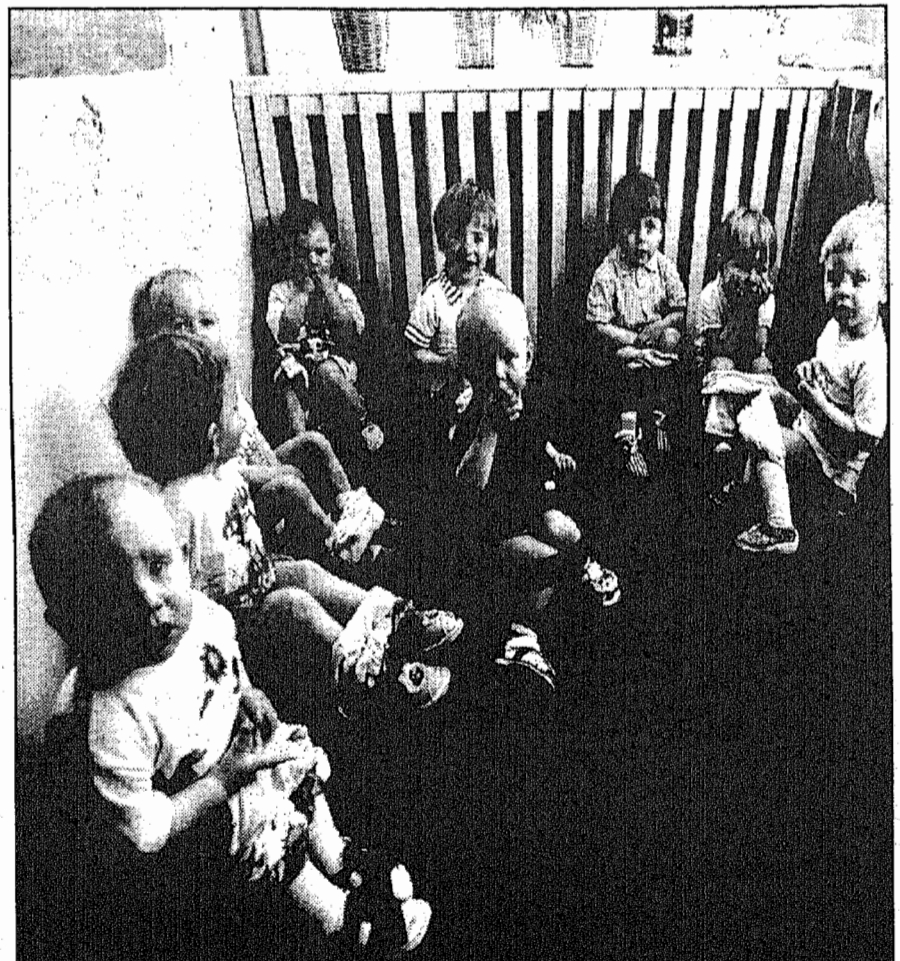
Try lowering your sights, into the gutter if necessary, and stop rejecting people just because they're geriatric, filthy or obviously diseased.

And you could probably lose some weight as well.

Dear Dr Linley

A couple of weeks ago I woke up after the Law Ball to find an electric hand drier lying in a heap of plaster dust and bent screws on my bedroom floor. I can't remember how it got there, but the lack of a sales receipt suggests that I didn't obtain it legitimately and I'm worried about the effect a criminal record could have on my future career. What should I do?

**The Doctor says:** You are taking the wrong approach. Don't think "I've just committed an antisocial act that, if detected, could ruin my chances of ever getting a job or holding any position of responsibility". Think "I've just gained a valuable and hard-to-find labour saving appliance that will make my bathroom the envy of all visitors". Attach it to the wall next to your washbasin and never worry about dirty bacteria-soaked hand towels again.



Dr Linley advised a certain chain of Pizza restaurants where they could obtain their beef pellets.



# HORRORSCOPES

Straight from that storehouse of mystical cosmic vision which is the mind of Nostrildamus.

**Leonardo**

Your bus-cleaning business will return massive profits.

**Libra**

You will discover a talent for making noises with a part of your body you had previously considered useless.

**Trojan**

It's impossible to live on a diet of Pop-Tarts.

**Taurus**

An unexpectedly painful bowel movement will have hilarious consequences.

**Monaro GTI**

Your alarm clock is really an ASIO listening device, and they know all about that Prosh prank you've been planning.

**Virgo**

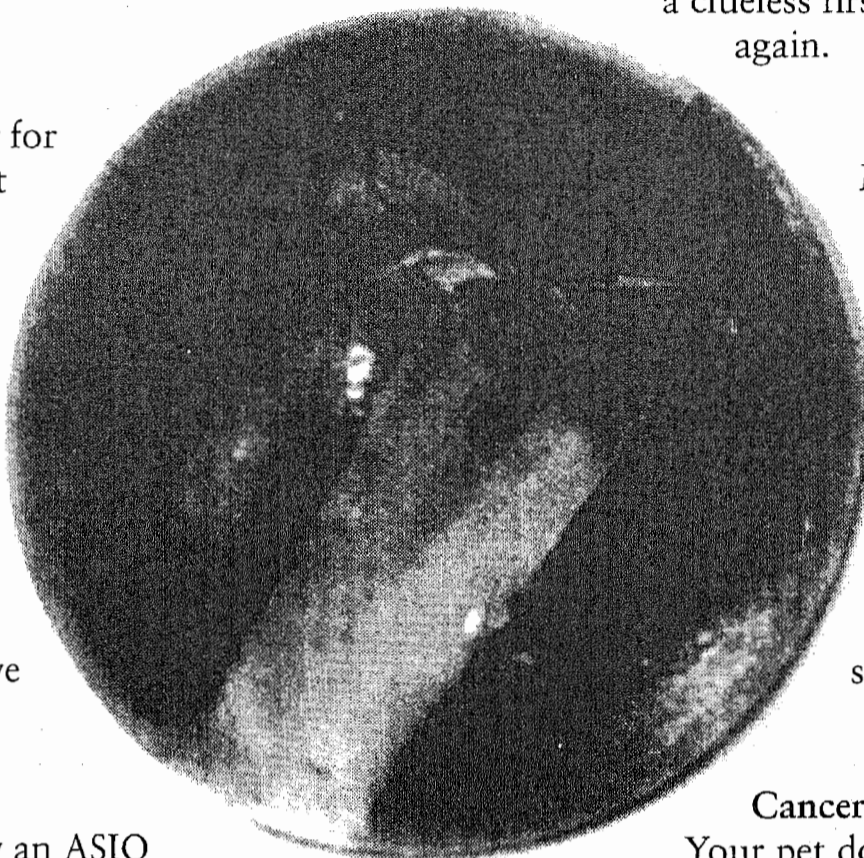
You will read a letter by Lunatikit and agree with everything they say. End it now.

**Flaccid**

Your letter to *On Dit* will attract a storm of indignant protest. Well done.

**Buffy**

You will get lost in the Barr Smith and feel like a clueless first year in O'week all over again.



**Minogue**

Your attempt to pick up using the "spear tackle" manoeuvre will not be appreciated.

**Sagittarius**

Looking in the mirror, you will for the first time realise how badly the left side of your face fits with the right side. Goddamn it, you're ugly.

**Cancer**

Your pet dog/cat/fish/axolotl will die, but there will be a sudden and not entirely unrelated improvement in your sex life.

**Aries**

You will get run over by a bus. Unfortunately, there are tens of thousands of South Australians who share this star sign and will also be run over by buses this week, so your chances of receiving medical attention are small.

## CUBANO



This week I got to drink alcohol, and talk about it. Cubano. What can I tell you about it? It's one in a seemingly neverending stream of "designer drinks" or "alcoholic soft drinks", the type of thing you drink when a lager's just going to be "a bit too hard". A mix of Bacardi (the largest selling white rum in the world, apparently), cola and just a lil' bit of wine. Loaded with caffeine, I guess you could call it a pick-me-up.

Now, I'm not a big drinker. The last time I ordered a drink in a pub, I asked for a pony of shandy light with diet lemonade, and the guy punched me. So I figured I'd ask

around the office, see what some other folk thought of it. And, lordy me, I got some varied responses. So here goes. Cubano: it's a drink "that smells like Schweppes Cola" (Nel), whilst being "refreshing in the same way that vomiting is" (Darien). It may very well be "off-Coke with a washing detergent taste" (Brentyn) or "Snow Top to Chupa Chups - if that's your type of thing" (Bree), but it's still "music to my armpits (Eva), and "I like it but I don't know why" (Dale). Remember: "I know my mum wouldn't approve, but I like it" (lil' Vince). This is a beverage that gets like minded individuals

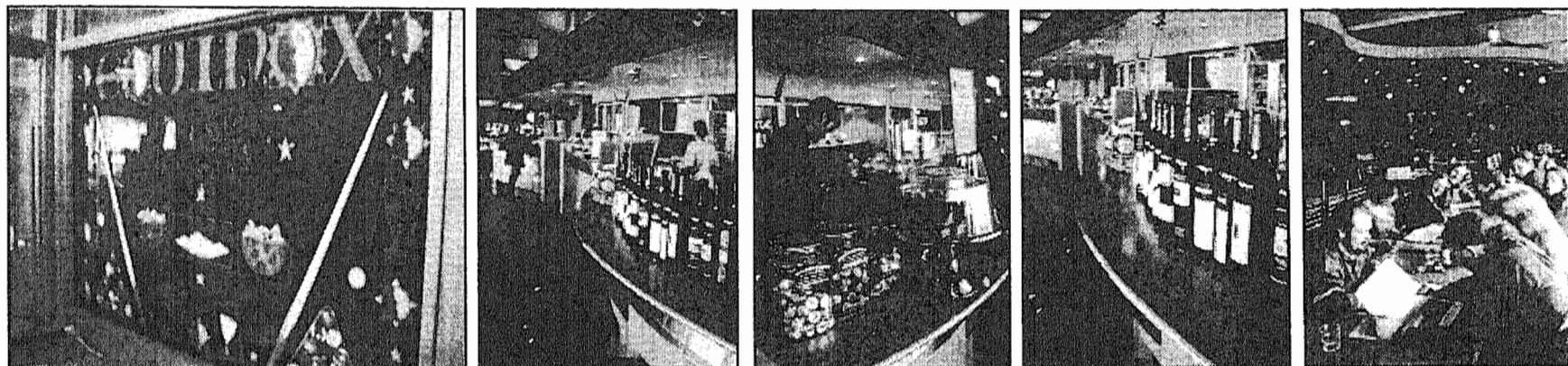
to contradict each other with comments like "it's really bad" (Peter), "it tastes like crap" (Daren) and "quite nice actually. Needs more sugar" (Linley), but I think I'll leave the final word to Toby. "It's free? I like it now. It's free?"

Dale F Adams





# Dining at The Nox



Let's not beat around the bush – Equinox hasn't always had the best of it over the last few years. Never the most popular arm of Union Catering, a name some years ago (from the rather more functional moniker of "The Bistrotro") and some tweaking with the décor haven't necessarily had the punters flooding back. Nevertheless, well judged moves like a happy hour on Fridays and live jazz on Wednesdays have seen Equinox's popularity on the upswing. Given this, it was with some interest that Eva and I journeyed to level four of the Union Building to sample their wares. Even the quickest of glances at the Equinox menu reveals something of a juggling act, with all of the touches one would expect from a café whilst obviously aspiring to

a little bit more. Prices range from the outright cheap to the nicely reasonable, with the light meals and pastas clearly offering an excellent option for the luncher on campus.

Lorraine marshals a front of house staff almost universally made up of students, whose pleasantness and enthusiasm more than make up for any supposed shortcoming in service style. After she had seen us to our table, the big decisions were made.

After casting our eye down the menu, Eva and I decided to go for some wedges (\$4.50) for a starter – Equinox being more of a café than a bistro these days, after all. A choice of sauces are offered, of which we chose sweet chilli and sour cream. The wedges were well cooked and the sauces plentiful.

What more could you ask from this simple but enjoyable snack? Being in a red meat kind of mood, I went for the porterhouse (\$10.50) as a main, which presented itself grilled with a gourmet mash, peppercorn sauce and vegetables (although salad was another option). When a steak arrives without a steak knife I usually consider it an act of either grotesque stupidity or faith in the quality of the meat. I am pleased to say this was a case of the latter. This was a tender piece of meat which, if it erred in any way, was slightly undercooked – no crime in my eyes. The accompanying vegetables were simple, fresh and well cooked.

Eva decided that she couldn't resist the tempura fish (\$7), and her decision proved a sensible one.

Only slightly over battered (and I mean *slightly*), it proved itself a light and fluffy delight served with a beautifully crisp side salad. We chased these impeccably presented mains down with a Rouge Homme Shiraz Cabernet which, at \$21, I would be happy to drink anywhere.

And so it was, after a perfectly mixed White Russian, we headed out into a cold Adelaide night, more than a little impressed with Equinox. One trap for young players, though: don't sit too close to the pool table. There is a very real chance that you may cop one in the face from the cue ball.

Words: Dale F Adams  
Photos: Eva O'Driscoll  
Hair by some guy with some nail scissors  
Dale and Eva travel via TransAdelaide. Serco. Adelaide Independent and Dale's car  
When travelling, Dale and Eva crash on some guy's couch

## Caption Competition



Studying for exams? Stop that right now and start procrastinating. First of all, go look in the fridge. It doesn't matter if you're not hungry. Now write a caption for this comic. If you make us laugh you will win international fame. Maybe.

**NEWS FLASH NEWS FLASH NEWS FLASH**  
**COACH TRAVEL NOW EVEN CHEAPER**

**FULL TIME STUDENT  
CONCESSION  
NOW  
50%**

OUR COACHES TRAVEL TO  
OVER 200 TOWNS THROUGHOUT SA WITH MORE  
THAN 250 DEPARTURES EACH WEEK

\*BEST VALUE DAY TOURS  
IN AND AROUND  
ADELAIDE

PT LINCOLN CEDUNA  
WHYALLA PT AUGUSTA  
FLINDERS RANGES PT PIRIE  
ROXBY DOWNS MT GAMBIER  
MOONTA RENMARK  
VICTOR HARBOR PLUS OVER 100 OTHER DESTINATIONS

**PREMIER  
STATELINER**

Reservation Enquiries  
**PH: 8415 5555**

**\$35**  
FULL DAY  
BAROSSA  
TOUR



## Postmodernism or Neo-shite?

There has been much conjecture this term as to the value of the new, ahem, erection outside the Napier building. For those of you who haven't seen it, it is a metal and concrete structure about four metres high and about one wide with "Napier" tiled down one side and banners with the "Faculty of Humanities and Social Sciences" hung from it.

Obviously it has been built to recognise the renaming of the Faculty of Arts to the Faculty of Humanities and Social Sciences. Yet most have questioned its design, its style, and its purpose, and finally come to the conclusion that it is, well, a joke. I agree that changing the name of a faculty is a fairly major affair, especially when it is a change from a universally known and accepted name to an exercise in verbosity. But do we need such a totem to signify the name change?

I think that the refurbishment of the Napier undercroft and foyer was a good idea; its barren ugliness was matched only by the Schultz building's and it was well in need of renovation. Yet this renovation was a pretty poor effort. Although full marks go to the new automatic door,

what is the reason for that appalling wooden stripping on the wall next to the elevators? Why about having some fucken food and drink machines back?

Why have the machines been taken away? Is it because they steal business from Briefs? If so, why should Arts students be made to climb 20 metres upstairs for food? Why don't the Law students come down to Napier? God knows they're used to condescending.

Less I digress. The Totem. I see why it is there. It is an exercise in marketing. But I don't like it. Many argue the money should have been spent on courses/tutors/course materials. I agree.

Long-time Arts student Anthony says, "I like it. It's the perfect representation of the Arts student: it's squarish, it's hasn't got a lot of colour, and it never goes to lectures."

Past student Dale said, "Fuck it's bad, it's a monstrosity. Just pig fucken ugly, that's all I can say."

Rob, a PhD student, didn't even realise that it was there. "I must have walked past it a hundred times as well."

Penny, another PhD student, says, "I don't really have a strong opinion about it."

Perhaps that is a good way to be. Perhaps the Totem should have been built in a more economically vibrant time. Personally I would have opted for a refurbishment of the Napier foyer with machines and spent the tens of thousands the Totem cost on an incessant marketing campaign on Bert Newton's *Good Morning Australia*. But then again, I'll never make it in University Administration. Or will I?

Stephen Mullighan



## Adelaide University Union President

### Student Numbers on email system

A number of students have brought to my attention that student numbers are revealed when one searches for email addresses through the University home page. When searching on the second search screen, a student's name, course details, and student number have appeared. This poses privacy problems, particularly in faculties where exam and other results are displayed according to student number. After bringing this to the attention of the Information and Technology Division (ITD) of the University this has changed. Now your student number is no longer visible on the second search screen.

The Adelaide University Union is still working with ITD to find an easier way to log on to the student email screen without having to travel through many screens on the way.

### Law School and Grievances

All Law of Crime and Criminal Law students were surveyed last week to gauge the extent of concerns with this new course. The results are damning and speak for themselves. The Adelaide University Union will continue to work closely with the Law School to come to a satisfactory conclusion of the issues that have been raised.

### Voluntary Student Unionism (VSU)

There is some concern that the Government may attempt to make amendments to the VSU Legislation to appease the Senate and in order to get it passed by June 30. In discussions with the Vice-Chancellor it is evident that this University will continue to support student organisations even if the Government presents a compromise model of VSU to the Senate. Thus the University of Adelaide, in full support of the AUU, will protest any VSU models at all. This is indicative of the University's recognition of the valuable services provided by the Union and its affiliates.

If you've any queries you can call me on 8303 5401.

Elysia Turcinovic  
President AUU





# The Bar, Beer and the Battle of the Bands

Basically the aim of the Wayward section is to go out and have a lot of fun. All study and no play make Sheree and Simon Student very dull indeed. If students can be defined by anything it might very well be their vocational dedication to intoxication. It is with great shame then that we notice we are half-way through the year and we haven't profiled our local. So why haven't we road tested the bar? Don't know. But with the challenge, "Just how much fun can you have in the Unibar?" I decided to travel up to Level Five of the Union Building in an attempt to sample everything that the Bar has to offer. What follows is the recollection of the night as compiled by extensive research:

**1** 5:15 - I started by ordered a Sparkling Ale from the ever vibrant Andrea. Andrea has poured many a beer for the thirsty and the stressed and for those who don't know, Andrea was recently voted by her colleagues as Employee of the Quarter. Congrats "Murph" for the great work. Andrea increased her well earned reputation by handing me a ticket for the Coopers' draw. Every time you buy a Coopers' beer in the Unibar you go in the weekly draw for **five cartons**. Yes, five cartons. Great turn-over from very little investment. Last week's winner was lucky Phillip Swanson.

5:18 - The beer goes down well over a chat about something I can't quite remember with someone I don't think I've ever met. Good conversation though, or was it the beer?

**2** 5:30 - Cornered by the next travelling raconteurs I was allowed to purchase another chance at paradise with the weekly SAUA raffle. I only accepted because the lovely Paul and Roslyn assured me of success. In prophetic anticipation of multiple beer-winnings I returned to the cocktail list and warmly embraced a Violet Crumble (an Andrea specialty . . . mmm chocolate schnapps) and a beer chaser. The best thing about the bar is that you can drink what you like, wear what you like and (almost) say what you like without fear.

**3** 5:50 - Encouraged by the drink and atmosphere I made

a bold move to challenge at the pool table. The Unibar has many regular players and you can generally expect a good skill level. Unfortunately I'm not one of them. I was lucky enough finding a partner for pool because eventually my friends agreed that I'd be less likely to hurt myself with the pool cue than I would with a dart. Starting June 18th the regular pool competition is moving from Thursday nights to Friday nights with a six o'clock start time. It only costs \$2 to enter and it's good for a laugh. Unfortunately on this occasion I was barely lucky enough to escape with my pants. I had the misfortune of playing David Monaghan (the winner of last week's pool comp) and the less said about the game the better.

5:51 - The game being over, I ordered the traditional Unibar schnitzel, chips + gravy. For only \$5.50 these meals should be your only one for the day. Perfect for a busy day when you need a lot of energy.

6:12 - I was able to keep the food down despite the shock that followed. One young lad, eager to please and having been promised a jug of beer, dropped his pants and ran from wall to wall. After a virtuoso performance and a spattering of heart-felt applause the perpetrator was escorted outside. Bravo for the fine nude work. I thought this young buck was an amateur but his friends assured me that this was only because they had been at the bar since 1:00. I now think I recall having seen this Maestro's work earlier in the year at a Wedding in Elder Park.

8:00 - Now the real entertainment begins. The third heat of the Campus Band Comp started up with teenage girls taking first shot at the finals. An excellent start but the crowd were a little rude (perhaps 8:00 is too early for bands these days) but none-

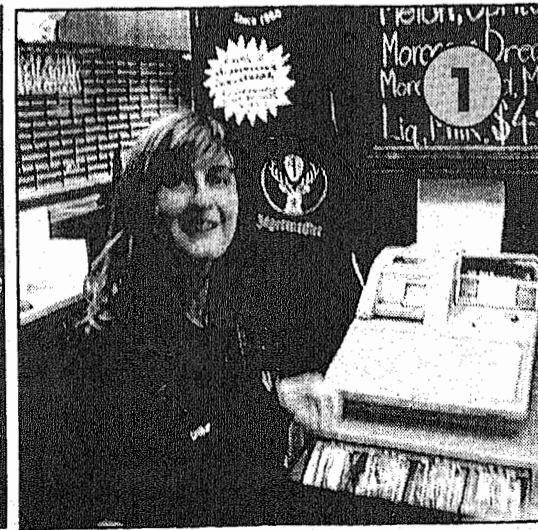
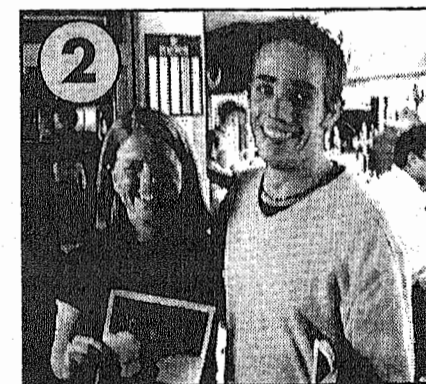
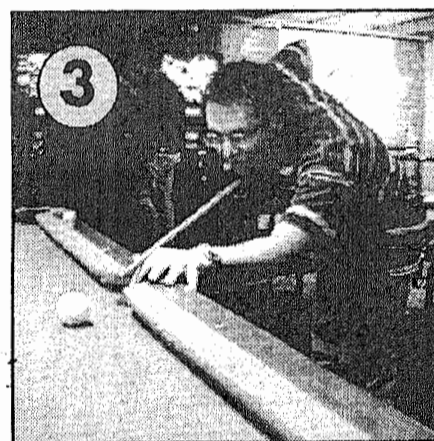
theless an excellent bench mark was set for the night's performances.

Nectar followed up with a fantastic new sound which took them to joint honours with the final act Wonderland. Wonderland are perhaps the hardest band to encapsulate, but for those going to the final I heard them best described as kind of Pink Floyd meets Pink Floyd's brother.

**4** Lifo rounded off the contest and you'll be able to hear them this Tuesday on Local Noise. They're a little bit pop and a lot Doug. All in all it was an outstanding heat.

12:30 - I decided to turn in and head home but not before having had a great night. This Friday will see the bar at capacity for the last Friday of Semester but don't forget that the bar will be open every week day throughout the mid-year break. By the way, did I mention the incredible view from the balcony.

## Lil' Vince





## Women's Officer

### WOMEN'S WEEK

Well, it's finally here! This week is Women's Week and I encourage everyone to get involved. Here's a run down of the great stuff that will be happening:

#### Tuesday, 8th June - Waite Day 12:30pm

The Women's Department will be going out to Waite today with Student Radio to hold a BBQ in the Rotunda. We'll have lots of Women's Department information for you to pick up, and remember you can buy a sausage for lunch for just \$1.00.

#### Wednesday, 9th June - Cloisters Day 1pm

Today we'll be holding a BBQ for everyone in the Cloisters, and Student Radio will once again be playing groovy music for everyone to listen to! So, come down and for \$1.00 you can buy a sausage for lunch while you ponder about going to those end of term exams.

#### Thursday, 10th June - Discussion Forum 1pm

*"Women from diverse cultural backgrounds and their experiences"*

Come and hear students on campus from the Overseas Students Association (OSA) and Wilto Yerlo speak about their experiences as women from diverse cultural backgrounds. This will be in the Cannon Poole Room, on the 5th floor of the Union Building. Light refreshments will be provided.

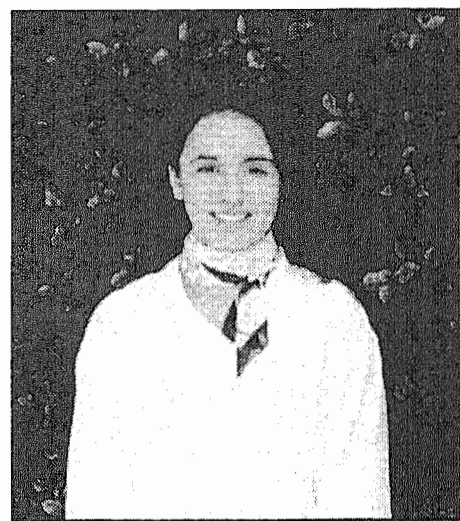
#### Friday, 11th June - Comedy in the Bar 6pm

It's the end of term and time to go up to the bar to catch up with everyone before Swot Vac. At 6pm Sophia Heuritis will be performing some stand-up comedy, and following there will be a raffle being held by the SAUA Women's Department which will be drawn at the close of Happy Hour, at 8pm. You can buy a ticket for \$1.00 and have the chance to win your choice of a carton of Coopers Pale or a bottle of Vodka or a bottle of Bourbon.

See you in Women's Week,

Eileen

Got any questions? Give me a call on 8303 5406 or e-mail me on [sauawo@smug.adelaide.edu.au](mailto:sauawo@smug.adelaide.edu.au)



## Activities Vice President

HI, GUYS, UM, LAUGH, Prosh is comming, when is prosh? What is Prosh? Are you going to explain? Um what else is happening in the activities department. Come to the bar on Friday night for your chance to win a date with the female sex-o and a carton of beer. There will be a free bbq this week, so keep your eyes open to find out the whens and wheres. For a special week, make sure you enjoy Women's Week. Yes, it is true that Prosh is in the first week back from the long break. That means that you have weeks during the break to prepare for the parade and to run amock on campus with your legal pranks. Did I hear you ask how do you register your prank or parade float? Well come on in to the SAUA office and I will tell you all about it. A big thanks to Peter, Felix and Sejin for a graet semes-

ter of fun and learning. We still need more helpers for Prosh, so head into the SAUA and put your name down. And remember kids have as much fun as you can get away with.

Cheers matt

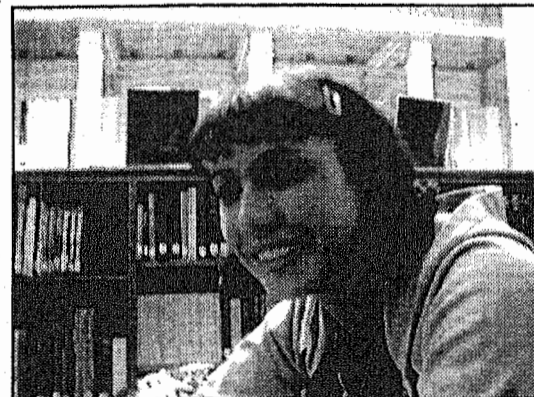
## Sexuality Officers

Yeah Hey kids,

We hope that you all are getting ready for the biggest event to hit the little backwaters of Adelaide, QC. What is QC I hear you ask? It is Queer Collaborations : a national conference for tertiary queer students to get together and learn about queer lifesyles and issues confronting queers in a queer friendly environment. If any of you are interested in attending the conference or if you live in a queer friendly household and would like to billet someone from interstate then come on in to the queer friendly SAUA and speak to us! The dates for the conference are from 5th - 9th July at Flinders University so be excited!!



Sexy thought of the week: "The mechanics of love between R2D2 and C3PO!" Remember kids that safe is the only way to go.... thankgod for lube and latex!! Love Man and Dan your sexuality officers





## Environment Officer

Hi everyone! Well, last week was Environment Week, which was pretty busy! I hope you all enjoyed it. I liked last week's *On Dit* as well, the fact that I worked very hard on it meaning nothing!

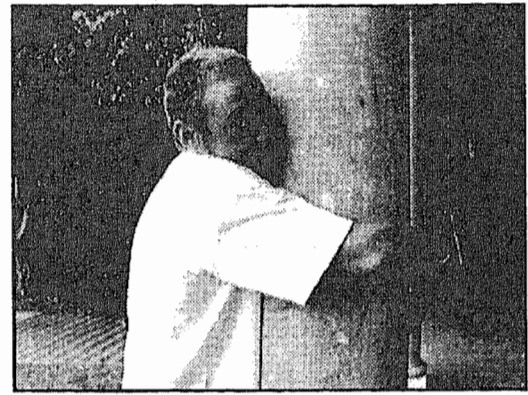
I need to thank all those who helped out in all forms: Adam, Alida, Arena, the Art Gallery, Asha, AUU, Ben, Briony, Colin Salter, ENUFF, Eva, Fi, God (for the weather), Harold, Louise, Lynz, Marg Graham, MSA, Penny and Anthony, Rob, Sacha, SAUA, Tip Top Bakeries, Tristan, Trudy, The Wilderness Society, all those who came out and took a look, whoever did the banners, White Collar Carousel, Hone and Sweetfish (you guys were all great!), and all those who helped or took part.

