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Contents

2: Drag Forum 4: Up in Smoke 5: Union Catering 7: 1001 Things to do at University 8: Discipline with spj5 10: Science 12: Essences 13: Sister Heidi goes Thai 14: Beer Lines 15: Social Page 16: Letters 19: SAUA 21: Clubs 22: Vox Pop 24: Film 25: Video 28: Teev 29: Arts 30: Literature 32: Music, Music, Music 39: Classifieds 40: The End

The Editors Hold Forth

Catering

Earlier this year, we raised some concerns regarding the future of Adelaide University Catering. The haphazard and temporary nature of the Mayo Refectory refurbishments were obvious problems, and several rumours regarding the outsourcing of Catering and the closure of certain eateries had reached us; thus we raised these questions.

At the time we raised these concerns, we made it clear that we intended to speak to various Union staff members and committee members to clarify the situation. The results of these discussions are contained in this edition.

The news that the massive Catering losses that were so prevalent throughout the 1990s have been drastically reduced is heartening indeed. On this, we heartily congratulate the Union. There can be no doubt that substantial changes are in the wind for the Union's Catering outlets, with many major decisions yet to be made. We will endeavour to keep students as informed as possible with regard to any changes in the services that their Union offers with their money.

University Reviews

As detailed on page four of this edition, the University is going to conduct reviews into University Libraries and the Department of Geographical and Environmental Studies. Why they did not approach this newspaper to publicise the reviews is somewhat quizical, and the rationale for that will not be debated now. However, it is important that any student who considers themselves to be affected by those reviews become involved in the process. Students must remain proactive in these matters. One of the only signs that Departments, and hence, the Office of the Vice-Chancellor has is the number of submissions received by them. In these increasingly uncertain financial times, funding to all Departments is in question in one way or another, and we must attempt to safeguard against further cuts to the quality of education offered by the University.



Pride convene Drag Forum

By Eva O'Driscoll

In the wake of the furore surrounding the drag performance on the Barr Smith Lawns during Orientation Week (the performance was organised by the SAUA Sexuality Department and protested against by NUSSA), a quiet crowd of forty-odd people gathered in the Little Theatre last Wednesday in a Drag Forum organised by Adelaide University Pride.

The Forum, described by Aislin Baker, one of its convenors, as an attempt 'to address the actual issues concerning drag performance, not just the departmental argument that has been going on,' was held to discuss some of the queer and feminist issues surrounding drag, and examine whether or not drag is problematic in its representation of gender.

At the Forum, five speakers gave their views on drag, and then addressed questions and comments posed by members of the audience.

The first speaker, Roger, a drag performer of many years' experience, whose drag name is 'Rebel,' emphasised the importance of context in regards to performance and drew a distinction between cross-dressers and drag queens. He argued that drag is not a representation which is intended to degrade women, and that drag is about illusion, stating 'It is not that I want to be a woman.'

Shane, who performs under the drag name of 'Heidi,' reiterated this point, stating that drag queens 'don't want to be women or represent women, but

to get up on stage and perform and earn money.' Highlighting drag queens' role in fundraising and entertainment events, Shane argued that drag is 'the only form of entertainment the gay community has.'

Second speaker Vicki Crowley, who has performed as a drag king, took the debate into the realms of theory, arguing that gender itself is always 'citational, reiterative [and] performative,' an 'empty term which means nothing until you bring something to it.' Ms Crowley described drag as a 'playful' shifting of parameters. Del, another drag king who spoke at the forum, stated that the 'social conception of gender is a phantom,' and argued that when performing she is 'presenting an aspect of [herself].' She described drag as a 'challenge to the preconceived [and to the question of] what is female, what is male?'

The final speaker, Michael McCulloch, a Politics/Gender Studies student at Adelaide University, spoke against drag, although drawing a distinction between the performances of drag queens and kings. Drag queens, he argued, 'reinforce dominant ideas of gayness,' and give performances that are often misogynist, citing performance references to breast size and 'cunt jokes'. He stated that straight women often compare their own bodies and appearances unfavourably with drag queens' and that 'it appears that men are doing women better than women are doing

women.' Mr McCulloch argued that, while drag queens are bad because they 'maintain gender hierarchies,' drag kings are good as they are an example of a 'subordinate class' (women) 'challenging oppressors' (men).

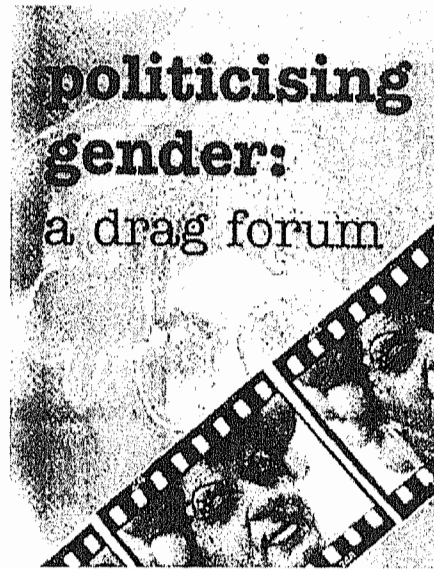
During the discussion session, Mr McCulloch's disappointment that a drag queen performance was 'the [only] representation of sexuality' presented by the SAUA Sexuality

Department could arrange for the lawns in the future, Mr McCulloch suggested some kind of pictorial or visual 'challenge to the notion of gay bodies'.

The consensus amongst people *On Dit* spoke to after the Forum was that it had been successful.

'I think it possibly posed more questions than it answered,' stated Mr Carn, 'but that's probably a good thing. It was never meant to be definitive.'

'I thought that the Forum was really good,' stated Catherine Zengerer, a Language student. 'Obviously some women feel that [drag] is meant to be a representation of women, that it's misogynist, and [some] gay men obviously feel that it's meant to be a representation of gayness - a big contradiction ... I think that no matter what the range of views are ... it's important that these views are discussed - that everybody has the opportunity to present their opinion.' Co-convenor Ms Baker agreed that the Forum had been 'useful' in examining the issues surrounding drag. Stressing that 'performance is not some sort of fun thing that exists in a vacuum, that doesn't have all sorts of political implications' she expressed her hope that, after the discussions aired by the Forum, 'next year the Sexuality Department, and others, will consider all these issues when looking at their events for O'Week.'



Department on the Barr Smith Lawns during O'Week was reiterated by Scott Carn, who drew the analogy that 'the Women's Department shouldn't stage a demonstration of women cooking'. Mr Carn also expressed concern that 'only having drag queens trivialised the Department.'

In response to a query from the audience as to what 'diverse and non-stere-

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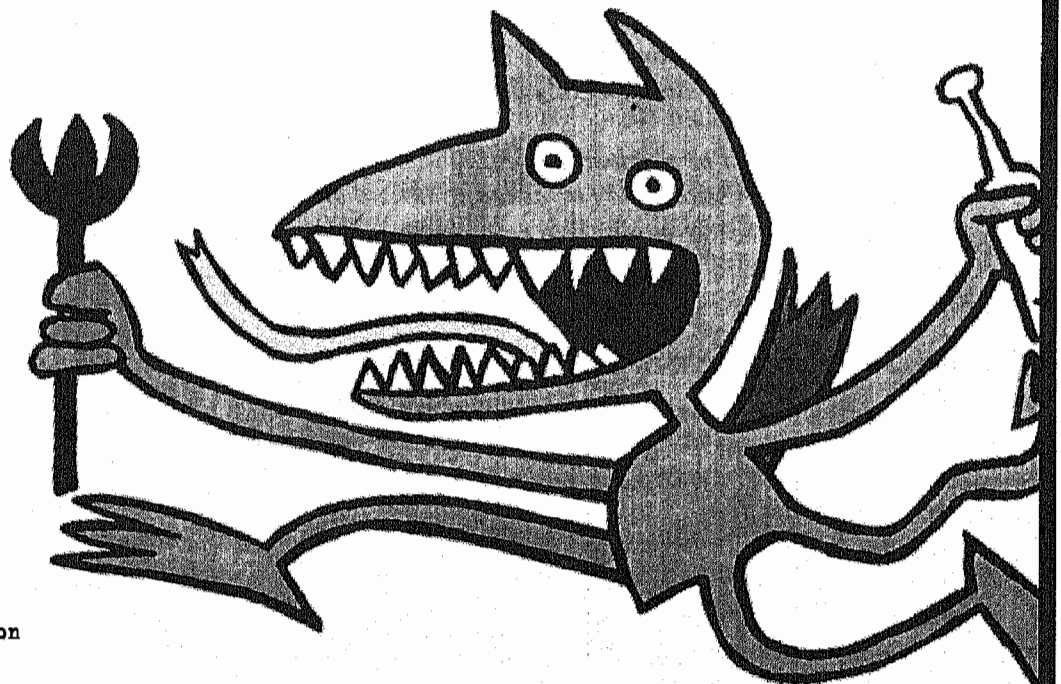
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Up in smoke

By Georgie Hambrook

The trials and tribulations of Big Tobacco has garnered big column inches recently. Whether it be revelations of tobacco companies in Australia receiving research grants to further the expansion of markets for high-tar cigarettes in Africa, or the award of damages to a terminally ill woman who continued to smoke despite the big colourful stickers that adorn the packets, or the local ratpack's fawning over Russell Crowe's Oscar nomination in *The Insider*.

Now comes the mother of all conspiracy stories. Documents disclosed during the most recent round of tobacco litigation in the United States show that the world's second largest tobacco company - and Australia's largest tobacco manufacturer (think Dunhill, Rothmans, Benson & Hedges and Winfield) - is attempting to break into the black market in an effort to increase company profits.

Rather than being the preserve of organised crime, it now transpires that the black market in cigarettes is just another piece of the marketing pie for the tobacco companies. The means of achieving this is by knowingly supplying the smugglers with contraband cigarettes. Smuggled cigarettes, which avoid the impost of import duties and

Third World in particular, plays a crucial role in luring new smokers. In the Asia-Pacific, Singapore is the hub for along with Hong Kong and Dubai. The major destination of this contraband is China, followed closely by Vietnam. The involvement in the black market have guinea' response to 1990s research of all cigarettes consumed each year receipts (ie, the amount of excise bacco industry involvement did not ment between the biggest companies

Suspensions about tobacco company been fuelled by the industry's 'san- which demonstrated that up to 30% could not be accounted for in official governments receive). Proof of to- eventuate until the 1998 legal settle- and several American states. The documents reveal how BAT imise profits. The focus of their strat- Latin America, South East Asia and In Vietnam, for example, BAT's Janus facturing contract with the Vietnam- keting monopoly, Vintaba, thus mak- neously 'monitoring' the illegal trade, is always a volatile enterprise given middlemen, not to mention profes- length, of course!). Several bodies of known middlemen have been dragged from Singapore's harbour in recent years.

These revelations could prove far more costly to the tobacco companies than the hundreds of billions of dollars already lost in the settlement of health claims with governments around the world (Australia's governments are still fiddling and the recent first step at a class action taken by smokers collapsed). So far, 21 state governments in Colombia are in the process of suing BAT and Philip Morris for 'indemnification for damages caused through contraband of cigarettes into the country'. Previously, Canada has sued RJ Reynolds for the loss of revenue courtesy of smuggling operations across the USA-Canada border. Several RJR officials have also been convicted for money laundering in Canada. BAT documents reveal that its Canadian subsidiary, Imperial Tobacco, attributed 30% 'and growing' total sales to contraband.

The director of BAT Australia has been quoted as saying that while smuggling was not currently an issue in Australia, it could become an issue because of the high taxes on cigarettes in Australia.

For more information, check out the International Consortium of Investigative Journalism, and read the exposes by Maud Beelman, Duncan Campbell, Maria Teresa Ronderos, and Eric J. Schelzig.



Nothing like a gaff to get those lungs working

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adopted a twin track strategy to max- egy was on smuggling operations in Russia.

strategy involved negotiating a manu- ese government and its tobacco mar- ing them 'respectable' while simulta- through its distribution network. This the extent of corruption amongst the sional hits (done at suitably arm's

University Reviews

Review of the Department of Geographical & Environmental Studies

The following information was published in *The Adelaidean* March 27 and written by the Deputy Vice Chancellor (Education) Penny Boumelha,

The University is currently undertaking a review of the above Department. Staff, students and members of the community are invited to make a submission to the Review on matters relevant to the Terms of Reference. The primary term of is to provide an overall evaluation of the performance of all parts of the Department and to advise on future academic directions. Complete terms can be obtained from http://www.adelaide.edu.au/DVC/reviews/geography_review.html or by contacting Tim Scroop, Reviews Officer on 8303 5902.

Submissions must be received by Friday May 8. Submissions can be confidential if requested. Time permitting, it is possible that those who lodge submissions may be asked to attend an interview with the Review Committee.

The Students Association would like to hear from students interested in responding to the above Review so that a co-ordinated and united response can be given to the Review Committee from the peak student representative student body on campus as well as from individual students, staff and community members.

Review of the University of Adelaide Libraries

The follow information was published in *The Adelaidean* March 27 and written by the Deputy Vice Chancellor (Education) Penny Boumelha,

The University is currently undertaking a review of the above University of Adelaide Libraries. Staff, students and members of the community are invited to make a submission to the Review on matters relevant to the Terms of Reference. The primary term is 'to provide strategic advice on the maintenace of international-standard services'. Terms of reference can be obtained from http://www.adelaide.edu.au/DVC/reviews/library_review.html or by contacting Tim Scroop, Reviews Officer on 8303 5902.

Submissions must be received by Wednesday April 26. Submissions can be confidential if requested. Time permitting it is possible that those who lodge submissions may be asked to attend an interview with the Review Committee.

The postal address for the above Reviews is Tim Scroop, Reviews Officer, Room G04, Mitchell Building, University of Adelaide SA 5005. The Students Association would like to hear from students interested in responding to the above Review so that a co-ordinated and united response can be given to the Review Committee from the peak student representative student body on campus as well as from individual students, staff and community members.

A spotlight on Union catering

By Dale F Adams

Union Catering has had a controversial start to the year. Students returned after the summer holidays to find the Mayo Refectory substantially altered and no longer a self-service eatery. Rumours were soon flying, suggesting that this was the first step in the outsourcing of various arms of Adelaide University Union Commercial Operations (which is responsible for the running of Catering on campus). Then rumours regarding the International Food Court on level four of the Union Building began to emerge, suggesting that it was to be moved or closed down for good.

After airing some of these rumours and concerns via an Editorial in an earlier edition, *On Dit* resolved to speak to Ian Cannon (Union Chief Executive Officer), Chris Crichton (Manager, Commercial Operations) and Anthony Paxton (Chair, Commercial Operations Committee). Union Catering has routinely returned a loss for several years now, which was a factor in students losing their students' discount in the mid 1990s. Commercial Operations are now attempting to bring that loss under control.

'The plan is effectively to eliminate the loss,' said Mr Cannon. 'Three years ago we were running food and beverage losses in the order of six hundred odd thousand dollars, and in any view I don't think they can be justified. There wasn't, in my opinion, a student service involved with that. We weren't offering a superior product at a lesser price, we were simply operating grossly inefficiently.' External auditors were used by the Union to look at all catering operations, to investigate what areas could be addressed to reduce those losses.

'A review was conducted by BDO, who are our auditors, who suggested that it would take five years to restructure and correct the losses that were being incurred,' said Mr Cannon. 'We've done that in a bit over a year. We're not where we should be yet, but the prime objective is to get the thing operating at

least a break-even level, probably better than that, with a longer term objective of being able to be in a position to offer students discounts again. And when I say discounts I mean real discounts, not illusory discounts.'

A number of different measures have been implemented to put Commercial Operations in a position described by Mr Paxton as 'four years ahead of where external experts predicted our organisation would be.' The loss incurred by Union Commercial Operations is now down to around sixty thousand dollars, from six hundred thousand.

'Certainly we're managing our resources a lot better, I think,' said Mr Cannon. 'We've made significant improvements in several areas. One is wage costs, which is due to better rostering and the changes made in the new Enterprise Agreement which came into effect at the end of the year before last. We had a situation previously where everybody who works in the food and beverage area of the Union was being paid under the Hotels and Clubs' Award, and were in fact being paid over award rates. We were competing with restaurants up in Rundle Street who are paying under the Restaurant and Cafes' Award, so we were paying people \$18.50 an hour to load a pie warmer, and someone up in Rundle Street was paying people \$12.20 an hour. So we were starting off in a labour-intensive industry paying rates 50% above the market. With those sort of rates we were never going to be competitive, so the Enterprise Agreement restructured it last time and has had a major effect.' The rumblings of discontent regarding the Mayo Refectory have reached the Union, and complete refurbishment of the premises are to be undertaken in the near future.

'No one can avoid the fact that obviously the Mayo isn't in a condition that people desire,' said Mr Paxton. 'The important thing to note

is that the rest of the organisation as a whole is up in sales. I think that although the Mayo is perhaps, or perhaps wasn't at the start of the year, satisfactory to a lot of students, there were other outlets that were, and those issues that have been raised about the Mayo are being addressed at the moment and obviously will continue to be addressed for the rest of the year.'

Changes to the Mayo have been prompted by alterations to Government hygiene regulations. The

ballpark to find people who would have a sharper pencil, so to speak.'

The plans themselves suggest quite a departure from the layout presently seen in the Mayo, with a greater area devoted to counter space.

'The design is basically for a long counter area, with some parts of it being self service and parts full service,' said Mr Crichton. 'The position of the counters now represents just over half of the area that is intended to be utilised, so there is scope there for an extension. We're

trying to target the market where you don't have to queue up in one big line just because you want a drink or a pie. We're trying to break it down, apportion it to the demand. I realise that there is some concern with the way that we have operated over the last three weeks, but it's really just a trial period to get the equation right. We'd be worse off if we spent the money to redevelop, and then find that we actually got it wrong.'

Mr Crichton suggests that the refurbishments should be completed 'by the June/July period', although this may encounter problems during term time.

'The only problem is that now we have got ourselves

into a situation where there is a large student population on campus, and we are not going to be as foolish as some people on campus to start major work during our highest turnover period,' said Mr Paxton. 'So that decision is perhaps going to have to wait for the mid-year break or later in the year, but that is obviously a decision for the Board to make.'

The Mayo Refectory is, of course, not the only catering area that is being looked at with an eye to changes at the moment. The future of the International Food Court is somewhat unclear, although the Union is quick to point out that no decisions have been made regarding it as of yet. 'We're reviewing all of our catering



What does the future hold for the venerable 'Upper Refectory'?

current layout is a temporary one, although it does hold some clues to the future for the Mayo.

'Currently, South Australia operates under the Federal Health Organisation, and they are looking at moving to a more State-focused health regulation system,' said Mr Crichton. 'You've probably noticed around Rundle Mall and a lot of the cafes, a lot of the stuff is packaged and it's all full service, and that's the road we have to contemplate going down. So the changes will be looked at with regard to that and the new health regulations. We've had the plans drawn up and we're waiting for the final tender. We've had some tenders in, but we're really opening the

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A spotlight on Union catering Continued

By Dale F Adams

at the moment, we're reviewing our entire operation, and that means that all sections of Commercial Operations will be up for review,' said Mr Paxton. 'That doesn't exclude the Food Court, but that doesn't suggest in any way that there has been a decision about the future of the Food Court. That decision will be made in the future. Personally, I think that it has two future courses. Either it is kept as it is, as a focus for international food and an alternative to other eateries, or it can eventually become something to be incorporated in the use of functions or entertainment.'

There seems little question that the styles of food on offer in the Food Court will remain available on campus, providing what Mr Crichton describes as 'a specialised product ... required on campus, not only for the cultural side of things but for the general marketplace'. The only changes that seem likely revolve around how and where they will be provided.

'You'd probably have to say that it's not likely to have its own identity,' said Mr Cannon. 'For some time now we've identified that the turnover of the Food Court is not what it should really be. Presumably the style of food

will remain available. We want to explore the idea of rebadging the Wills, and Uni Records will move out of that area some time in the first half of this year. The general thinking is that we should be looking at trying to put a bar in that area, make better use of the outside area and rebadge the Wills to something that is really different to everything else. So that might be a combination of Asian food or international food.'

The Wills Refectory has recently added a new line of baguettes to its menu, which seems in keeping with a move from Commercial Operations in recent years towards 'high end' catering through the Gallery and Equinox. It seems, however, that the refectories are not to forsake the budget fare for which they are famous.

'I guess what we're looking at is we're trying to get the balance right,' said Mr Crichton. 'We also have to consider the demographic of the market. I mean this year, more so than last year, we got an influx of students around the eighteen age bracket. Now these guys have been out in the areas, sitting in cafes and drinking in cafes, more so than the influx of the year before. So their conception of an eatery outlet is

different to, say, a seventeen year-old's. So we're trying to follow the trends, and what we're finding is maybe this new influx of students do enjoy the high end of the market. That's not to say that we'll cancel everything out and go upmarket, we just need to find a happy balance. Like any business, we're always analysing the process and trying to adapt to the market requirements.'

The UniBar may well find itself the site of further redevelopment in the short to medium term, with the issue of increased capacity clearly of great interest to the Union.

'The benefits of expanding it would be immense, in that not only would it increase the number of people the Bar could hold, it will increase the types of acts the University can attract as far as indoor venues go,' said Mr Paxton 'The obvious disadvantages of that would be that the extension restructuring of the inside of the building would cost somewhat. We have to make sure that those costs don't have a detrimental effect on any other area of the Union.'

With the general pressure on the Union for space within the Union Building, level five as a whole may go through substantial changes in the future, with the Games Room being looked at as well.

'The Bar, the only thing that is on the drawing board is to try and create a larger area, maybe incorporating the Eileen Watson Room, which is the only way you could do that, to give us a greater capacity for events, so instead of spending thousands of dollars to set up a stage down there [in the Cloisters] we can do eight or

nine hundred in the Bar area,' said Mr Cannon. 'Again, with the pressure for space, you have to look at all of the areas and the usage they get. The Games Room, like the Eileen Watson Room, is relatively under-utilised. There's no plan to do anything with them at the moment, other than there's more and more pressure to do something with the Students' Association area which is just absolutely crammed. We had an architect look at the whole complex a few years ago, but we just haven't had any money to do anything with it. There were a whole lot of options that were considered, such as converting the Games Room into an Affiliates area. There's the Little Theatre which once again is pretty much under utilised, it's not the only theatre on campus, so it's a potential opportunity I think to create more space.'

The Commercial Operations of the Adelaide University Union are clearly in a state of flux at the moment, with serious review of all facilities and the manner in which they have operated over the last few years underway. The one aspect that seems relatively certain not to be visited upon in the future is the outsourcing of any aspect of the operations. Mr Paxton said that he could 'categorically' assert that he would not vote in favour of any motion to outsource, whilst Mr Cannon too said that he was 'opposes' the idea.

'There are no plans in my mind to outsource any part of the operation, there never has been, in fact I would suggest that I was the biggest opponent of outsourcing when it was raised two years ago,' he said.

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What the kids think

A catering Vox Pop

Nick: 'I think the food's pretty good in the Equinox and Gallery, but pretty pricey. The bar isn't as good but then again it's cheap.'

Kate: 'I preferred the old Mayo layout. I don't like the fact that all the baguettes and sandwiches are now pre-made. To get them made for you takes forever. I preferred to make my own, but the Mayo's generally pretty good value for money.'

Mary: 'The Mayo seems a bit cleaner, the new layout would stop people from spitting in food. I haven't been there when it's busy so I really haven't encountered any queues. The prices aren't too bad, but Pepsi is the bane of all evil.'

Izzy: 'I preferred it before, although now it's more hygienic. I liked just being able to grab my food. The queues were better before - much faster. I'd prefer to be able to make my own sandwiches, at *Lirra Lirra*, you still can. They should adopt a similar system here.'

Aiden: 'It's a bit too expensive, and there's no prices in the Mayo, so you only find out when you've asked or when they've charged you already. Over the counter is alright but it's not free and easy. I'd prefer to make my own rolls but it's probably fairer charge wise. It was easier for people to rip it off before. At least now, we're all being screwed equally.'

Kate: 'It takes ages to get served.'

1001 things to do at University

By the Editorial Team

In this, the second instalment of the editorial team's tips for making that university experience complete, we run the gamut. Drinks, drugs, sex and dodgy share housing: the basic tenets of any good tertiary education.

18. Live in an unmitigated shithole of a house. The sort of place that scares your parents when they come over, and leaves them wondering: 'Where did we go wrong with little Timmy/Tammy?' Go for a place that's big big big, has carpets that clearly haven't been cleaned for decades, and preferably with a mad Irishman living on the lounge room floor. The minimum number of people you should be sharing with is seven - it keeps the rent down. You'll be amazed at the bonds that will be formed, the friendships that will last for years, and just how little food you actually need to live.

19. Every now and then, gather all of your housemates together, get dressed up to the nines, and go to the Casino. Wander the gaming tables loudly proclaiming 'I wonder what the poor are doing', lose your two dollars on the Chocolate Wheel, go home again and play Blackjack for matchsticks.

20. Go to the football. We know it's fashionable to hate all things sporting, but that faux-intellectual shite isn't fooling anyone anyway. Let's face it, everyone must have watched at least one game on the teevee, and how many of you went outside and beeped the car horn when the Crows won the flag? It doesn't matter what level - AFL, SANFL or amateur - but the old suburban loyalties of the SANFL make it ideal. Buy your ticket, sit down the front, start chanting dumb things (like 'piece of paper down the front'), scream 'BALLLLLLL!' just as the umpire's about to bounce, and marvel at the Port grandma in her mid-eighties who calls you a 'cunt'.

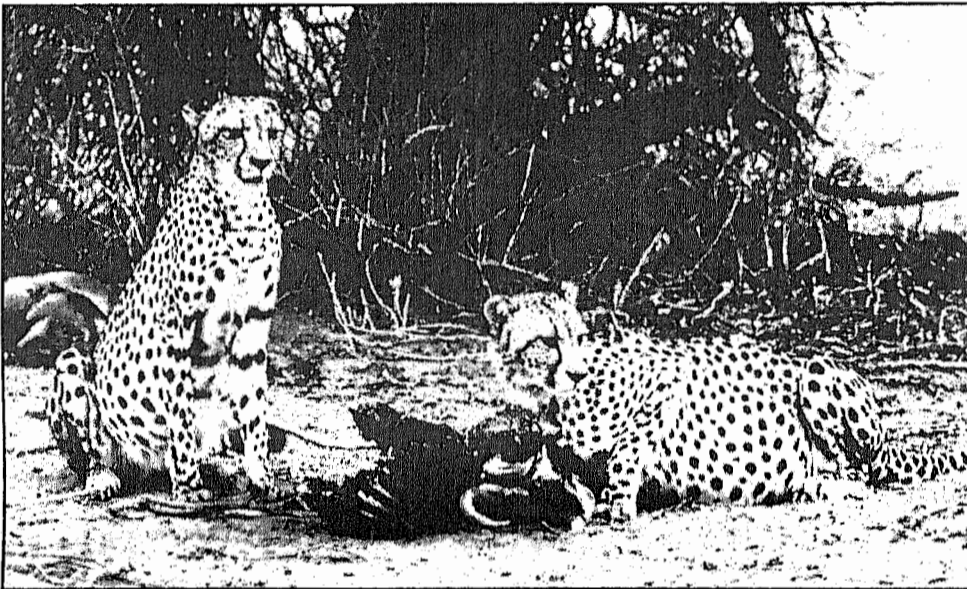
21. Experiment wildly with alcoholic beverages. Mix anything with everything - let's face it, when you start with Brandavino or Buronga Ridge cask riesling, you're not going to make it taste *worse*, no matter what you do. Give your creations exotic sounding names, just to add an air of sophistication to proceedings.

