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# Careers Fair at Waite

By Caroline Brokus

Students looking for dynamic careers in science or business often overlook the tremendous scope of employment prospects within the agricultural and environmental sciences, and it is for this reason that a Careers Fair has been developed to promote such opportunities. Negative media reports emphasising market failure and natural disasters have projected a poor image amongst the general public, and this has been reflected in the enrolment patterns being experienced within both the agricultural and environmental sciences. Whilst the wine industry in its current boom has attracted large numbers of students into the disciplines of wine-making, grape production and wine marketing, studies in wool production and marketing have failed to attract the same enthusiasm, though the industry is still worth an annual \$4 billion. Clearly the career opportunities within agricultural and environmental science extend beyond the stereotypical image of driving tractors and milking cows. Graduates can expect to enjoy employment opportunities within a wide range of industry sectors, including research, production, management, extension, consultancy, retail and agribusiness. Indeed, there is an abundance of rewarding careers and opportunities for motivated people studying agricultural and environmen-

tal science. The role of Australian agricultural and environmental science in the 21st Century will be to feed the expanding world population whilst maintaining economic viability and environmental sustainability. There has never been a greater challenge or opportunity for Australian agriculture to contribute to the international development of new technologies to meet the increasing demands on world food and fibre production.

The Inaugural Agricultural and Environmental Careers Fair will be held on Thursday 25 May 2000 on the Waite Campus, between the hours of 4 to 7pm in the undercroft of the Lirra Lirra Café and Bar. Entry is free and students may visit employer groups at their leisure throughout the event. The Fair is a joint initiative of the Waite Institute Students Association and the Roseworthy Agricultural Campus Student Union Council, and is supported by the Employment Service of the Students Association of the University of Adelaide and the Adelaide University Union.

The central aim of the Careers Fair is to portray a more affluent image of agriculture and enable young people to gain exposure to the diverse industry sectors that offer employment to graduates. The changing fortunes of the agricultural, environment and wine industries means there must be

a vigilant effort to promote the fulfilling and dynamic careers available in these fields. The Fair will provide university students and school leavers a chance to communicate with university staff and employment groups in an informal, interactive environment that aims to promote the streamline between study and employment.

The Fair has been conceived to provide students of agricultural, environmental and wine sciences, wine marketing and agribusiness an opportunity to speak to potential employers, academics and selected industry representatives about career pathways in their chosen field. It is an opportunity to showcase the career prospects of graduates of agricultural and environmental science. A wide range of industry employment groups will be in attendance, in addition to specialist recruitment firms, professional organisations and international exchange associations. Job vacancies, cadetships, traineeships and industry placements will be promoted to students on the night. Students are encouraged to bring multiple copies of their resumes for job registration with the major recruitment firms present



on the night. The agricultural and environmental industries offer dynamic and exciting career prospects, with participants enjoying the satisfaction of being on the forefront of the development of new technologies, whilst also contributing to the sustenance of humanity. All students are welcome to attend the Careers Fair: it will be of particular relevance to any commerce, economics, science and business management students who desire to learn about the variety of different career opportunities available to them.

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The Employment Service is a joint venture of the  
Students' Association and the Adelaide University Union.



# Forum held on Union Constitution

By Eva O'Driscoll



Renovating a constitution: not unlike tiling a roof

A small but vocal group of student politicians and one or two members of the general student population attended a constitutional forum last week.

The forum was held by the Adelaide University Union's Finance and Development Standing Committee (F&DSC), in order to gather feedback on the review of the Adelaide University Union constitution which it is currently undertaking. All Union members (read, all students who have paid their student services fee and have not opted to 'conscientiously object' to joining the Union) were invited to attend and share their views. A number of changes to the constitution are currently on the table, and feedback was encouraged in particular on those issues upon which the opinion of the Finance and Development Standing Committee is divided. This feedback will help determine which issues will go to referendum. On the question of exactly what are the objects of the constitution (should the Union be a representative body for staff and alumni as well as students?), Mr Anthony Paxton, Chair of the Union Commercial Operations Committee, argued that the fact that it is called the 'Adelaide University Union' not 'the Students Union' would indicate that it is not intended to be representative of students only. Some debate was also entered into regarding the position and election of the staff member on Union Board. Should the staff member on Board have a vote, or should their position be ex officio? Should staff

members of the Union remain classed as 'ordinary members', along with students, or should they be given the new classification 'employee member'? And should the staff member on board be elected by all permanent staff, or just by staff who have elected to join the union (by paying a \$5 fee)?

On the question of whether or not the immediate past president should have an *ex officio* (non voting) position on Union Board, Mr Rory Spreckly argued that this would be 'undemocratic', and Board Member David Chehade argued that if the past president wanted to be on Board they would run again.

The number of people on Union Board was also discussed, with Ms Nancy White suggesting that 'those four honest students' [of 19 voting members] have enough work to do' without increasing the time spent voting by increasing the size of Board, which she argued was 'not particularly productive anyway.' A proposed penalty clause to encourage Board members to ensure that quorum is achieved was also discussed, with the suggestion being that in the event of an inquorate meeting (one which is not attended by enough members to make it valid), a special meeting be held within 14 days, and in the event of two consecutive inquorate meetings, Board be dismissed and a general election be held to elect a new Board. On this matter, Board Member Tanisha Hewanpola pointed out that 'pulling of quorate has been used as a political tool' and that, if a Board President did something stupid, someone could get all of Board sacked and then campaign against them.

Much debate centred around the question of whether or not the specific listing of the seven Affiliates (the SAUA, PGSA, Sports Association, Clubs Association, WISA, RACSUC and Student Care) should be removed from the constitution. Ms White expressed her concern that, should the specific naming be removed from the constitution, it would be easy for the Union to cut Affiliates off altogether should they not agree with the Union. Mr

Stephen Oniszk, President of the Clubs Association, argued that as the Union Board sets the funding that goes to Affiliates, it could easily destroy an Affiliate by giving it a budget of, say, 5 cents. He added that Affiliates *should* be accountable to the Union. Mr Janak Mayer, Union President, stated that striking the names off the constitution would protect the Union in the advent of VSU. He argued that this move would mean that, should an Affiliate 'turn rogue,' or incur massive debts, the Union would not then be held accountable for the debts.

Mr Stephen Mullighan, SAUA President, was of the opinion that affiliates should be named in the Union constitution, as they are central to achieving the objects of the Union. How, for example, would the Union represent students without the Students' Association? he argued.

The issue of universal suffrage among students was also raised, with Mr Spreckly arguing that the Union's role is to represent its members. Union President Janak Mayer stated that, in a VSU environment, the Union would not be able to claim to represent all students if all students were not allowed to vote for Union Board members. Mr Mullighan described the opportunity of voting for Union Board members as making the Union more obvious to students, making it inclusive rather than exclusive, and alleviating the risk of the organisation seeming 'masonic'. In response to Ms White's concerns regarding changes made in anticipation of VSU when VSU has not yet arrived, and the potential that

these changes might lay the constitution open to abuse, Mr Ben Allgrove, Union Vice President, stated that the two clauses which relate to VSU, while preparing for a potential threat, will have no effect unless VSU comes in.

Speaking against universal suffrage, Union Board Member Ms Tanisha Hewanpola expressed concern about encouraging people *not* to be members of the Union as they would still get the vote and access to services, and that this would ultimately erode the services the Union could provide. Mr Oniszk further argued that it is 'silly to give people who want to destroy Unions a vote in a Union' because they will then undermine the Union.

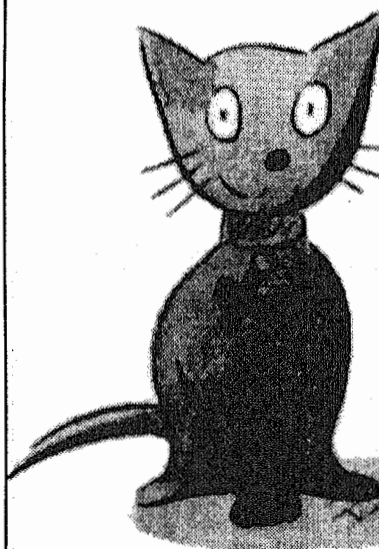
On the question of whether or not there should be an 'opt out' clause allowing students to have their name struck from the list of Union members (while still paying the student services fee), Board Member John Love argued that 'if you live in Norwood you don't get your name taken off the local council list just because you don't like your councillors'.

Although disappointed that more 'general students' did not attend the Forum, Union President Janak Mayer described it afterwards as 'quite successful'.

'I think that we managed to resolve a couple of issues that had previously been unresolved ... I'm glad that we managed to consult with students on this issue ... I think that it's a very important one [and that] Board will, from here on in, find it very easy to come to a consensus as to exactly what model and what questions should be put to referendum.'

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# Budget 2000: A student's perspective

By Georgie Hambrook

Once again, the tertiary education sector's modest expectations leading into this year's Federal Budget have been largely disappointed. Moreover, the number-crunching has revealed some opportunism by the Government concerning the indexation of a university student's HECS debt.

In a move which would do any creative accountant proud, the Government has decided to index HECS debts at the highest available rate for the next financial year — a rate that takes account of the impact the GST is likely to have on inflation. The inflation rate excluding consideration of the GST was forecast at 2.5% until June 2001. Factoring in the GST raises the inflation rate to 5.25%.

A full-time student who first enrolled this year and made no HECS payments up-front will see this year's debt of either \$3463, \$4932, or \$5772 increase by \$181.80, \$258.93, and \$303.03 respectively under the GST+ inflation rate. Were the standard inflation rate (2.5%) used, the HECS debt would increase by \$86.58, \$123.30, and \$144.30 respectively. Moreover, this differential will continue to accumulate over the years (as it becomes factored into the net debt), and also affects the HECS debts of both current and former students (whoever is indebted

from July 2000). Obviously this undermines the Government's assertions that base education expenses shall be GST free.

Moreover the tertiary education sector is concerned that this selection of the highest available indexation rate for HECS debts will further enable the Government to withdraw public funding, in favour of private contributions (which is what HECS is, ultimately). Both the NUS and the NTEU have pointed out that the Government coffers will be boosted in 2000-2001 by \$181.5 million in light of the proposed HECS indexation (based on total HECS debts of \$6.6 billion at July 2000). The NTEU has pointed out that it is likely that none of this windfall will be invested in universities, such that 'students pay more but universities get less' (NTEU President, Dr Carolyn Allport). Instead the NTEU fears that it will be used to further reduce public funding of university places. Dr Allport commented on the Federal Government's track record of reducing grants proportionate to the increase in HECS revenue.

Inevitably, university resources become further stretched, especially since academics are still in the process of pursuing long overdue pay rises (generally in the range of 12-14%). Lobbying is now under way

to get the HECS indexation to exclude GST related inflation.

Several months ago the Australian Democrats tabled legislative amendments seeking to increase the concessions on farm and business assets from 50% to 75%. They made much of the Government's 1996 election promise to do just this. The proposed amendments were shafted off to committee and have not yet been voted on. Yet, on Budget day, lo and behold, the Government resurrected its promise such that students from families in business won't be as detrimentally affected by their parents being asset rich but income poor.

At that same legislative session several months ago, the Democrats also tabled amendments to lower the age of independence for university students receiving financial assistance from the government (currently, you are not independent until you are 25 yo). This amendment was then defeated by a coalition of the Government and Labor Party.