As well as trying to make Adelaide Uni more sustainable, this week we will be running a ROMAX awareness campaign. The plastic bowls, plates and cups are **NOT TO BE THROWN OUT!** We'll be reminding you of this from now on...!!

Also, we're planning a road trip to Roseworthy soon. Roseworthy people - watch out!!

Remember that you can always help by coming and seeing me in the SAUA, or coming to the Environment Collective meetings, which are 1pm Fridays in the Don Stranks Room (behind the UniBar.)

zane, greenguy@smug.adelaide.edu.au or telephone 8303 5182.



## SAUA President

### BAGS IN THE LIBRARY

Read all about it, read all about it! Student bags will now be allowed into the library. The very first day of next semester you will be able to take your bags into the library without any hassles.

Although bags will now be allowed in to the library, it is important that you do not leave any personal belongings on the desk as thieving may still occur within the library. The bag room will also still be in place in case you

do not wish to bring your bag into the library. If you have any queries concerning the changes please feel free to contact me in the SAUA at anytime.

### ACADEMIC GRIEVANCES

It is easy to think that there is nowhere to go in the University if you are having difficulty with your degree. As students we have the right to quality education and proper procedures if something goes wrong. Your lectures and tutors have a responsibility to hear your issues and problems. If you're stressed, need a remark or advice on supplementary exams, or if you're having trouble with your lecturer the SAUA is here to help. We can accompany you when you speak to them or advocate on your behalf. If you need any assistance during this stressful period come and see us.

### TUTOR REGISTER

Now that exams are coming up and your head is about to get buried in the books, you may find that you need some help. The SAUA has a tutor register, so feel free to come in and register or find out about people who can tute you.

### STUDENT E-MAIL

Many students have approached me with concerns that their student number is displayed when a general search is done on the student e-mail database. This can be problematic as some student can use this information to gather confidential information such as exam results. I am happy to say that I have brought this matter to the attention of the University and it is now rectified.

### GOOD LUCK

On a final note good luck with your exams.

Even though lectures will not be on, the Students' Association will be still be open the entire exam period and during the holidays, so feel free to come and see us if you would like any advice or assistance.

ALIDA PARENTE  
SAUA PRESIDENT



## Education Vice President

Well, with only a week until swot-vac, I'm sure everybody's heads are increasingly planted firmly in their books. At the same time as you're busy studying away, make sure you know exactly when your different pieces of work are due up, what the procedures for submission and assessment of work are in your department, and what you need to do if you need an extension, or find yourself requiring a medical or compassionate or academic supp. When your work comes back, remember if you think you've been unfairly marked you have the right to ask for your work to be re-marked by a different marker. And remember that every-



one has the right to study here, regardless of race, gender, religion, sexuality, or (dis)ability. If you feel you are not being treated fairly, are being discriminated against or harassed, come and see one of us in the SAUA, visit the University's Equal Opportunity office, or the Union's Education Welfare Officers.

Whilst it is difficult at the moment to think about anything happening after exams, remember that National Education Conference is at Adelaide this year, and on in the semester break, on July 10-11. Plenaries will cover the future of the anti-VSU campaign, Indigenous students and Higher Education, Information Technology and 'Flexible Delivery' in Higher Education, and future issues in Higher Education and the education campaign. Anyone interested in attending, come and see me in the SAUA.

Cheers,

Janak Mayer <evp@smug.adelaide.edu.au>



## The End of Hope VSU Strikes Again - Episode 4

How ironic it is, that when Jeff Buckley died his song 'Last Goodbye' got significant airplay some 4 years after it was released. In the next few weeks this song will take on a greater significance, when the Senate votes on the VSU legislation. It is all very well for the Liberal Government to continue to take the high moral ground and claim that this is about freedom of choice, yet they fail to consider the consequences of this bill. On many campuses around Australia, student organisations will close their doors for the last time and hundreds if not thousands of people will lose their jobs whilst the Liberal Party claims a victory for students... Students will not be the winner when there is no weekly student newspaper, no student radio, no welfare support, no special interest departments and drastically reduced representation.

If you believe the rhetoric of the Liberal Government, you would think that everything in Western Australia is fine and that VSU has had little or no affect. But the facts of WA suggest otherwise. When the WA Liberal Government introduced VSU at the end of 1994, then Federal Labor Government provided SOS funding, which enabled the student guilds to prepare themselves and ensure that they could generate alternative sources of revenue. However at Uni of WA, Murdoch, Curtin and Edith Cowen, the membership/services fee ranged from \$100 to \$150 pre-VSU and range between \$70 and \$90 post-VSU. The reason why this fee is so much lower than at Adelaide, is that the Universities in WA provide many of the services which at Adelaide are provided by the Student organisations.

In the long and tedious campaign to prevent the introduction of VSU, the AUU has played a significant role. Leading the discussions with many of the Federal Members of Parliament and Senators, organising and liaising with the other stakeholders, the AUU has been the example for many other student Unions to follow. But all this might be for nothing if this is the last time that students will have the opportunity to read *On Dit*, or the last time that the voice of the student community is raised to the government or the University.

This Federal Government espouses ideas of mutual obligation, yet fails as a representative body to recognise the existence of the University community. They say that everyone should be obliged to contribute back to the community, and yet when it comes to students contributing to the University community they take a hypocritical stance. How can we trust a Government that doesn't recognise the fundamental nature of student life? We

suffer from increasing class sizes and decreasing study resources, yet we might not be able to access the essential services provided by student organisations because this Government does not believe in 'student control of student affairs'. Too often is NUS ridiculed as a useless organisation, by people who fail to consider the need for a national voice for tertiary students.

The Adelaide University Union has been involved in discussions with many Federal Parliamentarians, some of whom include:

- Hon Michael Lee, Shadow Minister for Education
- Hon Bob Katter, MP
- David Cox MP
- Dec-Anne Kelly MP
- Chris Pyne MP
- Barry Wakelin MP
- Jo Gash MP
- Trish Worth MP

In the face of criticism from all angles the Federal Liberal Government is ignoring the calls even from their own party to drop the VSU bill. The office of the Premier of South Australia, John Olsen sent a letter to the AUU stating that the SA Government 'was not proposing to introduce such legislation' and would 'continue to involve the interest of stakeholders'. Further the SA Government 'has a commitment to ensuring the students are not disadvantaged', and that they 'recognise the valuable contribution that student organisations make to academic studies and the services which are provided for the benefit of all students'.

The Country Liberal Party Government in Northern Territory recently passed a motion through the NT Parliament expressing their concern for the reducing of services if the VSU bill was passed. The NSW Young Liberals recently passed a motion 'overwhelmingly rejecting VSU'. The Parliament of Tasmania unanimously passed a motion rejecting the Federal Government's attempts to introduce VSU in Australia. The Senate Education Committee received over 400 submissions during the recent inquiry into VSU, with the overwhelming majority against VSU. The Australian Vice Chancellors Committee, a relatively conservative organisation has consistently argued against the introduction of VSU. Yet Dr Kemp and John Howard will not listen and refuse to recognise the massive community backlash to this legislation.

If the bill passes on June 21 in the Senate, this University may be facing the greatest crisis as many of the student services which we take for granted will be lost.

**Sam Dighton**

# PROSH 1999

## prank registration form

CLUB GROUP /NAME

CONTACT NUMBER

DETAILS OF PRANK IDEA

SHOULD THESE DETAILS BE KEPT UNDERWRAPS?

YES  NO

**PLEASE MAKE YOUR PRANKS LEGAL. WE, THE STUDENTS' ASSOCIATION WILL NOT BAIL YOU OUT OR PAY FOR DAMAGES. For further information, please contact Matt Sykes, A/CVP @ the SAUA on 8303 5406**





## Film Society Programme

All films screened in the Union Cinema, Level 5, Union Building. Members free, Non-members \$5 (includes membership).

Thursday 10th June, 7pm  
*The Persecution and Assassination of Jean-Paul Marat as performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade.* (1966)  
 With short: *L'age Door.*

### SEMESTER BREAK VIDEO DAYS

All videos screened in the Union Cinema, gold coin donation at door to cover costs.

All times to be confirmed (watch this space)

Thursday 8th July  
*Red Dwarf Day* (Video Day)

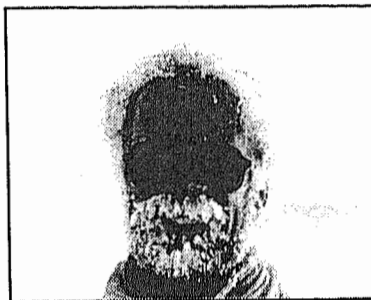
Thursday 15th July  
 Russ Meyer Day with *Faster Pussycat Kill Kill, Super Vixens, Beyond the Valley of the Dolls.* (Video Day)

Russ Meyer is the king of tacky from the 50s till the 70s, all his women are big busty babes and they all know how to wield a gun.

Monday 19th of July  
*Analyze This* (Film Screening in conjunction with International Student Programmes)  
 Gangster Comedy starring a wonderfully overstated Robert De Niro and Billy Crystal.  
 Paul Vitti is one of New York's most powerful gangsters; until he starts having problems and has to see a shrink (Billy Crystal).

Thursday 22nd July  
 Extreme Day including *Natural Born Killers* and *Dawn Of The Dead.*

Thursday 28th July  
*On The Waterfront* (1954)  
 Acclaimed film by Elia Kazan (the director who caused such a stir at this year's Academy Awards). Starring Marlon Brando. Winner of 8 Oscars including best picture, actor and supporting actor. Unflinching account of the New York City harbour unions.  
 With Short: *Ben Hur*



Thursday 4th August  
*The Seventh Seal* (1957-Sweden)  
 Ingmar Bergman's powerhouse film which brought him international acclaim. Stars Max von Sydow as a knight on his way back from the crusades who tries to solve the mysteries of life while playing a chess game with death.  
 With short: *Bells of Atlantis.*

Thursday 12th August  
*Badlands* (1973)  
*The Thin Red Line* director Terrence Malick's film inspired by a young couple who went on a killing spree in the 1950s. Now a cult classic it is one of the films that 'inspired' Quentin Tarantino when he wrote the original *Natural Born Killers* script. Starring Martin Sheen and Sissy Spaceck.  
 With short *Lucifer Rising.*

Monday 11th October  
*The Matrix* (film screening in conjunction with International Student Programmes)  
 Keanu Reeves in cool clothes, ya can't go wrong!

# PROSH 1999

## parade registration form

CLUB GROUP /NAME

CONTACT NUMBER

DETAILS OF FLOAT/PARADE IDEA

SHOULD THESE DETAILS BE KEPT UNDERWRAPS?

YES  NO

PLEASE MAKE YOUR PRANKS LEGAL. WE, THE STUDENTS' ASSOCIATION WILL NOT BAIL YOU OUT OR PAY FOR DAMAGES. For further information, please contact Matt Sykes, A/CVP @ the SAUA on 8303 5406





# ADELAIDE UNIVERSITY CLUBS ASSOCIATION

(Sports Association Office), Lady Symon Building Victoria Drive, ADELAIDE SA 5005 Tel: 8303 3410

Last Updated 12th May 1999

## Activity Groups:

**AIESEC:** International Business Students Organisation - 8303 5909  
**Astronomical Soc:** Andrew Costanzo - 8337 3242  
**Bacchae:** Kate Annels 8234 2717, Melody Golding 8369 3032  
**Band Association:** Felix Riley - 8277 5043  
**Brewers Club (Homebrew):** Damian Dawson - 8299 9567  
**British Comedy Club:** Sarabjit Loyal - 8334 5148  
**Bridge:** Nicholas Croft - 8379 7255  
**Chess Club:** Eric Love - 8336 8003  
**Computing Students:** Duane Nielsen - 8364 1316  
**Classic Quote Society** Steve Smith - 8357 5738  
**Debating Society:** Adrian Hawkes - 8258 9528  
**Edmund Rice Camps:** Evan Johnson - 8293 7992  
**Film Society:** Ester Speight - 8365 2473  
**Linguistics Circle** Johnathon Nicholls - 8443 5670  
**Mature Students.:** Dave Warner - 8364 3714  
**Science Fiction Assoc.:** Waseem Kamleh - 8271 7950  
**SMUG (Email Accounts):** Kelly Tansing - 8379 1791  
**Soc. for Creative Anachronism:** Katherine Davies - 83912071  
**Sub Lumen:** Scott Marshall - 8336 7092  
**Wine Club:** Anton van Klopper - 8363 9160

## Issue Groups:

**Amnesty International:** Zaid Farran - 8373 2750  
**Democrats:** Edward Moorfield - 8332 4336  
**Environmental Collective:** Zane Young - 041 316 1863  
**Labor Club:** Marian Prickett - 8445 2971  
**Liberal Club:** Philip Moller - 8364 1348  
**Pride:** Sam Butler - 8331 9562  
**Republican Assoc:** Darren Ferrari - 8341 8491  
**Students with Disabilities:** Derek Speed - 8265 2291  
**UANTaR (Native Title & Rec)** Steve Jenkins - 8369 2384  
**Women's Collective:** Jessie Lymn - 8332 1770

## Religious Groups:

**Anglican Tertiary Students:** Emma Clutterham - 8338 3226  
**Bahai Society:** Mahyar Amjadi 8365 4485  
**Buddhist Society:** Jih Tan - 8365 1329  
**Catholic Community:** Marguerite Tyson - 8364 4516  
**Campus Christian Movement** Brendan Kirby - 8266 7774  
**Evangelical Union:** Laura Maddock - 8376 1150  
**Islamic Students Soc:** Imran Lum - 8333 2253  
**Lutheran Stud. F'ship:** Andrew Doecke - 8277 4675  
**Overseas Christian F'ship:** Jason Loong - 8338 6107  
**Universe (formerly Campus Life):** Elizabeth Boxall - 8357 8854

## Cultural Groups:

**Adelaide Area African Studies -** Chima Korieh - 8234 3160  
**French Club:** Ellie Palmer - 8352 8246  
**German Club:** Jim Herbert - 8362 8343  
**Indonesian Students' Club:** Henri Susanto - 8357 8581  
**Irish Club:** Seamus O'Fathartaigh - 8271 2075  
**Malaysian Stud Assoc:** Mohd Fadhil Abdullah - 8234 3735  
**Spanish Portuguese Club** Steven Robert - 8332 2078  
**Vietnamese Students:** Hung Pham - 8262 4217

## Faculty Groups:

**Architecture Studs. Assoc.:** Erik Lundberg - 8431 4206  
**Chemical Engineering Soc:** Leah Weckert - 8380 5104  
**Chiropractic Educ.Ass.:** Ben Martin - 8370 3179  
**Dental Students:** Adam Davidson 8364 2923  
**Engineering Soc:** Peter Houtl - 8298 5242  
**Geographical & Env'l Studies -** Kelly Menadue - 8251 4256  
**Law Students Soc.:** Simon Ower - 8303 4678  
**Mathematics Students:** David McInemey - 8332 5017  
**Medical Stud. Soc.:** Yen-Lee Leong - 8331 7079  
**Rural Medical Soc:** Matt McConnell - 8334 1282  
**Science Assoc.:** Katherine Boyd - 8449 6860

## Theatre Production Groups:

**Choral Society:** Prue Hompas - 83 64 1393  
**Crescent Company:** Dave Stott - 8287 4616  
**Theatre Guild** Morag Skinner - 8303 5999  
**Cross Cultural Dance Club** Damian O'Donnell - 8241 5375

## Other Groups:

**Adelaide Universities Regiment -** Ph 8305 7326  
**Aquinas College Club:** Darren Clarke - 8334 5101  
**Club Theb(arton):** Ramy Azer - 8354 1844  
**Lincoln College Club Inc:** Victoria Huntington - 8290 6260  
**St Ann's College Club:** Susan Hinze - 8239 8738  
**St Marks College Club:** Andrew Ettridge - 8334 5616

## New Clubs Established 1999

**American Institute of Aeronautics & Astronautics -** 8373 2343  
**Buddhist Society:** Jih Tan - 8365 1329  
**Community Club:** Sharon Grainger - 8398 2178  
**Christian Med. & Dental Stud F'ship -** David Griswood 8384 4940  
**Economic & Finance Students:** James Paterson - 8296 5273  
**Food-Co-op** Miriam Lyon - 8391 2884  
**Genetics Social Club:** Scott Spargo - 8449 2293  
**Jabiluka Action Group:** Zane Young - 04131 61863

## Notice of an Annual General Meeting

Adelaide University Sports Association Inc will be holding its Annual General Meeting on Thursday 29th July, 1999 at 1pm in the WP Rogers Room (level 5 - behind the Bar) followed directly by Sports Council.

Nominations are called for the following positions:

A one (1) year term for:

- President
- Deputy President
- Hon. Secretary
- Hon. Treasurer

(the Secretary and Treasurer MUST be students of the University of Adelaide) to be determined at the AGM.

Nomination Forms are available from the Sports Association Office. Nomination Forms MUST be submitted by 5pm Monday 28th June, 1999

Voting will take place from 9am Monday 26th July until 5pm Wednesday 28th July, 1999.



*Hunk of the Week*



## O'Ball 1999

### What Went Wrong & How We Are Going To Fix It



As mentioned in a previous issue of *On Dit*, a report was commissioned by the SAUA and AUU into the 1999 O'Ball. The purpose of the report was to investigate the causes of the loss made on the O'Ball and to suggest ways of ensuring that student money is not placed at risk again.

**Commercial Ventures** - The reality is that the O'Ball is a commercial venture, and so this will always incur some elements of risk. While this risk cannot be eliminated, it can be managed so that a quality concert for students can be run without the sort of risk that the SAUA was exposed to this year.

**What Went Wrong?** - O'Ball 1999 lost money because of the interaction of a number of factors. First and foremost, The Cruel Sea was obviously not a band that enticed students to the O'Ball. This criticism has been taken on board, and the SAUA and AUU are committed to ensuring that in the future great attention will be paid to the tastes of the student market. We will never be able to please everyone, and getting bands this year was a very difficult task due to the fact that the O'Ball is at the tail end of the festival season, but we will certainly give it a go.

The next problem was the rise in ticket prices to \$20. The costs of bands has soared in the last few years, and so it is hard to keep concert prices down. The decision to raise ticket prices was an unavoidable one, due to the cost of bands that were available. It has been noted though, that the tickets were priced too highly, and next year all effort will be made to keep the ticket prices affordable and good value for students.

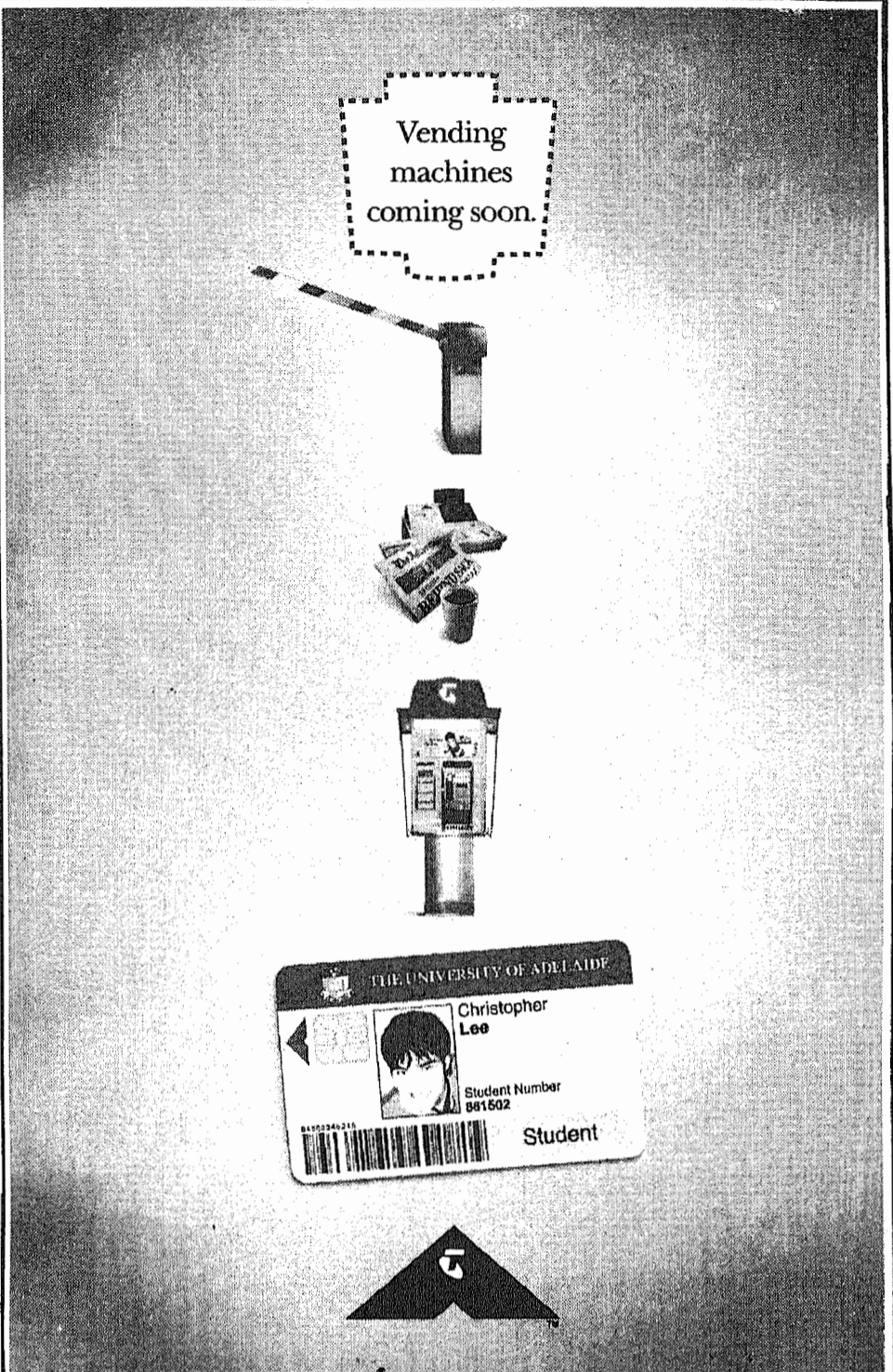
The third major problem was that the O'Ball was not promoted well enough. This was due to a number of factors, but next year particular attention will be paid to the promotion of the O'Ball. With less and less people enrolling in January, meaning less people on campus prior to O'Week, and the ever increasing competition for your student dollar, we will have to make sure that you know the O'Ball is on so that you have time to plan to come.

**The Solution** - As far as the O'Ball goes, the solution has been stated above. Find an appropriate band, keep the tickets affordable, and promote, promote, promote. But suggestions have been made as to new risk management procedures to ensure that the risk that was accepted this year is never accepted again.

To begin with, the AUU Activities Officer will have a more defined role in organising the O'Ball, reporting to SAUA Council on the budget and having a seat on the Orientation Standing Committee. Next, new training procedures are being initiated to ensure that all Orientation directors know better what is expected of them, pit falls to avoid, and the hints from previous years to ensure that their events are a success. What's more, director positions will be advertised earlier this year, to give more people the chance to apply, thereby increasing the choice that SAUA Council has when appointing directors.

**Conclusion** - There is no single cause for the result of the O'Ball and there is no single solution. But contrary to the unconstructive letters in *On Dit* for the last few weeks, the SAUA and the AUU have taken quick and constructive action to ensure that your student dollar is protected and that you get a fantastic O'Ball in the year 2000.

Eileen Fisher and Ben Allgrove



## Adelaide University Student Card. Now your everyday buying card.

Now your Adelaide University Student Card can pay for a whole lot more. At the moment you can use it for loads of things. Make a purchase at a campus shop, use it as a library card, even pay for calls at a Telstra Smart Payphone. If you thought that was great, wait until you see what your student card can now do around the city.

Throughout the Adelaide CBD it can now get you "in and out" of a busy retail store, it can assist you in making a "fast getaway" from a parking station and very soon it will even be able to get you "quick refreshment" from a nearby vending machine. Use it as your everyday buying card, wherever you see This Red Arrow sign displayed.

It's simple to use, it's quick and best of all you can forget about the hassles of loose notes and coins. Now you can purchase what you want with all the speed and convenience you need to support a busy lifestyle. Easy. What a way to buy.

For more information please call the Telstra Smart Phonecard Helpline on FREECALL™ 1800 676 638†

Adelaide University Student Card. Now your everyday buying card.



**Telstra**  
Making life easier™

Telstra is piloting this programme in the Adelaide CBD. †A freecall except from a mobile phone which will be charged at the applicable mobile rate. ™Trade mark of Telstra Corporation Ltd. A.C.N. 051 775 556. SOM TPF 0499



# bags in the library!!

You may not be aware, but there has been an epidemic

of thieving from the Library Bag Room. Thanks to

swift action from your Students' Association, bags

can now be taken into the Library. Yet another

fine example of your Students' Association

responding to your needs... For more information,

call Alida Parente, President on 8303 5406, or

email: [aparente@auu.adelaide.edu.au](mailto:aparente@auu.adelaide.edu.au)





## Careers Fair

On May 26th 1999, the Students' Association (SAUA) held its 2nd Annual Careers Fair. The fair was extremely well attended by both students and employers alike. As most of us are aware the University has a careers service which is less than adequate for the needs of Adelaide University services. This has led the Students' Association to expand it's already existing employment service. This expansion has included the appointment of an employment coordinator, Vicki Thiel, and coming soon will be the implementation of a database system. The database will allow students to log onto the database and view employment opportunities via categories. Students can choose categories based on the type of employment, location or area. The database shall be operational as of next semester.

The Careers Fair is just one facet of the employment expansion. The Careers Fair was intended to give students the opportunity to obtain information about particular companies or areas. It allowed students to take information, ask questions and seek direction with regards to their employment needs.

The Careers Fair was so well attended that not only are we secure that many of the companies will come back next year, but that more will also attend.

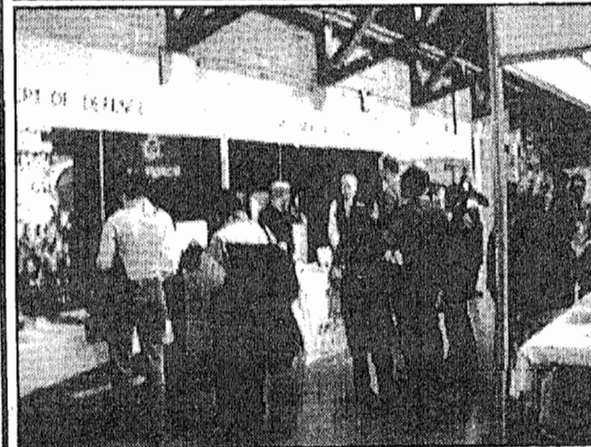
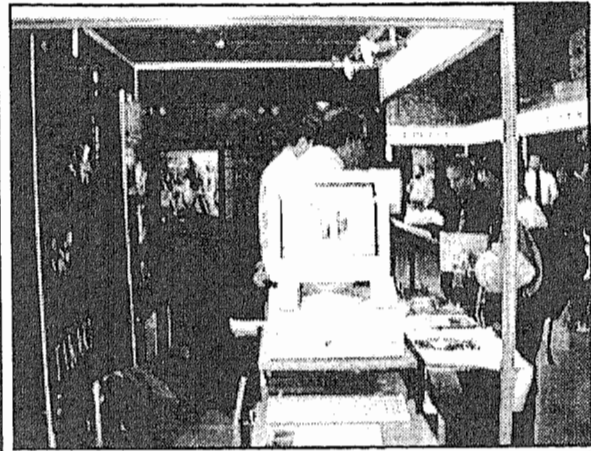
### STUDENT NOTICE

To ensure that all students gain the benefits of employer contacts, students who were unable to attend the Careers Fair, names are being taken down in the SAUA office. A package will be made up of all the companies that attended the Careers Fair or of specific companies of interest.

The companies that attended the Careers Fair are:

- Department of Defence
- ETSA Power
- Morgan and Banks
- Speakman and Stillwell
- Flight Centre
- Bruce Mulvaney and Co.
- DSTO
- SA Co-op BulkHandling
- Australian Bureau of Statistics
- MacArthur Management
- Employment Management
- Commonwealth Bank
- Arthur Andersen

For any further information please do not hesitate to call/see us in the SAUA.



## YOUR BAG IS NOW WELCOME HERE

### THE PAST

For far too long there has been a constant battle between the library and student representatives about whether bags should be allowed into the library. The Students' Association has constantly advocated that bags be allowed into the library but has been met with a barrage of excuses. Students were forced to leave their bags, and thus their personal belongings, in the bag room

The Students' Association has continuously been advocating for student rights within the Library. For a significant period of time issues of safety and accessibility have been drawn to the attention of both the Library and the University. These have been met with an unwillingness to work towards a positive solution.

I am sure that we all agree that the Library exists primarily to provide a service to the students and staff of the University of Adelaide.

The Library has a duty of care to its clients; the students. It is time that the Library met the needs of its clients.

Students not only deserve quality services for their education but have the right to demand it.

Within the last week of this term over ten students came to me stating that their bags had either been ransacked or stolen. Obviously this was of grave concern.