22. Wander the parklands in the early hours of the morning, preferably during a summer thunderstorm, under the influence of some form of hallucinogen. If nothing else, it will afford you a slightly different view of the city you live in. Worry about the bad people who might be lurking in wait to visit violence upon you, and then realise the

you are the bad people, ie the crazed teenagers wandering the parklands late at night on drugs. This realisation may worry you a bit, but should also go some way to stripping away the innate air of superiority that most spoilt brat uni students seem to have.

23. Go to a pub at around 12 noon for lunch, settle in for the long haul, and do your damndest to drink them dry of a certain beverage. Some of our most memorable experiences have come whilst sitting around in a beer garden on a summer day drinking every bottle of chardonnay in the place.

24. Do everything in your power to have sex on campus. This University is replete with nooks ideal



Often cleaner at the table than students

for a bit of nookie, like the SAUA President's office, and no education is complete without it. The Barr Smith Library is particularly good, and the pleasant memories should successfully help you through the hours (or minutes, if you're an Arts student) you'll spend studying there in the future. If you get caught, just smile politely and be safe in the knowledge that if the person who's busted you hasn't done the same thing before, they sure as hell want to.

25. Be as radical as you want to be, as it'll probably be the last chance you get. Smash the state by putting a Che Guevara poster on the wall, flirt with Socialism, spend months living as a filthy hippie with no shoes, and do everything in your power to get a political prisoner released. Remember: you'll probably be voting Liberal and pumping out the progeny by the time you're forty, so make it count. One day you'll become the generation that the next generation will sneer at and call old fashioned. As a practice for this just think about the times that you've already been nostalgic and the occasions that you've prefaced something with: 'In my day ...', 'Remember when ...', 'Geez, they look young/silly with those pants/shoes etc', 'What the fuck

where they thinking doing that?'

It is important with this one though to always save enough money (if known in advance) to have that boozy soiree at Jolleys/Gauchos/Alphutte followed by cocktails at Tapas and late night ports at the Cargo. Just because we're right on doesn't mean that we should stop having a good time and trying to have a 'relationship' with anybody. Protesting is all well and good but it rarely brings you flowers. This said, however, politics is one of the last socially acceptable bones of contention between us, the young and them, the old. Flog this baby and parents have been known to begrudgingly accept your 'personal growth' and the associated need/

you'll find yourself remembering just *why* these people are your friends. Try it: a good dinner with friends can be one of the most satisfying experiences life has to offer. 28. Apply a similar principle to a dinner party. It doesn't matter if you don't think you can cook: anyone can learn with a bit of practice, and you'll find the benefits will far outweigh the little bit of effort you have to put in. All you need is the right people and the right mood and you'll have the time of your life. If worried, adopt a theme and follow the recipes, after all they were written to make our culinary lives a little easier.

29. Attempt to climb inside one of the inexplicable concrete cylinders dotted around campus, covered in posters. Sure, you may not be able to get out again, but at least you can tell people that you've done it.

30. Spend a day at uni doing absolutely fuck all. Get in around nine, sit on the Barr Smith Lawns and systematically skip every lecture, tute, seminar or prac you have that day. Just laze around with a few friends, shoot the shit and get irritated at the people who insist in playing hackey sack. It's an amazingly relaxing experience, and let's face it, it's your education and your HECS debt, so waste your time just as much as you want.

31. Get to know the people working behind the various counters of this establishment. They're people like yourself, just with an even shittier job than you perhaps do. This also enables you to bend and blur the lines when needed; like when you are twenty cents short for that bucket of health chips and gravy at lunchtime or that medicinal glass of house red (after all a couple of glasses per day is good for you isn't it?). They will look after you provided you don't fuck 'em over.

Until next week then. In the meantime do some nude air guitar.

Dr Chris Waite

(specialising in Sexual Health)
is now working with

Dr Anna Neoh
Dr Paul Thesinger
Dr Jill Benson
and Dr Margaret Brownlie

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American discipline, look closer

By spj5

In the Land of the Free, The Coach is King. Endless time-outs ('another brewsky, anyone?'), television time-outs ('I'll have a beer.') and massive armies of reserves (in football there are up to 40 reserves including my favorite, the Long Snapper, who have more than enough time and little to do to blow the froth off a few coldies) mean that in the US, more than anywhere else in the world, The Coach stamps his or her personality and will on the game. Add in the fact that American sports feature more referees and game day officials (AKA the zebras) than other any other nation, and you have a bizarre microcosm of the paradox of American society: In the land of the free, the state and bureaucracy are everywhere, inquiring, scrutinizing, analyzing and deciding.

The parallel of sports and politics is not necessarily specious. American political thought and sporting traditions have a rich cross-fertilization. At the somewhat superficial level, Federal penology is informed (read, degraded) by baseball's 'three strikes and you're out.' Prisons are now overflowing with non-violent drug offenders as a result. The breaking of the colour barrier by Jackie Robinson, who joined the Brooklyn Dodgers from the Negro leagues in the late 1940s, is widely regarded as a seminal moment in post-war race relations. Tell that to the African Americans in East Oakland. Recent visits by the Baltimore Orioles to Cuba have been compared to Nixon's Ping-Pong diplomacy with China. Politicians often use quotes and aphorisms from 50s and 60s Green Bay Packer coach, Vince Lombardi, as a call to greater effort, self responsibility and discipline in American society. Recent murder indictments of Carolina Panther wide receiver Ray Carruth (who negotiated with his contract killers on his cell phone and was found hiding in the trunk of a rental car in East Tennessee after the successful hit on his pregnant girlfriend) and all-star Baltimore Raven linebacker, Ray Lewis, have lead to renewed debates over violent crime, policing, and the erosion of discipline in American society. Its not unreasonable to argue that a nation's sport reflects, in some way, the society of which it is a part. Americans wonder at cricket, the sheer length of a game. In the US, where one week vacation per year is the norm, the idea of taking 4 or 5 days off to watch a game is unthinkable, especially when there is the possibility of no result. But in the land of the long weekend and January shutdown, cricket is a natural: 'another ten beers, anyone?'

You don't have to look far to see the striking similarities between American political culture and the way sport is played and talked about. If you had to summarize the American ethos in one easy thought, it would be that Americans like to think they live in an unregulated country, free to pursue their goals absent institutional barriers. Of course, nothing is further from the truth. Consider the maze of overlapping jurisdictions in

regions. The only time you can get through and speak to a real person inside a 45 minute wait (Like tinny telephone speaker Mozart?) at one of the 11 IRS centers is by calling at 3 in the morning. Don't ever get a speeding ticket in a small town: odds on you'll never find out the court date, and your license will be suspended. As for Immigration (INS), the speediest service is to drive to a regional center, set up shop outside by 6 am and wait.



That'll be another two points for the Point Shavers, then.

a typical state. There are university regulators, city regulators, town regulators, county regulators, state regulators and federal regulators. In between there are regional institutions regulating infrastructure such as water and electricity. Federal regulation is split between competing bureaucratic bodies. All these regulators have their own police forces and enforcement mechanisms. Each level of regulators can levy taxes and charges, so that service taxes vary sometimes from one part of a city to another. States and the Feds levy income taxes, not to mention social security and Medicare taxes.

Needless to say, American bureaucracy is arcane, and various policing forces crawl the landscape like ants on a dead dog. IRS computers are not linked between

New York queues for the INS can sometimes be over 24 hours. 'Cerveza, anyone?'

Why this paradox? Why do Americans suffer this overload of competing and overlapping governments and regulatory bodies? Answer: Despite the myth of the rugged free American individual that goes back to early 19th century, Americans are true conservatives at heart when it comes to authority. They love it. The cultural catch word is 'discipline'. The search is always to find it and through it, prosper. Discipline needs a strong master, rules and standard operating procedures. But leaders can often be weak and fall prey to the temptations of power. The result is that Americans fall into a love/hate relationship with men in power.

They recognize the need for strong leadership, for discipline, but they wail about corrupted leaders, and the dangers they pose for the freedom they have mythologized. Americans want clear rules and procedures and then whine about the bureaucracies that effect those rules and procedures. Americans long for effective leadership - witness the perennial election promise to end gridlock in Washington- but recoil from positive changes as an attack on their inherent freedom from institutional interference. The massive inefficiencies of American government come from the resolution of these two competing currents that crop up time and time again in the Federalist Papers' discussions of the American government and constitution: the desire for discipline and effective authority and the love of freedom. What are the checks and balances of the American political system, if not the institutionalization of the dominance of norms of discipline over liberal freedoms in American political culture?

This celebration of discipline and procedure is why Americans love and have shaped their sports the way they have. Take football, for instance. Football is an intensely hierarchical game. Assistant coaches advise plays to the head coach. The head coach decides the play and signals the quarterback (when on offense) or the middle linebacker (when on defense) on formations and the play. The quarterback or linebacker makes any last second changes based on what the opposing team does. All players comply and carry out orders to the best of their ability. But these orders aren't like telling your centre-half forward to get up the ground more, or telling your ruckman to get a body on the talls in the forward line. No, these orders tell lineman to block specific opponents in a specific way, while other players run precise timed routes. Footballers are cogs in a machine, they are Mussolini's little sticks. There is no individuality save the quarterback and running backs. Most players never get to touch the ball. Coaches clearly rule. Every movement, every moment between opening kick, to the final whistle is micro-managed.

Try as I might to appreciate it, American football bores me rigid. When all is said and done, the discipline celebrated by Americans is dull and brainless, both on and off the field. I've been to a couple of pro games, but frankly the crowd is more entertaining than the game. Nothing like half-naked men in body paint, waving around beers, in sub zero temperatures to liven

American discipline, look closer

By spj5

up a treacle-paced game. One brisk Fall day in 1995, I turned up to a tailgate party outside the Carolina football stadium fully expecting to having a few lagers and then go in and check out the game. I ended up telling my Eastern European date (blond, Moldovan, frisky, seeking Green card) to go ahead, knock yourself out, have a good time, hope its a good game, but me and Mark here plan to drink the rest of this esky full of beer. Because discipline is perceived as producing wins (and bugger the notion that its how you play the game) discipline becomes the number one quality desired by the coaches and fans. Do your job, don't screw up. They should print it on your US birth certificate. The search for the discipline holy grail is why college coaches receive up to two million US dollars a year to scream at their kids. But as in politics, the sweet irony is that the head disciplinarian can be nothing but a second rate fuck up, but still manage to eke out a few wins before anyone notices. George W Bush, anyone? In college hoops, the 'King' screamer in 'The Land Where The Coach Is King,' is Bobby Knight of the Indiana University Hoosiers. I think it is reasonably established now, beyond opinion, that Knight is one A-grade jerkneck. Check out his record. He kicked his own son during a game for not playing well. This was no gentle tap, either. He all but buried his leg in his ass. He head-butted another player during a nationally televised game: bleeding, stitches. He has thrown chairs at the refs, asked an opposing coach after a comprehensive thrashing, 'Now who's your daddy?' (which lead to a wrestling match between Knight and the other coach), punched a policeman during an international tour by the Indiana team, spat on bouncers at nightclubs, punched punters in nightclubs, told reporters they were morons, choked players during practice (as in 'Coach, I can't fucking breathe'), sucker punched players during practice (vomiting, cracked ribs), wiped his ass and waved the toilet paper at his players during half-time ('This is how you are playing...'). The list of infractions, petty violence and general mean bastardliness goes on and on and on. This is front page news in this country. Knight is currently being investigated by Indiana University administrators, my bet is he will survive to haze another day. As they say in New York, 'His shit don't stink.' He shares some karmic space with President 'All Willy' Clinton in this regard. Coach Knight hasn't

fondled his way to the top: punching, kicking and swearing are more his style. But they share a similar trait: the transplanting of their public persona's professional capacity to intervene, inquire, analyze and decide into their one-on-one relationships but in totally inappropriate and bizarre ways. The inability to distinguish between right and wrong produces the observed chaotic behavior. But like Clinton, Knight has his apolo-



'Why is coach so cruel?'

gists who usually hide behind the fact that he wins games (its him, not his players) and he instills discipline in his players that enables them to play the highly structured style of game that Indiana University plays. Discipline and winning justify bullying and violence and Very Bad Things. Ain't that American? That Knight is an icon in his home state says volumes about the sheer size and popularity of college (university) sports in the US. Never mind the love for professional sports where the money and attention far outstrips that in Australia (hard to believe but true). Consider this about the collegiate sport scene: the University of Michigan football stadium holds 105 000 people, and is full for every home game for the Michigan Wolverines. The University of Tennessee stadium holds

106,000, and is full for very home game. At my alma mater, the University of North Carolina at Chapel Hill, the basketball indoor stadium holds 23 000 and is full for every home men's basketball game. The Carolina Tarheels bring in between 4 and 5 million US dollars in revenue for the University every year. Hey AU Blacks, when is the last time you raised ten bucks? Thanks largely to the cash-cow Tarheels, which has had Michael

surface of pay-for-play such as UNLV's early 90s teams that included the now Knick, Larry Johnson, or other mysterious recruiting coups such as the entire current University of Florida men's basketball team) beyond a four year education scholarship, a few pairs of basketball sneakers, and free plane rides and food during away game trips. But on any given Saturday, you can ignore your significant other, rest your hung-over self and idly tune into as many 40 separate sports channels on your satellite dish and watch collegiate sports. It's the ultimate marriage counselor. Women's volleyball, men's lacrosse, track and field, women's soccer, swimming, basketball, football, ice hockey, baseball, softball: you name it, it's being televised. No wonder Americans are the fattest in the world ('I'll take a Miller.') Hell, in some areas such as Texas and the old South, high school football and basketball is televised on network stations. High school! The Carolina Tarheels men's basketball team will have 22 nationally televised games on the networks or basic cable this year. 22! And the catchwords for the style of basketball Carolina usually plays are, of course, 'disciplined,' 'structured' and 'well coached.'

Americans are Pavlov's dogs for the disciplined and the structured. Frankly, I love it when players come off the bench to fight. I got your discipline right here, pal.

Despite my attempts to the contrary, I have been Americanized in many important respects. I say 'beerrrr,' not 'beeya' or 'laga.' I generally drive on the right. I've grown to love the game of basketball.

But headbutt me, Coach Knight, for the teams and players I love are anything but disciplined. Latrell Sprewell, choker of ex-Golden Gate Warrior coach PJ Carlisimo and now New York Knick guard? Love him. 76er guard Allen Iverson and his weapons and drug possession charges? Give me his highlight reel. Rasheed Wallace and his league leading number of ejections from games? Every night he's on the tube I'm having a beerrrr and hoping for his first technical.

So when I go to Indianapolis on Friday to see the final three games of the men's college basketball season, I'm hoping that my miracle Tarheels, an 8 seed, lead by senior point guard Eddy Cota, who will return to Chapel Hill to face assault charges, pour in the points against Florida and make it to the national final. I'll drink to that, my undisciplined Aussie swine reader, and give you my report on the biggest sporting event in the US calender next week.

Genial GM Food

By Verity Vedia

Have you ever heard of the terminator gene? Perhaps you have come across mention of antifreeze strawberries, you know, the ones with the fish antifreeze protein. Guess what we are going to talk about today... it's GM (genetically modified) food, specifically, I thought that it might be fun to talk about Monsanto's Roundup™-Ready soybean.

What's a Roundup-Ready soybean? Well you might ask. You have probably heard of Roundup, that (Monsanto produced) pesticide that some of us love and use every Sunday afternoon to coat the cracks between our pavers, while others of us, well it's probably better not to mention what we think of it...

Monsanto has come up with a new and rather ingenious way in which to sell their product. Remember how you use Roundup? It's hard, you have to make sure that you only put it on the weeds, if you put it on anything that you are actually trying to grow then it will die too. Roundup is not the kind of thing that you can easily use on the farm, in large scale agriculture. What if you could confer some kind of tolerance to Roundup on the plants that you wanted to grow? Then you could just spray the stuff over everything, and only the weeds would die.

Enter genetic engineering.

It is quite an involved story, so pay attention.

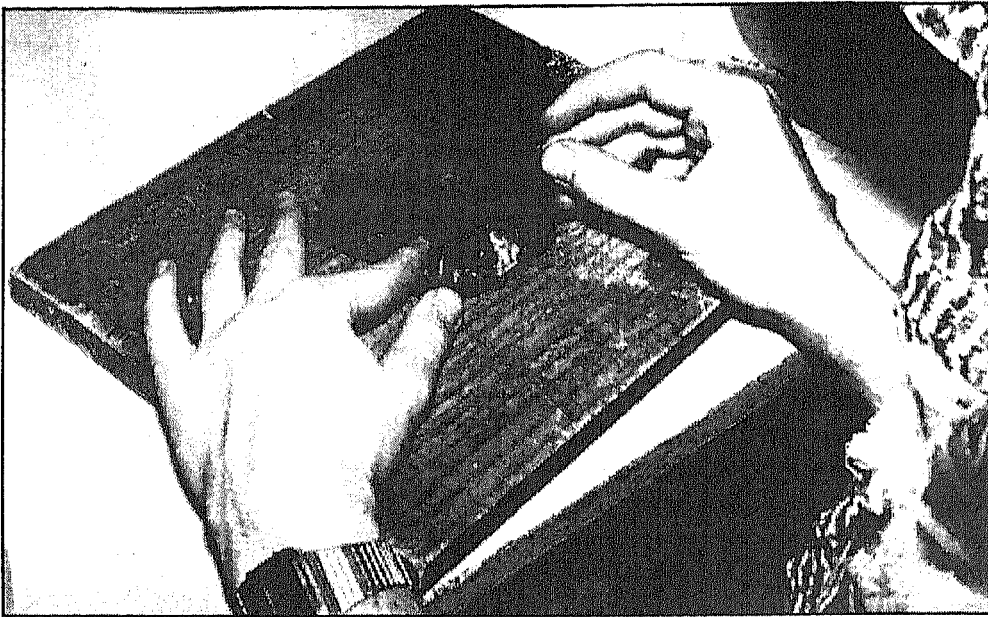
Roundup is Monsanto's commercial name for a chemical (which they discovered) called glyphosate. Now, glyphosate kills weeds by stopping their chloroplasts (which are those parts of a cell which use sunlight to create food, a process termed photosynthesis) from working properly. However, as all of us who have ever used Roundup know, we need to apply the stuff directly onto the weeds, it doesn't kill any plants at all if it is just sitting on the soil. Why is this? Well, there are bacteria in soil which act to break the glyphosate molecule into two new molecules, amino methyl phosphonate (or AMPA for short) and glyoxylate, which don't act on the chloroplasts in the same way, the result being that the Roundup doesn't work, and you get a weedy back yard. If we are trying to engineer plants with a tolerance to Roundup though, this bacterial process could be just what we need. Just think, if we could get a similar thing going on in plant cells, then if we sprayed them with Roundup they wouldn't die, but any other plants that were around (ie weeds, which being weeds would not have this ability) would die. Enter the wonderful new age of spraying Roundup everywhere, and only having the weeds die.

Well, the researchers at Monsanto managed to make it so.

If you don't care too much about the details then you should probably skip the next paragraph, and go onto the politics and intrigue. If you do care then read on. By the way, I found out about all of this at the US patent office (<http://www.uspto.gov>), patent number 5 463 175, if you want more details then you should go there, although I warn you, there are a LOT of details, rather more than you may have wanted.

For the first step, our genetic engineers took *Escherichia*

Coli (or *E. coli* for short, which is just a bacteria that you find in the gut) and engineered it so that it was able to convert phosphonates (remember our AMPA) to phosphorous which is a nutrient that *E. coli* needs to survive. Then they took that soil bacterium which was able to break down the Roundup, fragmented it's DNA and randomly inserted these fragments into the modified *E. coli*. Then they screened these new *E. coli* bacteria for growth in a glyphosate environment where there were no other sources of phosphorous present. The only ones that could grow were the ones which were able to convert the glyphosate (remember that's Roundup) to AMPA and hence phosphorous which they could then use to live and grow. So what they had now was a new *E. coli* stain which was able to use Roundup (not a soybean yet!). Ok, the next problem that had to be faced was that the genetic code (which is the code that enables us to translate the DNA bases, four molecules which are labelled as G, T, A, or C into proteins which are what actually gets created, within the cell, from the DNA) for plants is actually slightly different from that for bacteria. To get around this the researchers 'massaged the codon usage' using a process called site-directed mutagenesis which just changed some of the base molecules, turning the bacteria protein coding into one that was appropriate for plants. Keeping up? Now they essentially had a bacterial gene which could make a protein which confers resistance to Roundup which can be expressed in plants. But our gene is not in the plant yet. To get plants that are the most resistant to Roundup, it is best to get our new gene expressing where the Roundup attacks the plant, which is in the chloroplasts. To do this our engineers added a tag to the gene which forced it to express there. After this, a strong promoter



This is not what is meant by engineered food

(obtained from the DNA of the figwort mosaic virus) was added to the gene. This just instructs our soy plant cells to make a lot of copies of our gene product. Finally, the new DNA was ready to go into some actual soy plant cells. To do this, a technique called micro-projectile injection was used. Sounds techy doesn't it? Well, all that happens is that gold particles are coated with the DNA of our new manufactured gene and shot through a sample of soy plant cells, some of the DNA hits the right spot and is incorporated into the cells. So now there were soy plant cells which were resistant to Roundup, all that remained to be done was to grow these into actual soy plants. Any dope growers out there should know how they did this, they used cell cultures to grow the plants, and then just crossbred their plants to make a stable line of new Roundup-ready soyplants.

Whew! All in all it was a beautiful bit of molecular biology, it would have taken about five years of experiments to get to the soy plants, even once everyone knew what they were doing.

Okay, this is where we all start to learn about science within a society, you science types can't just come up with stuff and expect it sit around as some kind of Platonic ideal, it impacts broadly across many different aspects of our culture. I am only going to talk about three issues here, there are many more.

At some point during the genetic engineering Monsanto filed their patent application. It was granted (US patent number 5 463 175). Immediately this brings in the problem of whether we have a right to actually patent things like this, just how new is our new soybean? Most of our actual DNA is the same ... but do companies have the right to patent life anyway? How do we define life? Well, we have to call humans alive, and under US law

you can't patent humans as this would contravene the amendment to the constitution which outlawed slavery, but then patents have been filed on bits of human DNA. In particular there is one current patent bid submitted by one of the leading critics of genetic engineering, Jeremy Rifkin, together with cell biologist Stewart Newman (I guess partly as a joke, and partly to provoke discussion) over a process which could manufacture human/animal chimaeras. You can read about that one in the science journal *Nature*, 392, 423-424 (1998). I would say that the legal status as well of the moral status of all of this stuff is at best ill-defined.

Let's leave that issue alone, the whole point of making these soyplants was that they would produce soybeans on plants which farmers would find easy to grow, but which were ok for humans to eat. For this to happen the soybeans had to be approved for human consumption. It all gets pretty interesting here.

You see Monsanto (and all of the other companies using genetic engineering) had to convince everyone that their soybeans were novel enough to warrant patenting (and the millions of dollars that would bring) but not so novel that they would pose a danger to anyone who ate them. There was a very interesting article by Millstone, Brunner and Mayer, published in *Nature* called 'Beyond substantial equivalence' (*Nature* 401, 525-526, 1999), it provoked a storm of controversy in the commentary section over the weeks that followed. In this article, the history of a term - substantial equivalence - which was coined in 1993, was discussed. So what is it? Well, the idea of substantial equivalence is that if GM foods can be shown to be chemically equivalent to their 'natural' equivalents then they should be sold as such. They would not need to undergo extra testing (such as that

Genial GM Food

By Verity Vedia

undertaken by drugs before they can be used by humans), they would not have to be sold as GM soy, or even labelled as such. They would be substantially equivalent, and could be lumped in with the rest of the soybean crop. Supporters of substantial equivalence claim that we have been genetically modifying crops and animals for centuries with selective breeding, that GM is just an extension of this and that if we could not apply such a concept then we would need to conduct toxicity tests for every new food that hit the market (not just the GM stuff). Detractors claim that while we have been selectively breeding, we have not been crossing the broad gulfs in genetic makeup that we now are. Think of the antifreeze strawberries, that's fish protein in a plant, Monsanto's soybeans have DNA from soy plants, three different bacteria and a plant virus. On top of that, the new soy gene is being forced to overexpress, which can lead to many unexpected consequences. Opponents claim that this is not something that has ever been done before, and they believe that this warrants extra caution when it comes to testing for toxicity. The chemical

testing currently done looks only for equivalence in protein, carbohydrate, vitamins etc not for new unexpected toxins, which only have to be present in very small amounts to have rather unpleasant effects.

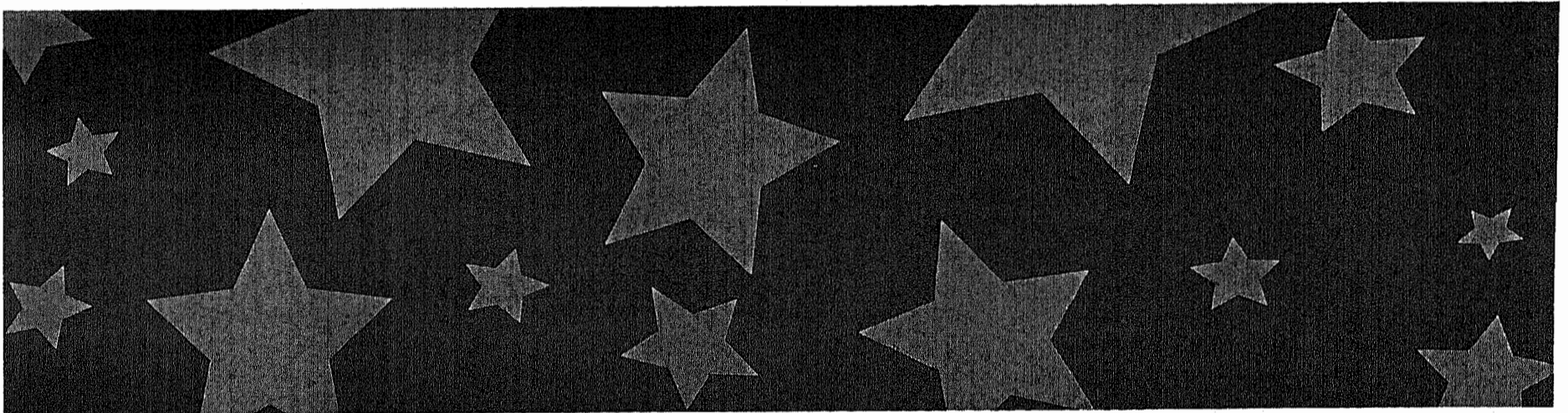
Do you remember the outbreak of Eosinophilia Myalgia Syndrome (EMS) in the US in 1989? An estimated 5000 people were affected, there were 37 deaths (possibly quite a lot more in the long term), and around 1500 people were left with permanent disabilities. The outbreak was eventually linked to a food supplement called L-tryptophan which was produced using a genetically engineered bacteria by a company called Showa Denko. This supplement had been regarded as substantially equivalent. Millstone *et al.* argue that 'substantial equivalence is a pseudo-scientific concept because it is a commercial and political judgement masquerading as if it were scientific'. They also claim that while such a term is being used it will discourage the testing that could show it to be a valid, or flawed, concept. I tend to agree with them although there are many who don't. The article and commentaries are

very interesting reading, worth chasing up.

The greenpeace website at <http://www.greenpeace.org/~geneng/>, also has quite a bit to say about substantial equivalence.