Understandably, the Government wished to defend its own initiative of the charity and/or the public weal beginning at home; the Labor Party's motives remain obscure and they still have much to do to convince anyone of their education credentials (nevermind anything else). There

would no conversion or respite found in the Budget either for aspiring Austudy recipients.

Since 1990, total funding for higher education has fallen from 1.1% of Gross Domestic Product to 0.8%. The NTEU expressed grave concern that real funding levels have only increased by \$4 million per annum, which is in turn limited to the Research Infrastructure, Equipment and Facilities Scheme.

This is a scheme which focusses on industry related research (in which private research funding has also been declining in light of past changes reducing the tax concessions available for such investment). Investment in public research and education continues to flounder. At a time when Education Minister, Dr Kemp, has regularly spoken of the funding problems currently facing universities (often as a prelude to some radical deregulation proposal), it seems that his Treasurer, Peter Costello, thinks that Kemp is crying wolf, such is the way in which the issue has been ignored by the holder of the purse strings this year. Either that, or there's a plan afoot to wean universities off the public purse by forcing the sector to flee elsewhere for its own survival. No matter, really: all the cuts are being left to fester.

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# Mandatory sentencing

By Leila Hallak

Since the mandatory sentencing policy was introduced three years ago, it has been a topic of contention throughout Australia. Some believe that the act of locking up a first-time offender for fourteen days after committing a trivial crime is a form of gross misconduct, while others maintain that if a crime is carried out, then punishment is necessary. The general belief among anti-mandatory sentencing advocates is that anyone caught committing a crime should be punished accordingly. Mandatory sentencing, however, removes the opportunity for any sort of restitution or explanation. Under the current laws, first time offenders over the age of seventeen who are found guilty of a property offence or criminal damage, including breaking a window in their own home, are automatically jailed for at least fourteen days. This term of imprisonment is irrespective of the circumstances surrounding the incident, the 'criminal's' previous record, or the amount of property damaged or stolen. If later convicted of another crime, the offender faces at least ninety days within jail, while a third conviction can lead to at least one year of incarceration. This would mean that someone like Margaret Nalyrri Wynbyne, a twenty-four-year-old mother of three infant children, could be, and was, in fact, sentenced

to fourteen days in prison for stealing a \$2.50 can of beer from a local pub. Juveniles, such as fifteen-year-old 'Johno', are given one chance after their first offence, and then receive a twenty-eight-day sentence for their second criminal infringement. 'Johno' was imprisoned for stealing coloured markers, and was found hanging from his cell with a bed-sheet around his neck a few days before his release. In Alice Springs, it is believed that the majority of non-indigenous Australians are in favour of mandatory sentencing, and the town stands divided over this issue. An estimated 10-15% of Alice Springs' population is Aboriginal, with many Aboriginal people living in tin sheds and camps on the outskirts of the town, demoralized through poverty, inadequate education, and constant police scrutiny. This scrutiny is not due to a 'soaring' crime rate; the police are simply reacting to complaints of 'anti-social' behaviour: if you do not fall into what is seen as the 'social norm', then you live life under a microscope. Lorraine Braham, the Northern Territory Aboriginal Development Minister, claims that the law applies to all people living within the area, and that Aboriginal youth are not particularly targeted. It is true that laws should be adhered to, and those who make a conscious decision to break

the law should be punished, but one would have to agree that there is a considerable difference between stealing \$3 worth of biscuits and stealing a car. Undoubtedly a true advocate of Aboriginal rights, Ms Braham goes on to claim that Aboriginal people are forced to steal because their fortnightly benefits payment comes in one lump sum, and they are faced with a 'feast or famine' situation after squandering their \$184 payment in just a few days. Growing up in an environment with poverty, alcoholism, limited educational facilities and basically no recreational amenities, Aboriginal children are almost expected to fail throughout their lifetime. Young, angry and confused, the youth are usually faced with a very difficult family life, and are hounded by the police in places such as shopping malls and even footpaths, with the threat of imprisonment for even the smallest of offences looming large. Mandatory sentencing is just another addition to the problem these young people face every day. Northern Territory photographer Mike Gillian spoke to SBS's 'Insight', stating, '... You can't help but feel that young people are being used as a political football.' It seems as though these children are being made an example of, but mandatory sentencing has proved to have very little impact as a deterrent to the rest of

the community. Perhaps instead of spending the allocated 5 million on increased police presence in over-policed areas within the Northern Territory, the Territory's government should look into preventative action such as a higher standard and easily accessible form of education, support groups for families and increased recreational facilities in order to take the youth off the streets. As it stands now, the mandatory sentencing policy is harmful to youth, and the rest of the nation, and there seems little chance of removing the policy entirely. Although mandatory sentencing has incurred criticism from many groups, including the United Nations, Prime Minister John Howard still claims that the laws are not sufficiently unjust to warrant commonwealth intervention. Apparently, the year-long incarceration of a thirty-year-old homeless Aboriginal man for stealing a \$15 towel to use as a blanket is just in the eyes of the law and our government. Our honourable leader is able to interfere in state laws regarding euthanasia and safe injecting rooms, and yet he is able to stand by and watch family groups fall apart over the theft of a permanent marker, or the pilfering of a pizza to feed a young woman's hungry children. It is not only shameful to our country; it is shameful to Howard himself.



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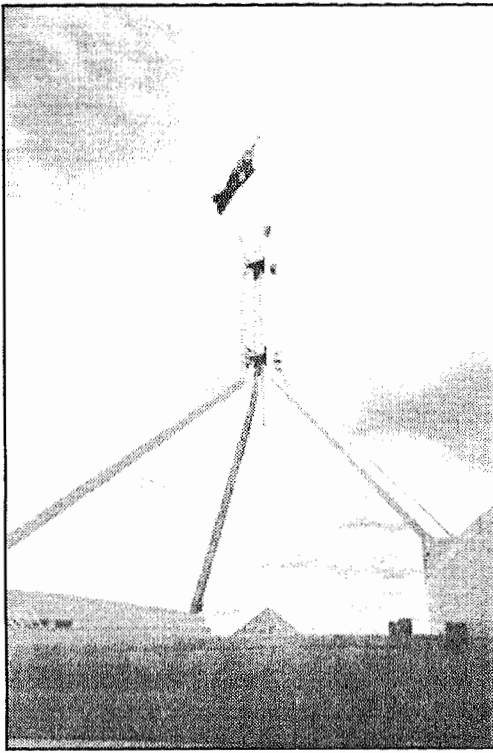
By Mercedes Dumptruck

Has anyone else noticed it's no longer cool to resign? One of the most fun aspects of federal politics used to be the long slow march of the Minister from office after being discovered diddling the books, taking the Lear jet to the corner shop or saying something wildly inappropriate after a few bevies. But it now seems, in the dreary post-travel-rort winter of the Howard Government, displays of incompetence are no longer to be followed by a retreat to the pavilion. Take Bronwyn Bishop, for example. This is a Minister who formerly revelled in the jack-boots and camouflage wear of the Defence Acquisitions portfolio, a job which adequately indulged her off-duty interest in Derringers, extremely big guns and telling subordinates to drop and give her twenty. Alas, in a move apparently calculated to punish Bronny for her one-time aspiration to the leadership of the party, her Commanding Officer unkindly gave her the aged

care portfolio after the last election. To go from Exocet Missiles to incontinence pads overnight can hardly be helpful for the old ego. So it's not surprising that the Minister for Caged Hair seems a little absent-minded in her duties. But after a death or two in the mouldering nursing homes over which she is supposed to cast a regular eye, questions arose about her ability to do the job. She did, after all, promise that surprise spot checks, under her leadership, would soon rootle out the aged care providers who were bisecting the chicken nuggets or sneaking Tang into the orange juice. It turns out none of this has been done. But did you ever see any suggestion she would resign? Plenty of people were calling for it - and it could certainly be argued that Mrs Bishop's transgressions were far more significant - and relevant to her portfolio - than those of the more hapless victims of the Prime Minister's first attempt at a ministerial code of conduct.

And how about Michael Wooldridge? This is a Minister who, undertaking the laudable goal

colleagues into making \$40 million a year available. What does he do? Calls a meeting with radiologists to let them know they will be looked after in the Budget, and then is surprised when they all troop out and order \$100 million worth of the machines. When challenged, he can produce no notes of the meeting, only his recollections and those of two staffers, which are challenged by the radiologists at the meeting. This is a Minister who has negotiated with foxes over where to put the keys to the hen-house. Whether he leaked the Budget details or was simply stupid enough to trust the radiologists, he should resign. After all, resignations over trifles are a matter of history. Margaret Thatcher's trade secretary, Nicholas Ridley, resigned after getting drunk and describing the French as "poodles". In Australia at the moment, it seems, you'd have to be broadcast live having sex with a poodle to consider resigning.



of extending the availability of magnetic resonance imaging machines, finds that he can talk his

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# The Adelaide University Football Club:

By Dale F Adams

I should probably make one thing clear before I get going here: I am a spectacularly average footballer. Ordinary of skill, a poor understanding of the game in general, I am also not helped much by the fact that I am intrinsically a coward - over four quarters, my 'hard-ball get' tally would probably be about -173.

But that's as may be. I still loved playing the game as a kid. The only reason I ever quit was when some teacher informed me at the start of Year 11 that pre-season training was going to consist of a seemingly endless series time trials around Victoria Park Racecourse.

Run around Victoria Park? 'Sod this for a game of soldiers,' I said, and retreated to my bedroom to listen to Smiths records and write bad poetry. I dragged myself out to play for the Uni footer team for about half a season a few years back, but, other than that, my career was at an end. Still, when Tonto the Unusual (like most sporting clubs, the AUFC lives and breathes on its nicknames), coach of the Division 8 Uni team (otherwise known as 'The Chardonnay Socialists') asked me to team manage a couple of years ago, I jumped at the chance. God knows why - it's a shit job - but I had a great time. The only reason I quit was for *On Dit*, so when I had a week off I immediately resolved to spend a week with the team, to follow them through training, selection and match day, to try and see what makes a lower-grade side with the mighty Uni Blacks truly tick.

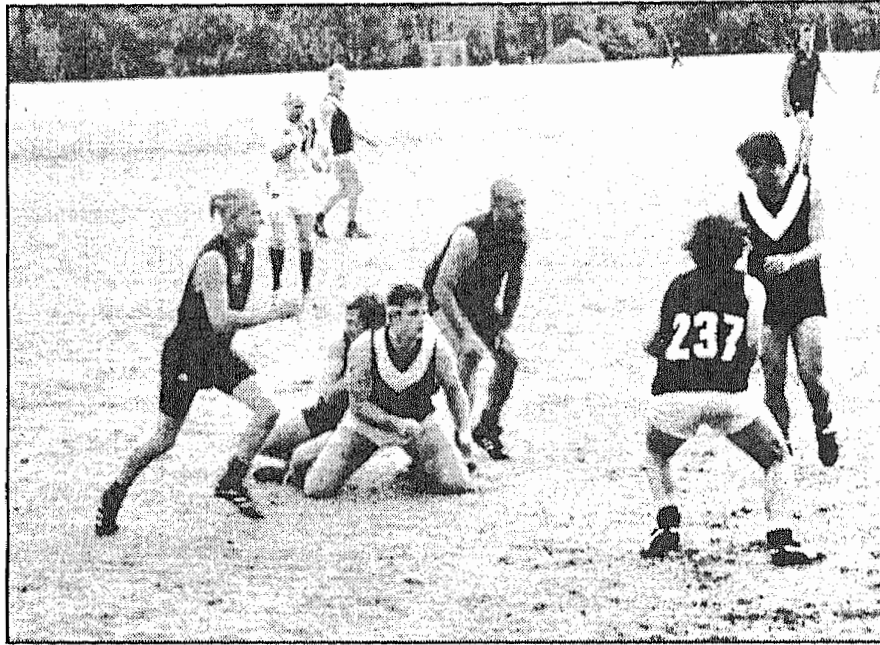
## Training

Thursday night, around 6 pm, and it's cold. Fucken cold. Wondering vaguely what in the name of Christendom I am doing, I wander from my car to Park Ten, home of the Blacks' lower grades.