The sole objective of the Students' Association from the outset was to allow bags into the library. It was our belief that this would significantly reduce the amount of theft occurring and allow indi-

viduals to safeguard their belongings

### BIG WIN FOR STUDENTS! - THE FUTURE BAGS ALLOWED INTO THE LIBRARY!

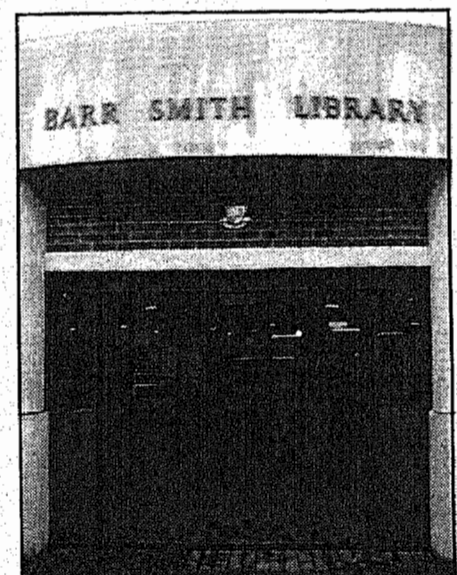
This has been a mammoth win for students at the University of Adelaide. Following vigorous discussions the library now recognises our needs and I am happy to say that, as of day one of next semester, bags will be allowed into the library.

The library bag room will still be operational if you do not wish to bring your bag into the library.

Although bags are now allowed into the library it is important that you do not leave your personal belongings on tables as thieving may still occur.

Bags in the library is just another way that the SAUA is putting the needs of students first when it comes to quality representation and services.

ALIDA PARENTE





# ARTS ON



Marina Prior is 'very proud to be a part of... pure romantic entertainment! It's lilting and seductive melodies will steal your heart. What more could I ask for?' Indeed. "The Merry Widow" is on at the Festival Theatre from June 5th. If you can find 9 other people to go with you there is a group-booking offer, but I suspect you're out of luck my friend.

Irish dance is back to ask if Adelaide wants fries with that. "Spirit of the Dance" DIRECT FROM IRELAND, ALREADY SEEN BY OVER A MILLION PEOPLE is here for a while after the 22nd of June at Her Majesty's Theatre. Please don't drive through to the second window.

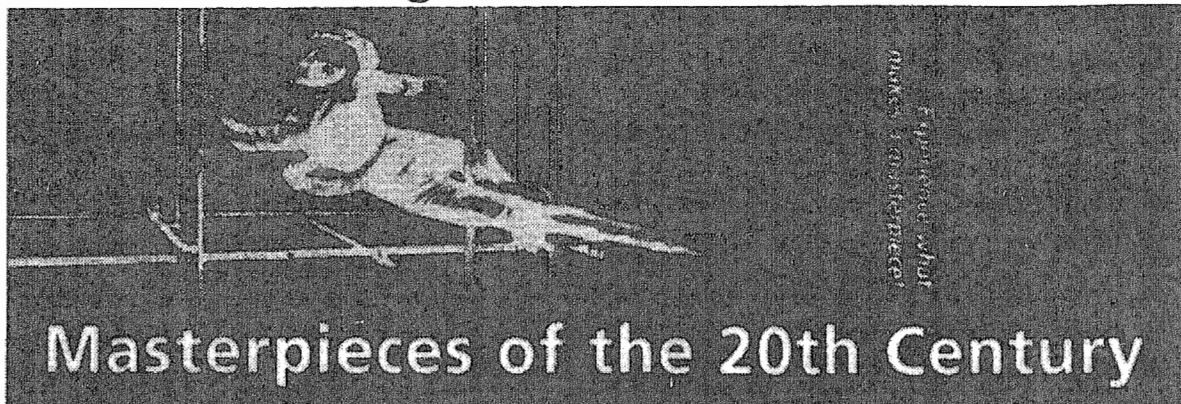
The 'Judas Kiss' written by David Hare, directed by Neil Armfield opens on the 9th of June and runs until the 26th at the Optima Playhouse. The 'controversial' production has had sell out seasons in Sydney and Melbourne. The play focuses on two critical moments in the last years of Oscar Wilde's life: the day he decides to stay in England and face imprisonment for 'acts of gross indecency' and two years later on the night he is released, when the lover he sacrificed everything for betrayed him. "Somehow the end of the century inevitably brings up thoughts of Oscar Wilde: a man of heartbreaking charm, generosity and wit, vilified, brutalised and exiled by a society terrified of difference" says Niel Armfield.



Everyone with friends in the Unley Youth Theatre now Urban Myth should know that they are doing "Puberty Blues" between June 16th to 19th. Due to increasing demands for tickets it is likely this season will be extended. The publicity handout says it's a 70's cult classic. Maybe; I don't know.

Nokia, the telecommunications group, is running an arts award for 18-25 year olds. The winner will receive an educational grant at a preminent arts institution. For more information email Belinda Pryer at belinda@hausmann.com.au

# No Lycra Sacks



**Masterpieces of the Twentieth Century**  
**Leigh Warren and Dancers**  
**June 2 - 5, Optima Playhouse**

"Modern Dance?" scoffed my friends when I told them I was off to see *Masterpieces of the Twentieth Century*, the latest offering from Leigh Warren and Dancers. And my response was: well, yes. And that doesn't make it a bad thing. Despite the fact that the term 'modern dance' often inspires images of forty year old men birthing out of lycra sacks to a sound track of the BeeGees played backward, modern dance is an art form both as skilled as its fairytale-based classical counterpart, and significantly more thought provoking. *Masterpieces of the Twentieth Century* is certainly no exception.

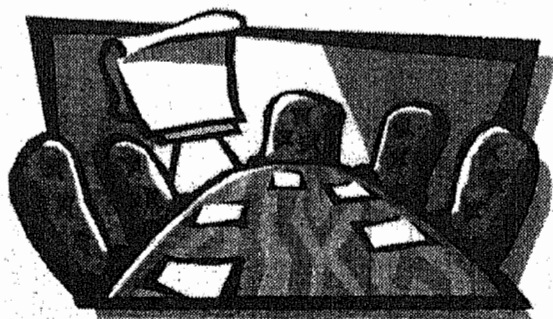
The first piece, 'Judgement of Paris', is a satirical interpretation of the classical story of Paris' judgement of the three graces, adapted to a seedy modern setting. But far and away

the most remarkable of the trilogy are the last two performances. 'Silent Cries' is a visually spectacular solo performance, exploring the conflicts between an inner and outer world, with simple, stunning choreography and set. The last performance, 'Pierrot Lunaire', was exquisitely performed, with strong dancing and remarkable technical skill displayed by all three dancers. The piece itself is innovative and managed to challenge, touch, and amuse with it's overly-obvious phallic representations.

It is, given most of the examples we get in Adelaide (especially around Festival time) very easy to knock modern dance. *Masterpieces of the Twentieth Century* is the only illustration we are likely to get in the near future of what modern dance is, at its best, and what it should be.

Alison Lloyd-Wright

# Clubbed to Death



**The Club**  
**Thespian Tendencies Theatre Company**  
**The Promethean Theatre, Grote St.**  
**Season Ends June 12th.**

This was first time that I have seen "Dave" Williamson's classic performed on stage. Luckily then I had no preconceptions of a live Williamson performance because up until now my experience of Williamson was almost solely centred around Graham Kennedy. With the choral magnificence of Queen playing before the opening scene I could feel the weight of a million footy players from the past, present and the future. Through Freddie Mercury's angelic rock anthems I could feel the history and the tradition of a hundred years of chas-

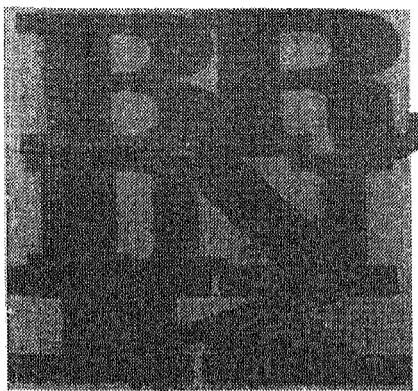
ing the air conveyance. What followed this humorous prelude was a tight, funny and well focused production. Glen Christie should be commended for his powerful performance and efficient and effective direction. But special accolades should fall to Ron Hughes and Paul Trueack for their powerful performance of two old football rivals. The story is one of a once succesful footy club going through hard times and trouble with its players, coach, administrators and club President. With all of the back-stabbing and infighting I couldn't quite work out if it would be an accurate representation of the politics at West Lakes or Alberton. All in all a lot of fun was had by all. This play has plenty of laughs and is a credit to the dedication of all at Thespian Tendencies.

Lil' Vince





# Mojo Rising



## Brink Productions "MOJO"

Previews June 24th & 25th, Season  
June 26 - July 3  
Mon 7pm, Tues - Sat 8.15pm at The  
Space

I interviewed Paul Moore, one of the cast of Brink, on Tuesday about the company's up-coming season of *Mojo*. Brink won the Advertiser Fringe Festival award for Artistic Excellence for their Australian premiere of the play in Adelaide last year and return now after similar success at Sydney's Belvoir Street Theatre.

**OD.** Is 'black comedy' a fair description of the play?

**PM.** Yes, definitely. There are themes there, with a dark underside and a lot about masculinity, but 'what' is actually being said differs greatly depending on who sees it. In terms of comedy and dialogue it is somewhat like Beckett. There are idiot characters, like in *Waiting for Godot* who sit around eating slimming tablets with no sense of what's going on around them. They're clowns, but also thugs, although not real thugs. They're holed up in this little clubroom in Soho, all tacky and glitzy and fifties Soho,

strung out on amphetamines.

**OD.** Where did the play come from?

**PM.** Its written by British playwright Jez Butterworth. He was only 25 when he wrote it (in '95) and it played everywhere and everything went Mojo-mad and then he turned it into a film. Now he's making a new film with Nicole Kidman in Sydney.

**OD.** Have you seen the film?

**PM.** No, in fact I wouldn't want to because it would have all the characters in it and as an actor you could go 'alright' and end up doing some really poor acting.

**OD.** What do you think of the script?

**PM.** It allows you to do some quite large work, characterisation wise. There can be great freedom in doing work like that.

**OD.** Is the manic dialogue fun, or just difficult?

**PM.** Its great fun. David Meador and John Molloy are the two who have got the real banter going. The first scene opens with them flying on their mum's slimming pills and the lines are so fast and so funny that they really get into it. My character is the 'weight' so when he comes in he doesn't get to do any of those nifty type things. He gets to shout "shut your face" and move around threatening everyone. For me that was brilliant because I've never played anything like that, something that heavy. I've often played 'nice' people but when the casters in Sydney saw me play this role they said, "we've been mis-cast-

ing you!"

**OD.** What were the previous productions like?

**PM.** The Adelaide production caught fire and things went mad and everybody wanted to see it and that was lovely because we were playing to packed houses all the time. Sydney was good because it went that bit further. That's why it will be really interesting this time. Imogen Thomas has tweaked bits of the stage set. It's really tacky in a sort of spectacular way, which I think is lovely. During the previous season the actors would have to



David Meador, Paul Moore & Richard Kelly

change the set in the middle of the show and it was hell but apparently that is a no-go in the Space because of demarcation. Now, because of the

union, I can sit down and consider my next act.

**OD.** What's your character doing?

**PM.** Micky is older, a bit more on the ball in a sense, but he's coming to a point in his life where he's going, "I either assert my power now, or I've had it." So he gets himself in trouble.

**OD.** How are you approaching Micky?

**PM.** It's weird because I've never approached a character this way before. It's more physical, partly because the character is 'large.' I started working from the chest, which sounds crazy, but he 'leads' with his chest, like a bulldog. I'm getting into the character through the body at the same time as through the head. It's bizarre.

**OD.** How is the company approaching the play?

**PM.** We like to be able to work together on things as an ensemble, over a period of time so that we are able to take those risks that are so essential. That's always been our approach. Over time it evolves and changes as we become more used to what the situation is and I mean also in terms of administration because we're an actor driven company.

**OD.** Are you happy with that?

**PM.** Yes, absolutely. We set out to have some say in how we might work and to have some power to negotiate that. I think we've achieved this.

**OD.** Is there anything else you'd like to add?

**PM.** Just that the play is not a shallow piece of froth, it has these undertones, it's live, and there's a lot of fun in there as well. I think it's great to be in, even though you'd call it a black comedy. To be doing the sort of work which combines comic content with the vehicle is a great opportunity and makes for a great night at the theatre.

## Farley Wright

**FREE FREE FREE**  
FIND PETER MCKAY IN  
THE *On Dit* OFFICE AFTER  
1pm THIS THURSDAY  
AND GET YOURSELF  
ONE OF 20 DOUBLE  
PASSES TO A PREVIEW  
OF  
"MOJO"  
ON THE 25TH.

get up off your arse...

# PROSH IS COMING

for more info call Matt Sykes,  
SAUA A/CVP on 8303 5406,  
or email: [acvp@smug.adelaide.edu.au](mailto:acvp@smug.adelaide.edu.au)



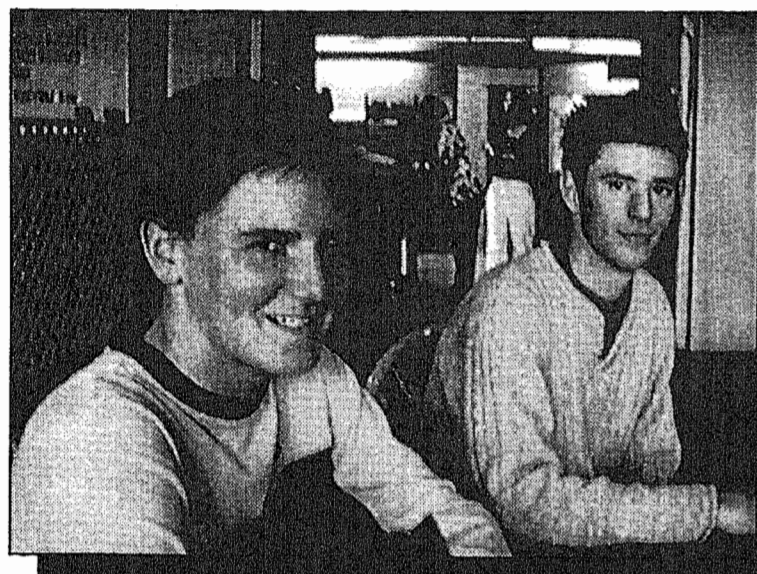


Questions:

- 1) What do you consider to be the top five historical events of the twentieth century?
- 2) Where do all the lost socks go?
- 3) Can you quote any Shakespeare?
- 4) What pet names have you used, or have people used on you?



# VOX

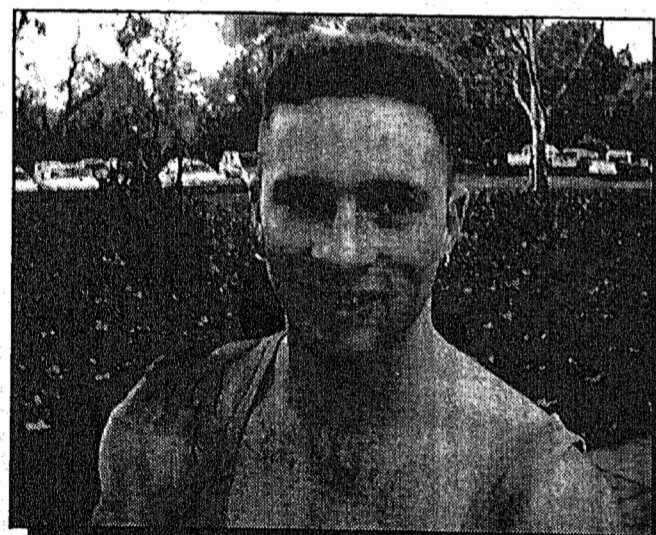
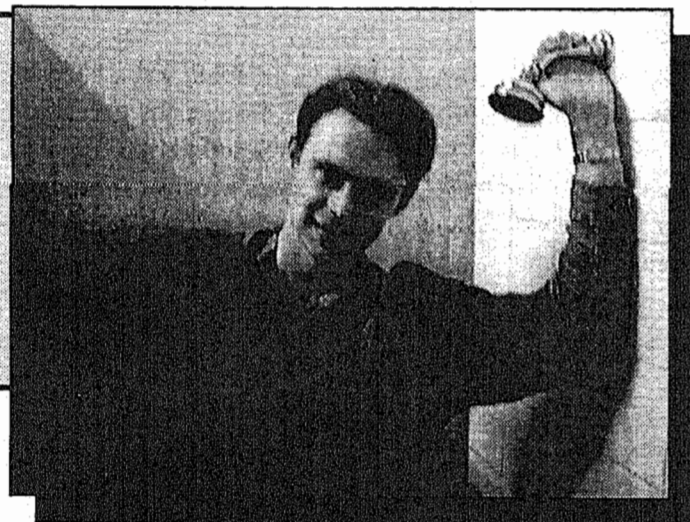


**Will and Johnny**  
*Pondering imponderables in the Mayo Refectory*  
 1) Will: The invention of the body board; the rise and fall of hippies; the Bill and Monica scandal; the revolution in Indonesia; and the Titanic sinking (not the movie).  
 Johnny: For me, Jeff Buckley dying was very significant; the Berlin Wall coming down; one of my best friends getting married to Ben Folds; the Australian Federation, obviously; and Princess Diana's death.  
 2) Will: I don't know - I haven't found them yet.  
 Johnny: My lost socks go to my brother and my mum. But then again they could go to Lost Sock Heaven - there is a Lost Sock Heaven out there. That's a good question because I actually lost four pairs of my socks today. And they weren't anywhere.  
 3) Will: "To be or not to be ..."  
 Johnny: "Shall I compare thee to a Summer's day?"  
 4) Will: "Nibbles" ... "Big 'Uns" ... "Loose Cannon".  
 Johnny: "Jomp" and "Good Times".

**Brentyn**

*Showering with his clothes on in the George Murray toilets*

- 1) Di's death; the world wars; landing on the moon; post modernism; and the death of Kennedy.
- 2) They fall behind the sock drawer and get taken away by ants and converted into a shrine.
- 3) "Alas, poor Yorick ... I knew him, Horatio".
- 4) I've been called "Tiger" ... "Brenty" ... and then there's the classic "Ram".



**Jonathon**

*Crossing the Lawns*

- 1) The Beatles; the discovery of AIDS; World War One and World War Two; and the internet - that'll change the whole world.
- 2) I've no idea.
- 3) "Oh Romeo, Romeo ..."
- 4) "Lippy", "Tads" and "Putzy".

**Alana**

*Looking for socks in all the wrong places*

- 1) David Bowie's birth; the invention of Pop Tarts; David Bowie's first release; *Labyrinth*; and David Bowie's hair.
- 2) Down David Bowie's pants.
- 3) "Is this a dagger I see before me?"
- 4) "Prat" and "Banana".



BASED ON AN ORIGINAL CUBAN BLEND



UNDER THE SUPERVISION OF BACARDI & CO. LTD.

# POP



**Paul**

*Standing in front of the view*

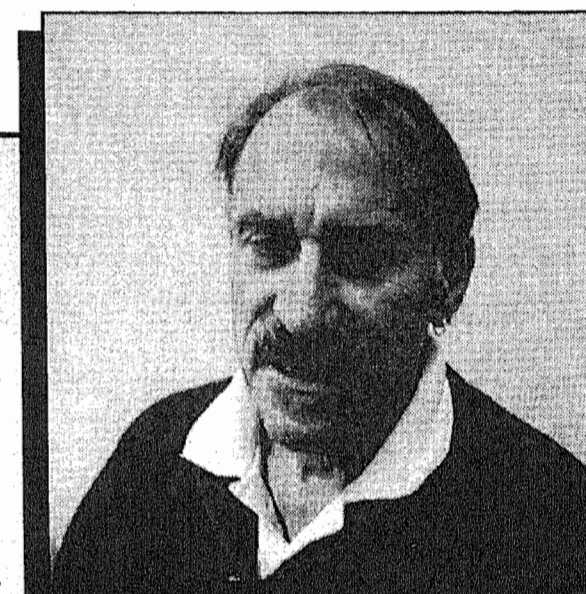
- 1) There's my birthday for one thing; no - not sliced bread; my own (not anyone else's) graduation day; the day I cut my head when I was five; the day I first learned to ride a bike; and the day I fell off the bike and grazed my knee. That was an amazing day.
- 2) I actually found them one time. They were in a barrel in a bank vault in Snowtown.
- 3) "What's in a name? A rose by any other name would smell as sweet."
- 4) Nobody ever called me anything but Paul.



**Roger**

*A name that doesn't need a caption if ever there was one*

- 1) The death of Hitler; advances in communications - the shrinking world; the extinction of various species; the fact that our dreams have gone beyond earth, into space; and the advent of the computer.
- 2) They're still in my draw, actually. I do have several pairs of odd socks. I keep meaning to throw them out but I don't have the heart - I always think one day the other one will turn up.
- 3) Something about "Out, damned spot".
- 4) "Buck", "Prince", "Ricko" and probably "Hey You" or something like that.

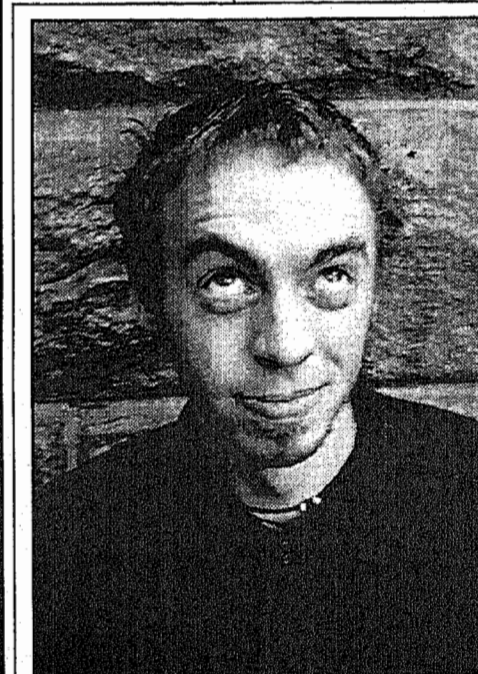


**Sarah**

*Sweet like a sweet pea outside the Little Theatre*

- 1) Jesus Christ ... the World Wars ... other than that, I don't know.
- 2) I don't know - I think there's some sort of mysterious draw ... a black hole ... they just all disappear.
- 3) "Romeo, Romeo, wherefore out thou Romeo?" That, I think, says something about my personality - sappy romantic female.
- 4) "Sweet pea", "Darling" ... that sort of thing.

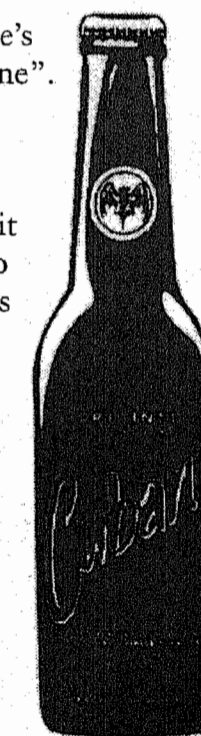
## Where's Zane?



Hopefully by now you know the drill. There's this guy called Zane. He's wacky and zany, which is perhaps why he's known as "Zane". Now, we like crazy, wacky people, even though, when it comes down to it, we're dull as dishwater

ourselves. So in order to bring a little zest into Vox Pop, and to entertain ourselves on the long days and lonely nights, we catch Zane every week and hide him in one of our Vox Pop snaps.

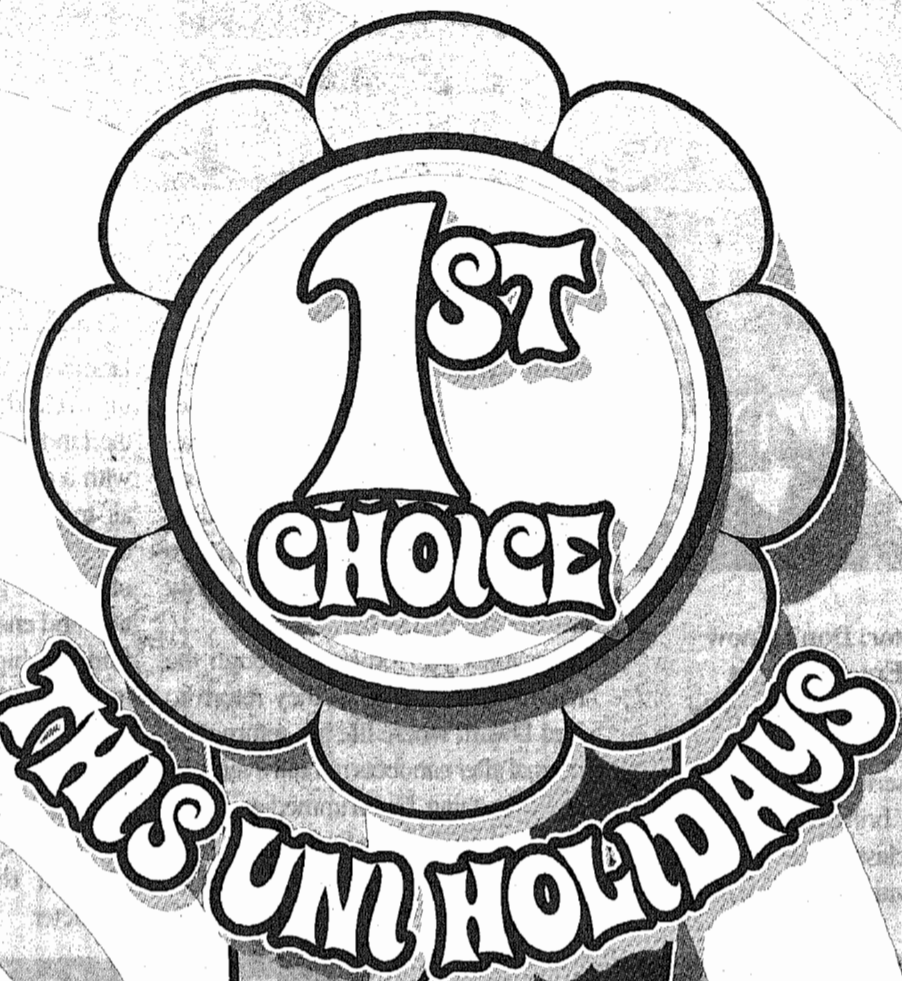
Find Zane this week and come down to the *On Dit* office at 2.00 on Friday. Be first and win a six-pack of Cubano: it's Cuban with an 'o' on the end. It's also brought to you by the folks at Bacardi.







IT'S YOUR RETRO PARTY!



# THE BAR

EST. 1993



EVERY WEDNESDAY  
FREE BEFORE 9PM

HEAVEN II - 7 WEST TCE CITY - PH: 8216 5216



# All-Smegging-Right



**Red Dwarf**  
1998, Director: Don't Know  
Roadshow Entertainment  
With the actors from the telly

Part one of series eight of *Red Dwarf*, the smeggin' brilliant English comedy, has all the classic *Red Dwarf* with a twist. Still with the one-liners, the hy-

perbole and genius, the setting has however changed.

They are stuck on Red Dwarf, trying to escape by any means possible, but they seem doomed to fail. Kryten is still the robot searching for a soul. Cat possesses the style and grace of Narcissus. Lister is the dexterous clown of old. And Rimmer is the self-serving scum sucking ruthless ratbag according to Kochanski, the voluptuous and feisty member of the team.

After a six year odyssey through the realms of the universe, they return to Red Dwarf, where life has returned to normal after nanobots re-built everyone and everything. Upon immediate arrest for crimes against the Space Corp, their escapades unfold.

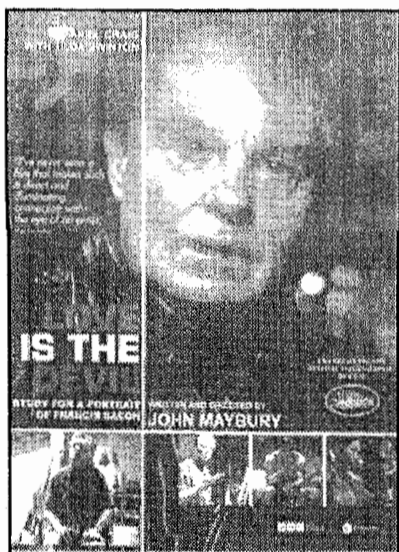
They are subjected to the mindscan,

where a psychotropic drug gives them the illusion of carrying out their lives when in fact it is all virtual reality. During their virtual escape, a myriad of hilarious encounters take place, culminating in Cat dancing with the Starbugs in the landing bay and finally ending up with a date, with the visually pleasing air traffic controller. Rimmer, the live one, not the hologram, is still trying for officer. He gets hold of some love-potion and ends up getting his fair-share from the ships' female officers, so much in fact that he administers anaesthetic into his own dick to regain control of it. Kryten temporarily is reset to his original settings, but soon returns to normal. Thank God, because he's boring as shit without the haphazard comical character.

Having received 2 year sentences, Lister enrolls himself and the others in the Canaries, who receive many benefits other prisoners do not, believing that they're a singing outfit. However, they are a group who carry-out search and destroy missions. When sent on their first mission, they encounter Casandra, who can predict the future. After many attempts at cheating death, as predicted, Rimmer, finally gets to sleep with Kochanski. Could this be? Has his luck finally changed? To find out you'll just have to watch series 8 of the best space-age show on TV.

The series has just finished on ABC, but the videos from the series are out on the BBC label. Catch *Red Dwarf* on ABC, Wednesday nights at 10pm for a guaranteed laughing fit.

# Bacon is Smokin'



**Love is the Devil**  
1998, Director: John Maybury  
Siren Entertainment  
Derek Jacobi, Daniel Craig, Tilda Swinton

*Love is the Devil* strays dangerously close to becoming another biography that divorces an artist's work from their sordid life and experiences, seemingly as if one is not influenced by the other, and presuming audience members are mere dupes who only appreciate scandalous affairs. John Maybury's film, however, successfully unites the two by portraying the influences behind the greatest work of British painter Francis Bacon, the Andy Warhol of the UK. From the onset of Francis Bacon's (Derek Jacobi) relationship with small-time criminal George Dyer (Daniel Craig), images of bloodied bodies appear as a motif to provide a grim foresight of what is to come. Bacon is the cruel and insensitive partner in the destructive relationship, but is simulta-

neously aware that he selfishly involves himself too greatly with his artistic expression to be able to emotionally contribute and commit to a relationship. His obsession with work and love of an indulgent, excessive life soon leads to Dyer's misery and later demise through drugs and alcohol.

