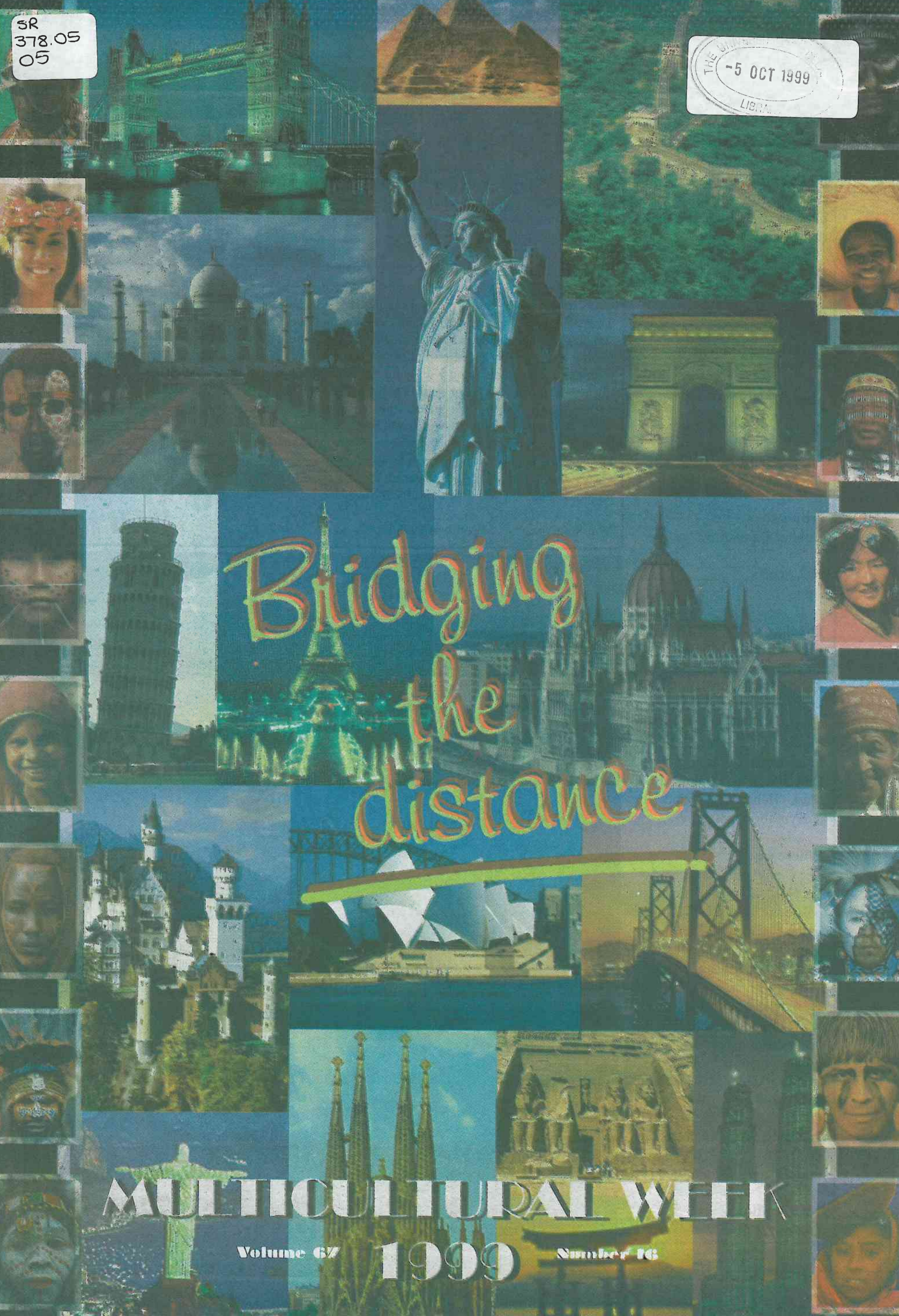


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# Bridging the distance

## MULTICULTURAL WEEK

Volume 67

# 1999

Number 16

## Nature is our way of seeing

*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:

Chris Webber

### Freight:

Darien O'Reilly

### Typesetting:

Finona Dalton

### Printing:

Cadillac Printing

### Web Stuff:

Smug

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### 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 contribution box in the SAUA office. Alternatively, you can write to us at *On Dit*, c/- The University of Adelaide, SA, 5005 or email us at [ondit@smug.adelaide.edu.au](mailto:ondit@smug.adelaide.edu.au)

### Next Edition:

Out Aug 30<sup>th</sup>  
Deadline Aug 26<sup>th</sup>

## Editorial

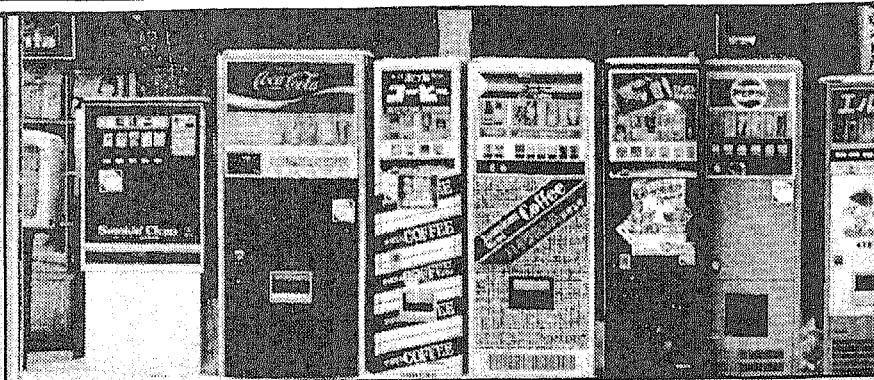
For those of you who have some contact with the International Student community, you'd like to know that this university accommodates some 1,500 students from about 70 over countries.

Multicultural Week is an annual university event organised by the Overseas Students' Association to celebrate and recognise the various cultures that exist here.

Themes such as multiculturalism and cross-cultural understanding is a major subject today. Understanding another culture is a much sought after asset these days with the way the world markets are trading and with the increase in alliances and cooperation between businesses all over the world. International Students bring with them rich sources of information which anyone can tap into to understand how a culture, or even an entire civilisation, thinks. So it is advisable for everyone in this university to open their doors to learn. Just looking at the University of Adelaide and all its students, we possess a world within a world right here.

The OSA welcomes everyone and anyone who would like to know more about respecting differences and being united in diversity. Throw away the myths you may have heard about the organisation. The OSA's doors are always open, entering them is up to you. Like this year's theme to M-Week, this would be an auspicious time to bridge the distance...

Wai Sing Yong OSA President 1998/99

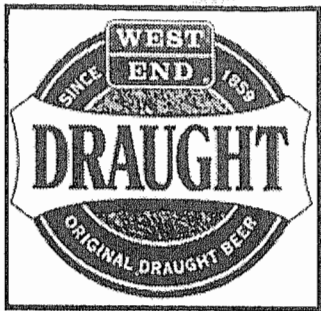


## Contents

ii	Welcome
iv	Letters
viii	Multicultural
xii	Campus
xx	Film
xxii	Vox pop
xxiv	Creative Contributions
xxvi	Free Thought
xxviii	Qnts
xxix	TV
xxx	Literature
xxxi	On Di[sk]
xxxii	News
xxxiv	Video
xxxvi	Hicksy, Linley and Kentish
xxxix	Classifieds
xxxx	Music



Jägermeister



# Adelaide University Unibar

level 5 Union House

## Happy Hours

\$1.50 West End Draught,  
Southwark Bitter,  
Southwark Pale  
and Classic Cider  
\$1.50 Champers and wine  
\$3.00 Basic Spirits  
\$3.00 KGB

Wednesday: 7:00 - 8:00pm  
Thursday: 4:30 - 5:30pm  
Friday: 5:00 - 7:00pm

**Drink of the Week**  
Sourz and Lemonade  
Only \$3.50

### West End Pool Comp

Thursday Nights: 5:30pm onwards.  
\$2 to enter.  
1st Prize: \$50 Drink Voucher  
2nd Prize: 1 carton of West End  
or Southwark

### Win Prizes in the Unibar

Coopers Jumpers to be won at Nth Tee and Roseworthy.  
50, 30 and 20 West End Schooners to win every week.  
See Bar Staff for details.

Come and try the

**Unibar Shooters**  
Only \$3.50

Mon-Fri. Brain  
Cowboy Cocksucker  
Black Nipple  
At Roseworthy and Nth Tee

### Meal Deals

Unibar Meal Deal \$5.50  
Tuesdays and Thursdays

**Roseworthy Meal Deal** - Friday 12:00 - 1:00  
(Free West End or Butcher of Soft Drink)



**Letters? You know the deal. Name, Student Number and a letter that will make Mrs Bellchambers stop watching Glen Ridge for five seconds.**

## Flanking Manouever

Dear *On Dit*,

What's up with the EU? Things seem to be abuzz in the Evangelical Union as last week I wasn't able to go anywhere on campus without running into someone in an "Arrogance or Truth" windcheater. It's a Christian coming out. And as student elections approach, this tactical deployment of forces worries me. Are the Moral Majority mobilising for a chance at political influence? Are major tickets dealing with them? Hmmm.

It was with interest that I perused the EU's pamphlet for last week's events: One God, One Hope, One Love, One Life, One Way. And behind their big banner at the Barr Smith Circle? The banner promoting Multicultural Week. Ah, the smallest ironies. I look forward to the EU's One Nation and One Sexuality campaigns. Perhaps they are saving them for when their friends are in office.

Arrogance or Truth, indeed. Which brings me to Harold Richmond. In answer to your question "what's with all this political stuff?" I have this to say: the lives of people who are not heterosexual are fucked over daily by a social system which says this is not appropriate, you are not appropriate. This year in student politics has shown me that there are people who organise around their political investments in maintaining this status quo. That is why this idea that the SAUA is apolitical is a lie. Student politicians who want to stay in power pedal this idea because they don't want their political ideas interrogated or exposed.

And I nearly forgot Sky Mykyta. As part of the first department who took a SAUA campaign to Roseworthy and Waite in anyone's living memory,<sup>#</sup> I can't help but find Sky's

metamorphosis into a bleeding heart for satellite campuses, 2 weeks before a student election, just a little bit transparent. It has been encouraging to see other office bearers follow our lead and start getting out to satellite campuses this year, and I definitely feel that a lot more can be achieved by actually doing the work than by making cheap shots which reek of political opportunism.

**Daniel Marshall**

# As part of the Sexuality Department's SexWeek we organised activities at these campuses.

# 8.6% of Letters

## Something Blue . . .

Dear Editors,

Spring has sprung and the tumbril is at the gate! Armed with our broadsheets and protected by our secret ballot, at least we'll be able to vote for the aging feral neo-hippies of our choice this time round. Without prejudice.

Long Live LUNATIKIT.

Redd.

## Kicking Goals

Well what a week it has been!

For those of you who did not attend the Roseworthy Winter Ball (yes including you Miss Sky "Roseworthy doesn't get enough attention" Mykyta NUS SA Small and remote campus officer), sucked in! It was a top night, even though I was completely sober and was pulling beers for most of the night, I still had heaps of fun. My thanks to RACSUC for a top job!

Now to more less fun issues, ie Janak Mayer's letter complaining about the

# Dawson's Creek Letter of the Week



Eds,

I feel compelled to write to express my sheer delight at the recent major improvement in *On Dit*. I could only be talking about one thing of course - the discussions about *Dawson's Creek* in the Sexuality Officers' column! How it lightens the load of a busy student to be able to get away from it all after another dry and boring lecture by partaking of the week's observation about Jack and the gang (I refer to Jack not Dawson because the focus of the SexOs column has been on Jack). In particular, I am responding to a few questions posed by the SexOs last week. Firstly, I have to say it was not surprising that Jack was with his ex-girlfriend and not going out with a guy. Jack is still early on a voyage of self-discovery, and he may take a while before he takes the big step of going out with other men. On a personal note, if I were in his place, I would certainly choose to be getting lovey-dovey with Joey! The SexOs may be pleased to know, however, that Kevin Williamson, the creator of DC (himself a homosexual) has promised that Jack will have some male dates next series.

I was mightily amused by the suggestion that Jack gets together with Dawson. It would be amazing if Jack first split up Dawson and Joey by being Joey's boyfriend, and then split them up again by being Dawson's boyfriend! Unfortunately, if he did this, I might have to kill him for getting between Dawson and Joey - once I can tolerate, but twice I could not. Personally, my favoured option for the future is for all 6 main cast members to engage in a huge orgy. I mean, think of all the possible combinations of Andie, Dawson, Jack, Jen, Joey and Pacey - my imagination is reeling from the thought of it, it might even boggle the minds of our enlightened SexOs! It would certainly beat the hell out of the orgy in *Eyes Wide Shut*. What's more, we could generate the best debate about sexuality issues ever. The ensuing world-wide storm might just force a few people to think hard about concepts of sexuality. It might even generate as much action in the *On Dit* letters as *SexualiDit* - without a C or F word in

sight. But, of course, being an American TV program, just having a gay character is adventurous. I'll happily settle for Joey and Dawson being together, and hope that Jack finds his Mr Right next series.

On a more serious note, I was both interested and disturbed to hear recently that since Jack 'came out' on the show, there have been protests outside the set of DC. Protesters were allegedly carrying banners saying 'Don't Hollywood Me' and protesting the, "imposition of Hollywood's pro-gay values on middle America". I cannot think of a better example of why the SexOs perform such a vital service, or of why there is still such a long way to go down the path of tolerance. It is amazing that even at the turn of the millennium, it is unusual for a mainstream show to feature an openly gay character, and further that a show which does can expect criticism from some sections of the community. The claim about Hollywood inflicting its pro-gay views is rubbish - I'm certain that the proportion of gay people on TV and in movies is much, much less than the proportion in real life. Unfortunately, rednecks have never let facts get in the way of ill-informed rhetoric. Of course, viewers of DC will be familiar with the character Ty, who was romancing Jen until he let fly with his homophobic views. Jen rightly shunned him after this, and one can only hope that views such as those expressed by Ty are going to die out with natural selection, as all the women will be too offended by their disgraceful homophobic attitudes to even contemplate propagating their genetic material!

Yours in eternal thanks for our weekly dose of *Dawson's Creek* comments,

**Lemon Sorbet Man**  
2nd Year Finance/Law

P.S. Whoever promises more Dawson's Creek stuff in their column will get my vote in the up-coming elections :-)

# Actually Change the World

fact that his VSU article was cut in half. Well THANK GOD! I'm sorry Janak, but I fell asleep within the first paragraph, didn't even make it to the third, and now you're telling me there was three more paragraphs to the literary masterpiece!

It is a worry that when in a shit boring statistics lecture one turns from a copy of *On Dit* to the lecturer for entertainment. Mate for the future stick to the wonderful K.I.S.S. strategy. A simple summary would have sufficed. VSU was bad, for now it's gone away Capice!

**David Bourne**

1st Year Economics & Union Activities

## Asking Dr. Linley

Dear Editors,

I am somewhat perturbed by a fundamental flaw in Dr Linley Henzell's otherwise impeccable masterpiece. Having found the good Doctor's columns to be characteristically indispensable founts of wisdom, I was disappointed by the apparent wanton attempt at misleading the drinking factions of this august institution. I read with much interest of the quantitative analysis of alcohol and afterwards thought myself better informed in making choices with regard to maximising drunkenness at a minimal capital outlay. However, it was drawn to my attention by a bigger drinker than me, that the analysis was in fact erroneous. I refer of course to the fact that the prices quoted by the illustrious Doctor for all of the beers were for individual cans/stubbies. I extend a challenge to the distinguished Dr Linley to find any student on campus who ever has bought their brewed beverages in individual receptacles. Surely would it not be more realistic for figures to be provided which also reflect the quantity of ambrosial amber fluid bought rather than just the brand? As a comparison solely between different brews, the analysis is not even adequate to establish some hierarchical basis in determining value for money ONLY between various beers. When bought as a carton, the rankings of the brews with respect to each other change quite significantly. When compared to the plethora of fermented goodness and distilled wonder available, then, I am

concerned that the analysis is in no way representative of the true state of affairs. After intense consultation with industry experts (alcoholics), and extrapolation of quoted figures, I'd like to forward some little corrections. Note that the following figures do assume the purchase of a carton of beer by the average student; a scenario more realistic than the purchase of a single can.

The prices, based on this assumption, per 100mL of pure alcohol are as follows:

\$6.12 VB

\$6.67 West End

\$6.90 Coopers Sparkling (or as much as \$7.27 depending on where/when you shop)

\$6.91 Coopers Pale/Dark

West End light Who cares?

Grolsch We probably can't afford it anyway.

This is quite a significant change to Dr Linley's quoted values by several dollars and also as aforementioned, changes the rankings of beers compared to each other. Please, Doctor, pay a little more attention to the details so that we can enjoy the refined quality of information we are used to from you.

Yours with bells on

**Yak**

PS Congratulations to Michael Hicks for another incisive and accurate insight.

## Pump Down the Volume . .

Dear Unibar folks,

Turn the music down on fridays, ever since this new DJ started no one can fucking talk anymore. Turn it down.

**Anonymous**

## Do We Know You?

Dear Editors,

I wish to express my sincerely unimpressed disgust at several correspondences that you received in regard to the Kellogs fake advertisement. I was the artist that created that piece of parody and as such I feel that it did not receive the credit that it was

due. The piece has been dismissed as a frivolous waste of space when in fact it was intended to raise serious concerns about the nature in which consumerism and unregulated business are rampant in our modern society. I, and many people that I have consulted believe that the piece largely succeeded in its aims. Who are Sky Mykyta and Janak Mayer to judge what is and isn't decent, what is and isn't art? I respect their argu-

ments concerning smaller campuses and issues such as VSU but I really think that perhaps they should look at the larger picture before it is too late. Student media needs to be uncensored and free to make such commentary.

Yours sincerely,

**Simon Deacon**

3rd Year Arts



"Oh Master. Why couldn't you have been more like Dawson?"

### North Terrace

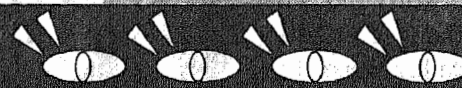
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eyecare and eyewear  
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performance and value  
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clinical service*



15% Savings to Student Card Holders

# Please Turn Over

## Solemn Thought

Dear Editors,

I thought *On Dit* was supposed to be a fun newspaper. Now, thanks to you guys, I have a severe case of the blues.

Your poet contributor last week ("When one of my cats died") had me all choked up and reaching for the Kleenex. I've had 3 cats die on me myself and still own 10, so not only did it remind me how awful it was being my fluffy-wuffy friends (sorry, medici) but also a reminder that I'm going to go through it 10 MORE TIMES.

Thanks alot. Now my mascara is running.

Yours tearfully,

**Secret Squirrel**

P.S. Medici - you rock!

## Oh Grim

Schizoid Manouverings, well at least the title was apt, you pathetic excuse for a student. Well 'no balls', I'll call you 'no balls' as you were unable to put your own name to your article. Are you a fan of Lunatikit? Well, if so, here's another letter for your collection.

\*First - one is terrified to think that you may even have an inkling of a personality.

\*Next - "meandering" was the word I thought of when I noticed that someone had paid the Lunatikit the highest compliment possible - stealing our name (it wasn't you 'no balls'?)

\*But - how pathetic of you 'no balls' that you, who seems to know more about the Lunatikit than even we possibly do, would believe that we would ever praise Alida. I mean after the O'Ball fiasco; taking 27 years to get bags into the library; and, getting a position that she didn't even win. No, 'no balls' not our type of praiseworthy character.

\*Oh - the 'secret' ballot fiasco, yes fiasco is the work that comes to mind and one could hardly call it 'secret', but don't worry 'no balls' you won't get another secret ballot thanks to Alida and her mates.

\*Oh - Grim, oh Grim, how hard we tried to stop them from ripping off all Adelaide Uni students' right to overturn a crook election and interfe-

with our democratic rights - but, 'no balls', at least we tried.

\*So - 'no balls', did you? Did you stop personal grooming, drink a whole carton, buy a Che Guevera poster and stick it on your wall? I hope so, you seemed to enjoy the article. So did we. Have a keg on us. (you pay).

\*Winning - well no-one won. Some got 'in' because the powers that be placed them there. Who won? Maybe we did?

\*Party Zealots (so called) - were two students at this Uni who felt strong enough about the issues to go to court. They are paying for this. But 'no balls', they were never Lunatikits.

\*Next - What's wrong with a \$15 budget. Fuck, 'no-balls', some of these tickets last year spent thousands and still lost.

\*Old? - I might not be young, but I still get fucked over by in-your-face decisions like up front fees, VSU, no tutes and all those other things that students have to cope with at this Uni. And I got the balls to say so.

\*Finally - two questions, 'no-balls', 1) don't you want to get rid of the chaos panic and disorder in which we currently learn at this Uni? - 2) do you really fuck trees?

So - there's my whinge assed response, no balls, which position are you vying for?

**Nancy White**  
Lunatikit

## Harold, the Tech-head

Dear Eds,

Are you, or any other students at this University, aware of a smart card reloading machine that actually works?

**Harold Richmond**  
Arts

(Ed - Harold, new smart card machines will be here next month. Telstra are on the job.)

## Asking Dr. Linley Pt. 2

Dear ed.

It was with some intrigue that I read the article on alcohol pricing and con-

tent in various beverages. Once I got to the beer, however, I found a flaw. As any good beer drinker would know, the great amber beverage is drunk by the carton and not by the stubby. I know very few people who go to a drive-thru for "one can of VB thanks mate". Anyone calculating the alcohol/100mL for a carton would cause, among others, the following changes:

West End Draught \$28 for 28 bottles = \$1 per bottle = \$5.93 per 100mL of Alcohol putting this horrible beverage in 6th position

VB \$27 for 24 bottles = \$1.12 per bottle = \$6.12 per 100mL of Alcohol giving this average beer 6th position  
Coopers Sparkling Ale \$35 for 24 bottles = \$1.46 per bottle = \$6.71 per 100mL of Alcohol taking 7th position

Coopers Pale & Dark Ales \$30 for 24 bottles = \$1.25 per bottle = \$7.41 per 100mL of Alcohol takes 8th position.

I always though cartons of light kinda defeated the purpose of it (a carton of light is over half the average carton) and have no clue as to its price. I take no responsibility for bad mathematics above and even if something is wrong I'm sure the point has been made. In any case it is a whole lot cheaper to buy a nice cheap 4L goon and save some panadol for tomorrow.  
#Hic#

**Jimbo**

## Kentish Country

Dear Eds,

I was browsing through the letters section this week, only to notice that an article of mine from earlier this year was quoted at length (and without due acknowledgment!). Although I am flattered that my work was remembered after so many months, I feel compelled to write to correct any misconceptions that the recent letter may have created.

Mr YOU!! OFF MY PLANET quoted only those parts of my article where I picked on the Lunaticket. This was a small part of what I wrote. I like so many other students, dislike all politicians. You all suck. You are a waste of time and money. In many ways, Lunaticket are preferable to anonymous scum like YOU!! - at least they are able to recognise that student politics often operates more for student politicians than students. They just look silly and get a bit too



excited about things.

Allow me to quote some other points from my earlier article.

Elections

1. The same people win - 1 sip (trust me - there's not too many bookies who would hold a book on a student election)

5. You actually vote in the election - 1 stubbie.

6. You only voted because you were voting for a friend who hassled you to - throw the stubbie up.

7. You only voted because some bloody student politician was annoying you - throw the stubbie up over the student politician.

8. You get so annoyed with a student politician during election week (or really any other time actually) that you punch them in the nose - 1 beer of your choice - on me.

The beer offer remains open - and election time approaches. Two beers for laying out Mr YOU!!, the most obnoxious, bigoted, preppy, twerp ever to consider writing a letter to this paper since Mr Ben Allgrove.

It is flattering to be quoted at such length Mr OFF MY PLANET. And as he suggests, the flatterers must be shunned.

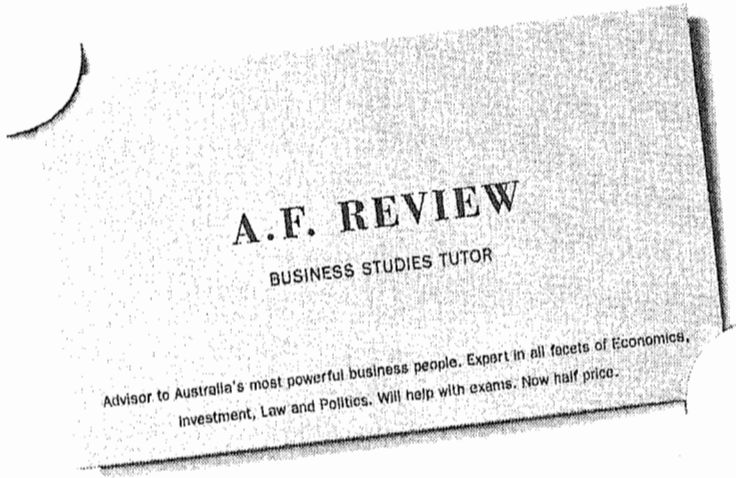
**Tim Kentish**

## They Must Be Fake

Dear Madam & Sir,

I refer to last week's communication to you by YOU!! OFF MY PLANET. I was initially delighted to hear that this correspondent had been given a set of implants as a 16 birthday present from her/his parents. Imagine my dismay when I was further informed that the implants were leaking and had been inadvertently inserted in her/his brain cavity.  
Sincerely,

**Machiavelli's Editor**



# Eat Me

Food, glorious food, so sang Oliver Twist and friends. They were no doubt hungry kids, whatever food put to them would have been glorious. Then again, doesn't everyone? Food is yummy, delicious, filling, satisfying, taunts your palate, orgasmic even! Food has come a long way in the course of history. Historians figure that prehistoric people trapped and ate insects, snails, molluscs and other sea creatures, lizards and birds. A scary thought for us modern homosapiens, , but hey, it might have been considered as delicacies for them!! They later advanced to consuming meat, RAW MEAT ( don't we still do? Sushi? Steak tartar?? )! Fortunately, progress followed shortly when a tree was hit by a lightning. The result? Fire, hence cooking. The rest, as the saying goes, is history. It is apparent that there is a wide variety of food around - food from different continents, food from different cultures. Mexican adores spicy food, but those spiciness differs from that of Indian origin. The soup prepared by an Australian family is unlike one prepared by a Chinese family. The contrast is bountiful, immeasurable, boundless, you get the drift. Therefore, one of the highlights of M Week is to get as many different kind of food available and bring it under one roof, presenting an opportunity for the university's community to taste and enjoy the variety available. Below we list some of the food that will be sold during the three glorious (it's that word again!) days!!