Training seems to be much as I

to question?

Finally everyone seems to be changed, so some desultory handball and kicking exercises are run through until the squads split up. Following the Chardonnay squad (naturally enough) to what must be the coldest quarter of Park Ten, I watch the lads try to make a fist of the first drill.



*Kokar Cabana chases the hard ball, again.*

remember it, particularly in one aspect: it starts late, slowly and badly. Players trickle across the Parklands into the dressing rooms, some engage in a little kick-to-kick, and some freaks even attempt to 'warm up' via some at-best idiosyncratic stretching. I'm cold.

Sometime Dean of Commerce and full-time big cheese of the Blacks, Chocka Bloch, wanders past me and mutters something to the effect of 'We

need more stand-downs'. This is reference to a rule, most hated by the coaches, under which they have to voluntarily nominate fit players to miss the game, in order that first-year players play. A passing player and ex-coach (who, perhaps wisely decides to remain anonymous) points out that, as numbers are so strong, they should 'field a n o t h e r fucken team.' Quite. I can see the logic, but who am I

They do so badly.

The Chardonnays defy their reputation of being over-educated scum by failing to grasp what is, really, quite a simple little exercise. It teeters and falls over a couple of times before Tonto brings them in. Inspirational words follow, before they are sent for another. This also struggles along, but before too long everyone seems to get into the swing of things.

As training meanders along, I try to stave off both the freezing temperature and boredom by concentrating on the skills on display. With a few notable exceptions, one being Crook the Sook (one of this week's stand-downs), no one seems to be one-grabbing the ball. Even on the rare occasions that the ball is delivered, laces out, to the leading player, it still ends up on the deck, before being fumbled several more times by the running players. Maybe their hands are cold, I reason to myself. Whatever the case may be, between the slightly ordinary skills and the inability to understand rather simple drills, I know that I am watching lower-grades football at its best.

A halt is finally called to proceedings, and the players trickle in to hear the final words of wisdom from the supercoach, Tonto the Unusual. On hearing that this week the Chardonnays are playing away, the players start discussing the merits of white shorts versus black shorts (and I think to myself that this is truly the only footer club in the world in which such sartorial notions would be debated). The last line of the conversation I catch comes from Captain

Spamhandler, the handler of Spam (aka Spam). When he says 'I know they're harder to wash, but I think we look *better* in white shorts', I know it's time to leave.

## Selection

I've never been to any sort of football selection before in my life. Not quite knowing what to expect, I decamp to the General Havelock Hotel, nightspot of choice for the Blacks. Stopping briefly to order a schnitzel for dinner (six bucks - you beauty), I head upstairs into another world.

Selection night at the Adelaide University Football Club is a strange sight. As I enter the room, I see a conference table surrounded by men, seemingly engaged in conversations at complete cross-purposes and swearing pretty much constantly. Small clusters form around the table, as representatives of each of the respective teams frantically negotiate for certain players. There's more caucusing going on here than at a state ALP conference.

How in the name of all that is holy do these people ever succeed in selecting a team?

I have been primed by those who have seen recent selections to expect some fireworks, to see Chocka suggest to Tonto: 'Stick your dick in your ear and fuck some sense into yourself.' But no. Proceedings have a restrained feel to them, due in part, I am later told, to the fact that that A and B Grade coaches, Sticks and Kernas, have dropped in to see how the lower grades do it. To some degree I am disappointed, but am more concerned as to where my schnitzel, which is yet to turn up, has got to.

After some waiting, we finally get to the Chardonnays. Tonto offers his list of stand-downs, which are now numbering nine. This is deemed not to be enough. A few more names are cut from the list, and the Chardonnays are now short. The logic of this escapes me (you cut people from the team until you haven't got enough players?), and the folder containing the names of every registered player in the club is required.

'Who's got the list of pieces of crap masquerading as footballers?' asks Tonto.

Names are offered up, and just as quickly discarded. Some swearing is engaged in, beers are sipped and cigarettes furiously smoked. My schnitzel still hasn't arrived. Stalemates are reached and promptly ignored. Somehow - and I have no idea how - 21 names are arrived at. As all the teams are finalised, Chocka

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# Bob Neil and the twenty-week plan

thanks everyone for their time and , in no uncertain terms, tells everyone who isn't a coach to 'fuck off'. He leaves, and my schnitzel arrives. Bugger.

I've now been hanging out for this schnitzel for some time. I am also (obviously enough) not a coach. As all the coaches begin a behind-close-doors, heart-to-heart chat, I am well aware that I really shouldn't be in the room. I am also well aware that most people in the room are eying me suspiciously and clearly wondering 'who the fuck is this guy?'

I keep my eyes firmly on the table, eat my meal and try not to look too much like I'm eavesdropping.

Little of any real interest happens, except for one memorable complaint from an unnamed lower grade coach.

Using some strange strain of logic that I have not previously been privy to, he states that his side has been losing regularly because they are not as fit as the opposition. Therefore the teams below him must be hiding the fit players, refusing to promote them.

Hmmm.

Given the absolute and notorious lack of fitness the lower grades of the AUFC are famous for, I find this a tad hard to believe. Maybe that's why I'll never make it as a coach ...

As I relax downstairs in the Havelock with Tonto, Chardonnay stalwart Mufti (aka Mal) and a relaxing voddie, I am informed that the new manager won't be able to make it on Saturday. Predictably, I am asked to fill in. I acquiesce. Grudgingly.

## Game Day

I had pictured my first day out with the Chardonnays for the year somewhat differently to that which real life had planned for me. A sunny May day, Park Ten, some marinated octopus and a few frisky whites is essentially what I have pinned my hopes on. Instead I awake to a grey day, rain belting down intermittently and the crushing realisation that I have to drive to Elizabeth for the game. Bastard.

I arrive at Dwight Reserve, Elizabeth (home of the somewhat oddly named Eastern Park Football Club) at around 1.30 pm, and am immediately greeted with the news that, after standing down almost enough players to fill another side, the Chardonnays are short. Centre half back Gilly has fallen out of bed overnight (so I am told), and has

twanged a hamstring, whilst a couple of others have gone missing. Frantic negotiations with the reserves coach, Dimma, reveal one player who is willing to play a second game, and quick phone calls to Gidget and Bangers (aka Opie-wan-Kenobi) make sure that they should get to Elizabeth some time that afternoon. The Chardonnays will be starting the game with one on the bench and two in transit, it would seem.

The siren sounds to start the game, and I am somewhat underwhelmed. Perhaps it's my surroundings, perhaps it's the weather, perhaps it's the fact that I still haven't filled in the team sheet, but I find it very hard to get at all interested in the game.

Within five minutes of commencement, ruckman Techno limps from the field with a shin injury, unlikely



*Believe it or not, within seconds of this photo being taken, the ball went over the boundary line.*

to return for the remainder of the game. This leaves exactly no fit players on the bench. As the rain belts down, I reflect that this isn't a day to play for victory. Nor is it a day to play for pride.

This is a day to play for warmth, and warmth alone.

As the game progresses, and the Chardonnays start building a reasonable half time lead, I revel in the abuse flowing from the Eastern Park supporters. The usual cries of 'faggot' flow thick and fast, and the notion of having a tertiary education seems to make one the inevitable target of abuse in this neck of the woods, but one thing truly sticks in my mind. As the ball comes into the Eastern Park forward lines, one of their supporters screams, at the top of her lungs: 'Lead, you wallies!' Wallies? I haven't heard someone called a wally for years.

Half time, and the players trudge back to the rooms. I follow, with the intention of finally filling out the team sheet. On my way I pass the Eastern Park runner, who seems to be packing and ripping into a huge cone of

what I've heard described as 'monster bullshit buds'. I imagine that will help his performance in the second half.

The third quarter begins, and the Eastern Park players' fear of being beaten by a bunch of *faggots* clearly kicks them into gear. The Chardonnays, unbeaten thus far this season, go missing, and are in serious danger of losing. Gidget and Opie-wan-Kenobi have finally turned up, but are finding it hard to get into the game. Players seem to be breaking themselves left, right and centre, and I start to get a little excited.

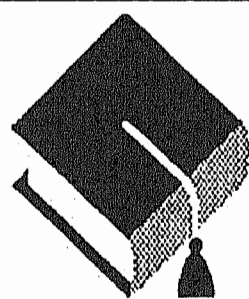
I've never been a huge one for screaming abuse/encouragement at the football - I often feel like a bit of a tool doing so - but now there is nothing stopping me. After one du-

*b i o u s*  
umpiring decision when the score is far too tight for my liking, I ask the umpire, rather loudly, whether Elvis talks to him. In hindsight, I think that this was reasonably funny. The Eastern Park supporters do not share this opinion, and I am called a 'faggot' and a 'Uni poofter', repeatedly. Reasonably poor insult, I would have thought - it certainly doesn't scar me in the manner in which it is intended - but the vehemence with which they react moves me to laughter.

Mid-way through the last quarter, the Chardonnays begin to splutter into action. Chandler the Marathon Man begins to make some excellent rebounding runs through the centre, and the ball is delivered with some purpose into the forward lines. All seems lost, though, when Kokar Cabana comes limping from the ground. Tape covering the eyebrow ring both he and little brother Kokette have turned up with, he seems a broken man. Tonto turns to him, and pleads: 'Kokes, can you do anything?' The response? 'I could break into song, but I don't think that'd help.'

Sheer class finally prevails, and the Chardonnays pull away for a 13 point win that they probably don't deserve. My faith in lower grades football is reaffirmed, which could be construed as both a good thing and bad thing. As I give him a lift back into town, I ask Tonto for his thoughts on the game.

'It was boring,' he said. 'They hit the front during the third quarter and we didn't regain it until the last.' Quite.



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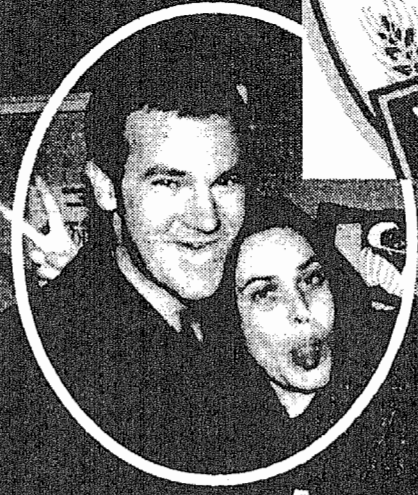
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# CCQN: Good, bad or indifferent?