Finally, I really should talk about contamination. You see these GM crops still use pollen to fertilise seeds, just like normal plants, and the problem with pollen is that it can sometimes go a very long way before it pollinates a plant. This means that non-GM crops may be contaminated by GM crops. So before we even get to the commercial stage, when we are just testing our crops to see if they are viable, our GM mutants may spread to the wild, and there are recorded cases of this. It is not a very good effect if we are trying to maintain some kind of biodiversity in nature, and it poses problems for people (such as organic growers) trying to sell their crops as non-GM modified. From the point of view of farmers though, the main problem with this contamination is that weeds would start to develop a resistance to Roundup, spoiling the effectiveness of that particular herbicide. There has been research reported that may stop this (try *Nature* 392, 653-654,

1998), for a technique where the transgenic gene is inherited maternally, cutting off the pollen escape route at least), but it still remains a problem (see one reply to the above article in *Nature* 395, 25-26, 1998). All in all, I think that these issues need to be debated in the public, far more than they currently are. All too many decisions have been made by companies, governments and trade organisations, about a new way of controlling nature that will effect everyone. But before you go off yelling at someone, do a bit of research. There are the websites that I mentioned above, then there is: Monsanto, which has what I can only really describe as a smarmy (we're so wonderful, what you say you're after facts?) website (<http://www.monsanto.com>). My web access got timed out before I actually managed to find out anything about their GM program. Searches at *Nature*, *Scientific American*, *Science* and *New Scientist* should reveal a lot. Then there is an awful lot of stuff on the web, and in the press, at the moment although you may want to be a bit careful about believing everything that you come across. See you next time.



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Essences: Rammstein for your mouth

By Linley Henzell

My first encounter with the magic of essences was last year with some friends when, searching for suitable punch ingredients, we came across a bottle of 'Old Mule Gin Essence'. At only \$8 for 375mls of exquisitely mellow drinking pleasure we couldn't resist, so we bought it, used it, and I forgot about essences for quite some time.

It was only in early February 2000 when I, looking for the ingredients for another punch, rediscovered the magic. This time a housemate and I were scouring a bottleshop for something cheap, nasty and strong when we spied some small but exciting bottles on top of a shelf. Inquiries at the counter confirmed our hopes: each six-dollar 375ml bottle of essence was its own little vessel of fun, measuring up at 80% alc/vol and carrying those five magic words, the holy grail of all seekers after Pure Liquid Evil: 'Keep away from naked flame'.

They even came in dozens of varieties: vodka, gin, light rum, dark rum, peach, cherry, anise, ouzo, etc - even a very, very frightening thing called 'strega' (apparently Italian for 'witch'). Later testing was to confirm the entirely petrochemical origin of these many flavours, but we were sold.

Like children in a lolly shop, we

greedily pulled about eight bottles of the stuff from the shelves and were carrying it to the cashier when one of the bottleshop employees pulled us up:

'You aren't going to drink that stuff, are you?'

Well, yes, we were.

'It's poisonous! Those are food additives, not drinks!'

He proceeded to explain to us the proper method of preparing essences. You are, apparently, supposed to mix it fifty-fifty with a strong sugar solution, bottle it, then wait about three weeks for it to stop being lethal. Even then, watch out. Now, I for one can't envisage what kind of chemical or biological process was supposed to take place during those three weeks, so we ignored his advice and used it anyway. The punch was well-received and, perhaps more importantly, nobody lost their eyesight! Subsequent investigations, performed entirely on willing experimental subjects and using essences prepared in accordance with the bottleshop guy's instructions (apart from the three week thing), proved the diluted essence to be entirely suitable as a mixer (if you don't mind a little bit of harshness).

It's almost all the fun of having your own private still, with none of the illegality and only about half the

chance of poisoning yourself.

Oops - did I speak too soon about illegality?

Unfortunately, the forces of darkness are already massing to destroy one of the few sources of cheap alcohol we have left. Essences, you see, manage to be so cheap yet so delicious by avoiding the hefty excise that is applied to liquor sold for drinking purposes - and the manufacturers and importers of these other liquors are not happy. They've been pestering essence-producing companies to voluntarily pay the full excise for years, and now it looks as if the Australian Taxation Office and State government regulators are about to step in and make them do it.

What would this mean for consumers? For a start, prices would increase substantially, making essences less competitive against other forms of cheap alcohol such as cask wine, rectified spirit, and 4-litre flagons of port. Liquor excise is calculated on the basis of total alcohol content, so a bottle of essence, containing as it does about 300mls of ethanol, would attract a hefty slug of tax. The resulting drop in demand would force the essence companies to lay off staff, decrease the range of essences available, and possibly go out of business.

The line taken by a leading member of the essence industry on all of this is simple: essences are food additives mostly for use in cooking, not sold in consumable form, and requiring a degree of preparation before you can even think about allowing them to pass your lips. They are ingredients, not drinks, and deserve to be charged the same rate as things like communion wine, methylated spirits and the stuff you make homebrew beer out of.

Unfortunately, it looks like the ATO is not going to swallow this argument, and the only question is that of when - when will essences cease to be a viable option for the budget-conscious student? The most probable answer is 'sometime around the start of the next financial year,' ie June - although this depends on how soon the government/ATO get into gear. Personally, I'm thinking of taking a hefty bite out of my savings account and buying bulk quantities of everything from faux-sambucca to pseudo-bourbon before the tax-person takes away our essences, and that homebrew set (currently gathering dust in a corner of my room) is looking more and more attractive as GST-day looms like a raincloud full of expensive beer. But we still have a few months left, so enjoy it while you can.

Essence recipes

Melon Danger

Pour a small amount of melon essence/sugar water mixture into a large glass, fill it to the three-quarter mark with lemonade, then add a large scoop of vanilla ice cream. A little bit juvenile, but drinkable - melon essence tastes very slightly like Midori. And a whole lot more like melon-flavoured engine coolant.

The name comes from the label my housemate wrote on the first bottle of Melon stuff we made up and refers, of course, to the risk of going blind.

Ester Danger

If you ever did year 10 chemistry at high school you may remember synthesising esters - in particular, an ester that smells like bananas.

Our banana essence mixture was named in honour of that chemical. Method: to 375mls of essence add about 300mls of warm water/sugar mixture and allow to cool. Then throw it out, because this stuff really is only useful as a food additive.

Punch of the Gods

Get a couple of very large mixing containers - the 22 litre bottles you buy spring water in are good for this purpose. Add the following:

- one or two bottles of vodka or gin essence
- a couple of bottles of Passion Pop, Summer Wine, or Pink Spumante
- a cask or two of Stanley's Moselle, Riesling or 'Festwein'
- assorted cordials, juices, soft drinks and soda waters to bulk it up
- a bottle of beer, to add complexity of taste
- a tin of mixed fruit, to give it that authentic 'vomit-chunk' texture.

The gods referred to in the title are dark and vengeful entities, as you will discover the day after any party at which this drink is served.

Handy hints for finding essences:

The huge Booze Brothers on the Norwood Parade has a wide selection tucked away on a top shelf right at the back of the shop. You could also try the bottleshop halfway along O'Connell St in North Adelaide.



'We are ready for the essences now'

Sister Heidi goes Thai

By Sister Heidi of the Van



Sister Heidi says "Thai is good!"

I love Thai food!

I love it because it is so simple, fresh and cheap. I consider myself one of the luckiest people in the world because I have had the opportunity to go there - fantastic experience - and I devised my own special food tour. I went to wholesale markets all over the country. Unlike here, everything is usually thrown in together. City blocks of every imaginable type of seafood, fruit, vegetable, meat, poultry, spices and a whole lot of other stuff you don't want to know about, a) because you could not stomach it and b) it's illegal and sometimes upsetting. To learn more about Thai food I spent a lot of time in people's kitchens. Most of the guesthouses are run by families and, of course, do the cooking themselves. So following are some simple recipes I learnt from watching and participating. Cheap and healthy too.

Pumpkin & Coconut Milk Soup

300 grams pumpkin
2 tablespoons dried prawns, soaked in warm water for 5 minutes
1 teaspoon dried shrimp paste
2 shallots (or a spanish onion)
2 green chillies
2 cups thin coconut milk
1/4 cup thick coconut milk or

coconut cream
1 tablespoon fish sauce
handful of thai basil

Peel the pumpkin and cut into chunks, I leave some of the skin on so the pumpkin doesn't fall apart (and it looks better). In a mortar and pestle or in your blender crush the dried prawns, shrimp paste, shallots and chillies to a paste. Add a little of the thin coconut milk if it isn't combining. Mix this paste with the thin coconut milk in a saucepan and bring slowly to the boil, stirring all the time. Add the pumpkin pieces and cook until they are just soft. Add the thick coconut milk and fish sauce, stir over a low heat for a minute, then add the basil leaves and serve immediately. Serves 2, but I always double it. It always gets eaten.

Stir-fried Chicken with Basil

200 grams chicken breast or thigh cut into strips about 1cm long
4 cloves of garlic roughly chopped
2-4 birds eye chillies (they are the little guys)
2 tablespoons fish sauce
2 tablespoons oyster sauce
2 tablespoons oil
2 teaspoons of sugar
a bunch of Thai basil (leaves picked off the stems)

Marinate the chicken in the fish sauce, oyster sauce, sugar and some of the smaller leaves of the Thai basil. Allow at least half an hour. Heat the oil in the wok, then add the garlic constantly stirring. When you can smell the garlic add the chicken and the marinade. Keep the pan hot, stirring all the time until your chicken is cooked. Add a large handful of the Thai basil leaves and serve with rice. Its easy to heat up, so make heaps. Serves 2 with rice.

Thai style Fried Noodle

200 grams rice noodles
2 tablespoons oil
100 grams of tofu
4 cloves of garlic roughly chopped
100 grams of prawns peeled leave their tail on if you like I prefer it without
2 eggs
2 tablespoons fish sauce
2 tablespoons of peanuts
100 grams of beansprouts
1 lime quartered
1 teaspoon of dried chilli powder
2 spring onions finely sliced

Place 2 tablespoons of oil in the wok, heat about medium. Add garlic and fry until you can smell it. Add the prawns and fry until they change colour. Push this to the side of the wok and add the eggs and stir rapidly until they become scrambled add 2 tablespoons of fish sauce and 1 teaspoon of sugar. Push this to the side also. Pour some water into the bottom of the wok, just enough to soften noodles. Add noodles, stir until soft. Add peanuts, bean sprouts and spring onions. Mix everything together and make sure it is evenly combined and heated through. Squeeze the lime over the noodles and taste. For thai food they have 4 seasonings. Have these in small dishes on the table and experiment with what you like.

1. Fish sauce for saltiness
2. Sugar for sweetness
3. Lime juice or rice vinegar for sourness
4. Dried chilli for spiciness.

When I am munching on noodles it is lots of fish sauce and fresh lime juice.

Spicy Minced Beef

Traditionally this beef dish is eaten raw, but I cannot go there. I think my cooked way tastes much better.

500 grams top quality mince
1 tablespoon uncooked long grain rice
3 stalks lemongrass
1 teaspoon dried red chilli
4-6 shallots or 1 medium spanish onion finely sliced
4 tablespoons lemon or lime juice or more to taste
2 tablespoons fish sauce
1 bunch of mint (pick of the leaves)

In a little oil stirfry your mince until it changes colour. Cool. Put the rice grains into a dry wok and cook over a very low heat, stirring frequently, until golden. Grind the rice in a blender until it has the consistency of coarse sand. Using only the bottom 10cm of the lemongrass slice as finely as you can possibly get. In a bowl combine all the ingredients. Save a large handful of mint leaves as a garnish. In Thailand this presented on the table in the shape of a dome. I put rice around the outside, then throw over the rest of your mint leaves.

Serving Suggestions

When I am serving Thai food, I put everything in the middle of the table for everyone to help themselves - and don't forget the 4 seasonings in separate dishes on the table. To finish off a platter of fresh fruit you cannot go wrong. Do you know the other reason I like Thai food? It goes really well with beer. Next week 'spice up your life' Use up those dry spices in the cupboard.

Don't forget yum cha. If you have never tried it you are really missing out on a wee adventure in your own town. Gouger Street in the city is the best spot, there are heaps to choose from and most are byo so you can really get into it. Going with a big group is good too. It is cheap and delicious.

Free computers.

The State Library has powerful and up-to-date PCs which you can use for word processing, graphic design and desktop publishing, for free. (Printing charges apply.) To book phone 8207 7248.



Government of South Australia

Beer Lines: Black Magic

By Tony Jones Southwark Chief Brewer

In old England there was a time when nearly all beers were black. Stouts and porters were in style. The exceptions were the pale ales, but even these were dark brown to copper in hue much darker than the light, cloudy brews we know as Australian pale ales today. These dark beers all took their colour from the highly modified coloured malts, which also lend varying degrees of caramel and toffee characters to the brew. These flavours are given their birth in the hot and steamy environs of the malt kiln, as the 'pre-sugars' released from the barley by the malting process are, 'stewed' and the germinated grain is dried. More heat and increased 'stewing' time can yield a variety of malts each giving a different colour and flavour to the beer. In the founding days of colony down under, such technology was unavailable and so, by default, the majority of Australian ales were much lighter in both colour and body, showing at best an mid amber tint. These lighter, more quaffable beers, were well suited to the hot antipodean summers and were the origin of the Aussie love affair with the light golden, fruity, moderately hopped

lagers of today. Little wonder that today, the local dark beer market is still extremely seasonal showing a sharp peak in winter, only to evaporate in the summer. This is exactly the opposite of the total beer market consumption pattern. It seems that the chill of winter awakens cultural memories of our English roots, inspiring many to savour the flavour of the dark side. Perhaps surprisingly, the Australian market has many black offerings worthy of a tasting, winter or summer. Despite appearances these beers are much easier drinking than their stout cousins, and are worthy of consideration all year around. Here are a few examples to tickle the fancy of the educated beer drinker.

Tooheys Old Black Ale: brewed at Tooheys since 1886, this is a dark ale more in the style of a German Alt beer. Old is lightly hopped and brewed from black malt, giving it a robust burnt character at 4.4% alcohol. Readily available in SA in the bottle.

Coopers Dark Ale: another dark brew at 4.5% alcohol that uses a mix of dark and medium roasted malts. It is described as having a flavour somewhere between Sparkling and



'Your round after this one?'

Stout. Dark is readily available around town in both bottle and ex the tap.

Southwark Black Ale: at 4.4% alcohol and very much true to our English heritage, this is a pleasantly light, easy drinking beer most similar in style to a dark mild ale of the type so popular in the English west midlands. Black owes its character to the crystal malt used in the brew which imparts a smooth slightly toffee sweetness to the middle

palate. Finding this one on tap is well worth the trouble. (Hint: some would travel to the *end of the earth* for this one)

James Squire Amber Ale: brewed in the style of Australia's darkest early brews; this is a 5.0% alcohol offering from Sydney's Malt Shovel Brewery. Named after the Australia's first colonial brewer, this is rich hand-crafted ale with a creamy head and a slightly nutty finish. (Check it out on tap in Rundle Street east).

Understanding medicine

By Dr Jim Kosmas

Welcome to the first in a series of articles covering medical topics especially relevant to University life. This week's topic is Understanding Hepatitis B.

Introduction

Hepatitis B is a virus that causes infection of the liver in affected people. Symptoms of acute or initial infection include fever, tiredness, loss of appetite, nausea, vomiting, abdominal pain and a yellow discoloration of the skin or eyes (known as jaundice). However a significant proportion of people do not develop any symptoms at the time of initial infection. People who are unable to eliminate the virus from their body and remain infected for more than six months are said to have a chronic infection. Many chronically infected people have no symptoms but are capable of spreading the infection to others. This is known as being a hepatitis B carrier, and is associated with an increased risk of cirrhosis (scarring of the liver) and liver cancer later in life.

How Hepatitis B is spread

Hepatitis B is spread via infectious bodily fluids (blood, saliva, semen) which come into contact with body tissues beneath the skin (such as through broken skin) or mucous

membranes (eg eyes, mouth, genitals). In Australia, most infections result from one of the following:

- unprotected sex
- sharing injecting equipment
- needle-stick injury to health-care workers
- tattooing where sterilisation procedure is inadequate
- mother to baby during birth
- household contact (eg sharing razors)
- receiving blood transfusions or blood products before adequate screening was introduced.

Preventing spread of Hepatitis B

The following are important in helping to minimise the risk of infection with hepatitis B and preventing the spread of hep B:

- people who handle bodily fluids (eg doctors, dentists, research workers, nurses) should always use Universal Precautions as specified by their individual workplace.
- cover any open sore or skin wound with a waterproof dressing or a bandaid.
- practice safe sex: always use a condom, or a dental dam.
- people who inject drugs should never share any injecting equipment.
- avoid sharing razors or toothbrushes.
- immunise against hepatitis B.

Hepatitis B Immunisation

A hepatitis B vaccination is available. It involves three injections over a period of six months and gives long-term protection against hepatitis B in over 90% of people. This vaccine is available free from the Health Service for all people in risk groups. Vaccination is strongly recommended for the following groups:

- people whose work or studies brings them into contact with bodily fluids eg doctors, nurses, and laboratory workers.
- people who have multiple sexual partners
- household or sexual contacts of hepatitis B carriers.
- people with chronic liver disease
- people who inject drugs
- people travelling to areas with a high incidence of hepatitis B eg developing nations.

Vaccination is considered to be very important in preventing the spread of hepatitis B and there are plans for this vaccination to be included in the routine childhood vaccinations for all children in Australia.

Treatment

Specific antiviral treatment available for chronic hepatitis B may help minimise complications, but long-term medical follow-up is recommended.

Dr Kosmas is a real doctor. He is, in fact, one of the doctors working at Wirringa, the Adelaide Uni Health Service. If there are any health-related topics you would like to learn more about in *On Dit*, write in or phone and let him know. **The good doctor can be contacted at the Health Service on 83035050 or via jdkosmas@yahoo.com.**

Rest assured, all correspondence will be treated in a confidential manner. You can also write in to Dr Kosmas for advice, by using email or dropping your letters in to the Health Service in Hughes Plaza (opposite Security). All letters will be answered, so please remember to include your name and a contact address. To maintain confidentiality, any published letters will have names and any other identifying features deleted.

If you wish to use the Health Service, it is open from Monday to Friday between 9am and 5pm, and is available to all students and staff. There is no cost involved in attending the Service as most medical services are fully covered by Medicare and Medibank Private.



SOUTHWARK

Since 1886

Social Page



*** Free Beer ***

Is your face circled?
Come down to the On Dit office at high noon Friday and claim your prize kindly donated by Southwark

*** Free Beer ***



Time, then for the letters

Got one - Letter of the week

Dear *On Dit*,

Just when I thought that the loony-Left conspiracy theorists couldn't get any more ridiculous with their demented rantings and violent denunciations of practically everything on this planet, I read Darien O'Reilly's article 'I like traffic lights' (*On Dit*, 27/3/00) which announced the 'walk/don't walk' signs (with their cute little red and green male) as some big patriarchal, heteronormative (what the fuck?) conspiracy. For fuck's sake man, get a grip on reality (and a life while you're at it)! Although I would love to vehemently debate every imbecilic point you raised in your article, there were so many of the former things that I wouldn't have the space so I will simply say that your article was the biggest piece of UTTER CRAP I have forced myself to read in a long time.

Lotsa lurv and kisses

James S Brazel
(a proud white male)

PS: The correct spelling for that word used to describe the adult female members of the human species is W-O-M-E-N, not W-I-M-M-I-N. Fool!

PPS: How do you know that the little men on the 'walk/don't walk' signs represent a white male given that they're red and green in colour. Fool again!

Excellent. We got one. Hooked you, reeled you in, got you in the boat, back to shore, gutted and filleted, shipped off to Angelakis Brothers, bought you at the market and had you for lunch last Tuesday.

Irony, oh 'proud white male'. How could you take an article sandwiched between stupid things to do at Uni and being a teen rockstar seriously?

I mean honestly.

Eds

Everyone wants to have a go at Seb

It seems the EVP, Seb Henbest, has just shoved his foot (or indeed his entire lower limb) even further into his mouth, although this hasn't seemed to stop the rubbish from flowing out.

In his reply to Michael Hartstone's letter, Seb describes the UMAT as giving 'no feedback' to applicants and giving applicants 'no right of appeal' and therefore it is an 'unequitable' and 'undemocratic' procedure that is a 'real discrimination'.

How can he say he is informed and yet claim this???

First of all feedback is given, infor-

mation is sent to *all* applicants after the UMAT outlining the areas/skills tested and showing their performance as a rank percentile compared to other applicants (not unlike a TER). What feedback do students applying to other University of Adelaide courses get? A student receives a TER at the end of Year 12 and this TER is either high enough to get into a course or it isn't - no other feedback entered into. As for right of appeal, is he again saying that this occurs in all other courses except medicine? If a student misses out on a course because their TER isn't high enough (regardless of any other qualities they may possess) then they don't get in and must settle for a lower preference. What right of appeal does a student have in this situation? Can they jump up and down and say that it is not fair that a number on their SACE certificate is too low for the course? NO. If they did, what would be done? NOTHING.

TERs as a selection criteria change all the time. In 1997 the TER for entry in Biomedical Sciences was 96.0, a student who finished Year 12 in 1998 with a TER of 98.0 could no longer get into this course because the TER had risen to 98.2. The course hadn't changed but the demand and/or supply had. Changing entry requirements in this fashion (as happens in almost all other courses and did in medicine prior to UMAT) doesn't seem to bother the EVP.

Why then is Seb calling the UMAT and the University of Adelaide Medical School selection process unfair and undemocratic when (also testing other competencies) it is no different to any other course?

The truth of the matter is that there are limited places in medicine and no matter what the selection process there will always be people who miss out, and there will always be people with nothing better to do than to complain about it, or get their parents to.

Maybe Seb should spend more time and energy trying to increase education and medical school funding (and hence increase the number of medical offers) rather than write uninformed, biased articles which insult the University of Adelaide medical school and its students. (Plus all those students doing courses with an entry TER lower than 90, sorry guys you're not academically excellent enough for him.)

Casey Nottage
2nd Year Medicine

PS Sorry to the Academic Avenger. As intelligent as you are to get a TER of 97, you still wouldn't have gained entry into medicine under the old system.

See, here's another one

Dear Editors,

I am a PhD student in carpentry. I am offering my newly-acquired skills to take the chip of Seb's shoulder so he will just stop talking uninformed crap about UMAT and get on with more important issues.

Sammy Sawdust

Resistance and the Education Collective

Dear Editors,

Resistance members would like to respond to the article written by the Education Officer in *On Dit* last week. Since before O'Week we have been constantly discussing with Sebastian possible campaigns around education to be run on Adelaide Uni, and also the importance of organising an Education Collective. Despite constant reminders and encouragement from Resistance, Sebastian displayed no interest in or indicators of organising the collective himself, (or any other campaigns for that matter.) After setting a date and producing publicity ourselves, Sebastian refused to use the Education Department's funds to photocopy material for either the Education Collective or the National Day of action on Education. Sebastian did however, kindly give us the National Union of Students photocopy card, (NUS having much less money than the SAUA.) Only through constant pressuring did the photocopying get done, and Resistance members were finally able to distribute it on campus.

While the Education Collective is not run by Resistance, (Resistance encourages all students to get involved) it should be recognised that the Education Officer did not want the Collective to exist. Even to the point where he refused to announce the Collective's first meeting at the National Day of Action. It was Resistance who initiated and organised an Education Collective on campus because Resistance saw the need for students to organise against the government's attacks on higher education (eg the cutting of the Vietnamese language course, the closing of the Music Conservatorium, up front fees).

We acknowledge that on the day before the first meeting Sebastian did produce and distribute posters for the Collective, but that was too little too late.

Resistance Members

PS No women in Resistance identify as 'gals', we all identify as WOMEN.

A letter from someone who knows their theatre

Birdboot = Birdbrain

Look, I'm going to be perfectly blunt with you here. Birdboot's review of *Giulio Cesare* by Societas Rafaello Sanzio was the worst review piece I have ever read. I ran into a friend who said it was the best ever deconstructed play he had seen. Thank God there was a half time interval so all the morons could leave. Indeed the opening scene when the actor shows us his vocal cords with a nasoendoscope encourages us to look beyond of the play to its emotion. Now to your complaints.

Why is the man obese? Caesar had said 'Let me have fat men around me, that Cassius has a lean and hungry look.' The warped helium voice of Brutus shows how childish he has been listening to Cassius. The brilliant idea of using laryngectomised actor for Marc Anthony - who is no orator- and yet whose words turn Rome against the conspirators requires an understanding of the play not demonstrated by Birdbrain.

The second half of the play, when Brutus & Cassius turn into anorexic women wonderfully conveys the bleak despair & desolation of the civil war. When Cassius (Cassia??) knocks the tail off the stuffed fox onstage, he has lost his cunning.

Believe me Birdboot you didn't get it & I pity the poor taxpayers who are subsidising your education because that seems pointless.

P Kennedy
1st Year Law

Well, what do you know. Different people like different things. Hardly warrants a letter to us, though ...

Anyway, we passed your comments onto Birdboot. We received his reply scratched on the back of a cocktail napkin from the Harpo Club, and it is reproduced below:

How very droll. To suggest that you know 'more' about Shakespeare than me is odious at best, and I often find that people that bandy about the term 'deconstruction' rarely know what it means. You are a tool.

Birdboot

We hope that clears everything up for you.

Eds

Rumblings from the Law School

Dear Eds,

It is week 5 and the Law School Society (LSS) has been busy, however what is the deal with Laila's

Time, then for the letters

recent advertisement for a spokesperson/ticket seller ie LSS slave? Are there not enough people on the LSS who can already do this job? Damn, the LSS already has an activities director plus three activities reps. So far the activities reps have done very little. These three should be the ones who are at every lecture advertising events and always selling tickets. Officially the job is for four people but in light of Laila's recent advertisement there are now five people appointed. There is no need for this new person to the LSS slave! Is the LSS so incompetent that it needs five people to do a four-person job! I suggest that the three activities reps start getting their act together.

Further more, the LSS is so pathetic that it opens its orientation camp not exclusively to first years. The purpose of an O'Camp is to orientate only the first years in to their new academic life. Obviously the older law students who go have major social problems and can not relate to people of their own age group. If they are so immature and incapable, then how did they manage to get into law in the first place let alone pass first year?! This so called tradition allowed by the LSS is not on and should be reviewed. Second to final year law students should not be allowed on future O'Camp unless it is in an official capacity like the SAUA O'Camp. To add further insult to the LSS, this year the numbers are obviously appalling since the O'Camp is now open to people from other faculties. This clearly defeats the purpose of an O camp and depicts the LSS ineffectiveness.

Concerned,

Obviously not a first year law student

This guy should get out more

Dear Editors,

I noticed something truly bizarre a few days ago. If I count the position in the alphabet of the letter at the end of my student number, I get a number equal to the sum of all the digits. Is this just an absolutely incredible coincidence, or is there something more sinister going on here?

Captain Haddock

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

Chairman?

Dear Eds,

I am writing in response to Miss Hewanpola's letter of last week. In this letter Miss Hewanpola expressed her

distress in the fact that Mr Moorfield had referred to himself as 'Chairman' of activities in a previous letter. I do agree that in order to change societies' opinions about equality, the titles given to people should reflect the principles of equality. Obviously this does not solve the problem, but I think it helps people look at the situation in a different light.

However, logic tells me that there was absolutely nothing sexist about a male referring to himself as a Chairman. Surely there would only be a problem if the official university documentation stated the position to be 'Chairman'.

According to Miss Hewanpola, the official title is in fact 'Chair' and so it seems logical that if a male fills the position, he becomes 'Chairman'. Would anyone have a problem with a female referring to herself as 'Chairwoman', once taking over this position?