**MALAYSIAN FOOD**

- Penang Hokkien Mee
- Ampang Dumpling and Gado-gado
- Melaka Muah Chi and Soya Bean Drink
- Soya Bean Jelly (Bean Curd)
- Fried Ice Cream and Corn Pudding
- Prawn Toast, Satay and Nasi Lemak
- Murtabak with Curry chicken/beef
- Sago Pudding
- Nasi Tomato (tomato rice!)
- Ayam Masak Merah (Curry chicken basically!)
- Roti Jala with curry
- Popiah (spring rolls) and Curry Puffs
- Stir fried vegetables, Fried Rice and Noodles
- Beef/chicken rendang



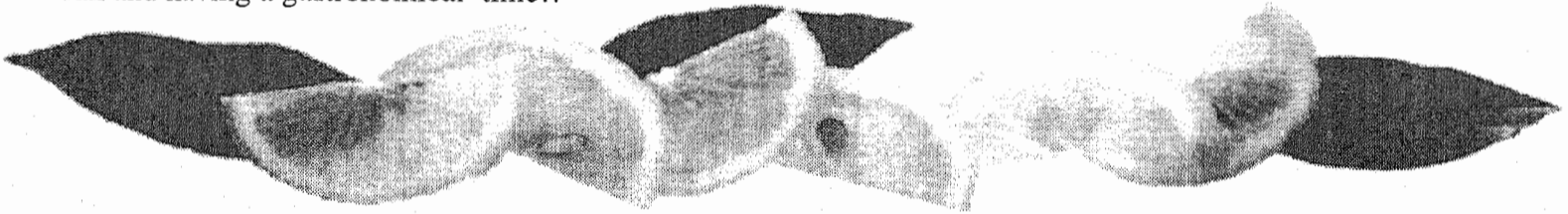
**CHINESE FOOD**

- Spring onion pancake
- Fried Peking noodles
- Soup dumplings
- Shanghai fried dumplings
- Yong Tau Foo
- Sweet and sour pork
- Honey chicken
- Lemon chicken
- Plum sauce chicken

**GREEK FOOD**

- Shashliks -kebabs
- Greek deserts
- Cheese/spinach pie

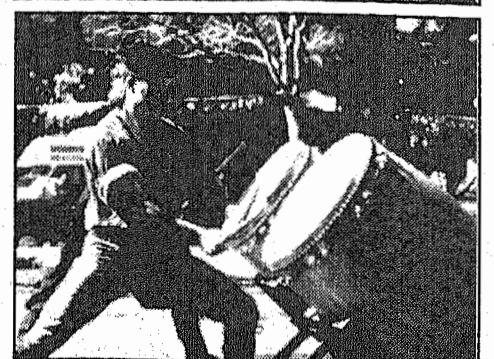
These are to name but a few. There will also be African, Italian, Indian, Mexican, Australian, the list goes on!! Hope to see everyone there joining in the fun and having a gastronomical time!!



# PERFORMANCES



- Highland Dance
- Lion Dance
- Torres Strait Island Song and Dance
- Belly Dance
- African Dance Demonstration
- Mediterranean and Balkan Music
- Chinese Martial Art - Wushu
- Chinese Traditional Dance
- Malay Dance
- Qur'anic Recitation
- Indigenous Rock
- Indian Dance
- Central American El Salvador Dance
- Chinese Noodle Making Demonstration
- Chinese Vegetable Carving Demonstration
- Indonesian Traditional Handicrafts
- Pottery Making Demonstration \*
- Henna Hand Painting\*



Movie by Film Society  
"They're a Weird Mob"

\*Subject to Changes



# W, X, Y, Zee - Oh IS IT Zep?

English is my first language. No, wait. Strike that. AMERICAN is my first language.

I never thought that I'd have language difficulties when I applied to come to Australia. I mean, I may be an international student, but the Americans had colonized my country for 50-odd years. My best friend growing up was American. I speak English better than I can my native language. I shouldn't have had any trouble coming to a country that spoke English. Oops. I realized I was in trouble when I was met at the airport by one of the people from the International Programs Office. It had taken me about 5 minutes before I figured out that he was congratulating me for getting into Medicine and that he wasn't calling me a vegetable. You see, to the inexperienced ear, "good on ya" actually sounds more like "good onion". Not an auspicious beginning.

And then I got to college. There I was confronted by over ~50 people who all spoke Australian. They slept under *doonas*, not comforters. They drank *cordial* not Kool-Aid. (In my vernacular, cordial is a dessert liqueur — imagine having *that* at every meal!) And then there was the whole jam-jelly-Jell-O issue. See, what I call Jell-O, they called jelly. What I call jelly, they called jam. What I call jam, they called *preserves*. What I call preserves, they called *stewed fruit*. I also had to learn to ask for the *toAAAHto sauce* — not toMAYto sauce (which we cook with) or catsup. I began to understand that Australian lemonade was carbonated and that



*I'm afraid I do not have the cartographic representation of Van Diemen's Land you so eagerly desire.*

our version of chocolate pudding (think chocolate flavored yoghurt) looks nothing like the chocolate pudding we get for dessert. I also learned what scones were and that crumpets were not small pancakes. Most of my Australian language classes took place during tea — not dinner or supper. Gradually, I began to say "heaps" not "lots"; "I reckon" not "I think"; "glAHiss" not "glass"; "bAInAHnAH" not "banana"; "stez" not "staiRs"; and "Melbun" not "MelbouRne". After about a month, I finally understood what *dodgy*, *sus*, *shonky* and *spastic* meant. I find myself saying "ta" as well as "thanks"; "ferrel" as well as "gross"; and "*stuffed*" as well as "tired". I've learned that boat races have nothing to do with the Torrens. And that you skull beer, not slam it. I learned that most of the R's in words are silent, eg., mothA, not mothER. However, I still have to properly grasp the concept of *Monday week* — I still say "next Monday". And if anyone asks me the time, I still say 5:45, not "quAHTAH to six", or 4:30, not "hAHFpAHst fOH". I still manage to confuse college and uni, despite the fact that I live at one and study at the other. I look forward to vacations, not holidays. And I still insist on ending the alphabet with W, X, Y, Zee.

I'll learn to adapt, eventually. After all I do have 6 years.

But I still won't eat Vegemite.

Anna Lizelle Tan

## Women IN Islam

### Introduction

The position of Islam on this issue has been amongst the subjects presented to the Western reader with the least objectivity. One major objective of this article is to provide a fair evaluation on what Islam contributed towards the restoration of women's dignity and rights.

The midst of the darkness that engulfed the world fourteen hundred years ago, the divine revelation echoed in the wide desert of Arabia with a fresh, noble, and universal message to humanity: The Holy Qur'an. The Qur'an provides clear-cut evidence that woman is completely equated with man in the sight of GOD in terms of her rights and responsibilities. The Qur'an states the following:

*'Whoever works righteousness, man or woman, and has faith Verily to him will WE give a new life that is good and pure, and*

*WE will bestow on such their reward according to the best of their actions'*

[translation of the meaning of the Qur'anic verse 16:97]

The status of women in Islam can be evaluated by considering the position of Islamic teachings towards women in the following aspects: spiritual, social, economic and political.

### The Spiritual Aspect

In terms of religious obligations, such as the daily Prayers, Fasting, Poor-due, and Pilgrimage to Mecca, woman is no different from man. The Qur'an states the following:

*For Muslim men and women,*

*For believing men and women,*

*For devout men and women,*

*For true men and women,*

*For men and women who are Patient and constant,*

*For men and women who humble themselves,*

*For men and women who give in charity,*

*For men and women who fast (and deny themselves),*

*For men and women who guard their chastity, and*

*For them has ALLAH prepared forgiveness and great reward*

[translation of the meaning of the Qur'anic verse 33:35]

In some cases, indeed, woman has certain advantages over man. For example, the woman is exempted from the daily prayers and from fasting during her menstrual periods and forty days after childbirth. This is clearly a touch of the Islamic teachings for taking into account the physiological and

psychological changes associated with her natural female functions.

### The Social Aspect

The Qur'an forbade female infanticide, a custom that was socially accepted among some Arab tribes before Islam, and considered it a crime like any other murder. The Qur'an criticised the attitudes of such parents who reject their female children. The right of females to seek knowledge is not different from that of males. Islam requires kind and just treatment for females. In this regard, Prophet Muhammad (Peace Be Upon Him) says:

*Whosoever has a daughter and he does not bury her alive, does not insult her, and does not favour his son over her, God will enter him into Paradise.*

According to Islamic Law, women cannot be forced to marry anyone without their consent. The importance of taking council and mutual agreement in family decisions is also emphasised in Islam. As the woman's right to decide about her marriage is recognised, so also her right to seek an end for an unsuccessful marriage is recognised.

The Qur'an is the only revealed Scripture that explicitly limited polygamy and discouraged its practice by various stringent conditions. One reason for not categorically forbidding polygamy is that in different places at different times, their may exist individual or social exigencies which make polygamy a better solution than either divorce or hypocritical monogamy while indulging in all types of illicit relations.

### The Economic Aspect

Women's right to her money, real estate, or other properties is fully acknowledged in Islam. She (single or married) retains her full right to buy, sell, mortgage or lease any or all of her properties. It is also noteworthy that such a right applies to her properties before marriage as well as to whatever she acquires thereafter.

There is no decree in Islam which forbids woman from seeking employment whenever there is a necessity for it. Moreover, there is no restriction on benefiting from women's exceptional talent in any field. In addition, Islam restored to woman the right of inheritance. Here share is completely hers and no one can make any claim on it, including her husband and her father. The Qur'an states:

*'Unto men (of the family) belong a share of that which parents and near kindred leave, and Unto women a share of that which parents and near kindred leave, Whether it be a little*

*or much- a determinate share'*

[translation of the meaning of the Qur'anic verse 4:7]

In Islam, man is fully responsible for the protection and maintenance of his wife, his children, and in some cases his needy relatives, especially the females. The responsibility is neither waived nor reduced because of his wife's wealth or because of her access to any personal income gained from work, rent, profit or any other legal means.

On the other hand, woman is far more secure financially and is far less burdened with any claims on her possessions. Her possessions before marriage do not transfer to her husband and she keeps her maiden name. She has no obligation to spend on her family out of such properties or out of her income after marriage. If she is divorced, her ex-husband will be financially responsible for the children and she may get alimony from him.

### The Political Aspect

In Islam, woman is equal with man in what we call today 'political rights'. This includes the right of election as well as the nomination to political offices. It also includes the woman's right to participate in public affairs.

### Conclusion

Are women equal to men? YES.

Are women similar to men? NO.

In Islam, the natural and indisputable differences between women and men do not imply any 'supremacy' of one over the other. The differences imply rather the 'complementary' role of both the sexes in life.

Such compassionate and dignified status of women in Islam was decreed, not because it reflects the environment of the seventh century, nor under the threat or pressure of women and their organisations, but rather because of its intrinsic truthfulness. If this indicates anything, it would demonstrate the divine origin of the Qur'an and the truthfulness of the message of Islam. Unlike human philosophies and ideologies, Islam which established such humane principles was far from proceeding from its human environment.

After all, this is the final message of the All-Wise All-Knowing God "ALLAH" whose wisdom and knowledge are far beyond the ultimate in human thought and progress.

Article extracted from "The Status of Women in Islam" by Dr Jamal A Badawi



People have asked, "and do you want to be a doctor when YOU grow up like your mummy and daddy?" My answer was always a hard "No", the conversation ending with a rather hurt or sourly surprised look on the person's face. I have one parent of Asian origin and the other Mediterranean. Dad is a living legend as far as I'm concerned while mum is a real sweetie. My ambition since as far as I could remember has been to become a Lawyer, poncing around in the most verbose manner possible. (Yes I'm a good little talker).

It's not only doctor's kids who have that unnecessary expectation but also many students of culturally diverse origins. Ok, I'm not going to be politically correct, even though this is a Multicultural issue of "On dit". It seems to be a trend for Asian parents to want and... well... push for their children to study med or even dentistry. This seems a ludicrous expectation especially with the changed method for entrance. As far as I understand, so don't quote me, the new system consists of: 1] a

## So You Want to be a Doctor

lateral thinking / aptitude test 2] if successful in stage one, an interview. 3] again if success in stages 1 and 2, a Tertiary entrance score (TER) of 90% or above is needed. 4] Congratulations you have made it! Now for the hard part, studying for six or so long years! This new method seems to be creating havoc. Schools feel they're not able to prepare their pupils for the two testing stages. The learned and the brilliant feel there is a lack of fairness. How could such a bright spark not get in while someone with a lower TER score does! There have also been whispers in the Asian community that perhaps these procedures carry a degree of discrimination, of all kinds, sex, creed, race, material, I could go on but this piece of art can only be so long! Others have been quite vocal attacking our medical school especially.

Like the typical, Leo, fire sign / law student I want the floor to huff, puff and ruffle a few hairs! I will now address these issues. Success at my last school was very important. In year 12 getting the marks was the deal. The case was more what could a student do to elevate the school's reputation than the school elevating the student's. If you were obviously not going to pull a 20 we were told that being a bum was... ok. Thus killing many student's dreams. I don't know if this was everyone's experience of school but that was mine! I'm trying to say that dreams are not made to be broken, rules are! Despite such discouragement I have been able to reach one of my goals and I wanna say, that I did it my way. While the new procedures can have the same demeaning effects never let your

dreams die. As far as I know one can do a year of Health Science or Science and then re-apply. People have done this and succeeded. Or one could go to Flinders medical school providing one is a post-grad. There is always a way around the square my dears! While I'm at times insanely jealous at the ease that the very bright seem to grasp and utilise concepts, I do feel for those who don't gain entrance. It has been said and viewed that medicine and dentistry was, is and should never be purely a brainy course. Being a good medico or dentist exceeds brain power. Empathy, the ability to relate, to communicate and adjudicate (to diagnose) are important factors. Hey, I wanna go to a doc or dentists who I can relate and understand me and hopefully cure me. Call me selfish and demanding! While the "Humpty Dumpty" One Nation Party seems to be a fraud (who would have guessed!) racial discrimination seems to have been exacerbated during the last year or so. Such complaints have been mumbled about the entrance procedures. We're all discriminatory in one way or another. I think that using racial or any discrimination as an argument in this case is just weak. Purely because it's damn hard to prove. I was the darkest kid in my class: I don't care what others see, I quite like my year long tan. Don't waste your time worrying, most of the time others don't care and there are better things to do. The new method seems to be a good idea, ensuring the right people are becoming doctors or dentists. Although if met pissed Friday nights on the floor of the Unibar, face in their vomit with a pool cue wrapped around

their head; one does think twice that this person could in the future be operating on me! Med and dentistry, unlike Law, are courses which almost automatically ensure a job in the future. This is the explanation for those who don't understand the zeal that Asians have to get into med or dentistry. Law is more or less a general education these days, harbouring wannabe lawyers, politicians, public servants, business people etc. Issues and whispers need to be settled and the procedures need to be understood. It's the brain child of an Asian doctor and former state politician to address such issues and help educate the community by proposing a youth forum. My part in this venture is as a youth adviser, promoting and generally helping out. What I need is a little interest in this issue and help from you. I need 3 to 5 Uni students to sit on a youth committee and help with the promotion and organisation. I'm sure you have seen my previous ads. I wanna stress that at this time there is no guarantee the forum will be able to go ahead (funding and all that jazz) and that the aim is to educate people, not the trash the system or speak out against the med and dental schools or any other unhappy parties. Stay beautiful people, love heaps

**Tessa Anthony - Qureshi**

(edited by Elizabeth Sroczyński)

Send applications to my pigeonhole in the Ligertwood Building, Law school  
Any enquires : 0409282 531 (if you are going to ring to abuse me don't bother!)  
Closing date: Friday September 3rd

## Greek and Gay

To prepare a piece about coming out from an ethnic background is very difficult. As distinctive as each coming out story is to each individual so are the experiences of persons from different cultural backgrounds. For this reason I can only tell you my story and hope that you may relate to it is some part or learn something from it.

One important point that must be understood before this story unfolds is that I love my family. This story may contain judgements about them but they are only of specific circumstances. We have shared a lot more experiences that obviously will not be included below. Unfortunately this story will make my family look like evil fascists so Mama, if you're reading this, stop now!

My maternal grandparents migrated from Greece to Australia in the early fifties and had three daughters, the eldest being my mama. My parents then had three children with me in the middle. My family moved to Greece soon after my sister was born and we lived there until my brother and I were old enough for school.

We returned to Australia and were raised in a typical ethnic fashion where the grandparents play an active, hands on roll in the upbringing of the children and where Orthodox religion is a fundamental part of life. As my friends describe me in regards to my beliefs and habits I am a true "wog" -and proud. I was sixteen when I finally accepted that I was gay. I have very close relations with all

my family and for that reason I felt it was important to tell them. My aunts and my sister were the first I told, they have very modern beliefs and so to this day have been very supportive. Soon after this I told my mother, who's is the perfect mix of modern Australian and ancient narrow minded wog. In my experiences, ethnics replace all emotions with anger. Mama shed some tears and become very angry. Also in an ethnic family one is not allowed to converse. I said mama, I am gay, she yelled and asked how could I do this to the family, I began to answer and she yelled, she told me it was a stupid phase, I attempted to answer and she told me not to talk back to her and that was about the last conversation we had for a year.

My brother also has modern opinions but children of migrants all seem to be brainwashed into being homophobic. He had to be butch and tough and make fun of me often. Today he is supportive and will even give me advice about how to ask a guy out. Luckily he soon grew out of his homophobic attitude but too many of our ethnic friends still have not.

I have lost a lot of friends that I had throughout the Greek community but quite honestly I couldn't be happier without them. It seems ironic that in ancient literature, when the world was matriarchal, same sex affairs were celebrated. Us Europeans who openly practiced homosexuality now are amongst the most adamant to condemn it.

I did not plan to tell my grandparents because I did not find it important that they knew. However someone else did and to this day I still do not know who. I have since had to come out to my grandmother (yiayia) about seven times, God bless her senile little mind but she will make me read Scriptures explaining the condemnation of sodomy. My grandfather (pappou) on the other hand did not speak to me for nearly three years.

My pappou and I speak now but only if we have to. My family although modernised while living in Australia still retain a lot of the ancient, out-dated beliefs that we were taught in Greece. We try to hold on to our typical Greek culture but forget that our comrades in Greece are changing with the times whereas so many ethnic migrants are stuck in the era from where they migrated.

Although everyone who comes out may face these difficulties, there are specifics in migrant cultures that will create unique and special circumstances. Methods of communication are different as are rules such as first born sons being privileged and the levels of respect for elders. These things just have to be accepted, they are just our circumstances. Change may come but all change takes time so for now we just work

around these issues and try to challenge them in the safest ways that we feel comfortable. Fighting heteronormativity and racism is just another part of my life that I am committed to fighting through pro-active actions as well as debate and education. If you are homophobic or racist, what are you afraid of? Respect other peoples differences and get on with your life. Accepting people's differences, be it their culture or sexuality can happen instantly, hating them is an ongoing process. Take the easier alternative and lose your fears.

**George Valiots**



# Dita Sari is free!

## *A Report on Dita Sari's Visit to Adelaide*

When Suharto jailed Dita Sari in 1996 along with 13 other members of the People's Democratic Party for their activities in building and leading the pro-democracy movement, the regime set in action a spontaneous solidarity movement throughout the world.

When Dita Sari spoke to the 10 000 strong union rally in Adelaide on August 11(i) she explained why solidarity has no boundaries - not colour, not religion, not countries.

### **WORKER'S STRUGGLE IN INDONESIA**

Dita Sari was arrested on July 8 1996 while leading a worker's demonstration of 20 000 workers in Surabaya. This demonstration was the culmination of a series of strike actions led by the Indonesian Centre for Labour Struggles (PPBI), the trade union organisation which Dita Sari was then president of.

In the months following her jailing, an intense crackdown on the pro-democracy movement took place. This crackdown destroyed the PPBI and forced Dita's party - the People's Democratic Party underground.

### **DITA SARI'S RELEASE**

Dita was released on July 5th after serving three years of her five year prison sentence. Her release was a concession by the regime to the intense pressure following the military's brutal attack on a democracy demonstration on July 1(ii). This attack proved once again that the regime remains firmly in place, despite the concessions that have been forced upon the regime by the democracy movement since May 1998, when Suharto was forced to resign.

The pressure on the regime to release Dita Sari was the result of a strong campaign waged by workers and students in the democracy movement in Indonesia along with an important international solidarity campaign being waged throughout the world for her release.

### **PRINCIPLED OPPOSITION**

Dita Sari was offered release by the regime in late 1998 - on one condition - that she not participate in political activity until the year 2001. She refused.

At the public meeting for Dita Sari, this issue was addressed by ASIET (iii) activist, Stuart Munckton. He commented that not only did this demonstrate the courage and principle of Dita Sari, but it also said something about what the regime was afraid of. 'Political prisoners are prisoners because of what they do, not for what they think' commented Munckton. Dita Sari, and the movement that she stands at the head of was a threat to the regime when she was jailed in 1996 and continues to be so now. Dita Sari was recently elected the

President of a new national trade union federation - the Indonesian National Front for Labour Struggles (FNBPI) (iv).

### **PUBLIC MEETING WITH DITA SARI**

At the public meeting that Dita Sari addressed while she was in Adelaide that those attending gained an insight into these 'dark days' of the struggle. She spoke of the impact of the regime's crackdown on activists and friends outside of the prison and how this meant isolation for the political prisoners. She spoke of thinking that things would not get any better. When she was jailed, she was charged with subversion (organising against the government). At the time, this charge carried the death penalty.

Dita Sari survived Suharto's prisons for three years. Her party, the People's Democratic Party (PRD) has survived the attacks of the regime. The PRD was re-launched as a legal party in May 1999 and ran in the June elections. Their campaign sought to educate and raise the involvement of the people in the democratic struggle. The PRD are the most resolute and principled of the opposition to the military regime. They have raised the banner of democracy since their formation in 1996 and they continue to do so, despite the constant threat of being jailed, tortured, disappeared and killed by the military.

### **THE STRUGGLE CONTINUES**

Wherever there is repression, there will be struggle against that repression. The continuing brutal role of the military in ensuring the exploitation of the people of Indonesia means the struggle will continue - including in the most exploited areas like Aceh, which Dita Sari spoke in detail at the public meeting while in Adelaide.

But no struggle has ever succeeded alone. We simply cannot sit by while 'our' government supports a regime that continues to attempt to crush all opposition, a regime that rests upon military violence and repression, a regime that still holds political prisoners. The greatest act of solidarity that we could show would be to force the Australian government to withdraw its support - military, financial and diplomatic - for the Indonesian military regime.

Some will say that this can't be done. But we don't have to look too far back in the history books to see that people's power can create change. Before May 1998, it was a commonly held view that Suharto could not be bought down. If it weren't for the determination and commitment of the movement and the individuals that made it up - it wouldn't have happened.

The struggle continues to grow - so too must our solidarity.

Lisa Lines and Jo Ellis



#### Footnotes:

(i) The union rally was organised by the United Trades and Labour Council (UTLC) against the Federal and South Australian government's plans to undermine the right for workers to organise collectively for their rights. Not surprising given this government's determination to crush any form of opposition to their destruction of our rights and conditions. Parallels to their 'Voluntary Student Unionism' legislation are very apt!

(ii) On July 1, the People's Democratic Party (PRD) organised a demonstration outside the Electoral Commission Office (KPU). The demonstration of 2000 people was demanding the disqualification of Golkar from the elections for fraud as well as demanding an end to the military's role in social and political life in Indonesia. The protest was brutally attacked by the police, injuring over one hundred people. Four activists were critically injured, including Dhyta Catarini, who was shot at point blank range in the back and beaten with rifle butts in the face, then denied assistance to the hospital by the police.

(iii) Action in Solidarity with Indonesia and East Timor (ASIET) organised the national speaking tour of Dita Sari. ASIET is a national solidarity organisation that seeks to involve Australian people in active solidarity with the struggles of the people of Indonesia and East Timor against the military regime. Most importantly, ASIET campaigns against the support that the Australian government provides to the regime. ASIET is currently running an 'End Military Ties' campaign - in the last financial year, the Australian government provided \$6 million in military aid to the Indonesian government. Phone Stuart on 8231 6982 for more information about ASIET in Adelaide.

(iv) The FNBPI was formed in May, 1999 in Jakarta. The demands adopted by the FNBPI were:

- free Dita Sari and all political prisoners
- Raise workers wages 100%
- Lower prices
- Stop sackings
- 32 hour working week
- end the contract labour system
- freedom to organise and heavy punishment for companies who breach this stop violence
- withdraw the dual function of the military

## with a little help from my friends....

There are 14,000 students at Adelaide Uni, a surprisingly large percentage of whom are international students. We are lucky to have such students here to enrich the multiculturalism and ethnic mix of our student community. Frequently, however, we forget just how valuable such cultural diversity is at a learning institution like Adelaide, and fail to understand just what a daunting process studying abroad can be for an international student. M-Week is an excellent opportunity for us all to reflect on these issues, and take real advantage of the richness, vibrancy and diversity international students lend to Adelaide University. Imagine for a moment that you yourself were an international student, say an 'Australian in Paris' or as I was recently an 'Australian in Turkey' on a study trip (luckily I got away before Istanbul fell down!). The most difficult thing for me in Turkey was the language barrier and of course the cultural shock. In parallel, it must be a huge cultural shock to arrive in 'sunny-downtown' Australia, and have to go to classes where all the information you need is conveyed in 'Australian'. The best overseas experience I ever had was when I was taken around Budapest by students. That was so great because their help and general friendliness enabled me to 'figure out' the city very quickly. I can't help but think that life would be far easier for international students if we established a peer mentoring scheme at

the university, where local students could give them that extra bit of help, insider know-how and support that anyone would welcome when in a foreign country. Making the transition not only to university life, but Australian Uni life must be hard also. We all remember the confusion and general excitement of our first weeks at uni and how different it was from anything else we'd experienced, and as locals, we had plenty of friends to discuss this crazy, crazy place with. Having recently been befuddled thoroughly by a foreign language myself, I am overcome with inadequacy when considering the overall language problems for many international students. Imagine trying to ascertain information from a Russian lecturer who speaks with a heavy accent, and who provides no lecture notes! Now imagine English as your second language (or maybe 3rd) and trying to gather anything at all in this scenario. Although lecture notes are provided in some faculties, in too many they still are not, and 'English as a second language' students can be greatly disadvantaged in certain circumstances. Some faculties do offer English language supplement courses and English study skills courses which can be more than beneficial for international students, and to those faculties I say - "good stuff fellas" the rest of the university should do the same. Orientation is an important event for all of us. Most of us enjoy the occasional beer, boat

and race and its a truly fab way to begin a new year of brain exertion. Let's get the Overseas Students Association more heavily involved in orientation I say, and lets emerse new international students in uni life, and do our bit to help them 'figure out' this groovy country of ours. International students are not 'special' nor do they need 'special treatment' - what they do need is a little bit of acclimatisation aid from the university and from us, their fellow soldiers on the battlefield of higher education. Let's make Multicultural Week a chance to reflect, and act, on this.

Seb Henbest





## Roseworthy Ball

As Australian as muddy football boots or a brown HQ, the Roseworthy Winter Masquerade Ball rolled around again. In the past this has been the B&S Ball but a change is as good as a holiday. The night started well with 150+ Roseworthy students dressed to the nines rocking up for the start. Every one came in a mask; it was great to see everyone making an effort (two thumbs up to the guy who wore the beer carton). The doors opened at eight and true to form (and reputation) so did the ball goers' throats. The dance floor was ignored for an hour or two but this was more than compensated for by the action at the bar (A guy by the name of Fish kept the barmen extra busy but it was his birthday after all). The band fired up and those enthusiastic (drunk) enough put on their dancing shoes and the floor was soon full.

As the night went on the music got louder, the drinks went down faster and those men and women that were single at the start of the night became harder and harder to find. A sensational BBQ was put on by the organising committee to keep everyone going, some needed it more than others (We're sure one guy ate equivalent of three chickens) and some

held on to it longer than others (no special mention here but you know who you are)! Unlike past years, there were almost no fists raised in anger... but there's always one, Polkers being declared the clear-cut winner.