By Kate Stryker NUSSA State Female Sexuality Officer

There has been much debate over the Cross Campus Queer Network (CCQN) over the past few months, and although I don't particularly want to drag it out, I feel there are certain issues that need to be brought to light regarding the concept of queer autonomous space within the network. First of all, it states in NUSSA policy that 'The State Female Sexuality Officer shall organise, in conjunction with the Male Sexuality Officer, a cross campus network for students interested in issues and activism about sexuality'. With this in mind, the statement made by Ashley Richard, the NUSSA Male Sexuality Officer, to *On Dit* (68.6) that 'It was never going to be a sexuality network. It was always going to be a queer network' is both erroneous, and in direct contravention of NUSSA policy. He went on to say that 'We [referring to both him and myself] actually decided it was going to be a queer network at the beginning of the year before anything happened, basically'. This too is in error, as the only discussion that took place between Ashley and myself ended in us agreeing to disagree, as my leaning has always been towards a sexuality network, accessible to all students. After all, we are there to represent all students, not just those that identify with the NUS definition of queer, and I felt that if this network was to be purely for queer identifying students, the majority of the people we represent wouldn't get a voice. In response to this, I was informed by my peers that heterosexual women

could utilise the Women's Cross Campus Network, and that heterosexual men don't face as many, if any, problems with their sexuality. This is about as infuriating as heterosexuals claiming that the queer community don't have anything to complain about, and is concrete evidence that heterophobia (manifesting itself in misogyny and separatism) is alive and well in the queer community, and that in many cases, homophobia and heterophobia manifest themselves in much the same way. This belief, which I spoke about freely, I feel, is more than likely the reason that I have not been informed of meetings of the CCQN. This includes the meeting where the motion to be referred to as the CCQN (rather than the CCSN) and to be a queer autonomous network was passed 7 to 6 in favour (I was informed of this by someone who attended the meeting). Many students who may well identify as queer but aren't out yet would also be excluded, as attending these meetings is considered as identifying yourself as queer. In an effort to combat this, the network decided to not mention any names in any publicly available copies of the minutes, however, I have seen publicly available copies of the minutes that do, in fact, mention the names of people present who contribute to the meeting. So, no one will know you're there if you just go along and keep your mouth shut. How extraordinarily empowering. I've been led to believe that this practise of naming people has ceased, however, due to the

fact that despite repeated requests, and being put on the mailing list numerous times (5 times at last count), I have not received any copies of the minutes of the meetings, that are, incidentally, held weekly (last I heard). This theory of attendance doubling as identifying was introduced as a mechanism to enforce the queer autonomy of the network, as it would obviously be a very difficult thing to police due to the obvious difficulty of identifying someone who is non-heterosexual on sight. What about people who aren't comfortable with identifying, who are confused about their sexuality, or are just beginning to question it? You would think that a network of queer student for queer students would be a supportive environment for such people, but the sad fact of the matter is that they are not welcome in this forum unless they identify as being queer, or at least, don't mind someone else identifying them as such on their behalf.

I am not in any way opposed to queer autonomous space, or even a network of queer students for that matter. My main opposition to this network is the fact that it was convened by NUS. That would be the National Union of Students, not the National Union of Queer Students. It was convened by the State Sexuality Officers, not the State Queer Officers. The job of the State Sexuality Officers is to represent the sexuality of all students, and although queer students are still an under represented group, they are not the only group of students with a sexuality. To suggest that they are the only

people who deserve or require sexuality officers is denying everyone else the right to their sexuality, and, as such, is discriminatory. I discovered that at the State Conference last year, that a motion was passed stating that the Female Sexuality Officer shall be self identified as queer. I only found out about this *after* being informed of my appointment, which is just as well, as I never would've taken on the role otherwise. It seems to me that NUSSA is going out of it's way to create Queer Officer positions as opposed to Sexuality Officers, both at the state level and at a campus level. This is a move, I feel, to be denying the vast majority of students the right to their sexuality. Queer students obviously need representation, however, my position at NUSSA, as it is now a nyway, is one of a contact position. I am not meant to be there to change the world for queer students, and queer students only. In actual fact, of the people who have come to me with queries and problems relating to sexuality, approximately half of them have been heterosexual. If we travel in the direction the CCQN would have us travel, you'd end up having to identify yourself as queer before getting any advice from *your* SAUA Sexuality Department, or NUSSA representative. I suppose they'd use statutory declarations for that, wouldn't they? Some people call the position of NUSSA positive discrimination. Bullshit, by definition, there is no such thing. To my thinking, it is nothing short of positive hypocrisy.

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# Sister Heidi likes her soup

By Sister Heidi of the Van



Sister Heidi says: 'I'm here to soup things up, large style.'

*So the weather is starting to turn and everyone is getting sick. Now that I have a tickle in my throat I have to cook Malaysian noodle soup. This is one of those recipes that you should only use as guide. This has lots of ingredients but is really easy, once you have done it once you will make it all of the time. Play around with the ingredients, use what you like.*

## Malaysian Noodle Soup

2 red capsicums chopped  
2 large Spanish onions chopped  
4 garlic cloves chopped  
1 tablespoon of sambal  
1 cm ginger  
3 chillis chopped  
1 tablespoon of curry powder  
1 tablespoon of sweet paprika  
350 mls chicken stock  
150 mls coconut milk  
Handful of snowpeas  
Bunch of bok choy  
Handful of beansprouts  
4 large iceberg lettuce leaves  
Large handful of vermicelli noodles (the thin white ones) soak noodles in boiling water until softened. drain. Set aside.

You can keep this vego, or be like me and add 300 gms of chicken thigh cut into strips and one fillet

of firm white flesh fish chopped, and for special occasions you can also add 1/2 a dozen prawns.

### Method

Fry off capsicum, spanish onions, garlic cloves, ginger, sambal, chillies and curry powder, until fragrant. Take off stove and blend all of this together to make your paste.

Put this paste into a saucepan on medium flame. Add coconut milk and chicken stock; simmer for ten minutes. Add snowpeas, bok choy, chicken, fish, and/or prawns. Simmer until chicken is cooked, about 4/5 minutes.

Get your soup bowl ready. In your bowl place some bean sprouts, some chopped iceberg lettuce and some of the noodles. Ladle over soup, make sure you have a little bit of everything.

# Beer Lines: Exposing the Beer Gut

By Tony Jones, Southwark Chief Brewer

A great expanse of flab, cascading over a straining belt, is hardly an attractive sight.

Little wonder that in these enlightened days we are so very conscious of both our health and our waistlines. The commonly-offered opinion that beer is a major contributor to a burgeoning belly is, however, probably the greatest of the many beer myths.

To put the true impact of a daily beer (or two or three) on a healthy diet into perspective, it is only necessary to examine the calorific content of beer. The table at the right shows a comparison of the calorie content of light and heavy beers, versus other common beverages.

Despite its unjust label, it can be seen that beer compares very favourably on a calorie basis with other beverages. On reflection this is perhaps not so surprising. The major sources of the calorific, or 'energy' value in foods, are, in order of their contribution: fats, carbohydrates and proteins. As beer has no fats, and relatively low levels of carbohydrates (generally 2% or less) and protein, its energy value compares quite favourably with non-alcoholic drinks such as

Beverage	Alcohol %vol	Calories/ 100 mL	Kilojoules/ 100 mL	Major source of calories
Light beer	2.7	97	23	Alcohol
Heavy Beer	4.9	160	38	Alcohol
Red Wine	12-14	279	67	Alcohol
Champagne	12-14	298	71	Alcohol
Orange Juice	N/A	157	37	Sugar
Milk	N/A	342	80	Fats, sugar
Soft Drink	N/A	171	41	Sugar

Table 1: Where'd my gut come from, then?

milk and fruit juices. Alcohol is in its own right a fuel, and therefore also contributes to a high energy value. So *any* alcoholic beverage will act as a source of calories, replacing the energy that you would otherwise derive by burning carbohydrates or fats that you have taken in by eating. The higher the percentage alcohol, the higher the calorie content.

It is therefore important to consider alcoholic drinks in a dietary

sense, the same as any other food. To control your weight and your shape it is important to balance your total calorie intake with the energy (calories) burned via exercise. Whenever we take in more calories than we burn we are effectively stacking on weight. In the guys, this tends to accumulate around the gut, thus the old 'beer gut' label. On the females it is more likely to accumulate at the rear (yet, I've never heard of a 'beer

bum'?). Who knows, maybe it's a milk gut that you've been cultivating?

It is important as well to be careful about what you eat when you are drinking. Handfuls of peanuts or fatty chips aren't going to keep you in trim!

Like all things good, moderation is the key.

And remember to balance your energy input and output by jogging to the bar when it's your shout!

# Being a bloke is tops

By Bon Scott

For all those impressionable young things out there struggling to come to terms with their gender, *On Dit* has decided to come to your rescue. No more will your voice struggle to be heard at the bar, no more will you be denied your right to bloke it up: just follow these simple instructions and a life of cozy blokeness will be yours for the taking.

For too long has *On Dit* been accused of being a left-wing, holier-than-thou feminist/gay rights manifesto masquerading as a newspaper, while simultaneously being decried as homophobic. We're coming out to say that we like blokes, nay in fact we love 'em, in a selfless and, often, but not always, platonic manner. Blokes are fucking bonza. We like the way that cricket, footy and the social BBQ are often more important than the air that their partners breathe, the way that bodily functions are not just functions but an endless source of amusement to be used shamelessly in anecdotes while waiting for the next pints. We like the way that blokes wallow in their own filth, and don't seem to mind hearing the same shite endlessly. Hell, I'm a bloke and I can't work us out.

This guide of 'How to bloke' is published in a spirit of celebration of all the fellas and geezers and the next generation of would be mates' out there. Hopefully, this will have the novice lad spittin', cussin', scratchin', lagerin', sportin' and having a hell of a time with the best of 'em (Boony - deadset fuckin' Aussie ripper bewdy bloke legend that he is).

Being a bloke takes dedication, hard work and determination. One does

not transform into being a bloke, one becomes a bloke. Gathering the knowledge necessary to talk earnestly about a fluffed shot in pool/ bad dart/ Non scoring ball at pinny or spilled lager requires practice, graft and the hard things constantly done. These things are the bloke one percenters, the unseen things, the little things that make the difference between a bloke and just another chap.

Being a bloke means rejoicing when the towels run out, screaming boomp when the person has been up there forever, and standing around the charring flesh on the hotplate. Most of all, being a bloke means knowing that you can hug your mates, kiss them every now and then and know that they're your mates, and you're theirs. Not poofs, just mates.

To make it easy to follow (because no bloke ever has to read the instructions) we've broken it down.

## 'Chewin' the fat' 'or 'bouncing it against the wall'

Language is all-important to any self-respecting bloke as both a mode of communication and a means to an end. It should comprise of simple short phrases reflecting the in-



*I can't believe they'd ever drop Boony. Fucking wnakers, what'd the selectors know 'bout cricket?*

fluences of your life and your peers. The effect you're looking for is maximum imagery from the minimum amount of words. Cliches are the generic brand chicken stock of the conversational world of bloke natter and therefore should be banded about with alacrity. Red sky at night might be a shepherd's delight but really the proof is in the pudding. A rolling stone indeed gathers no moss but the grass is always greener on the other side of conversation if you don't have a panhandle on things. You might find that the listener has scarpered, done a runner, seen a man about some turnips or just plain fucked off before you have delivered the guts of a good 'un if you don't keep it simple, short and sweet.