I disagree with Miss Hewanpola's comments suggesting that Mr Moorfield's so-called offensive behaviour was a result of the lack of female presence on the various university boards and committees. It seemed that Miss Hewanpola was unfairly using Mr Moorfield as a tool to air her own opinions. I would be happy to see more women in such positions but it is up to us to nominate ourselves. The general student body democratically elected the current Board members. Therefore, the student body is not sexist, we simply had primarily male candidates.

I was impressed by the initiative Mr Moorfield showed by informing the student faculty about some of the issues they have been dealing with. I thought it showed consideration for the students and made me view the Union Board members, in general, as being more approachable.

Sarah Radbone
3rd Year Commerce

Giant Stupid Tax

To all,

as another month comes to a close, we are drawn closer to July 1, where a 'black cloud' will rain and ultimately flood Australia. This black cloud is the GST, the pathetic solution to our taxation system.

Do we remember last election campaign, the Liberals promised that the average rise in prices was only going to be approximately 2%? Being a student of statistics, I wasn't easily fooled. Yes, the average increase in prices may be 2%, but what is the variance or SPREAD of the price rises around this average of 2%? For example, our student services fee went up by the FULL 10%, not this average of 2%. (By the way, next year we'll have to pay 10% on our fee for the

WHOLE year).

The GST was supposed to be a simple tax. Well, why are most Australians having trouble implementing it? Adelaide Uni students were almost double charged for the GST component on our student services fee.

The Coalition continually boasts that they have given the biggest income tax cuts ever. BIG DEAL, the poorer Australians are receiving a 3% decrease in their income tax levy, while the wealthier Australians are receiving a 13% decrease in their income tax levy. On top of that, both the rich and poor are paying an equal 10% tax on necessities and luxury items. Whose getting the better deal, the poor (eg students) or the rich?

Why didn't women complain about the tax on tampons before the election? This may have led to the defeat of the GST. As far as I'm concerned, tampons shouldn't be exempt, because there are many other items that should be exempt. Basically, when one starts exempting items, one is agreeing that the GST is unfair.

As the GST goes up in the future, and as Australia regrets ever having voted for an unfair tax, I can rejoice and proudly say:

'DON'T BLAME ME, I VOTED LABOR!'

Name Withheld

**NUSSA and CCQN
Shenanigans**

Dear *On Dit*,

It is good to see *On Dit* reporting on issues that arise on campus and in the SAUA. This is an important accountability measure, and it is important that students have access to such information. However, I am a little concerned after reading last week's edition, and would like to offer some alternative opinions to those offered within its pages.

Firstly, relationships between the SAUA and NUSSA are not as bad as one would believe from reading

On Dit. All of the NUSSA office bearers are in regular contact with SAUA office bearers, and whilst there may be some small differences of opinion, the discourse between the two bodies is generally healthy. NUSSA and the SAUA worked closely with regard to the National Day of Action. I try to meet with Stephen Mullighan at least once a week, to make sure that the SAUA's concerns are brought to the attention of the State and National Executives.

That said, there has been a small problem in the relations between the Sexuality Departments of the organisations, which is unfortunate. The Drag issue has been much laboured, but that is behind us now. The issue of contention now seems to be the Cross-Campus Queer Network. I can assure readers that Tom Radzevicius is not being excluded as part of a factional ploy, and this is a completely different issue from the Drag debate. The regulations for the CCQN have nothing to do with the fact that Tom is a member of Student Unity. In fact, at least one member of that faction was a very vocal proponent of the queer autonomy clause at the meeting, and Unity has never raised problems with autonomous organising in the past.

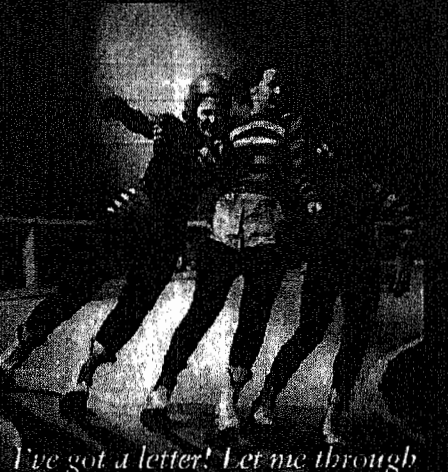
Cross-Campus Networks are not really about campus office bearers anyway. They are intended to increase participation from students who are not involved in the representative structures of campus Students Associations or NUS, but still want to have input into their policy and actions. Tom will be sent the minutes so that he can be aware of the deliberations of the Network. Finally (painfully aware of the fact that I am running over the suggested word length), I would like to address a few of the concerns raised in last week's Editorial. Nothing brings the factions together like an NDA. Although there may be differences of opinion in the initial

We welcome letters from any student on any subject. Please try to keep them shortish (approx 250 words).

Letter Policy

If people wish to remain anonymous, they can, provided their student number or full name is attached to the letter. These details, obviously, will not be published.

Letters can be e-mailed to ondit@smug.adelaide.edu.au or posted to us - On Dit c/- University of Adelaide SA 5005. They can even be dropped down to our office opposite the Barr Smith Lawns, near Unibooks and the boys' toilets in the George Murray Building. Get cracking.



I've got a letter! Let me through

Time, then for the letters

planning stages, necessity dictates that these be put behind us in the lead up to the action. Whilst the turnout at March 22nd NDA was disappointing when compared to the number of students enrolled in the State it was still a success. We managed to grab media attention, and showed solidarity with larger rallies and actions in other states. Hopefully more students will become involved next time.

It is not my intention to whinge in this letter. I wish simply to offer some alternatives to the opinions presented in recent editions of this paper. I should add, in conclusion, that I hope that *On Dit* keeps reporting the actions of all elected office bearers. For too long there has been little accountability to the students, and this year's *On Dit* is proving to be an excellent instrument to break this down.

Matthew Anderson
President
NUSSA

CCQN Shenanigans II

Dear Eds,

Did anyone else notice in all that Queer Network stuff that Ashley Richards (sic) said that: 'Nationally there's a Sexuality Committee, and they're actually required to sign Statutory Declarations about their sexuality'?

Stat Decs? Isn't that going just a touch too far?

Andrew Buchanan
2nd Year Arts

CCQN Shenanigans III

Some people have no idea! This was my first response to the article by Dale F Adams in the last edition of *On Dit* (version 68.6 page 3) about the Cross Campus Queer Network excluding the SAUA. While not having attended the first meeting of the CCQN I am nevertheless glad to see that some people have the

guts to stand up against dominant heterosexuality and support the rights of lesbian, gay, bisexual and transgender students, without intervention from a bunch of straight boys.

Now before I start to criticise Tom Radzevicius's comments, I would like to lay my cards on the table about my political allegiances. I have none! I am a member of no political party or faction. I am pro feminist and an out gay male. I act on my own conscious (sic) and generally alone.

Now to the fun stuff!! In regards to Tom's concerns about the representation of males in the CCQN. I would like to point out to him, that gay men, who have a presence in CCQN, are also male. Did Tom happen to forget that? Or was he using the term 'male' only to refer to straight males? If so, I think he should resign from his position as sexuality officer. To equate the issue of male-ness to exclude gay and bisexual men certainly shows a lack of understanding of both sexuality and gender, and is definitely a good reason to exclude him from CCQN, regardless of his SAUA position. White straight men are a dominate power within university culture and in the wider community (both structurally and politically) and do not deserve to have another voice in an organisation, such as CCQN, that was set up to provide a voice for those under represented. The attempt by the Sexuality officers to silence the debate on drag in a clear example of that.

Dominant powers trying to tell us what should be on our agenda. My advice -
Fuck Off!

In regards to Tom's disappointment that the CCQN does not exist as a primary support for Sexuality Officers is an egocentric approach by Tom. I applaud NUS(SA) for their efforts to make NUS a part of every queer students university life. It does not exist purely for factionalise (sic) student politicians to catch up

on the local gossip.

And in regards to the SAUA's constitution failing to demand that sexuality officers having to identify as queer is a fatal flaw in the constitution, which occurred when the provisions for the sexuality officers were redrafted (they originally included such demands). Just imagine a womyn's officer who didn't have to identify as a womyn. It's bad enough that men can vote on the position. It is an matter of equal opportunity that marginalised and minority groups within the university should be able to represent themselves and those who will represent them.

It is obvious from the article that Tom should move on from the politics around the drag debate, and start looking at the issues. And in regards to his comment 'We're helping Pride with organising Pride Day, we're helping to pay for some of the events on Pride Day, which we don't have to do' is obviously about political scoring. He is right - the Sexuality Department does not have to support Pride events, but wouldn't this be going against one of the primary reason for having the sexuality department, supporting minority sexualities. This certainly shows where the non-heterosexualities lie on the agenda of Tom and the Sexuality Department. Non-heterosexualities are obvious secondary issues that should only be paid lip service to keep them quiet. Well it's not going to happen! I suggest, once again, Tom resign from his position, or at least keep his mouth shut before he lands himself in any more hot queer water!

Tom and the Sexuality Department obviously lack insight into the issues of marked sexualities. For a sexuality to be marked is to place it outside of the dominant heterosexist paradigm and to include heteronormative heterosexuality in such a category as sexuality (especially when referring to political representation and voice) is just obscene. I don't consider

heteronormative sexuality to be a sexuality worth putting more resources into, and it is certainly not a marked sexuality. I'm yet to hear of straight boys being bashed due to their straightness. The poor straight boys have no one advocating for them - perhaps that's because all institutions outside of wimmin's and queer (sexuality) departments, already speak for them.

Michael McCulloch
Honours Politics/Gender Studies

CCQN Shenanigans IV

Dear *On Dit*,

Quite obviously we are going backwards when absolute rubbish like what was published this week by Dale Adams is being taken seriously.

Quite obviously there is a complete lack of understanding by the Male Sexuality Officer at Adelaide Uni that he was not excluded from the Cross Campus QUEER Network because of factional differences but because - surprise, surprise he is HETEROSEXUAL!

Queer autonomous space should be exactly that. Queer. Autonomous. I have no problems with Tom being sensitive to queer issues, whilst he shouldn't have a problem with understanding that queer autonomous space is actually queer autonomous space, not being space that masquerades as queer and autonomous.

Shane Mellow
Equity & Welfare Magill
Uni SA Students' Association

CCQN Shenanigans V

Dear *On Dit*,

Here's a thought: what legal right do NUS have to require their Sexuality Committee members to sign Statutory Declarations regarding their sexuality?

Helen Walsh

PROSH
is coming

HELPERS ARE REQUIRED FOR PROSH. TO GET INVOLVED CALL THE STUDENTS' ASSOCIATION ON 8303 5406

SAUA Council ...

Stephen Mullighan, SAUA President



Campus Watch

Over the past three weeks the Campus Watch program has been progressing steadily. A Committee has been set up to administer the program, and in coordination with the Police and University Security, training for the participants is about to begin. There is still time for interested people to become involved at all levels, so if you would like to participate in patrols, or just help out in the running of the program, please come and see me or Phil Harrison, Project/Research Officer, in the SAUA.

Policy Review

We are currently reviewing all Policy for the SAUA. This policy serves to direct the SAUA and its representative in the way the SAUA operates both on a day-to-day basis and also provides the organisation with direction in the medium- and long-term. You will notice that there is an advertisement this issue seeking policy submissions from the student body: we want to hear from all of you any ideas you have for the directions of the SAUA. Again, come and see me or Phil in the SAUA with any ideas.

Prosh

As Adam talks about below, next week is Prosh. If you have any pranks please register them ASAP with him. Come out and get involved, this is for charity.

University Reviews

The University is conducting reviews into the Libraries on campus, into Geographical Sciences, and into the Law School this year. Further details, including the Terms of Reference for each of the reviews, are available from the University's website, under the Deputy Vice-Chancellor (Education) section. Alternatively, come and see us for more information.

For any information about these issues, or if you have any other queries or concerns, please do not hesitate to contact me. You can drop into the SAUA, located in the George Murray building, call us on 8303 5406, or e-mail me at stephen.mullighan@adelaide.edu.au.

Seb Henbest, Education Vice President



Education Collective

The Inaugural Meeting of the Education Collective occurred last Thursday 30th March at 4pm in the WP Rogers room in Union House. A report back on what occurred will come in next week's *On Dit*. The Collective is designed for people who didn't get elected, don't want to get elected, or haven't been here long enough to have the opportunity to be elected, to involve themselves in education campaigns and the fight for higher education. This role is normally reserved for the Education Standing Committee, and this collective will be a good opportunity to increase the number of people involved and interested in the issues facing higher education. To get involved please contact me via education@saua.asn.au, or pop into the SAUA office and ask for Seb.

SRSC

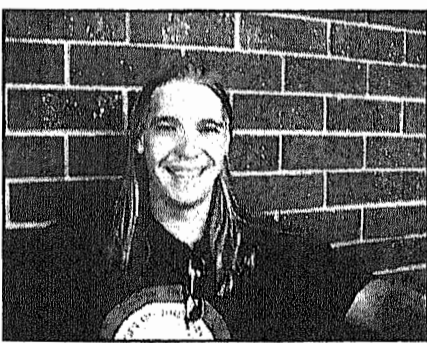
The SRSC, as I have mentioned before, stands for Student Representative Standing Committee. The SRSC consists of all the departmental and faculty reps. at all campuses at Adelaide Uni, and is designed to deal with issues specific to students in different academic departments. With a little more cooperation from the faculties, I hope to soon have a complete list of student reps. and then the fun can begin! In the meantime, if you are a student rep. or just a concerned student and have an issue relating to your department/faculty which you would like addressed, please get in contact with me and I'll be onto it for you.

Med School

Many of y'all out there in Uni Land would have read my comments in recent *On Dit* editions regarding the Med entrance procedures. I have been told that some of what I have been saying has been offensive to current Med students. Let me first assure everyone that I in no way intend to attack students or make any inference in relation to the quality of any students who have gained a place under the current system. If I have made people question the entry process and accept that perhaps everything isn't as 'peachy' as is claimed then I will have achieved my purpose.

Policy Review

The SAUA is undertaking a review of its policy documents. Input from general students is welcome and encouraged. If you would like to have a say in how the education policy is re-drafted then please contact me on the e-mail address above. You can get a copy of current policy to peruse if you wish.



Adam Langman, Activities/ Campaigns Vice President

What's New

The activities department and the Unibar have joined forces to provide you with a fantastic deal. Every Friday there will be a 3 hour happy hour starting a 4pm and a FREE BBQ on the Unibar balcony from about 5ish. Our new DJ will be playing and don't forget to enter the weekly raffle, it's only 50¢ and you could win a carton of Coopers Pale Ale or 12 KGB's or a meat tray with a bottle of wine. How good is that!!!

Prosh

Prosh is approaching faster than a speeding train and since I don't have the ability to jump tall buildings in a single bound or stop a bullet with my teeth I need your help. Come into the SAUA and put your name down to be a helper or register your fantastic Prosh prank and enter a car in the Prosh parade. I want to break the record for most number of entrants in recent memory by getting 50 cars/floats to rampage through the city. I have had lots of people put their name down to be helpers, which is great, but no one has handed in a prank or parade registration form!!!! Come on guys it's fun, it's crazy did I mention that it is fun? Some of you claim to be the best pranksters around or have the funkiest car, it now time to prove it!!! So come and fill out a registration form, I know you want to.

The program for the week looks like this:

Every Day: Free Breakfast, BBQ lunch on the lawns and touring around to lecture theatres and faculties(Only \$1 with a free soft drink!), as well as crazy lecture bashing.

Wednesday: Paint war on the Bar Smith Lawns at 12 till 2!!! Student radio and their zany antics and games, then The Mad Mad Prosh Pub Crawl leaving the Unibar at 6:00pm.

Thursday: Fab band on the lawns then BOTH Austin Powers movies for free at 6:00pm in the Union Cinema!!!

Friday: Carnival day on the lawns. Bouncy castles, sumo suits and lots of fun. At 1pm we have the Prosh Parade leaving to terrorise the streets of Adelaide. Then boat races in the cloisters at 2:30. Finally we have the biggest night of all, Prosh After Dark. This is our very own charity concert come and see 99 Reasons Why and a stellar line-up of local bands.

My advice for everyone is simple, GET INVOLVED. The more you are involved the more fun you'll have and the more money we can raise for charity.

Lecture Disruptions in Prosh

If you want one of your lectures disrupted by the Prosh bandits please write/email me with the details of the lecture. A donation from you and your class mates will help to grease the wheels of action. Conversely if you do not want your lecture to be Proshed send me details as well, a donation is compulsory for this!!! Don't forget if you have any ideas for events tell me, come and see me, write to me or e-mail me. My e-mail address is adam@saua.asn.au. We're always looking for good ideas to make your time here better.

Piss elegant

Heidi Ryan, Women's Officer



Hello!

Women's Room

We finally have some plans for the Women's Room. After discussions with several women on campus we have come up with this preliminary plan:

The basic idea is that the room needs to be a place that women want to go so we were thinking of injecting some colour into the room in the form of repainting over the existing pictures, getting some cushions and curtains and putting up some eye-catching signs around the place. We would also like to restock the collection of books and other material in the room.

If you are interested in having some input into the room's new look come along to a meeting in the Women's Room this Monday (10 April) at 2.30.

Prosh

Prosh is no longer simply the realm of the Activities Department. Women's Standing Committee has come up with a particularly cunning prank ... BUT WE NEED WOMEN HELPERS!! If you are willing to give us a hand or join in on the Women's Department's float please, please, please come and see me.

Doughnuts

Due to popular demand the NOWSA Collective will be selling doughnuts on the lawns this week. Come, eat a doughnut and support a good cause (if only all good deeds were so indulgent!)

Whilst on the topic of NOWSA, the next collective meeting is Tuesday April 4 at 10 in the City East Women's Room, come along!

Women's Art

I have received an invitation for women artists to submit their art to the Women in Art and Education Exhibition. The exhibition will be displayed in the University of Newcastle's Student Gallery so this is a fabulous opportunity to get your work seen. Please come and see me for more details.

As always, you can phone me on 8303 5406, email me at heidi@saua.asn.au or visit me in the George Murray Building.

Have a good week!

Zane Young, Environment Officer



Major breakthrough for environment movement

It surprised everyone, environment minister Sen. Robert Hill included, that our Prime Minister, John Howard, will announce this week that he intends to ban all nuclear reactors and waste dumps in Australia, and protect Kakadu and East Gippsland from any mining or deforestation. Furthermore, he has announced his opposition to corporate sponsorship of universities, and intends to plant a tree for every remaining day of his life. In a shock move he announced last week, Mr. Howard will announce his dramatic policy backflip sometime this week.

'We've noticed that nobody is going to be voting Liberal at the next federal election, so we've decided to do something to get the hippie movement on side.' John Howard said last week. 'We've also taken Peter Garrett (president of the Australian Conservation Foundation) on as a policy advisor, and we'll be doing anything he

says.' The move has shocked environment groups and other political parties, not to mention student activists. This column, as well as this department, will be quietly shut down, which is what some students have been demanding for years.

Unlogged books

There are still some unlogged books left. Made up of paper that's been printed on one side, an unlogged book contains 100 pages and recycling advice on the inside cover. They are very interesting to read in boring lectures - just last week, I read about primeval mating habits in a dull Maths lecture. Pick one up for just \$1 at your local friendly Students' Association.

Bike shed

The secure bike lock-up has almost run out of spaces. If you would like a spot, come in to the students' association (SAUA) ASAP and sign your life away. It is \$10 per semester.

Environment meetings

Every Wednesday, the Environment Collective and SAUA Environment Standing Committee meet on the grass by the Torrens footbridge, 12-2pm. Bring your lunch and a friend, and we will be planning our activities for the year.

Website of the week: <http://www.sea-us.org.au>

zane, environment officer, ph. 8303 5182 or environment@saua.asn.au

PS. Have a good April

Amanda Camporeale & Tom Radzevicius, Sexuality Officers



A hearty howdy to all!

Hope everyone has had a fantastic week. We have been busy once again organising Sex Week 2000 and attending a conference on Youth Suicide.

Amanda attended the conference which was held in Melbourne from last Saturday to yesterday. She returned on Tuesday and will tell you all about it in the next glorious edition. The conference was designed to deal with all the aspects of youth suicide from the misconceptions surrounding this taboo topic to recent changes in the trends of youth suicide around the world. These include the admission by leading world researchers that problems that people may have with their sexuality directly relate to their likelihood to commit suicide.

Sex week is looking fantastic at the moment, with many many events to suit everybody's taste. Speaking of youth suicide our forum on youth suicide and its link to sexuality has been finalised. The forum is to be on the Wednesday of Sex Week (May 10) at 6pm in the union cinema. The purpose is to raise awareness of this issue and to provide the general student body a chance to ask questions of professionals in this field.

If anyone is interested we have started collecting books and videos dealing with youth suicide and sexualities.

Once again grievances have been very high on our priority list and have been dealing with a lot over the past week. It is good to see that people are unafraid to come and see us and we encourage anyone else with any type of sexuality problem to come and see us.

That just about wraps it up for now, once again if anyone has any ideas for Sexuality Week 2000, feel free to pop in and see us.

Stay Safe.

Stay Sexy.

Clubs. They're crazy.

Engineering Society

The new Electrical & Electronic Engineering Society of Adelaide Uni (EEESAU), a daughter club of IEEE, will be hosting a talk, 'The Telecommunications Industry in South-East Asia and You', given by Reg Coutts (CTIN). Come along and find out about the current hot spots in the IT industry and research!

6pm Tuesday 11 April, ground floor of Eng-Maths bldg (5pm barbeque at the courtyard just North of the new Eng-Maths bldg) All interested, especially EEE students and postgraduates welcome, enquire about IEEE membership on the spot.

Amnesty International

Amnesty International is an organisation dedicated to preserving and protecting human rights throughout the world. The Adelaide Uni Group has letter-writing campaigns, fundraisers and social nights.

Interested?

Our next meeting is Wednesday 5th April, from 1pm at (Equinox, outside on the far east tables).

Waterski Club

Adelaide Uni Waterski Club pub night at the unibar this Wednesday the 5th April, 6.30pm.

New skiers, old skiers and wannabe skiers welcome, and anyone else who fancies a beer. Come along, have a drink, we'll see you there.

AUSKI

July Ski Trip, 16th-23rd July for \$795, which includes in-snow accommodation; hot breakfasts and dinners; lift passes; ski hire; lessons with sexy instructors; transport (there and back); a FREE cocktail party on the first night; a FREE video of the trip for everyone at snowball.

Get your deposit (\$50 in to the Sports' Association now.

For more info, see Team AUSKI in the Sports Association Office, Lady Symon Building.

Football Club

Training is on Tuesdays & Thursdays:

A & B Squad, main University Oval (across from Uni footbridge) All others, Park 10, (behind Adelaide Zoo).

Season starts Saturday April 1,

matches commence 12.15 pm & 2.15 pm.

New players are welcome. There are 8 teams, which cater for all levels of skill, and a fantastic social life. Headquarters are at the General Havelock Hotel, Hutt Street.

queries, contact Joel Northcott on 0412 210 873 or 8254 7607 or email joel.northcott@students.adelaide.edu.au.

Marijuana Anonymous

Dope interferred with your

Herman) is having its AGM on Tuesday 11th April in the WP Rogers Room (level 5, Union Building) at 7pm in the evening. For further details call Katherine on 8371 3809.

Tea Appreciation Society

The Tea Appreciation Society IGM will be held on Monday 10th April, 1pm WP Rogers Room (level 5 Union Building, walk through the Games Room). All Welcome. For further information, call Sarah on 8353 2934 or 0413 223163, or e-mail: sarah.lendrum@student.adelaide.edu.au.

Film Society

All term 1 films will be screened on Thursdays at 7pm in the Union Cinema, Level 5, Union Building. All Free for AUFS Members, \$5 non-members (includes membership).

Shorts shown term one: The Original *Flash Gordon* series in black and white with more dodgy sets than you can poke a stick at (oh, and it's really fun to watch too).

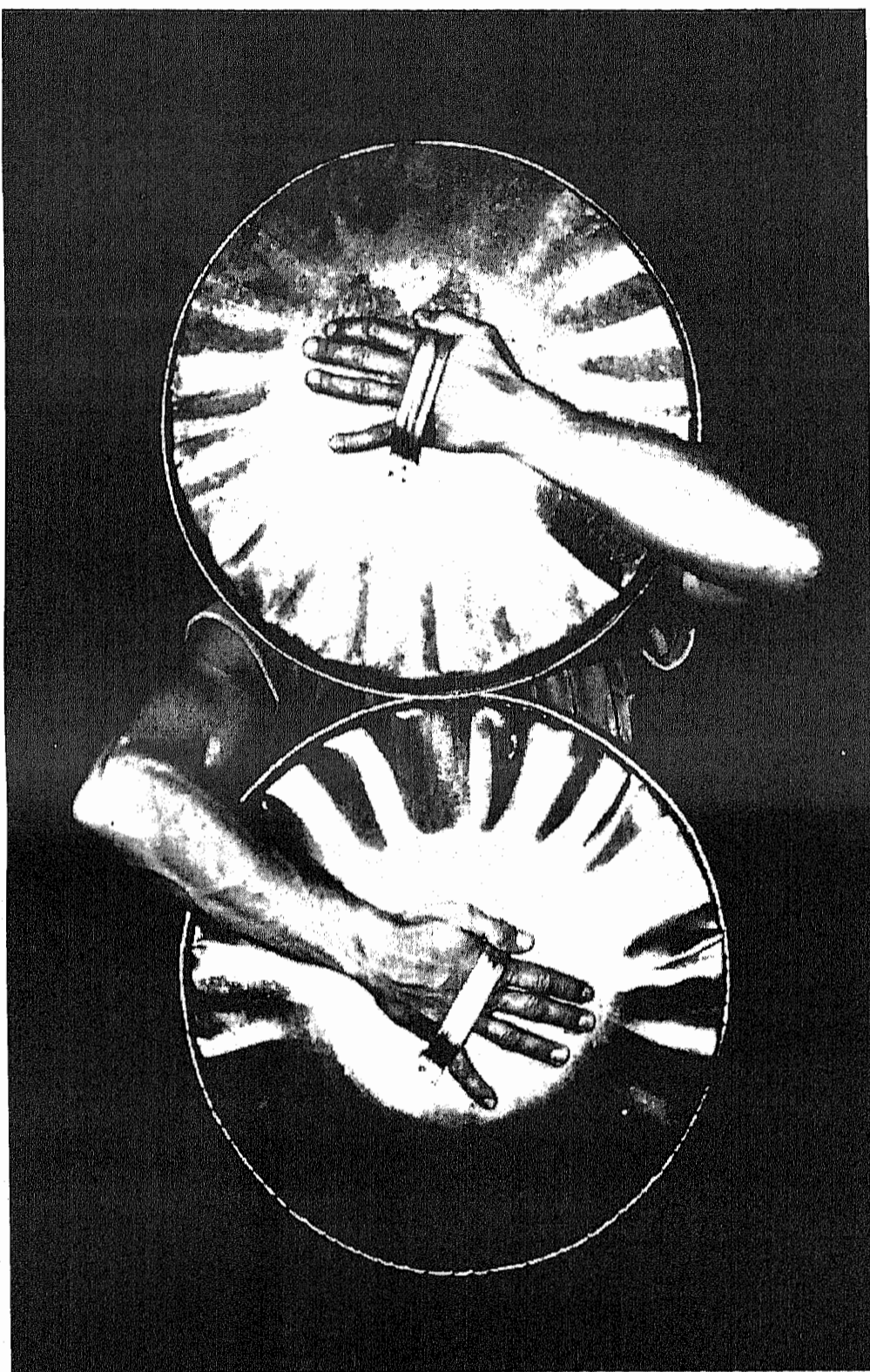
Week 6, Thursday 6 April
Bride of Frankenstein (1935)
Directed by James Whale
Starring Boris Karloff as The Monster

The eye-filling sequel to *Frankenstein*, with a rich vein of dry wit running through the chills. Inimitable Thesiger plays a weird doctor who compels Frankenstein into making a mate for his creation; Lanchester plays both the 'bride' and, in amusing prologue, Mary Shelley. The pastoral interlude with the blind hermit and the final, riotous creation scene are highlights of this truly classic movie by director James Whale, subject of last year's film *Gods and Monsters*.