The night finally wound up at a bit after three to a huge cheer from all the ball goers, the night declared a complete success. It was great to see that there is such a high level of spirit and enthusiasm at Adelaide Uni's smallest campus. Congratulations must go out to Claudia Wythes and her organising committee on an outstanding job, the venue looked superb and the whole night ran smoothly. Next year the event is sure to be at least as good and it would be great to see some more North Terrace students making the trip up to Roseworthy, I'm sure that you will be as welcome as I was, it is definitely worth the effort.

P.S. A special thankyou should go to Claudia for finding me a place to sleep that night and to the footy team for giving me a lift to town the next day (the bus ride was a story in itself).

Cheers,

Adam Langman

## NEED A JOB??

Undoubtedly the primary reason that most of us come to university is to obtain a degree to achieve the qualifications and knowledge to pursue a career path. A majority of us also require part-time work to help us through our time at university. However, where do we go for information concerning job prospects for during and after University?

As most of us are aware our university does not have an adequate careers service. The Students' Association (SAUA) realises that this is an essential service that all students at Adelaide University deserve. We at the SAUA (and the Union) have taken it upon ourselves to provide this service for you. The SAUA has always had a commitment to providing students with services and representation that they want. This commitment has led the SAUA to expanding its already existing employment service.

Currently, the SAUA has a work action board which you are able to peruse at your leisure. The notices are up-dated regularly and display a great variety of positions that are available. Although this service has resulted in many jobs for many students we are expanding to a bigger and better service.

The aim and function of the new employment service is to help you find a job while you are at University but also at the end of your degree. The SAUA now has a part-time employment co-ordinator, Vicki Thiel, who will help you with any questions you may have. Our employment co-ordinator will give you handy hints on how to dress, present yourself and will also assist you with your resume.

If you are considering part-time work during your studies the employment service is the ideal stop for you. This service will introduce you to potential employers and jobs that best suits you and your needs.

You may also register your skills/interests with Vicki and she will endeavour to match you up with a job available.

### COMING SOON!!

Coming soon will be the employment data base. This database will allow you to log on at University or at home. This service will involve a database of available jobs into which you can input your details. There are many categories that students will be able to look at to view a job that best suits them. Students will be able to log on and view jobs from all different disciplines, locations, hours of employment, or all of the above. The database will be user-friendly and if any problems arise there will be an easy function to e-mail someone for advice. Jobs are updated on a daily basis. Students will be able to view new jobs, but also go back to view jobs that were advertised previously.

The database will then match your skills and experience with suitable job opportunities. The database will be simple to use and allow you to easily log on to either at home or at uni. This is just another way that the SAUA is ensuring that it meets students' needs when it comes to employment and quality service delivery.

Please feel free to see our employment adviser, Vicki Thiel, for all your job hunting needs.

The SAUA and the employment service are located on the ground floor of the George Murray building, opposite the Mayo refectory. We can also easily be contacted on 8303 5406.

**Alida Parente SAUA President**

Email: [alida.parente@adelaide.edu.au](mailto:alida.parente@adelaide.edu.au)

http: [www.adelaide.edu.au/AUU/services/associations/saua/index.html](http://www.adelaide.edu.au/AUU/services/associations/saua/index.html)

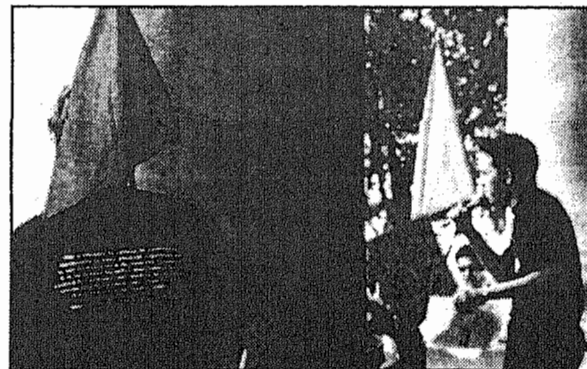


Photo: Cameron Richardson

## Showing the Way

This week is Multicultural Week, a time when we celebrate the diverse backgrounds of all students on campus. And if the last few years are anything to go by then there'll be some top food on offer throughout the week and a huge night on Friday with a few drinks, gourmet delights and some top international music and dance. Much like 'Clubs Week', Multicultural Week is supported primarily by one of the Union's Affiliate bodies - in this case the Overseas Students Association (OSA).

One of the main objectives of the OSA is to create a synchronous environment encapsulating both international and local students. In many ways this is achieved through getting people together for social activities, which the OSA does with O'Camps, Wine Tours, M-Week and other cal-



endar items. It also acts in the other role of a student body; the representational side of things. It actively seeks support from the Union and University for services to help support overseas students and ensure that they have the opportunity to truly enjoy the full range of educational and social benefits of the University of Adelaide.

Ultimately, the activities put on by the OSA and other Student bodies are most effective when students make an effort to attend and take the chance to meet some of the other people at their uni (you'll also have a bloody good time in most cases). So when you smell some funky food odours from the Barr Smith Lawns, feel free to bin your home-made lunch and give your taste buds a holiday on some cool new food. And don't forget Friday...I'll see you there.

Stephen Mullighan



## But Waite, There's More...

The annual Waite Ball was held on Saturday night at the Waite campus' Lirra Lirra Cafe. It was an event in debauchery attended by at least 500 people, and with cheap piss, who could want more? From 8 to the wee hours of Sunday morning, there was bundy, bourbon, and beer. There was a band and DJ to keep everyone moving, though there was a story of some shennanigans on the paddock in a WB, but I'm sure that's just a rumour. Many thanks to WISA president Caroline for the invite, and thanks to everyone for a night of suits, drinking, and a whole lotta dancing.

Stephen Mullighan



# In Memory of Briana

Briana Smith was a member of our C2 Adelaide Uni Netball Team. But she was more than a member, she so quickly became our friend. Tragically Bree was killed in a canyoning accident in Switzerland and we, amongst so many others who knew her, are feeling the effects of losing her. You couldn't help but to like Bree, she so easily brought a smile to anyone's face as the following words from some of our team members will show.

"What a person. She was funny, gorgeous, and absolutely full of life. We had so much fun at training and games talking and giggling about the silliest of things. Her sideline calls always put a spark and a skip in everyone's step. We will miss her dearly."

"We didn't know her for a long time, but she made an impact on all our lives with her infectious laughter and smile. We will remember her forever".

"She was outgoing and friendly to all she met whether she had known them for long or not."

"Bree could do anything with her positive attitude and infectious smile. She never had a bad word for anyone and loved to compete to the best of her ability. We will miss her smile most of all. Thanks for everything Bree."

There's a hole in our team, There's a hole in our hearts It was Briana's place and she filled it so easily...

laughter and fun take up so much space.

But now it is empty

For Bree was taken from us.

No-one will ever fill that hole in quite the same way.

But we are not left with nothing,

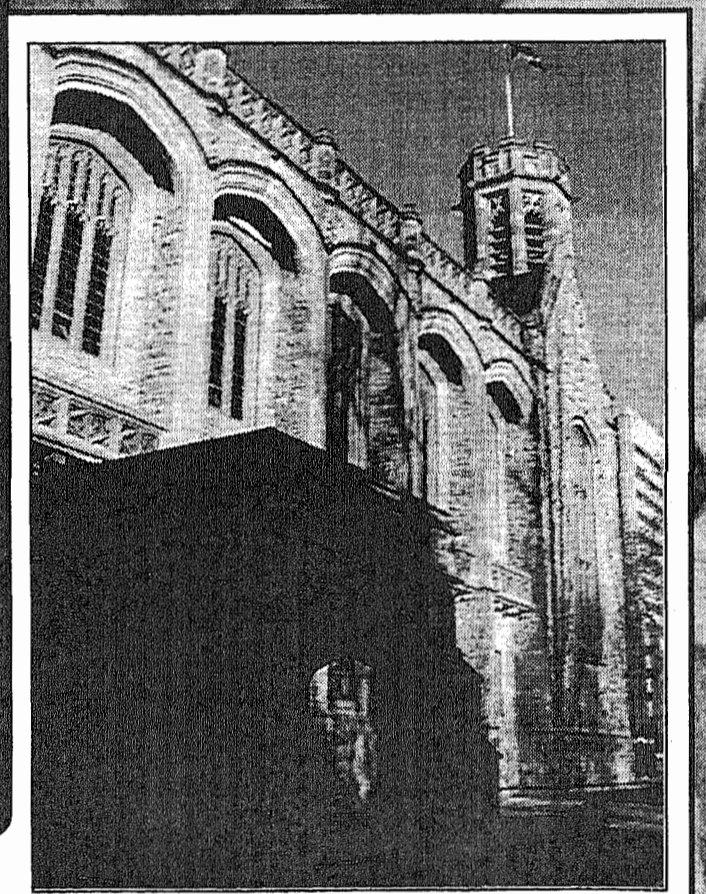
She filled us with so many memories of good times together.

We will never forget her cheekiness, her smile.

Briana forever in our memories.

If only we could have known her longer.

Adelaide Uni C2 Netball Team: Georgia Dodd, Katherine Cook, Sophie Oswald, Narelle Collaton, Lara Dowd, Belinda Barr, Rebecca Ogilvie,



## Anti-Cancer Foundation Daffodil Day, August 20<sup>th</sup>

### Thank You!

On Behalf of the South Australian community, Thank You to the Adelaide University community for contributing around \$2031.80 to the very successful day. Thank you to everyone who supported this very worthwhile cause. In particular, Thank You to the following departments for their generous support:



- Unibooks
- Barr Smith Library
- Faculty of Medicine

### December Graduations

The University is running a pilot programme of December Graduations this year. This comes as a result of a wide range of discussions involving the main stakeholders, namely, faculties, students and central administration in which benefits to students were clearly identified. The three Schools which will take part in the pilot are Commerce, Dentistry and Medicine and the date set for the ceremony is December 17.

Affected students are being contacted individually with full details of the new processes and a general notice is being circulated to all students currently enrolled via their pigeon holes.

From next year, 2000, all faculties will be involved in December Graduations.

Next year there will be ceremonies in April and December. In subsequent years, in addition to the main round of ceremonies in December there will be other ceremonies equivalent to the current October ceremonies held earlier in the year. Please note that this year will be the last to have an October ceremony.



## Column of the Week

This week, Matthew Sykes was on Annual Leave. He has no column this week but we still love him. Maybe even more than before.

### Science Fiction Club

#### Quiz Night

is on 26th Thursday in the Upper Refectory \$4 members, \$5 non members, or \$20 for table of 6 people.



### 1999 CHEMS Dinner

7pm on 18th September  
**FELLINIS CAFE**  
102 O'Connell St  
North Adelaide

Dress Semi-Formal  
Members \$30  
Non-Members \$37

Tickets available early September  
Chemical Engineering 4th year  
commons room level 3



### Film Society Programme

All films shown in the Union Cinema, Level 5, Union Building at 7pm. Free for Film Society Members, \$3 others (includes membership), unless otherwise stated.

Wednesday 25 August  
2pm, Union Cinema Video screening for multicultural week  
*They're A Wierd Mob*  
Classic Australian film about an Italian immigrant living in Australia

Thursday 26 August  
*The Big Heat* (With short All Aboard)  
Directed by Fritz Lang. Searing story of a cop determined to bust a city crime ring.

Thursday 2 September  
*The Third Man* (With short *Betty Boop* and *Grampy*)  
Directed by Carol Reed. Starring Orson Welles.  
Account of the mysterious Harry Lime (Welles) in post-WW2 Vienna, with a pulp-writer on a manhunt for Harry. This British version features an introductory narration by the director.

Thursday 9 September  
*Bullworth* (With short All A Rage)  
Hilarious political satire starring, written and directed by Warren Beatty who plays Bullworth, a politician who decides he has nothing left to lose

and begins to tell the truth.

Thursday 16 September  
**NB Special time of 7:30**  
*The Family Secret* (In association with the Japan Australia Friendship Association)  
Tale of the lengths a dysfunctional Japanese family go to to hide a hit and run accident, full of black humor. (Gold coin donation).

Thursday 7 October  
*Shadow of a Doubt* (with short Peter and the Wolf)  
Directed by Alfred Hitchcock. Chosen because it is one of his best, but least seen films. Set in small town America it is the story of a young girl who slowly comes to believe that her Uncle Charlie is a murderer.

Monday 11 October  
*The Matrix* (1999) In Association With the International Students' Support Services  
Futuristic cyber-punk film starring Keanu Reeves.

Thursday 14 October  
**SHORTS DAY**  
Shorts include two episodes of the original *Flash Gordon* (Ch1 - The Planet of Pearl, Ch 13. Rocketing to Earth), *The Thief of Sydney*, *Tron* (24 min version), *The Possibilities of War in the Air*, *Rat Life* and *Diet In North America*.

### Club's Association Council Meeting

**Date:** Wednesday, 8th September 1999

**Time:** 1pm [Lunch Time]

**Where:** Margaret Murray Room, Level 5,  
Union House

### AIIESEC

Ever dreamed of working in a far off country when you graduate? If you are studying Commerce, Economics or Computer Science and are graduating end of 1999 or in 2000, the AIIESEC's Graduate Exchange Program may be able to help you! Find out more at our information session: Wednesday 25<sup>th</sup> August 1pm LG28 OR 5pm LG24, Napier Building Or contact us on 8303 5909 or melanie.h@aiiesec.org.au

# Referendum, Pudendum, Whatever

## ADELAIDE UNIVERSITY UNION CONSTITUTIONAL REFERENDUM

### Preamble to Referendum Questions

1. Recommendations 1 to 4 will allow students to opt out of Union membership. Students will still pay the compulsory Statutory Fee but by filling out an iOpt Out form will be able to opt out of membership. At this moment in time access to Union services will not be affected by the decision to opt out. Students who have opted out will not be able to nominate, run, or vote in student elections, referendum, and general meetings.

2. Recommendations 5 to 13 are essentially housekeeping changes to tidy up the Adelaide University Union Constitution and to ensure that all terms are defined. The recommendations also change some anomalies that have been discovered in practice over the last few years with regard to Board changeover and the dismissal of the President.

### THE FOLLOWING REFERENDA ARE PROPOSED PURSUANT TO PART 30(a)(ii) OF THE ADELAIDE UNIVERSITY UNION CONSTITUTION.

#### QUESTION 1

##### Constitutional Amendments: Opt Out Clause

Do you agree that a clause allowing students to opt out of Union membership, but maintaining a compulsory student services/Union fee, should be inserted in the Constitution? (ie. That Recommendations 1 to 4 be passed on block)

##### PROPOSED AMENDMENTS TO THE ADELAIDE UNIVERSITY UNION CONSTITUTION:

*Insertions are in bold italics*

~~Deletions are in bold-strikethrough~~

##### Recommendation 1:

###### Amend Clause 4(1) to read:

"4. (1) There shall be the following categories of membership provided that members under the age of 18 years shall be classed as junior members of their relevant membership categories:

###### (a) Ordinary Members

(i) All students who are required by any Statute, Regulation, or Rule made pursuant to the Act or who are otherwise required by the Council to pay an entrance fee and/or annual ~~fee for membership of the Union. student services/Union fee, unless that student has specifically opted out of membership in accordance with Clause 5A(1)(c).~~

(ii) Employees and officers of the University, the Union and its wholly owned subsidiaries ~~or affiliate bodies, if any, on payment of such a fee as the Board in consultation with the Council may from time to time determine.~~

(iii) External students of the University as defined by the Council upon payment of such a fee as the Board in consultation with the Council may from time to time determine.

(iv) Graduates and diplomats of the University upon payment of such fees as the Board in consultation with the Council may from time to time determine.

(v) *A student who has earlier opted out of Union membership, may apply to opt in at any time upon completion and lodgment of an 'opt in form' available from the Union. That the student is now a member of the Union will be confirmed in writing by the President, and the student's name shall be reinstated in the Register of Members. Any student reinstated to membership of the Union pursuant to this clause shall not be eligible to vote in an election, general meeting, or referendum, and shall not be eligible for nomination or election to the Board of the Union for a period of three months immediately following that student's reinstatement or admission of membership of the Union.*

##### Recommendation 2:

###### Amend Clause 4(2) to read:

"4. (2) (a) *Subject to 4(1)(a)(v) only* Only ordinary members shall have voting rights at any election, general meeting, or referendum.

(b) Subject to Clause 4(1)(a)(v) only ordinary members shall be eligible to nominate for election to Union Board or any other Board or Committee of the Union, subject to Clause 7(1)(a)."

##### Recommendation 3:

###### Amend Clause 5 by renumbering it as 5A and inserting the following to read:

"5A. Membership shall cease as follows:

###### (1) Ordinary Members

(i) Under Clause 4(1)(a)(i) and 4(1)(a)(iii):

(a) upon ceasing to be a student or an external student or,

(b) upon ceasing to be required to pay the fees set out in Clauses 4(1)(a)(i) and 4(1)(a)(iii), providing that every person who is a member under this part in the year of completion of his/her course of study shall be deemed to remain a member under this part until the expiration of the day next occurring on which the degree or diploma is or could have been conferred on that member.

(c) upon a student or external student opting out of membership completing, signing and lodging with the Union an "opt out form", available from the Union. The President shall thereafter confirm in writing that the student is no longer a member of the Union and the student's name shall be removed from the Register of Members of the Union."

##### Recommendation 4:

###### Insert clause 5(b) to read:

"5B. *Unless barred for some other reason, students who have opted out of membership of the Union under clause 5A(1)(c) will still have the access to Union services unless otherwise decided by the Board from time to time.*"

#### QUESTION 2

##### Constitutional amendments

Do you support the proposed amendments to the Adelaide University Union Constitution?

(ie. That Recommendations 5 to 13 be passed on block)

##### PROPOSED AMENDMENTS TO THE ADELAIDE UNIVERSITY UNION CONSTITUTION:

*Insertions are in bold italics*

~~Deletions are in bold-strikethrough~~

##### Recommendation 5:

###### Amend Clause 1 to read:

"1. The Adelaide University Union is the main social and cultural centre for those University activities not specifically included in the academic syllabus. It endeavours to provide a common meeting ground for staff, graduates, and students.

The affairs of the Union are conducted by the Union Board elected by and from the ordinary members of the Union, and the permanent staff of the Union, various committees, appointed by the Union Board, *the Student Care Board*, and the Board of ~~the University Union Bookshop Books~~ Pty Ltd.

The Adelaide University Union is a body corporate with perpetual succession and common seal pursuant to the University of Adelaide Act, 1971 (as amended)."

##### Recommendation 6:

Amend clause 3 by inserting after the definition of "Academic Year" and prior to the definition of "Board":

"*"Affiliate Bodies" shall include the Student's Association of the University of Adelaide Incorporated, the Adelaide University Sports Association Incorporated, the University of Adelaide Postgraduate Student's Association Incorporated, the Adelaide University Clubs Association, the Roseworthy Agricultural Campus Student Union Council Incorporated, the Overseas Students' Association Incorporated, the Waite Institute Students' Association, Student Care Incorporated, and other bodies as determined by the Board from time to time.*"

##### Recommendation 7:

Amend Clause 3 by inserting after the definition of "Student" and prior to the definition of "Union":

"*"Student Care Board" shall mean the Board of Student Care Incorporated.*"

##### Recommendation 8:

###### Amend Clause 7.1(c)(i) to read:

"7.1(c)(1) the Director Student and Staff Services of the University, *or his/her nominee.*"

##### Recommendation 9:

###### Amend Clause 13(c) to read:

"13. A Board member shall cease to be a member *of the board.*"

##### Recommendation 10:

###### Amend Clause 16(4) to read:

"(4) ~~The term of office shall be the first day after the final examination period in the year elected, up to the last day of the final examination period the following year.~~ Both incoming and outgoing Presidents shall be required to attend the first Board after the final examination period. The President shall be entitled to such remuneration and other benefits as the Board may from time to time determine.

##### Recommendation 11:

###### Amend Clause 17(1) to read:

"17.(1) The President shall cease to hold that position upon a resolution of the Board supported by a *majority two-thirds* of the total number of ordinary members of the Board, provided that notice of the motion to dismiss was given at the previous Board meeting *in accordance with Clause 17(2).*"

##### Recommendation 12:

###### Amend Clause 21(2) to read:

"21.(2) The Board shall make annual grants to the Students' Association of the University of Adelaide Incorporated, the Adelaide University Sports ~~and Physical Recreation Association~~ Incorporated, the ~~Adelaide~~ University of Adelaide Postgraduate Students' Association Incorporated, the Adelaide University Clubs ~~and Societies~~ Association Incorporated, the Roseworthy Agricultural ~~Campus~~ Student Union Council Incorporated, the Overseas Students' Association ~~Incorporated~~ and the Waite Institute Students' Association ~~Incorporated.~~"

##### Recommendation 13:

###### Amend Clause 25(2) to read:

"25.(2) The member of the Board to be elected pursuant to Clause 7(1)(b) shall be elected by secret ballot of all employees of the Adelaide University Union (including ~~affiliates to affiliate bodies of the~~ Union) but not staff of ~~the Adelaide University Union Bookshop Books~~ Pty Ltd unless they are also employed directly by the Union, during the first half of the second semester of each year."



## Women's Officer

### ELLE DIT

Just another reminder that *Elle Dit* is the women's edition of *On Dit* and it's coming out on the 13th of September. This means that the deadline for submissions is the 8th of September. So, you've got four weeks to think up what you're going to contribute. Contributions can be in the form of letters, prose, graphics, creative writing or anything else you can think of - you are limited only by your imagination.

### CONTRIBUTION BOXES

Once you've written an article look for one of the contribution boxes around campus. Alternatively you can email them to me on my student email.

Look for collection boxes in the:

- *On Dit*
- Library
- Student's Association
- Gallery Coffee Shop
- Napier Building
- Waite
- Roseworthy
- Women's Room

.....and other locations around campus.

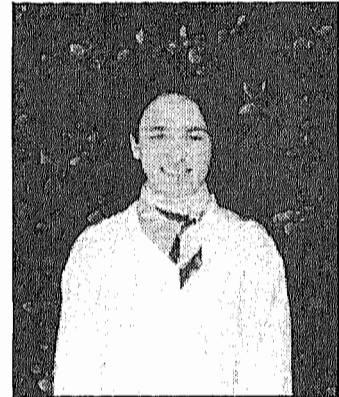
### NEED IDEAS

Here are some suggested topics that might interest you:

- Women and the law
- Women from diverse cultural backgrounds
- A poem you may have written
- Some artwork you may have produced
- Women and religion
- Prostitution and pornography
- Media portrayal of women

.....and many many more!

If you have any questions about *Elle Dit* or any other issues don't hesitate to call me on 83035406.



### TOTALLY WIMMIN POWERED STUDENT RADIO

Here is another reminder that Totally Wimmin Powered, a week of women's student radio, will be happening the week of the 13th of September this year. So, if you've ever thought about being on the radio, now's your chance! You can get involved with presenting a show or even the technical side of things. It's up to you! For more information please either contact me (8303 5406) or one of the Student Radio Directors (8303 5000). Also look at the ad in this week's *On Dit*.

Eileen Fisher

## Sexuality Officers

Hey everyone. Sitting here listening to "Everyone loves you when you're bi" and thinking that there just may be a bit of truth in that...

### Resources

This is just a reminder that part of our service includes providing resources/info regarding "sex" issues to whoever wants it. We are getting together a collection of "queer" publications from other universities as well as some books examining "coming out issues." So if anyone wants to borrow some books or zines in a confidential environment - less threatening than the library, less public than buying it yourself! - then come and see us in the SAUA office. We'd love to see more of you!

### Adelaide GT

After discussions with Adelaide GT they have agreed to distribute their paper to the Waite campus. It has taken us a while to make this happen but we are happy that, finally, Adelaide's only newspaper devoted to non-heterosexual issues will be able to be accessed more easily by those Waite students who are interested.

### Elle Dit

As featured in the Women's Officer's column, *Elle Dit* is the wimmin's edition of *On Dit* and is coming out on the 13<sup>th</sup> of September. The deadline for submissions is September 8<sup>th</sup>. We are strongly encouraging womyn of diverse sexual backgrounds to get involved with *Elle Dit* lay-out, techy stuff, articles - as last year's was produced by a collective that, sadly, has not been formed this year. This year has been a contentious one for feminist politics: whether it is the issue of transgending women at NOWSA or cunts, cunts, cunts in *On Dit*. Yet, there is still a lot more to be said about feminism on campus. And not nearly enough is being said. Anyone who is interested can speak to Amanda or the Women's Officer.

Have a nice week, and stay dry.

**daniel marshall/amanda camporeale**

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

PS: We nearly forgot Dawson's because we missed it this week. Can anyone fill us in?



## SAUA President

### WITHDRAWAL FROM SUBJECT DATES

If you're considering withdrawing from full year and second semester subjects here are some important dates for you to put in your diary.

August 21<sup>st</sup> is the day last to withdraw and not fail from full year subjects. Your academic transcript will show WNF, which stand for withdrawal not fail.

August 31<sup>st</sup> is the last day to withdraw from semester 2 subjects. No HECS debt will be incurred if you withdraw prior to this date.

September 1<sup>st</sup> is the last day for withdrawal not fail from second semester subjects, however you will incur a HECS debt. Amendment to enrolment forms can be collected from the Student Information Office or you can amend your enrolments on-line.

### TAX SERVICE

#### Need some facts on tax?

A reminder that the SAUA tax service is fully operational. Many students have already come in to use this service which is fantastic. If you need any assistance with your tax return a qualified tax consultant is available every Thursday between 1pm and 3pm. Just pop into the SAUA and make an appointment, or alternatively you can call us on 8303 5406.

### UNDERGRADUATE CAREERS SEMINAR

A reminder that the Undergraduate seminar will be held in the Union Cinema on Wednesday the 15<sup>th</sup> of September from 12.00pm to 2.00pm in the Union Cinema, Level 5, Union House. There will be four key speakers at the seminar to discuss issues such as networking, interview preparation and employment opportunities within the public sector. This forum will allow students to listen to professional speakers concerning careers.

### COUNTER CALENDAR

The Counter Calendar is an annual publication of the SAUA. It is designed to help you make informed choices about the subjects that you may choose. It is a great means for you to let other student know what they can expect from particular subjects with regards to time and resources. However, to be able to put the publication together we need submissions.

Survey forms can be collected from the SAUA. Once you have filled out the form just drop your responses in the SAUA or look out for yellow counter calendar boxes all around the place.

### MULTICULTURAL WEEK

This week is M-Week. M-Week is an annual event held by the Overseas Students' Association to celebrate the cultural diversity of the many students at our University. The week is full of demonstrations, music and lots of scrumptious food. So look around and get involved in the activities of the week.

**ALIDA PARENTE** alida.parente@adelaide.edu.au



## Adelaide University Union President

This week I thought I'd focus on the Union Fee breakdown. Many students make inquiries throughout the year over how the Union Fee is spent. The areas as outlined below are an indication of how the \$270 Statutory Fee is allocated throughout the organisation.

### Union Fees: Where does all your money go???

The Statutory Fee for a full-time, internal student in 1999 is \$270. The following is an actual allocation of your Union Fee throughout the organisation. You will notice that it adds up to more than \$270, as the Union does have other sources of income to subsidise services.