Although I can certainly appreciate the technical and creative genius behind the cinematography, mise-en-scene and editing which combine to produce such an 'art-house' film, and can recognise that they mirror Bacon's own visual style, the unusual angles, gloomily atmospheric lighting and cuts to images are used in excess. This makes the film confusing at times, detracting from the storyline which is itself enough to retain the audience's attention. The ele-

ment anchoring the film is Jacobi's acting which amazingly displayed a myriad of emotions, allowing the audience to perhaps not sympathise, but understand Bacon's character.

Collectively, *Love is the Devil* is like watching a David Attenborough documentary- you watch it not for your enjoyment, but because it is an 'enlightening and educational' experience later enabling you to show off your new-learned knowledge to your friends. It is a provocative and bold film that peels away the bourgeois exterior of Bacon's public facade, exploring his personal life and the conflict between the areas of love, sex and art. Definitely NOT a light hearted film.

Bree Bickmore

# Intense and Brooding

**At Close Range**  
1986, Director: James Foley  
Sean Penn, Mary Stuart Masterson, Christopher Walken

Right in the middle of a decade obsessed with slasher flicks and teen sex comedies, a dark, haunting film emerged as a harsh alternative. Made in 1986 based on an actual incident, *At Close Range* bears director James Foley's remarkable dexterity at composing striking cinematic images. The story revolves around Brad Whitewood (Sean Penn), a discontented youth leading a dead-end life in a small

town in rural Pennsylvania. Christopher Walken plays Brad Sr, the father who deserted his family many years earlier, then one day shows up and meets the son he left behind, setting in motion a violent and tragic series of events. Brad Sr leads a crew of small-time organised criminals and almost immediately the influence of their way of life begins to draw Brad in. The film captures the awkwardness and recklessness of adolescence, as well as a sense of salvation in the relationship between Brad and Terry (Mary Stuart Masterson), a 6-year-old girl who starts off as Brad Jr's girlfriend but becomes Brad Sr's con-

quest. Most of the characters in this film, young and old alike, are impaired by a crippled moral sense. This leads Brad and his impressionable half-brother Tommy (Christopher Penn), into the world of Brad Sr, who lives by his own self-serving code. After witnessing a murder incited by his father, Brad wants out. *At Close Range* is an intense, brooding film, with an arresting visual style that is central to the down-beat atmosphere the film generates. Cinematographer Juan Ruiz Anchia, who shot James Foley's brilliant 1992 film adaptation of David Mamet's play *Glengarry Glen Ross* uses long lenses

to isolate performers against their backgrounds, heightening the intensity of the performances, which are uniformly stunning.

The screenplay was written by Nicholas Kazan, who was nominated for an Oscar for *Reversal of Fortune* in 1990, and incorporates stretches of stillness and silence that reinforce the film's sombre mood. Beneath the apparent calmness lies a whirlpool of seething emotion and instinctual hatred.

Unpleasant yet utterly compelling, *At Close Range* details the lengths some people will go to save their family, and the lengths others will go to destroy it.



**A.F. REVIEW**  
BUSINESS STUDIES TUTOR

Advisor to Australia's most powerful business people. Expert in all facets of Economics, Investment, Law and Politics. Will help with exams. Now half price!

For Australia's most qualified source of business information, see The Australian Financial Review at your Uni Newsagent, and sharpen your view.





# 100 Most Memorable Television Moments

Oh God, it's the *On Dit 99*

Jeez, I love television. You know, I can't remember most of the important occasions in my own life, but if you ask me to recall the big moments in teev, I'm there. Who shot JR? Yep. Man walks on the Moon? Check. Charlene marries Scott? Hell yes. The "bomb" episode in *Number 96*? You betcha. The funeral of Diana, Princess of Wales? Well, maybe I was in the bath for that one, but you get the idea. I know I'm not alone. We are the MTV Generation: we know neither highs nor lows. We want our television. We need our television. We love our television. So here it is. The first instalment of our 100 memorable moments. Television in all its unfettered glory: teacher, nursemaid, mother, father, brother, sister, lover. Ooh baby.

**Dale F Adams**  
Work Experience Boy

**These buns were made for talking.** When the news came through that Nine's *Chances* was to be axed, the writers went a little crazy. Truly memorable were the shenanigans got up to when Jeremy Sim's buttocks inexplicably acquired the power of speech...

**The final episode of *A Country Practice*.** Thank Christ.

**Shithouse.** Viewers everywhere were aghast when role model for the Nineties woman, Ally McBeal, had her ear cut off by a computer generated baby whilst dancing to Steeler Wheels' "Stuck in the Middle with You." Good thing it was only a dream sequence - watch out for that maternal instinct, it'll get you every time.

**Add karma and stir.** Summer Bay had lost one of its favourite characters when young Sam asked Don if his mummy, Bobby, might have come back to life as a seagull. Tears were shed across the country at Fisher's moving answer: "Of course not, you pointless little hippie turd."

**Yeah yeah.** When Advanced Hair launched their now famous campaign with Greg Matthews, the balding everywhere rejoiced and Australians in general had a new focus for their hatred. Sadly, we may never see the great lost ad, in which Matthews confronted people on the street saying, you guessed it, "Yeah yeah". On hearing the infamous phrase, a large gentleman on a Perth street nudded the hir-

sute one, leaving him in a coma for 11 days. Wonderful television.

**Big wheel keep on turning.** University of Adelaide students held their breath as Ben Allen, former SAUA Fishing Vice President, tried to guess the name of a famous Australian landmark and win himself a car. Perhaps we should have known lil' Benny was safe when he asked for "...an 'S' for Sydney, an 'H' for Harbour, a 'B' for Bridge and an 'O' for Obvious"...

**Angel, baby.** Feel for Adriana, though. Seemingly overcome by the easiness of the win,



rooms as the news finally came through: the Thredbo survivor had signed an exclusive contract with Seven. God bless Australia.

she fell to the ground as the credits rolled. As crewmembers ran to her aid, she was heard to mutter something about how "the letters were talking to her". Strange...

**Ossie the Ostrich's last hurrah.** Magic moments have flown thick and fast on Australia's favourite variety show (that many Logie voters can't be wrong), but it is hard to ignore the pink one's final episode. The contract of Wayne van der Bloom, the real voice behind Ossie, was terminated due to his political leanings,

and even in the highly edited televised version tension on the set is clear. Although we can only hope that the infamous incident, in which one prominent cast member reportedly tells the ostrich to "Shut the fuck up, you pinko piece of hippie-lovin' trash", will one day grace our screens...

**Molly: he's just like royalty.** 1977: history was made on *Countdown* as Molly sat down to interview Charles, Prince of Wales. Everything was going swimmingly until Chuck mentioned the word "Frank", at which Meldrum abruptly burst into a fit of giggles. Here was television

**Stuart Diver: tragedy gives birth to a hero.**

A nation still reeling from the axing of *Echo Point* looked on disbelievingly at the horror of the Thredbo disaster. Hearts were warmed by the solidarity, the sheer mateship of the rescue effort. Tears were shed over the grim body count, and it seemed that we held our breath for an age awaiting the fate of plucky Stuart Diver. Spontaneous applause rang out in a thousand Aussie lounge

you just couldn't ignore.

**The final episode of *Countdown*.** Thank Christ.

**Molly has his moment.** All of the *Countdown* memories, of course, pale in insignificance when considering Molly's hosting of *Hey Hey* in Somers' absence. And the best moment surely must be the 48 minute song and dance routine, apparently choreographed by the Mollster himself, featuring 14 members of the St Kilda football club, a significant pro-

portion of the score of *Carousel* and a small phalanx of young Aryan lads in leather shorts.

**Molly has his moment. Again.** Perhaps even more memorable (if not as spectacular) was Molly's effort hosting *A Current Affair* in Jana's absence. Originally slated to fill in for a week, he barely lasted an episode. But what an episode! After leading into a segment on the Monarchy's woes with an extended segue on the size of Royal breasts, he introduced the then treasurer as Paul "Cooties" and called him "a recalcitrant", before repeatedly muttering the word "Frank" over the closing credits. What was he thinking?

**The Footy Show's First Anniversary Extravaganza.** They're men! And they're footballers! And they're wearing frocks! They're messing with my mind, man.

**Up front and irritating.** One of SBS's grand old warhorses is *Front Up*, in which some irritating bastard confronts ordinary folk on the street and asks them rude and intrusive questions about their private life. Certainly the most memorable in the show's long run was 1994's *Celebrity Front Up*, in which "celebrity" Greg Matthews accosted a large gentleman on a Perth street. How a nation rejoiced when the beefy chap immediately nudded the hirsute one, leaving him in a coma for 11 days. Riveting.

**The only good cat...** Eighties' phenomenon *ALF* introduced a new generation to acronyms (Alien Life Form - clever), while

giving cat-haters everywhere a brand new icon: an oversized, tan hand puppet. Alf eating the family cat early in the second season was a particular highlight...

**Brides of Christ debuts.** A defining moment in Aussie mini-series.

**The last episode of *Brides of Christ*.** Thank Christ that's over.

**The Countdown Awards 1978.** Although I can't think why.

**Live and Kicking's First Episode Extravaganza.** They're men! And they're footballers! And they're wearing frocks! What's going on?

**The Paul Hogan Show debuts.** Who can forget that "country member" joke? Yes, we remember.

**Bruce Gyngell introduces Australia to television.** Well, if we didn't mention it, you'd think we were weird.

**Bruce Gyngell introduces Australia to the first television commercial.** Now there's a really memorable moment.

**Homeroetic.** Who can forget that incredible Republic debate on *The Middy Show*? A nation of bored housewives, househusbands and stoners watched in amazement as Ron Casey charged at Normie Rowe for some insult or another. Rowe's words "Don't hit me, I'll just get an erection" still ring in many ears.

**Talking Footy's '97 Grand Final Frock Extravaganza.** They're men! And they're football commentators! And they're wearing frocks! And they're on a couch! This is getting weird.

**The Logies 99.** As Andrew Denton's patter lay them dead in the aisles, Advanced Hair rep Greg Matthews took a "roving camera" with him as he lay the squirrel grip on various audience members. Sam Newman, Molly Meldrum... the role call went on, until he tackled a large chap from Perth who had won a radio competition to be there.

The big fella immediately nudded the hirsute one, leaving him in a coma for 11 days. What a scream!

**Pop Art on *The Love Boat*.** Who would have thought it: Andy Warhol guest stars in the 200<sup>th</sup> episode, 1983! I want my fifteen minutes, too.

**Australia's Funniest Home Video Show.**



**I killed Laura Palmer.** Did Lynch sense competition in the "wacky teev" stakes when he included that dancing moose sequence in the cult series' third episode? Probably not.

from the air. A spokesperson for the King claimed he had been under "a lot of pressure" at the time...

**A Country Practice: The Death of Molly.** Never liked the woman, anyway.

**Every episode of *Breakers*. Ever.** I mean, I've never watched it or anything, but they had a protest rally the other day. So it must be good. The mob has spoken.

**The Danny Bonaduce Show.** I don't care if it was just an infomercial. It rocked.

**He gets knocked down, but he gets up again.** *The Footy Show*, 1997. Greg Matthews, clad in a gorgeous Gucci off-the-shoulder number and filling in for Sam Newman in the "Street Talk" segment, endeavours to chat to a beefy bloke on a Perth street. The chunky chappie immediately nuds the hirsute one, leaving him in a coma for 11 days. Hysterical.

**Getting away with it.** *Good Morning Australia with Bert Newton*, April 7 1996. Big Kev. Not only does it slice and dice, but it cleans and brightens, too! Bert: You're shittin' me, Big Kev. Big Kev: No, no I am not, Bert. Now only Bert could get away with that.

**Who shot JR?** A number of different endings were shot for this mother of all cliffhangers. What a shame they never ran with the "streetkid possessed with the spirit of Lee Harvey Oswald" line.

**Tonight Live with Steve Vizard debuts.** Poor Steve was left with more than a touch of egg on his face when he walked out onto the set in the first episode and said: "Good evening, I'm David Letterman." Luckily, most Australians had no idea what he was talking about.

**The final episode of *Ally McBeal*.** Pre-emptive maybe, but we can hope.

**The final episode of *Blue Heelers*.** Ditto.

**Family Ties: All singing, all dancing.** The exciting concept of Meredith Baxter-Birney packing the Keaton kids up into a bus and touring the country with a repertoire of lip-synced Monkees songs was sadly short-lived.

**Boldly going somewhere.** Cult sci-fi fave *Star Trek's* finest moment would have to be 1968's "What the Klingon Saw". Kirk romanced some alien chick. "Bones" McCoy suffered an ethical dilemma and some anonymous guy in a red uniform got killed. Nice.

**The America's Cup, 1983.** Fair makes you proud to be an Aussie, doesn't it? Never before had so many been so bored, yet so excited at the same time. As that spinaker unfurled on the downwind leg, bearing the message "We hate Connor cause he's an American" a tear ran down my cheek.

**Float like a butterfly.** The 1973 Logies were thrown into uproar as host Bert Newton suggested to guest presenter Muhammad Ali that it was "cotton-pickin' time." The former Cassius Clay answered the allusion to slavery with a quick

left. For some reason, Bert's excuse (offered after his jaw was unwired) that the phrase meant "let's get on with the show" to Australians was greeted by many with scepticism.

**I remember that guy.** *Young Talent Time* favourite Joey Perrone took his final bow on the immortal show in 1985. Together with Tiny Tina Arena, he was the member of the troupe most tipped to go on to bigger and brighter things. "So what do you want to do now, Joey?" asked Johnny Young of his young protégé. "I want to be the biggest star in the world, Johnny!" answered Joey, soon to be Joe. Shame about that.

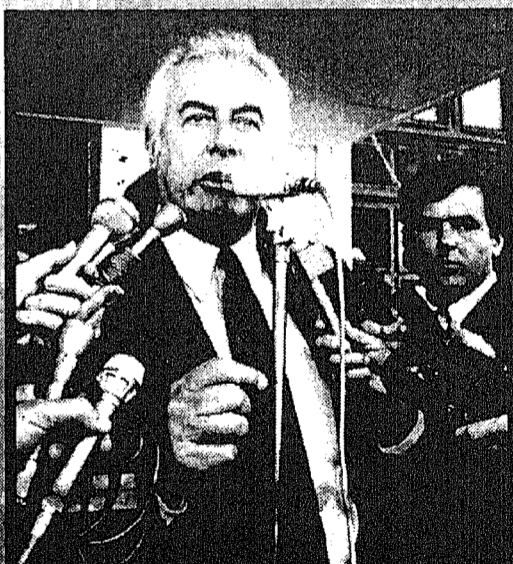
**The World's Worst Drivers debuts.** Lookie there, ma! That car's driving the wrong way round that roundabout! It's funny because it isn't me!

**What does "d'oh" mean, exactly?** Pre-exam stress leads Lisa to abuse stay awake drugs, a habit that soon has her blasting whizz behind the eyeballs. Homer's response? "D'oh."

**The Sunday Footy Show's season opening extravaganza, 1998.** They're men! And they're footballers! And they're wearing frocks! And it's Sunday! I can't stand no more.

**Alda but wiser.**

America's favourite sitcom, *M\*A\*S\*H*, offered up a plethora of memorable moments during its seemingly never-ending run. Perhaps the most notable, however, was 1959's "Whoops! Apocalypse". Trapper (or was it BJ?) and Hawkeye's antics annoy the other surgeons, particularly



**The Dismissal.** Everyone remembers Gough's "May well we say God save the Queen..." speech, but who remembers his prefacing remark of "Have you seen the hair on that Kerr bloke? Jeez, it's shit." Not many, that's who.

Frank (or was it Charles?), whilst a fascinating subplot involving Radar, Colonel Blake (or was it Colonel Potter?) and a teddy bear precipitates nuclear holocaust. Sheer genius. Oh, and Klinger wears a dress.

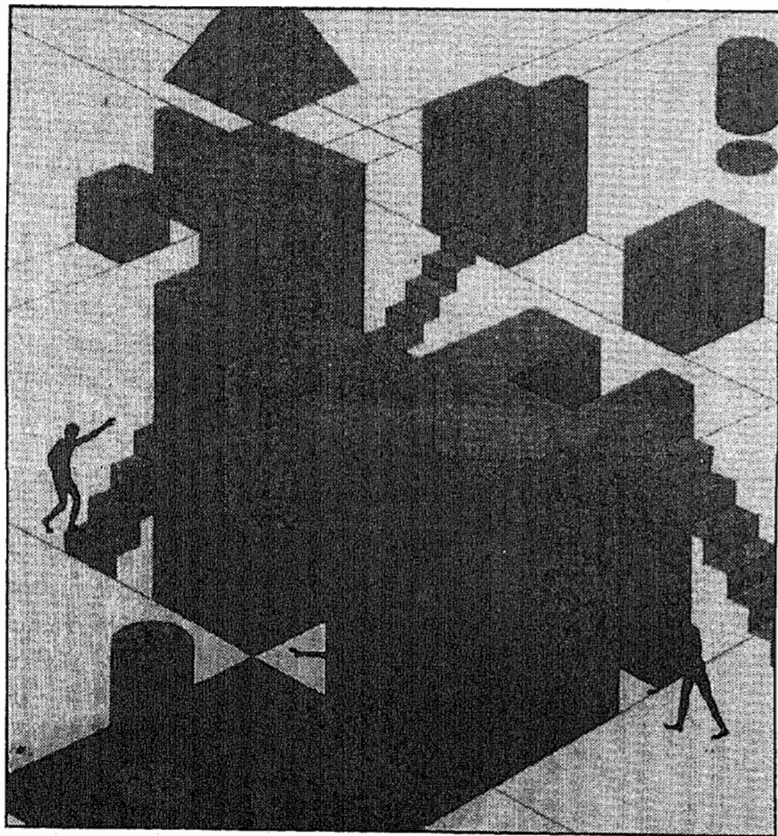
To be continued. Same Bat time. Same Bat student newspaper.



# Instant Knowledge:

## The Answer Is: 'Yes I Do Believe In Fate.'

If I didn't believe in fate then I wouldn't have hope or faith in the future. If I don't believe I have a purpose then I may as well die. Without fate how will I get through the minutiae of my day? Because it's fate that makes life magical. Strange coincidences happen - you think of an old friend, and that friend rings you that very night. You meet a stranger in the street and the stranger shares with you valuable information that you need to know at that point in your life, even if that stranger is a child, and the child says the simplest thing. Ask yourself why - if you don't believe in fate you write about it and fate-related topics every week and invite argument and discus-



sion? Is it fate that you are writing a column about fate? Is it fate that you are a columnist for this university newspaper? Will it be fate if somebody reads an article of yours and invites you to work on their paper? You are on your own pathway and it will lead you to many places, meeting others, and learning to discard the things that only hinder your development.

Was it fate that I was feeling particularly stuck and happened to read the article about how many times you roll in the grass and feel sunshine on your face? Was it fate that I came across it when I so desperately needed to?

Was it fate that I happened to be on the bus at the same time that an elderly neighbour fell over and needed to be taken to hospital? I had met him twice before and he had told me on one of those occasions which nursing home he lived in, and that all his children lived interstate. So I was the only one who knew his

history, and that there was nobody else to help him.

I believe I was on that bus to come into his life at a time he desperately needed someone. All it took was someone to hold his hand and wait with him for a while. At the hospital I took note of all of the beds with frail elderly people in them and people who were just so alone. Nurses and doctors come in to shout at you like you're an idiot, hustle around, poking and prodding, and leave you for hours - knowing that you are totally and utterly in their control!

It's interesting to note the different ways people try to maintain control. You can be as goal-orientated as you want but that doesn't mean you can plan your life to the nth degree. I once went out with someone who had already drawn up house plans for his huge mansion, with every room marked, every detail finished. Now all he has to do is slot in a submissive wife and 2.5 perfect children and he'll be set for life! Planning is his way of trying to control turbulent emotions, by focusing on his own environment, his own life, his own destiny. But life doesn't work like that, it has its own little twists and turns, which lead you to a grand plan that you can't see and aren't really meant to. That doesn't mean you can sit on the couch mumbling 'if it's meant to happen it will happen.' No, it won't. You have to actively seek out what you want, and when life disappoints you,

chances are you won't find out why until years later, at which time you won't care anyway. But the problem is that life is happening now and things have to be resolved along the way, otherwise you will become stuck in the same repetitive patterns, including stale relationships careers and lifestyles.

Finishing uni is a funny thing. You work hard for three years and feel like you are really going somewhere only to come out and say 'is this it?' 'Is this all there is to life?' I thought it would be much more exciting. I thought there would be trumpets heralding wherever I walked. I can watch daytime TV and nobody can stop me. I can do whatever I want. Now I've gone from having no time at all, to having too much time to wallow in self-pity. So now it's about re-evaluation - finding the things that give me personal satisfaction, taking a few risks and see where they lead, and maintaining valuable personal relationships.

To put things in perspective - I have many arms, my legs, my sight, my hearing, a family, friends and a roof over my head, so I'm really one of the lucky ones. Maybe my purpose in life is to realise everything I have, and to make me earn all the things I take for granted.

**Amy Allen.**  
ExBA Dance.  
Uni of Adelaide.

## Fate, God and Dichotomy

I have given up on absolute answers to philosophical questions. This is perhaps more expedient than not, since almost every "absolute truth" supposedly discovered throughout the ages and applied unswervingly has guided its practitioners to acts of inhumanity.

These days I tend to see philosophical questions from a more Wittgensteinian view point; that is, a philosophical question is a novel move in a language game - an interesting manipulation of words. Since the posing of questions about fate must by their very nature be put into words, we must take into account the limitations that words put upon asking a useful question, and the answer we come up with. People often set up a dichotomy between fate and self-determination/freewill. I think that this is largely due to the way our language functions. For this reason I believe that your life can be determined by fate, yet simultaneously be determined by your own will and actions.

The difference between asking whether our life unfolds a certain way due to fate, and the question of whether our life is determined by outside forces (determinism), seems to be that fate assumes the existence of some sort of conscious force underlying the unfolding of the universe. Thus we find ourselves with another linguistic dichotomy, that between life as determined by UNCONSCIOUS clockwork atoms (determinism), and life determined by a CONSCIOUS, purposeful force (fate). Physicists may map the laws of physics, but nothing they do can tell us why the laws they "discover" actually occur. Is it because they are automated, incognisant events that just happen, or in some sense does the particle want to attract this particle and repel that one? Do the laws of physics occur for a conscious purpose? Ridiculous! you might cry. Of course atoms are non-purposeful. Of course, they are unconscious.

But consider this: If you explore the physical realms of your mind all you can and will ever find is a bunch of jiggling atoms, and energy moving about the place. Where is the consciousness? Many philosophers will argue, the consciousness is in the whole system, not in

# Just Add Water

its parts. Consciousness is a holistic property of those jiggling atoms.

Do you control the movement of the atoms making up your brain, or do they control you? Another dichotomy. Can it not be both? Conversely, perhaps the micro-view we take when observing the laws of physical objects prevents us seeing the universe's holistic properties. But if we take in the entire universe, all at once and in a single glance, perhaps then we will find a conscious force. God if you like. Whether the individual parts of the universe are the controllers of the universe's thoughts, or the accumulative/collective/holistic consciousness of the universe determines the actions of the parts, is a question along the same lines as: do your thoughts guide your atoms, or do your atoms guide your thoughts? Again the linguistic dichotomy, which makes me ask can it not be both? So if the universe is actually a conscious entity, then yes our lives are determined by fate. A few years ago I would have said that the answer was obviously NO, of course the universe is unconscious! When I began to realise that this is just an arbitrary bias instilled upon me by my western linguistic backgrounds, I began to see this so called rational belief as only rational to the extent that I thought along lines that were accepted by the majority of this society.

Philosophy lead me to repudiate "god", but now it brings me back full circle. No I don't believe in a god, in the old man in the sky sense, and no I don't think god is just a human that is non-corporeal. This theory I am exploring doesn't even guarantee an after life in any sense meaningful to humans.

What if god is the universe and we are its thoughts? Just as our cognitions are ordered along certain patterns, the laws of physics occur according to the system of its thoughts. Thus we could possibly live past our own death by becoming a memory stored within the universe-mind. If you were ever recalled for some reason, then you would be effectively coming back to life, since all thoughts within the universe-mind are conscious/living thoughts.

It no longer seems particularly "rational" to make such bald statements as 'God exists' or 'God does not exist'. Perhaps I shouldn't use the word "god", being a tainted/loaded linguistic object in our society's language game. In any case, I am no longer willing to place myself within one side of the dichotomy or the other; Reality is far more subtle than that which can be captured within the binary opposite-filled, and yes/no obsessed linguistic network that is western society's language game.

Tell me this: is the 'half-empty glass person'

realistic, and practical, whilst the 'half-full glass person' idealistic, and a dreamer? Another dichotomy. Again we find each perspective equally valid. When words no longer suffice what are you to do? How do you choose?

So I am left, in the end, with no position more supported than the other - conscious universe, or non-conscious universe, purposeful universe, or non-purposeful universe. With no further "rational" recourse it seems that a leap of faith may be in order. Well, not right now. At the moment I don't need an answer. My future self may indeed find itself in some sort of crisis where growing old, and the prospect of death, makes spiritualism an attractive choice. If it makes life more livable then why not?

As to your question Amy: Was it fate that I am currently a columnist for *On Dit*? I'm afraid there isn't enough faith contained in me to answer that. But as my friend D.M. once said, "Life is but a brief game we play. What moves you make are up to you. Anything goes!" It was with such an acknowledgment that life is all we've got, that I chose to begin this column. I do not have faith in some sort of higher power, at the moment, but I do have faith in what is good, and I do know that every action we make causes ripples with far reaching effects on others. If a few of these ripples have a positive influence on another's life then this column has been a worthwhile endeavour. Likewise, only a life that contributes meaningfully to the benefit of other lives is a worthwhile enterprise; a life well lived.

**Brentyn Ramm**

"The life of the individual only has meaning in so far as it aids in making the life of every living thing nobler and more beautiful."  
- Albert Einstein.

## Shall I compare thee to a bee?

Even less than ten minutes till leaving time this week, but as it is the final issue of *On Dit*



for the semester and I won't be able to speak to you again for some time. The title comes from a thought I had while walking home the other day. John Howard, I thought has all the characteristics of a bee, save for his lack of making yummy hunny. He has no mind of his own, and follows the hive mentality. He does a lot of repetitive dancing around to get a simple point across. There are many facets to his face, and he can look behind himself when he talks. He is often irritating, but rarely lethal and finally he is black and yellow, or something.

Anyhow, that's just my opinion. Now, swiftly, the Ben Lee concert. Some persons, such as my friend the amazing Simon, really despised the drunken Ben Lee, others really liked it. Of one of the one's who liked it, one had had a previously positive encounter with the lad. Of young Simon, he is a stubborn fool, and he was irritable on the day. At the concert he made up his mind, and there it stayed. The very fast point I'm trying to make is that a large proportion of our opinion is externally that which we have put our name to, and will defend till our dying day, irrelevant of conflicting evidence. Irrational and self centred, that's what I call it. Well I don't, actually, but I'm in a rush, so I'm likely to say any damn thing.

Good luck with exams, kids. I'll see you next semester.

**Ben Tucker**



# SOME CALL THIS JOURNALISM

## THE GAYDAR

An English electronics expert and inventor Graham Lees, has recently come up with the 'Gaydar', a device aimed at making it easier and safer for homosexuals to rendezvous. The device works by vibrating in a similar way to a beeper when two such devices are in close proximity, indicating to the wearer that someone of a similar sexual inclination is amongst the crowd. Lees claims that the intention behind the Gaydar is to take the risk out of same sex encounters. Mr Lees said that he had taken the Gaydar for a test run through a London park and had been pursued by a badger, a few 'Pepi le Pieu's' of the squirrel world and had set off a few car alarms, problems that have since been rectified. The Gaydar is expected to go on sale in Australia late in 2000.

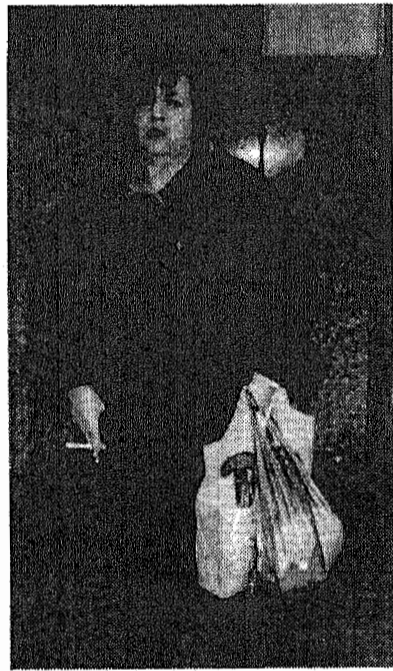
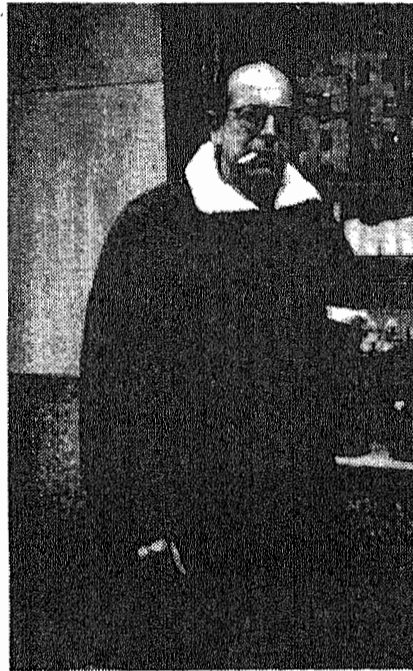
## BEER STAMPEDE

A stampede at a beer festival in Belarus has killed at least 40 people and injured more than 100 others. The stampede occurred in an underground railway station in the Belarus capital, Minsk. Authorities say up to 10 000 people were attending a traditional beer festival when a sudden storm broke. The crowd rushed into a corridor in the underground station, causing the crush. Ambulances are still ferrying scores of injured people to hospitals in Minsk.