Week 7, Thursday 13 April
Cat People (1942)

Directed by Jacques Tourneur
Starring : Simone Simon, Kent Smith

Irena Dubrovna, a beautiful and mysterious Serbian-born fashion artist living in New York City, falls in love with and marries average-Joe American Oliver Reed. Their marriage suffers though, as Irena believes that she suffers from an ancient curse. The storyline and plot elements may seem silly, but moments of shock and terror are undiminished in the first of producer Val Lewton's famous horror films.



Urgent Clubs notice: Dustbin Lid Appreciation Society IGM this week.

For more information, contact 'Chocka' Bloch, 8303 5529, room 209, level 2, Security House, 233 North Tce (next to Scott's Church).

Japanese TV

Japanese TV meet every Friday (except during holidays) in the Margaret Murray Room or the Union Cinema on Level 5 of Union House. Come and join us.

Labor Club

The Labor Club AGM will be on Tuesday 28th March at 1pm in the North-South Dining Room (level 4 Union House). If you have any

studies? Wanna give up? Marijuana Anonymous meets each Tuesday at 1pm in the Margaret Murray Room. Drop in, we'd love to see you. Call 8340 8989 for more information.

Nonchalance

IGM Thursday 4th May at 1pm in the WP Rogers Room (level 5 Union House, enter via the Games room). Contact Fin on 8361 7259 if you have any queries.

Society for Creative Anachronism

The Society for Creative Anachronism (the College of Blessed

QUESTIONS

1. What's the best way for PROSH to interrupt a lecture?
2. What float would you put in the PROSH parade?
3. What's the most outrageous stunt the PROSH people could pull?



Craig and Jang

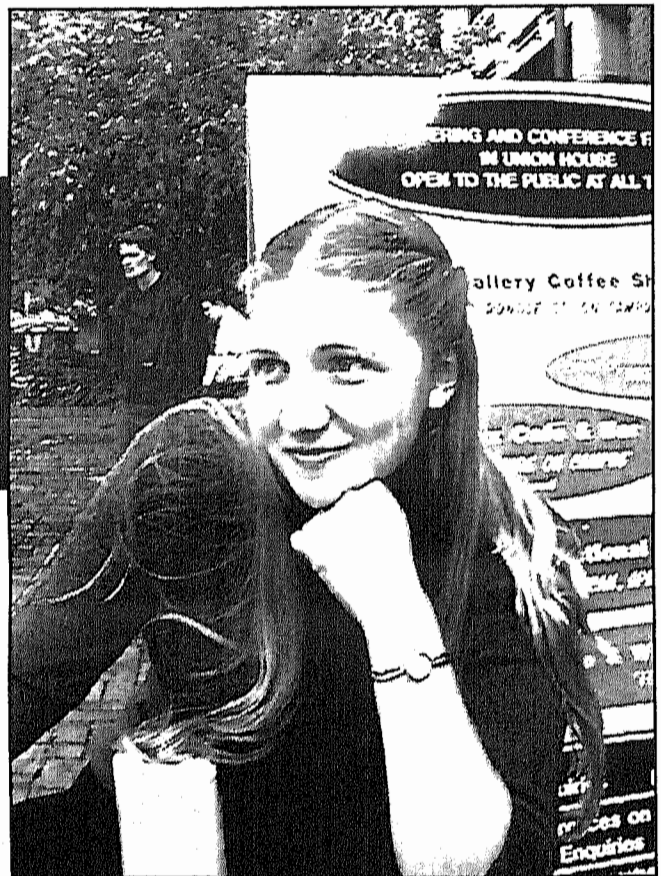
Absolutely not thinking about streaking

1. Craig: Abduct a lecturer.
- Jang: Get someone streaking. That's all I can think about. But not in that way!
2. Jang: A Marshall Arts' float. Or people doing weights and stuff.
- Craig: Can I just be on a separate float to him?
3. Jang: I'd write my name on the grass like Bart did in *The Simpsons*. And put butter on all the handrails.
- Craig: Bolt the double doors to the Unibar shut.

Kate

Dreaming of far-flung ski-slopes

1. Lock the doors from the outside and set off the fire alarm.
2. A naked man on top of a car with an Australian flag wrapped around him, with a guy in a chicken suit roller-blading behind.
3. I'm not going to be responsible for any more pranks. There are fences at Henley Beach that we had to put up for our community service from last time.



Paul

Like his friends say, a little pre-occupied. Probably with knockers.

1. Get the ski goggles and balaclavas happening, and run naked through the lecture with a couple of friends.
2. A six-meter-diameter set of knockers. And they'd have to be perky.
3. You'd have to get everyone to turn up to a lecture naked.

Chloe and Kris

Palming off the Pukemon T-shirts

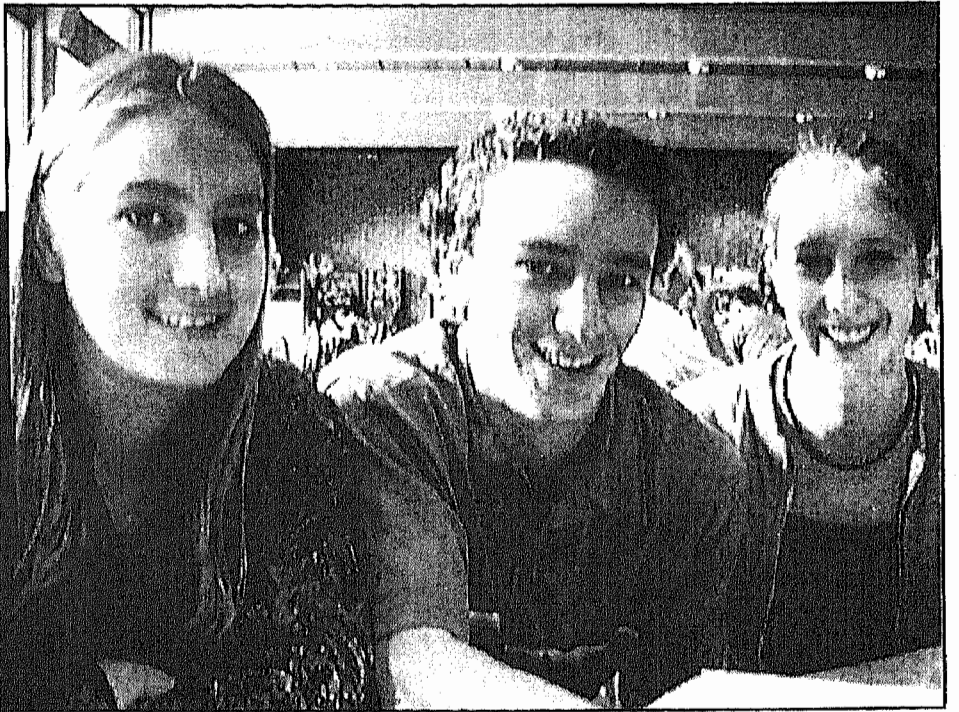
1. Kris: I'm going to have to say the nuddy run.
- Chloe: Throwing a cream pie, or an apple pie, or any sticky stuff at the Lecturer's face for money.
2. Kris: A beer bus. A bus full of beer.
- Chloe: Mickey and Minnie in a horse-drawn carriage.
3. Kris: Stealing the Port Road Flag. Again. There was 40 hours community service for that one.
- Chloe: Kidnapping the Renaissance Towers guy.



POP

Michelle, Andrew and Alison
Loitering with intent in the Refec

1. Andrew: People in the nude.
Michelle: Run away with the lecturer for a bit.
Andrew: Putting pornos in the slide-projector.
Alison: Nuddy runs.
2. Andrew: A big beer-bottle float.
Alison: Have a huge float with foam or paper mache heads of the lecturers.
- Michelle: Steal the Chrissy pageant Santa float and put it like in the revolution, at the end.
3. Michelle: Get people to re-enact the Maccas ads.
Andrew: Steal some lecturers' cars.
Michelle: Steal some lecturers.
Alison: Put animals in the lecture theatres.



Tab

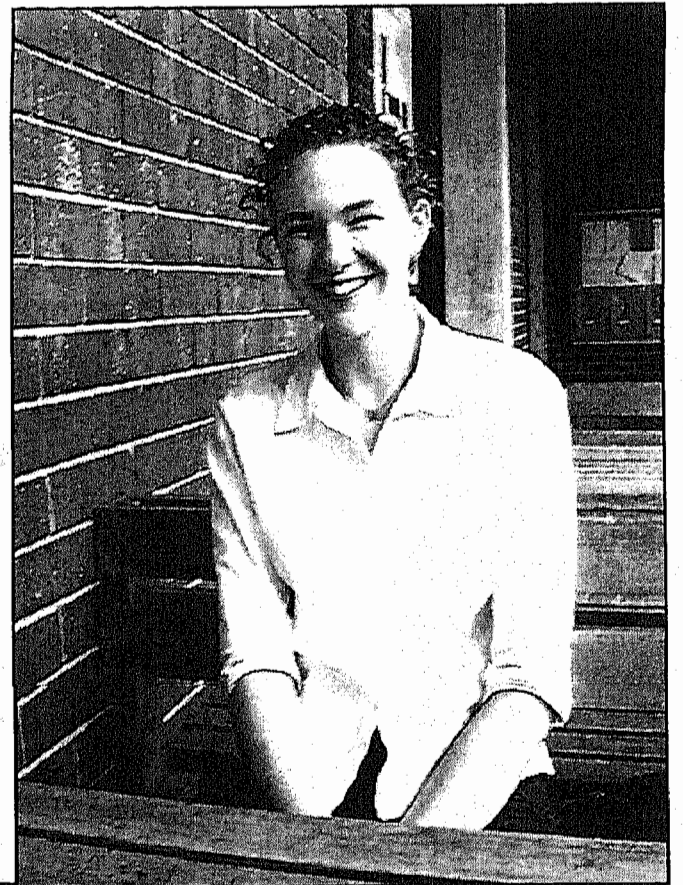
Lunching with the Wills bunch

1. A bit of frontal nudity wouldn't go astray.
2. A group of people being pushed around in wheelie bins. A whole procession of wheelie bins.
3. Shooting out the light bulbs in the 'N' in the Santos building so at night it would say SA TOS all the way around.

Georgie and Kate

Thinking about big trucks

1. Georgie: Really badly-sung boy-band karaoke.
Kate: Livestock of any kind. And nuddy runs are always a good idea.
2. Kate: I'd dress up a car in sixties, Austin Powers shagadelic kind of stuff.
Georgie: A big truck, pink glitter, and a drag queen on the top, *Priscilla* style.
3. Georgie: Lock everyone inside the Friday psych lecture.
Kate: Kidnap a radio DJ and hold them ransom.



Cadence

1. replacing lecturers' slides with sordid images so they'll come up on the overhead projector to the whole lecture theatre. And rig the experiments.
2. A giant beer can that could pump beer, water, foam, confetti or streamers. And people could jump out of the beer cans.
3. You could put gelatin in all the toilet bowls so they would be set solid. And flour on the overhead fans.

Filmstuffs

The Iron Giant Now Showing Selected Cinemas

Before I start this review, I must confess that my past experience of Warner Brothers animated features have suggested the aforementioned company trying, unsuccessfully, to ape their betters over at Walt Disney. Now I know that Disney is an evil multinational, founded by a rabid anti-Semite and bent on world domination but, hot-damn, they make a good kiddie film and Warner Brothers have not, in the past, been able to cut the mustard. I thus went to this feature convinced that I would get to write a wonderfully evil review - it being far easier to write an evil review than a good one - but the bastards disappointed me most grievously, I actually enjoyed this film.

The Iron Giant revolves around (no surprises here) a bloody huge robot from outer-space who (again, no surprises) has a heart of gold within his fearsome exterior and (surprise, surprise) befriends an unpopular yet sickeningly sweet and sensitive little boy who, if I had written the script, would have contracted Ebola and died a gruesome death shortly after the opening credits. Here, however, the cliches end. *The Iron Giant* is set in middle America during the 1950's and successfully captures the feel of anti-communist zealotry and blissful ignorance of world affairs inherent in small-town USA with a number of jokes

intended to keep adults entertained while their heinous offspring wait for something to go 'plop', the 'duck and cover' cartoon is a great example of this. Against this background of suspicion the horribly nice little boy and an alternative beatnik artist (played by Harry Connick Jr) try to protect the lovable robot from the government who, perhaps with some degree of justification, react badly to 50-meter-high killing machines. The rest of the movie focuses around the theme of choice and how anybody, even bloody huge animated war machines, can choose who they become. The soundtrack was unnoticeable which, believe me, is a fuck sight better than the irritating musical numbers that seem to infest Disney movies these days; the plot kept me entertained and the jokes were actually funny to both older audiences and the spawn of Satan that swarmed like flies around them - it even had a decent tear-jerker ending.

All in all, therefore, this was a great family entertainment flick and, whilst I'm sure most of you won't rush out and see it, it's certainly a movie to keep in mind if you have to babysit or entertain a young cousin.

Just one other thing: if you can't leave your baby somewhere else when you go to the movies, at least have the common decency to take the little shit outside when it inevitably starts crying. Thankyou.

James Field.

Twin Falls Idaho Now Showing Palace East End Cinemas

pre-ten-tious (pri-tèn shus) adj.

1. Claiming or demanding distinction or merit, especially when unjustified.

2. Extravagantly showy; ostentatious. See synonyms of showy.

Jayne, the film sub-editor and I, some time ago went to see a road movie about a pair of gay Asians in Argentina called *Happy Together*. Depicting a very destructive relationship, the degradation was blatantly depicted through halting dialogue and extravagantly bleak landscapes. It was the most pretentious thing I have ever seen, with the possible exception of a silent film I once saw on SBS: that bastard of cinema merely consisted of different faces at 5-second intervals for 15 minutes.

Wallowing shamelessly in its hollow arthouse grittiness, *Twin Falls Idaho* is pretentious in the best possible sense of the word, with a false arty feel that fits the situation perfectly.

Directed, written by, and starring the Polish brothers (Michael Polish - director/co-writer/plays Francis Falls, and Mark Polish - writer/plays Blake Falls), the film feels very centred on them as humans creating the celluloid artwork, rather than as characters. This is only detracted from slightly by the 'quirky' characters that seem thrown in for superficial amusement with the definite exception of the wonderfully acted and designed Penny, played by Michele Hicks.

The whole thing has a connection to David Lynch's *Twin Peaks* that goes beyond the name parallels, though the connection is limited in the timeframe available for charac-

ter development and the overwhelming focus on the brothers detracting from all else. Its use of what I guess is metaphor and of constant visual references to the storyline, scattered throughout, makes the whole thing seem kind of psycho - which I tend to find touches the loose screw of my soul. Indeed, it's lucky they didn't concentrate more on the 'plot', as it was very predictable and, although I'm pressed to think of an example, it at least feels like it has been done before.

Hmmm ... lots of 'feels like' and a reference to *Twin Peaks*. I can see where this is going. I really liked it, but I have a love for strange, pretentious, psychotic cinema, so if you're like me you'll probably like it too. Feel free to use the cut-out 'Ben Template' supplied with this issue (not).

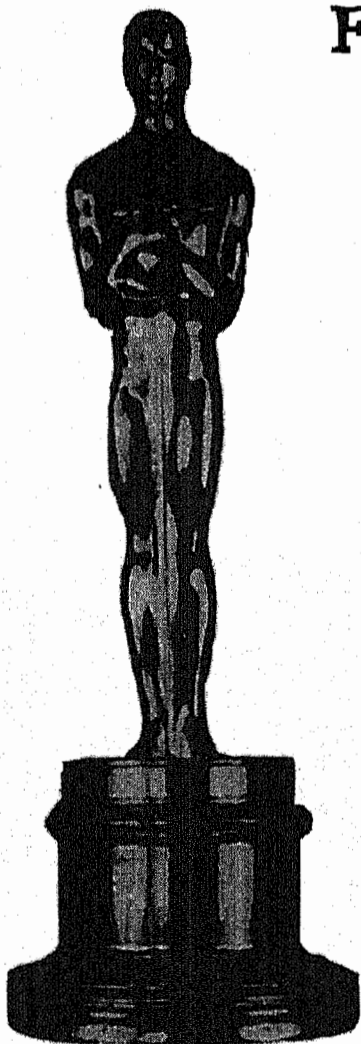
But that's not all: despite wandering into territory in which Lynch hunts with authority, and despite the somewhat predictable use of its major points, this film is bloody good. Why? The Polish brothers are interesting and intense, and can shoot a fine, emotive location brilliantly. Focused and believable actors even. But this alone does not make a great film. What makes this a great film is a new name to the game I mentioned some sentences ago: Michele Hicks. Not only is she gorgeously dressed and cute as a button, but her performance balances the whole caboodle to the point of making it truly grand cinema. At least equally good as anything else I've seen this year. Oh, and avoiding the plot in all forms in this review is intentional, it works heaps better if you go in knowing squat about it, so don't look at posters or reviews or anything ...

Ben Tucker

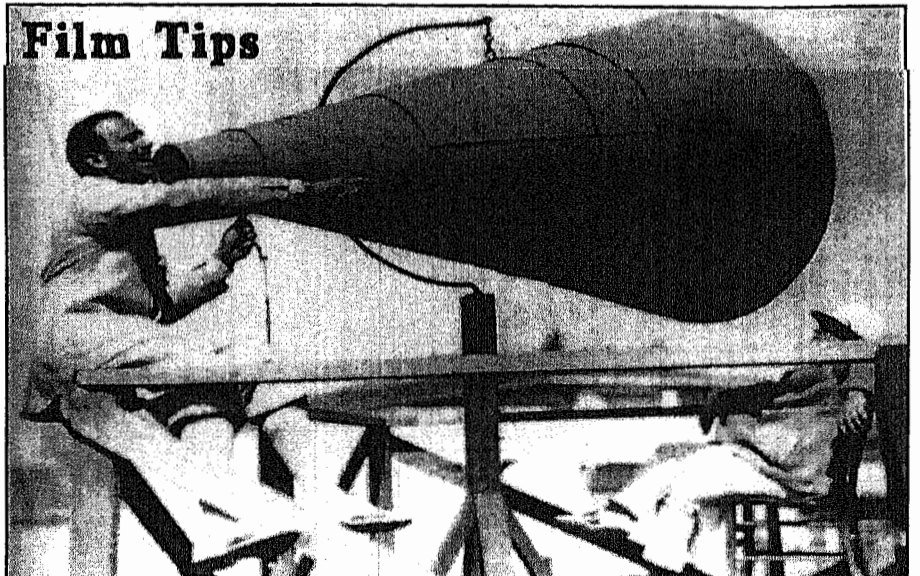
Film Anagram of the Week:

The Oscars:
Chose star

Almost ironical
hey?



Film Tips



If you insist on taking your small children to the cinema, quieten them with a bag of marshmallows. Babies have underdeveloped chewing reflexes, so a handful placed in their mouths (be sure to tape or staple the lips shut to prevent spitting out) ought to do the trick. If the marshmallows accidentally slip down your child's throat, drinking straws (only plastic, not the paper ones) can be used to puncture a breathing hole in their throat.

Enjoy your film!

If only the world was a pizza

Limbo
1999. D: John Sayles
Columbia Tristar
David Strathairn, Mary
Elizabeth Mastrantonio,
Vanessa Martinez

Limbo is a heartfelt and deeply affecting film, beautifully written, directed and edited by John Sayles. Sayles regular David Strathairn stars as Joe Gastineau, a shy, retiring man haunted by the death of two friends in a boating accident and wracked with guilt that he was the sole survivor of the tragedy. He leads a quiet existence in a small Alaskan fishing village, drifting through a series of odd jobs and attempting to wrestle his personal demons into a final submission. Then he meets talented but as yet undiscovered nightclub singer Donna De Angelo (Mary Elizabeth Mastrantonio) and her troubled daughter Noelle (Vanessa Martinez). Having ended the latest in a series of rocky, unstable relationships with the wrong sort of men in the film's opening moments, Donna embarks upon a tentative romance with the women-

shy Joe. Donna's string of aborted relationships with unsuitable men has taken its toll on Noelle, who is becoming heartily sick of being rudely uprooted and shunted away to some other town every time things go sour between her mother and her mother's latest beau - as they inevitably do. Hence Noelle's apprehension that Joe will turn out to be just another case in point. In addition to this, and complicating things, Noelle feels a twinge of jealousy towards her mother because she - Noelle - is also attracted to Joe.

But things seem to be going well - Joe renounces his vow to never take a boat out again after the accident when he is persuaded by two local women friends to go fishing, using a boat owned by them. And the romance between Joe and the initially wary Donna blossoms nicely. Then Joe's half-brother Bobby (Casey Siemaszko) shows up in town and asks Joe for a favor: Bobby has to pick up some clients in his boat and

wants Joe to crew for him. Joe agrees and, unbeknownst to Bobby, invites Donna and Noelle along on the trip. Things go rapidly downhill when Bobby's 'clients' turn out to be ruthless drug dealers who board Bobby's boat and promptly



'Where did my shirt go?': a scene from *Limbo*.

murder him. Joe, Donna and Noelle manage to swim to the relative safety of a nearby island where a fierce battle for survival against the elements and possible starvation commences, a battle fought in constant fear that the dastardly drug dealers - who disappear with both their boat and the boat owned

by the late Bobby, thus preventing any chance of the trio's escape from the island - will return and put an end to them.

Sayles has crafted an engrossing and touching tale, reminiscent of Lee Tamahori's survival-in-the-wilds thriller *The Edge* but with the emphasis on character development rather than action. Strathairn, Mastrantonio and Martinez are all superb, and Kris Kristofferson (who starred in Sayles' 1996 drama *Lone Star*) and Leo 'Hey man, you spilled my drink' Burmester appear in small roles. Haskell Wexler's cinematography is exceptional, evoking the stunning beauty of

the Alaskan wilderness. Some may be dissatisfied by the film's ending (or lack thereof) but I feel the ambiguity works and certainly offers a refreshing alternative to the legion of pat Hollywood 'studio' endings we are normally inundated with.

James Trevelyan

The Loss of Sexual Innocence
1998. D: Mike Figgis
Columbia Tristar
Julian Sands, Saffron
Burrows



Conceived eighteen years ago and originally intended as a multimedia stage show, *The Loss of Sexual Innocence* is writer/director Mike Figgis at his most lyrical and experimental (or as most critics would have it, pretentious). The guy who made audience/critical favourite *Leaving Las Vegas* here dismantles the traditional narrative thrust of commercial film (somebody's got to do it) and instead offers us a movie that plays more like a dream. The fragmented, oneiric structure (employing more fades in/out than any other film in recent memory) and the preference for melancholy classical piano over dialogue (and diegetic sound in general) lend the film an intoxicating grace. Yet, paradoxically, Figgis achieves a realism and immediacy that recalls the authentically-minded aesthetic of the new European cinema

(*Festen*, *The Idiots*).

The term 'arthouse' is used almost indiscriminately these days; it seems that anything even slightly left-of-centre can be tagged an 'art film', reflecting the current state of mass audience expectations and tolerance for something different or original. When a film like *Sexual Innocence* comes along, reactions range from confused to frustrated - it doesn't feel like what movies are 'supposed' to feel like. Thus it fails to secure a theatrical release, destined for direct-to-video obscurity among films that don't just take a chance, but piss all over common notions of how a film should be constructed (try finding a copy of *Gummo* at your local). Scott Hicks' *Snow Falling on Cedars*, although not quite as challenging in this context, almost got away with it. *The Loss of Sexual Innocence* is a meditation on lust and desire, and the conflagration of consequence, humiliation and regret left in their wake. It illustrates the dynamic hold of sexual attraction over our lives - it even attempts to recreate the Garden of Eden. But Figgis' vision is a more humane one than this description would allow. There are moments of beauty that cannot be soured by the misfortunes that befall the solemn characters. As the director himself puts it: "Thematically, it's the same as any film I have ever made. It's about relationships between men and women".

Daniel Gear

Love Lies Bleeding
1998. D: William
Tannen
Roadshow
Paul Rhys, Emily
Raymond

Love Lies Bleeding centres around the story of the infamous 'Jack the Ripper', who in 1880s London butchered and killed five prostitutes. Interwoven with these factual elements is the story of a promising young surgeon (Rhys) and his chaste fiancée (Raymond), who both come to be embroiled in the Ripper's reign of terror. The makers of this film clearly had good intentions, and have sought to recreate the atmosphere and social unrest of the time, however the mere inclusion of frilly dresses and cobbled streets does not a period piece make. Also, some of the facts are manipulated or omitted, and the film fails to cover the myriad of theories circulating at the time as to the identity of the Ripper, including ideas he was a Russian doctor, a policeman, and even the grandson of then Queen Victoria. Instead, it only explores the theory that the perpetrator was a surgeon. The insightful blurb poses another possibility. Could it be "a crazed lunatic"? Well, *dub*. The performances are equally dire, with accents slipping all over the place, and portrayals of the characters so distant and wooden

that any empathy I had for them dissolved into the hope that some of them would get bumped off. Malcolm McDowell may have shone under Kubrick in *A Clockwork Orange*, but unfortunately in his minor role here as a medical lecturer he joins the rest of the cast in delivering dull acting. Add to this shocking sound and some of the most haphazard editing you're likely to see in a film with this sort of budget and you begin to understand why this didn't appear at the cinemas.

To top it off, the gore element is surprisingly lacking (you would think they would emphasise it, given the dodgy script), and the scariest aspect of the film is the way in which the director assumes screeching violins will make his poorly shot death scenes appear more dramatic.

The few memorable moments stick out only because they highlight how truly embarrassing the rest of the film is, and include gems like a dog eating part of a victim's kidney sent to the leader of a local vigilante group, and the shameful recycling of a shot of the cloaked Ripper pulling out his blade (after we saw it only minutes before).

Like the Ripper, *Love Lies Bleeding* had the potential to go for the jugular, but it falls flat on just about every criteria. Watch it at your discretion.

Dan V

If only the world was a Tim Tam

Brown's Requiem
D: Jason Freeland
20th Century Fox
Michael Rooker, Brad
Dourif, Selma Blair

Based on a novel by James Ellroy (author of *L.A. Confidential*), *Brown's Requiem* is a good cop/bad cop-style mystery. It starts off as the story of a worried brother who hires a private investigator to expose the corrupt acts of his sister's 65-year-old 'benefactor', then something strange happens. Half-way through the movie the storyline takes a fairly dramatic twist and ends up drawing the focus away from the golf-mad brother (Tobin Bell), and redirects it onto the private investigator (Michael Rooker, he of *Henry - Portrait of a Serial Killer* fame). *Brown's Requiem* deals with many of the stereotypical themes that we have come to expect from low budget American mystery/thriller movies, such as police corruption, alcoholism and the Mob.

However, it tends in part to go slightly deeper than those other throw-away thrillers, to look at those issues which at face-value don't seem all that important to the body count. The affects of alcohol and corruption, in particular, are portrayed in a very confronting way, rather than celebrated as a regular part of American culture, as we have come to expect. Of course, at the end of the day the main theme of this movie is money, and the extents to which people are willing to go, not only to get it, but also keep it.