#### AFFILIATE FUNDING

Clubs Association	3.96	1.44
Overseas Students' Association	4.37	1.59
Postgraduate Students' Association	8.62	3.14
Roseworthy Agricultural College Student Union Council	6.34	2.31
Sports Association	37.64	13.69
Sportsground Maintenance	5.41	1.97
Students' Association	37.51	13.64
Tertiary Institute Child Care Centre	0.17	0.06
Thebarton Campus	0.17	0.06
Waite Institute Students' Association	5.43	1.98

#### STUDENT SERVICE CENTRE FUNDING

Activities	3.22	1.17
Computer Resource Centre	9.01	3.28
Education/Welfare Officers	12.3	4.47
Equal Access Scheme	1.44	0.52
Union Craft Studio	3.95	1.44

#### OPERATING EXPENDITURE

Administration	21.1	7.68
Accounts	16.03	5.83
Board	4.43	1.61
Buildings	29.94	10.89
Human Resources	16.65	6.06
Maintenance	8.75	3.18
Marketing	2.85	1.04
Theatres	0.25	0.09

#### OTHER

Contingencies	4.24	1.54
Initiatives	4.24	1.54
Reserves	9.32	3.39
Capital Funding	9.32	3.39
Other	8.24	3.00
<b>Total</b>	<b>\$274.9</b>	<b>100.00%</b>



#### Catering on Campus

Catering has also been an important issue for students in recent years. After performing poorly for the last few years (and making losses) the catering department has, in 1999, made a dramatic turnaround. In 1999 the catering department has been budgeted to break even. As at 30 June, 1999, the department is \$12,500 ahead of budget. This bodes well for keeping on track for the rest of the year.

If you have any questions, please do not hesitate to contact me on 8303 5406, or by email at [elysia.turcinovic@adelaide.edu.au](mailto:elysia.turcinovic@adelaide.edu.au). You can check out the Union's website at [www.adelaide.edu.au/AUU](http://www.adelaide.edu.au/AUU) for more information also.

Elysia Turcinovic

## Education Vice-President

### MULTICULTURAL WEEK

Wow, it's upon us once again. I hope everybody gets out onto the lawns and about the place this week, and takes part in the fantastic atmosphere and spirit of the week. On the topic of Education, remember, whilst you're out there, just how much ethnic diversity contributes to the quality of your education - and to the quality of life in Australia. M-Week embodies so much of what education at this University should be about - different races, religions, cultures, genders, ideologies and sexualities learning together, enriching each others' experiences, and bridging the gaps that separate us. Everybody has the right to study in a supportive environment, free from harassment or prejudice - yet this simple truth somehow evades too many people too much of the time. Make sure you make M-Week your opportunity not only to 'tolerate' others, but to openly accept and embrace cultural diversity, and celebrate it for the fantastic gift that it is.

### HECS CENSUS DATE

All of you who still have subject decisions to make, and are thinking of pulling out of a subject, remember that the HECS Census Date this semester is Tuesday 31 August. This is the last date you can withdraw from a subject and have the details of your enrolment deleted, as if you'd never enrolled. It's also the last day to withdraw and not incur a HECS debt for the semester. If you leave it 'till later, not only will you get a Withdraw No Fail, or Withdraw Fail if you leave things 'til after Oct 8, but the Government will also smack 'ya for even more of your precious \$\$\$\$. So make sure you get all your enrolment stuff sorted!! If you have any queries or difficulties in regard to enrolment, or any other academic matter, come and see me in the SAUA, or talk to the Union's Education Welfare Officers. We'll be happy to help you out. If you require course information of a faculty-specific nature, Course Advisers in your faculty office are often a good place to start...

Good Luck, and remember to keep those Counter Calendar responses flowing in...

Cheers,

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



## Environment Officer

Action guide to saving forests

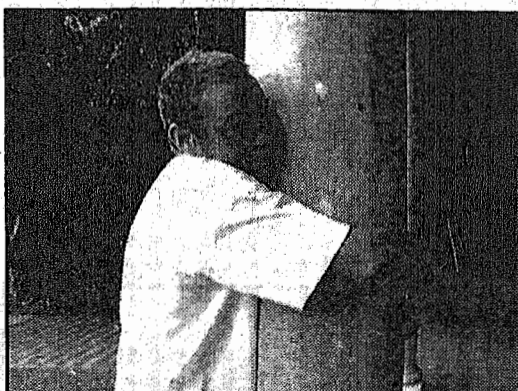
Photocopy paper

Wherever possible, use recycled paper or one-sided paper. There's no use using bleached white paper from thousand-year-old forests, just to see what something looks like printed out! Print wisely and photocopy sparingly. Beware of AMCOR recycled paper. Most of AMCOR's paper is pre-consumer waste (such as printers' offcuts and reprocessed virgin pulp), as opposed to post-consumer waste (ie. recycled stationery, photocopy paper etc.) Until AMCOR stops using native old-growth forests for their paper production, we have to recommend imported recycled paper, such as Canon. Avoid 'plantation' paper, which is usually grown on land belonging to indigenous peoples.

Don't buy wood from Bunnings or Boral, which also come from native forests.

Here's a brief list of products and companies you can avoid to protect the remaining 5% Australian forests.

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



### gallery coffee shop

Level 6, Union House, Nth Tce  
Open Mon - Fri 8am - 4:45pm

### the canteen & tavern

Roseworthy Campus, Nth Tce  
Open Mon - Fri 8:30am - 5pm

### mayo refectory

Ground Floor, Union House, Nth Tce  
Open Mon - Fri 8am - 6pm

### equinox café & bar

Level 4, Union House, Nth Tce  
Open Mon - Fri 10am - 10pm

### the wills

Ground Floor, Union House, Nth Tce  
Open Mon - Fri 11:30am - 3pm

### briefs

Level 1, Logginswood Building, Nth Tce  
Open Mon - Fri 9am - 3pm

### food court

Level 4, Union House, Nth Tce  
Open Mon - Fri 10am - 3pm

### unibar

Level 5, Union House, Nth Tce  
Open Mon - Thurs noon - 9pm & Fri noon - late

### lirra lirra café & bar

Ware Campus  
Café open Mon - Thurs 8am - 6pm  
& Fri 8am - 9pm. Bar open Mon - Wed  
12noon - 5pm. Thurs & Fri 12noon - 9pm

### backstage café

Schulz Building, Nth Tce  
Open Mon - Thurs 8am - 6pm  
& Fri 8am - 5pm

# union food & beverage



Go: *Drugs, Drugs and Rock'n'Roll*

## Wizz Bang Fun

**GO**  
Now Showing  
Hoyts City and Selected Suburban  
Theatres

*GO* is *Pulp Fiction* for the underground rave set. Set around a 24 hour period in Los Angeles and Las Vegas, it centres around three parties, each involved in a botched drug deal and never gets time to stop.

Checkout chick Ronna (Sarah Polley) is in desperate need for cash - she either pays her rent or faces eviction on Christmas eve. With her workmate Claire, (Katie Holmes) she plans a one-off drug deal, unaware that her charming customers (Jay Mohr and Scott Wolf) are really cheesy soap opera actors, previously busted for drug possession and forced to assist in a sting for a creepy cop (William Fichtner). Meanwhile, branching off Ronna's tale, we track fellow worker Simon, a British expat on a weekend trip to Las Vegas with three of his buddies. Simon soon has them facing arson charges, grand theft auto and attempted murder. Welcome to *GO*. Welcome to tantric

sex, ecstasy, food poisoning and those sexy yellow check out aprons. After his success with the very low budget *Swingers*, director Doug Liman tries something different here and it works well. Sure, the technique of telling the same story from many different points of view is not completely uncommon, but it certainly is a risk. It flirts with the fact that audience members just may not want to watch this story again and again...and again, but are forced to. Liman and script writer John August also succeed in not letting the viewer in on important information until the last possible moment, giving us the up most satisfaction upon departure. Originally written as a short film about checkout clerks on Sunset Boulevard, it developed over two years into a feature with attitude, because of the fact that readers suggested that the then obscure bit characters deserved as much time as the leads.

*Go* is hip and fast, with rhythm that never lets you rest. It's energy will revive even the most empty of mid-semester brains. With a sexy cast (that can also act - Oh My God) and a funky soundtrack, this film is compulsive entertainment. *GO*.

Belinda Schenk

## Grat Nost

**Broadway Danny Rose, 1984**

Like his latest film *Celebrity*, Woody Allen's 1984 film *Broadway Danny Rose* is a show-biz comedy, shot in glorious black and white. With its more conventional narrative structure and fast pace, it has a pleasingly old-fashioned feel, affectionately spoofing gangster pictures with a collection of Mafia stereotypes.

Woody's familiar screen persona inhabits the character of Danny Rose, a personal theatrical manager devoted to a range of bizarre, destined-to-fail performers. Unfortunately, his faith in his clients doesn't amount to much whenever one of them finds success.

Eventually Danny lands a winner in the shape of a large Italian crooner called Lou Canova. Prior to performing at an important show, he begs Danny to bring his mistress Tina (Mia Farrow) along, posing as Danny's girlfriend to get her past Lou's wife.

Danny's mission sounds simple. All he has to do is find Tina and bring her to the gig that night. But when he meets her, in the midst of a fight with Lou on the phone, his task at once becomes difficult and even dangerous, as a minor misunderstanding sets the mob on his tail.

The film is embellished by Allen's sure-footed direction, incorporating beautifully staged shots and a fluid comic sensibility. Its blend of farce, romance and wit makes for a charming concoction. In her third consecutive appearance in a Woody Allen film, Mia Farrow shines as the tough, headstrong Tina, in a role which throws her usually sensitive, mousy persona out the window.

*Broadway Danny Rose* is a slight but winning comedy of errors, maintaining an innocence not eroded by the cynicism that marks Woody Allen's

more recent films.

Daniel Gear

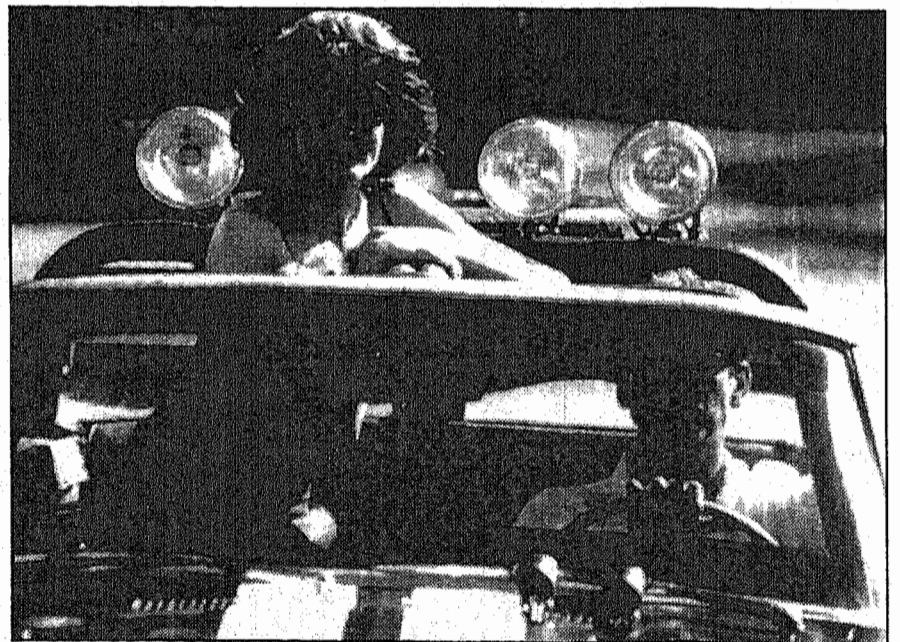


## Where's Roger Moore?

**The Thomas Crown Affair**  
Now Showing  
Hoyts and Selected Cinemas

After gleaning ideas for films from as diverse sources as literature [*Bram Stoker's Dracula*, *Emma*], fairy tales [*Ever After*, *Pretty Woman*] historical events [*Gettysburg*, *Glory*, *Titanic*], cult television [*The Brady Bunch Movie*, *The Mod Squad*], current affairs [*Courage Under Fire*], and social anxieties, the studio culture of Hollywood has begun to feed off its own rotting carcass. Rehashing old films, giving them a 'nineties feel' or relevancy seems to be a waste of time and effort, not to mention money.

The exception to this condemnation is John McTiernan's *The Thomas Crown Affair*, a remake of Norman Jewison's 1968 classic starring Steve McQueen and Faye Dunaway, this time around featuring Pierce Brosnan as Crown and Rene Russo as the woman investigating him. The story is essentially the same, and I give nothing away by telling you this much: Thomas Crown is a very intelligent, very wealthy man with way too much time on his hands. He plans and executes the perfect heist simply to see if he can. Once he's got away with the goods nobody suspects him, except for the beautiful woman introduced for the sake of the sexual



Renee and Peirce, *Thomas Crown*: a remake of a remake

tension that drives this story forward. In Jewison's film McQueen and Dunaway demonstrated a real chemistry that emanated off the screen. A hard act to follow. Hard, but not impossible for Brosnan and Russo; in twenty years critics will talk about this pairing in the same breath as Bogart and Bacall. The energy shared between them is almost tangible, a rare thing in the sterile, pre-packaged world of contemporary Hollywood filmmaking. Something that helps in this department is the fact that the pair are actually acting their age. No May-September couplings here [a la *Entrapment*], Russo and Brosnan are so convincing because they're not trying to be twenty-two-year-olds for two hours. The film is tight, very well directed, and unrelenting. McTiernan doesn't give you a moment to realise how ridiculously unlikely the plot may be. Brosnan and Russo's performances are excellent [Russo shows that she can still hold her own in the face of the cult of youth], and they are supported by an understated [and surprisingly sensitive] Dennis Leary as the cop heading the investigation, and a cameo appearance by Faye Dunaway as Crown's analyst. On the whole *The Thomas Crown Affair* is a lot of fun - clever, unpandering, honestly sexy and above all, entertaining.

Jonathon Dyer



## ... is Beautiful?

Eddie Murphy's career has not been going that well lately. Recent box office flops like *Holy Man* and *The Nutty Professor* have left him in the waste land of forgotten actors. But new movie *Life* is set to rekindle the Murphy flame. Teaming up with funny man Martin Lawrence (the guy who drives too slow in *Bad Boys*), producer Brian Grazer (*Eatv*), director Ted Demme (*Beautiful Girls*), and a host of good actors in the back up parts (most notably Ned Beatty, the grey movie veteran), Murphy has hit the jackpot. The movie revolves around two small time hustlers, who smuggle illegal hooch during the prohibitionist 1930s. While making a run the two are wrongly convicted of murder, sentenced to life in a Mississippi prison, and the rest of the movie looks at the sixty years the two spend behind bars. There are gags-

## The Limp and the Twitch

They are the scourges of modern cinema. Period.

More specifically (and less dramatically), I am referring to actors of brilliant technique, performers who are renowned for diverse film projects and alas, people who cannot inject an ounce of passion into any role they play.

Who are these (unfortunately) prolific players? None other than Mr Gary Oldman and Ms Juliette Lewis. A bizarre combination? A diabolical twosome! I despise these actors and their pretensions to meaningful art.

These are both performers who pride themselves on diverse characterisations. Oldman in particular has played a range of roles, yet he never seems to get under the skin of any of them. He is always seen to be acting. The acting mechanism is very visible in all his performances - whirring away for all to see. His supposed 'versatil-

ity' is self-defeating. He is a showy actor who is constantly exhibiting his latest acting gimmick. A 'revelatory characterisation' is often simply Oldman with a limp. Rarely does his performance sit well within the overall mood of a film. In the case of the (highly overrated) *The Professional*, he seems to be acting in a completely different film, so oversized is his performance in comparison to the other players. He will always be a resolutely *serious* actor who takes all roles very, *very* seriously. Many is the time he has crushed a light comic line with a leaden delivery. As for Ms Lewis - what a pretentious, squirming, vacuous, self-consciously kooky retard. Is it my imagination or is this accomplished character actress not the same in every film - mentally challenged and/or in-bred? Her piping voice and twitching, finger-gnawing mannerisms make any film she appears in virtually un-watchable. Even Scorsese's impressive remake of *Cape Fear* is not immune to *The Lewis Factor*. Her tic-ridden attempts to upstage Mr De

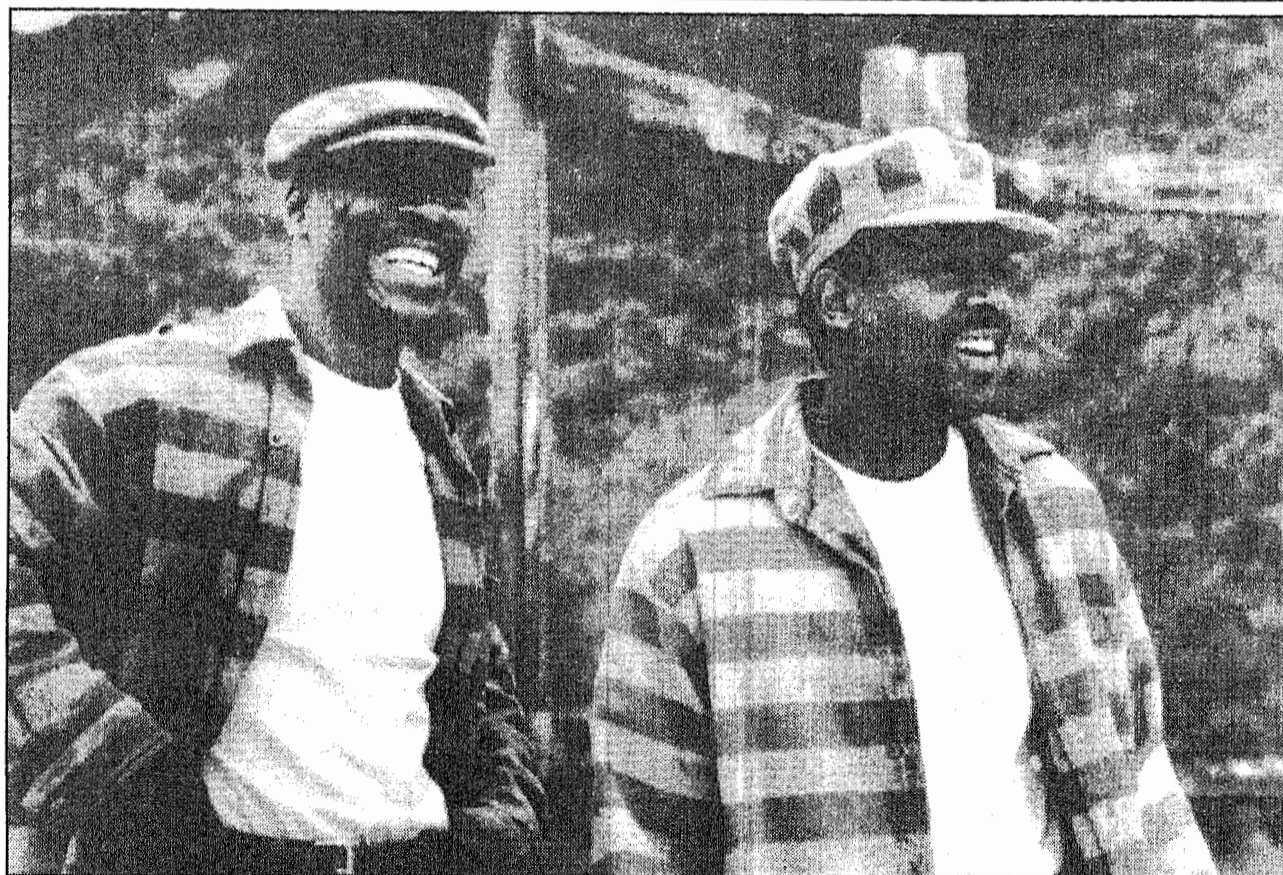


Niro are crude and obvious in the extreme. Alas, if only Max Cady could have bitten Ms Lewis' cheek off as well.

For any self-respecting cinephile, there is nothing more cringe worthy than 'serious' actors and their 'serious' films.

Let Al Pacino and *Waiting for Richard* be a terrible warning to us all.

Kerrin White



a-plenty as the two comedians try outrageous jail breaks, rebel against authority and generally horse around. But the movie also has a darker side with a hint of sadness. Murphy comes as close as possible to actually "acting", and there are other good performances by the star studded cast around him. Unfortunately the movie runs out of steam near the end, and one feel that many jokes were put in to appease the Murphy fans at the expense of the story. Overall a good movie, think *Shawshank Redemption* with fart gags.

## Free Stuff For Very Little Effort

*On Dit* has a substantial stack of in season double passes for *Life* to give away. Whoopee. Come down to the office and tell us the name of that very famous Beverley Hills Cop Eddie Murphy played and we'll have no trouble giving you a well deserved ticket. Easy peasy.



**QUESTIONS:**

- 1) In terms of Sex Education, what do you wish they taught you at school?
- 2) How did you learn the facts of life and what was your reaction?
- 3) How do you prefer to believe you were conceived?
- 4) What would you prefer *not* to know about sex?



**Katie**

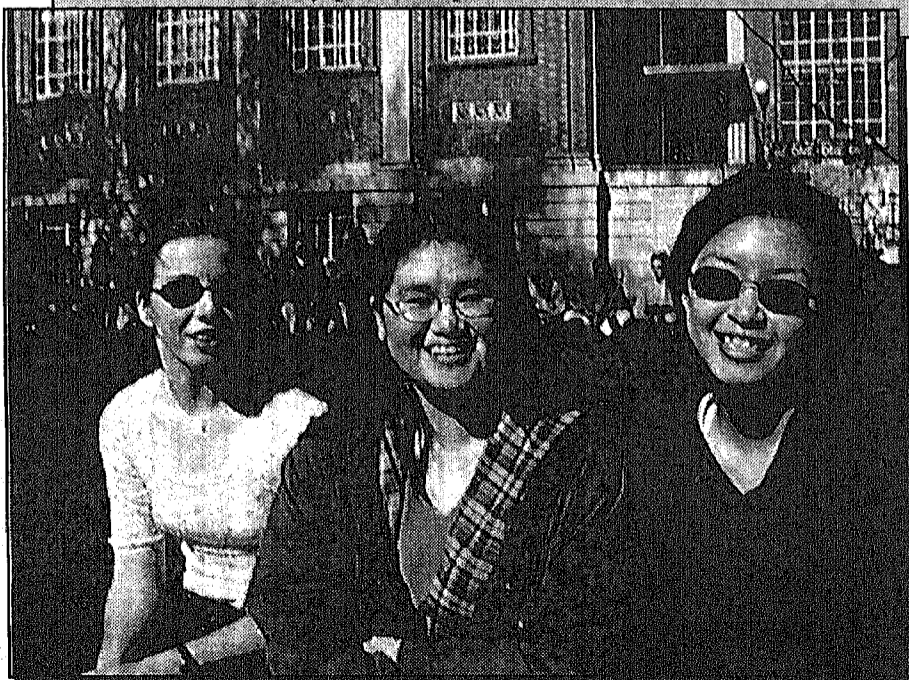
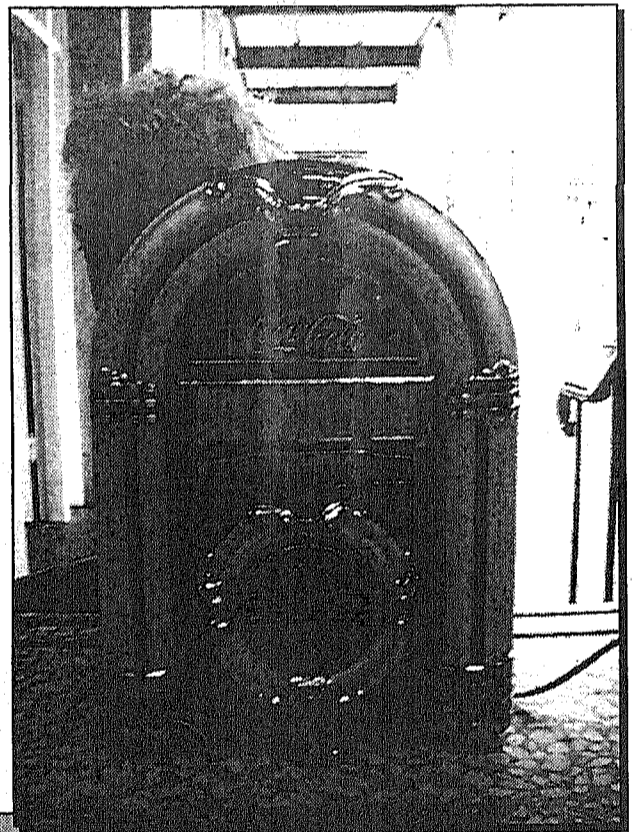
*Swotting on the steps to Bonython Hall*

- 1) It was all very technical - I wish they went into more relationship stuff. It was all about how, not about what might be going on inside you.
- 2) I can't remember - it must have been some kind of osmosis. I knew before Sex Ed. My reaction? I thought 'OK ... that's fairly interesting ... I can't imagine ever wanting to do that.'
- 3) I like to think I was just left on the doorstep, but I do actually have a picture of my mum pregnant with me, which kind of shatters the dream.
- 4) Not ever actually having done it myself, I guess that it would hurt is the main thing.

**Taryn, Jeanne and Eileen**

*Playing Dolly Doctor on the Barr Smith Lawns*

- 1) **Jeanne:** How to get a guy.  
**Taryn:** Practical demonstrations.  
**Eileen:** How to put a condom on a banana ...  
**Jeanne:** ... My teacher used a rolled-up newspaper.
- 2) **Taryn:** I think I learnt everything I know from *Dolly*.  
**Eileen:** Dolly Doctor.  
**Jeanne:** I learnt mainly from listening to what other people said ... and *Cosmo*.
- 3) **Taryn:** I just prefer not to think about it.  
**Jeanne:** I have to say I can actually imagine it ... either that or I just appeared.  
**Eileen:** They went to the shop.  
**Taryn:** ... The bargain basement.
- 4) **Taryn:** I hate it when people go on about how orgasms are all fantasy - it's delusional.  
**Jeanne:** The intimate details of other people's sex lives.  
**Eileen:** How many previous partners someone has had.



**Radio**

*And the radio man says ...*

- 1) Bob Francis.
- 2) John Laws knows a lot about life, and geeze he's got the facts. My reaction? 'I gotta get me one o' those!'
- 3) In the beginning, chaos reigned ... oh, heck - I'd just like to think it had nothing to do with Stan Zemanek.
- 4) Jeremy Cordeaux.

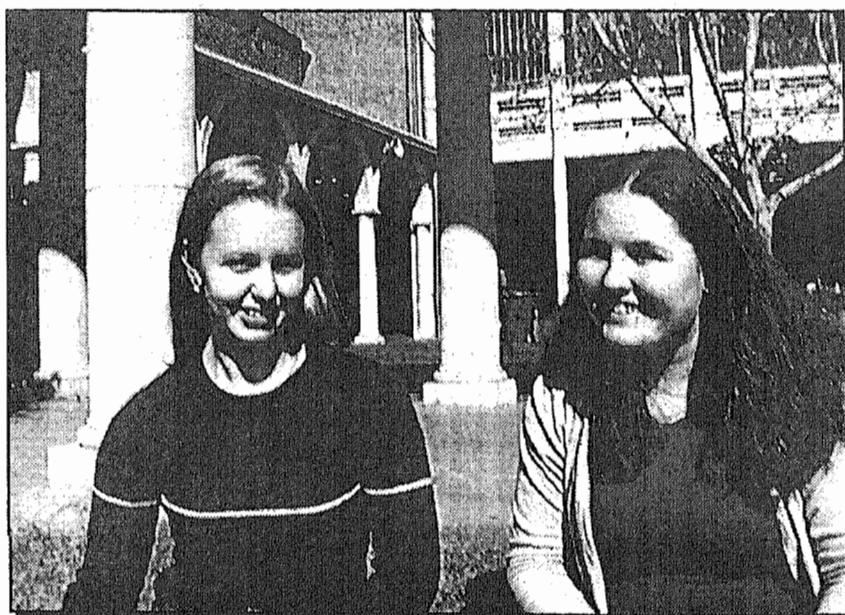
# POP



**Phil**

*Playin' a bit of footer on the Lawns*

- 1) The things that go with it - the emotional stuff, good and bad, because it's inextricably linked. That's the fun part.
- 2) From my mum. Her basic principle was that the naked body is a beautiful thing - that complimented the typical Australian back-of-the-shed stuff - a balanced immersion for a young person. How did I react? 'Oh Yeah'. I took it in stride, I wasn't grossed out or fascinated - although I find women fascinating!
- 3) Just the truth - on the front bar of the Koolunga Hotel.
- 4) Nothing. There are many forms of sexuality and if there's anything you'd prefer not to know, you're deluding yourself.