## MOON WALK

US pop star Michael Jackson's wife says the couple's two-year-old son has had a viral infection, but she's denied reports that he is near death. Debbie Rowe Jackson says her son's going to be fine. She's

due to join her husband at an undisclosed hospital in New York where two-year-old Prince is being treated. She says Prince was out of the country with his father when he became ill and doctors had been unable to get his fever under control. He is recovering now and is expected to be moon walking with dad very soon.



As is glaringly apparent from these photographs, smoking makes you lose weight and look cool.

## SPACE WALK

Astronauts from the space shuttle Discovery have carried out the second longest space-walk ever as they worked on the international space station. In an eight-hour shift astronauts Tamara Jernigan and Dr. Daniel Barry moved 315 kilograms of gear from the shuttle to the station. The crew now faces an even bigger job...three days of installations and repairs to the inside of the space station.

## TESCO WARNING

A UK supermarket chain is leading the way with a health warning for men sewn into their underpants. Tesco's has teamed up with cancer experts at the Royal Marsden Trust to devise labels showing men how to check for testicular cancer. The underpants will go on sale this week targeted at the 15 to 35 age group, those

most at risk of testicular cancer. Tesco's say having the labels in their underpants means men won't have to go out of their way to get the information they want.

## INDIA vs PAKISTAN

British police are drafting security plans for what could be an explosive clash in the cricket World Cup. India's victory over England overnight

had been boy scouts had strong links with British intelligence.

## THE TOWER OF PISA?

The leaning tower of Pisa is becoming more perpendicular day by day. Thanks to work started last December to shore up the building, the tower has now straightened by 21 millimetres during the first stage of works, which end tomorrow. An international committee set up to safe guard the 12th-century tower says the plan is to push the building back by between 35 and 40 millimetres toward the vertical by 2000. The second phase of works is due to start in September.

## SMOKING

Smoking low nicotine-tar cigarettes is not better for you as carbon monoxide among other carcinogens

are present at the same levels as in full strength cigarettes. By smoking you are supporting the multi-national cigarette companies who make billions in blood money from selling tobacco products. Peter Styvesant cigarettes are aimed at the alternative market as are the new soft pack 20s of various other brands. They are fast becoming best sellers. Smoking increases the risk of lung cancer by 900%. Smoking causes premature wrinkling, stained teeth and yellow fingers. A group of British doctors estimate that smoking has caused impotence in 120,000 men between in their 30s and 40s. It might be fun to light up after a good rub down but maybe not beforehand.

## BOT SCOUTS

The Nazis had it in for British boy scouts, according to a Gestapo booklet. Britain's Sunday Times newspaper claims Adolf Hitler's secret police intended to take no chances when the Nazis invaded Britain. It says among the British institutions it considered dangerous were the boy scouts, the YMCA, public schools and the Church Lads' Brigade. The booklet, described as both chilling and comical, stated that men who

are present at the same levels as in full strength cigarettes. By smoking you are supporting the multi-national cigarette companies who make billions in blood money from selling tobacco products.

Peter Styvesant cigarettes are aimed at the alternative market as are the new soft pack 20s of various other brands. They are fast becoming best sellers.

Smoking increases the risk of lung cancer by 900%.

Smoking causes premature wrinkling, stained teeth and yellow fingers.

A group of British doctors estimate that smoking has caused impotence in 120,000 men between in their 30s and 40s. It might be fun to light up after a good rub down but maybe not beforehand.

Ybot Nomisneb





# women's week

**JUNE 8 -11 1999**

**TUESDAY 8/6**

- BBQ, 1pm @ Waite Campus
- \$1 sausages
- Featuring: Student Radio

**WEDNESDAY 9/6**

- BBQ, 1pm, Cloisters
- \$1 sausages
- Featuring: Student Radio

**THURSDAY 10/6**

- Discussion Forum:  
"Women from diverse cultural backgrounds and their experiences"
- Canon Poole Room, 1pm
- With speakers from OSA & Wilto Yerlo
- Light refreshments provided

**FRIDAY 11/6**

- Women Stand up Comics
- at UniBar during Happy Hour, 6-8pm
- Raffle: \$1/ticket - chance to win a carton of Coopers finest.



brought to you by sawa womens department





# Sports Study Tour - Part 2

**Dr J Setchell President Adelaide University Sports Association Inc.**

**Development of sports and exercise science teaching and research.**

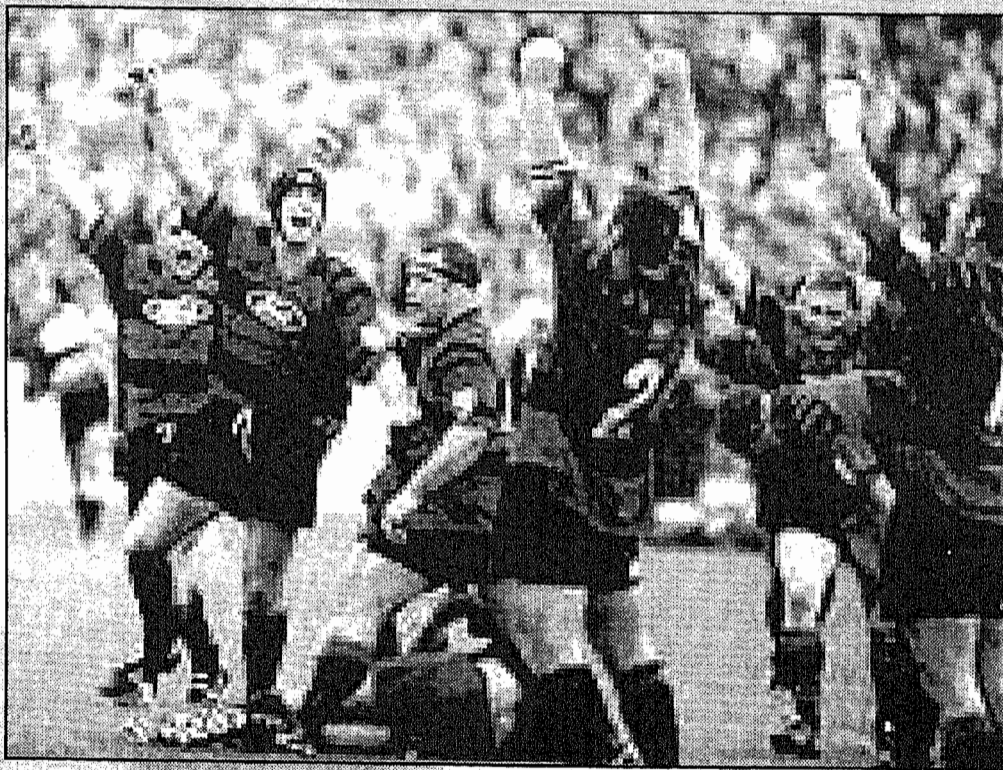
Many Universities have physical education programmes and a rapidly expanding number of courses in exercise and sports sciences are developing across the country. At some Universities, the various elements of these programmes are linked to the provision of services to University sporting clubs and elite athletes, e.g. physiological testing programmes, training programmes and sports medicine services. In addition, these services are offered on a cost recovery basis to the local sporting community.

A growing body of research evidence is being gathered from some of these Universities, demonstrating the beneficial links between sport, recreation and academic success in young people. The Journal of Paediatric Exercise Science has published the proceedings of the 1995 San Diego Consensus conference on this topic.

**Integration of faculty and sport.**

The University of Surrey has established an innovative and highly successful sports-dance programme called "Campusdance", where graduate students from the Dance Department can supplement their income by teaching a variety of classes in dance ranging from learners classes to advanced technique classes and, of importance to this report, classes using dance to develop fitness and agility. Many of the sports clubs use these classes for part of their regular training activities.

As mentioned above, physiological testing and the monitoring of athletes for performance management occurs in many Universities at which Physiology Departments exist. In addition, there are close links between the Health services at the Universities that have elite athlete scholarship programmes and the provision of Sports Medicine services to their elite athletes and sports and recreation club members.



**Development of programmes in conjunction with National Governing bodies.**

Several Universities have been able to develop excellent on campus facilities by establishing joint programmes with National Governing bodies. For example, Stirling University in Scotland, the University of Wales Institute Cardiff and the University of Bath have established a link with the Lawn Tennis Association and built indoor tennis court facilities. These facilities are used by both the University community, and their elite scholarship tennis players in particular, but also by the local community as a means of generating income and increasing the profile of the University.

**National policies on sport in the UK.**

There are several key areas of government involvement in the development of policy relating to sport and to the promotion of sport in the United Kingdom, and further, there are areas where

those policies apply directly to the tertiary education sector.

**Sport Raising the game and the Bannister Committee.**

In July of 1995, a report was published by the Department of National Heritage titled "Sport Raising the game". In it, the then Prime Minister, John Major wrote;

"Sport is open to all ages- but it is most open to those who learn to love it when they are young. Competitive sport teaches valuable lessons which last for life. Every game delivers both a winner and a loser. Sports men (sic) must learn to be both. Sport only thrives if both parties play by the rules, and accept the results with good grace. It is one of the best means of learning how to live alongside others and make a contribution as part of a team."

"My ambition is simply stated... To re-establish sport as one of the great pillars of education alongside the academic, the vocational and the moral."

The report then lists Policy statements covering Schools, Sporting Clubs, Further and Higher Education and the development of the British Academy of Sport.

The Bannister Committee report of 1996 recognised the significant percentage of UK sports team members who were, or had been, university students. Projections have been made about the composition of the UK team for the 2000 Olympic games in Sydney and show that 50% of the team in that year will be University students.

**Sports Council activity and involvement in University Sport.**

The Sports Council has a budget of approximately \$30 million each year which it uses to fund sporting projects of U.K. significance and also involves itself through the International Relations and Major events directorate in

raising the UK's profile on the international sporting stage. There are several sports exchange programmes in place between the U.K. and other European community countries and between the U.K. and developing sporting countries such as South Africa. These programmes are co-ordinated through the Sports Council and generally involve Universities in locating appropriate academic programmes for the exchange scholars. It is relevant to note here that a graduate of the University of Bath elite sports scholarship programme is one of the three senior executives at the Sports Council. The aim of the scholarship programmes to provide elite athletes with academic qualifications to enable them to find high level careers after sport would appear to be successful in this instance.

The conclusion to Dr Setchell's study report will published in the next edition of *On Dit*.



## Blacks Lacrosse flattens Brighton



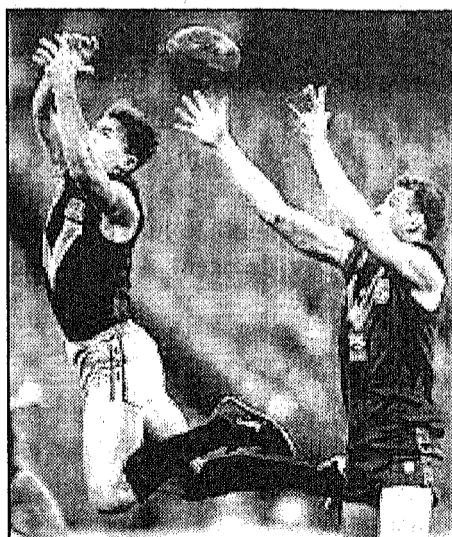
The Blacks, celebrating their 110th year, have seen a resurgence in the men's side. The Adelaide University Lacrosse Club has gone from strength to strength with their 18-1 flattening of an under-strength Brighton on Saturday. Robert Reid was man of the match, out performing star American imports to take out the number 1 spot.

Mulder continued his slump in form with a goal-less run on the field. To add insult to injury, Brighton's youngest player ( a ten year old coming up from the juniors for the day) stripped Mulder of the ball in the Blacks attacking half. Don Healy took 2 superb balls from the Blacks defensive position to increase the lead in what was an uneven game.



## Crows come unstuck again

The Essendon 16.13 (109) to 8.13 (61) defeat of the Crows at Football Park was Adelaide's fourth consecutive defeat in a row. Malcolm Blights prediction that Adelaide had lost the spark which had driven them to 2 premierships in a row has started to come true. The Crows were lacking discipline and it would seem their confidence was also lacking. – something the Crows have not experienced under Blight. The Bombers were in superb form and acting captain Michael Long (an old friend of *On Dit* Editor Anthony Paxton) moved well over the whole ground. Blake Caracella was in superb form and kicked 6 goals. Adelaide which had a large pool of new talent to replace old hands who were on the injury list. Most of Adelaide will be hoping the Crows will gain some form before the finals.



## Mead stays out

Darren Mead, the sole remaining member of Port Powers leadership team, will be sidelined due to failing in his appeal against a one match suspension gained during the State of Origin game. Mead was sus-

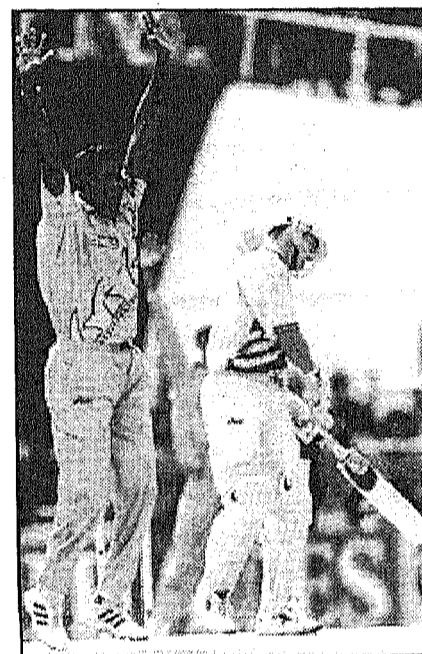
suspended for striking Victoria's Peter Riccardi and Port were understood to be furious given Riccardi admitted he took a dive. Graham Cornes, as state team, coach also entered the fray but was not able to sway the AFL tribunal stop the suspension.

It was the first time Mead, who has been part of all 53 games Port have played in the AFL, was found guilty of an indiscretion despite having played around 170 games with the AFL and SANFL. The SANFL is set to reject Port Adelaide's push for a greater slice of its annual profit. SANFL executive commissioner Leigh Whicker reiterated the desire of the SA League to retain its AFL franchise agreement with Port and the Crows in the current format as it had served SA footy well.

## McGrath sends the Indians packing

A stunning opening drive by Glenn McGrath has sent India slumping to a 77-run defeat against Australia in the opening Super Six game at the Oval.

In response to Australia's daunting 282 for six, India subsided to 17 for four as McGrath took up three wickets. Their eventual 205 all out at least restored respectability with Ajay Jadeja's battling undefeated century all in vain. Mark Waugh scored a solid 83 to lead the way for his team mates. The victory is important for Australia to retain its position at the top of the competition.



## Australia slams the Poms

ENGLAND'S women took a battering from the leading side in the world for the second successive evening in Brisbane, losing against Australia 3-0 and, with it, the Telstra-sponsored series, 2-1.

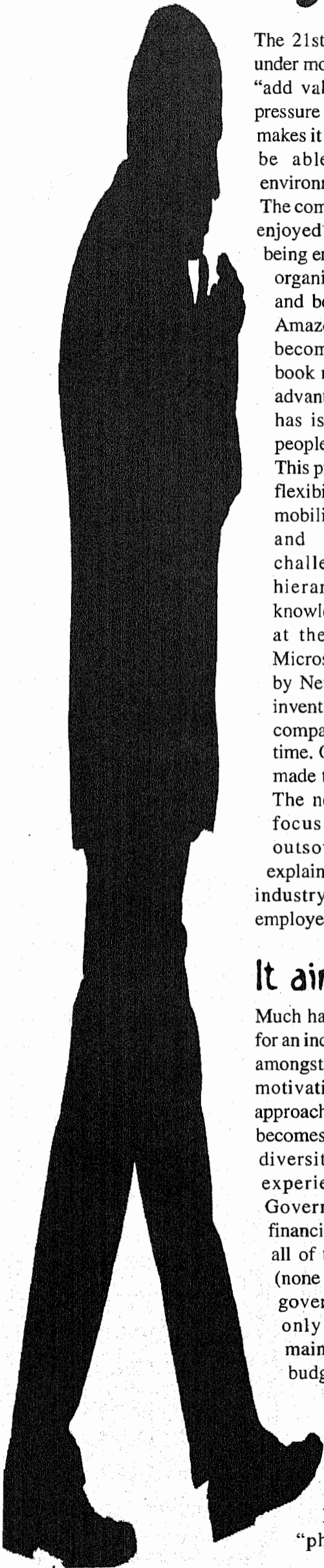
Australia controlled the game throughout and were only denied a more total victory by superb English goal keeping. The England defence, constantly under pressure, did well to keep Australia to three goals.

Katrina Powell scored the opening goal for Australia after 16 minutes, when Mel Clewlow was dispossessed while advancing out of the circle. A smart corner drill produced a second, scored by Louise Dobson, eight minutes into the second half, and Alyson Annan completed the scoring with a powerful shot five minutes from the end. England's only attacks of consequence were led by Tina Cullen in the early minutes as they forced just one penalty corner, which was unsuccessfully switched.

The folks at *On Dit* would like to bid a fond farewell to Daren Potts, our esteemed Sports Correspondant of some years standing. He will be sorely missed by sporto meatheads campus wide.



# In time you will call us master



The 21st Century organization will be under more pressure than ever before to "add value". Increasing competitive pressure (reduced tariffs, globalisation) makes it impossible for organizations to be able to control the external environment the way they used to.

The competitive advantages previously enjoyed by big business are steadily being eroded. Technology has allowed organizations to steal market share and become overnight competitors. Amazon.com came from nowhere to become one of the world's largest book retailers. The only competitive advantage that an organization now has is the basic competency of its people.

This prevailing environment demands flexibility, enabling organizations to mobilize the skills of all employees and respond quickly to new challenges. The well-known hierarchical structure, with all knowledge and responsibility focused at the top, is a dead paradigm. Microsoft would have been over-run by Netscape if it were unable to re-invent itself into an Internet software company in a very short amount of time. Only a fluid, dynamic structure made this possible.

The new organization must put the focus on what it does best, and outsource everything else. This explains the rise of the business service industry, where more of us will be employed in the future.

## It ain't philanthropy

Much has been made of our PM's wish for an increased tradition of philanthropy amongst Australian organizations. The motivation for this is sound. As we approach the 21st Century, government becomes less able to meet the increasing diversity in social problems being experienced by Australians. Government lacks the human and financial resources to properly service all of those needs. All governments, (none more than the current federal government) concern themselves only with the wishes of the mainstream (whatever that is). A budget cannot be released without the accusation of "social engineering" whenever government decides to allocate resources to one area preference to another.

But seeing this as increasing "philanthropic" spirit among

corporate Australia, however, completely misses the point. Successful organizations, despite possessing the required resources, do not remain so by distributing these resources recklessly. They need to see the mutual advantages of displaying such generosity. Incentives (such as tax breaks) are shortsighted in identifying the true difference organizations can make. They assume financial support is the only assistance the business community can give.

But for its limitations, John Howard's push is vital in changing the attitudes of what we Australians expect from our organizations. Do we expect them to act as pure money making units, isolated from society except at the point-of-purchase, or as an integral parts of the community which see their purpose as going beyond merely providing profit for shareholders? Given a choice, most of us would say the latter.

But does simply changing public expectation really have the ability to influence the core value system by which our organizations operate? Initial research would suggest yes. We are witnessing the rise of the vigilante consumer: a consumer who demands a socially responsible business sector and is armed with the proof only the information revolution can make possible.

The gas crisis in Victoria highlighted the changing attitude of Australian consumers. While Victorians couldn't shower, the media began to point the finger at the government and Esso. The response by one aging Esso executive was "The public which uses our product has no right to question how it is provided". Wrong. The public has every right to question the social and environmental merits of corporations' actions. Big business must answer our concerns with a true change in attitude, not just more flashy PR campaigns.

And this pressure is coming from more than just consumers. In an age where a talented workforce is crucial to success, organizations are recognizing the need to appear more attractive to potential employees. This involves creating a more flexible and tolerant work

environment for an employee base with more diversity than ever and enabling them to utilize their skills outside the confines of the organization.

Organizations that have embraced such change have experienced unprecedented improvements in effectiveness. Xerox in the US has a sabbatical program that allows employees to take paid leaves of absence to work for charitable organizations. They believe this helps them retain and attract better employees.

Investors, the third major stakeholder in big business, are also demanding a more responsible approach. Particular brokerage houses in the United States have policy to only trade in shares of ethical companies and attract many clients. Nike Inc. felt the wrath of the stock exchange when its manufacturing practices in SE Asia were exposed.

Organizations do not exist in a vacuum. They exist only with our approval.

## They have a place

The expectation that government should shoulder the whole burden of social and environmental protection is wrong and excludes many from believing they can help make a difference. Inside organizations there exists the best human resources required to bring about dramatic social change.

Instead of fighting the big multinational Goliath and all its supports, we should engage the talents that exists inside them. Social innovation will come when the non-profit organizations and the business community can form alliances that are mutually beneficial, mobilize human talent and provide true value to community.

**Anthony Daniele**

Web Links

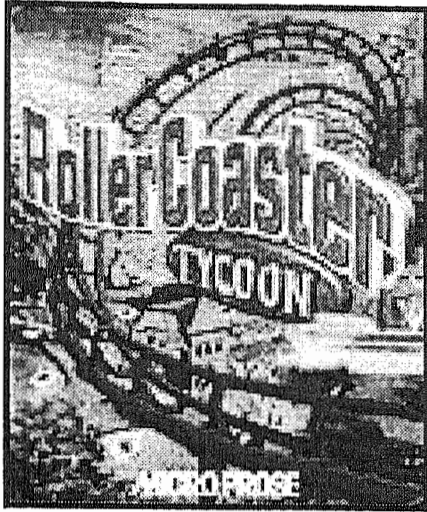
Peter F. Drucker Foundation: [www.drucker.org](http://www.drucker.org)

City Year: [www.cityyear.org](http://www.cityyear.org)

**FutureTense broadcasts next Monday at 11pm on Student Radio 5UV 531AM.**



## GAMES PEOPLE PLAY



**RollerCoaster Tycoon**  
System: PC

MicroProse's *RollerCoaster Tycoon* is a combination of two somewhat popular PC games: *Coaster*, an older game from Disney in which you design roller coasters, and *Bullfrog's Theme Park*, about the trials and tribulations of running an amusement park. Now, Chris Sawyer, the developer behind the very addictive and somewhat zany *Transport Tycoon*, has developed a brand-new amusement park simulation, with an emphasis on creating funky new roller coasters. Since *Theme Park* is pretty much the only real competition, *RollerCoaster Tycoon* has the potential

to capture a pretty good niche market - and for the most part, it succeeds. The premise is pretty simple: You must run a successful amusement park. *RollerCoaster Tycoon* offers a selection of 21 different scenarios, as well as a tutorial, for building your empire. In actuality only five of the 21 scenarios are available at start-up - as you complete a portion of the initial scenarios more will become open to you. The scenarios typically involve either open or prebuilt amusement parks, challenging you to accomplish an objective, like achieving a certain attendance or profit goal. Like many games of its ilk - *Sim City 3000*, *Transport Tycoon*, even *Theme Park* - *RollerCoaster Tycoon* uses an isometric angle to view the overall map. The map has multiple zoom levels and can be rotated 90 degrees in either direction. A grid is superimposed on the terrain to provide a structured area to determine definite sizes of buildings, sidewalks, lakes, and so on. Manipulating the terrain and building or destroying structures costs money; these costs, along with other amusement park-related costs, are balanced against the revenues brought in by customers. You have the option of building a number of different structures to please your customers: thrill rides, roller coasters, mild rides, water rides, food vendors, souvenir stands, and even bathrooms. The big rides are the most interesting, and of course, most players will probably go straight for the roller coaster.

Laying out the rides and concourses requires some skillful planning - you must place not only the rides, but the queuing area and entry gates as well. Lines for rides that spill out onto the concourse are not good for the moving traffic, and vomit-inducing rides (should you choose to keep them) might need a few strategic stalls nearby. At the outset, you only have access to the basic rides and vendors, but money and time put into research will earn you new types of amusements and technologies. You can custom-build your own coasters - including your own twists, turns, dips, runs, and so forth - to your heart's desire. Well, almost to your heart's desire. The problem, if you can call it that, is physics. *RollerCoaster Tycoon* uses a real-world physics algorithm to model its coasters accurately. If you build an all-wooden coaster track, with an 80-foot drop and a hairpin turn to the left, without angling the track properly, the cars will go flying off the track, and you can expect a reduction in attendance in the near future. You can prevent all that by testing the tracks, which provides all sorts of statistical goodies. Like similar games, *RollerCoaster Tycoon* lets you access any number of the attendees wandering throughout the park. With this feature, you can tell if your arrangements and layouts are working or if a ride is just too much or just plain boring. All sorts of employees are available for hire. Rides will break down, requiring handymen. Peo-

ple hate standing in line, so you must hire entertainers. Crowds typically bring petty crime, requiring security. Another nice little feature is customization, which lets you name practically everything in the park to your liking. The sound effects are really good: People scream on roller coasters, and little motor cars sound like little motor cars. The sound is even positional, so when coaster passengers go from the left to the right side of the screen, their screams go from the left to the right speaker. Unfortunately, such a big and somewhat complex simulation doesn't come without problems. Graphically, *RollerCoaster Tycoon* is pretty good, with only a few clipping problems between animated objects and the terrain behind them. Some may find the depiction of elevation hard to cope with, and strangely enough, the game only runs at two speeds - stop and go - so when you're trying to manage your newest amusement park, time is ticking by, perhaps faster than you'd like. The roller coaster physics model is nice, but you must have a completed track to test it out properly. Finally, there are only 21 scenarios and no way to make more, and there's no generic "start from scratch and build till you drop" scenario either.

*RollerCoaster Tycoon* is another fun management simulation from the mind of Chris Sawyer. One can only hope he continues to make games in the future - and with less time between them.

**War of the Worlds**  
System: PC

When H. G. Wells wrote his famous novel all those many years ago, he could hardly have known the following it would spawn nor could he have known how many adaptations, musical scores or movies would be created from his vision of invading Martians. The fact remains that after nearly one hundred years, it's still at the forefront of modern Science fiction literature, music and most importantly as of now, computer gaming. The latest incarnation of the story comes in the form of a real time strategy game in which you can choose to play the technologically advanced critters from the red planet or the technologically inept but more numerous humans. British humans to be precise. Now before you all groan collectively at the thought of another game full of corny British accents, let me put your fears to rest and say that the voices are actually done pretty well. Which is a welcome change from the over accentuated slurs that we're so used to hearing both in computer games and on the television. Anyway, on to the plot! For those of you who are challenged in the way of classic literature, I'll fill you in. The year is 1898 and the Martian homeworld (aka Mars) is dying. Now these pesky Martians have been watching the Earth for about a century and they think that our planet is alright. So what is a bunch of technologically advanced aliens going to do? Invade Earth of course! The only problem that stands in their way is a pesky race of primates who haven't even started to use the metric system (aka the Brits). Now the aliens thought that this invasion

would be a fairly simple, walk-all-over-them type affair. Turns out they miscalculated ye olde British ingenuity just a trifle and they've got themselves into a spot of bother. And so your war begins! It really does set a great scene for a real time strategy game doesn't it? The best thing about the game is that you have the ability to play as either the British or the Aliens. Upon making your selection, you're dumped onto either the northern tip or the southern end of fair Britannia. This is where the game differs slightly from other games of similar ilk. Before actually battling it out, you're confronted with a tactical map of Britain. Via this map you co-ordinate the position of your units, whether they be tanks, ships, aircraft or support vehicles, and move them from sector to sector. From this screen you also manage where you want to build your facilities in order to supply your factories with the resources they need to fuel your war machine. The game's resource map is very helpful in the respect. It has three different modes in which you can see which sectors are rich in which resources so you can build the appropriate facilities there. It's not just trial and error to see if your oil rig has struck pay dirt. So where's the combat take place I hear you ask? Well, when you cross into a sector occupied by the enemy, the classic style real time warfare takes over and you have to command your units as you would in a game such as *Command & Conquer* or *Starcraft*. The first thing you notice about the RTS sections is that they're entirely 3D. The buildings, the units and the landscape are all polygon based. The second thing you notice is that you can't rotate the viewpoint. It would have been a welcome addition to have been

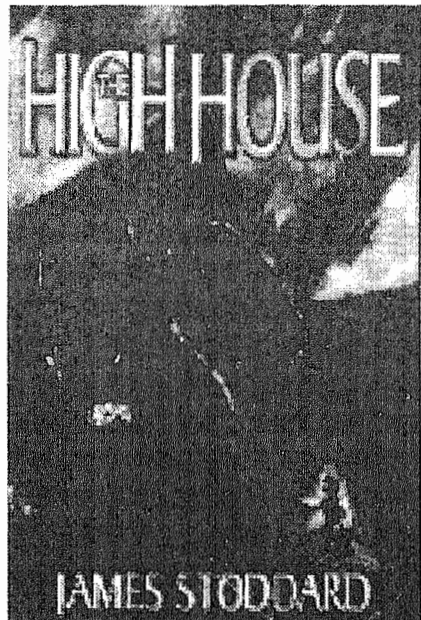
able to view the action from any angle but alas it's not to be. The action however looks great and the vehicle models are of a very high standard. Smoke and lighting effects are also in there as are particle effects. Now for a game that was created by Rage Software who are perhaps best known for their title, *Incoming*, the game is mysteriously void of 3D accelerated hardware support. There's none, nada, zip. No support to speak of. Now while this is great because it means the game will run on any reasonably fast PC, it also really sucks! During the heat of battle when you have upwards of sixty 3D animated creatures running around the screen and god knows how many polygons per second being drawn, things start to really slow down considerably which results in jerky, stuttering gameplay. I often found myself just sitting back watching the action go on in front of me because actually trying to control my units was an impossibility. Just why Rage left out Direct3D or Glide support is an enigma to be wondered at especially when the game is based heavily around 3D graphics. Speed aside though, when it's running smoothly the graphics engine used by the game throws around some pretty damn nice images. The game is based around a 24-hour clock so you get night and day skirmishes, but things aren't just light and dark. If you attack at say 5:50pm just as the sun is setting you get a lovely sunset shade of orange cast around the level. When it is dark though, strategic warfare takes on a whole different meaning. Now the human vehicles all have headlights so you can see a limited distance in front of you. The aliens however have night vision, so guess whose up the creek without a paddle now

then? Once you've found the bad guys, it's easy to stay with them and destroy them. Avoiding being spotted by them first is an entirely different matter. 30-foot tripods with night vision tend to have very good eyesight. Unfortunately however, hiding behind a hill away from a direct line of sight doesn't have much effect on the game. The aliens will still see you and come in for the kill. Now the marketing slogan for this game is "Size doesn't matter, Strategy does!" which makes you wonder why such elementary things as line of sight or terrain masking were omitted from the game? I reckon the aliens just have super advanced radar or something. Yeah that must be it. Off the graphics now and onto the sound. We've all heard games that have weedy soundtracks that repeat over and over again haven't we? Well I'm glad to say that *The War of the Worlds* uses a lot of music licensed from the original musical way back when! It also harnesses a lot of music that has been inspired by the story since then and it doesn't disappoint. There's apparently over forty-five minutes of original CD quality music for your listening pleasure. Fanfares and drums for the human campaign and a more modern-style music for the alien campaign. The score mixes with the game beautifully, as do the many and varied sound effects both from the strategic map and during combat. 12-inch guns sound like 12-inch guns should, big and beefy, while machine gun fire rattles off and lasers whip out to their targets.