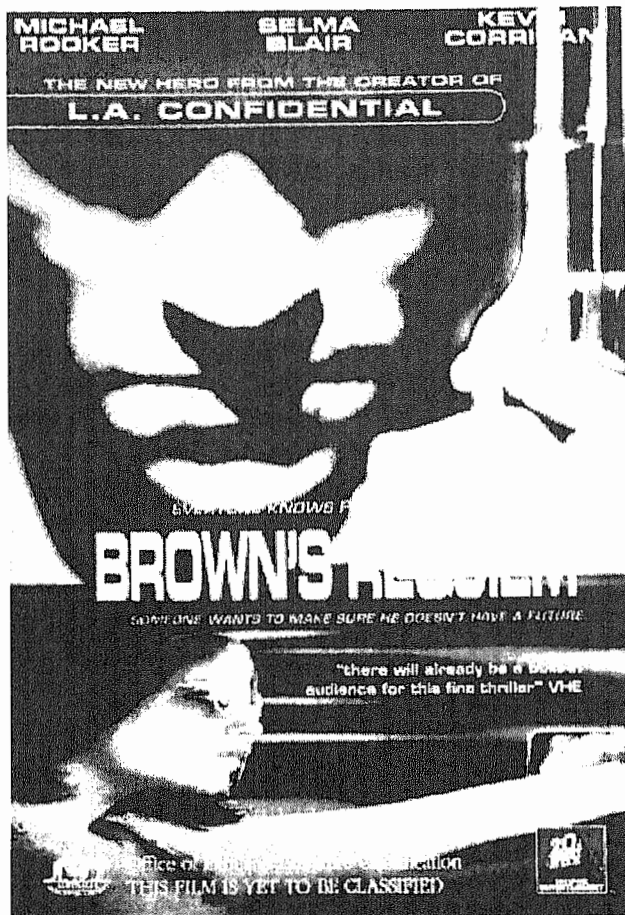
The film begins with a narration by the central character (Rooker), who successfully plays an ex-cop with a serious drinking problem, trying to make a success out of his private investigation agency. Throughout the movie, there are instances where you question the point of some of these narrative inserts,

however they do help to keep the movie consistent, rather than leaving it at the end as just a mass

with *LA Confidential*, is its script. While the characters could be straight out of *Copland* or any Mob movie, the storyline and the way it has been scripted is original and refreshing.

The soundtrack that accompanies this movie was also to the credit of the filmmakers, and although this will probably be one that won't be added to the list of 'must see' flicks, I must admit that the majority of the movie was enjoyable one way or another. Alas, I think this may be another example where a brilliant novelist (James Ellroy) has had his work taken to the hills of Hollywood, where it was then massacred by body-count and violence-crazy editors and directors.

Overall, I would give this movie 5 and a half out of 10, purely for soundtrack and script.



of disjointed scenarios. The major highlight of this film, as

Mitch Coidan

Mambo Cafe
1999. D: Reuben
Gonzalez
Columbia Tristar
Paul Rodriguez, Danny
Aiello

Set in New York's Spanish Harlem, *Mambo Cafe* is the tale of Frank (Paul Rodriguez), owner of a struggling Puerto Rican restaurant. With a daughter demanding more cash for college tuition, a loan shark trying to repossess his furniture, and his only customer being a homeless bum who can't afford to pay him, Frank is suffering quite a big slap from the money gods.

However, after seeing restaurants have booming business after Mafia kingpins get murdered in them, he knows what he must do: find a Mafia don with a contract out on his life and make sure that when he's shot, it happens in Frank's cafe. Contrary to some questionable acting and a fair share of one-dimensional characters, this movie still manages to deliver the goods. Despite their (in)ability, the actors do seem to show

a genuine enthusiasm and zest for their roles, which does give the movie a very fast-paced, energetic feel to it. One big let down though was the local Mafia gang, led by cabaret singing Joey (Danny Aiello). With the Mafia theme being done so many times in movies and television shows, I admit that it must be hard to come up with new, interesting directions for Mafia characters. But having a don who spontaneously bursts into show-tunes came off as an attempt to force the laughs.

At the other end of the scale though, there is Frank's colourful Puerto Rican family who provide genuine humour in the film. Puerto Rican culture is not something that has really been explored much in movies, but the vibrant nature of it portrayed in this one definitely left me wanting to see more.

It's a simple movie, but has the great redeeming quality of the action never really letting up. Definitely an enjoyable flick, but not one you'll find yourself thinking about for too long afterwards.

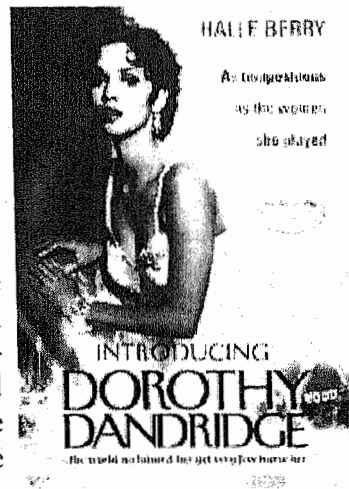
Steve Leaney

Introducing Dorothy Dandridge
1999. D: Martha
Coolidge
Roadshow
Halle Berry, Brent
Spiner

Dorothy *who*, you might well ask? So did I.

After the first fifteen minutes I was ready to pack it in and call it a day. Even a bikini wax was starting to sound more interesting. However, I soldiered on.

This film has all the substance of a typical Hollywood made-for-video movie. Instead of Dorothy Dandridge (who?), insert Billie Holliday/Judy Garland/Janis Joplin. The formula is all there. Poor small-town girl, with big voice, does well, dies of drug overdose. Yawn. Haven't we all seen this before and done better?



This film does not rise above the less-than-ordinary because the characters are boring and the storyline predictable. The main character, Dorothy (who?), is as bland as beige carpet or John Howard, whichever comes first. But she does sing nicely and wears some lovely outfits. Just so we don't think that there is absolutely no point in seeing her life story (which there isn't) and to justify the telling of it, the theme of racial discrimination is included (Dandridge was the most successful black performer of her time). Dorothy (who?) does her bit for the cause by sticking her toe into a swimming pool at an all-white hotel where she is performing. The management then drains the pool to clean it. Eat your heart out, Martin Luther King!

It's a video for insomniacs - guaranteed to put you to sleep.

Rating: zzzzzz.

Sonja Lowen

Time for the stand up generation to sit down and be counted
On Dit is always on the look out for couch potatoes to review videos for us.

Just wander into the office and have a chat to Daniel, video sub-editor.
He'll set you straight.

*Southwark Brewery and the Students' Association of the
University of Adelaide present an evening of song and dance with...*

unibar stage:

**99 reasons why
thinktank
dial
plus others**

games room stage:

**lessie does
the seen
yakspit
hone**

*Adelaide Uni Bar
level five*

Fri April 14

7.00pm

AU Students \$5

Public \$8



PROSH
after dark



All proceeds directly to The Don Dunstan



Foundation



57 Channels (and there's nothing on)

Paul and Mikey on TV

I can't quite work out what fuels Ten's *Good News Week*. It's not that I don't like it – while I wouldn't call myself a fan, I admit that at times it's objectively funny. I just don't make a great effort to watch it. Tonight, though, I found myself out of options and without the cable, so I tuned in for a bit. GNW has turned into a monolith. To start with, it's blown out to an hour and a half – when did that happen? I flicked over into the middle (sadly) of Rich Hall doing some Otis Lee Crenshaw standup. Fantastic. I thought the money I paid to see him at the Fringe was well worth it, and here he is on GNW. That's good quality. I generally find Paul McDermott and Mikey Robins reasonably funny (though my original impression was that a lot of what was funny between them on radio didn't translate well to television), but tonight the quality of guests was better than I remember it. Will Anderson was also on the panel. The game part of the show remains the least appealing, with Mikey 'Gotta Have The Last Word' Robbins and Paul 'Could My Jokes Get Any More Contrived' McDermott duking it out for air time. And am

I imagining it, or do both teams always end up with the same score? Still, the show is lumbering on, and seems to get decent sized studio audiences. The game show format must be doing it for someone. Maybe I'll tune in next week.

Sex!

Following GNW was a bizarre show called *British Sex*. I couldn't believe my luck – a pure ratings grab, this was an hour of loosely connected segments, of which I tragically only saw two. Once again I was watching the teev at work, and, half way through the bit on the fetish party guys explaining the difference between an 'adult baby' and a 'sissy boy', I was called away to actually do some work. Never fear, though, I pretty much got the gist of the distinction. And I didn't miss the first segment on the porn photographer's assistant who was



So, who remembers being on Channel Two, then?

hoping to one day 'make it big' because her father once told her that 'sex always sells.' Not since I forgot to tape *Samantha Fox and the Page Three Girls* back in the mid-80s have I regretted not being near the Sony when another piece of shameless British trash was thrust out upon the unsuspecting airwaves of Australia. I wouldn't have thought that Channel 9's *Clear and Present Danger* (screening at the same time) was such a ratings winner to warrant Ten bringing out the big guns in the soft porn stakes just to pull a few thousand more lame-o viewers. I guess we'll have to wait and see who won.

Comedy Duos

Why aren't there more comedy duos in Australia? I saw one completely half-arsed British pair on some Fox channel last night – I can't even remember their names, but the initials were R & M. They were pretty ordinary. I think we could do better than that. I had in mind a slightly higher calibre: Fry & Lawrie, Mayall & Edmonson, French & Saunders, even Corbett & Barker (!) Teams that, really, were always a bit bigger than the shows they produced, but kind of humble at the same time. I guess we have Merrick & Rosso's occasional attempt (I saw it twice on the comedy channel – it didn't seem to get a lot of promotion). Then there's

Lano & Woodley. They, on the other hand, promote themselves quite a bit. You might even count Hoges & Strop. It's a format that is probably fairly hard to pull off. I suppose we only occasionally see the imported failures. Like R&M.

Long live Jerry

I'm not sure exactly what it measures, but the length of time after a show stops production that it continues to play regularly on the teev must say something about how good the show was. It looks like *Seinfeld* might be one of those shows. Channel 10 can get away with (and easily get away with) showing repeats every night of the week. And it probably still rates. I understand that there are people out there who've never seen *Seinfeld* (in fact, I recall visiting a web page dedicated to the concept), but if you love it, it's the kind of show you never get sick of. I don't mind watching *Seinfeld* repeats. They seem to age well. A bit like *The Simpsons*, though the latter is still in production. *The Brady Bunch* only had a handful of seasons in its original broadcast, but I've read it claimed that it's been shown somewhere sometime every day ever since. Will we ever see the phenomenon emerge from Australia? Has anything come close? *Prisoner*? It still gets an airing on Fox (on UK TV for some inexplicable reason). Anything else? Email me with your suggestions.

Paul Hoadley

SAUA COUNCIL POLICY REVIEW

All students are invited to lodge submissions to the SAUA Council Policy Review Sub Committee, which is currently revising and updating all SAUA policy.

Submissions can be lodged by the 20th April 2000 to the Students' Association Office, marked attention to "Policy Review Sub Committee".

All submissions must be accompanied with contact details, and student number.

Copies of the current policy document under review can be obtained by request at the SAUA office.

Any queries can be directed to the Chair, Policy Review Sub Committee, Brad Kitchke via the Students' Association Office, or email bradley.kitchke@student.adelaide.edu.au



Eye candy

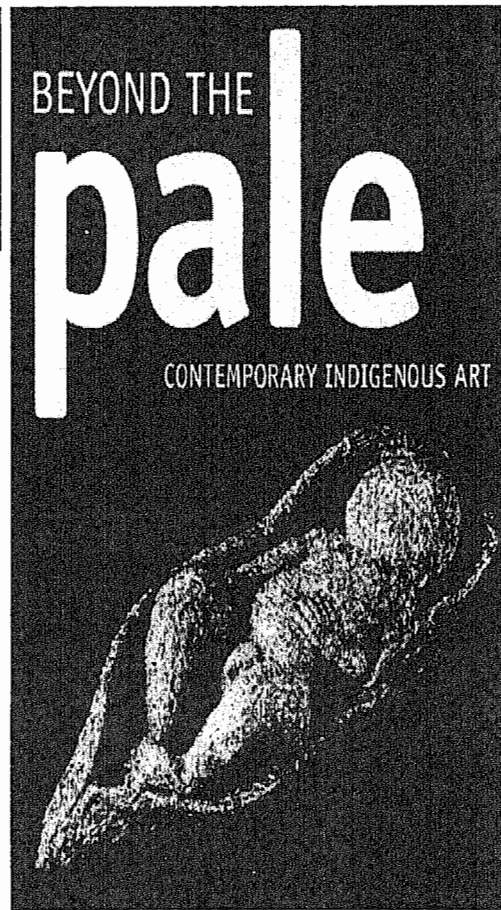
Beyond the Pale
Contemporary Indigenous Art
Art Gallery of South Australia
9 March - 16 April
Free

Currently being exhibited in one of Adelaide's most 'walked past' institutions (read: Art Gallery of South Australia), Beyond the Pale is an exciting and engaging collection of contemporary indigenous art. Aptly described as 'looking to ancient themes for contemporary inspiration' this exhibition contains a vast range of artwork from the familiarly traditional to the wildly political. Rosella Namok's pieces express the significance of more people coming into the community (*Young people coming into clan groups*) and how their living is explained (*Kaapa y* and *Kuyan*) within a more traditional indigenous painting structure. Ian W Abdullah's

'Beyond the Pale is dedicated to all the indigenous artists and cultural activists whose efforts created the paths on which we now walk.'

Beyond the Pale similarly expresses his family's story in a oil painting and mixed media presentation. Gordon Hookery's works (exhibited in the 'warning these artworks may offend' section towards the end of the exhibition) however, take a direct political stab at the Australian Government (eg *10 Point Scam*) and it is this part of the exhibition which provides the starkest thought-provoking images - Julie Downing's self portrait (with 4 legs) and Joyce Winsley's depiction of *Baby* make a strong contrast to punching bags with pictures and words painted on the outside and black umbrellas with White King spilled over them. I can recommend the stop-off.

Susie Bate



Txomin Badiola & Pedro Mora
Spanish Installation Artists
Greenaway Art Gallery

As part of the Festival 2000 Visual Arts programme, Greenaway Art Gallery, in conjunction with Galería Soledad Lorenzo in Madrid, and with assistance from la Relaciones Culturales y Científicas Ministeriode Asuntos Exteriores de España, is exhibiting installations by two of Spain's most prolific artists, Pedro Mora and Txomin Badiola.

Mora's installation is ostensibly an exploration of the myth of Narcissis. The first photograph in the series is a direct reference to this, although some aspects of the parallel have been distorted; Narcissis is now a woman gazing into a resin pool replica. But her eyes are closed - she doesn't see her own reflection but rather perceives an imagined reflection, how she would wish to be seen by others.

This theme is taken further in the accompanying photographs, as our Narcissis perceives/imagines herself reflected in a new building, an expensive car. She has become Benjamin's 'soul of commodity', imagining herself in high status aspects of consumer society.

Badiola's installation is not so immediately obvious. Paul Greenaway, the owner/curator of the gallery explained Badiola's motives behind his esoteric contribution, *Ciudad de nadie*. 'Txomin lives in Bilbao [home of the Frank Gehry-designed Guggenheim Gallery].' The final two photographs of the sequence show the two protagonists 'soaring over the Guggenheim' like superheroes from the comics featured in the box-section of the installation. 'Txomin believes that the world needs heroes, but reminds us that heroes come at a price.'

Bodiola/Mora can be seen at the Greenway Art Gallery, 39 Rundle St, Kent Town, Tuesday to Sunday.

Peter McKay and Jonathon Dyer



sick of your
OLD typewriter?

The Library now has a Laptop lending service.
For more information, enquire at the Information Desk, Barr Smith Library.

Janet Evanovich ...

A fun, funky Jersey girl, Janet Evanovich has very successfully made the transition from romance writing to crime. On Dit spoke to her during Writers' Week about her new book, *High Five*, the upcoming film version of her first crime novel, *One For the Money*, and how she interacts with her audience ...



OD: How has growing up in New Jersey influenced your writing?

JE: It really is critical to my writing because I write about a woman who is a 'Jersey girl' and Jersey in the States is a real state of mind. It's on the East Coast, very close to New York, and women have big 'Jersey' hair, they care about their hair and manicures are real important. We kinda have this image of this gum chewing, tough talking, y'know, quasi-New York person who's the 'Jersey' girl. That's what Stephanie is and that's what I am. Stephanie is kinda me, she's a lot slimmer, a lot younger, more athletic, she's braver than I am but she has my history and we react in the same way. When I'm confronted with a situation when Stephanie Plum is out there when she's wondering what to do I think to myself 'well, what would I do?' and that's usually what Stephanie does. I keep my character honest this way. I think it's a really good tool that all writers use, pretty much, at least women writers, we tend to write more character-driven as opposed to plot-driven. So I think lots of times we put ourselves in the heroine's shoes and that's how we keep that character honest to the reader.

OD: Is New Jersey very eclectic in terms of ethnic diversity?

JE: The whole East Coast is a megalopolis, one city bleeds into the next, if you fly over in an aeroplane you have mile after mile of life. You have a lot of ethnic diversity there because you have some very large cities - Boston, Philadelphia, New York - and they tend to bring in immigrants, and then the immigrants filter out into the suburban communities. You have a real good mix: you have whites, blacks, northern European immigrants, a lot of Asians, you have people from Central America, South America, and it's a real melting pot. Then you get to the middle of our country and you don't have quite so much ethnic diversity in some of the smaller towns, but in the larger towns, and especially the East Coast, you have the megalopolis - the true American melting pot.

OD: How do you think your particular style has influenced the world of crime fiction?

JE: I put quite a lot of humour into it, there were people who were using humour, but I really brought

it in in a big way. Then people sort of followed in my footsteps, so I think that I opened it up for humour, I think that I also opened it up for people to bring some romantic tension into it. From time to time you saw men and women working together but what I did as is I started out as a romance writer and what I liked to write about was the chase, the romantic tension and I put it into the crime novel so I kinda brought sex to mystery.

OD: What was the transition from the world of romance writing to crime like?

JE: It was a hard transition, I never actually wanted to leave romance. I wanted to do a larger romance novel, romantic adventure like *Romancing the Stone*, but because I wrote with a lot of humour when I came into romance they weren't seeing the amount of humour that I was working with either. I was their token humour writer in the romance genre. I was writing these little supermarket books and when I decided I wanted to move out of there. I felt like my career was kind of flatlined and I wanted to move out to a bigger book, and I couldn't get a contract because the romance editors couldn't see me moving that humour into a larger format. So eventually I just had to stop writing romance and re-invent myself. I took a year off and did a lot of reading and a lot of thinking about what I wanted to do and where I wanted to go. Moving into crime required a whole new set of skills because, when you write romance, essentially the relationship is the plotline and the development of that relationship. When you write crime you need a whole other structure to your novel, and I had no experience with that kind of structure, so it took a while. I think I'm finally getting the hang of it, I think each novel gets a little bit better as a crime novel.

OD: At the end of *High Five*, we are left on tenterhooks. Whom did Stephanie call?

JE: That's why Susan just went out! I just got my reader's copy for the new book coming up, *Hot Six*. The prologue, which starts where *High Five* left off, wasn't on the first manuscript sent to Macmillan Australia, so as soon as she saw the book she snatched it. She's in the lobby reading to see who was at the door, but I can't tell you - we're keep-

ing it a secret!

OD: Are there plans for a movie based on the first book in the series, *One For the Money*?

JE: When the first book came out Tri-Star bought it and they paid a lot of money for it. They bought it for Wendy, who did *Forrest Gump*, and I think she has a very clear idea of what she wants for the movie and she just can't get a script she likes, so it's been dragging on and on. It took her 10 years to get *Gump* out, so I figure y'know, I'm just hanging in there with her. There's also some talk of taking it to television and they were thinking about writing a pilot. They couldn't gear themselves up this year so there's some talk of that next year.

OD: Which actors would you pick to play the main character?

JE: Y'know, people ask me that all the time and it changes daily. When you write a book you have this image in your head that is all your own. *The Nanny* is easy, you get the grandma, y'know, 'cos there's grandma Yedda, there's *The Golden Girls*, there are a lot of older actresses that I could see being Grandma Mazur, but the rest of the characters I've always had a hard time with.

OD: Do you find the Internet helps you keep in touch with your readers?

JE: I actually started out as a painter and one of the things I realised was that I didn't enjoy doing art for myself and I didn't enjoy writing for myself, my kick was the audience. I wanted a very large audience and I wanted to be a part of it. I wanted to be able to get out there and talk to my audience to see what they thought. I wanted to be an entertainer more than a writer. I wanted to be an entertainer and the Internet gives me a chance to do that. So we set the site up and my daughter manages my Internet site. She is a graduate of a film and photography school and she put that website up for me 3 years ago and we decided it was to be an entertainment site. The reason for that is not only

is it fun for us, but we thought we wanted that

reader to be encouraged to come back once a month, not just go on the site one time and never return to it. To come on once a month so that we have a kind of extended family out there of readers and fans. So we have contacts everywhere. We have contests once a month, a post where they can push their own fan fiction; we have interactive boards where they can talk to one another and little Baxter comic strips all the time. We get over 900,000 hits a month on that site and now that the new book is coming out and I'll be on the road we'll go way over a million. It generates an enormous amount of fan mail and e-mail so that I'm really in a unique position with authors in that I know who my fans are. That's why I talk to you about college students because I know that the missing demographic is the college student. I get very little response from college students. I have some college students that write to me and become friends and I follow them through their studies. I know who my readers are. I know that approximately 30 percent of my readership are male, and that's actually growing, that's increased from the last two years. I know I have a huge following of 14-15-year-old girls and boys as well which is really surprising.

OD: Do you have plans to make Stephanie more an 'Internet' girl?

JE: Probably she won't use too much of the Internet. I think that I might say that she gets a computer, y'know, she uses it for some reason. But the truth is, is that bounty hunters actually use the net a lot, but the problem with the Internet is that it's very passive, and what I like about the series is that it is very active. It's like that Sandra Bullock picture, *The Net*, there's something about the Internet that doesn't translate well into entertainment. Probably she won't be a real Internet person, she could do e-mail, but I can't see her moving much beyond e-mail. If you do your

Talks to *On Dit*

job and you write a book, people never notice the craft, the craft is critical, it's very important. When you're a writer, the easier it is to read, the harder it is to write, because you have to spend a lot of time on transition; making your transition seamless, making the whole project very easy for the reader; and this is really what moves the reader through the book. This is the craft part of writing that people don't think about. My voice as a writer is very active I have to be careful about having things in the book that are passive. You can't have some-

one turn around and watch grass grow; it just doesn't translate well. OD: How would you go about marketing to college/uni students? JE: No one markets to uni students and that's because of the perception that they don't read. I think if you looked at books sold you would find that over those years it is probably not economically worthwhile to spend a lot of time marketing to uni students. But the idea is to get everyone out there buying a book. I love the idea of having someone come out from the uni to interview me, radio stations,

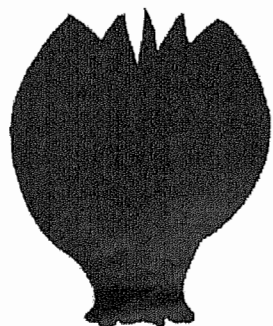
getting yourself into uni papers. I think it'd be a real kick to have a signing there, the problem is probably no one would come, but if you could serve beer and wine - that would get them out there! But I think this is a time when people just have a ton of stuff to do and I think it's very hard to market to uni students. If you have a product that interests them, and this particular series is fun in fact for uni students because it's very fast to read. I designed it that way. I wanted busy people to be able to read this book; this is the classic book that people

read on a bus on the way to work, that you take to the beach. When you want to have something that is just funny, and sexy and outrageous and you can read the whole thing in three hours. So I think you have to have a product that's appropriate for uni students and if you do, then you can do these things. I think you have to get out on campus, one school at a time one student at a time, when you're in town, visit the uni, see if you can get yourself going by word of mouth.

Cindy Paterson

And *On Dit* talks about books

THE TROJAN



DOROTHY JOHNSTON

The Trojan Dog
Dorothy Johnston
Wakefield Press
\$24.95

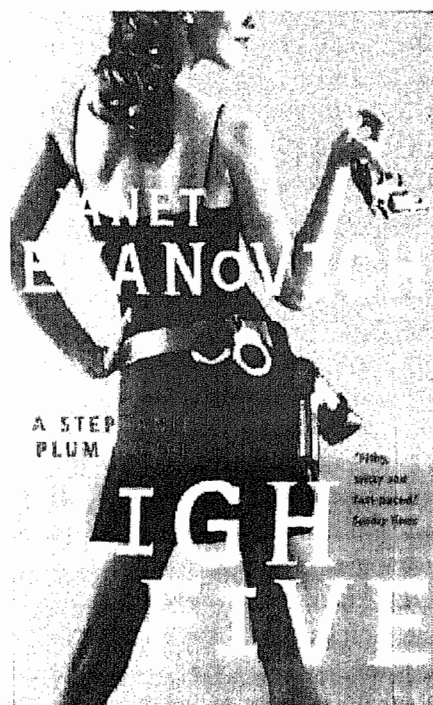
Award-winning Australian author Dorothy Johnston presents us with an atypical protagonist in her recent book *The Trojan Dog*: a working mum by the name of Sandra Mahoney. From the outset Sandra is suspicious of the set-up at DIR (Department of Industrial Relations, Canberra): after all, it isn't usual for your potted cyclamen to go walkabout on the first day at work. Her fears are confirmed when it is discovered that a sum of nine hundred thousand dollars is missing from the DIR funds. Nevertheless, solving a computer crime was not in her job description. The result is a complex 'whodunit' involving a myriad of civil servants, from the head of the service industries branch herself, super-sophisticated Rae Evans, to the head of the IT department in the red jogging suit to the obligatory air-head earth-child in the secretariat. No-one is safe. Not even Sandra. A wonderful depth is added through Johnston's political and humanitarian considerations: retro-

spective insights into the rise and fall of the Hawke/Keating Government and beginnings of economic rationalism; the growing 'outworkers industry' comprised of computer-literate mums working from home and the associated implications and complications for those concerned and the economy at large. These discussions are passionate and relevant, although, ultimately, they will date this piece - as do the references to computer systems.

What novel isn't complete without a bit of sexual tension? Russian ex-patriot and enthusiastic tech-head Ivan Semyonov fulfils this function as well as doubling as a suspect. His winklepickers, hairy visage and foreign surname are a dead give away. Yet, things are not what they seem in the civil service. Johnston is not one to turn down an opportunity to have a dig at men in suits.

So what we have here is a fast-paced, highbrow crime novel filled with the necessary cliches of the genre (including a one eyed man -hmm), revitalised through the use of wit and political rhetoric. Considerations on trust, love, marriage and 'truth' are also dealt with, somewhat bitterly on occasions, but essentially very human. An incredibly down-to-earth and interesting read.

Prudence Hart



High Five
Janet Evanovich
Pan Macmillan
\$16.95

High Five is the fifth book in this series by Janet Evanovich, about the loves and adventures of Bounty hunter extraordinaire, Miss Stephanie Plum. This time Stephanie is faced with the mystery of the disappearance of her stingy Uncle Fred, Ramirez is back and stalking her, and Bounty hunter buddy Ranger seems to be getting a little bit too friendly ... But of course Stephanie gets through it all

as only Stephanie can; the most disastrous, explosive, and funniest means possible.

High Five is much like the other books in the series in many ways, although the characters have evolved, and have a greater level of complexity. This is evident in Stephanie's slowly changing self-image, and also in her relationships to other characters as they grow and alter, in particular the sudden interest with Ranger as well as her constantly changing relationship with Morelli, the cop. Janet mentioned that she loved to write about the romantic 'chase', and I have to tell you, she's damn good at it! There was so much sexual tension in that book it was unbelievable. It's sexy, and funny, and, of course, you have the action, mystery and intrigue that goes along with the crime, so there really is something for everybody.