**Kai and Kylie**  
*Toying with potatoes by the Cloisters*

- 1) **Kai and Kylie:** They taught us everything.
- 2) **Kai:** God, I don't remember.  
**Kylie:** Through friends.
- 3) **Kylie:** I have no theories.
- Kai:** We're pretty open in my family ...
- 4) **Kai and Kylie:** That semen can come out through your nose while you're performing oral sex.



**Tyron and Michael**  
*Blushing just a little outside Napier*

- 1) **Tyron:** Ask him (pointing to Andre, off-camera), 'cause he gets all the girls.  
**Michael:** I dunno.
- 2) **Michael:** I learnt a bit through talking to people, a bit through school. When I was a little tacker I was a bit shocked.  
**Tyron:** Through watching those dodgy Sex Ed videos in year seven. I thought 'Wo'.
- 3) **Michael:** I don't tend to think about it. I never had.  
**Tyron:** Probably in a cabbage patch - like the Cabbage Patch Kids.
- 4) **Michael:** I wanna know all the details.  
**Tyron:** Knowing your parents still have sex - ie looking for a sock in your father's sock drawer and finding a pack of condoms. That was shocking.

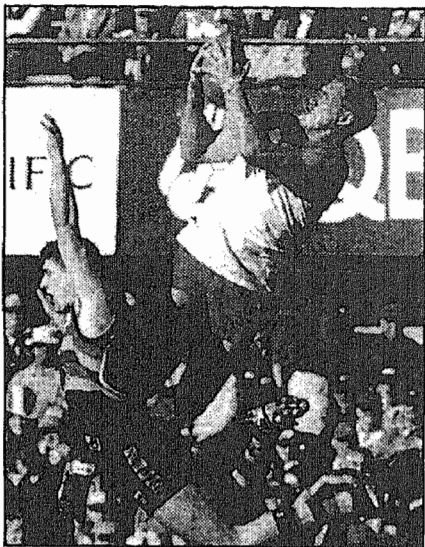


## WHERE'S ZANE?

This week we did manage to catch ourselves a Zane, and once again he has been cunningly hidden in one of the Vox Pop happy snaps. Take a look, and if you can find him, be the first to show us at 2.00 on Friday and we'll give you two four-packs of Cubano (You've seen the ads - it's road rage in a mini-skirt.) Happy spotting!



# He's Got a Bad Habit: *the reflected musings of Aldo Longobardi*



back cover which looks like someone let Ken Done go totally sick trying to decorate religion, was the first page which congratulates me for owning this literary masterpiece. It says "This New Testament, which is part of the Bible, has been given to you as a souvenir of the Bicentenary of European settlement in Australia". Now, really, who was the dufus that sat there and thought, "I know exactly what these people want to remember the Bicentenary by, a New Testament of the Bible!" Surely they would have thought a Myer gift voucher, a Taiwanese ornament for the mantelpiece or a new frock would have been of more use to most people. Unlike the book you are currently reading, the Good News Australia doesn't even have a cover that can be easily placed to match the curtains of your living room, unless of course you happen to live in the original set of Romper Room. So what's so "Good" about it?

The next bit gets me. "With the coming of the First Fleet and since, the Bible has had an important place in Australian life." Now, I thought I was the only person who thought their Bible was important since it is the only thing that I own that is of multipurpose from functioning as an adequate car tyre wedge to stop my vehicle rolling downhill along with John

Steinbeck's *The Grapes Of Wrath*, to holding up the unbalanced leg of my coffee table. In reading this, I am stunned to discover that apparently everyone else has the same important place for their Bible, and not only that, they've had the same important places for years. Even the folks on the First Fleet had the same idea! Extraordinary.

I flicked a few more pages to find a roster reading plan of the Good Book, and I think we should take call for alarm, for two reasons. Firstly it says here, "Bible reading is more than a pleasant pastime," which I don't think needs very much explaining at all. Anyone who fills out a portfolio, resume or personals ad and says their favourite pastime is Bible reading is obviously in need of severe help and should discover *TV Week*, *Cleo* and *Playboy*. Secondly it says, "[Bible reading] can become a daily habit that will enrich your life". Habits are terrible things. The problem is it's pretty bloody hard to break a habit, just ask anyone addicted to smoking, drinking, gambling, nose picking, lint-from-navel picking, bum scratching, bosom squeezing, nipple pinching, ear-wax picking, ear-wax eating, toe nail cutting, toe nail eating, ball scratching, pimple popping, puss licking or any combination of the above.

Now I ask you, where, oh where, are all of the ads warning against Bible reading? Where are the bumper stickers that say "Read the Bible and Drive, You're a Bloody Idiot?" Where are the random book testers to get those hazardous Bible readers off our roads, particularly when at 3am you're making it home with a hot young busty blonde planning for a night of doing what you do best (not Yoga) and you're stopped at the traffic lights and some ponce Bible addict stares at you through an open window and starts reciting Psalm 36? Where is the Bible Reader's Anonymous (BRA) to take the weight of this problem off the shoulders of the innocent public? Why hasn't something been done to salvage this problem? I estimate that this habit will get out of control. Already we see free samples being distributed on the street. "Read this and be happy" they say. Well, I'm sorry, but I'm not susceptible to fads and I don't believe that we should be forced to give into peer pressure. I mean who wants to turn into Bible junkie? If you must do it, at home, in the privacy of your own bedroom, then fine. But don't go out there and start dealing it on the street. This is a plea for public safety here. Don't you realise what this habit of Bible reading can lead to? You'll wind up an old woman with no teeth and cloaking yourself with a white and

navy tea towel and start calling it head wear! You'll end up an old man getting around in long white frocks and hooning around the world in a bullet proof golf buggy whilst strategically balancing an upturned cereal bowl on your noggin! Is this a safe role model to aspire to? Drab fashion and frightening head wear? I think not. I'd much rather grow old with a copy of the latest *Who Weekly* and pop down to shops for my chockie donut and lunch time bet at the TAB in my faded Big W jeans and moccasin slippers. At least people would have a reason to think I was mad.

The actual content of the book, however, does deserve acclaim. For example, the chapters by some bloke called Mark writes: "While Jesus was eating, a woman came in with an alabaster jar full of very expensive perfume (Chanel No. 5 I imagine). She broke the jar and poured the perfume on Jesus' head." Now how nice is that? The poor bloke just wanted to finish his prime ribs for crying out loud and the next thing you know some chick comes up to him with a bottle of perfume given to her by her ex that she probably she didn't even like anyway and just pours the whole lot over this guys head. What a waste of Chanel No. 5! And I'm apparently not the only one who thought this was a bit of a waste because apparently, it says here, that a bunch of other guys there who thought the chick was a bit of a loser saying she should've sold it for like three hundred bucks and given the money to the poor. Well, I agree with them that she could have made a profit out of it, but giving it to the poor would have been a bit steep. I imagine during that period, not to mention the currency exchange rate between the nations, three hundred bucks could have gotten her to Disneyland with adequate spending money and a Sony Camcorder on Duty Free to cherish those memories for life. Jesus didn't seem to mind the fragrance and offered her free publicity saying that "wherever the gospel is preached all over the world, what she has done will be told in memory of her." What's the moral of the story? Well, the next time you see Jesus in the street or having a few drinks with his mates down at the pub, run up to him and drown him in your cologne and you could be the next Calvin Klein or Coco Chanel.

But I'm not finished there. I almost doubled over when I read the blurb that stated that "This specially prepared edition incorporates Australian spelling, Australian weights and measures and English as it is spoken in Australia." So I flicked through a few pages to find some examples and wasn't at all surprised with what I found. The well known story of Jesus feeding the five

I was chatting the other day when the topic of evangelistic humour came up. It seems the idea of writing comical perceptions of life in book form is not a new one. In fact the practice started with that rib tickling best seller itself, *The Bible!* So, I fished out my copy of *Good News Australia* which I am slightly embarrassed to say has scrawlings on the inside stating that it was given to me on my ninth birthday, when other kids were getting *GI Joe's* and *Lego*. So I got a Bible, and only eleven years later have I actually taken to appreciate it. The thing that scared me most, aside from the horrific art-deco on the paper-

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thousand with a few loaves and fishes had an amazing Australian interpretation:

"The apostles came back and told Jesus everything they had done and the half-time scores of the Port Power-Sydney Swans game. He took them with him and they went off by themselves to Footy Park for the last half of the qualifying final. When the crowds heard about the scores they all went off to West Lakes too.

After the Power's victory the sun was beginning to set on the after party at Alberton Oval and Jesus' twelve best mates came to him and said, "Send the people away so that they can get some food and accommodation. They're all pissed and there's booze busses on every street corner."

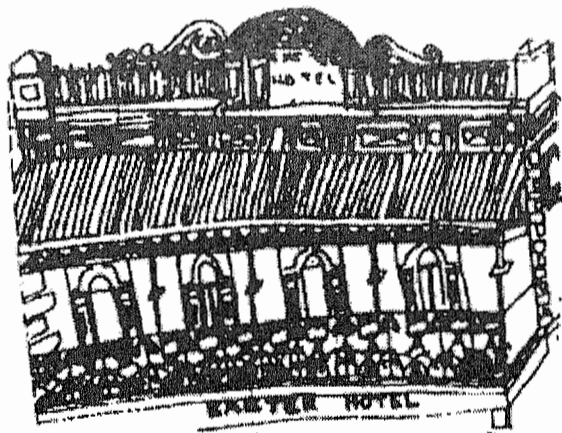
But Jesus said, "You yourselves give them something to eat."

The disciples were confused. "You've had one too many tinnies" said Pete, "There's like five thousand people here, not to mention the gate crashers, and all we've got is a bag of Chicken Samboys and a few footy pies that Matty flogged from the canteen."

Jesus looked up to heaven for strength, pulled out his mobile and dialed 13 11 66. Doughie, the Pizza Boy in a cameo appearance, rocked up minutes later with a car full of pizzas, Coke and garlic bread. Jesus footed the bill and the five thousand partied on until the wee hours of morn. Pete came up to Jesus an hour later and said, "Jesus! This is the best f\*\*\*ing party I've been to in years", then threw up four slices of barbecue chicken pizza and passed out on the lawn. When he woke up the next morning, Pete found himself naked and tied to a goal post while Jesus and his mates pissed themselves laughing. Jesus sure knew how to chuck a party!"

Well, that definitely is good news, Australia!

*Do you feel creative and you have a poem, story or piece of art that you would like published? Then bring it down to On Dit. Adress it to Kate and revel in the fame.*



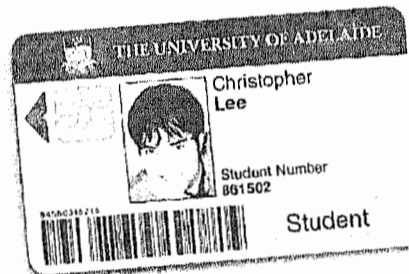
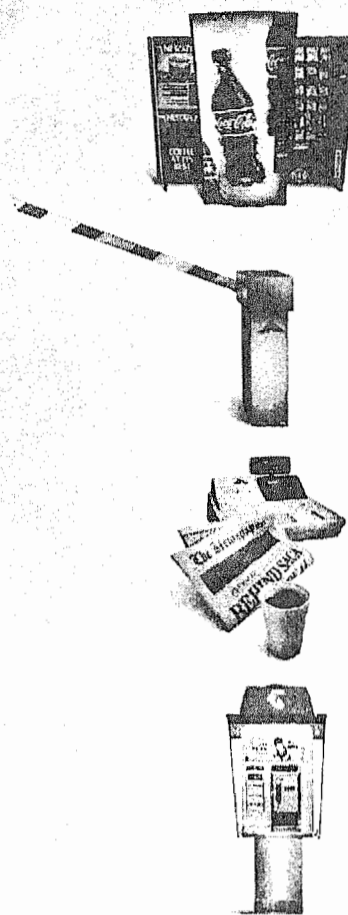
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# Racism: Prejudice is Unacceptable

## RACISM IN DISCOURSE AND SOCIETY

Few people, these days, would overtly admit to possessing a racist ideology. It seems that contemporary racism takes host within more subtle, more insidious forms. This has lead psychologists to coin the term 'modern racism.'

Potter and Wetherell (1992) identify three main component notions of racism:

1. People can be intrinsically classified into biological categories.
2. Inherent within this biology are certain innate dispositions and cultural differences.
3. And throughout the world there can be identified a hierarchy of cultures and races, some which are more "advanced" and "developed", others which are "backward" and "underdeveloped".

To explain racism, psychologists like to talk about people being prejudiced and possessing erroneous stereotypes. Prejudice consists partly of negative emotions stimulated by the presence or mere mention of a certain race or culture. It also involves the possession of faulty stereotypes that is over-simplified information structures. These tend to contain only negative examples of the race or culture in question, and assist to ignore or filter out any positive (contradictory) actions or qualities of that race. These stereotypes may even be protected by filing contradictory, positive examples, within an 'exceptions that proves the rule category.' These explanations are individualistic in nature which depict racism as resulting from

the cognitive irrationality of individuals. It is due to defective cognitive filtering mechanisms, and affective systems, that they are prejudiced. This locates racism within the heads of persons. It is individual people that must be blamed, and individual people that must be educated and changed. However, there is a problem with these explanations. These theories divert attention from the social environment which shaped these individuals. They inadvertently draw attention away from the social structure which perpetuates the racism. By blaming individuals for racism, it is they who must be changed, not the oppressive social structure, thus these explanations unintentionally assist to maintain the status quo.

Potter and Wetherell (1992) theorise that language is functional. It is a tool for getting things done. It constructs the nature of world objects in the very process of describing them. We bend and flex the nature of reality by using words appropriate to our purposes, such that reality appears how we want others to see it. For example, in the Wik debate, John Howard used the term 'farmer' rather than 'pastoralist'. It is obvious that 'farmer' is more emotive, it brings to mind the notion of the 'good old Aussie battler' -we are more likely to support a 'farmer' than a 'pastoralist', even though these terms supposedly refer to the same "meaning."

## RACISM IN IDEOLOGY AND SOCIAL STRUCTURES

Potter and Wetherell, in their discourse analytic method, refrain from making cognitivist assumptions but instead focus on what is being said, the implications of this for the participants, and what function this may serve. In place of attitudes, stereotypes and other internal cognitive structures they use an "Interpretative Repertoire". This can be seen as a socially shared reservoir of arguments, phrases, and metaphors drawn upon to construct objects in the world. For example, in their study of discourse about Maoris by white New Zealanders they found ten common rhetorically self-sufficient' or clinching arguments that respondents used for racist functions.

1. Resources should be used productively and in a cost-effective manner.
2. Nobody should be compelled.
3. Everybody should be treated equally.
4. You can not turn the clock backwards.
5. Present generations can not be blamed for the mistakes of past generations.
6. Injustices should be righted.
7. Everybody can succeed if they try hard enough.

8. Minority opinion should not carry more weight than majority opinion.

9. We have to live in the twentieth century.

10. You have to be practical. (Wetherell and Potter, 1992: Pg. 177)

These statements and arguments which appear on the surface to support basic common sense and liberal notions of fairness, equality, and opportunity, were consistently used to legitimate the current social structure and negate social change.

For example, 'everyone should be treated equally' was used to deny the need for affirmative action and thus paradoxically succeeded in maintaining inequality. Also 'we have to be practical' and 'resources should be used in a cost effective manner' were used to deny increased social welfare, and the teaching of Maori language in schools (since this would be impractical in OUR current society). 'You can not turn the clock back' says that violence and genocide of the past is behind us and detached from the present. It locates injustice in the distant, almost mythical, past, and assumes an intrinsically desirable present. And of course there's 'we have to live in the twentieth century.' Since this society is dominated by white social institutions, this invariably means forsaking Maori culture and ways of life and taking up the white capitalist mode of life. Since all resources are put to the use of OUR white capitalist ideas, no resources are left for traditional land-based cultures. This is unfortunate, but since your culture was destroyed in the past, and you can't turn the clock back, white culture is the only alternative. The next step is to implement systems to integrate Maoris into white society - systems hiding behind the mask of humanitarianism. 'But don't worry' says the white person. 'Now we have MULTICULTURALISM!' This means, according to Kalantzis (1988), that you can sing in your traditional language whilst in the dole queue, and, I may add, preserving your culture in the vessels of tacky souvenirs sold to capitalist tourists.

According to Jakubowicz (1981), multiculturalism is an ideological tool used to maintain the status quo. It means - 'yes we'll tolerate your culture, but only as long as it doesn't impose upon capitalism' (the true and superior culture). Multiculturalism makes the Maoris and Aborigines just one culture among many. No culture is to be given precedence over another, thus denying their indigenous status and claims to land rights. Any problems that occur become due to cultural conflicts. Aborigines or Maoris are poor and disadvantaged due to intolerance of INDIVIDUAL white people, or because they are experiencing some sort of "cultural crisis", or "culture shock". A "cultural crisis" is the argument that the native people have 'lost their way' and 'lost their tradition'. Thus the native people are to blame for their disadvantaged situation. This conveniently leaves capitalism untouched, and maintains the unjust power relations and unequal distribution of resources. Hence, the problems are cultural conflicts rather than socioeconomic or political conflicts, thus drawing attention from an unjust social system and unfair land policies.

Nationalist arguments are also frequently used to



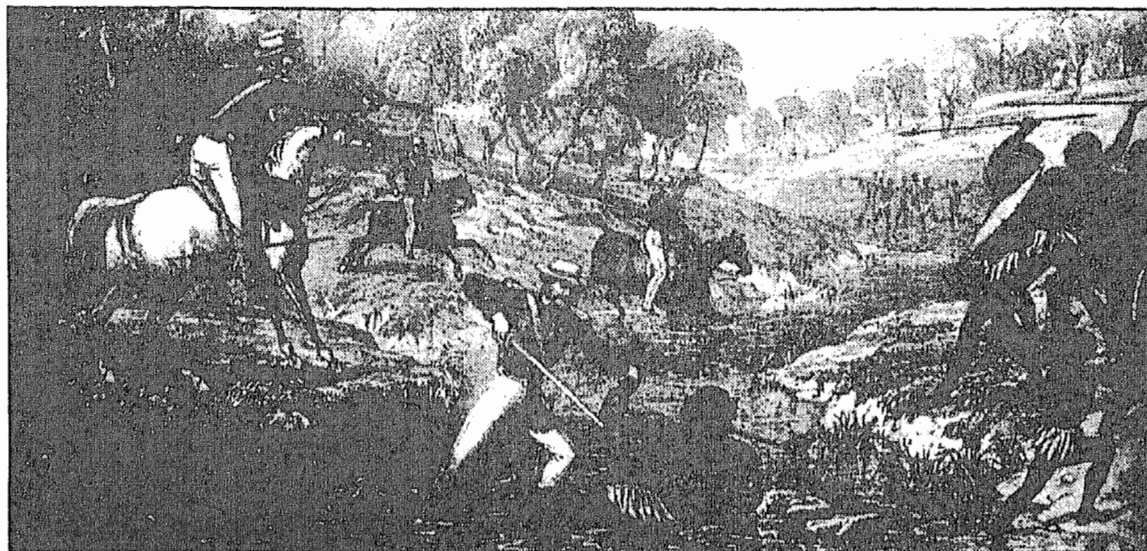
justify racist social policies. For example, the title of Pauline Hanson's party 'One Nation' can be seen as inherently racist. Pauline Hanson's continual pleading for 'one nation' and 'one people' within Australia, calls for a more complete assimilation of ethnic cultures into "Australian culture." This presents the agitating of native people's for more land and social rights as unsettling, and detrimental to the "greater social good." Thus, of course, legitimating the dominance intrinsic within the political, social, and economic status quo.

Basically, individuals utilise whatever ideological resources a society makes available, to justify and legitimate racist outcomes. From this perspective racism or prejudice ceases to be an individual or psychological state but a structural feature of a society which is organised around the oppression of one group by another.

Yes, individuals must change and be more tolerant - this is essential. However, the effectiveness of this will be limited if the social structure remains the same.

## DISCOURSE AND RACISM

Racism is to be found not just in attitudes, but in the discourses which shape a society's reality. How we describe the past, present, and future can have racist consequences. Think, for example, of how we describe the white "settlers." Settlers for one is loaded full to bursting. So when the Nazis invaded Poland they were just "settling" were they? Why do we make excuses? 'Oh they didn't know it was the Aboriginals' country - there were no



fences - it was terra nullus.' People don't seem to realise that the white "settlers" didn't blunder blindly in. They came in with purpose - they shot to kill. They swept through Australia wiping out entire Aboriginal countries and races, in a frenzy of systematic cold-blooded genocide. This happened all over the world. The white plague, spread across the earth destroying one land-based civilisation after another, justifying their abhorrent death machine as - "well they're just animals", "they're not civilised like us", and "we're superior cos God tells us so." As I said, discourses shape our reality, and can have the most horrible consequences. No wonder the postmodernists warn against believing discourses. I'm inclined to agree. Funny enough, the justifications just mentioned are basically the same as the Nazis liked to use. We now live in the post-white-apocalyptic age.

That we don't see our ancestors in the same light as Nazis is a testament to the racism inherent within our historical discourses - "history is written by the victors."

As a last word, many may feel it inappropriate that I have criticised 'multiculturalism' given that it is multicultural week. I believe multiculturalism to be a very noble idea. However, at present it remains just that - an idea. I just want to make the point that multiculturalism may not be the most entirely appropriate 'umbrella term' for the fight against racism. What good really is there, in having the freedom to practice your culture, if you must do so from within the confines of a socio-economic and political cell?

Brentyn Ramm

some titles you may have missed ...

**FILTH** by Irvine Welsh

- from the author of TRAINSPOTTING  
'finally, a book that lives up to its title'

**GLAMORAMA** by Bret Easton Ellis

'brilliantly written, hugely inventive and coruscatingly funny  
- one of the most amazing novels of the late twentieth century'

**THE BEACH** by Alex Garland

'may well come to be regarded as a defining text in the history  
of imaginative travel writing — it has all the makings of a cult classic'

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A R T Y P A N T S

**Il trovatore**

**Director: Elke Neidhardt**  
**Conductor: Graham Abbott**

First of all, I have to say Giuseppe Verdi's *Il trovatore* (the foundling) has never been one of my personal favourites. While it is musically quite beautiful the story is slight and tenuous and the characters are at best transparent, at worst singularly dimensional (even on operatic standards). These things considered, director Elke Neidhardt's interpretation of *Il trovatore*, set against the back-

drop of the Spanish Civil War, makes for compelling viewing. The story concerning the feud between a band of gypsies and their charismatic leader and the local landowner, is here recast as the conflict between Nationalists and Republicans with the fate of the country at stake. To confound the issue, the Count and the rebel leader Manrico are both in love with the same woman, Leonora. It is the nature of *Il trovatore* that a certain amount of 'staginess' is unavoidable. The story lacks the subtlety of Verdi's other significant works. In spite of this I found

this current production (the combined effort of the State Opera of South Australia, the West Australian Opera and Opera Queensland) altogether compelling. This was in no small part due to the talents of the singers and those involved in bringing the production to the stage. Michael Scott-Mitchell's set design, reminiscent of the works of Braque and Picasso from the era, set the tone for the whole production. While the opera offers little in the way of latitude for character interpretation or development, Ian Vayne and Georgian tenor Badri Maisuradze per-

formed admirably as Count di Luna and Manrico respectively (though their initial confrontation resembled a stand-off between Jackie Gleason and Lou Costello), but it was Margaret Medlyn in the role of Leonora that brought the story to life, bringing a sensitivity and passion to the role that was truly remarkable. As usual the Adelaide Symphony Orchestra offered a near perfect performance under the guidance of conductor Graham Abbott.

**Jonathon Dyer**

**Suburbia**

**Mayfair Theatre Company**  
**Season finished Aug 14<sup>th</sup>**

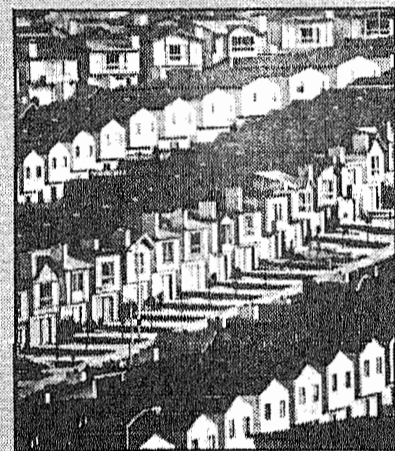
*Suburbia* is a break in direction for the esteemed Mr Peter Goers. Distancing himself from the staid and established canon of theatrical works, Goers has selected a new and fresh script from American, Eric Bogosian. If you haven't seen the

Linklater film then you would have been blown away by this polished production. If you have seen the film you would probably be more impressed. The maturity and honesty of the skilled cast compensates for the acidic cynicism of the central protagonist. With an evocative and simple set the performers were allowed to explore the dimensions and limits of their characters.

James Spargo was an amazing and athletic live wire throughout the play while Haroon Hassan concluded the play with an impassioned plea for moral clarity in dirty, postmodern, drive-thru culture.

An outstanding night at the theatre for the enthusiast or a casual devotee.

**Anthony Paxton**



totally wimmin powered radio

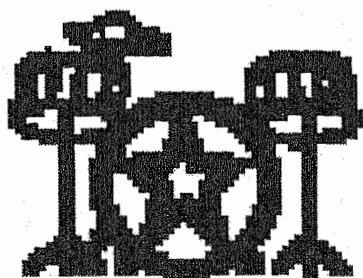


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 marian 8352 1293  
 for more details,  
 if you can't make the meeting etc.  
 email [jalymn@smug.adelaide.edu.au](mailto:jalymn@smug.adelaide.edu.au)

# Like Sea Change, but really, really bad.

The majority of television is complete crap. Let's get that nice and clear from the outset. Absolute, overwhelming, unadulterated crap, with barely a saving grace to be seen.

Not that that's such a bad thing all of the time: hell, I quite like my crap on occasion. It's normal, it's healthy. A few years ago I developed with a few other folk a Tuesday night ritual of disengaging the brain and yelling pointless abuse at *Melrose Place*, *Beverly Hills 90210*, *Models Inc* and the like. I've still got a Tuesday night ritual, and it still involves pointless abuse, but my new targets are *Dawson's Creek*, *Charmed* and *Party of Five*. It's both cathartic and bloody good fun.

Nevertheless, you can't get over just how crap this stuff is. God knows why: the teev is a promising medium, and it's provided some works of utter genius over the years. Some genius, and a hell of a lot of crap.

I don't think it's any great coincidence that when moments of real televisual genius, like, say, *Twin Peaks*, come along they have generally been the work of someone from outside of the medium (like David Lynch). And when they go to crap (as these things always seem to), it's usually because the people like Lynch have taken a step back into executive-producer-land and the real teev folk have taken over. It's kinda depressing.