This is most definitely a game to see if you like the RTS genre or enjoy or have enjoyed *The War of the Worlds* story, music, movie, books... overall a worthwhile game and I give it the thumbs up.



## RESIDENT EVIL



*The High House*  
James Stoddard  
Simon & Schuster, \$14.95

For the majority of *The High House*, I could not shake the feeling that James

Stoddard had penned a narrative to accompany an all-night session of *Resident Evil I*. Playstation fans will recognise the mansion, the Victorian decor, the unexpected bouts of explosive action and even the menace waiting beyond the front doors. However, this idea was dismissed after the wealth of detail, imagination and wit which fills this unassuming, "file under fantasy" debut novel. Stoddard has worked a masterpiece with *The High House*, and it's the third-rate artist who designed the appalling cover who I have to thank: none of the *On Dit* reviewers touched this with the proverbial ten-foot barge pole. And no wonder; the cover is not only gloomy and poorly executed, but it bears little relation to the story. In fact, those readers who like fantasy books about medieval peasants and dragons will pick up this book and be disappointed to

find something totally different, and those who would genuinely love the vivid, intelligent plot would not deign to pick it up.

The High House is Evenmere: in short, a house which is most easily described as a mirror to the universe. Within the house, clocks must be wound and lamps must be lit, in order to ensure the continuing survival of countries far away. The Master of the House strives to keep the balance between order and chaos, but is constantly in battle with the Anarchists, led by the Bobby (the most sinister English policeman I've had the displeasure to read about). The Master's son, Carter Anderson, returns to his home of Evenmere after fifteen years in the 'real' world of Victorian England. His father has disappeared, and he takes up the title of Steward of the House until he can discern his father's

whereabouts. Considering that Evenmere backs onto dozens of different countries, all within winding corridors and series of drawing, sitting, dining and bedrooms, this is no easy task. To aid him, he must learn the Words of Power, and find objects of power which belonged to his father. And then there is Jormungand, the dragon in the attic, "a Jungian nightmare, a Freudian slip with jaws," whose Cheshire-cat wit and frightening tendency to eat his interrogators provides an hilarious highlight to the story.

In short, *The High House* is brilliant, intelligent, exquisite. It is Lewis Carroll's Alice and Arthur Conan Doyle's Sherlock Holmes, set in the mansion of Manderley with Namia in the backyard. What more can I say?

Alethea Reid

## SORT OF

*Love is a Racket*  
John Ridley  
Bantam Press

Perhaps it's my own fault for reading Bret Easton Ellis' latest novel, the riveting *Glamorama*, before starting John Ridley's *Love is a Racket*. Both belong in a similar genre, and, even though Easton Ellis's name is the more well known of the two thanks to his macabre *American Psycho*, it is Ridley's name which is known vicariously through more circles.

His first novel was *Stray Dogs*, which none other than Oliver Stone made his film starring Sean Penn *U-Turn* from. And, much like *U-Turn* could be compared with the much better *Freeway*, Ridley's recent work can be compared with Easton Ellis' most recent work.

Ridley revels in giving minute details about his characters away, often to the point of annoyance. He does, however, also leave large amounts to his reader's imagination. Why, for instance, does lead character Jeffy Kettridge keep a gun that he never uses? Is it for protection or for some more mysterious reason? Admittedly, Jeffy is a failed screenwriter turned low-brow con artist who, in the opening sentence, has two fingers

broken to convince him to pay off his bookie Dumas the amount of \$15,000 that he owes him, but the question still remains - why carry a gun when you never use it?

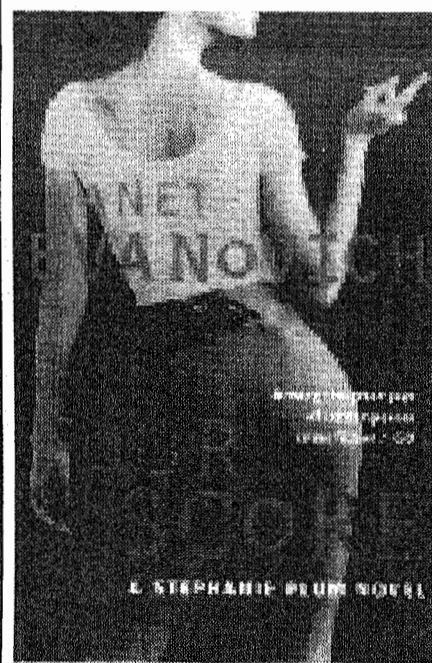
Jeffy's life amounts to nada until he meets a street girl called Mona (whom Jeffy, or more to the point Ridley, somewhat unsubtly dubs "Angel") who gives him the chance for redemption - and the perfect con.

The main difference between Easton Ellis and Ridley is the style used. Whilst Easton Ellis crafts a fiction that almost has you believing the character, there are many flaws in Ridley's style which fail to satisfy the reader. Perhaps that is because of the pulp-style used - honestly, this sort of novel was a dime a dozen during the 1950s, and somehow the genre seems to be getting a second (or perhaps that should be third or fourth?) wind these days.

But perhaps I'm missing the point. Perhaps Ridley is a brilliant author whose farcical take on this genre will amuse (as it does) and give pleasure to many. I'll leave that up to you to decide. *Love is a Racket* comes sort of recommended, but not before *Glamorama*.

AndrEw 1

## FEISTY FLUFF



*Four to Score*  
Janet Evanovich  
Pan

Take a look at the cover. Imagine it in colour. What you see is a woman in tight pants against a bright pink background. That's what the book's like.

Stephanie Plum, our feisty, never-say-die heroine likes chocky biscuits, is in love with that boy who sat behind her in high school, has parents who nag and a bunch of zany friends who worry about her

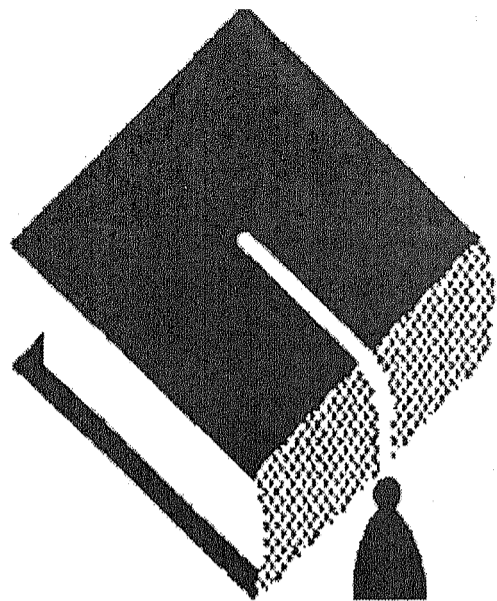
dangerous lifestyle.

She runs around Miami or California or Las Vegas or where ever the hell this piece of fluff is set, aiming her gun with trembling hands, hanging around with problem solving transvestites and *Golden Girl*-esque old people and getting her apartment burnt down so, whoops, she has to stay with that guy I mentioned before who used to sit behind her in high school who she just can't seem to get out of her mind.

The plot runs roughly as follows: Transvestite A is friends with our heroine and helps catch the villain: Transvestite B. Transvestite B commits crimes because of his unrequited love for Transvestite A. The fact that the crimes seemingly were committed because of a character's alternative sexuality seems offensive, but this is countered (to a degree) by the inclusion of at least one queer character whose sexuality is incidental. The more that queer characters appear in popular literature, the more that queer sexualities will seem 'normal' to those who might now see them as threatening or strange.

Oh yeah, and I liked the book.





# Unibooks

Adelaide University  
 Union Building  
 Ph: 8223 4366  
 Fax: 8223 4876  
 bookshop@unibooks.com.au

Flinders University  
 Plaza Level  
 Ph: 8276 8464  
 Fax: 8374 2289  
 flinders@unibooks.com.au

# sell your 2nd hand textbooks

Unibooks will buy back your textbooks  
 through the Adelaide and Flinders University  
 Unibooks outlets between

**Tuesday 15th June and  
 Saturday 17th July**

Conditions for buy back are:

- \* texts must be current editions \*
- \* must be prescribed texts for semester 2 courses at these Universities \*
- \* texts must be in good condition (ie minimum of highlighting etc) \*

**BUYBACK IS OCCURING AT  
 ADELAIDE AND FLINDERS UNIVERSITY  
 UNIBOOKS OUTLETS ONLY**



## WE'VE GOT THE ADS FOR THE STUFF, YOU'VE GOT THE CASH

### YOU'RE FORCED

To all those choristers that have been loaned music by AUCS during this semester and not yet returned it - DO SO NOW!

If I do not have your copies of the Nelson Mass (Haydn), Zadok the Priest (Handel) and European Sacred Music / Bach and Lotti by the end of this week (11th June) I will be billing you for their replacement (about \$70). Returning the music is easy - just take it to the Clubs Association and I will collect it from there. Make sure that your membership number is on ALL your music so I know who it came from.

Your music or your money? The choice is yours, but I'd prefer you returned our music. Thanks, Your ever friendly (unless you lose or damage music) librarian, Hanna Schulz.

### BOOK

Wanted Microeconomics III (level III) tutor, for about 4 to 6 hours of teaching during study vacation week. Ring Patrick after 5.00 pm weeknights on 8353 6211.

### YES, I DO

Do you need a babysitter or child's companion?

References and experience, reliable, own transport. Call Bec 8262 5134. Answering machine : please leave a clear reply, name and phone number. Thanks.

### SUPER SECRETARY

Formatting of Word Processing on disk, including IBM/MAC Word 6.0, 7.0 (95) & Mac MS Word 6.0, 8.0 (98) amongst others. Laser printing, after hours service: city centre location. Ph Anne Every 8212 6869 or 8415 7866

"JUNE SPECIAL": Till end of June \$3.00 per page @ 250 words per page, 1500 words = \$18: 2000 words = \$24 Disk copy in versions up to IBM/PC word 8.0 (97) & Mac 8.0 (98) Laser printing; after hours service; city centre location  
Ph Anne 8212 6869 or 8415 7866

### NO CREASES

Does anyone need any coathangers? I have heaps. See Vicki at the Clubs Association Office, ground floor of the Lady Symon Building. Anytime is OK.

### BAGS OF FUN

Does anyone have any spare plastic bags? See Vicki in the Clubs Association Office, ground floor of the Lady Symon Building. She is the Plastic Bag Queen. Thanks.

### BUNNY

I Need A Home for a Rabbit  
You'll need a Rabbit Hutch  
Contact Vicki  
8303 3410  
KOLBERG@adelaide.edu.au

### FONKY

Drummer and Bassist wanted by Singer and Guitarist to form commercial rock cover band, to play all styles from 50s to present day material. We are looking to hold auditions in the uni holidays, with the view to regular gigs and a serious income. Own gear and transport a must. Serious musicians only please. Experience welcomed but not necessary, vocal ability an advantage but by no means essential. Sense of humour greatly advantageous. For further information, please call 8277 5043.

### SHOE

Open Symposium  
Sapientia Hominum Omnium Edetur (Shoe)  
8:30-10:30pm 4th Tuesday every month.  
Jah'z Indo Cafe, 7 Cinema Pl, behind Rundle St, near the IMAX Cinema.  
Tuesday June 29th - Arthur Saniotis: 99 Archetypal Powers within Sufism  
Tuesday July 27th - Aldino Mazzone: Reincarnation  
Tuesday August 24th - Martin Sampson: Esoteric Christianity  
\$1.00 Donation

### SPORTO

Wanted: Softball and Baseball players to compete at IV at Melbourne University from Sept 20 to Sept 24. Conference games against other SA uni teams are proposed for July 7-9. Please ring Danielle Gilboy on 8332 0614 if you are interested in competing in Melbourne.

### AND MORE BOOK

Paperback novels, 50 cents each, brand new. Come and see what we have to offer. Sports Association, Lady Symon Building, Ground Floor near gate 10 Victoria Drive. Near the carpark close to the cloisters. 9-5pm Mondays to Fridays.

### FUN FOR ALL

Singapore Students Temasek Ball  
Saturday 7th August 1999  
6:30pm till late  
\$35 Buffet Dinner and Dance  
\$64 a pair  
\$10 dance only  
Formal attire, entertainment and DJ  
Free Parking  
Tickets from Vicki in the Clubs Association, Lady Synon Building  
8303 3410

# EFSA

## Book Xchange

1st and 2nd week back Semester 2

**OK, the hard one....How? Bring your books along to the front of the Economics Office on Thursday and Friday before Semester 2 starts...ie 23rd and 24th July!!!! This will ensure that your book will be sold at the best price!!! If you are unable to register your books then, bring them back to Uni on the Monday 26th July or early during that first week back... BOOK EXCHANGE!!!! Yeh Yeh.**



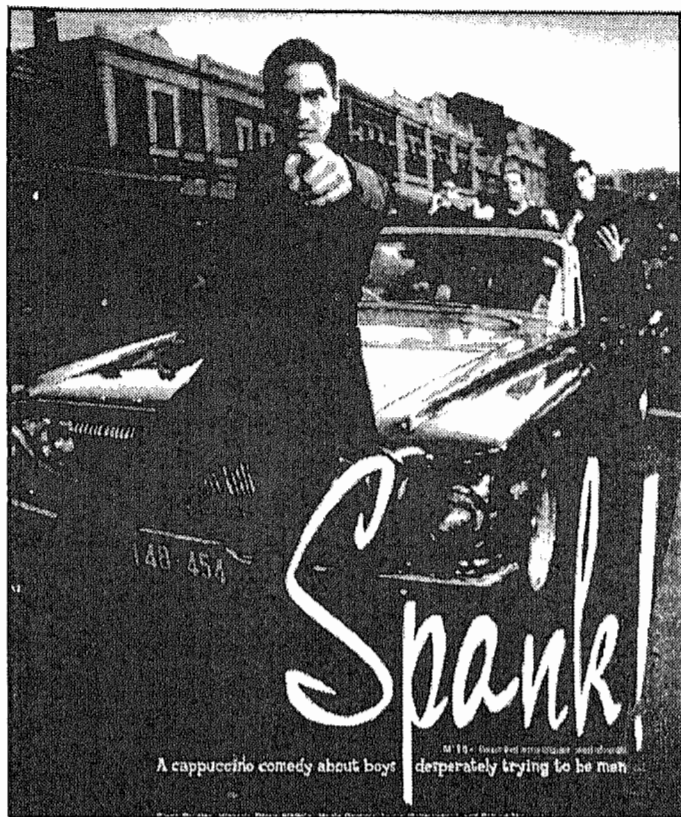
## RETURNING OFFICER

Applications are now open for the positions of Returning Officer in the upcoming Students' Association and Adelaide University Union Annual Election and Constitutional Referendum. Successful applicants will be responsible for the conduct of all aspects of the election. Applications open Monday 31st May, and close 5pm sharp, Friday 11th June. Applications should be submitted in duplicate to the Students' Association office and the Union Administration office. Further information may be obtained from the Students' Association, George Murray Building, Telephone (08) 8303 5406, or the Union Admin. Office, Lady Symon Building, Telephone 8303 5401.





# HANKY SPANKY



It wasn't until meeting actors Checc Musolino and Marco P Venturini that I began to realise how important filming in Adelaide was for Ernie Clark's new film *Spank!* A cappuccino comedy about boys desperately trying to be men, *Spank!* is a satirical look at cafe culture. Paulie (Robert Mammone), recently back in Adelaide from an Italian monastery, joins old mates Nick (Mario Gamma) and Vinny (Checc Musolino), as well as the deluded local rich kid Rocky to establish a funky new cafe named The Blue Velvet on the city's coolest street. Their plans, however, are not immune to problems. Rocky and Nick are not only clueless about the cafe industry, but the arrival of Paulie on the scene spurs Rocky's girlfriend, Jo, to become disillusioned with her boyfriend's charms. All is revealed at the launch of The Blue Velvet, leading to a climatic showdown between old friends.

As both actors point out, the different groups existing within the cafe culture as portrayed in *Spank!* are not only typical of Adelaide, but are present in all places, striking a chord of recognition within each member of the audience. As Checc explains, "it doesn't have to be in Adelaide - you go to Sydney, you go to Melbourne and you see it there too." The actors merely exaggerate these personalities "so that it makes people aware and they think 'I have seen those guys before - they are real'." Marcus: "A lot of people think it is taking the piss out of us and our (Italian) culture but it isn't. It is humorous because this is what you see everyday- a bunch of guys that

come into a cafe and assume that they're number one..."

Checc: "Adelaide's picked up so much in the film industry over the last few years - a lot of people from Sydney and Melbourne are making films down here because it is cheaper and our locations are easily accessed". Shot in Adelaide and well known scenes such as Rundle Street, Scoozies cafe in North Adelaide and Unley's Viad's Wine Bar/Cafe, it is likely that you will not only recognise the majority of sites but will probably, considering Adelaide's size, recognise an extra as your next door neighbour, or find yourself in the cinema sitting next to the lead's sister's brother-in-law's cousin's best friend. The film has provided many local actors such as Marco

and Checc, and crew with a break into feature film making that is not normally available in Adelaide. Marco comments, "We are usually type-casted as young Italians - I've played a Vinny, a Bruno, a Nick - I've played all these kinds except my own name." As there is a predictably high level of competition for these roles: "...the film's given a lot of Adelaide actors a chance to get involved... it's opened a lot of doors for us ... through this, we've branched out and made connections, and we're very fortunate." Checc: "...it's one of the big stepping stones. There are not a lot of actors

that are out there that have done a feature in Adelaide, and to be a part of that group, you get recognition, lots of auditions out of it. and people start to pick their ears up."

The unusualness of a film being made in Adelaide meant there was great deal of support from family and friends, resulting in a lot of positive energy. As much of the crew consisted of Adelaide-born people, both actors commented on the surprisingly fun and friendly atmosphere when shooting. For the two young actors, the crew "knew we were new in this business and if something didn't work out, they'd pull you aside and say "try this". Working for the director, Ernie Clark, was a valuable experience due to his past experience in other features, TV commercials, dramas, series and documentaries. Checc: "Ernie has come from behind the camera as a Director Of Photography - he knows what the actor looks like through the camera - he knows exactly what he wants and how to get it."

Both Checc and Marco are confident about the film's success as it is in their opinions "a funny laid back movie that will appeal to everyone. People will come out, going 'I hate that group of guys - I've had guys like that pick on me', or 'that's just like me'... it will do well as it's based on real people." No matter the outcome, it will certainly succeed by providing Adelaide and its film industry with exposure, and greater opportunities on the international film circuit.



## ARTS SCHOLARSHIPS FOR YOUNG PEOPLE

The South Australian Government through the Minister for the Arts invites applications from young South Australian artists for the following scholarships in 2000:

- **Ruth Tuck Scholarship** (\$11,250) for visual arts
- **Dame Ruby Litchfield Scholarship** (\$11,250) for performing arts including music
- **Independent Arts Foundation Literature Scholarship** (\$6,000)
- **Colin Thiele Literature Scholarship** (\$6,000)

Applications close 5pm Friday 30 July 1999

Applicants are to be 26 years or under at the closing date of application. Late applications will not be accepted. The scholarships are administered by the South Australian Youth Arts Board (SAYAB).

For application forms & guidelines contact:

Carclew Youth Arts Centre  
11 Jeffcott Street, North Adelaide  
Ph: (08) 8267 5111.



Assisted by the South Australian Government through Arts SA



# McClory's GLORY

Upon arriving from Scoozies, Belinda McClory is chatting and laughing with the considerably more professional-looking chick from *The Advertiser* like she has made a new best friend. Wondering how the hell I am supposed to compete with a qualified professional (you know, she probably even has, like, a *degree* in journalism or something) who has just received an invitation to "do it again some time" when McClory is in Adelaide next time, sweating like a whelk in a supernova and approximately ten minutes late after hiking it power-walking-80s-babe style from Unley (remember that damned bus strike?), I proffer a sticky palm and say "Please be gentle: I'm an interview virgin".

Gentle she is. And very sweet. So lovely, in fact, that I am sure she respected me afterwards. In *Redball*, her latest film, McClory plays detective Jane 'JJ' Wilson, a cop who she describes as being the "...best in a bad lot." Although her character is as flawed and corrupt as the rest of the cops, she is still the only one the audience feels any empathy for. McClory notes that there has to be at least *one* character to root for, otherwise no-one would see the film at all. Jane Wilson is an obsessive and, unlike her co-workers, a passionate character who becomes emotionally involved in a child serial-killer case. Convinced that she has found a suspect, and receiving no help from her 'friends' on the force, she goes outside of the law to get him herself.

For actors it can be difficult playing such intense characters; McClory asserts that "... the most convincing actors, to me, are people who give of themselves, that reach down inside or in their mind and bring out something that's peppered with their own emotional experience." This dredging of emotion is an integral, if draining, experience for actors. McClory believes that, even when actors play characters they dislike, it is their job to know and understand them, saying "That's always my first question as an actor: *why*

people do what they do..." She adds, "I have to understand it. I don't have to *like* it, but I have to understand a certain mind set or a certain thought process".

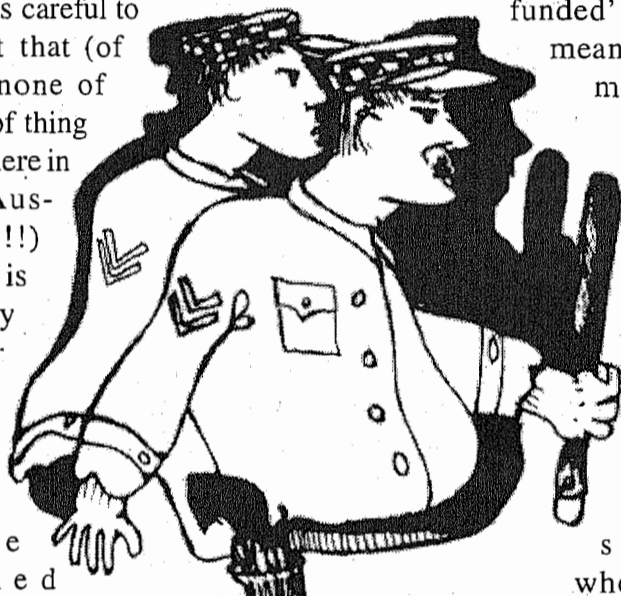
McClory does not necessarily *like* the characters in *Redball*, and neither do the Victorian police. They have threatened the makers of *Redball* with legal action, will not comment publicly on it, and "...would just prefer it if it went away quietly and died a death at the box office..." According to McClory, the media liaison officer from the South Australian Police Force quite enjoyed the film, but he was careful to point out that (of course) none of that sort of thing happens here in South Australia (!!!) McClory is actually *happier* that the Victorian police have *shunned*

*Redball*, saying "I think it would be more-than-scary if they publicly embraced the movie, if the cops went 'Oh, yes, that's us'. *Redball* does not present a positive image of our boys and girls in blue, to say the least, and McClory admits that she would not like to be the person at Film Victoria (who helped finance the film) explaining to the Police Minister why *Redball* was funded.

The director, Jon Hewitt, has based the events in the film on real incidents in Melbourne. The only exception, says McClory, is The Floater (a dead body which detectives keep pushing back into the water so that someone else will have to deal with it) which is apparently an urban myth in police forces in any towns with a river. Whilst McClory is careful to remind me that *Redball* is a dramatisation and not a documentary, she confirms that the rest is based on real events; Mr Creep is based on a Melbourne killer (still at

large) called Mr Cruel, and there are police in Melbourne currently up on fifty charges of rape.

Hewitt had some difficulty procuring funds to make *Redball*. McClory thinks this is due to the moral ambiguities present in the film and the political dangers of exposing a dark underbelly which some will no doubt feel is best left hidden. She justifies the film's content though, saying "I think any film industry should reflect its society. *Redball* is just another movie with a different take on it, that's all." She deplores the fact



that 'government funded' seems to mean 'government approved' and that challenging films are often not given as much attention. For instance, where *The Craic* was given one million dollars for publicity, *Redball* has been allocated a mere ten thousand." The Australian Film Industry, according to McClory, is becoming too formulaic and that "...in this country, if you want to get films made it's easier to go into broad human strokes rather than politically ambiguous content." She is not particularly interested in 'Hollywoodized', 'nice' movies herself because "there's enough happy films being made. I don't need to contribute to that ..... ultimately they're not as satisfying as an actor." She applauds films which do not 'spoon-feed' their audience, and one gets the feeling that she views this as being one of *Redball's* strongest features.

McClory's own father is a retired police officer, so in this respect it is easier for her to understand and identify with *Redball's* characters. Growing up she could see the stress her father was under, and this was an important motivation

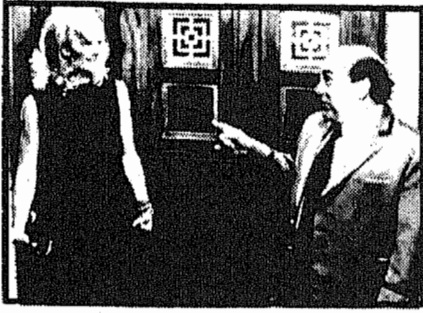
for her: "The reason why I took the role in the movie was because I had a chance to show the psychological damage, the toll it takes psychologically on police to do their job." She believes that police are expected to be infallible, and that people forget that they are only human and thus open to temptation just like the rest of us. Most of the time, she says, we do not give them a second thought until we need them. McClory justifies the characters in *Redball*, saying "I don't think, for me, the issue in the movie is about how bad the police are. It's *why* they're that bad. I think it's because their job is really, really taxing, and you have to dehumanise yourself to carry it out efficiently." Paradoxically, in order to *preserve* their humanity the characters must *dehumanise* themselves - it is the *reasons* behind this that McClory is hoping to communicate through the film. She admits it is frightening that most of the police in *Redball* seem to have *no* redeemable features or morals, but rightly points out that "you can't comment on something without showing the nature of it." A major problem many people will have with *Redball* is the it *does not* make a moral judgement about corrupt behaviour McClory says *Redball* is .... not *condoning* that, but it's also giving the audience the thrill of knowing what's going on without having experienced it." *Redball* is, like McClory says, "living vicariously...", it gives us a voyeuristic peek into a world which we will probably (and McClory says, from her father's experience, *hopefully*) never know first hand. You may not *like* *Redball*, but as the director of *Higher Learning* said, it matters not whether you love or hate a film, just as long as you walk out of the cinema feeling *something*. In this respect *Redball* will certainly deliver.

Gently deflowered, I finally figured out how to turn off the damned dictaphone. She hasn't called me since though!

Jayne Lewis



# MORE THAN A CHICK FLICK



**Living Out Loud**  
Now Showing  
Palace East End

The deeply cynical side of me (which I cling to in order to maintain my student cred) wants to say that *Living Out Loud* is a twee post-Ally McBeal, post-Seinfeld, post-Sisters are doin' it

for themselves, feel-good New York chick flick. But then every now and then something rises above what you expect of it.

*Living Out Loud* is the story of 30/40 something Judith Moore (Holly Hunter) whose husband leaves her forcing her to suddenly find a life of her own. I adore the fact that she is neurotic, drinks too much, and smokes throughout the film. She finds herself alone and fast realises that she does not want to go out to dinner with only an Edith Wharton novel for company. She wakes up to the fact that by being an upper-East Side cardiologist's wife for sixteen years she has compromised herself and decides to go get a life.