## Words to know

**Mate** - *maa'aate* - the manna from above. Verbal ambrosia. It can be used in any situation at any time. The key here is to say it slowly, say it long and with passion ... mate

eg - Aw yerme bess fookinmate.

**Bastard** - *barz' tard* - can be good, bad or indifferent. Can be used as a pause

eg - You're a right bastard then - bad

eg - You old bastard - respectful and friendly

**Lager** - *la'ger* - can only be good. Often used as a generic term for alcohol.

eg - Me I like lager, there's a lot of things around but when you line up together lager wins hands down.

eg - Pops. doyawannalageryabastard? Kenoath ya bastard, I could strangle a pint.

**Gaff** - *gaff* - Can mean either the hook useful for catching bastard large fish, or cigarettes, or even a house depending on mood. Not a word to mess with as asking for a gaff around a fisherfolk is likely to result in a reacharound from large metal hook and not a solid healthy dose of fibreglass and DDT replete with 12 milligrams of Stuyv pleasure.

**Incoming** - *In'kum'ing* - A tube of lager, a little soldier that is getting tossed from one bloke to another generally at parties. This should be said loudly, said proudly and said often.

**Footer** - *foo'ta* - the noble game where one passes a pigskin to and fro from person to person while keeping it off the opposition. A place where one can indulge in lager and gaffs while calling some fucker a dirty mongrel commie poofa bastard and thus purge one of all their prejudices simultaneously.

**Fuck** - *fark* - the genuine all-purpose, no-holds-barred winner of a word. Looking for that special word that can be adjective, noun, exclamation, verb or sentence in itself then don't go past this handy little tacker.

*To be continued  
next week*

## Corporatism Corner



# A sly riposte, a quick comeback

## Thanking me, thanking you, aha

The Adelaide Uni Bands Association would like to thank all those who supported our inaugural performance at the Heritage Hotel on Friday May 12th.

Alan Lawson, Rogue, Requiem, Narcain, Bombscare, Jesta and Hummel, all Uni Bands, thank you. I know we had a great time - hope you all did. Approximately 200 people were entertained (we hope) for 4 hours by 7 bands, who played various types of music ie punk, rock, metal and other forms of music. Hope to see even more students at our next performance. Thanks again.

Nancy White  
Secretary AUBA

## Chicks are grouse

Dear Eds,

We think chicks are grouse. But this was not always the case. In year three we founded what became known as the 'We Hate Girls Because They're Shit Club'. Soon the WHGBTSC became very popular largely due to the club's strict no-girls policy.

However, by about year seven we had come to the realisation that girls did have some merit after all, and the WHGBTSC was subsequently abandoned. With this in mind, you can imagine our surprise when - six years later - we discover what is referred to as a union-funded 'Women's Autonomous Zone'.

Hang about, why do women at uni require a sanctuary from men? Are we really so bad that women have to have their own room away from us? It may seem like a joke at first, but what real difference is there between the Women's Room and the WHGBTSC?

This particular Club is called a 'Zone', and has the word 'au-to-nomous' in it. What's with that? Women need their own autonomy now? They're not satisfied with the democracy that the rest of us live in, and are starting their own feminine nation with feminine autonomy in a corner of the union building? Okay, maybe that's a little over-critical - but you see what we're getting at. The whole idea of women's autonomy sounds a bit discriminatory - a bit sexist.

In fact, some less polite fellers might say that the existence of such a 'no men zone' is fuckin-well offensive. After all, it seems to imply that men are nasty and mean, and that

women need a place where they have autonomy over them.

Furthermore, why has such a supposedly crucial facet of university life taken so long to be sorted properly? I mean, how many updates about cushions and posters do we really need from our woman's officer?

But before we find ourselves lynched by a stampede of angry sisters, we'd best point out that we are not necessarily against the women's room - we just don't know what it's there for. We don't get it. Maybe somebody could tell us big stupid blokes why girls feel the need to separate themselves from us. If not, then maybe we'll start demanding an autonomous zone of our own. With dancing girls and ping-pong and posters of naked chicks. Maybe the good-old WHGBTSC has a place in society after all . . .

Tristan Mahoney  
1st Year BA

Lachie Croft  
1st Year Eco-Finance

PS - We think Kate is tops.

## We have better marriages and literacy levels, neater socks and less sickies thank you very much

Dear Editors,

Regarding Linley Henzell's article, 'Adventure in Scientology,' the purpose of the article escapes me. Anyone who comes into the Church with an already formed critical attitude, to poke fun and ridicule, usually winds up with a poorly written story as this.

Personality and IQ tests are only a guide and not what Scientology is all about. Henzell didn't even bother to find out.

The word 'scientology' means knowing how to know, or the study of wisdom or knowledge. Scientology is further defined as the study and handling of the spirit in relation to itself, universes and other life.

Scientology holds that man is a spirit who controls the mind and body. The spirit is called a thetan, from the Greek theta, meaning thought or life or the spirit. The basic premise of Scientology and the solution to man's problems is to raise his confront (sic) of life, including his past actions. Religion through the ages has had the same goal - spiritual freedom for man - and Scientology is no different, as

full understanding brings about a realization of the nature of God.

There are two points which need correcting; first being comments from the Anderson Inquiry into Scientology in 1963.

Experimental psychiatry was all the rage in the 60's, with their vicious actions unmonitored. Victims coming into the Church were remembering (through Scientology counselling [sic]) previously hidden incidents of being drugged and experimented on by Melbourne psychiatrists without their permission. Individual Scientologists decided to investigate loudly (sic). Today we are a well known campaigner for social reform and to end the degrading psychiatric abuses, lobotomy, eclectic (sic) shock treatment and drugging.

The Melbourne inquiry aimed to quieten the Church. Scientology was new and had yet to experience the brutal silencing tactics of powerful vested interests in Australia. Today people have more power and with help of the media many of the practices such as deep sleep treatment have been exposed. The Inquiry by Kevin Anderson QC was so lacking in fact, with many witnesses complaining about the bias he demonstrated when questioning witnesses, it has been denied as evidence in Court.

In 1983 the High Court of Australia, in a unanimous decision, upheld Scientology as a bona fide religion.

The second point refers to statements about psychologists and their 'opinion' of Scientology. Psychology has its roots in the late 1800's and ideas and experiments of Professor Wundt of Leipzig, Germany, who wanted to develop methods to create 'better' fighting men for the Kaiser to kill without any scruples. As the 'authority' of man, studies of a rat is how they learn about other fellow human marriages. The increase in crime, drug use, broken marriages and depression are directly proportional to their false theories being accepted into society.

We consider man to be a spiritual being, who can improve his spiritual awareness and ability and thus control his environment around him.

If you want to find out the truth about yourself, who you are and where you have been, read a book and find out for yourself.

Yours sincerely

Janice Werneberg  
Community Relations Officer  
Church of Scientology

## Propagandhi say "Meat is still murder, dairy is still rape" and I agree with 'em

A letter to congratulate Michael McCulloch on his continuing fight against male supremacy, lesbophobia and animal cruelty. To this point I have not sent a letter into On Dit because I am not a university student, but I was invited to write 10/04/00 by the editors and nice militant lesbian feminist vegans always wait for an invitation.

Lesbian feminist veganism practices compassion for living species with the recognition that we are all interconnected. In the real world (James Brazel doesn't know it), wimmin earn less to the male dollar than we did in 1976 (Kinsey Report, 1994), 1 in 3 of us are sexually molested by a man before the age of 18, a womyn is raped every 3 minutes by a man and beaten every 18 seconds by a man (Dworkin, 1993, p.163). We do two thirds of the world's work for only 5% of the income produced (Ms., Feb/Mar 2000, p.96). This is not because we enjoy slave labour, don't want management positions, or are underqualified, but because men don't want us at the helm and men still own the ships. Who do you think is doing all that raping and beating? You'll understand if I choose to remove man from my common nouns, womyn and humyn, when man/kind is the winning alternative.

The connection between veganism and feminism is sensible. There are 3 main types of oestrogens that circulate in a womyn's blood. One of them, oestradiol, is very hard for our liver to break down. It is this oestrogen which is primarily responsible for the growth of cancerous cells during times of rapid cell proliferation, such as during paramenstrum, or the 3 days leading up to and the first 2 days of our period. In all types of meat and dairy products, oestradiol is present in high quantities, because almost all inorganic animals are fed bovine growth hormone which is rich in it. Even in 100% organic slaughter, oestradiol is apparent. Soy products and phytoestrogens (plant oestrogens) are gradually being recognised for the prevention of hormonal cancers in wimmin because they have a cellular structure which is very similar to oestradiol. When they are in our bodies, these phytoestrogens attach to the lining of cells which are receptive to oestradiol and basically leave it nowhere else to go but back into the bloodstream. The liver

## & some snappy headers

then begins to break it down and urinate it out. Irrespective of whether you support cows and sheep being tied to rape racks and forcibly impregnated so that you can drink their breast milk and eat their children (how would you like it?), the basic fact is that animal oestrogens are exceptionally bad for wimmin's health.

In terms of lesbian feminist veganism, I suppose I have a profound love for all wimmin, all the fighting oppressed, regardless of whether they speak in humyn language or don't contribute to our planet's death in the determined ways of man/kind. When we boast that we are the most intelligent species on earth, we are surely missing a major irony. What we are is the only species that destroys exactly what it needs to survive - clean air, water and food. When men such as James Brazel speak of the 'return of the proud white male' (on Dit 01/05/00 p 14) they are speaking about the continuation of a 200 year old system of domination and territorial stupidity that has brought us to this point of almost non survival.

If we are to survive, it will be because we have learned to respect and love all living beings who are committed to the future of this planet more than we respect and love the dollar. You can't do deals with earth, you can't get a contract with life, no matter how much money you have. But you can begin with the courage to speak and act in ways that sustain rather than drain the earth's resources. You could begin now by putting On Dit/The Advertiser down and buying a Green Left, or giving money to the struggling Women's Resource Centre rather than getting your next drink. You could call Friends of the Earth to support the Aboriginal fight against a uranium mine that will be built in NE South Australia this year if we let it happen, again. We could just begin by understanding that every action we take has a consequence for which we are directly responsible and every action we don't take allows oppression to thrive in the space we leave behind.

Ms Jennifer Rice  
Melbourne

*Lumping On Dit with the patriarchy and hegemonic influences is plainly, totally fucking daft when you consider the people involved with it. As Marx theorised, there is always a thesis and antithesis (action and reaction), pontification generally leads to rejection of dogma (thesis and antithesis).*

*PS - surely there is more important stuff that we can address (say the glass ceiling, inequities etc) rather than fucking around with definitions that do nothing but divide and proving that someone is more right on than somebody else.*

### She liked the sexuality edition

Dear Dale, Eva and Darien

Congratulations on the recent sexuality edition of *On Dit*. Your readers may be interested to hear of initiatives at federal and state levels to remove discriminatory provisions in our superannuation laws against same sex couples.