It is a great book, not because it is a literary masterpiece, it isn't meant to be. It is good in that it's the kind of book you read to relax, that you don't have to re-read and analyze - and, as many students will attest that is the real bugger about studying! (and unfortunately, one of the main points of it). It's also quite fast to read as well, which makes it pretty much perfect for any students who just want to read something fun.

Cindy Paterson

Writer Mentorship Scheme

On Dit is happy to announce a fantastic opportunity for young SA writers.

This year, thanks to the SA Writers' Centre Inc, with funding from the Australia Council, there will be six Literature mentorships awarded to young and emerging South Australian writers. Three fabulous authors are willing to donate their time and expertise for six months of feedback on your manuscripts. If you write for children or young adults, you could be working with Gillian Rubenstein, and if adult fiction is more your thing, then you could be teamed up with Sean Williams or Eva Sallis (a lecturer at our very own university!). So, if you're keen, contact the SA Writers' Centre on 8223 7662, or email them on sawriters@sawriters.on.net.

The submission deadline is Friday, May 12, 2000 (not that far away). So get the details, and give your writing career a boost!

Regurgitator speak out

Dropping in to Adelaide for a whirlwind promotional tour *On Dit* was lucky enough to catch up with Ben from Regurgitator just a few hours prior to their performance in the Big Star Records basement...

OD: What is the most exciting thing that has ever happened to you in relation to your music?

Ben: It's kind of hard to say one thing, you know, because we've been together for so long and so many things have happened. Every time something major happens you think, 'That's the coolest thing that's ever happened'. ... We haven't really done much this year; we haven't really done any shows really. We go to Japan quite a bit. We're going there again for our seventh time next month. So, we've done shows over there which are just really fucking crazy. I just really like going there; it's pretty special.

OD: What was their response like?

Ben: Oh, they're just awesome in every way. They're like, the coolest people. They've got a lot of respect for each other and they've got a really good community atmosphere, which is really cool considering there are so many of them. They just get on really well and look after each other in the crowd.

OD: How do you feel about penthouse 'townies' moving into the live music district in Brisbane and complaining about the noise?

Ben: Yeah, I think that was kind of crap. I think it just happens everywhere in the world, you know. If something cool is going on, something a bit underground, or a few people consider it hip or something they try and sell it and market it and people try and move in there because they want to be a part of it. So they go in there and become a part of it, and they get pissed off if it's too loud. I think the noise complaints stemmed mainly from one man who'd moved in there from the country and who just kept on ringing up and making heaps of noise complaints. Because he made so many complaints, they had to act on them and so... We've had meetings with the governor and with some other people on the city council and I think we're getting it turned around now, so the actual development companies have to sound proof all of the apartments now. We're trying to get it zoned as an entertainment area - we can't have that happening again.

OD: Tell me something about the new drummer.

Ben: Oh, he's awesome. He has changed our whole outlook on music and has made it all fun again, and made it feel really good. He's just a really really lovely guy. He's really easy to work with and we all have heaps of fun. Before, it was a bit of a chore because we weren't really getting along with the other guy, and he

didn't want to be in the band and stuff...

OD: Was that mainly because of the direction you're going in?

Ben: Mmmm... Well he kind of used that as an excuse, but I found that on the last album he didn't actually help. He didn't put any input in or give any direction himself as to what he wanted to do. He is a creative man who has tools to create music. He chose to take a stand against us and say, 'Oh yeah, you're fucked', but he wouldn't make any moves to change anything, so.. He didn't want to sort it out in his own way...yeah, it was a bit of a stale situation there for a few months.

OD: Saw you guys on Molly's show...

Ben: That was fun, oh yeah, We had a ball... I was stoked that our drummer's girlfriend, who works in a costume shop, got him that Spiderman outfit from overseas. That was cool. I just felt like I was on Countdown in the late 70s or something.

OD: Did you get to meet Molly?

Ben: Oh no, he was in Japan. I've met him before though. He was really wasted and he didn't make much sense.

OD: So, where do you stand in the Spiderman versus Batman debate?

Ben: Spiderman kicks Batman's arse!! There's no comparison. Spiderman rules - he doesn't need no help from no Robin or anything. There's no comparison.

OD: How do you develop your music? Is it mainly through experimentation?

Ben: We usually experiment. We try and change things continually, to try and keep ourselves interested; to keep us kind of entertained more than anything. A lot of bands have formulas that they just stick to for years and years and years. We've got really short attention spans and that's why we've got to sort of challenge ourselves to keep it interesting.

OD: So how do you feel about the way your music's going at the moment?

Ben: I think it's going really really good. Like that last album we did, because of the sort of tension with Martin, a bit of that tension kind of came out on the record. It wasn't as freed up or spontaneous as it could have been, like *Unit* or the first one probably was. I think in the future albums, we'll have something different to give. I've got heaps of new ideas for the next record and so has Quan. So, yeah, I'm feeling really good about it, we've got lots of new styles we want to explore and stuff...

OD: Such as?

Ben: Well, I've been, you know, playing drums and trying to do some drum 'n' bass kind of feels, as well as trying to fuse some drum 'n' bass with punk rock riffs to create a more energetic kind of sound.

OD: So what are you listening to at

the moment?

Ben: I'm listening to a lot of hardcore stuff, electronic music and things like that.

OD: Do you have any specific influences or inspirations?

Ben: Yeah, I've been listening to heaps of stuff like Ronnie Skies and Damaged and just all different types of things you know, just whatever is going around. Damaged are pretty wild, man.

OD: What do you think about MP3s?

Ben: Yeah, I think that they could work. However, I think that people like tangible objects that they can hold and own. People like possessions, and having a CD cover that they can kind of hold and read the lyrics and stuff like that, and having a collection of CDs. So, that kind of aspect of it probably won't make MP3 take over the entire music industry. I really don't care. I don't really mind that much - I'm not really in it for the money. We're a band that usually makes money just off of live shows; we don't really make that much from royalties. A lot of bands will pay excessive amounts of money to record albums. What we do when record albums is, we get some money from the record company, buy our own gear, set up our own studio, so we pay for it ourselves. So, after the first couple of albums we've had enough to make our own studio. A band like Powderfinger or Superjesus will get out, like a hundred and fifty grand or whatever, spend big bucks on the recording studio get an overseas producer and engineer to come over and do it... Spending all this fucking money and they're left with nothing. No, we'll just get all the money and put it into our own gear, buy our own studio gear and learn how to use it. Ours will probably sound a little bit crappier but you know, it'll probably sound better when we learn how to use it. There's no pressure and we can take all the time in the world. Our last album took six months to record and we did the lot on our own but now it's cool because we were left over with our own gear and we can just set it up wherever we want. For our last record, we went to a beach house and just set it up in the lounge room and just went to the beach everyday and went surfing and then came home.....and there's just no pressure of like 'Oh my god, the clock's ticking and the last hour costs 150 bucks!'. It's great.

OD: Do you have any other talents which you think you might reveal to the world in the future?

Ben: Well, before I did this I made money painting pictures, and putting on little exhibitions and stuff. I don't know what style - just oil on canvas. I drew abstract pictures of my friends and stuff; just figures. At the moment

I'm halfway through writing a book. A sort of fictional story...

OD: When do you think that might be coming out?

Ben: Dunno, it'll probably take me another year - I'll probably rewrite it again.

OD: Any particular genre?

Ben: Oh, It's Australian. It's going to be about sort of supernatural powers and stuff. It's kind of based on true stories and things, mixed in with some supernatural abilities and things... That's all I'm saying !!

OD: Do you wear lucky undies on stage?

Ben: No, maybe I should start! I've been playing the same bass guitar for the last eight years, and I've never bought a new bass guitar... it hasn't got a name, but it's fairly close to me.

OD: Are you guys ever going to do an acoustic thing, because that would sound really different...

Ben: We have done that. It all sounds pretty terrible. It's okay with songs like 'Blubber Boy'. We haven't really tried adapting the electronic based songs, but it might be interesting to try something like that.

OD: You guys were National Youth Week Ambassadors -

Ben: Yeah, that was just about helping out younger bands, and we did that ad for it and there's also this sort of competition that's involved in it so that we can write score sheets for lots of bands... Everything that I've heard so far is really good; not just live, but it's recorded really well and there are some really good bands that I've hooked our manager up with - just to see if he's interested. There are some really interesting and new things that are coming out; that I've heard from that experience, anyway.

OD: What's happening in the future?

Ben: We're going to Japan in April. Our album's coming out in America through the guitarist from the Smashing Pumpkins and the guitarist from Fountains of Wayne who've got this indie record label.... They're getting the best racks from ...*Art* and *Unit* mixed together on one album. It's called *For Les Enfants* which is French for *For the Kids*. It's gonna come out in America and in Europe, so we're probably going to have to tour through there to back it up. We toured America about three or four times to support *Tu Plang*; but you know, America's not really interested in overseas bands. They're more interested in their domestic bands. It's like that everywhere in the world. It's like that in Japan, only 10% of the market is from overseas. When we go to England we'll sell out, like, a 1000 seater pub or something, just because there are lots of Australians over there. That's pretty funny. There's like a whole suburb over there full of Australians. Strange isn't it...

Jen

Memory of an Elephant Gun

Over the years, Adelaide has seen a great many bands play in its local pubs. Bands like the Easybeats, the Masters Apprentices, and the Angels rocked out during the sixties, seventies, and eighties, and developed a huge following. Bands like the Superjesus, Testeagles and 99 Reasons Why are following in their predecessors footsteps. But Adelaide has also had its share of great bands that never quite made it.

The Egg is a prime example of an excellent heavy complex band who had a reasonable following, but came to a premature end. The pressure and complexity got to much. But out of the ashes left by The Egg, a new band has formed and is fast filling a void left behind.

Elephant Gun formed a few years back with members from a couple of local bands (The Egg and The Stems) getting together, moving off to Melbourne, getting a singer, and recently getting signed to the excellent Roadrunner Records. They put out a self-titled EP, which was reasonably successful, but are now about to launch a full length album. In light of this, *On Dit* sent an entourage down to have a few beers and a good yarn with the guys in Elephant Gun.

'We played a gig down in a pub in Collingwood to about ten people, and John, the managing director from Roadrunner was down there, and he liked it,' muses the bands guitarist, Mick Barrett. 'We went in and did a few demos, and he signed us from that.'

At the moment, the band are start-

ing out on their six album contract.

The new album, *Albino* is out now, and has been produced by Kalju Tonuma (who has had experience with artists such as 28 Days, the Screaming Jets, and Deadstar).

'It's interesting in pre-production, 'cos we had a few songs which we thought hit the mark, but when we played them for Kalju he sort of looked at us and said, 'Can you make it a bit more interesting,' laughs singer Todd Angus. 'It's really good the way he did it, being up front rather than hinting at it.' 'There's been no time to over-produce, so just about every track is a live track,' says Mick. 'It's good cos then we don't get sick of the songs after recording. Also, that's what we are, a live band, so recording live comes natural.'



The band also like to keep things on the album nice and simple. That way, they can not only do a lot more in less time, but it also makes the live show more interesting. By keeping album tracks relatively simple, they are able to add much more depth to their live performance (see live review, *On Dit* issue 68.5).

'If you play the same song 50 or 60 times, of course you're not going to play exactly the thing,' explains Todd. 'You've got the chance to make the vocal track a bit thicker, or add in a bridge that wasn't originally there, but it fits really well.'

'Yeah, you don't want to go out after buying the

album and then hear exactly the same thing,' adds Mick. 'Then, it's almost like there's no point.'

At the moment, many bands, both local and international, are integrating the usage of modern technology into their music. Samplers, mixers and keyboards are finding their way into so many things now, but all the while Elephant Gun are still firmly planted in the live, traditional instrument line up.

'We don't feel pressured by the electronica, but we're not scared by it either,' says Todd.

'In the studio we'll sometimes use a keyboard, or add a hook or sample, or whatever, but we don't really see it becoming a part of the live show,' says Mick. 'The traditional style has come and gone a few times, but at the moment there's a lot of crossover.'

'Yeah, like there's all the rap in it and samplers, but I'm not going to come out on stage and start rapping or anything,' laughs Todd. 'Bands like Pearl Jam are still doing the rock thing, so there's plenty of life left in the old rock music.'

Being the straight rock band that they are, Elephant Gun have many bands to draw influences from.

'All the stuff like Rolling Stones, Led Zeppelin, Pink Floyd, and then there's all the 80's pop,' says Mick. 'All that British pop stuff, I mean, you can't go past Duran Duran, and all that melody that they had,' says Todd.

'And then there's the whole grunge movement from the early 90's,' adds Mick. 'Bands like Soundgarden, especially them, Jane's



Addiction, and all that.'

'Pearl Jam's album *Yield* was another great album out of the later 90's,' Todd comments. 'I think I picked that one up in Target for \$15, took it home and it was wild.' 'We've been influenced by everyone!' says Mick. 'Tool, The Church, Wrench, Jeff Buckley.' With all the talk of the 'big' bands, it's easy to forget that Elephant Gun have recently joined that arena. Having been signed by Roadrunner Records, things have just been accelerating crazily for the guys.

'It's been really good,' says Todd enthusiastically. 'We're walking around, and people kind of look up to you a bit and think you're famous, which is weird, cos we're all normal people. The best thing is since it's all new to us, we're still enjoying the interviews and all that.'

'They pay for our hotels, and give us free piss!' laughs Mick. 'All the 1900 numbers! Nah, it's been really good.'

Ending off their promotional tour around Australia, Elephant Gun have been resting up waiting for the new album *Albino* to be released.

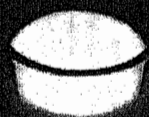
Albino is coming out on April 4, Elephant Gun will be touring the album nationally.

Make sure you get out to catch them the next time they play here. They are certainly one of the better rock acts floating around the circuit today.

LA



Elephant Gun



It's finally been released. After receiving an advanced copy of Elephant Gun's album *Albino*, I've been dying to tell the world about it, and now I can. Elephant Gun are a four piece rock outfit based in Melbourne. However, they originated in Adelaide and have members from the bands The Egg and The Stems. Having met the guys for an interview, and also having seen them live, reviewing the CD is a treat; not only are they great guys to talk to, but are also an excellent live band, and the CD is good too.

The first impression that I got when the CD began was a similarity between Elephant Gun and Live. The overall sound is very similar to Live's, although it's a little more hard edged. It's full of loud guitars, thumping bass and drums, and excellent vocals. Best of all, it's all real music; no sampling, no electronics, no programming, just raw music at it's best.

Coming in at just over 40 minutes, the CD has 12 tracks with a good mix of harder and softer stuff. It contains plenty of heavy riffing in the form of 'Antidote', 'M.P.', 'Afghan', and my personal favourite, 'Battery'. In between all that there are some great Powderfinger style softer tracks. 'White Lies', 'Cataract', and 'Favourite World' are all great examples of the softer side of Elephant Gun.

After playing the album on repeat for quite a while, I can confidently say that Elephant Gun have produced a great album. For anyone who is a fan of good old rock music, and likes bands like Pearl Jam or Chris Cornell, then this is for you. If you are a fan of Live or Powderfinger, there's no doubt that when you get this album it'll receive plenty of rotation; you'll love it! A truly great album, *Albino* sits very well in my collection, and I'll definitely be watching them very closely in the next few years.

Ah, sprung monkey!

Sprung Monkey have just been visiting Australian shores touring and promoting their new album *Mr. Funny Face*, but for some unknown reason the band neglected to include Adelaide in its tour dates. This was one of the issues that I confronted the band's drummer, Ernie Longoria, with when I interviewed him.

After confessing his confusion at why the band missed Adelaide we moved on to some less critical issues like, Monkey's label change to Hollywood records and the huge masses of money they were now being thrown at them for video clips. 'Yeah the last one 'Get 'Em Outta Here' involved us crashing a parade, and had motorcycles jumping everywhere. I give full credit to the director.'

The change of record labels for their third studio album has also taken the band to another level of the industry allowing them greater

exposure and the ability to develop a larger fan base. Ernie told me about his opinion of the new album, 'It's sort of the same but is more evolved and more structured than our previous albums'. They have also had a single, *American Made* put on the soundtrack of the new Taylor Steele movie *Loose Change* who they have been friends with since around 1994 when they featured on one of his earlier movie.

The band has already been back in the studio putting down tracks for their next album 'we're doing two weeks when we get back to the states to try out some new songs and see what comes of it but about 95% of it we've already recorded'. The band has unusual tastes in music compared to the type of music that they produce, with two of the band's favourite bands being KISS and U2, 'We have lots of influences, everything you

usually find and more. I don't want to name any bands but a lot of bands these days play to hard on their influences, we have a pretty eclectic range of influences ... we don't play off it, we create a new sound, we pick what's best out of those bands. We use them more as inspiration.'

Sprung Monkey has had a great relationship with Australian fans from early on. 'I'm really grateful for all the support, we've toured in Australia a couple times now and the fans never disappoint, and I guess we don't disappoint cause they keep coming out. The Gold Coast playroom and Coffs Harbour are always on top the crowds always come out in full force.' Ernie also talked to me about his opinion of live gigs and studio sessions; 'Both are great, in the studio there's a creative flow but shows are killer, when the crowd are intense. It's great doing

both.'

So where is Sprung Monkey going now that they've left the sunny Australian coast? 'We're flying to Japan tonight, and doing four shows with the Cottonmouth Kings. Then we're back here and straight to New Zealand for four shows.'

The new Sprung Monkey album should be in stores soon, or if you're especially eager to check it out go to the official site at www.sprungmonkey.com, and just from the singles I've heard their sound is both original and great, with sounds incorporated from all spectrums of music. By the end of the interview I think I managed to get a tentative promise from Ernie that next time round Sprung Monkey will be rocking Adelaide so keep a look out in your gig guide for them.

Gareth Sharp

My top 5

This submission is by upper-class and snobish Visual Arts sub-editor Jonathan Dyer.

Sloan - Twice Removed
Joe Christmas - North To The Future
Suzanne Vega - Self-titled
Frank Sinatra - The Capitol Years
Eric's Trip - Love Tara

No, my top 5 is

This 'my top five albums of all time' is by Ashley Knights - in no particular order.

OK Computer - Radiohead
Beautiful Freak - The Eels
Vs - Pearl Jam
This Is Hardcore - Pulp
Purple - Stone Temple Pilots

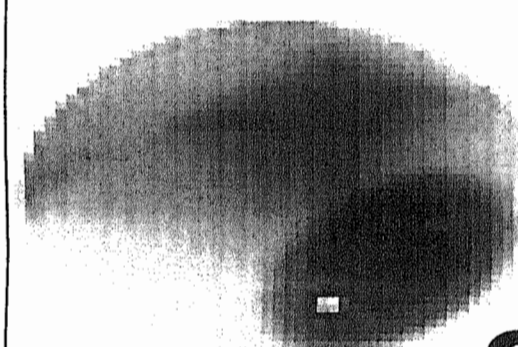
Chart from the Past

from 15th April 1992

Australian Top 10 Singles

1. Saltwater - *Julian Lennon*
2. Love You Right - *Euphoria*
3. Tip Of My Tongue - *Diesel*
4. Dizzy - *Vic Reeves/Wonder Stuff*
5. Remember The Time - *Michael Jackson*
6. Rocket Man - *Kate Bush*
7. I Can't Dance - *Genesis*
8. Justified And Ancient - *The KLF*
9. Let's Talk About Sex - *Salt 'N' Pepa*
10. Marvellous! - *The Twelfth Man*

Spy Giveaways



Muchos thankios to Kate & Tam at Universal yet AGAIN for more giveaways. Wednesday. 2:00pm. *On Dit* office. The following is up for grabs:

5 Limp Bizkit 'Break Stuff' singles
5 Metallica 'No Leaf Clover' singles
5 The Bloodhound Gang 'The Ballad Of Chasey Lain' singles
Just tell us the name of the now defunct Adelaide afternoon newspaper. More thanks to Tam/Kate at Universal for letting us giveaway some copies of the *Million Dollar Hotel* soundtrack. Because I can't be bothered thinking of any questions just come down to the *On Dit* office at 2:00pm on Wednesday and tell us in 10 words or less why you should receive a copy.

Student Radio 531am Student Radio 531am Student Radio

Hey everybody and welcome to another scintillating and tantalising Student Radio column. Obviously you are already foaming at the mouth to discover what musical goodies you can devour this week on Student Radio. This week on Student Radio we are happy to serve you up a veritable smorgasbord of quality shows that will satisfy any cravings you might have.

Coming up on Monday night at 9pm is Wait til Dark. This week Alix and Jono will be serving up international current affairs to you on the silver platter that is am radio. Then, at 10pm, tune in to Ku Chachacha for your after dinner mix of European grooves. And don't forget to tune into Local Beatz from 11 until 1 am. This week features the talents of Simon Booth. You would have to be deaf not to listen.

Tuesday night dine in, in style, with Local Noise - Adelaide's best local music program. This week sees another great O'ball band special. However, the feast doesn't stop there. More You Becomes You rocks on at 10pm to spice up your evening with the best in electronic music. Then, to get into the sweeter side of life listen to Junkology with Chris and Nat who will inspire you to think about things you wouldn't normally think about. Finally, cap off your Tuesday night with Louise and Sally and experience a little Symbiosis.

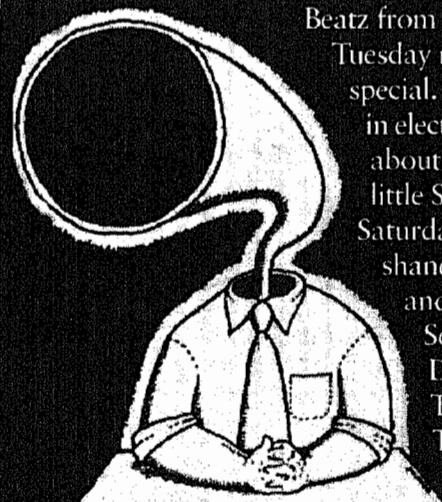
Saturday night sees student radio allowing you to indulge in some liquid refreshments. Cinemania at 9pm will serve you up a shandy of films, Heresy at 10 will sock it to ya' hard - cowboy style, Praise me at 11 will make you down a pint of witty banter and Easy Hearing at 12am will allow you to sip on a balloon of experimental music.

So don't ever say that Student Radio can't put the food on your table.

Don't forget that Prosh is coming up next week and that Student Radio will be broadcasting live on the lawns Wednesday, Thursday and Friday. So drop by for a chat or a song request.

That's all for now. Thanks for listening.

Elly Wright and Joni Queen
Adelaide Uni Student Radio Directors



Sneak for sneaking with

Sneak, a Melbourne five-piece rock band, have just released their first single, 'Everything is Green'. *On Dit* caught up with drummer Rickie Rae when the band was in Adelaide for a promotional show recently.

OD: How did the band first get together?

Rickie Rae: Andrew and Phil (vocals/guitar) started writing songs together about 2 years ago. They wrote enough for an album and then the rest of the band, myself, Eden (bass) and Peter (vocals/guitar) got together about 8 months ago.

OD: Is songwriting more of a group effort now?

RR: Yeah, we tend to write songs as a band now. We've written 5 new songs as a band. There's only one rule, which basically is write what you want to write. We want to make music without regard to radio formats, commercial considerations, that kind of thing. That'll come out in the album I think, it's a pretty diverse kind of affair.

OD: Did the band members know each other before joining the band? Had any of you been in bands before?

RR: Everyone in the band knew each other already, except Peter who we recruited through another friend in Brisbane. None of us had been in bands together before, but all of us have been playing music for ages. Personally I've been drumming in bands for around 20 years.

OD: Who would you list as influences?

RR: Everyone in the band has different tastes, we listen to a whole spectrum of stuff, from Led Zeppelin through to stuff like Radiohead. Personally I've been listening to quite a bit of Gomez lately.

OD: What have Sneak been doing recently and what's coming up in the near future?

RR: Recently we've been doing a lot of showcase gigs, single promotion, that kind of thing ... quite a few gigs around Melbourne. We've released the first single, 'Everything is Green', from the album which should be coming out in July. There'll be another single out before the album release, we aren't sure which track though. We'll be doing a one week tour to Sydney in April and then a national support tour, not sure who for, in June or July hopefully to promote the album.

OD: Is this your first time playing in Adelaide?

RR: Yeah, it is. Seems like a nice place to play, you have a lot of good venues. I'd like to play here again soon if possible.

Sneak's first single 'Everything Is Green' is out now on Festival.

SNEAK 'Everything is Green' Festival

Sneak show talent and musicianship in their first single. Intricate melodies gel into breezy pop tunes which drift along comfortably. The playing and production is crystal clear and the vocalist, unlike too many of his contemporaries, can actually sing. The songwriting is passable and will improve as the band dynamic starts to gel a little more. Sneak are a band worth watching.



Not sneaking, just standing Chris

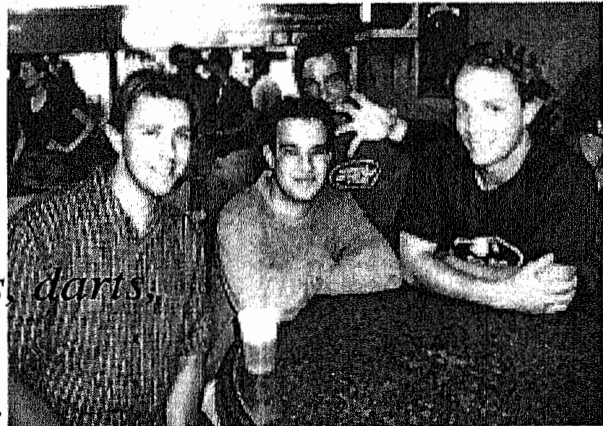
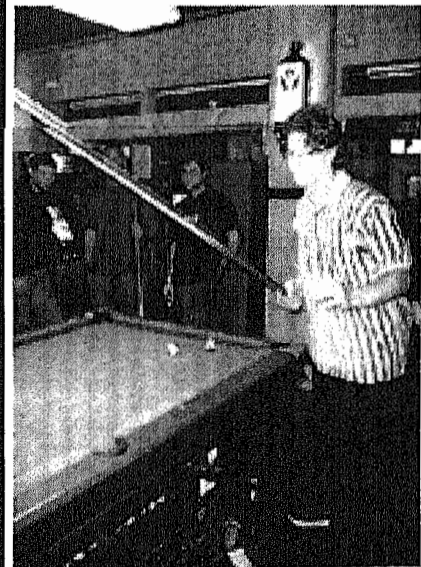
UniBar

UniBar Happy Hours \$1.50 Beers \$3 Base Spirits \$1.50 Champers/Wine

Fri 4.00 - 7.00pm Free BBQ DJ Carton/Tray Raffle

Thurs 4.00 - 6.00pm

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Musica Viva Anywhere

I know how it is: that pet St Bernard you thought was desexed has just had a record breaking litter of 36 (larger than average) pups and is on heat again, the re-heated cauliflower you've been boiling to shithouse for the last fortnight as your evening meal is rapidly running out, you have nothing to wear (naturally), and that cloudy urethral discharge...well it just won't clear up no matter what the doctor prescribes.

Enough is enough! You deserve better; NO – you deserve the best. And honey, I've got it, and I know where you can get it too.

Two words: MUSICA VIVA. Really, I could just leave it there: I mean these two words speak for themselves, but working on the assumption that the secondary schooling system from which most of our new first years come doesn't really encourage ... anything, I'll try to explain. For the rest of you it will be good revision.