She strikes up a friendship with the doorman Pat (Danny Devito) and becomes an independent woman, despite his efforts. This could all be somewhat shallow if it weren't for her newfound companion Liz (Queen Latifah) a jazz singer she has admired who she harasses after a few too many martinis one night. Holly Hunter is lovely (if you can get past her very floppy blonde hair-but maybe I am being too picky), Danny Devito is charming as the sweetheart doorman but Queen Latifah stands out amongst this generally 'pleasant' cast. She plays a stunning, powerful, wise woman with a breathtaking voice, who provides some eye-opening experiences

for the formerly conservative Judith. The film has touches of humour, such as Judith hiring a male masseuse when she needs a little "company" and when, high on some unnamed drugs, she jumps Pat in the elevator. The film has an amazing soundtrack as well, as Judith is a fan of smooth jazz music.

OK, so it is a feel-good flick, OK so the people and the apartments are unrealistically gorgeous, and all of this goes against what I usually demand from a film, but this is one worth popping out to see, on all these cold and rainy nights.

Alexis Tindall

# A BIT LIKE DANTE



**The Phantom Menace**  
Now Showing  
Selected Cinemas

The only thing that I can say for sure about this film is that by now you've probably seen it or you haven't. In case you've been bounded in a nutshell

recently the film is about Anakin Skywalker (aka Darth Vader). Kind of *A Portrait of a Dark Lord as a Young Man* but with more fight scenes than any Irish pub. The film starts with a trade blockade threatening the planet Naboo. Two Jedi Knights are sent to investigate and from that moment Qui-Gon Jinn (Liam Neeson) and his young Padawan, Obi-Wan Kenobi (Ewan McGregor), are set on one of the greatest cinematic rollercoasters since *Indiana Jones and the Temple of Doom*.

The reaction to this film seems as weird and as varied as the *Star Wars* narrative itself. *Episode 1 - The Phantom Menace* is not a film that happily blends elements from *2001*, *Happy Days* and *The Good The Bad And The Ugly* like the first trilogy did. In *Epi-*

*sode 1* there is a constant foreboding. This series of films is all about the journey to the dark side. Of course this passage is long and will reach its climax in *Episode 3* but this first film is a step in the right direction.

There is really no faulting this film. Sure there will be some bits you don't like, but that's because George Lucas really has tried to put something in this for everyone, even you. Sure you might not give a shit about a little kid with special powers and you probably can't even spell "midiclorins" let alone care what they are, but if you can't get something from this film then you need to take a good hard look at yourself. The weight of Lucas' invented history is incredible and Anakin Skywalker is one of the most original characters since Dante's Beatrice.

Anakin/Darth is closest to Jehovah than any other character since the invention of that character thousands of years ago. The invention of the Jedi Knight is therefore a demonstration of genius and has enabled Lucas to meld some very valuable cultural forms.

But this is after all a *Star Wars* film and the acting can tend to be a little melodramatic. Conversely this is one of Ewan McGregor's greatest performances since Peter Greenaway's *The Pillow Book*. This brash celtic youth adds an energy and class to the film and his presence is the saving delight of the film. See it and make up your own mind, just don't quote the dialogue at dinner parties. Please.

Lil' Vince

# A NIGHT AT THE POXBURY

**A Night At The Roxbury**  
Now Showing  
Greater Union Cinemas

I saw the preview for this film about two months ago and remember cringing for the entire two minutes. Today I saw the film and cringed for the entire 85 minutes. The film is adaptation of a Saturday Night Live sketch, *The Roxbury Guys*, performed by stand-up comics Will Ferrell and Chris Kattan. The two are also the lead characters in this, playing Steve and Doug Butabi, two outrageously dorky losers who hop from nightclub to night-

club trying in vain to pick up girls. Their main goal, though, is to gain entry into the elusive Roxbury Club, the coolest nightclub in town. Harassed by their domineering father and rejected by unsympathetic bouncers, the two struggle to make anything of their lives until a car accident with Richard Greico (from *21 Jump Street* and playing himself here) gets them in the Roxbury, laid, and a business deal with the Roxbury's owner. This film is another attempt at a successful transition from Saturday Night Live to the big screen, and tried in the vein of *Wayne's World*. Unfortunately it doesn't work

on any level; where *Wayne's World* looked like fresh and original parody, this film looks tired from the moment we are shown the two's annoying habits in the car. Not a patch on a "little Bohemian Rhapsody." The only saving graces of this film were the appearance of an unimpressed Greico and the self-deprecating plasticity of Loni Anderson: "how do you like my new chin? Is it better than last year's?" The rest was poor, even Jim Carrey and Jeff Daniels did better with *Dumb and Dumber*. Even for a nightclub film the soundtrack was average at best, with only some Faithless and

Brainbug snippets to enjoy. Though I must admit that the elevator music was good (if you see this film in two years' time at 3am on Channel Nine during a rain break in the Lords' Ashes Test you'll know what I mean). I and the two others in the cinema did at times laugh, yet it was out of embarrassment at the plethora of poorly timed, cheap, old, unfunny jokes. The only good thing about this turkey is that it was free, and that I didn't get a parking ticket for being in a 1/2 hour park out the front of the cinema.

Stephen Mullighan



# Flat Stanley.

# Postmodernist lo-fi

Flat Stanley are a local four piece indie guitar band. Formed, initially as a three piece by school friends, Flat Stanley have been a firm favourite of punters and musicians since 1991. We had a chat with Paul Champion, the second guitarist, third vocalist and third spec wearer who joined just in time to get his photo on a *Eddy* magazine compilation released in 1994.

They have just released a long ep or short album *The Whites of Their Eyes* to initial critical acclaim.

### The new album? Where? Who?

Called *The Whites of Their Eyes* because its a lyric in the last song (Lost to History) and we didn't have any idea of what to call it. Nothing to do with Bunker Hill. It is being released through Arctic who are a Brisbane based label distributed through BMG. It was recorded at Big Sound studio in February, beautiful place in the hills, produced by us and Wayne Connolly and mastered (for those who care about that sort of thing) in Sydney.

Its financial origins were in a funding application with ArtSA who have changed their funding basis for contemporary music in that it now makes larger amounts of money available. The amount of funding is still not compatrable with other art forms which could be looked at given the commercial implications of music and maybe should be looked at. We got \$7500 which we had to match. This amount gave us the money to bring Wayne over as well as work with a publicist for the first time (Stuart Craine).

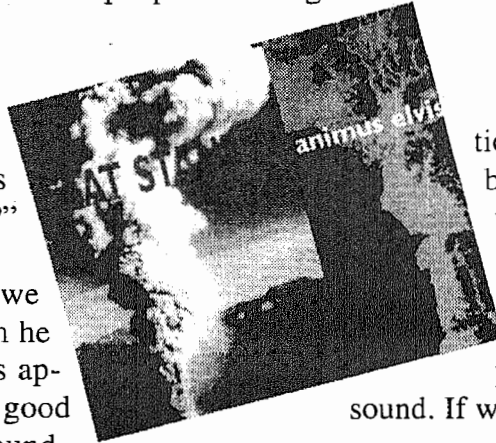
### publicity and promotion for the album?

We've had national exposure, touring with Bluebottle Kiss who also use Stuart as their publicist so there is no coincidence. Then we have played with them over the years quite a bit which has been good. This relationship between bands does not have as much to do with it as having the same publicist. He has made a big difference in the way that he is known in the industry in Sydney, his calls are more likely to get returned than a call from a band from Adelaide which does not have a national profile. He has done a really good job, one song has TripleJ rotation largely through his efforts and its even being played in most people's waking hours. I haven't heard but then again I listen to 5AD in the car.

### the relationship between Wayne Connolly and the band?

The working relationship came out of a coincidental social relationship into him at the Crown and Anchor when he was touring with his after my opening line of "Hey aren't you in the Welcome Mat?"

We saw each other's bands, chatted over the years and in 1994 we would mix a recording we had done with Grant Sullivan which he our list of people we wanted to work with when the grant was apsic that we like and he likes, to the fact that he achieves very good likely that he has heard of the band and is sympathetic to the sound.



relationship which began in 1992 when I ran band, The Welcome Mat, got chatting which I've used to significantly less ef-

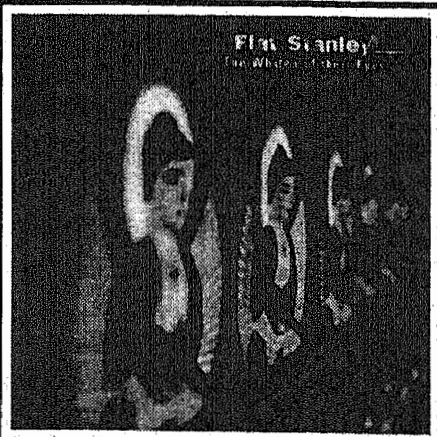
contacted him and asked him if he was happy to do. He was at the top of proved due to the commonality of mu- sound. If we want to try to sound like a band its

### Flat Stanley's transformation from a straight ahead pop band into its current style and format.?

The influences have changed dramatically. When I first started seeing them a lot in 1992 they were a powerpop band like the Descendants doing largely cover stuff. The originals have changed, I think, largely due to the fact that Max (Jeremy MacKinnon), and Pete (Peter Psaltis) listen to vastly different stuff now. Its good because you don't want to write the same songs seven years running.

### 3 songwriters in the same band and its effect?

Used to be that the writer of the song would bring the song to practice and nothing would really be changed. Increasingly everything is open for discussion and debate with lyrics being the last thing that the intra band glasnost has extended to. Certainly music is open to change. The more that we play together, the more relaxed everybody is about saying that perhaps that bit shouldn't be in or that bit is not so good. Generally someone will bring the idea of a song and everyone will come up with their own parts unless there is a very specific idea. If I bring an idea to the table, Max, Peter and David will make their parts and make them good. This works because generally they will come up with something that I haven't thought about. An open mind helps the process.



**Flat Stanley**  
**The Whites of Their Eyes**  
Arctic/BMG

Flat Stanley have amply demonstrated their increasing maturity as songwriters and musicians with *The Whites of Their Eyes*.

It is beautifully and subtly produced by Wayne Connolly of Welcome Mat fame and is understated almost to the point of being ethereal. This understatement carries over into the minimalist approach taken with details on the cover. It says take or leave the album on the songs themselves. This also shows the confidence that the members have in the band.

*The Whites of Their Eyes* has seven tracks on it which show the breadth of the songwriting and also shows the different styles present within the band itself. Mobile Homes shows a tinge of country while the wistful "The Sin of Omission" uses Paul's voice to perfection. The obvious (and radio friendly) highlight is "Susan Brown".

*The Whites of Their Eyes* can be described a layered dreamy soundscape, full of shimmering guitars and lazy yearning vocals but I would hate to do so. It radiates emotion and is a fine recording. It reflects the progression in their capabilities while providing a solid foundation for the future.



# or just old fashioned rock?

## touring for the album?

We're going to Brisbane for the next week. We've been to Sydney and Melbourne recently so it's kinda like whittling the cities away. We have a strict rotation system in the party wagon so that musical tensions are resolved amicably. We have a large overlap of taste but there is stuff played like Modest Mouse and Godspeed You Black Emperor that I'm not so keen on while other members are not so keen on New Bomb Turks, Minor Threat, Air Supply and the like. We all like to listen to cricket and the occasional footer game which breaks up the steady diet of po-mo lo-fi. Faster songs increase the strike rate we find.

## In the past Flat Stanley have done regional shows, how did they go?

We've played Mt Gambier and a few other places. Regional shows are fine in centres like Ballarat, Bendigo but unless you have a profile they can prove useless with regards to numbers of people attending as people generally don't turn up to something they don't know. City shows get more people in my experience. We're not 'a play just for the sake of playing' band. Even in Adelaide we don't play weekly. Unless you're a new, new band there is really not much use in playing weekly in Adelaide as there is only a handful of venues in town as well as a seeming core of people who see bands.

## touring in general?

Excellent opportunity to catch up with friends interstate, a good chance to see an AFL game, travel broadens the mind in a general sense. I really enjoy going interstate. In Adelaide when you play once every few weeks it's like "Wow we're playing so we better make it great." Playing nightly on tour can be a bit of a release. You take it seriously but have fun because you are playing to an audience of people who don't know you. You relax and do different things. Playing in the same style night after night is stifling so experimenting with performance styles enables you to discern your performance strengths and weaknesses. You want to make all the shows good but because you know you have a show the next night you rearrange the set and approach it differently. We played a show at Goo in Melbourne where we had bombed twice before and we decided to play like we were the Jon Spencer Blues Explosion. The music we play is kinda incongruous but we talked crap, introduced each other two or three times a song and yelled stuff like "Stanley, yeeahh!". We had the best time and received really good feedback from people. It kinda took the edge off our supposed pseudo intellectualism.

Darien O'Reilly



was first conceived by lead guitarist Phil Brown and rhythm guitarist / vocalist Alison Mair just over two years ago, Poulton joining shortly after. The drummer's seat was refilled by recent replacement Lindsay Cox. Craig Poulton loosely likens Avon's sound to that of the indie-guitar vein.

It quickly becomes apparent through our discussion that the band has a strong awareness of its directions and goals. "We give a shit about what we're doing, what can I say?" Craig asserts. "On a personal level, we just want to write the best songs we can, and it'll come together more than last year and hopefully next year we'll be bigger again. Everyone's individual qualities are starting to mix in rather nicely."

Avon's perseverance is reflected on *Box Set*, containing four distinctly different songs. "We didn't go in with (the attitude) of what are our four best songs."

The last song on the ep was the first song Phil and Ally wrote, nearly three years ago, and the last song was written about six weeks before we recorded it."

When asked about the band's motivation, Craig Poulton is unashamedly blunt: "We want to be rock stars! I'd rather be paid to carry my guitar to gigs than clock on nine to five like any sane adult," he blurts.

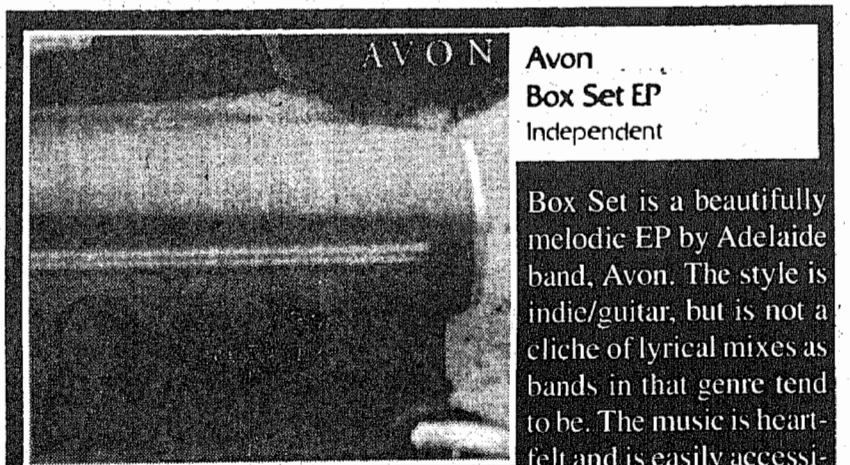
Avon's *Box Set* ep is out now.

Eric

**avon** Avon's crisp debut ep *Box Set* has just been released, something bassist Craig

Poulton is clearly relishing. "People's attitudes to bands when they have a CD and when they don't are quite different," he tells me.

The EP as he sees it is an important step in Avon's future. The band



Avon  
Box Set EP  
Independent

Box Set is a beautifully melodic EP by Adelaide band, Avon. The style is indie/guitar, but is not a cliché of lyrical mixes as bands in that genre tend to be. The music is heartfelt and is easily accessible to the general population. The sweet vocals of Alison Mair suit the character of the music and alternates effectively when the melody changes. Her mature vocals do not conflict with the surreal instrumentals, creating a harmonic and melodious mix. Mair's vocals are harmonious yet high, sounding much like the vocals found in Massive Attack's "Teardrops", but only more mature and with a wider range of scale.

The first song on the EP, "Sally", is notably mellower than the other songs but nonetheless sets the scene for a very tempestuous CD. With lyrics such as "sick of my life doing not what I want to be doing", the song exemplifies the modern day youth (and indeed most sectors of the community). The other tunes tend to be more raw and upbeat, but still contain the surrealism of Avon.

Those who have seen Avon live will not be disappointed with the EP. It has not lost the rawness and dimensions of live music, as many recordings do.

This is a classic EP by a virtuous Adelaide band.

Alana Grech



# Time for a reacharound

**B**link 182 are releasing their new album *Enema of the State* and here at *On Dit*, this created some excitement. We had the opportunity to chat to Travis Barker, Blink's drummer (he replaced Scott Raynor approximately twelve months ago in a breakup that could only be described as acrimonious), about the album, touring and life in general.

Blink have had a long affair with Australia and tour regularly keeping in touch with their self proclaimed second largest audience. Blink have gone from having played the UniBar to 400 punters to headlining festivals such as Offshore while maintaining the ethos of enjoyment and nonsense that make their music simultaneously timeless yet simple. As Tom DeLonge said when announcing the new album, "Anything but songs about girls with fast guitars would be a big change for us."

*Enema of the State* is not a divergence from their past but shows an increasing respect for production values and recording quality.

"*Enema*, I think, is more versatile than our previous albums. I would like to think that is due to my presence. There are different styles, not just the straight ahead, there's more tempo changes and, I think more of an air of seriousness in the album.

We are in the middle of a huge media blitz to promote *Enema*. This week has just been one long interview session; we've done tv shows such as *The Jay Leno Show*, even appeared on Jim Rome's show who is the sport equivalent of Howard Stern.

At the same time, we haven't lost our sense of fun. That's who we are and how we are on stage is pretty much what we like offstage. The 'juvenile' sense of humour helps us get through the bad times and often through the tedium that inevitably happens when touring. It can get a bit wearing but it also helps to keep us human. If people don't like it or find it offensive its their bad luck, they just don't understand what we're about."

Blink tour relentlessly, both promoting albums as well as keeping their profile high.

"We just like to tour. We like playing live, as a musician it's the ultimate. Its sounds ridiculous but it's true, playing live is a buzz. It's just a great feeling to make a crowd go wild and for them to get into your music and what you are doing. Its the highlight of touring.

Touring has its other bonuses. You get to get to countries that otherwise you might not get to go to. You get to meet people, sometimes and you get to wander around at festivals and meet the kids, listen to other bands and hang out. You get paid to do stuff that you would normally pay to do.

It also has its drawbacks. Every time we tour one of us gets sick and passes it on to the others. Nothing you do stops this. Touring festivals such as *Warped* lead to outbreaks, just like one big camp really."

Blink have been long associated with *Warped* and have played on most.

"Our next tour of Australia will be in January next year with *Warped*. I'm looking forward to it.

The funny thing about *Warped* is that you spend so much time on the buses or in cars that you often don't get to see much of the country apart from a blur outside. A lot of travelling is done at night so even this is pretty boring. Travelling festivals also throw people together. I spent a lot of time last tour being intimidated by Thrash from Pennywise. He's big and intense and I'm skinny, weedy and generally happy. I thought I was get my ass beat everyday.

Being on the bus with a bunch of musicians means that music gets played. I'm lucky in that I can listen to anything without fear or favour. I'll listen to punk, emo, hardcore, metal, thrash then go and listen to jazz. I like hip hop quite a bit as well.

At home I like to go out see shows. I guess I see about four a month, watch some skating and snowboarding or do a bit of both. I get a bit of time to do what I like which is another bonus of being in a 'successful' band."

Blink are about having fun and cutting a little loose.

"We act stupid on stage, we act stupid off stage but when it comes to writing the songs then performing them we're serious."



The boys from Blink 182 get ready for their next colonic irrigation



**Blink 182**  
**Enema of the State**  
Universal

*Enema of the State* is Blink 182's fourth album following on the hugely successful *Dude Ranch* that spawned the wildly successful singles "Josie" and "Dammit (Growing Up)".

It doesn't deviate wildly from this path and from the path Blink have followed from their initial recordings which include, much to the chagrin of *The Advertiser*, *Cheshire Cat* and *Buddha*. It is fast, furious and wildly poppy with that tangible bratty air that Blink put across so well.

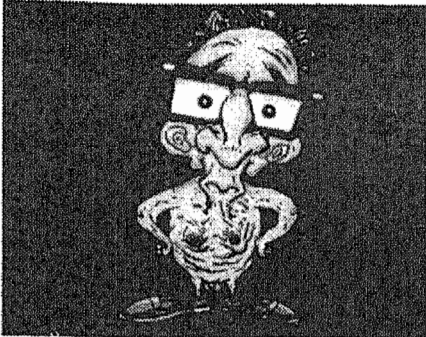
It does, however, give a nod to production values and does show a weaning off from songs about love with attacks on shallowness of society and its reflection in people ("The Party Song") and the crushing conformity placed upon people in the radio song ("What's my age again?"). *Enema of the State* doesn't really break ground but if you like Blink this will find its way into your collection.

It might also make a few more friends in the process.



# A Wet Nose,

**The Jerky Boys**  
**Stop Staring At Me!**  
 Mercury, Universal



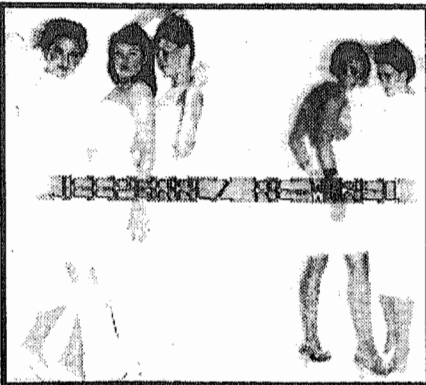
Well, the Jerky Boys are back. Little has changed though, on this their fifth outing, but I suppose there are only so many ways to make prank calls. This CD is quite amusing at times but can become a little tedious. As with all comedy albums too, after a couple of listens it starts becoming a good dust collector on the "I-don't-listen-to-these-CDs-anymore-because-I-have-gotten-sick-of-it / grown-out-of-it / don't-care-anymore" shelf (which we all unfortunately have). For fans of the Jerky Boys it is good to know that many of the "classic" characters are still being used, i.e. sexual deviate Sol Rosenberg, psycho mafia-man Frank Rizzo and generalised homosexual Jack Tors. Targets are the "easy-

to-get-a-laugh-out-of-for-the-obvious-reasons" type such as the English-inadequate Asian, the old-befuddled 90 year old and various other migrants. These calls are pretty funny but it almost too easy to take the piss out of them leaving you feel a little sorry occasionally for them (but not very often). Some calls are made to the "English as a first language" category but these end up being stupid most of the time because the victims soon catch on that this call isn't "normal" and either hang up or go with it (giggling whilst responding) thus ruining the interest factor for the listener. Some calls are well thought out (even though they claim them to be all "spontaneous") involving having three peo-

ple on the one call, placing ads to receive calls and ringing someone whilst pretending that they rang you. As with many of the new releases these days this CD is enhanced, however, I wouldn't bother with the multimedia section because (unless you are a HUGE fan) I can't see too many people persevering with it. I gave up after 20 minutes due to the fact that nothing great / interesting / fun was happening. Mind you after just listening to the whole CD I became pretty sick of all the characters anyway. All in all, I wouldn't recommend purchasing this unless you are a fan - but still good for the occasional laugh and worth a listen.

Jorm

**Jeepgrlz**  
**Re-Wired (Single)**  
 Island, Polygram



Hmmm...how am I supposed to be objective when the cover looks like a new "Spice Girls" wannabe (sorry for the pun) group and they are called the Jeepgrlz (how fuckkked can you get?!). But wait...just when you thought that was as bad as it could get on this single, the second track happens to be a remix of the first with the name..."Wiseass Remix"...no.

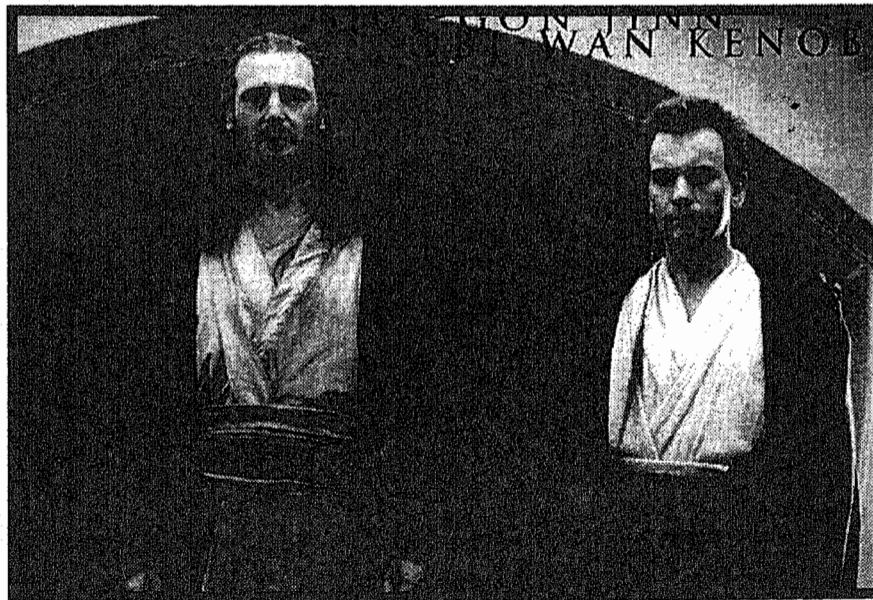
U2 fans may recognise the fact that U2 had a song called "Wire" and are on the Island label. Well, this song actually samples a por-

tion of this song (No!! You don't say!?!). So, I suppose they are banking on at least getting some sales from obsessive U2 fans (however, being the lucky person that I am and actually knowing an OBSESSIVE U2 fan - even he thought that this song was crap). Funnily enough there are no vocalists present...besides a repetitive sample of Bono saying a couple of words. So much for the cover then which has a few relatively good looking females on it...misleading or what!?! (Not that they would have done much better

in this reviewer's mind.)

Well...this song is shit. There is no other way of putting it. I thought for ages how I could be nice and try and put them down nicely...but I can't. Plain old shit. Dance club / Top 40 playlist material. Please don't buy this...otherwise you might encourage them to release more trash and unleash this terror to the masses when it receives airplay... (the worst thing is that this review was actually objective).

Jorm



"Now listen to me, young Padawan. Fear leads to hate, hate leads to anger, anger leads to suffering. Don't go down the path of the Dark Side.

Join the Light side - Student Radio."

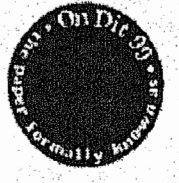
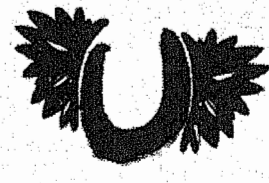
"How do I perform this feat, master?"

"Use the forms, Obi Wan. Pick up an application from the STUDENT'S ASSOCIATION and return it by 5:00 PM FRIDAY the 25<sup>th</sup> of JUNE.

Use the forms, Obi Wan."



student radio.  
 give me noise.

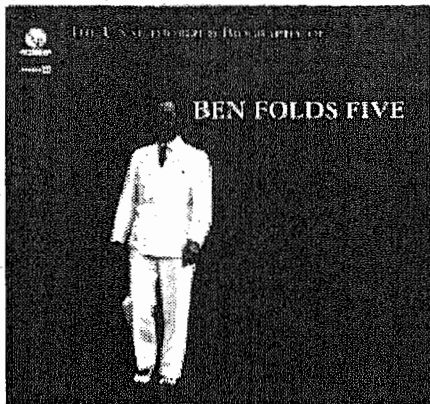




# A Gnawed Bone

## Ben Folds Five

The Unauthorized Biography of Reinhold Messner



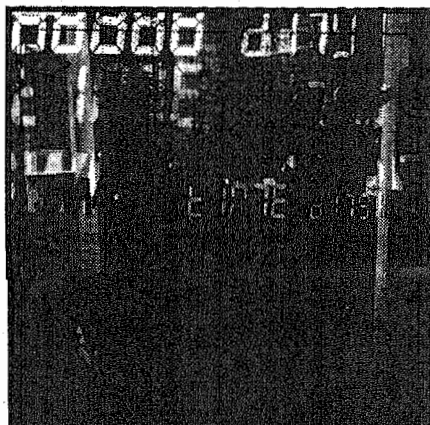
Following the success of their previous album "Whatever and Ever Amen", Ben Folds Five have returned with a mellower but still quirky sound. The CD, named after the famous German mountaineer whom a band member used to make fake id's in the name of, is quite similar to previous work but has settled a lot, prompting a friend to comment that it sounded like Barry Manilow.

That would be bad, but personally I think it sounds more like early Beatles at times, especially the second track "Don't Change Your Plans". The third song, "Mess", is

incredibly infectious, and has been in my head all day long. Still, the comparatively slow pace of this new album shouldn't throw fans off, because there are many songs with a fun beat alongside the slower, introspective tunes.

There is a bonus CD in addition to the main LP, containing a few songs (including Brick) recorded at Triple J, plus a band interview, so I guess it's reasonable value, but try before you buy if you don't like your music mellow.

Stuart



## Swirl Time Festival

Swirl are a fine Australian band, playing a nevertheless old-hat blend of brit-pop and light rock. The title song, 'Time', is a good if sad song, and there are two more b-sides which don't tread much new ground, but are still listenable.