A Private Member's Bill is currently before the Senate which seeks to reform the current superannuation legislation to ensure discrimination against gay and lesbian couples in superannuation entitlements is removed. If passed this Bill will remove the existing provisions which require superannuation funds to discriminate against same sex couples and make it illegal to continue discriminatory practices on this basis.

The federal bill will not affect state superannuation and a separate state superannuation amendment will need to be passed to ensure these benefits flow on to state government employees. I am currently in the process of drafting such a Bill and enclose a copy of a speech which I recently made to the State Parliament on this issue.

If you would like any further information, please feel free to contact me on 8263 2666. I would be happy to discuss this matter further with you

Frances Bedford

### He wasn't so sure

Dear Editors

A few points to make in relation to the Editorial in the Sexuality edition of *On Dit*. Whilst I have a few bones to pick, I should stress that I do not think *On Dit* is a homophobic medium, implicitly or otherwise.

Firstly: yes, none of the Sexuality Standing Committee members, myself included, made a direct contribution to this edition, so guilty as charged. However, any implication that we are not 'embracing opportunities' to do what we were elected to do is a little unfair. Some members have been working with Sexuality Officers in devising new SAUA Sexuality

policy, played roles in promoting Sex Week, staffing stalls, contributing ideas, suggestions and so on. Now to the more important stuff. The editorial reads: 'Every student at each of this University's campuses has a vested interest in issues relating to sexuality, and should never be made to feel excluded from the activities of (Sex Week) and the SAUA Sexuality Department as a whole.' This statement is about as helpful as saying that every student has an interest in gender and, accordingly, should not be excluded. However, for political purposes, we do not have a 'People's Officer'; we have instead, quite correctly, a Women's Officer. The hypothetical creation of a Queer Department would only 'disenfranchise' people who openly and categorically identify as heterosexual, and quite frankly, I would not lose any sleep over this. The continual oppression of queers, the rejection by a heterosexist society of lesbian/bi/gay/transgendered people, and the daily denial of our issues and grievances, can be downplayed by a heterosexual editor until the proverbials come home; at the end of the day, we know only too well the kind of shit we have to put up with day by day, shit that is basically incomprehensible to men and women who have never been made to feel like an inferior human being because of their sexuality.

The suggestion that fighting against bigotry would be made more difficult by changing the Sexuality Department to a Queer Department is just not right. Such an act would in fact empower queers on campus, by providing a more focused, unambiguous platform from which we could fight all our various battles. The existence of a specifically Queer Department would recognise that, given limited resources, the SAUA should be obliged to represent people who have legitimate concerns and disadvantages that inevitably arise from not being heterosexual. If this comes at a cost of denying straight men (and, to a lesser extent, women) yet another voice, well with all due respect, so what?! I think they already have more than enough pulpits.

As it stands, we have two Sexuality Officers who clearly and correctly recognise which sexualities need to be prioritised when organising campaigns, events and so on. This is perhaps best exemplified in the new Yellow Ribbon Foundation chapter on campus and the inclusivity training programmes for the various faculties. Given this, I still reject the main points of the

aforementioned Editorial. The creation of a Queer Department is an example of positive discrimination that would demonstrate the SAUA's awareness of oppression of queer people, as well as its preparedness to endorse a platform of greater solidarity in combating such oppression.

Sam Butler  
Sexuality Standing Committee  
Arts/Law

*Thanks for your thoughts, Sam; this is the type of debate that we would like to see encouraged regarding the Sexuality Department.*

*One thing, though: you state that your grievances are being 'downplayed by a heterosexual editor'. We would rather have thought that this type of assumption regarding sexuality (since when did any of us come out as het to you) is exactly what you profess to argue against.*

### I'm underpaid you know

Dear editors,  
Hello. I would just like to point out a misconception which might be existing in the minds of some readers produced by a letter in last week's *On Dit* from various people in the Students' Union. Janak Mayer, Ben Allgrove and Anthony Paxton stated that student casuals employed in non-licensed areas of Union Catering (eg the Wills, the Mayo) earn \$14.03 during the week. Well, this might be true of some of them but those who are below 21 years of age are paid somewhat less, under \$10 in some cases. It would be interesting to hear the proportion of employees who are 21+ and thus paid the full rate, especially in the light of the NUS's well-publicised campaign against youth-wages - does the left hand know what its right hand is doing? On a lighter note, it's great to see that the Union has finally listened to student concerns and provided us with a \$1 happy hour in the Unibar (4-5pm on Fridays, by the way). Good work. Now if only they could supply affordable food.

The Human Pebble

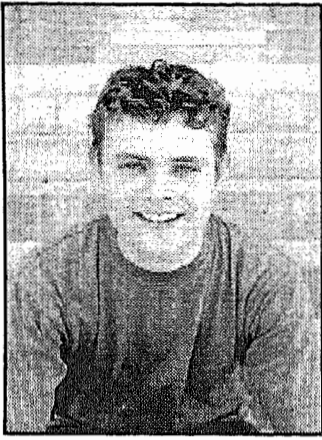
### Big hard hunger

Dear Eds,  
What is going on here? There has been no meatloaf in the Mayo for a few days now and I personally have got a big, hard-earned hunger now. Where's my fucking log?

A person in need of log

# What's the use of a dunny without a SAUA?

Stephen Mullighan, SAUA President



## National Week of Action

The National Union of Students will be holding a National Week of Action next week, May 22 – 26. The week will focus on the issues and rights of Indigenous people, under the heading of "To Deny the Past is to Forget the Future." Various actions around the country will be calling for the reinstatement of Abstudy, the overturning of Mandatory Sentencing, saying "Sorry," and funding Social Justice and not the Olympics. On campus activities will include a forum on Mandatory Sentencing to be held on Wednesday, 1pm. The Centre for Aboriginal Studies and Music (CASM) will have bands performing during the week also. There will also be a ceremony on Friday at the Torrens Weir at 10.30am. The ceremony is to welcome back Aboriginal Elders to the site that was a school for Indigenous children in 1840. Many community groups, including schools, will be attending. Both NUS and the SAUA encourage all students to go to the ceremony, as it is a unique opportunity to make a gesture of solidarity around this issue. For details of the week, please call the SAUA or NUS on 8359 2455.

## Trimesterisation

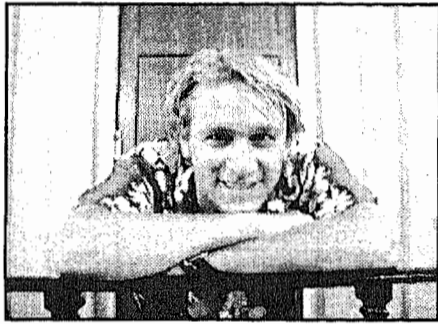
The University is now trying to organise the specifics of the new Summer Semester. Details of exactly what is to be offered are still unknown, yet we do have the assurance from the University that only non-award courses will be offered. This means that at this stage, the normal academic syllabus will not be offered over the summer. The number of teaching weeks, 12 per semester, reduced last year from 13 for this academic year, will continue to be 12 per semester. This is clearly detrimental to our quality of education, and hence our hesitance at accepting this program.

## SAUA/ Student Radio Quiz Night

The Quiz Night is on Thursday June 1, beginning at 7pm. For more details see the ad on page of this issue.

If you would like any more information about these issues, or you have any other query, drop in and see us in the George Murray Building, or call 83035406. You can email me on [stephen.mullighan@adelaide.edu.au](mailto:stephen.mullighan@adelaide.edu.au).

Seb Henbest, Education Vice President



## Counter Calendar

The production of the 2000/2001 Counter Calendar is about to get under way. I hope anyone who was interested in being an editor got their applications in. The Counter Calendar for those who don't know is a publication produced by the SAUA Education Department which gives a student perspective on courses/subjects and provides all those little bits of vital information which make the academic side of uni much more simple.

The accuracy and usefulness of the Counter Calendar is primarily determined by us the students. It is our submissions which make it either a useful reference or a good fire-starter. Submission boxes and submission sheets should by now be placed strategically in refectories, the library, the SAUA office, around the faculties and out at Waite and Roseworthy. If you are stylophobic (ie. scared of pens) then the submission sheet appears on the web at the SAUA website [www.saua.asn.au](http://www.saua.asn.au). Please take the time to fill in a form for each subject you've done as you

will be passing on the valuable inside information that you gave accrued to those who are following in your footsteps. Besides, nothing beats studying like filling out a Counter Calendar survey! We will continue to collect submissions into term 3.

## Exams - Grievances

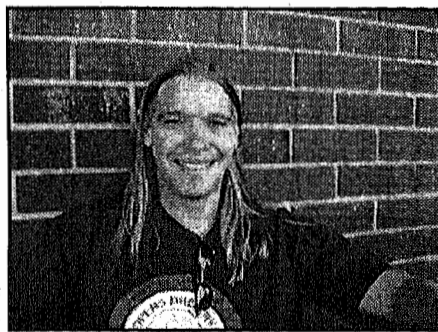
Exams are not far off, and for most of us that means final assessment for semester subjects. Remember as a student you have rights. You have the right to a re-mark and you have the right to appeal your results. That doesn't mean that if you spent swat vac in the bar you can get a supplementary exam, but it does mean that if you feel you have been unfairly marked/treated, or were party to extraneous circumstances which had negative affect on your results, then you can do something about it. At exam time you will receive a pamphlet on grievance procedure, produced by the SAUA. Remember if you have any queries about student's academic rights please drop in and ask us.

## Bookmarks

Don't forget that there are SAUA Education Dept. bookmarks in the SAUA office giving such useful information as, 'study tips', 'oral presentation tips', 'referencing steps', 'interpreting essay question words', and new - OUT NOW is 'exam techniques'.

COLLECT THE WHOLE SET

Adam Langman, Activities/ Campaigns Vice President



Hi guys,

In the past few weeks lot of people have voiced their concerns to me about the price rise of beer due to GST. I was asked to put in my two cents worth so here it is.

## Beer, GST and a Party

Short of forming the militant wing of the student association and buying a shit load of rather nasty weapons, I'm afraid we will have to live with a GST on beer. This is undeniably shit but its gonna happen. But , while it may happen we don't have to like it so in honour of the last day that we will ever be able to buy a GST free beer in term time, the last day of term 2 will be held in honour of the last day of GST free beer. This will be part of the end of semester celebrations. Hopefully these will comprise of having all the video games and pool tables in the UniBar free all night! There should also be games like mini golf where you can win prizes. If you have any other sugges-

tions please contact me.

## Australia's Biggest Morning Tea

We're havin' one. This Thursday from 10-11:30am come and have tea with us and support cancer research. It will be in the Wills and \$2 will get you all the tea you can drink as well as a scone with jam and cream. How good is that! Good value and a good cause.

## Student Rights

I am still compiling a list of services and rights that the University is obligated to provide you guys with so I'll keep you informed.

## 9m<sup>2</sup> Playstation screen

I looks like there will be nights in the UniBar with Playstations being hooked up to the big screen and some other screens so we can have giant sized competitions! I'll tell you when the deal is done.

## Pub Sports

I am looking to form a few pool team to play against the two other universities and also have a foosball (table soccer) tournament. Drop me a line if you are interested or if you have any other ideas.