This sort of phenomenon has been pretty rare on Australian television, with the gulf between teev, theatre and cinema seemingly too wide to bridge for all but actors. It was for this reason that I found the advance word of *Dog's Head Bay* promising. I'm no great fan of David Williamson, but the news that a playwright with a long and successful track record was penning a sitcom for the ABC filled me with a bit of hope.

The person primarily behind *Dog's Head Bay* is Hal McElroy, a producer who's been pulling hits out all over the shop of late (he's responsible for the quite

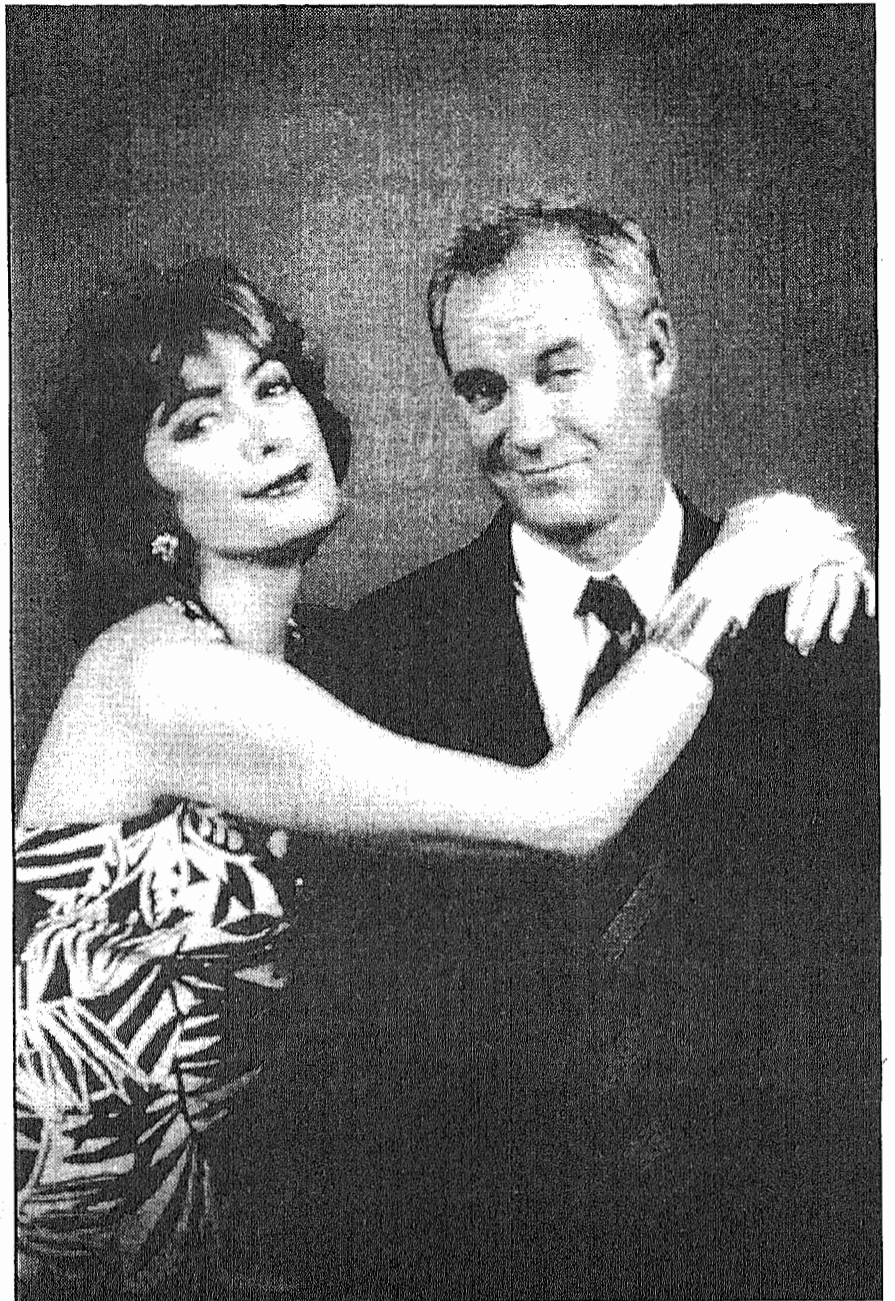
good *Water Rats* and the loathsome *Blue Heelers*). It appears that he has decided that the majority of local teev, particularly comedy, is woeful, and needs a healthy injection of satire. And good on him. I've seen *Hey Dad* - I know he's right.

And so we have *Dog's Head Bay* (8.30 Mondays, ABC), and I'm sad to report that, going on the first episode, it may well be the worst piece of television to go to air in this country for a very long time. Maybe ever. It is seriously that bad. I hate to think of the sinking feeling all involved felt when they first saw the finished product - probably similar to being one of *Showgirls*' assistant directors on opening night.

This is the sort of television that is almost uncomfortable to watch. Successful barrister and philandering husband Alex (Gary Sweet) buys a holiday home in the aforementioned bay to appease his wife Vicki (Susan Lyons). The premise, it would seem, is that the two of them, together with nondescript son Nicholas, are going to spend every weekend there. And here's the coincidence: Vicki's hippie cousin Jenny (Sarah Peirse) and her family live next door. Cue comedic tension.

Actually, it's by no means the worst idea for a sitcom I've ever heard. But *Dog's Head Bay* remains abysmal. Problem number one is that Williamson's script simply doesn't translate well to television (and his stuff has never worked well in film, either) - it seems constantly to demand an overemphasis that all too often slips into overacting from the cast. This is hardly helped by the woeful sets (one good push, they'd go over) and the static camera work. I think I spied one tracking shot in the entire half hour, which makes for boring viewing. One gem, involving a (clearly tacked on) shot of a boat interspersed with separate "reaction" shots of each of the families, will live long in my memory, I can assure you.

None of which should matter



Just because you were in *Bodyline* doesn't mean you can do comedy, pal.

whatsoever if the acting and material are sound. Ah well.

Gary Sweet looks terribly out of his depth tackling comedy - and I know you're a local now, Gaz, so please don't come around to my place and punch me for saying that. Susan Lyons reminds me in this of Lynn Redgrave in *Rude Awakening* from earlier this year: a more than capable actress struggling with well below par material and overacting to compensate. There's no spark between them and that, given that they seem to be trying for a bit of an Elizabeth Taylor/Richard Burton, *Who's Afraid of Virginia Woolf* feel, is a bad thing to say the least.

Shane Withington, as Vicki's husband Bob, is the only person to come out this at all well, and that's probably because he gets the only decent lines. Sarah Peirse's Jenny is a bit of an ab-

sence as characters go, as are the various kids floating around. Mind you, the kids were notable for one appalling exchange in the coffee shop that went a long way to highlighting Williamson's seemingly inability to deal with contemporary dialogue. Horrendous.

I don't really like doing hatchet jobs on shows, particularly something Australian that seems to be challenging the "all teev has to be crap" idea. Unfortunately, I can only heartily encourage you not to watch *Dog's Head Bay*. You'll never get that thirty minutes of your life back. Although, given that it runs for thirteen episodes, I guess that's six hours of my life I won't be wasting in the future by watching it.

Maybe that's a positive.

Dale F Adams

## Pyrotechnics

*Once in a house on fire*  
Andrea Ashworth  
Picador

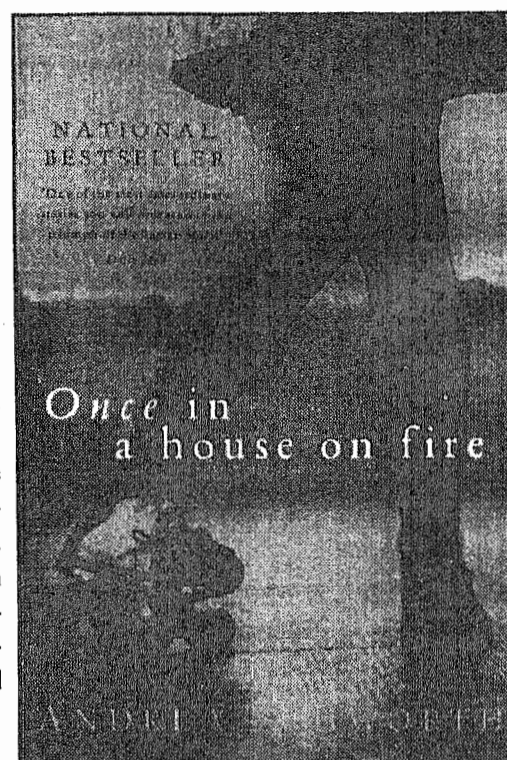
At the end of this memoir you are rewarded with a feeling of intense relief, that Andrea Ashworth escaped the double-edged sword of poverty and abuse in order to write this book. She has achieved the extraordinary in being able to describe her miserable childhood in Manchester in the 70s and 80s without resorting to self-pity. *Once in a house on fire* should be pressed into the hands of many: anyone boasting of the so-called effectiveness of the welfare system; anyone who shuts their eyes to the complexities of domestic violence; anyone who blindly believes that

ragged-to-riches stories are true. Andrea Ashworth begins her memoir at age five, with the death of her father. He is soon replaced by the violent and abusive Peter Hawkins, whose decline into drink takes the family to Canada and back, following one pipe dream after another. After ridding the family of this live-in menace, Andy's mother takes up with Terry. The portrayal of this (third) father is fascinating, as he descends from all-round good-guy (when employed and flushed with cash) to a replica of Peter Hawkins once the work, and money, dries up. Her portrait of her mother is quite tragic: an obvious sufferer of depression, she vainly battles to rear her children properly, but is constantly distracted by her series of violent partners and the all-pervading sense of poverty. I think neglectful is too

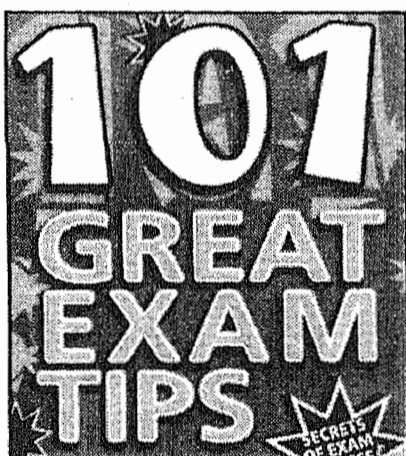
harsh a description — and surely one Ashworth would hesitate to use — but rather she is constantly battling against the odds, and therefore almost always exhausted or indifferent.

Ashworth's natural intelligence sees her through her comprehensive school, the best of local colleges and finally onto Oxford: she has escaped. *Once in a house on fire* is an intensely moving memoir: each vignette is vividly remembered and brilliantly woven into the story. Andrea Ashworth has written with honesty and sure-fire observation: the result is an exceptionally important — and beautiful — book.

Alethea Reid



## Do It Yourself Exams



*101 Great Exam Tips*  
Fred Orr  
Allen & Unwin  
\$ 7.95

This book would have to be a God send for a lot of us. Exams are an intimidating and mind-numbing torture. If we were meant to sit exams we would have been born with cricks

in our necks. What Fred Orr attempts is to give you those little snippets of advice and exam wisdom which might just mean the difference between a P1 and a P2. Carry flash cards, read all of the questions carefully, you know, that sort of thing. The only problem I have with this book is that anyone who has ever sat an exam could have written it. Fred also makes the mistake at times of not saying anything intelligible. His

way around procrastination is to do things early. Well der. If I did that I wouldn't have any procrastination to fix, you Dilbert.

On the plus side this book is small, helpful and attractive in orange, blue and yellow. All in all a one stop drive in the cruising lane of the Highway to Education.

Anthony Paxton

## •• and your eyes all over the road

*Keep your Hands on the Wheel*  
Kathryn Heyman  
Phoenix House

If you're fortunate enough to have brothers and sisters, you have no doubt endured one of those endlessly circular discussions about childhood events in which everyone remembers a different version. Our less-than-perfect memories alter the past as surely as lying about it does; the only difference being that we believe ourselves implicitly. In Kathryn Heyman's second novel, Charis, Marah and Jethro have together experienced a childhood marred by the disappearance of a loving father, Joe, and they have endured his replacement, Dingo. Their self-absorbed,

thoughtless mother, Noeline, makes things no easier for the three children. *Keep your Hands on the Wheel* is structured using chapters split into three: the first is an 'authoritative' version of childhood events; the second is Charis's story, from the present day, looking both back to her childhood memories and reluctantly forward to her mother's upcoming wedding to the man she left their father for; the third is Marah's tale, also from the present day. As the story unfolds, it is revealed that Dingo has in some way sexually abused Marah and, to a lesser extent, Charis. Charis still has her voice, but she is labelled by the family as the troublemaker, the loud one, the noise. It is Charis who feels a need to speak of Dingo's actions, but she is not thanked for her efforts, especially not by Marah who

has convinced herself it never happened. Marah's story is written without formal dialogue; we hear everything that goes on from Marah's point of view and in her words. Most of Marah's story is a catalogue of what she doesn't say, and what she doesn't do. Jethro's voice in the present is almost entirely absent. He has no chapter of his own, and spends much of the story in his bedroom or asleep, absent.

Kathryn Heyman has pieced together an excellent portrayal of a dysfunctional Australian family, but apart from a handful of witty one-liners from Charis, it is not funny or quirky. Rather, it reveals the bare bones of family,

memory and selfhood, and demonstrates how the development of these three can be erratic and inconsistent. The impact of childhood events on adult lives is thoroughly and poignantly explored, but the overall effect of *Keep your Hands on the Wheel* is a trifle depressing, despite the patched-up 'maybe things will turn out for the best' final chapter.

Alethea Reid

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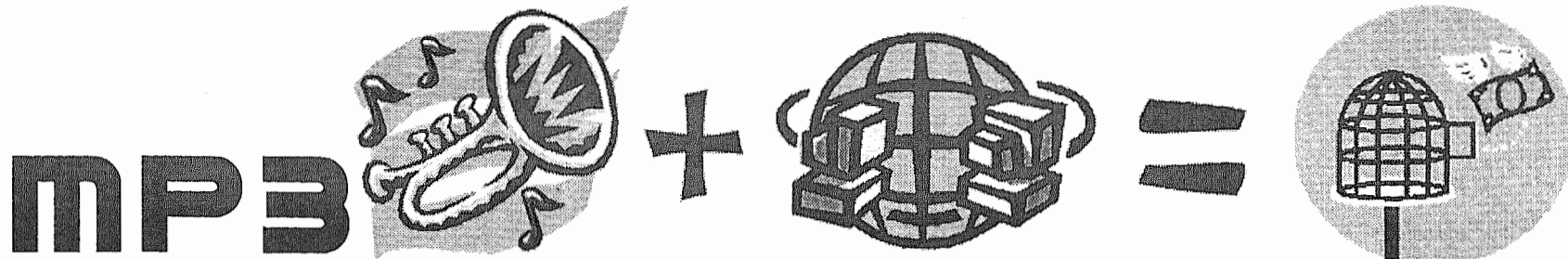
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**DANCE CLUB**



## CREATING THE ULTIMATE JUKEBOX

I have a pretty groovy girlfriend. She likes to dance and she likes her music. When she's not out clubbing, she listens to stuff from her fine collection of a hundred or so CDs, all packed into a massive crate next to her stereo. I also like clubbing and I have a similarly large collection of music. However, mine takes up no room at all and cost almost nothing. People that know me are probably going "yeah right - as if geek boy has a girlfriend - he's been smoking that weird stuff again" and they'd be right. Except for the bit about the music collection.

Using its proper name, the MPEG-1 Audio Layer 3 format allows people like yours truly to create massive collections of music, by compressing a whole CD from 600 megabytes or more of data down into about 60. It does this by working on a similarly devious level to last week's T-buffer, except this time taking advantage of

deficiencies in the human ear to achieve Kate Moss-like feats of size trimming.

For example: in a typical stereo recording, if the left channel is much louder than the right channel, then there is stuff that can be considered redundant (since you probably wouldn't be able to hear it). Also, in the first 300 milliseconds or so after a loud noise, the ear suffers from the audio equivalent of "camera flash blindness" and can't hear a thing.

Both of these are examples of psycho-acoustic analysis and work along with other advanced compression methods to get the final result: phenomenal, cosmic amounts of music, itty-bitty hard drive space. (Yeah, yeah. It was funnier when Robin Williams said it - honourable mention in next week's column to the first person to tell me *where*)

Anyhoo, what's the big deal? Well for one thing, the people that make

mega\$ selling CDs aren't happy. You can download an MP3 file for practically every song and artist free from the Internet. Unless you're the Sultan of Brunei, the warm fuzzy feeling that you get from giving stuff away for free just doesn't provide that same high any more.

But why would you pay for a whole album when all you want is one song? (Assuming that either there isn't a single or you're too stingy to buy it) It's so much easier to click on a link and download it. If it's one of those fad songs, you can just press the delete key when it's all over and there won't be any evidence that you'd even heard of it. No one will have any reason to remember that time when *your friend* tried to do the Macarena (Grrr) while totally pissed. "You're hurting the artists!" says the music industry. Yes, but we're hurting the middleman more, and in the process, giving the whole "chain of

suits" a good swift kick in the nuts. It's not exactly like the artist gets a big slice of the \$29.95 flat 'n' shiny pie anyway. Just ask any of the local boys and girls next time they do a gig in the Unibar. Personally, I'd rather pay the artist's share directly to the artist. It'd probably be a couple of dollars at most.

Despite whichever side you believe, MP3s will soon go the way of the electric-powered car and tax-free food. After all, greed always wins over morality when there's money at stake. New secure formats such as Liquid Audio, A2B, et al are primed and ready to *\*ahem\** liberate the music industry (and the contents of your wallet). Oh well. For now, I'll praise the 'Powers That Be' for the Internet and the second-hand bin at Uni Records.

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# it's full of fruit

## FORWARD TO DEATH

An Austrian woman lived for two years with her dead mother wrapped up in a carpet because she could not face parting with her, a newspaper said Tuesday. The corpse was discovered by chance when a policeman visited the apartment in central Vienna to collect the 59-year-old secretary's car licence plates for unpaid insurance, the *Tagen Kurier* (or *Daily Courier*) said. Suspicion arose soon after the officer "made eye contact with the lady" (she probably looked a lot older than 59 by then). There he was hit by an overpowering stench that the woman attributed to the restaurant next door. Being a smart mother, the cop saw straight through this lie when he realized that Austrian food doesn't really smell that bad.



*my mom's considering cosmetic surgery*

## VIVA LAS VEGAS

Las Vegas it isn't, but the Austrian equivalent hopes to roll into the record books by spinning the world's biggest roulette wheel. The gambling extravaganza at Baden near Vienna measures 147 by 60 meters (160 by 65 yards) which is equal to 2,000 roulette tables or one and a half soccer fields, organizer Casinos Austria said Monday. Each of the 37 rectangles where gamblers place their bets is 120 square meters (390 square feet or 120,000 square cm), enough room for at least 50 horses or 128 average sized Japanese sumo wrestlers.

## LET'S LYNCH THE TAX FRAUD MAN

On Monday the governor of a Venezuelan state said that he had instructed his police force not to step in to save criminals from being killed by angry local communities. "The police will not intervene to protect any crook, rapist, assailant or murderer," said Lara state governor Orlando Fernandez. "I have to look after honest and decent people," he told the local Union Radio station. Fernandez's decision came amid growing concern in the South American country of 23 million people over a sudden rise in crime. Confusion over the implementation of a new penal code has resulted in many criminals being released shortly after their arrest. The crooks think that the new law is as sweet as. The reappearance of known offenders soon after they were witnessed committing a crime led to an outbreak of reported lynching. "I have to set priorities. ... I'm too busy to be protecting criminals," said Fernandez, whose small, mostly agricultural state is located in central Venezuela. Legal experts and rights groups slammed his statements as a flagrant violation of every citizen's rights to police protection. But Fernandez rejected the criticisms. "I'm not violating anybody's human rights. I've not said I'm going to go out and lynch anybody. But it's ridiculous to use the police to protect delinquents," he said.



*the lynching possibilities are seemingly endless ...*

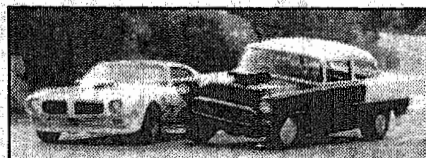
## TOO DRUNK TO ...

A goalkeeper with a Polish first division soccer club has been banned for two years and fined \$250 after being accused by his club of being drunk during a recent match, the PAP news agency said. Jaroslaw Bako, who plays for third-placed Stomil Olsztyn, was said to have been drunk during a league game at Pogon Szczecin on July 31. Stomil lost 3-0 and club management was quoted by the sports paper *Przeglad Sportowy* Thursday as blaming Bako for the defeat. Bako, who has hired lawyers, has denied the accusations, adding no one could prove he was drunk because no blood tests had been taken after the game. His teammates and coach reckon that his uncontrollable chundering, obscene talk of sexual frolics and sudden love for even the worst players was enough evidence.



## BLEED FOR ME

A stuntman's car flying from a springboard overshot its target and killed a cameraman on the set of a French thriller on a Paris street Monday, police said. Television showed the car hurtling through the air and overshooting the braking platform to nosedive and crash. Two other film crew and a security guard were injured in the accident during filming for *Taxi 2*, a sequel to the hit movie *Taxi*. The sequel is directed by Gerard Krawczyk. The victim's identity and nationality were not immediately disclosed but he looks Finnish or Swiss.



*apparently Barbie's wedding was sponsored by XXXX*

## ILL IN THE HEAD™

Talk about a marriage of love and money. Tom Anderson and his bride Sabrina Root paid for their \$34,000 wedding this weekend by selling advertising space at the ceremony and reception. Everything from the wedding rings to a week at a penthouse in Cancun, Mexico, were donated after Anderson got 24 companies to sponsor it in exchange for having their names appear six times from the invitations to the thank-you cards. Anderson, 24, a bartender, did cough up his own money for his wife's \$1,400 engagement ring, while Root, 33, a hair stylist, paid \$1,600 for her dress. The groom got the idea of corporate sponsorships while working in a small struggling animation studio that often had to barter for services. "So I was in a sales mode, and I got to thinking," he told the *Philadelphia Inquirer*, which ran a photo of the couple sitting among their corporate-sponsored wedding "gifts" in its Sunday editions. The bride drew the line at having advertising banners draped across the aisle. But her perfume came from a local distributor, and coffee was provided for free from a neighborhood supplier. Adver-



# and goes crunch to boot

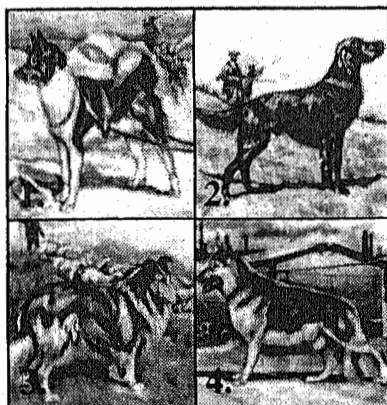
tisers had their names appear on the invitations and thank-you cards, on cards at the buffet, on scrolls at the dinner table, in an ad placed in a local independent newspaper and in a verbal "thank you" that followed the first toast. The Inquirer said the groom had bought two addresses on the Internet, namely: sponsoredwedding.com and weddingsponsors.com. to advertise his novel approach to marriage. A South Australian couple are believed to have already signed Four 'n' Twenty, PJ 30's, and West End for their wedding early next year. Her dress has been fashioned in the Port Power colors with matching Adidas shoes and footy.

some federal states' relaxation of the rules and slapped the lone children's clown too. Two Sundays ago, shops in East Berlin put Berlin souvenir stickers on everything from ironing boards to glassware in order to make use of a state ruling allowing shops in tourist areas to open Sundays.



## THE MAN WITH THE DOG

You've heard of the great man bites dog story ay? How about dog shoots man? Police in the German town of Bad Urach say a man has been killed by his dog. The 51 year old was about to return home from a hunting expedition when the accident happened. Police suspect the man's shot gun went off when his dog leapt on to it as it was sitting on the car seat. He was already looking for trouble when he moved to live in a place called Bad Urach, it sounds like a type of bad ass herpes. "Man, I've got that Bad-ass Urach! Yo, put out my ichin' Urach flames doc! God damn my sonofabitch Bad Urach. And damn that diggerty dog." were probably his final words.



**Australia's Most Wanted:**  
 Dog 1: Garotted an axalotyl  
 Dog 2: Hacked into the FBI website  
 Dog 3: Imported \$2.7m of smack  
 Dog 4: Ate my homework



*JFK and the similarly ill-fated Bobby earnestly discuss pastries*

## J.F.KENNEDY 1963:

"**ICH BIN EIN BERLINER!**" (I am a cream-filled doughnut) Enterprising shopkeepers in Germany's capital used the excuse of a street party to slip through a legal loophole and open to hordes of customers on a Sunday. The department store chain Kaufhof got permission to hold a Berliner party on the Alexanderplatz square in central Berlin, enabling it and surrounding businesses to legitimately open on Sunday. While one lone children's clown and a number of street vendors provided the atmosphere, thousands of eager Berliners took the opportunity to do some serious shopping. Sunday shopping has become a fiercely debated issue in Germany, where religious groups and unions have slammed

## NAH SENIORE, YOU LOOK MORE LIKE MANSON THAN I DO

Lesson for wannabe thieves: if you are trying to impersonate someone else, best not to make that person a wanted fugitive. A visitor from Mexico learned that lesson the hard way this week when he arrived at Oakland International Airport carrying faked U.S. documents which identified him as a fugitive wanted for burglary and possessing concealed weapons. The U.S. Customs Service, calling it "perhaps the easiest

bust of the year", double checked the man's identity and found he was in fact a Mexican national from Zacatecas apparently attempting to sneak into the United States. "This guy basically cloned the identity of a wanted fugitive," a Customs Service spokesman said. "It seems like kind of a loser thing to do." The unfortunate identity thief was turned over to the U.S. Immigration and Naturalization service for further questioning.

**Toby Bensimon**



*I swear to you, Mr Customs Orificer, my name's Jack T. Ripper and this is my dog Azaria*

# Voting

Students' Association of the University of Adelaide and the Adelaide University Union Elections  
 Monday, 30th August - Friday, 3rd September 1999

## Polling Stations and Times:

<b>Monday 30th August</b>	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Waite Campus (Lirra Lirra Café)	11.45am - 2.15pm
<b>Tuesday 31st August</b>	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Airport Lounge	4.30pm - 7.30pm
Waite Campus (Lirra Lirra Café)	11.45am - 2.15pm
Medical School	11.45am - 2.15pm
<b>Wednesday 1st September</b>	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Airport Lounge	4.30pm - 7.30pm
Roseworthy Student Union	11.45am - 2.15pm
Royal Adelaide Hospital	11.45am - 2.15pm
<b>Thursday 2nd September</b>	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Roseworthy Student Union	11.45am - 2.15pm
Queen Elizabeth Hospital	11.45am - 2.15pm
Centre for Aboriginal Studies in Music	11.45am - 2.15pm
<b>Friday 3rd September</b>	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm

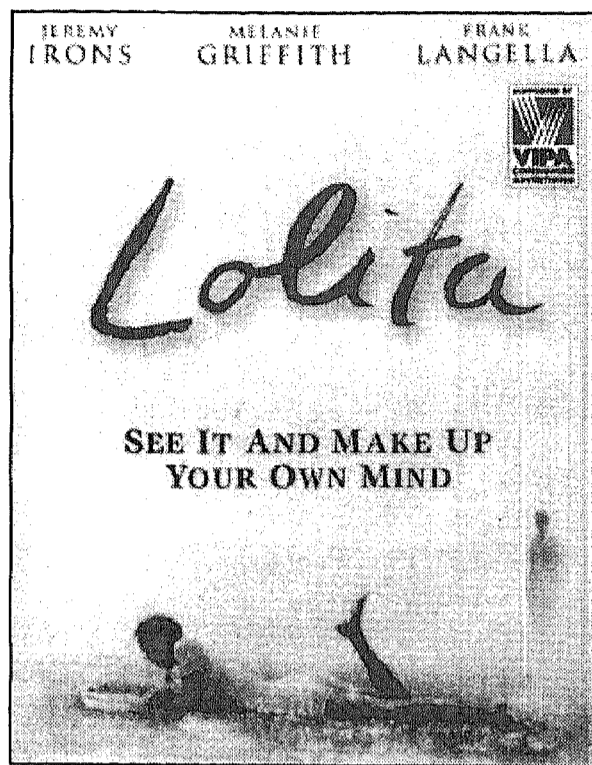
## To Vote...