Stuart

## Biohazard

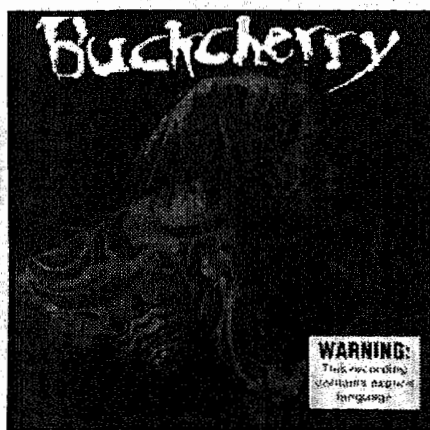
Switchback

King / Mercury Records

Metal/rap fusion act, kinda like Korn but heavier and minus the adolescent angst lyrics. It's impossible to judge the quality of metal albums from singles because they're usually just the softest song on the album. The track? Half-paced and lacking energy. The album? Wait and see.

## Buckcherry

Dreamworks



Just when you thought old fashioned cock rock was dead comes the news that not only are Motley Crue and other 80s stadium rockers raising themselves from the dead to release new albums, but some band called Buckcherry have emerged from LA to sign to the Spielberg / Geffen label Dreamworks.

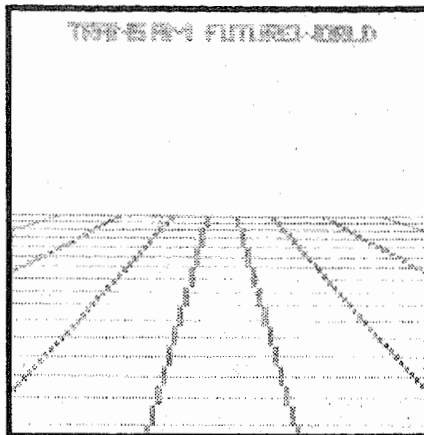
Buckcherry are unashamedly rock. Their picture in the album cover looks a lot like Aerosmith, and their music shows a similar hard living attitude. You should have a fair idea what Buckcherry are about from what I've said so far - blues driven dis-

torted guitar licks, sex and drugs and rock and roll. It's nothing new, it's not going to change the world, but it's good fun rock and roll stuff. Rock on man

Tim Kentish

## Trans Am

Future World Festival



FutureWorld is a fascinating CD, containing a minimalist blend of electronic music styles. Trans Am have a good ear for musical harmony, and every track is an exercise in soulful ambience. Many tracks do have lyrics, although they are heavily digitised, and not always English (I think). This CD comes 100% recommended, a sonic masterpiece for a new age. You won't find any commercialism or radio songs on this, just purity of sound and a perfect environ. Especially recommended for those chemically inclined.

Stuart

## VAST

Pretty When You Cry Mushroom

When a band has "Visual Audio Sensory Theatre" for a name, I'm pretty bloody suspicious before I even hear a note.

Despite the single "Touched" (which features on this as a b-side), which was surprisingly good, VAST are shite.

The A-side here is pretty bad, a plodding attempt at soft-industrial menace with the slightly disturbing chorus-line "I didn't want to hurt you.... but you're pretty when

you cry" (what does that mean? Did he just think it sounded cool?). The whole thing sounds like a misguided attempt to get all dark and doomy.

The other b-side, a remix of Here, doesn't do anything to justify its nine minute length. Yawn.

<insert derogatory comment about VAST here>

Chris



## Violetine

Any Day Sony

Run of the mill rock'n'roll. You would have heard the title track 'Any Day' on various radio stations. Has four b-sides, including an instrumental, so it's good value for Violetine fans.

Stuart

## Beverley Knight

Made it Back '99 (vinyl) EMI

Wow. A record. I would never have thought that we would be reviewing records. No doubt this will end up in CD single format so don't despair if you are considering getting this song but don't have a record player.

Nothing special is happening songwise. It sounds exactly like all the other R&B / soul / dance hybrid stuff out there today. Beverley Knights can sing and reminds me somewhat of Mariah Carey in vocal delivery. Basically all the song consists of is a sample of Chic's "So Fine" looped over and over ad nauseum. Add to this Beverley Knights's vocals, some rapper called Redman (hmmm...why even bother) and some scratching here and there with the odd "Yo" thrown in for good (or

bad - as the case may be) measure. Actually the song starts off sounding like some gangsta rap "Yo-fest" which is pretty off-putting. As usual these days we are given a whole bunch of fucking remixes to listen to (as if we are not sick of the song already). They are pretty standard but the two Booker T remixes are extra bad in trying to make the song upbeat and more dance oriented. If the worst comes to the worst you can always use this record as the one you practice your own "scratching" on.

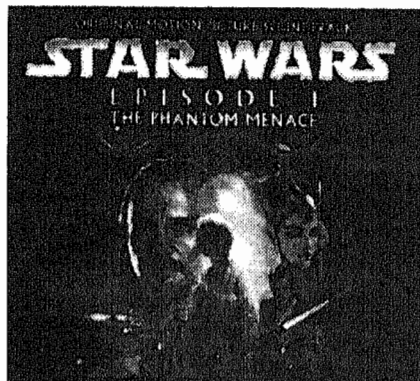
Even after all of that...I like to think of this whole experience as not a waste of my time reviewing shit but rather as gaining a Frisbee (or toy for my dog).

Jorm



# A Hairy Couch

## John Williams Star Wars Soundtrack Sony Classical



STAR WARS EPISODE 1 IS FINALLY HERE!!!!!! After a huge wait since the original 'A New Hope', in 1977, *Star Wars Episode 1: The Phantom Menace* is about to be released here in Australia on Thursday, 3rd of June. In its wake, we have been lucky enough to receive John Williams' final cut of the soundtrack to what will be the biggest movie event ever known to man (and it's sure to kick the pants off that soppy Leo flick, *Titanic!*). The soundtrack is all classical style music, as were the soundtracks to the other three Star Wars movies. This one starts out with the ever familiar 'Star Wars Main Title', first premiered in the '77 original, and has since become one of the most recognised movie songs of all time. After that,

the CD winds its way through 17 classically influenced tracks, each having its own theme which will no doubt assist the movie in its atmosphere and setting. It's a shame I haven't seen the movie yet, as I can't give a basic run down of the significance of any of the songs. I can however say that some of them give the impression of bad things happening, and others of good things happening (as you would probably expect). The final track, 'End Credits', is also familiar, having the same theme as the end credits on episodes 4, 5, and 6. In the CD sleeve, both John Williams and George Lucas give a review of the soundtrack and the movie, and as you would expect, they compliment each other on

their fabulous work. A good read for all Star Wars fans. Also included is a pull out poster (which is a pretty wimpy size, I must say) of the main characters of the movie (including Natalie Portman for the guys, and Ewan McGregor for the girls). This is a great souvenir, which I'm sure will be worth something someday....???

After listening to the CD, all I can say is.... I can't wait for the movie to be released!!! The soundtrack is great, and I'm sure will make an excellent compliment to what is to be the best movie since *Return of the Jedi!* I'll see you at the movies, or in hyperspace!!

9/10  
May the Force be with you!  
Luke 'Skywalker' Balzan

## Various Artists Go Soundtrack Columbia / Sony

The number one most annoying thing about reviewing soundtracks is that when the soundtrack is handed to us by the nice folks at Sony, the film hasn't actually hit cinemas here yet. If there is a point to soundtracks then surely it's that songs on the soundtrack become linked in your mind to memorable scenes in the movie.

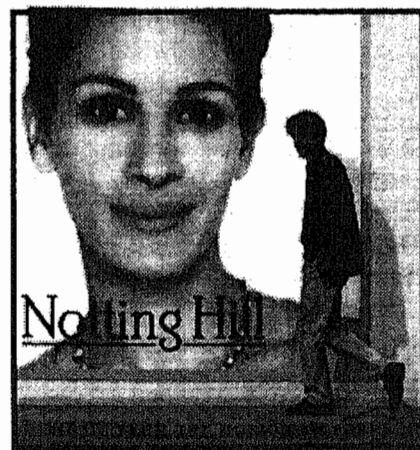
Think about the *Reservoir Dogs* or *Pulp Fiction* soundtracks and you'll see what I mean. If the movie isn't even out yet, then the soundtrack has nothing to relate to, and is left trying to survive on its own merits as a compilation. Which brings me to the number two most annoying thing about reviewing sound-

tracks, which is that they are, with a few notable exceptions, awful. So it is with the *Go* soundtrack, where apart from Fatboy Slim's "Gangster Tripping" and Apollo 440's "Cold Rock The Mic", the songs are uniformly mediocre. Unless you see the movie and love it, you don't have a reason to buy this. If the

movie is a smash and the soundtrack sells well, the corporate decision-makers could decide to take the *Romeo + Juliet/Titanic* route to profit and in a few months I could be reviewing "Go 2: Songs Inspired By The Motion Picture". I sure hope not.

Chris

## Various Artists Notting Hill - Music From the Motion Picture Island / Universal



Gee...wasn't I blessed to be able to review...wait for it... "The Most Romantic Soundtrack Ever". (mwhahahaha) Need I say much more?!? If you haven't already picked up on my most subtle sarcasm... this CD was very average. Mind you, if you are over 40, like a romantic movie and still assume that you are young and semi-into-the-music-scene then this is for you. OK, let me try and point out the good aspects of this CD (as an optimist would). It does contain a couple a good tracks - the Spencer Davis Group's "Gimme Some Lovin'" which is a classic and Bill With-

ers' "Ain't No Sunshine" which is the original. Apart from that the soundtrack is pretty sparse. I mean...COME ON...two different versions of "Ain't No Sunshine"?!? That's starting to push it. Why not three or four? Put the Rockmelons and Michael Jackson's version on for fuck's sake. No! Don't stop there...surely Rolf Harris has a version too.... or fuck it, perhaps abandon the concept of a movie soundtrack and just release a CD full of different versions of "Ain't No fucking Sunshine" a-la "Stairway To Heaven". Hmmm...I did say subtle didn't I? Any-

way, my favourite group Boyzone makes an appearance as does Shania (her music doesn't impress me much) Twain, Lighthouse Family, Pulp (as an Australian Bonus Track - WOW! - if that doesn't make you buy it, nothing will), Elvis Costello and the obligatory scores composed by Trevor Jones. Please excuse me whilst I go get a mop and bucket.

Is it just me, or am I the only person to have never heard of (first mentioned on CD sticker as being featured) Ronan Keating?!?

Jorm

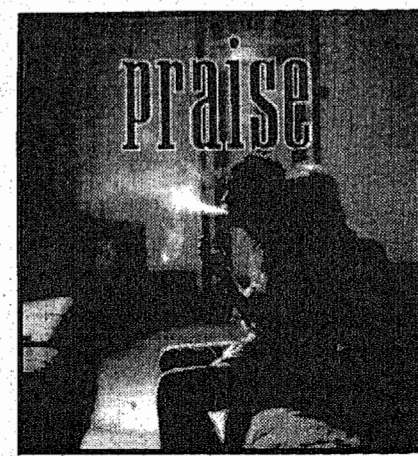
## Various Artists Plunkett and Macleane - Original Motion Picture Score Virgin



This is not a soundtrack which can stand on its own as a great album, it really needs the film attached to make an impact. The majority of the pieces are orchestral scores, most of which are a curious blend of almost classical with electronic music. There is a really irritating song near the end of the album about a man who wears no socks in winter and digs his own grave, which does not seem to fit in at all. This soundtrack would only be of benefit to people who have seen the film and want to reminisce about the experience.

Catherine Evans

## Various Artists Praise Soundtrack Festival



I'm not normally a big fan of soundtrack albums - you never like all the songs. I took this one for the Dirty Three - because the Dirty Three are damn good. Some of the Dirty Three stuff on this is new, some is old, but I don't think you'd go out and buy the album for 2 or 3 tracks. The non-Dirty Three portion of this album consisted of a couple of Crow tracks and some pretty weird old stuff that didn't really do much for me.

It's a soundtrack anyway - go see the bloody movie first.

Tim Kentish



# Big Brown Eyes

## Boyzone By Request Universa

Are you actually reading this? Like, are you really interested in this band? Yes..? You sad, sad person! My CD player was threatening to divorce me when I showed it this CD. My other CD's were ready to leave me, but I managed to convince them to stay..... I told them that I would be rid- ded of this, and get a proper CD to make up. But my CD player is still not speak- ing. I doubt that it will ever forgive me after playing this. I hope my speakers aren't too upset... Anyway, if you're the type of person who can stay awake listen- ing to 5AD for five minutes (a task I have never been able to fulfill), then this CD is for you. Very boring, droning young men fully 'thrash' it out to 'groovy' machine generated instruments. In the tradition of the Backyard Boys and Five, Boyzone

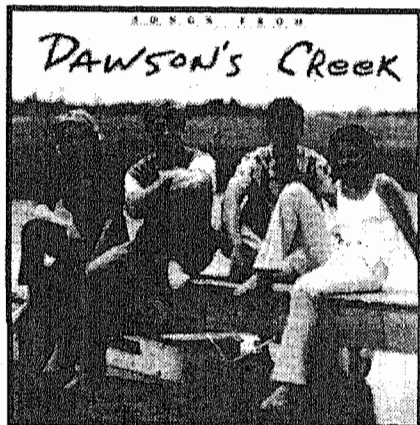
have come out with a new album. Called 'By Request' (who would be stupid enough to request this stuff?), this album is a greatest hits by those 'oh soooo gor- geous' lads. It includes hits(?) like 'No Matter What', 'Father and Son', and 'When You Say Nothing At All' (I don't have a clue what these songs are, but there was a sticker on the front sleeve highligh- ting these tracks). On top of all that, you get a 'cool' booklet containing candid photos of those 'spunky' boys. Upon listening to this CD (no mean feat, I assure you), I found out that 'Father and Son' is a horrible cover of the Cat Stevens classic 'Father and Son'. It was a great song before, and then good 'ol Boyzone had to go and make it boring! Well done boys; if I hated your album before, I hate it more now!! Not

only that, but they ALSO destroyed the BeeGee's 'Words'! And this group shifts units on the charts...what is the world com- ing to...? It's a pity that Boyzone don't be- come like the ozone layer and disappear! If you're still reading this now, please, I beg you, go out and buy some Korn, Metallica, Red Hot Chili Peppers, and Led Zeppelin. It will make you feel better, af- ter reading this depressing review. How- ever, if you are a little starstruck teenybopper, go and buy this, and try to stay awake.

If you do buy it, just remember with a guilty conscience that you just contributed to the 'world fund for the destruction of real, rock music'.

Get a life, teenyboppers!!!  
Luke 'Rock On Forever' Balzan

## Various Artists Dawson's Creek Soundtrack Sony / Columbia



\*Dawson's room - a movie is on the tel- evision. Dawson is watching it.\*

Dawson: There's not a single dramatic storyline in existence that Shakespeare didn't conquer first. Family revenge, po- litical intrigue, the great gender battle. The guy mapped it all out for us, and what was his parting lesson? What genre of all gen- res did he finally arrive at after years of toil and sacrifice? Tragedy.

Gail: \*offscreen\* Shh.

Dawson: Like all great romantics, he fi- nally realized that life was a lot more likely to end up with a bunch of dead Danish

people on stage than with a kiss.

Gail: What a sad movie.

Dawson: Mom, you cried at the commercials.

Gail: Only that cotton commercial.

Dawson: We've got to do something about your perpetual state of melancholy. I'm...concerned about you.

There's more interest in this paragraph of stupid Dawson's Creek dialogue than in the whole CD. And that's saying something

Tim Kentish

## Janus Stark Great Adventure Cigar Earache/Shock



Janus Stark used to be the English Dogs, an old school punk band from (surprise) England. Gizz from the Prodigy is a link that people might have heard of.

*Great Adventure Cigar* is basically a no frills old school punk album. A tad slower than new school, fuller and more depend- ent on bass, old school seems also to be the province of political outburst of which *Great Adventure Cigar* has its fair share. It is serviceable without being brilliant, consistent with perhaps the only real stand- out track being "Floyd (what are you on?)" which has a quirky and catchy little

chorus.

The band have obviously honed their sound over the years and know what they want to do and do it. Production is clean, the mix is very good and the overall sound is fine yet it really needs a standout track to draw people into Janus Stark.

They're deserving of such a thing happening.

Ian MacKaye

## Faithless Bring my Family Back Cheeky / Festival

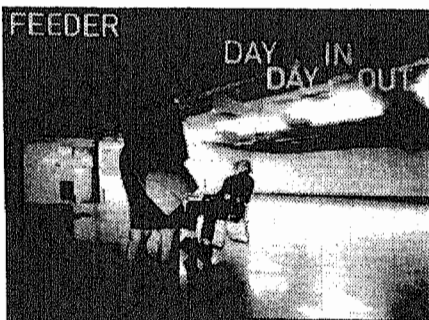


More of the same from Faithless. I can't imagine listening to a whole album of this stuff, but anyway, if you've heard other Faithless songs you've heard this.

Comes with 4 remixes - that's the same song four times on one CD. Fantastic.

Tim Kentish

## Feeder Day in Day Out Echo / Mushroom

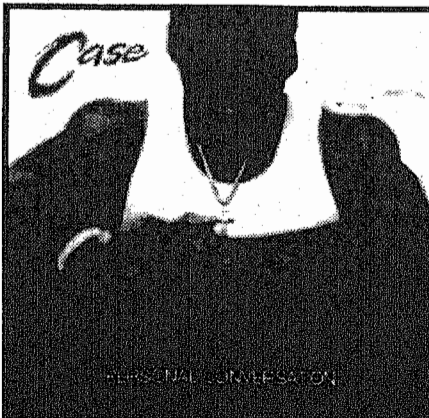


Yeah, well, not that much here really - more throw-away hi-tech rock that really does nothing.

Sure it may sound alright for five minutes when you hear it on the radio, but five minutes later it's all forgotten. If you're interested they sound like Nirvana meets Garbage with all the creativity sucked out. Yawn.

Tim Kentish

## Case Personal Conversation Polygram



Er... Hmm... There's no doubt that Case can sing. He has a wonderful, melodious voice that stretches from the highest highs to the lowest lows. He fills his songs with emotion and soul. Unfortunately, this CD bites bigger than a Backstreet Boys Best Of compilation.

This is because, despite the variety the bio claims, every song is in fact the same. When the it says mellow love songs, it means mellow love song. When it says hardcore hip-hop, it means mellow love song with a drum. And is it too hard for Case to write his own songs? Apparently,

although he has co-written a couple of songs on this CD.

Anyway, if your CD is full of good looking, good singing, completely derelict of meaning harmony bands such as Blackstreet, Backstreet, Boyzone, Backzone, Blackzone and New Blacks on their Backs, then you might find a place for Case.

Stuart



# and a Waggy Tail

## Joe Henry

Fuse  
Mammoth / Warners



Joe Henry is a hard guy to classify. He doesn't write your standard commercial fodder, but for that matter his music isn't that new or "alternative" either. Maybe he's best put in the adult contemporary bin, but that's probably an insult. Anyway, working without obvious signposts, Joe Henry writes pleasant, bluesy songs, and has a great husky voice. The album (evi-

dently his fifth - and I'd never heard of him) is inoffensive without ever really grabbing you - and to be honest I got a bit bored with it. Anyway, if you like MOR stuff, then this won't upset you much - otherwise, it's just too dull.

Tim Kentish

## The Gels

UltraHyperMagnetic  
Bastard Records

Adelaide's Gels have released a fine second record in *UltraHyperMagnetic*. Its chockablock full of enthusiastic and frenetic chords aimed fair and square at the yooof market. This little six-pack is full of energy yet it is not just a blur of movement. It is produced pretty darn well by Jeff Stephens (Exploding White Mice) and the band. It is very clean in sound with no one instrument being too dominant and without it being a complete and murky mess that local recordings can often be.

The songs could be accused of being musically and lyrically a bit simple but being too clever only gets you post-modernism, having fun will get you smiling and in the mood for more. Highlights are definitely the skankfest that is "Cindy" and the enthusiastic "Lets Go Down the Pub" which had me drinking in the minute and a half it took to play.

The Gels are super live and this recording does justice to their performances.

Ian MacKaye

## The Hard-Ons

The Best of  
Citadel/Festival/MDS



Lets just get a few things straight. I saw the Hard-Ons play their first gig at the Tivoli with Mass Appeal and the Things. It was hard, fast and totally enjoyable. Basically it continued a love affair with cutesy pop, albeit guitar drenched cutesy pop.

*The Best of...* is not exactly the best of to my mind but it does provide a fair coverage of their divergences over the years. It dishes up 24 of their finest. It also shows their healthy obsession with unrequited love, romance and grrrls in general. It shows their emergence from a three chord

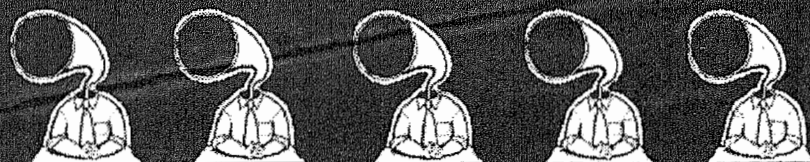
chugger into the realm of speed metal thrash back into pop and out again. The Hard-Ons have always had a firm grasp of melody and use it to perfection. They believe in the two to three song which suits my attention span and they have a juvenile sense of humour which is shown throughout their cover art, flyers and general attitude. As always, best of compilations should only ever be an introduction to the bands other recordings. In this case, better songs like are left off the album but you can't have everything.

It also comes with a bonus live disc from their 1991 European tour showing them at their live best.

The Hard-Ons are a live band and both discs give a fair indication of what they are about. I heartily recommend this to anybody that likes Australian music, indeed anybody who likes music with a bit of grunt and feeling.

Ray, Keish and Blacky have rocked my world in the past and I do believe that this album gives a good introduction to those who haven't had the pleasure.

Ian MacKaye




I don't know how many days away it is, but so bloody excited about the Olympics. The tickets are on sale, and so are those fantastic stick pins with Dawn Frazer's DNA in 'em. It's like the Olympics are right here in Adelaide. And so, in tribute to the spirit of the Games Student Radio will present a night of corruption free entertainment this TUESDAY NIGHT. At the starting blocks at 9 PM is LOCAL NOISE. Read Jeremy's "prose" below to find out more. A close second, and on the "Fosberry Flop", is REQUESTED BY US with Anna and Zoe. They play the best in punk, ska and power pop that this fine nation has to offer. Then, on the final turn, are the Super Fish™ Jessie and Marian of GIRL CRAZY. They're crazy about girl issues and you will be too. And to finish, those inflatable kangaroos on bicycles of dance, the closing ceremony that is SEVERAL SPECIES. What a night. What a tribute.

This week we thought we'd let Jeremy tell you what's coming up on LOCAL NOISE:

Well I've got a little story for you all to hear. I'm tellin' y'all to keep your TUESDAY nights clear, the best in local music for you girlz and boyz, it's Jeremy J with his LOCAL NOISE. Now the fun all starts at 9 O'CLOCK. Our dope back beatz are solid like rock, LIFO will play with style and poise, it's Jeremy J with tha LOCAL NOISE!"

Peter Adams and Christian Haebich  
1999 Student Radio Directors and IOC Delegates Elect.

P.S. Remember, this week is Women's Week here at Adelaide University. Please get out of the house and see what's goin' on. And while you're at it, why don't you come out to the Waite Campus and see Student Radio in full flight on Tuesday.



student radio's  
**LOCAL NOISE**  
presents ...

**lifo**

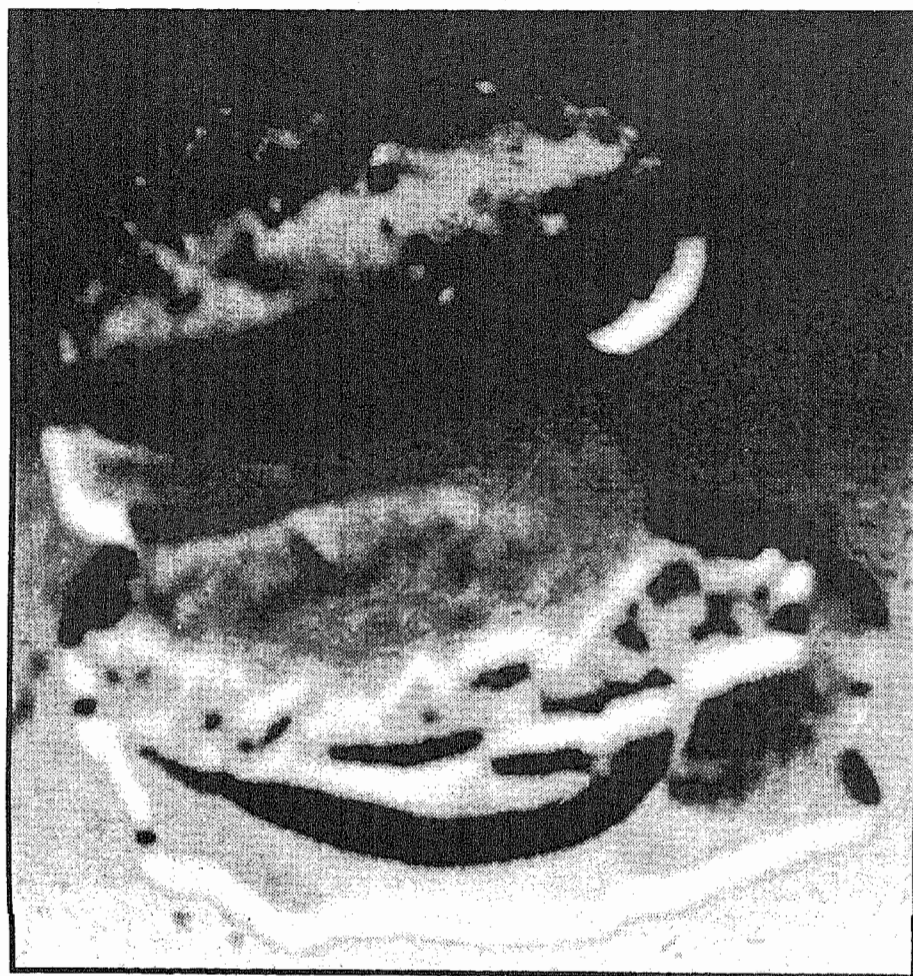
playing live to air on the  
**8th of JUNE**  
**9 PM on 5UV 531 AM**

*tune in and hear mandarin  
flavoured songs.*



# Create Now, or Forever Hold your Peace.

## Burger Carving



## Let's Live

I want to taste the air  
 A caressing element enfolding me,  
 Opens my heart and soothes it.  
 Takes me there; take me to the tip of that mountain.  
 Lets fling ourselves through the oceans soul.  
 Awaken, awaken  
 Let's Live.

Twist your body,  
 Sweat and breathe.  
 Feel the music through every limb.  
 Extend it up, lift the world  
 Close your eyes and touch its cove  
 Hold it, wrestle it.  
 Let's Live

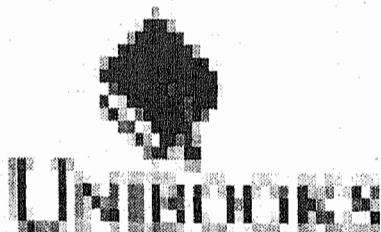
Talk to me  
 Through the night  
 Shed your dreams and show me.  
 Let words climb through the darkness.  
 Ignite the night with theories, thoughts.  
 Show me why; take me through your direction.  
 We'll open our minds with imagination  
 And build something  
 Let's Live.

Run, lets run and run and run,  
 Immerse ourselves in the shade, the sun.  
 Feel the pound of youth pump through our bodies.  
 Lets roll, tumble, laugh and laugh  
 Smile the sun up, be happy with all  
 We'll christen the world  
 Let's Live

Touch me softly  
 Inhale my skin  
 Let me taste your life, we'll join together  
 Can we share the spirit of consciousness?  
 Caress me, talk to me, lips, hands, hearts.  
 Sharing it all  
 Let's Live.

Lynley Hocking

Ph: (08) 8223 4366  
 Fax: (08) 8223 4876  
[www.unibooks.com.au](http://www.unibooks.com.au)  
 Open Mon - Fri 9am - 5.30pm  
 Sat 10am - 1pm  
 Cash Discounts All Year



## WIN WITH ART

*Thanks to Unibooks (on campus),  
 we have a First Prize \$50 Book Voucher  
 and a Second Prize \$25 Book Voucher to  
 give away for the adjudged best pieces  
 of creativity published in  
 ON DIT each month*

### Prose, poetry, comics, drawings

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

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





***National  
Campus  
Band  
Competition***

**Heat Four  
This Friday  
11 June**

**8:00 pm Freeform**

**8:45 pm Narcain**

**9:30 pm Bombscare**

**10:15 pm Disco Volante**

**11:00 pm ASD**

Brought to you by  
Adelaide University Union Activities



**AACA**





# Our Graduate Loan can help you get your career started.

Uni students spend too much time in pubs and cafes. Working.

An ANZ Graduate Loan means you don't have to. Instead, you can concentrate on climbing those first steps

up the corporate ladder.

A Graduate Loan, with a 12-month repayment holiday,\* means you can buy a new suit and tie and maybe even a new means of transport. (Something more

reliable than a bus.) And you won't have to pay a cent back for a year – giving you time to land that dream job.

Final year students and recent graduates can now apply for the ANZ

Graduate Loan, so forget work, there's a better option. Call 1800 801 054.



Terms and conditions available upon application. Fees and charges apply. Loan term is 5 years. Interest rate of 8.5% p.a. fixed for first year. After initial fixed rate period a variable rate applies being the then current retail index rate (currently 8.55% p.a.) plus 0.75% p.a. (currently totalling 9.3% p.a.). Alternatively you may apply for a further fixed rate term of up to 4 years at the prevailing ANZ Personal Loan rate currently 9.3% p.a. These rates apply to new loans advanced from today and are subject to change. Graduate Loans are only available to permanent Australian residents. \*Interest does accrue during this term. M&CSAATCHI ANZM718/36C