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.langman@student.adelaide.edu.au](mailto:adam.langman@student.adelaide.edu.au)



# It'd never, ever get used.

Heidi Ryan, Women's Officer



Hello again, after a week off column writing I have a lot left to say.

## Morning Tea

In the past the SAUA has brought you Cinema on the Lawns, Cinema in the Hall, Cinema in the Cinema but now prepare yourselves for... MORNING TEA IN THE WILLS. That's right folks, Women's Department in conjunction with the Activities Department cordially invite you to join us for morning-tea.

Where? The Wills Refectory

When? This Thursday (25th) from 10- 11:30am

Naturally, scones with jam and cream will be provided.

This event will be a part of the Australia's Biggest Morning Tea fundraiser for the Anti-cancer Foundation. We ask that you make a \$2 donation for cancer research and then help yourself to all the tea that you can drink.

Information regarding a range of cancers, in particular breast and cervical cancer will be available to pick up. I hope to see you there.

## NOWSA

Just a quick reminder that NOWSA is coming. If you would like to be involved in the organisation feel free to come along to some of the collective meetings, upcoming times are:

Thursday 25th May in the Flinders University Women's Room at 4pm

Wednesday 31 May in the Adelaide University Women's Room at 10am

## Women and War

Adelaide is lucky enough to be the host of an international conference which will look at the experience of women in wartime situations. With a particular focus on the effectiveness of international laws in protecting women during conflict, speakers have come from all over Australia and the world. The conference is on the 25th May from 9am-5pm.

For more information pick up a pamphlet from the Gallery or contact me.

That's about all for now, but please remember that if you ever have any suggestions for the Women's Department you can find me in the SAUA section of the George Murray Building, e-mail me at [heidi.ryan@student.adelaide.edu.au](mailto:heidi.ryan@student.adelaide.edu.au) or call me on 8303 5406.

Zane Young, Environment Officer



Hello, well the green corner of the SAUA is busy as ever...

## genetic engineering awareness week

Last week was genetic engineering awareness week. Thanks again to everyone who came to the forum in the cinema on Wednesday. It was highly successful! It was our first cross-campus environment network action, and we hope to hold many more activities from that network. Thanks very much to all at USASA, especially Bryan and Adam, and thanks to Bek, Dan, Sarah and Rob, who helped out on the day.

## Recycling magnets

Your Students' Association still has some of those funky fridge magnets with instructions for recycling your household waste. Come in and say hi to all the funky people and pick up one or two. They're free!

## State government offers to legislate against nuclear waste in SA

This time it's true! The Premier is currently drafting anti-nuclear dump legislation and it should be tabled either Tuesday, Wednesday or Thursday. Today the National Union of Students and your Students' Association commended the State Government and Parliament for their action on this issue. It's great news, but the campaign is not yet over. They still haven't banned low-level waste, and the Feds will also present problems. Stay tuned and contact me if you want to get involved!

## Students and Sustainability Conference

This year the huge and very cool S&S conference will take place at Griffith University in Brisbane, July 3-7. It rocks, and we are planning on holding it in Adelaide next year, so please contact me if you're interested! Money need not be a problem!

Website of the week: <http://www.asen.org.au/SS2000>

zane, phone 8303 5182 or e-mail [environment@saua.asn.au](mailto:environment@saua.asn.au).

Amanda Camporeale & Tom Radzevics, Sexuality Officers



## SEX WEEK 2000

Well, what a week that was. For those of you that missed out here is a brief synopsis of what happened. Tuesday saw a large collection of service providers purvey their wares in the cloisters. Thank you to all the groups that participated. Wednesday saw about one hundred and fifty people gather in the bar for the inaugural sex week debate. Thanks to Albert Bensimon, Seb Henbest, George Valiotis, DJ Josh, and Joe Dyer for providing absolute hilarity for all concerned. That evening was our band night with over two hundred people having a great time to the sounds of Euphony, Masongraystrange, Special Patrol Group and Dial. Thursday saw the launch of the Yellow Ribbon Foundation, with the Pro-Vice Chancellor, Dr. Norman Ashton and Bill Harrington, President of Light for Life officially opening the university Chapter. If anyone is interested in becoming involved with the Yellow Ribbon Foundation please come and chat with us.

## INCLUSIVITY

Heidi and us are currently preparing a presentation on equity in engineering at Adelaide, to be presented to the heads of departments of engineering as well as maths and computer science. The topic that we are researching focuses on the issue of sexual equity, homophobia as well as the attitudes of teaching staff to students struggling to deal with integration into the engineering community. We are hopeful that the suggestions we give are taken on board by the administration of the faculty and that in the future programs are instigated as a direct result of our input. We will continue to push for student's rights to harassment free and equitable study space.

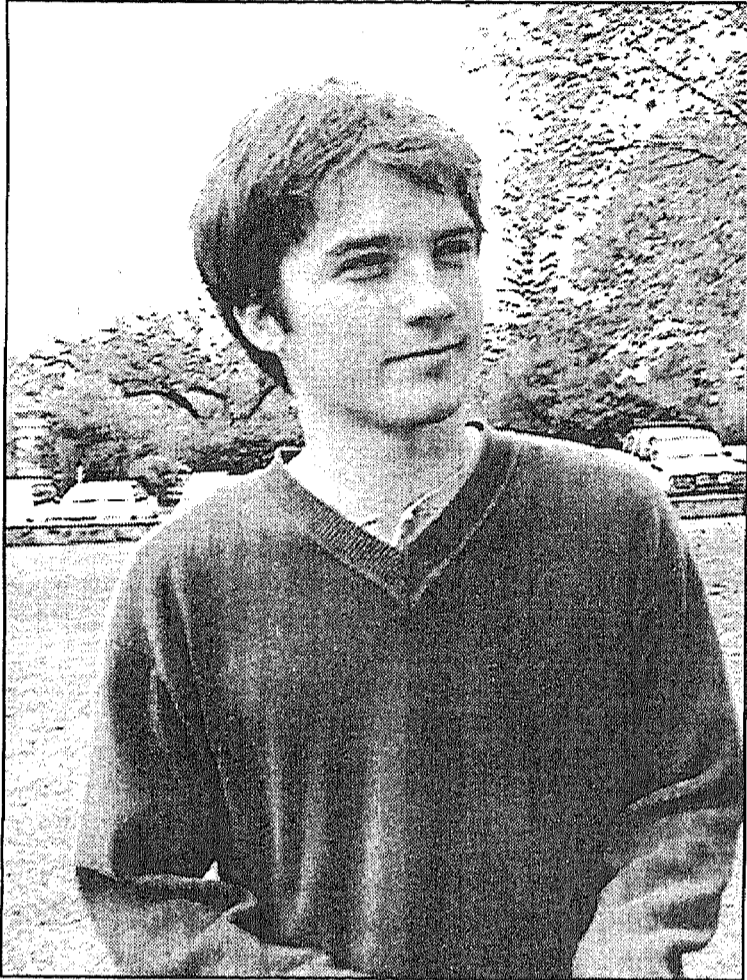
## CONTACT OFFICERS

We are both now officially sexual harassment contact officers within the university, and along with Heidi will be on the university web site listed as student contact officers. The reason we undertook this training is simple. In order to provide greater advocacy and professionalism in our jobs we felt that it was important that we undertook some form of training, and as such are now better equipped to cope with any grievances that come our way. If anyone else is interested in becoming a contact officer, even if you don't want to be on the university web site, a second course is to be run later in the year dependant on demand. Come into the SAUA and let us know.

That's about it for now!

Stay Safe, Stay Sexy.

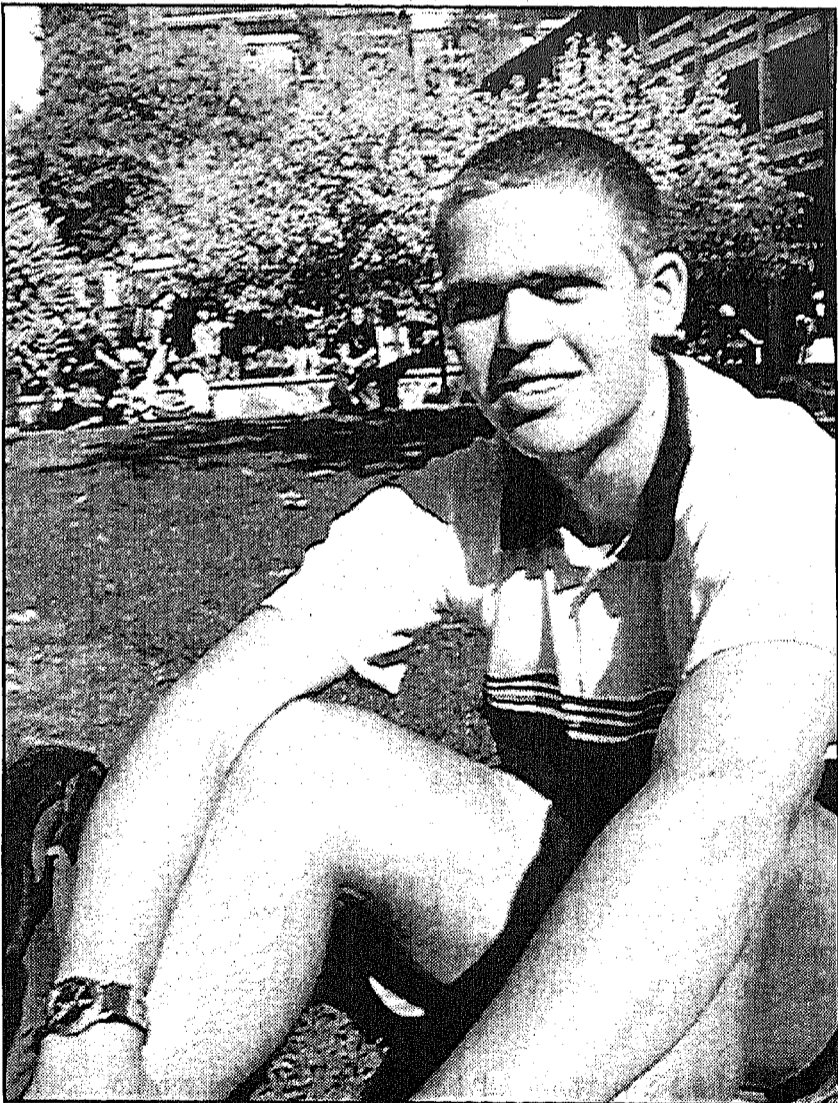
**QUESTIONS:**  
 1. What's the most embarrassing thing you've had to tell your parents?  
 2. What's the most embarrassing thing a person could do for money?  
 3. What's the worst thing you could do on a date?