You need to produce one of the following to obtain ballot papers. It must also be produced when the vote is returned to the Polling Clerk:-

- Any current photographic identification of the voter such as one of the following cards identifying the voter as a student at Adelaide University:
  - a current University of Adelaide Student/Library Card
  - Adelaide University Law Library Card
  - Waite Institute Card
- a current year International Student Identity Card (with the University of Adelaide cited as the institution of study).

Published and authorised by The Returning Officer, 10th August, 1999

# Hey little girl, you want a packet of twisties?



*Lolita*  
1997, director: Adrian Lyne  
20th Century Fox  
Jeremy Irons, Dominique Swain

The concept of undertaking a contemporary cinematic production of Vladimir Nabokov's novel *Lolita* inherently suffers from a lack of confidence. Today *Lolita* is more like the jazz standard that

tragedy of the novel's voice, Humbert Humbert. Lacking the sharp, driving intelligence of the novel and the originality to be memorable, Lyne's *Lolita* satisfies itself as it should you, in a lovingly crafted exploration of the novel's strange, but definite, pathos. Much of the strength of Lyne's film is drawn from Jeremy Irons' exquisite performance as Humbert. In almost antithetical

'Giant Steps' has become than a radical dramatic undertaking. With this and the novel's previous adaptation, produced by Kubrick shortly after *Lolita*'s 1959 publication, in mind, Adrian Lyne's *Lolita* reminds one of a dwarf on giant's shoulders, marginalised to the border of obscurity. However, even dwarfs can be of some specific use and in this, Lyne's *Lolita* serves very well to illuminate the fragility and

fashion to James Mason's cold, unforgiving 1962 performance, Irons' Humbert encourages our natural empathy and understanding from his very introduction. The viewer almost never leaves this position, nestled in Humbert's conscience, except to foresee the professor's demise, to which Humbert himself is both drawn towards and ignorant to. Indeed, Irons is so central to the film that everything else seems largely complementary. The mythical new world of the United States, its nymphet (Lolita), its kitsch (Charlotte Haze) and the devil (Quilty) all exist in the film as accessories, reflections and backgrounds to Humbert's unfamiliar and fragile old world eyes. There are no Shelley Winters, Peter Sellers or Stanley Kubricks here to defer our attention from Humbert's obvious and painful tragedy. While the curiosity of Nabokov's retrieval of pathos from amorality is thus ignored, it is to the benefit of the film's credibly original exploration of *Lolita*'s human emotion.

The self-doubt that Adrian Lyne must have felt in attempting a rendition of *Lolita* surely would have

been, on many sleepless nights, overwhelming. Adapting a novel already inducted into the literary canon is dangerous enough. To do this with a novel already adapted into a screenplay by Nabokov, the novel's author, for the film by Stanley Kubrick (in 1962) is absurdly defeatist. Something original and untouched in Nabokov's book must have been driving Lyne to undertake such a portentously overshadowed production. To this extent, the latest cinematic version of *Lolita* concentrates on the fragile tragedy of Irons' Humbert Humbert, illuminating the pathos in his demise and ascending over the original Kubrickian adaptation at least in its portrayal of the tale's sad subjective purity, at home in hell. Lyne and screenwriter Stephen Schiff should be commended in acknowledging this project's unavoidable marginalisation and directing its purpose towards a specific force in Nabokov's literary lasagne. (As to Fox's exploitation of the film's daring, keep in mind that the novel was published in 1959 and depicts *Lolita* as a pre-pubescent nymphet, not as a blossomed young woman).

## Quite Tasty

*Ravenous*  
1999, Director: Antonia Bird  
Guy Pearce, Robert Carlyle

There's a saying, "They can kill you but they can't eat you too." This film goes to disprove that. Cannibalism may be one of the few taboos left in the world, and *Ravenous* shows exactly why this is such an uncomfortable subject. Imagine if Robinson Crusoe, instead of befriending Man Friday, had sauteed him with a side order of potatoes. Imagine if Alice was dinner instead of preparing it for the Brady Bunch. The picture isn't pretty.

*Ravenous* is a strange movie. Occasionally very funny (in a very dark way), this is also a deeply disturbing film. While *The Cook, the Thief, His Wife and Her*

*Lover* only dealt with the issue tangentially, and *Cannibal the Musical* by the creators of *South Park* was pure farce, *Ravenous* deals with cannibalism in a pretty straightforward and compelling manner. The difficulty in classifying this film is evident by the Internet Movie Database listing it as a comedy/drama/horror. I usually distrust things that are something-slash-something else, but this movie defies genre stereotyping.

Guy Pearce plays Captain Boyd, a veteran of the American-Mexican War in 1847, who is sent to a small outpost fort as punishment for cowardice in battle (he played dead while his unit was slaughtered). Into the quiet fort stumbles Robert Carlyle with a bizarre story of a wagon train gone astray. Tak-

ing shelter in a cave, the pioneers quickly run out of food and turn to each other for nourishment. Doing their duty as the frontier defenders, the soldiers of the fort set out to locate the survivors (if any) of this unplanned buffet. Things don't work out the way planned, the soldiers are ambushed and Boyd gets his own taste of the forbidden flesh.

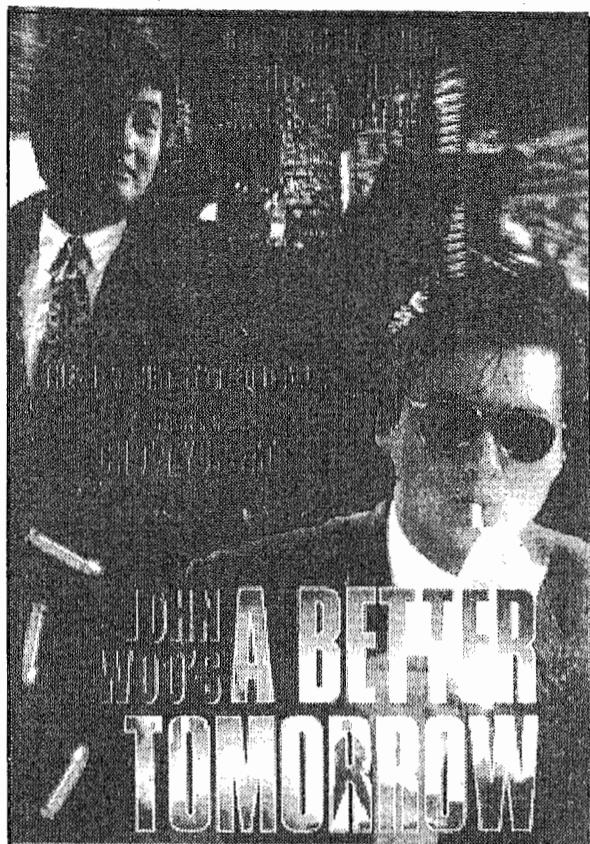
The premise of what unfolds is that human flesh gives the diner extra strength and recuperation abilities. Basically, when you eat someone's flesh, you not only consume their meat but also their spirit. Therefore, these cannibals feel healthier, stronger and more alive after their meal. Of course there has to be conflict, and this takes the form of Capt. Boyd having to struggle with his paranoia

and hunger - he cannot trust anyone, for his enemies are indistinguishable from his allies (you can't tell what someone eats just by looking at them) - and the psychotic who actually enjoys being a cannibal and is looking for a dining companion. Boyd can hardly trust himself, as his urge to eat is almost irresistible and the only thing that may keep him alive. He is faced with the choice of doing something that he finds morally repugnant to stop the serial killer/cannibal, or dying and letting this psycho live.

This is a very suspenseful and intelligent movie that was able to gross me out in a particularly thought provoking way. Quite tasty.

A.J. Thomas

# Woo Hoo!



*A Better Tomorrow* (R)  
1986, Director: John Woo  
Starring: Chow Yun Fat, Ti Lung, Leslie Cheung.  
Siren Entertainment

A re-release of John Woo's first big hit, *A Better Tomorrow* is a classic Hong Kong gangster flick. From the suits to the outrageously huge sunglasses, it's an original shoot-em-up. Like most gangster films, rather than good versus evil, this film is about the struggle between loyalty and revenge.

Chow Yun Fat (*The Replacement Killers*, *The Corruptor*) plays a counterfeiter, Mark Gor, good at what he does, but with a slightly crazy sense

of humour. His partner, Ho, has a younger brother, Kit, who is in the police force. Kit also has a very nervous cellist girlfriend, and their relationship provides a touch of

humour in a slapstick fashion. Kit is entirely ignorant of Ho's connection to the underworld until, in typical gangland style, a double-cross leads to the death of their father.

At this point, all of Kit's love (which until then had made him a puppy-like individual) turns to hatred, and he is filled with the need for revenge. It all comes to a head with a final, violent (amazing, I know) showdown when Ho, Mark and Kit must unite against the syndicate ultimately responsible for Ho and Kit's father's death.

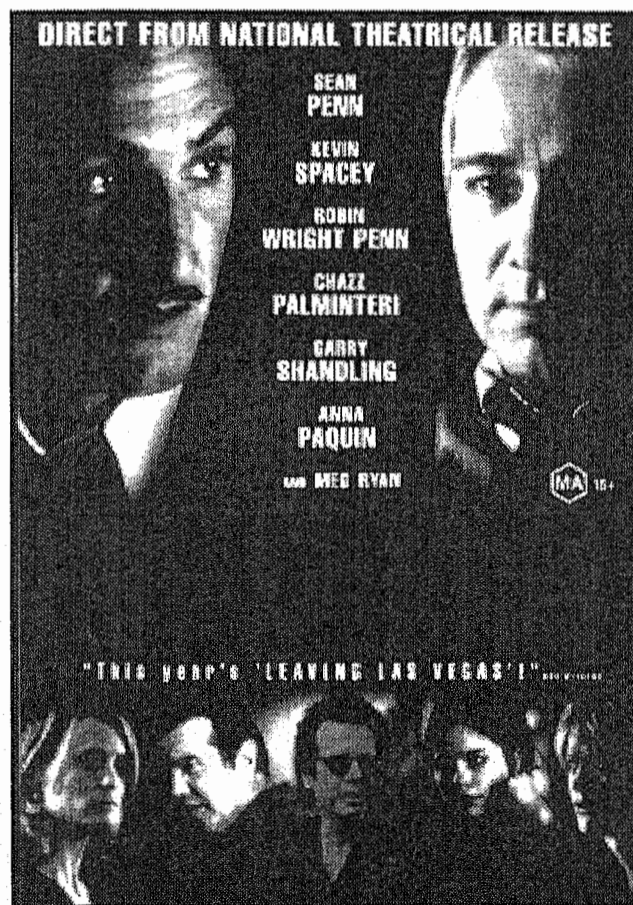
Woo's direction sets this film apart from the usual run o' the mill gangster blood baths. His character construction is quite masterful, and the film allows the characters to take on real meaning before flinging them into the first shoot-out. Unfortunately, Woo still fol-

lows what appears to be a traditional Chinese path: the fight scenes usually last a good ten minutes because his characters can sustain a remarkable number of mortal wounds before finally succumbing.

The translation (the actors speak Cantonese and are accompanied by English subtitles), however, seems to portray most of what is being said, so the storyline and characters can be appreciated with most of their original subtleties. *A Better Tomorrow* is a tense, highly emotional film, and perfect for all those male action fans out there. For what it is (so I'm not a gangster shoot-out fan), this film is quite good, and deserves a second round of similar success to that it received on first release.

Erin O'Donnell

## Stuff that Attracts Sharks



*Hurly Burly*  
Sean Penn, Kevin Spacey, Meg Ryan, Anna Paquin  
21st Century Pictures

is star-studded and impressive... Sean Penn, Meg Ryan, Anna Paquin, Gary Shandling... Perhaps this is why the film itself

When describing *Hurly Burly*, think *Dawson's Creek* on steroids. The characters OD on the use of lengthy, tedious words to go round in circles, describing relatively simplistic things, much in the same way as the characters do on *Dawson's Creek*. 'Fuck' is thrown in every few paragraphs to distinguish this as an *adult* production.

What can I say about this film? The cast line-up

is such a disappointment - an anticlimax, if you like.

*Hurly Burly* follows the life of successful casting director Eddie (Penn), on his quest for meaning and clarity in Tinseltown, and the twisted relationships he has with his friends and with women. Much of the film he spends snorting coke like it's Cola, and shouting into his mobile. How he ever became a successful director is not apparent in the antics he stages. Eddie's condo is described akin to a 'frathouse'. And it is. The boys hang out there. Women are merely used as props ('lingerie-clad props') to adorn the screen (Do I smell *misogyny*?).

Meg Ryan's role as an exotic dancer is a blink-and-you'll-miss-it performance. Paquin stretches her acting ability as an underage, coked-out runaway, who must have got a kick out of doozey lines such as: 'Do you want to fuck me before I go to sleep?'

Like most Hollywood productions, *Hurly Burly* is tinged with

death, melancholy, desperation, paranoia, and much soul-searching.

By the end of the film, I don't know whether to like or hate Penn. His thin moustache and nasal voice, though, have me wondering what Madonna ever saw in him. Penn's penchant for using 'blah, blah, blah' in the film to describe things, is a good way to describe the film itself - it involves much sitting around, pondering, bitching and... blah, blah, blah.

Why watch it? To learn that all does not glitter in Hollywood. That there are just as many desperate losers in Tinseltown as there are in Adelaide.

And, even more so, to catch Sean Penn unzipping himself and feeling his crotch, and later flashing his naked bum on-screen.

Why else, after all, would you bother?

Carla Caruso



It is once again time for the Multicultural edition of *On Dit*, so I'm devoting this week's column to a celebration of one of Adelaide's most multicultural institutions: the Central Market. Located, for those of you who have never enjoyed its benevolence, just west of Victoria Square, the Market provides a never-ending source of food

and atmosphere. Every Saturday afternoon, hangover or no hangover, I wander over to the hub of city-located food retailing and fill up the fridge for another week of hard eating. Okay, so it's very fashionable and not always the cheapest place around, but that doesn't keep me away.

It's possible to feed yourself entirely for free over the course of an hour-long shopping trip. Many of the Market's stalls offer free tastings, and by going around and taking advantage of each one in turn you can eat your fill without paying a cent. My personal favourite is the Charlesworth Nuts stall, which usually has a little tray of delicious glazed peanuts or almonds which can be revisited whenever you feel your blood sugar levels dropping. Or, for that matter, whenever you feel like playing Russian Roulette with your digestive system by trusting all previous patrons to have properly washed their hands.

One lesson to keep in mind (and this should appear obvious to anyone but the most nouveaux-rich yuppie): avoid designer foods. I mean those things like the tiny \$4.00 tubs of chilli sauce and the only slightly larger tubs of specially seasoned olives and "char-grilled" eggplant. Unless, that is, you lack the ability to independently purchase about 50 cents of ingredients and mix them yourself.

Another part of the Market experience is the "con-

# To Buy a

tinental foods" section. Because I hate having anything to do with raw flesh I used to regularly purchase a range of rather dubious preserved meat products in order to avoid dying from some kind of vitamin deficiency (I don't have the patience to properly plan a vegetarian diet). One trick to watch out for is this: a big plate of juicy-looking Kranski or Peperoni sausages will be laid out on a counter which is slightly too high for most people to see over. Behind the fat, juicy sausages will be a heap of ancient withered specimens from which anyone but regular customers and family members will be served. Let the buyer beware!

Another way to get your recommended weekly intake of dodgy preserved meat is presented by another stall which sells an assortment of offcuts and misshapen half-sausages in small plastic bags for about two dollars. I always like a lucky dip, but there's something about the way that the plastic bags develop a milky, cataract-like opacity from all the fat in the meat that turns me away. Lesson two when buying preserved meat: If lightly coloured, it's full of fat; if darker, it's full of blood. Maybe it's best to stick to the fruit and vegetables.

To be honest, I haven't done the research necessary to be able to say whether the Market's fruit and vegies really are good value. For all I know, they may be being undercut by just about every

## Yokely Dokely

Multiculturalism is an issue that is dealt with in many different forums and from many different angles. One that is not given enough credence and consideration is the cultural dichotomy of city and country Australia. How can we ever hope to reconcile the differences between Bangkok, Bulgaria and Ballarat when we still argue over which beer is more 'strayan', hate Victorians for no apparent reason and the fact that we still hold a sound belief that Tasmanians are definitely inbred. We need to sort our internal cultural differences as a matter of priority.

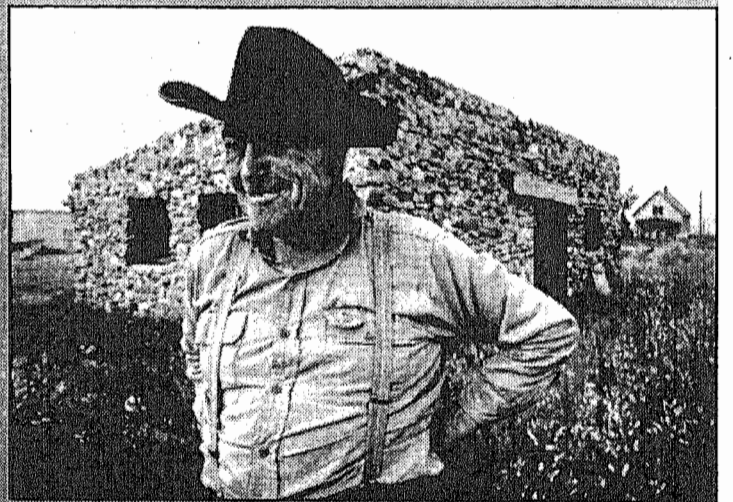
The whole concept was epitomised the other day when I was sitting at some lights on Fullarton road. We pulled to a stop in my mate's (t)rusty Vee-Dub and with nothing better to do started looking at the cars next to us. Funnily enough there was a mud-spattered 4X4 one tonner beside us. Funnier was the gap-tooth yokel at the wheel. Funniest was his toothless grin and Forrest Gump wave in our direction when he saw us looking at him. It was a scene reminiscent of country bliss, sweeping plains and the great outdoors. The whole hunky-dory feeling, however, was shattered by the cat carcass casually thrown in the back of the ute. Now I'm not a big cat fan, but staring into one's dead eyes at traffic lights wasn't my first objective when I woke up today.

"What's the difference," you might ask "between a dead cat in a ute and a nerdy suburban kid pulling the wings off a fly and letting it walk to death?" Ultimately, there's nothing. They're both sick puppies who should get out more and stop sleeping with their sisters. Unfortunately I can't answer

many of the questions that are raised about the deep psychological divides between your average suburban freak and the local yokel, but it does raise the vital issue of what our younger generation think about their country/city cousins.

These collective opinions are no more clearly displayed than in our revered boarding school system. What neurotic defect causes so many suburban kids to mimic the dress code of their regional counterparts. Whether you name Saints, Wildy, Seymour, PAC or any other bastion of pricy learning then you will find therein a great glut of teenage boys and girls gallivanting around in RM's, some moleskins and a U-Beaut check shirt. You'd think that kids who could afford that education and those clothes would certainly be able to pick up an idea of dress sense somewhere along the way. But alas I am still caught in pubs asking rurally-attired underage drinkers "so, where you from? Barossa, Clare Valley, Western Districts?" and always getting an answer that lies somewhere between Walkerville and the Adelaide Hills, an answer that is not uncommonly interrupted by an intruding mobile phone.

I would go into some detail about the divergent sexual practices of the geographically distant members of our society, but Doctor Linley has already covered that in a treatise entitled "I like it cold and furry" published in an earlier edition of this paper. Suffice to say that as long as your stand-



*You Sure Are Pretty*

ard city boy in the country remembers that a cow's primary purpose is that of a milk-vendor and not a penile repository then all confusion, pain and curdled milk should be avoided.

Australia continues to agonise over reconciliation, foreign cultures, trade and a plethora of other issues. Perhaps Johnny Howard will leave it to the next generation to sort out, but until we sort our next generation and their inability to develop an independent dress sense and come to grips with growing up in different areas then we are forever doomed to be a country with a serious multiculturalism problem and booming sales of Country Road.

Michael Hicks

# Fat Pig

supermarket and small grocery in the State (although I doubt it). But if it's really cheap food you're after, you can't go past the Saturday afternoon sell-off.

It happens like this: around one-thirty to two o'clock every Saturday, several of the Market's stalls set up large wooden tables in the middle of the walkways, cover them with all of the vegetables they haven't managed to sell during the rest of the week, and start yelling at a truly lunatic volume. This is your chance to pick up a bargain! True, you're unlikely to find anything particularly fresh, but, if you don't mind your broccoli flecked with yellow or your capsicums soft to the touch, you can fill up an entire refrigerator for only a few dollars. You can count on finding plenty of celery, potatoes, broccoli, mushrooms, lettuces, cauliflowers, cabbages and even the occasional withered eggplant. Just don't let them talk you into buying enormous bunches of parsley "for only 50

cents each" - you'll never eat the stuff. The actual market area - the huge square room - is only part of the fun. Slightly to the west you'll find the "Hall of Food" (home to about a dozen shops each selling basically the same menu of different kinds of deep-fried fat, served with rice) and several of those wonderful things which are the Asian groceries. Not only do they sell weird vegetables and freshly-slaughtered pig very cheaply, but they carry shelf upon shelf of some of the most interesting food you'll ever find. Things like dried black fungus, sea cucumber, sugar-coated tamarind lollies, "Pocky"-brand wafer sticks, diverse kinds of artificial meat, countless variations on the theme of tofu and just about any kind of soy-based product you can imagine.

Yes, the Market is a lot of fun. More than the food, **Linley**



it's the atmosphere which is the great part about it - the crazed stallholders yelling about how great their produce is, the frantic queues where people from all walks of life get crushed equally, the vast range of regions and cultures represented in the spread of food available. What would we do without it? Shop at Coles, I guess.

## Products brought to you by Conservative Politicians

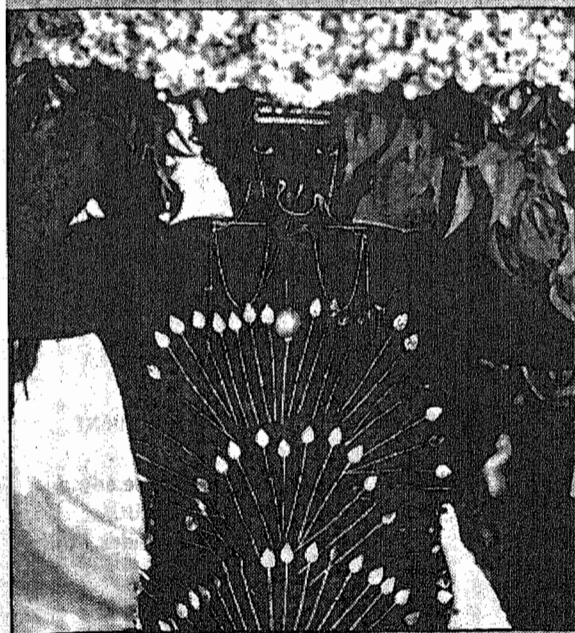
In this economically rationalist world, the pressure is on politicians to be more productive members of society. In order to value-add, some of Australia's finest conservative politicians have come up with a fantastically synergistic line of products, to extract further profit from their brilliant policy initiatives.

### 1. The Senator Richard Alston vest of Hair

Made from hair harvested from the freshly shaved heads of young Liberal acolytes, the Alston hair vest is the ultimate accessory for mild self mortification. Rid yourself of impure thoughts and the desire to view internet porn with the Senator Alston vest of hair. Here is a comment from a satisfied user:

Senator Brian Harradine - Tasmania

My vest of hair is fantastic. Every time that I'm tempted by one of Canberra's many fine X-rated video establishments, my vest of hair gives me



You can only buy this vest from Fishwyck, Canberra

just the amount of self abuse I seek. When my razor blade back whip is just too much, the vest of hair provides the punishment I deserve.

### 2. The David Kemp Magic Beard

Hours of beard fun can be had with the amazing now you see it, now you don't David Kemp beard. Fashioned in the sexy Abe Lincoln moustacheless look, the David Kemp beard will stylishly complement your existing wardrobe. And when you get sick of it - just like Dr Kemp, you can remove it. And here's the magic. Once removed, the beard will try to take with it all student services and representation and will steal most of the funding for the higher education sector. Magic.

### 3. The John Howard Dental Dam

Politics can be a dirty job. And let's face it, not every butt that needs to be kissed is a place anyone would want to shove their nose. Often large and flaccid from being sat on far too much, the backsides of many media magnates and Democrat senators are positively dangerous. Thus, for safe brown-nosing, Mr Howard has followed the advice of his many friends in the gay community and created a comfortable and practical dental dam - for safe arse kissing. Particularly recommended to aspiring student politicians looking to be placed high on a ticket, the Dental Dam comes in two flavours - from refreshing mint to musty cognac. Senator Meg Lees - Democrat, Adelaide

"Since John discovered the dental dam, he has become even more ardent in his desire to brown nose. It's fantastic. John's constant butt kissing makes me feel powerful and important."

Kerry Packer - media magnate

"John Howard kisses my arse so much I don't even notice."

### 4. The John Howard leisure-wear range.

Perfect for early morning photo opportunities in foreign countries, the John Howard leisure wear range is just right for the avid, aging, balding power-walker. Feel comfortable and secure as you pound the pavement in your snappy white t-shirt, blue track pant and really white sneaker ensemble. And when you're done exercising, kick back and watch some cricket while uncomfortably sipping a boutique beer for the cameras.

Mark Taylor (Australian cricketer and Sydney Olympics Salesman) - "I think John looks just great in his leisure gear. I got the same designer to do that snappy yellow oversized polo top I wear in all the Olympics ads."

### 5. Peter Reith for President Stick Pins.

Show your support for Peter Reith in his campaign to become Australia's first directly elected president, with this snappy little pin. Order now, and your Peter Reith for President pin comes with a free Royal Wedding tea-towel, an Elton John single of Goodbye England's Rose, and Peter Costello voodoo doll.

### 6. The Peter Costello Magic Wand

With the GST imminent, the Peter Costello wand is going to become a necessity for all householders and small business people. Simply point the wand at any food item, and the wand will tell you whether that item is subject to GST or not. The wand can even differentiate between hot and cold chicken, and as a bonus, comes complete with the now redundant ability to detect GST free, government recipe bread. Not only does the wand deal with food, but just wave the wand over your bank account, and watch as your tax reduction is eaten up, and magically redistributed to rich accountants and lawyers.