MUSICA VIVA is an Australian company which tours the world's leading chamber musicians throughout the country. OK, so the Tallis Scholars and the Vienna Piano Trio probably aren't the best-known groups amongst your average campus footy team, but whether you know them or not is immaterial here. I'm telling you something for nothing: these are the best ensembles in the world playing what is arguably the best music EVER written, and they're doing it right in your backyard.

Look, I know what you're thinking, and that's because I'm psychic. But before you say it out loud take a moment to think about a few things: it's not going to require you to take out a student loan to get a ticket. Student Rush Tickets are only \$10 on the night!! Yes I said \$10. Nothing to wear? It doesn't matter what you wear, just as long as you are there! The audiences at these concerts are so diverse that nothing would be out of place (I'm sure that even tasteful nudity would be appreciated as an expressive gesture!). And your PhD dissertation wasn't on 'The influence of Baroque artistry on 20th century rural farming techniques'? DON'T WORRY – there are pre-concert talks which set the program in context providing interesting tidbits of information as well as a more reflective element, looking into the meaning of the music. You're not expected to 'find yourself', but most people do react on an emotional level, and they have been doing it for hundreds of years.

Saturday night at the pub? How standard. Bit of early morning clubbing? Ha! How conventional. I'm not saying you have to give up your popular cultural vices, but you can have it both ways! So people don't be boring and average and usual. Rise up and repeat after me:

I'm beautiful
I want better
I want MUSICA VIVA

And you shall have it.

Diary note: next concert Wednesday April 12.

Ricochet Austral Hotel

Walking in a bit late, I was pleasantly surprised to hear some scratching along with the usual, heavy sound of Ricochet. It's been about a year, I think, since I saw them last and in addition to the scratching, there was an extra guy on stage holding a mic, (who's role I later discovered was to play didgeridoo). I am quite a fan of this band, who's style is VERY similar to

RATM, with heavy, hard hitting guitar and awesome (at times extremely funky) bass.

The first song I caught was 'Unified Being' which they followed with 'Crossroads'. I hadn't heard either of these before but was impressed, especially with 'Crossroads' which seemed to be a more developed song than their earlier stuff with the band clearly having developed also since I last saw them. 'Reflex Sword', off their first EP was next (a favourite of mine), and with some wicked bass playing, it got the crowd growing and starting to move. 'New World Order' kicked ass as usual, but it was during 'Apology' (also a new song) that the other guy on stage (who until then was always singing, but not holding a mic) actually did something useful. That song was really funky, almost Chili Peppers style, and, being about half way through the set, offered something a bit different to spice up the show.. The didgeridoo added an interesting, original touch and along with the occasional scratching, proved (to me, at least) that Ricochet is a band to look out for.

One or two songs were all that was left... until the pumped up crowd asked for more. They were met with the bass player (who went absolutely psycho during the last song, slapping his bass faster than anyone I'd ever seen, now that was fucking awesome shit) breaking out into 'Killing In The Name' which sent everyone going crazy, but they finished it after the first line was sung. Never mind that, they went straight into 'Devil's Land' which was a solid end to another fine gig by the ever improving Ricochet.

Para

Stonyfell, Temporal Lobe & Roger the Band Seven Stars!

There is no better way to end a week of hard work; chilling out at a local watering hole, downing a few with your mates, and listening to some fine local talent, strutting their stuff on

stage. Friday nights at Seven Stars are always guaranteed to bring a smile to one's face, and this night was no exception. After catching up with a few long lost friends, we settled back with a beer as the bands took the stage.

First up was Stonyfell, a relatively new band fronted by a female lead singer. With a drummer who resembled Taylor Hawkins, the set began with a cool drum/guitar instrumental jam. After that, the singer took centre stage, and commanded the pub for the next 50 minutes. Their sound was a collage of Portishead-like melodic pop mixed in with rocking drums and guitar. Unfortunately, their songs began to sound alike and blend in with each other after a while. The music itself was quite good, but the band needs to improve their stage presence and vary their musical depth for me before they can really begin to make an impact.

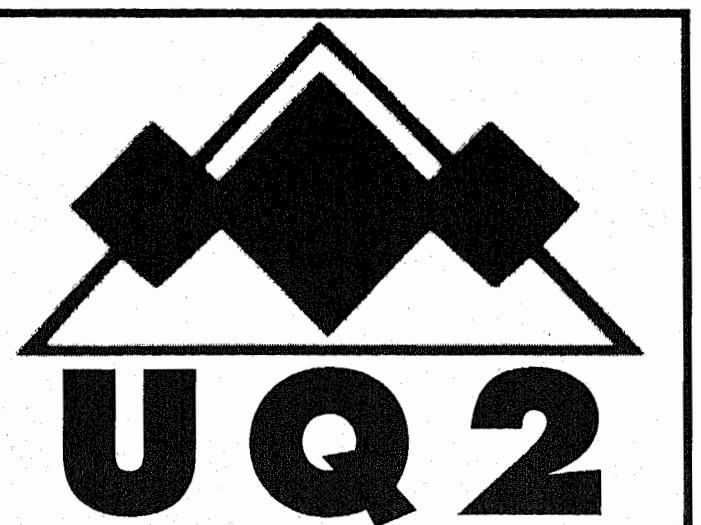
Up next were Temporal Lobe, a hard hitting grunge style band. Their energy level was very high, and the drummer really went off. By this stage the place was really starting to fill up, and the crowd was getting warmed up. Temporal Lobe had a sound which was like a heavier Pearl Jam mixed with a bit of Nirvana.

Overall, a good band.

The final band to take the stage were the amazingly funky Roger the Band. Quite an experienced band with a large following, their stage presence was felt by all as soon as they began. They played through a great set, including classics like 'Planet Metal' and 'Can't Dance to the 7/8', all the while fending off over enthusiastic fans. Before long, half the crowd was dancing along to the grooves and just having a great time. Roger finished off their set with a hard edge funk version of 'To Good To Be True', before leaving the stage to cheers for more.

So with the roars of the fans and the intense music of the bands still echoing in our ears, we disappeared into the night.

LA and Gareth Sharp



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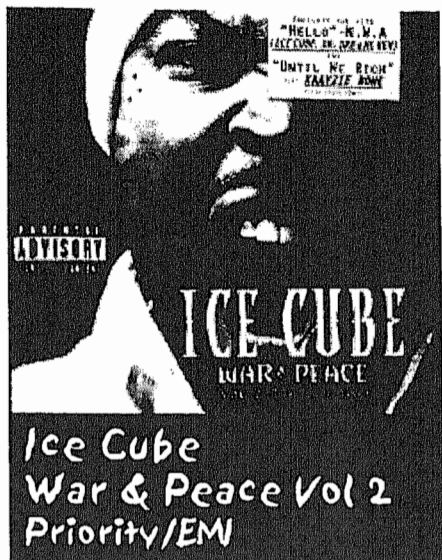
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ON THE GROUND FLOOR

I just wrote the dumbest song



Ice Cube
War & Peace Vol 2
Priority/EM

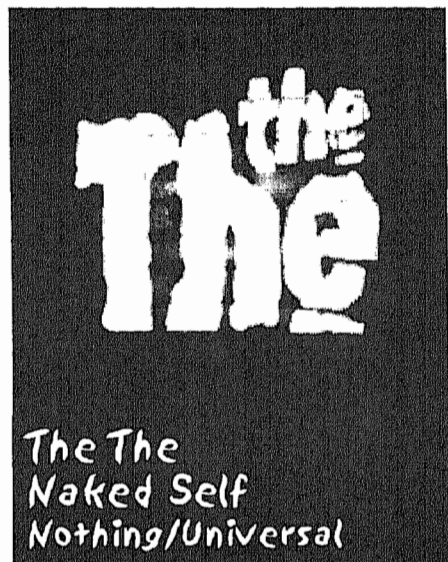
Yo. Another Ice Cube album. This man needs no introduction. Whether you are a rap fan or not you have undoubtedly heard of him either from his infamous days (or is that dayz?) in N.W.A. or from his brilliant acting performances (?) in many films. Let me just make it clear that I once liked (and still don't mind) the N.W.A. recordings as well as some of his earlier solo albums for sheer humour value only. However, of late, I haven't been too impressed by some of his work. This album, a continuation of his last disc *War & Peace Vol. 1 (The War Disc)*, is another serve of dope, fly beatz. Itz also da bomb G and all dat. Hmmm ... as you can see I don't take my rap too seriously. However, this is probably the best way to take this 'music' (which is in itself a moot point) ... tounge-in-cheek.

It's a pity though that now the supposed 'gangsta rap' stars are all millionaires living in cushy mansions driving multiple expensive cars, etc. still rapping about the 'hard life'.

But anyway....on to the music. The highlight of the album is the 'return' of N.W.A. with the track 'Hello'. Alas, of course, it is without Eazy-E who made N.W.A. what it was in my book. It is a slow, uneventful song that is quite disappointing to this *Straight Outta Compton* fan. As usual, Cube has included some piss funny inserts; check out 'Pimp

Homeo'. Chris Rock teams up with Cube on 'You Ain't Gotta Lie (Ta Kick It)' which is quite amusing and the collaboration with Krayzie Bone 'Until We Rich' is a soothing slab of porno rap reminiscent of 'It Was A Good Day' from *The Predator*. So, in summation ... word up.

Jorm



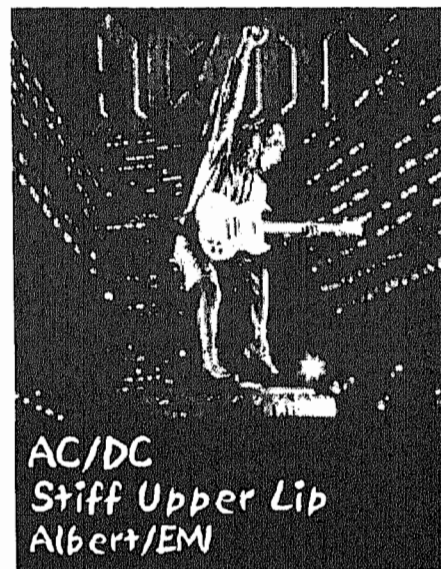
The The
Naked Self
Nothing/Universal

Matt Johnson, the mastermind and driving force behind The The - both its brilliance and its madness - has come full circle. After twenty years in the business, ten albums, including the quintessential eighties album - Johnson's anti-Thatcher rant, *Infected* - as well as the seminal *Soul Mining*, and a tribute to his favourite songwriter Hank Williams, *Hanky Panky*, Johnson is still the Angry Young Man of British pop music. While his latest album, *NakedSelf*, is something of a reversion from Johnson, it's a reversion to a place he's sometimes hinted at but never actually tried before.

Frank Zappa once said that if you want sleeze you play sax, if you want balls you get a bass, but you can be truly offensive with a guitar. The album is comprised solely of guitars and acoustic percussion. No synthesisers, no Hammond B, no glassy pianos, just raucous, offensive guitars. The songs on *NakedSelf* don't suffer for this omission. The musicality of the album still maintains the flavour of its antecedents. Johnson's lyrics are still acerbic as ever, dark

thoughts driven home with a mixture of affected rhyme and nicotine-dark imagery. The only difference is, where Johnson used to be politically motivated in his writing, now he's just a bit toey. Still, *NakedSelf* is an outstanding effort which sees the old, surly Matt Johnson back to form. Some thought he was getting soft with old-age (especially with stuff like *Mind Bomb*); to the faithless this album screams 'you've been told'.

Sam Andreas-Fault



AC/DC
Stiff Upper Lip
Albert/EM

Writing an AC/DC album review is no easy feat. It is almost impossible to say something interesting due to the fact that they haven't really changed for over two decades. I kid you not, every sentence is a veritable cliché (including this one). The only thing to note about this album is that there is a much heavier 'blues' leaning throughout the disc with every song keeping the same mid-tempo beat. It can be annoying if you have a yearning for musical diversity...but who are we kidding? The only people who are going to buy this are the AC/DC fans. This album is unlikely to bring on a new wave of AC/DC followers (which *The Razor's Edge* did) but, on the other hand, will still continue to sell quite well. The title track is receiving the most attention from the radio at the moment (which isn't that much) and is a good indication of what to expect this time out. Aside from that standout tracks include 'House Of Jazz' with its (you guessed it) jazz/blues leanings, the pure unadulterated rock of 'Safe In The City' and the interesting guitar in 'Can't Stand Still'. Lyrically it is the same as always with few surprises but for some reason the lyrics weren't included unlike previous records. 'Damned' offers some helpful advice, 'Don't smoke, don't fuck, don't light no cigarettes or else you'll wind up in the can'?!? Thankfully, in an effort to remain 'bad' they go on to add that they do, in fact, indulge in these highly naughty behaviours and therefore are 'damned'. Basically, it comes down to this equation: Acca-dacca fan = buy.

Jorm

The Singles Bar

Kid Rock
I am the Bulldog
Atlantic/Warner

Two versions of 'I Am The Bulldog', the edit and the album version, with another album track, 'Where U Ar Rock'. Musically, they are both similar - guitar driven rap littered with expletives. Even with this 'bad' edge it still seems to be aimed at the Top 40 market and, personally, I enjoyed his earlier work much more ('Back from the dead second LP here we go...'). I suppose Limp Bizkit have a lot to answer for. There is also another version of this single with 'Cowboy' as the B-Side.

Jorm

Macy Gray
Still
Epic/Sony

This is the third single from Macy Gray's album of the moment *On How Life Is*. It is very much in the same vein as previous single 'I Try', combining breathy vocals with bittersweet lyrics in a post break-up ballad. However, unlike its predecessor, 'Still' has the distinct advantage of freshness, having yet to receive commercial radio overplay. This single is such a gem that fans of Gray's soulful sound should be encouraged to bypass it anyway in favour of the album and the chance to experience the full range of her impressive talent.

antika

Metallica
No leaf clover
Vertigo/Universal

The second single from *S&M* is billed as an Australian Exclusive - Strictly Limited Edition Gold Signature Disc. 'No Leaf Clover' is an interesting listen with heavy, chunky riffs mixed with melodic Baroque style guitars and James Hetfield producing some powerful, at times heavily compressed, vocals. Nothing really new about it but if you preferred their more recent offerings (ie. *Load* and *Re-load*) this will be up your alley. B-Sides include *S&M* versions of 'One' and 'Enter Sandman' with the obligatory CD-ROM 'No Leaf Clover' video. Of special note is the (long) *S&M* documentary component, which provides some insight into the workings of the orchestral performance.

Jorm



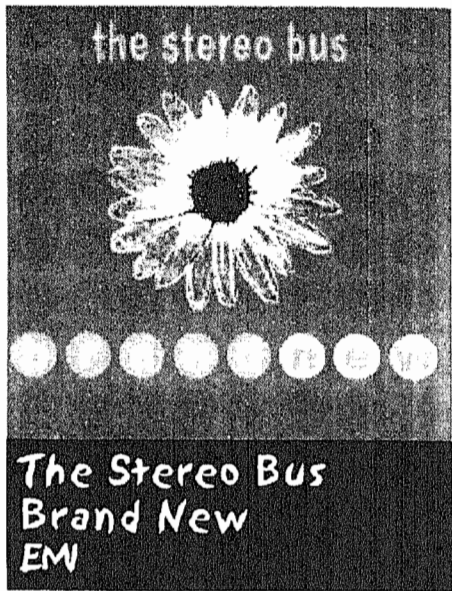
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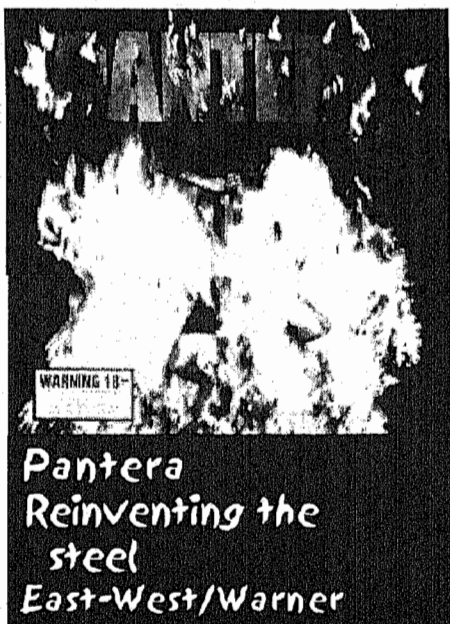
It's gonna be a sing along



Don't be swayed by this CD's unusually bright and happy pink exterior. Although the cover screams 'These people are so very happy they will explode unless they tell someone', the album itself is extremely mellow and even melancholic in places. Personally, I expected more - the executive producer being none other than the very fine Neil Finn. Abound with extensive intros and indecipherable low vocals, the songs on this album sound so very similar to each other that the 11 tracks could indeed be all one epic song.

However, although the vocals are fairly low, the lead singer has a sweet voice and could potentially sound very good - if only he would let loose every now and then. The mellow beats on the title track, 'Brand New' are very fine, and 'Let it Flow' is also a great song. However, the album as a whole lacks variety and does get monotonous at times.

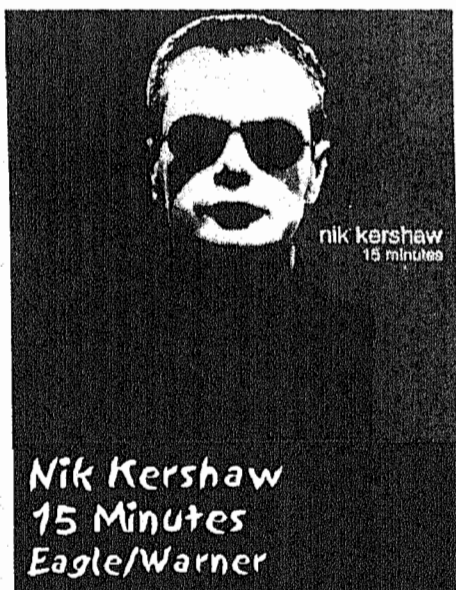
Jen



Possibly one of the most expected releases of 2000 for fans of heavier music this album has a lot to live up to. Each and every offering from Pantera seems to have gotten heavier - starting out as soft cock rock and slowly ending up as hardcore/power metal on *Far Beyond Driven* and *The Great Southern Trendkill*. Instead of following in that tradition this album seems

to be more reminiscent of *The Great Southern Trendkill* without the diversity of the said album. There are virtually no slower/acoustic songs that made TGST stand out from 'just another metal record' and no extremely brutal/violent tracks either. Each song is heavy (don't get me wrong!) but there is less diversity. Track one, 'Hellbound', is easily the highlight track with its memorable chorus. Special guest appearance by Kerry King (Slayer) on 'Goddamn Electric' - providing the outro solo only - had me drooling when I first heard about the collaboration but it promised so much more than it delivered. Other than that there is nothing that commands my attention. Each song is still bloody good in comparison to most metal songs but it might be a case, as it was for me with their last studio recording, of having to listen to the album a few more times before I'm really hooked. For guitarists out there Dimebag Darrell's unique style continues with another faultless and inspirational recording whilst expanding his resume by having a hand in producing the album with his brother Vinnie Paul instead of hiring outside help. To sum up, a solid album's worth of heavy riffs. A must for fans but I can't see many new fans being made. Personally, I still can't go past *Vulgar Display Of Power*.

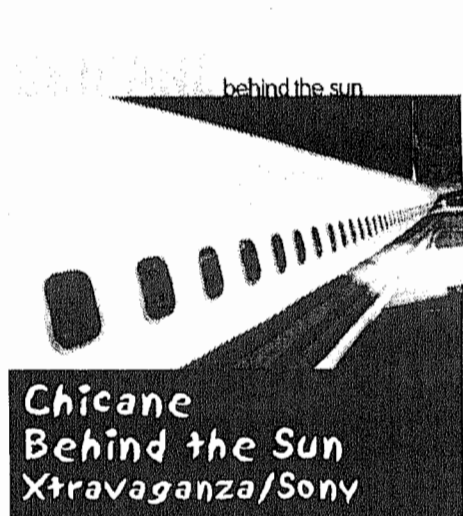
Jorm



Anyone with even a slight interest in the eighties would remember Nik Kershaw. Everybody knows 'Wouldn't It Be Good?', maybe not by title, and its catchy vocal style. Nik is a great songwriter and even in the days of the New Romantics he still kept guitars, drums and bass with his synthesiser when everybody else dumped the lot in favour of synthesised everything. Surprisingly, this album is more reminiscent of an Oasis or Radiohead album than anything else. Almost every song is a relaxed acoustic offering with Nik's voice and delivery similar to that of the aforemen-

tioned bands. 'Somebody Loves You' could have been an Oasis track whilst 'Have A Nice Life' could easily have been attempted by Thom Yorke. Nik has a go at folk/pop storytelling with 'Billy' and there are even shades of his former eighties songwriting on 'Your Brave Face'. Many of the songs do not 'hit home' upon first listen but have an eerily catchy quality after three or four. It's the sort of album that slowly seeps into your brain. The title track finishes the album off well being one of the standout tracks in which Nik thoughtfully tells us '15 minutes, that's all you get, one quarter hour to get it all together, that's 900 seconds'. It's great to hear someone from the eighties produce a decent album today. He has evolved successfully without trying to go all retro which just wouldn't have been the same ... it never is. You could do a lot worse than this.

Jorm



Most people who know Chicane, aka Nick Bracegirdle, will know him from the massive trance anthem 'Saltwater' from last year. This is his second album and isn't quite what I expected out of Chicane. Only two other tracks on the album, the impossibly sugary 'Don't Give Up' and the excellent 'Halcyon', fit into the same soft-trance category as 'Saltwater'. The others are soft electronic pop, often with a guest female vocalist, Everything But The Girl style.

The album is quite pleasant and relaxing but originality is lacking. The standout tracks are 'Saltwater' and the slightly folky 'Autumn Tactics'. A little too ambient for my tastes, and a hard album to get excited about, but good background music.

Chris

The Singles Bar

Chicane
Don't give up
Xtravaganza/Sony

Pathetically sugary trance-pop from Chicane, authors of last year's massive Enya-ish soft-trance anthem *Saltwater*. They unwisely let Bryan Adams add vocals to this track and the result is disastrous. The Disco Citizens vs. Tomski remix salvages a little respectability by trancing it up and eliminating the Bryan Adams, but it's still horribly lightweight. If Fresh FM and 5AD ever merge, this will be their theme song.

Chris

Bloodhound Gang
The Ballad of Chancey Lain
Geffen/Universal

Ah, it had to happen sooner or later ... a song written about pornstar Chasey Lain. If you are a fan of Chasey the packaging itself is worth the money. As for the song itself it is yet another humour/rock crossover. With lyrics like 'Mom and dad, this is Chasey ... Chasey, this is my mom and dad ... now show us them tities' and 'as your biggest fan I must demand you let me eat your ass' this is not for the easily offended. Two remixes of the said track (as well as the great video) and two of 'The Bad Touch' are included. What else do you expect from these guys?

Jorm

Foo Fighters
Generator
BMG

The infectious melodies and soothing, uplifting vocals that the Foo Fighters are famous for are prominent on this, their latest single. With the really 'stay in your head' guitar riff and the also extremely catchy chorus of 'I'm the generator, I'm the generator ...' this song is 'pop music' at its finest. That's what FF's do, and they do it well. I don't think it's a standout track, a bit too repetitive maybe, but one that's good to listen to nonetheless.

Para

From this Wednesday onwards, music meetings will now take place at 1.15pm in the UniBar, level 5 Union Building. Come along.

Out they go. Crazy crazy crazy.

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When? 8.45am - 3.00pm, Monday 10 April 2000 at the University of

South Australia, City East Campus (corner of North Terrace and Frome Road), Playford Building level seven, room 27/28 (P7-27/28).

Bookings essential, lunch and morning tea will be provided.

Please let Liz know if you require assistance to participate or if you have alternative dietary requirements

To register contact Liz Follett on (08) 8302 1700 or liz.follett@unisa.edu.au

Education For All Forum

The Education For All Forum will be held on Friday 7th April, 12.00pm - 2.30pm, at the Auditorium at the rear of the Art Gallery of SA on North Terrace.

Keynote speakers will be the Hon Alexander Downer, Minister for Foreign Affairs; Senator Vicki Bourne, Australian Democrats' Foreign Affairs Spokesperson; Senator Rosemary Crowley, Australian Labor Party; Dr Martin Nakate, Director of the Aboriginal Research Institute, UniSA; and Mia Handshin, Youth Commentator.

The Forum will explore education issues in the developing world. Speakers will discuss Australia's role in contributing to the achievement of universal basic education through Australia's overseas aid program.

For further information, please contact Toni Palombi on 8223 3404 or email tonip@caa.org.au.

Research Participants Needed

The Adelaide Uni Psychology Department needs research participants for research into stress and headache.

Participants will have sensory and cardiovascular sensitivity assessed and receive some questionnaires to take home. They will be compensated \$10.

Contact Stuart Cathcart on 8303 5849 or uahms@hotmail.com.

Free Internet

Surf for free: no-cost net!

Contact John for details: ph: 8635 2306, fax: 86352306 or e-mail: kerry@pirie.mtx.net.au.

Haircuts

\$10 haircuts in the UNION STUDIO. Next session, Tuesday 4 April. Every fortnight, 12-4pm. Qualified haircutter - no frills!

Learn Deep Relaxation

When: Every Monday until 29 May. 1.10 - 2.00pm. Where: Counselling Centre, Ground Floor, Horace Lamb Building.

Presenter: Mark O'Donoghue
Book now on 8303 5663 or Call in.

NOWSA 2000

NOWSA is the annual conference of the Network of Women Students in Australia. The aim of the conference is to provide an information sharing network to assist women involved in feminist organising. The conference is run by women for women, and speakers will be drawn from university departments, student associations and women's groups. If you are interested in speaking at this year's conference, please prepare a submission of 300-500 words on the topic you wish to speak on. The deadline for submissions is April 7th, 5pm.

Send submissions to the Women's Department, Flinders University, GPO Box 2100, Adelaide, SA 5001, or fax (08) 8201 3622. For more information, contact Alexis Tindell, ph: (08) 8359 2455, email nulfem@chickmail.com or Naomi. Vaughan, ph: (08) 8201 2666, email Naomi.Vaughan@flinders.edu.au.

Student Work

Help needed with poster sale next week, 3rd April - 7th April.

The poster sale is to be held on campus in the upper refectory of Union House. Twenty students are required. For more information, ring Kev on 0412 169 069.

Postgraduate Scholarships

The Cooperative Research Centre (CRC) for Catchment Hydrology has funding for up to twelve postgrad scholarships at Masters and PhD level with Griffith Uni, Monash and The University of Melbourne. Applications are invited from graduates with relevant qualifications (including engineering, geography, resource/socio-economics, earth sciences and mathematics).

For initial details and application forms, please contact Virginia Verrelli, phone (03) 9905 2704, fax (03) 9905 5033, or email virginia.verrelli@eng.monash.edu.au.

Closing date for this round is Monday 10 April.

on dit

*... where they
burn On Dit, they
will one day burn
people ...*

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 herein may not be their own.

Editors

Dale F Adams
Eva O'Driscoll
Darien O'Reilly

Photographer

Peter McKay

Her printer works

Fiona Dalton

Printing

Cadillac Printing

Thanks

Nel Fredericks - SA's brightest internet journalist, Kate for fixing our camera and signing Dale's breast (despite not being Tim Freedman), Steve, Peter and Alison for laughing, Cath, the Chardonnay Socialists for proving that bad kicking is adequate football, Jayne, lithium, that game at the Burger Bar where you get to kill things, and fuck you to our piece of shit printer.

So you want to contact us?

You can find us in the basement of the George Murray Building; post to us c/o University of Adelaide, SA, 5005; call us on (08) 8303 5404 or (08) 8303 6490; fax (08) 8223 2412; or email ondit@smug.adelaide.edu.au.

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