Tim Kentish

# saua... working for you

The Students' Association of the University of Adelaide (SAUA) exists to promote and protect the rights of all Adelaide University students with strong student representation. The SAUA has two primary functions: (1) to represent students and (2) to provide services. It represents you to the university, government and wider community. The SAUA has always offered a strong and respected commentary on issues that regard students' welfare at university. Every student is automatically a member of the SAUA and therefore can reap the benefits that the SAUA has to offer you.

This year the SAUA has been extremely active in addressing and representing the needs of students.

## HIGHER EDUCATION ISSUES

1999 has been a huge year with the very existence of your student organisation threatened by the Federal Liberal Government's proposed implementation of Voluntary Student Unionism (VSU). VSU has been successfully defeated (for now), but would have resulted in effective student representation being undermined and collective student resources being depleted. VSU is a means of taking away the reasoned and effective voice of student organisations at both a campus and a national level.

The SAUA actively fought this implementation by being involved in the parliamentary process and by lobbying and speaking to politicians and through a submission to the Senate Inquiry.

The SAUA also co-organised a number of demonstrations including a mock funeral on the lawns to represent the demise of students services. Furthermore, the SAUA organised a march with close to 1000 people attending.

## UNIVERSITY ISSUES

Definitely one of the most important things that the SAUA does is safeguard the educational and welfare needs of students at university by SAUA Office Bearers sitting on many University committees including On Line Enrolments, Career's Service Review, Non-Collegiate Housing Board, Student Services Review Group, and Academic Board.

## BAGS IN THE LIBRARY

The SAUA has strongly advocated (for the last 26 years) for the allowance of bags in the library. This year again the SAUA spoke to many University officials regarding this issue. The 1999 result: Bags are now allowed into the library. This has been a mammoth win for the SAUA and for every student.

## COMPUTING FACILITIES

The SAUA is currently lobbying the University to make a commitment to building a new computing suite that is accessible to all students at any time of the day.

## REVIEW OF STUDENT SERVICES

The SAUA along with the Union have been actively involved in review of student services to ensure that accessibility, diversity, and quality of student services is a priority of the university.

## REVIEW OF GRIEVANCE PROCEDURES

The SAUA in conjunction with the Union have been working on the review of university grievance procedures, to ensure a fair and accessible avenue for student grievances to be dealt within the university.

## GRIEVANCES

One of the fundamental roles of the SAUA is to advocate on students' behalf. This year the SAUA has dealt with many student grievances and was successful in resolving a majority of the grievances in favour of the student.

## SUPPLEMENTARY EXAMS

The SAUA has actively been involved in the redirection of supplementary exams to ensure that they are fair and accessible to students. The result has been allowing for first semester supplementary exams to be held in July and second semester supplementary exams to be held in December.

## ON- LINE ENROLMENTS

The SAUA has been actively involved in the development of on-line enrolments to ensure greater accessibility and make the enrolment process a lot easier for students. The result Students can now make amendments on-line and the SAUA will continue to work with the university to implement on-line enrolments for next year.

## UNIVERSITY OPEN DAY

The SAUA provided a fantastic display highlighting student activities and the role of the Students' Association

## SERVICES

The SAUA provides some fundamental service to the students at Adelaide University including:

## EMPLOYMENT SERVICE

The SAUA has a work action board in the foyer which you can peruse at your leisure. This year the SAUA has expanded it's employment service and employed a Student Employment Co-Ordinator to assist you in your job hunting. This new service offers advice on resume writing, interview techniques.

## TAX SERVICE

Due to the success of the tax service the SAUA has continued to provide free tax advice to students every week. Drop in to the reception area to book an appointment.

## LEGAL SERVICE

The SAUA recognises that this has been an imperative service to students over the past few years and has continued to offer this free service on a weekly basis to all students. Again, drop in to book an appointment.

## STUDENT MEDIA

The SAUA publishes On Dit, the weekly student newspaper that keeps you up to date on campus and community issues. It also broadcasts Student Radio weeknights on SUV.

## INFORMATION AND ASSISTANCE

The SAUA office has offered constant information to students about who to see and where to go in any circumstance. We have offered helpful advice, general directions and maps of the University. Just ask us!!

## TUTOR REGISTER

If you are having trouble with a subject or just need some extra help, the SAUA has a

tutor register. Feel free to come in to find a tutor to help you or to register as a tutor for other uni or secondary school students.

## ACCOMMODATION

The SAUA has several accommodation boards outside the office which we update on a daily basis. Many students have found quick and cheap housing using this service. You can also advertise for a house-mate this way.

## CHEAP PHOTOCOPYING

We have provided the students of Adelaide University with the cheapest photocopying on campus and on recycled paper too. Copiers are available for single or double-sided copying from 9m-4pm weekdays.

## CAMPAIGNS

The SAUA departments are involved in many campaigns including:

### Environment Week

A week of displays, marches and general environmental awareness.

### Blue Stocking Week

A week celebrating the participation of all women in the higher education sector.

### Sex Week

A week revolved around celebrating and informing students about sexual awareness and sexual diversity.

## ACTIVITIES

The SAUA co-ordinates a number of very high profile activities for students:

### Orientation

Orientation is one of the largest activities the SAUA presents, this year well over 2000 students went on the O'Tours, record crowds were at the O'Week events, and over 150 freshers had a fantastic time at O'Camp.

### Prosh

The SAUA organised a week full of prank and mayhem in order to raise money for charity. This year was success in raising a great deal of money for charity.

### BBQ's

The SAUA has constantly put on BBQ's and held raffles in the bar and on the Barr Smith Lawns all in order to provide you with a bit of fun while your at university.

The SAUA is here for you and will continue to work for you, so come and visit us and get involved.

### Alida Parente

### STUDENTS' ASSOCIATION PRESIDENT

Phone: 8303 5406

Email: [alida.parente@adelaide.edu.au](mailto:alida.parente@adelaide.edu.au)  
<http://www.adelaide.edu.au/AUU/services/associations/saua/index.html>

# Viva la Free Enterprise

## MONEY FOR MUSIC

Attention songwriters, bands and musicians! Got loads of talent but no cash to get your music recorded? ArtsSA is offering recording assistance grants to up and coming artists, but you need to get in quick coz applications close 30 September 1999. To find out more, come along to the free info seminar on 2 September, 7:30pm at Carclew Youth Arts Centre, 11 Jeffcott St, North Adelaide  
Phone 8267 5111 to register your interest-

For more details contact, Craig Spencer or Heide Hockworth at S.A.M.I.A on 826751 1

## Sven

Carlene Parsons: Massage Therapist. Swedish, sport and relaxation massage- Reiki I & II. Phone 8223 1320 or 8337 5032 or mobile 0412 175 341. Suite 220, 2nd Floor, 38 Gawler Plc, Adelaide (North East corner Rundle Mall)



## Vroom

Holden Kingswood HJ 1975 V8, 4.2L, A/C, Mags, Automatic, mechanically good. 175,000. Phone Patrick on 8353 6211. All reasonable offers considered.

## Elle2

Wanted: One Female Model for 1hrs work \$50. Photo shoot advertising a new red MG (b). Respond to email:  
ua952908@student.adelaide.edu.au

## Broom

For Sale: 1972 Holden Kingswood HQ. Mechanically sound. \$1000 or nearest offer. If interested call 8374 3910. After hours or email  
simon.windows@student.adelaide.edu.au

## Alcohol for Environment

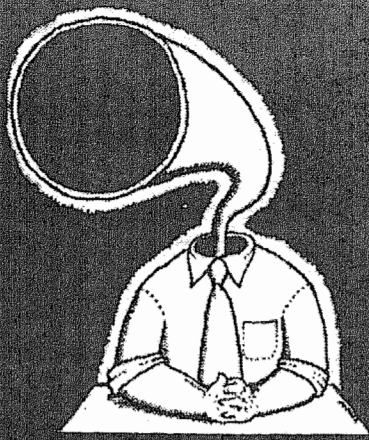
Win a fridge full of Coopers for \$1. Tickets available at the Unibar, Friday nights 5-7. All proceeds to fund a solo kayak journey down the Murray for Landcare.

# HURRAH!



## Elle Dit is coming out on September 13!

Speak to Eileen the Women's officer or Penny at on Dit for further details, or get your articles and artwork in by September 8.



Welcome to Multicultural Week. So what's happening this week? We don't really know, but we do know that this week Student Radio will be out on the lawns from about 11 Am playing tunes multicultural style. Make sure you come and be part of the fun.

We now have a little more information on

**LOCAL NOISE LIVE @ THE LION ARTS BAR**

Starting SEPTEMBER the 11th Student Radio in conjunction with ARTS SA, COOPERS BREWERY and DERRINGERS MUSIC will be presenting the best in local music each week through September and October. And what will it cost you, you ask. A measly \$3. So make sure that you come on SATURDAY SEPTEMBER the 11th to see CIRCLE CLAN, TEMPORAL LOBE and DOGBOAT make some noise.

This week on Student Radio proper we have another great week of programming. On MONDAY night average Australians will be venting their collective spleens on the SILENT MAJORITY HOUR. Will and Tom talk about what's wrong with the world and give no indication about how to fix it. On TUESDAY night, after LOCAL NOISE, we've got some special interviews with some of the bands and people involved in LOCAL NOISE LIVE @ THE LION ARTS BAR. Tune in.

LOCAL NOISE features HORSEHEAD from the windy east. They were here earlier this month playing a few shows, and were kind enough to come in one early Sunday morning to play for us. One word, ladies and gentlemen - ROCK. Tune in this TUESDAY NIGHT at 9 PM to hear them make a noise. Oh, and if you tune in you can win copies of HORSEHEADS CD WELCOME MOTHERSHIP. Cheers.

Peter Adams  
Christian Haebich  
1999 Student Radio Directors  
All Australians and Brownlow Frontrunners

# pollyanna with a small p



After looking like a bit of a dick explaining that I was not Darien and thinking that Matt from pollyanna was a record company person organising the interview rather than the lead singer, guitarist and songwriter for the Oz Rock band pollyanna, I was finally able to start the interview. Anyone who has heard the band's recent release *Delta City Skies* (see the review) or heard any of the singles would have noticed that the sound is denser and more layered than you would expect from a three piece band. I began by asking Matt how this translates into a live sound.

"It's pretty easy - we recorded a lot of the album live so the energy factor is still there, and we've got a keyboard player playing with us at the moment, a guy from the Adelaide band the Trims." Pollyanna are playing support for Ben Folds Five on their tour around the country - and given that Ben Folds is really a bit of a superstar (especially in Adelaide his adopted home town - we'll adopt anyone famous who's dopey enough to live here), I couldn't help wondering if the crowd might be a little hostile to annoying support acts, but Matt seems used to it, "I really enjoy hecklers - I hope they let me have it with both barrels."

The recent *Delta City Skies* album was recorded in Memphis Tennessee - I asked Matt whether travelling half way around the world made any difference to the band's recording. "I think so - the last two albums were recorded virtually around the corner from home, you know, and with this one we sort of went there with a distinct purpose, and it sort of validated what we were doing a little bit and it we had a fairly tight sort of time frame and it just made us work a bit harder. The last album we got, you know, 70% of the way through and we'd stop for a couple of weeks, and do a couple more songs and it was a bit mish mash."

Matt seems justifiably pleased with the album, he said that, "We sort of got to the point where we enjoyed the record so much that it was going to insulate us from any flak that we might cop for it." I did get the feeling that he wasn't entirely

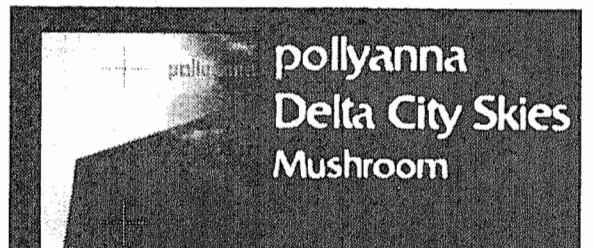
happy with the promotion of the album though. "A lot of the time, the reason some albums become successful is because the record company has chosen to spend a shitload of money promoting it whereas we've never really had that luxury." Would an enormous promotional budget make a difference though? "It would just mean more people would actually know it - it's just a little bit frustrating that you go to so much effort to make an album and spend a fair amount of money on it and then not even get close to what they spend on promoting it, like, it's such a small percentage to what they spend on making it - I've never really understood that." Does anyone understand how record companies operate?

What then are pollyanna all about? "We want to be a consistently good live band - I like that human element of going out and touring and playing to people who might not have heard you, and not just relying on radio airplay or hype or word of mouth."

And finally, the future? "After September the band's going to take a bit of a break for a couple of months and I'm going to write some songs, probably for the new album."

So it's back to the studio? "Yeah probably in the first half of next year, and we'll try to get on some of the end of year festivals like the Big Day Out." So if you can't come at \$50 for Ben Folds Five (which may have sold out anyway) you might be able to catch them at an equally expensive summer festival or perhaps some time in September if they make it here then.

Tim Kentish



I have always enjoyed pollyanna's songs when I've heard them on the radio - they write high quality, catchy pop songs. I've never gone out and actually bought an album because for me the sound was always a little too neat and polished. *The Delta City Skies* album is much the same. If you like your pop smooth and slick, then this is great stuff - the album has fantastic textures, and the arrangements and song writing are first-class, with all of the singles (Black Bear, Feeding Circle, Hermit Inertia) standing out as quality tracks. Somehow though, it just leaves me impressed, yet underwhelmed. I think I've been listening to too much Frank Black lately, and I've grown suspicious of quality production values altogether (Frank's last two albums have been recorded as live off the deck recordings, straight to two-track). Anyway I've side-tracked myself - pollyanna are a top class act who write some quality oz pop-rock songs. You could buy far far worse.



# Custard of Love



Friday 13th. Heaven. Custard and the Custari Orchestra opened their Loverama set fronted by Dave McCormack, the main contributor of songs to their recent release *Loverama*. The set was opened as they played "My Apartment", "Girls like That" and "Hit Song" setting a frantic hip-swinging pace that never dipped. Multi-talented drummer Glen Thompson later came to the microphone and sang a boppy "Music is Crap" which left the well sized crowd bouncing for the roof. There is no doubt that these guys are sizzling hot as they left the audience beaming with joy. It wasn't until the encore that I wondered what actually influences this well dressed, shirt and tie band from Brisbane, as they played a colourful, anal cover of a Ricky Martin song. All in all Australian music is alive and Custard are doing great things for this musically diverse nation. Custard is the flavour of LOVE.  
*Cameron Richardson*



Photos: Cameron Richardson

## Dove Tail Joint: Level on the Inside (+3) Columbia Records

This single is from the American band's new album "001". The title track, along with the remainder of the track listing are tried and true grungy sound which unfortunately is both quite common and repetitive. The mildly thoughtful lyrics are not supported by the glib singing voice, which winds up making the song sound like a whinge, ultimately failing to communicate the intended image/message. There is a nice Beatlesque chorus on one of the B-sides. The last track on this disc is the best, and is only let down by more repetitive short slogan choruses. If you enjoy raw JJJ grunge, then this may well be a disk to try.  
*Case C. Sinclair*

## Life's A Bitch Shooter Columbia/Sony



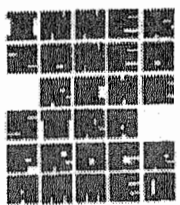
"Life's A Bitch" and then you write a crap song about it! After being played on *Dawson's Creek* twice in one episode I can be forgiven for expecting something a bit more ... how do you say ... good. This song

is a pile of regurgitated crap that leaves me in no doubt why I don't watch *Dawson's Creek* and other similar American teenage soap operas. Shooter is another band that will have one song that is played on every easy listening radio station you can think of before realising that there are better things to do with your life than ... well ... waste it. Their music is very much like half a dozen or more other bands that appeal to the girls. With nothing to their songs but music that sounds like you've heard it a million times before and lyrics that are boring and full of as many cliches as can be crammed into three minutes. The single of 'Life's A Bitch' includes three other songs, including the obligatory re-mix by some guy no one has ever heard of before now. I think the last song on the single, 'Take him for what he's got', describes pretty accurately what this band is doing to whoever buys it. Why don't you buy some decent music, and compared to this nearly everything is decent.

But if you like this sort of girlic music then this song also appears on the album *Songs from Dawson's Creek* and on Shooter's own forthcoming album *...And your point?* I could have asked them the same question!  
*Gareth Sharp*

## Something for Kate Hallways (+4) Mumur records

This successful Australian band's new single is inventive and enjoyable with its interesting musical and production changes through its duration. The singer is typical of many Australian bands, with average ability and annoyingly little attention to developing the vocal sound to accent lyrical content. The second track appears to be heavily influenced by Portishead. Songs based on personal anecdotes are very demanding of the listener, and often fail to deliver the intended story, cliches in the lyrics really seems pointless. "Electricity" recorded Live at the Wireless, may clinch it for the collector. Finally, an instrumental track serves to show the group's flexibility. So this makes 2 singles that sound much like a whinge for this week. Winter needs an uplifting moment or two, not to be found on this disc.  
*Case C. Sinclair*



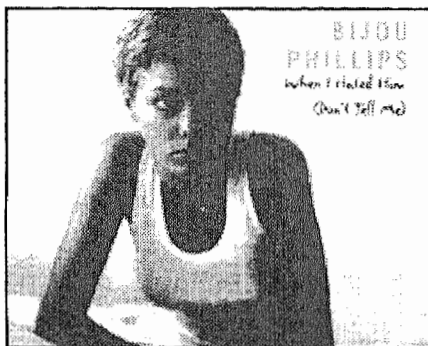
## Innerzone Orchestra Programmed Talkinloud/Mercury

Programmed is the brainchild of Carl Craig, a man who seems to have changed names about as many times as he has genres in the last decade or so. Dabbling in the

Detroit techno, ambient, breakbeat and house scenes, Craig has defied expectations for quite a while. So what about *Programmed*? This album belongs to the growing genre of soundtracks in search of films. Jazzy, atmospheric and fluidly crossing from one genre to the next, *Programmed* is an electronic symphony grounded in the live jazz musicianship of Craig's collaborators. It does, however, suffer from a weak start; is it just me, or is everyone and their mum putting answering machine messages on their albums these days? The first real track doesn't help much either, invoking jazz saints (Davis, Coltrane et al.) and then going all spoken word pretentious on us. This aside, if you can make it past the uneasy start, this album has many great moments. "The Beginning of the End" is apocalyptic hiphop, blending the vocal skills of rapper Lacksi-Daisy-Cal with tense strings and heartbeat bass. "Eruption" taps out jazzy drum & bass in the mould of Talkinloud label mate Roni Size. "Blackula" leads with Gipsy style violin (Transylvanian overtones?) over banks of oscillating synth that would make Jean Michel Jarre proud. A nu-soul cover of the '70's classic "People Make the World Go Round" could have fit into an album made in the last 20 years and makes for an "intermission" of largely acoustic pleasures. "Architecture" recalls the *Bladerunner* soundtrack, with a slightly eastern shadow cast on sparse echoing beats and stratospheric electronics. There are other highlights, but I have to pay \*Special Attention\* to the final track on *Programmed*, "Bug in A Bass Bin". This track had a big influence on the embryonic Drum & Bass scene in Britain, and as Craig's first big tune has been included here as a sort of endpoint-is-startpoint statement. Which is good 'cos it's also a damn fine track. So, heh, this is a quality album, coming soon to headphones near you.

*Steve Finney*

# The Hills are Alive



**Bijou Phillips**  
*When I Hated Him*  
Festival

Bijou Phillips is the daughter of John Phillips of "The Mamas and the Pappas" fame, but is not the daughter of that band's Michelle Phillips. This is unfortunate, because Michelle could teach Bijou a few things about singing.

As you may gather from the title or the track, Bijou sings about the frustration that accompanies being the eighteen-year-old daughter of a pre-occupied one-time star. The song follows your standardised AOR format replete with staple strings thrown in on the chorus and some ok tremolo guitar stuff (I think, but don't quote me) provided by guitar legend Joe Gore. The second track "Slow" is more interesting, but of course it doesn't feature the catchy chord progression that is required of singles in this commercial pop-rock medium. The third track is the superior album version of "When I hated him", which has a choir tacked on to the end of the track's chorus, and when you hear this you may wonder why they bothered with a radio edit at all. Anyway, Bijou's voice is adequate for this sort of material, but it isn't long before it starts to grate, like so many other female singers these days. Expect to hear it non-stop on commercial radio soon.

dan V



**Tricky with DJ Muggs and Grease**  
Juxtapose  
Universal/Island Records

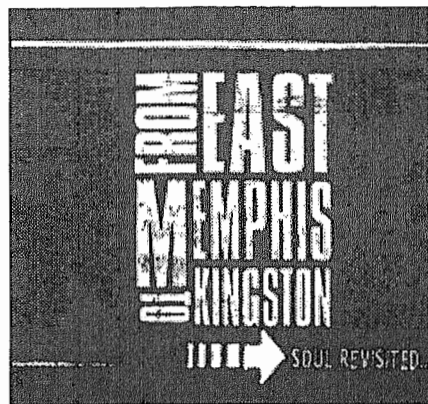
Totally different from expectations. Each track, save a few exceptions, is on familiar territory, just territory that I didn't expect Tricky to work on - US territory. The first track and first single, "For Real", is pretty mellow like old Tricky stuff, but a different sound.

Other mellow songs include "Contradictive" - gentle, with Tricky's trademark mumbles and bono-ish, babybird-ish backing vocals (which were initially disruptive, but grew to be welcome - like a straight guy at a party in Nimbin who turns out to be great at party tricks, or, er, something). Also "Call Me" with nice vox by D'NA, "Wash My Soul", where medieval (possibly just a first impression) guitar gives way to shuffling beats and nice Tricky whispers, and "Scrappy Love", a recognisably Tricky song on the darker side. Tricky tinne with this darker bit more hip hop, as trip hop of old, on the hard "Hot Like a "metal mix" version. theme is heavily in- presence of Mad Dog strongly on "I Like "BomBom Diggy" (dubious title -I was scared I'd get some Will Smith) with the latter more strictly rap, the former on the mellower side. (Tricky & Mad Dog fit together on this track pretty well).

Favourites on this album would have to be the familiar, mellower songs, since my preferred album of Tricky's is *Maxinquaye*, and include "Contradiction", "Call Me", "Wash My Soul", "Scrappy Love" and the frenetic "She Said". If Tricky's distinctive vocals and lyrics weren't evident these'd merely be good beats, good tunes which, without making me want to dance, definitely kept my head bobbing, my fingers tapping, my feet swinging and while I know this is not a Tricky only project, the absence of whatsername who had his baby is not, I feel, compensated by this Koika lass although D'NA is nice. This episode in Tricky's career could be subtitled "Tricky goes to America"; or "across the Atlantic" (like in the lyrics to "Bombing Bastards", a track on the bonus CD - the "For Heal" single CD). Not that there's anything wrong with that, it has produced a different yet familiar hybrid which, while not remarkable, is quite pleasant. Oh, and on the Bonus CD there's a cover of "Pop Muzik", beware.

Becci Love

*"the absence of whatsername who had his baby is not, I feel, compensated..."*



**Various Artists**  
From East Memphis to Kingston -  
Soul Revisited  
Universal

This CD is truly ghastly, really atrocious stuff, painful in fact! It is a compilation of reggae covers of classic soul songs originally written and performed by people such as Al Green and Isaac Hayes. Yes, it is as bad as it sounds. The only cover which is bearable is that of Al Green's "Let's Stay Together" and this is because it sticks fairly closely to the original sound. There is a lesson to be learned with this album which is to accept no imitations: especially if they come in a reggae form!

Catherine Evans



**Hepburn**  
*I Quit*  
Columbia

Hepburn seem to be more down to earth with their music and appearance than some other British girl bands. As a result "I Quit" is a rather catchy original tune. It is commercial but is not nauseatingly slick with pathetic lyrics and Jamie the main singer has a very good voice. This is a commercial radio song, you can listen to without passing out from the pain.

Catherine Evans



student radio's

**LOCAL NOISE**  
presents ...

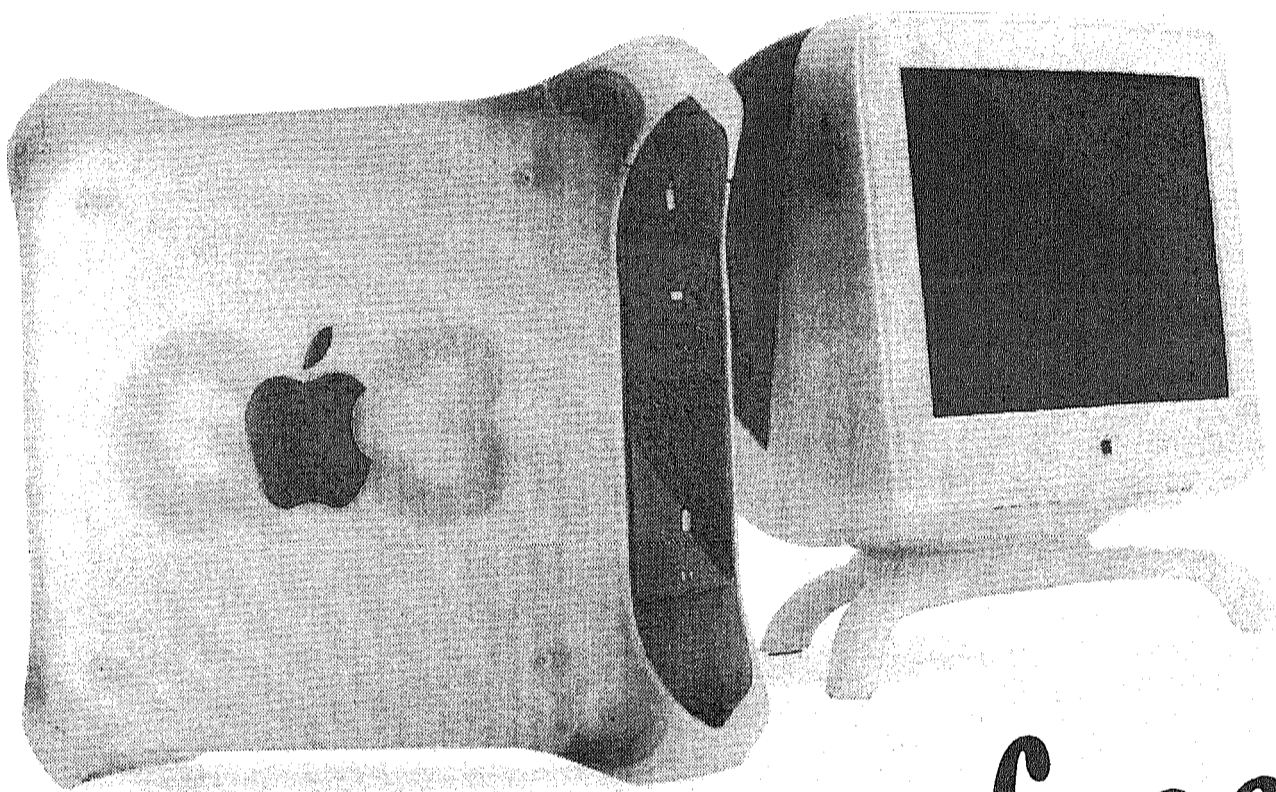
**HORSE HEAD**

playing live to air on the  
**23<sup>th</sup> of AUGUST**  
**9 PM on 5UV 531 AM**

what came first - the  
rock or the roll?

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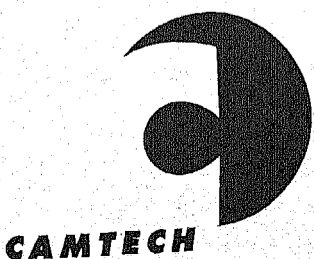
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