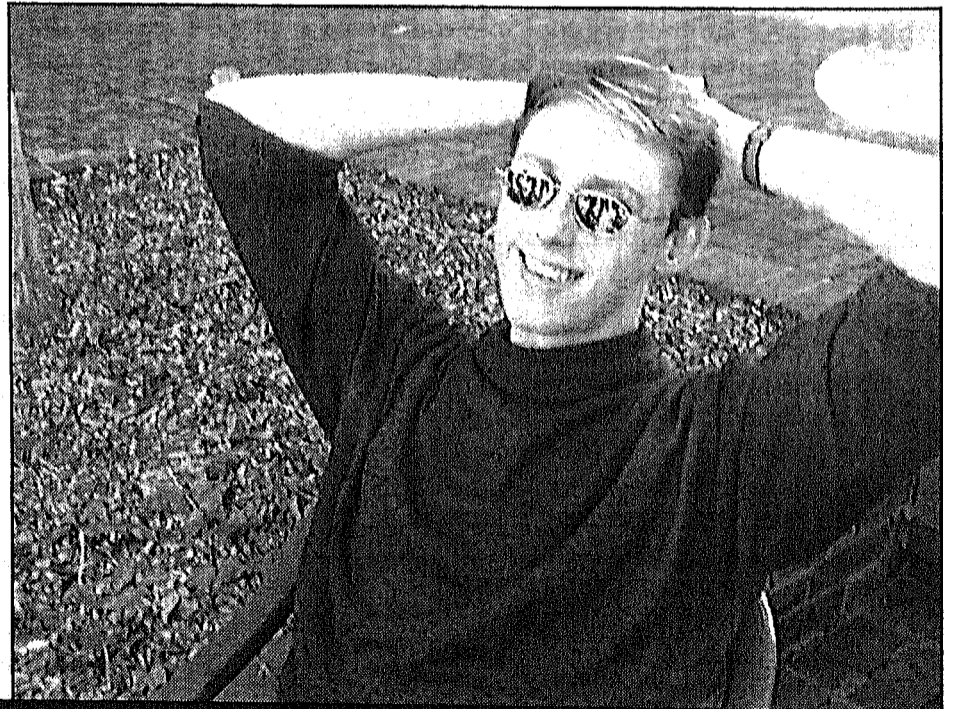
**Peter**  
*Pensive but not petulant by the Barr Smith Lawns*  
 1. I don't tell my parents anything; I wait until the police come around and let them tell them.  
 2. WWF. No WWF with jelly. No, pretending you're a WWF wrestler (with jelly).  
 3. Have food come out your nose, and not know it.



**Tammy-Jo**  
*Doin' her thing for a cause*  
 1. That I had a party and the house got trashed. They arrived home when 50 people had crashed over and I had to explain it to them.  
 2. Probably stand up in the middle of a concert naked.  
 3. Throw up on them.



**Brian**  
*Having lazy daze on the Lawns*  
 1. I can't remember past last week.  
 2. As long as it's not me, I don't care.  
 3. I could throw up.



**James**  
*Turning on the charm in the Cloisters*  
 1. Probably when I found out my year 7 teacher was a paedophile. It all started when these two detectives showed up at the front door. And I thought he was such a good teacher, I didn't know about his extra-curricular activities.  
 2. Door knock for Mormons.  
 3. Run into a bitter ex.

# POP

Rachel and Shareen

*Reliving dating disasters*

1. Rachel: I tell my parents everything.

Shareen: I tell my parents nothing.

2. Shareen: Be one of those Domino's Pizza Boys waving the cheap pizza sign on the side of the road.

Rachel: One of the door to door charity people selling those really cheap lollies.

3. Shareen: My friend went to pick up this girl for a date. Beforehand he farted in the car, and he thought the smell would clear up. But the air vent was on recycled air, and he took the girl into his stinking car!

Rachel: My boyfriend of two months' father walked in on us and he was the one butt naked!



Heidi and Darius

*Making a day of it*

1. Heidi: That I scratched the car coming up the driveway to their house.

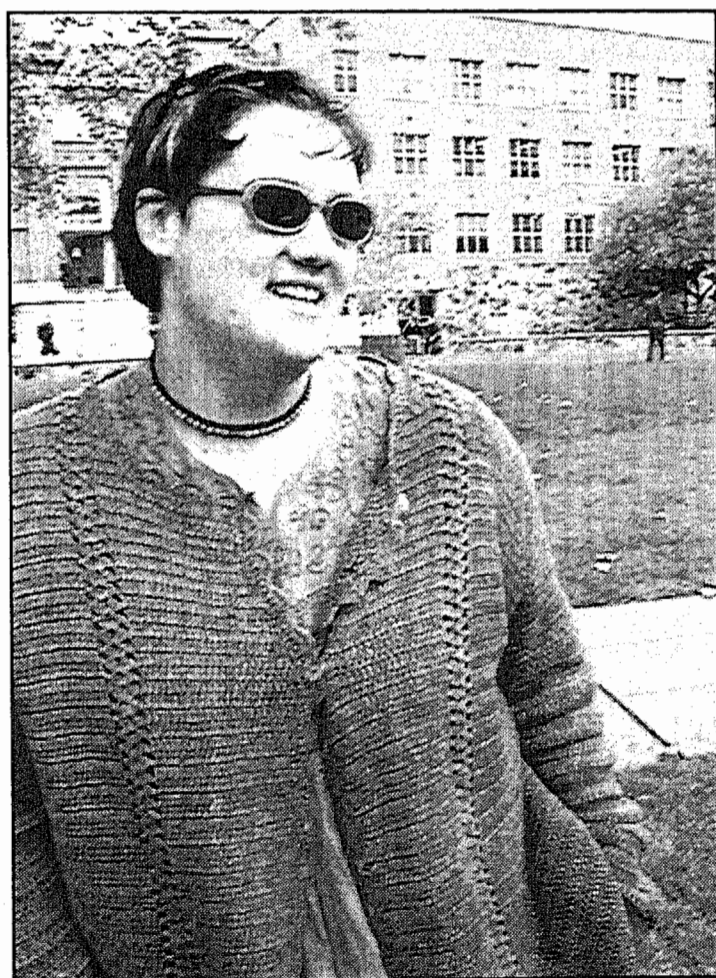
Darius: Having to tell my Dad that his car got totally egged during Muck-up Day. The inside *and* outside of the car.

2. Darius: Door-to-door sales - naked, or in a weird animal costume. Or a Batman costume.

Heidi: Wear a see-through bra. I'm not the one who wants to get it!

3. Heidi: Not turn up.

Darius: Throw up all over your date.



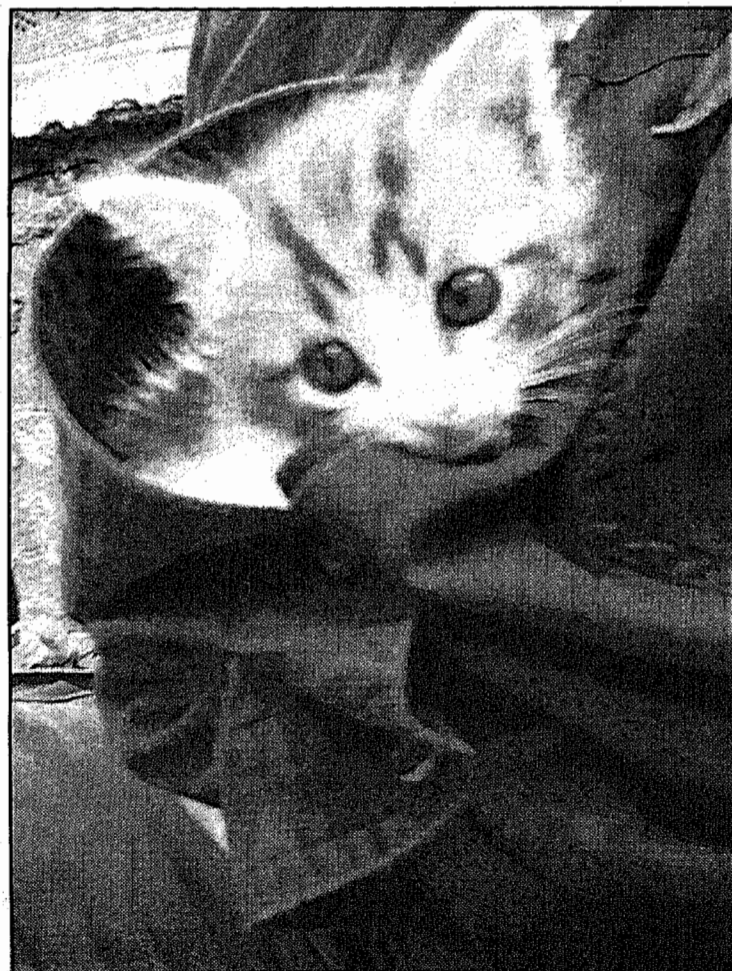
Janie

*Jazzing up the Barr Smith lawns*

1. In year 6, I killed a tree at school by tearing its bark off. I got in heaps of trouble at school and with my parents.

2. Be a politician.

3. Eat spaghetti. That's fraught with danger.



Jezebel

*A pretty cute lil' bundle on the Barr Smith Lawns*

1. I had worms. That was a bit embarrassing. Meow.

2. Do one of those crappy Whiskas ads. A cat has to be really down to sink to that level. It's Dine or Aristocrat all the way.

3. I wouldn't know - cats don't date, we just root loudly in other people's backyards. Or so I'm told.

# 'Clubby clubby...' ah, fuck it.

## Bands Association

Bands Association General Meeting, Monday 29th May, 11am. Could all members please attend - and anyone else who wants to join.

## Basketballers Wanted!

Adelaide University is looking for male and female basketballers who are willing to represent the university at the Australian University Games.

The games are held after the district season has finished and no clearance is needed to compete. Any students interested in competing against the best players at Australian universities contact Will (8344 4398), or inquire at the Sports Association.

## Choral Society Concert

AUCS 40th Anniversary Concert, Saturday 27 May, 7.30 pm St Peter's Cathedral (North Adelaide)  
The Adelaide Uni Choral Society presents:

W. A. Mozart - Requiem (K626)  
J. S. Bach - Toccata & Fugue (BWV 565)

J. S. Bach - Cantata 'Christ Lag in Todesbanden' (BWV 4)

Featuring:

Margi Pinczel - Soprano

Meran Bow - Alto

Tasso Bouyessis - Tenor

Timothy Marks - Bass

Anthony Hunt - Organ

Peter Kelsall - Conductor

AUCestra

Tickets from Bass ([www.bass.sa.com.au](http://www.bass.sa.com.au)) or door (\$25 / \$15).

Discount available for AUCS members. Further details from president Nic Smelt (0407 937 190).

## Clubs Association Council Meeting

WP Rogers room, 1pm 24th May, level 5 Union Building.

All Clubs please send your representative along.

Any queries, call Vicki at the Clubs office on 8303 3410 or email [vicki.kolberg@adelaide.edu.au](mailto:vicki.kolberg@adelaide.edu.au).

## Triathlon Club

The Triathlon Club is a group of members that primarily train together. Although some of our members race, others just train for individual events in their own sport (ie cycling). Most of the racing competed in by our members are the local series events, with some also competing in events like the Victor Harbour Triathlon (1st week in March), or the Sam White Memorial. We are not a group of sports nuts

trying to better our times by seconds but more a group just interested in the sport of triathlons. So if you would like to have a hack at a triathlon or would like to train with some other people for a change, then call Anthony on 0409 672 616 for further information.

## Coffee

Next Koffee Klub meeting: Thurs 18th May

Place: East Tce Continental, again

Time: 5pm

Type: "Recovery"

Theme: The Art Of Caffeine Appreciation

## Eddie

The Eddie Club pub night will be on the 2nd June 2000, not sure where as of yet but we are sure it will be cheap. Stay tuned to *On Dit* for further details soon. Any questions to [eddieclub@hotmail.com](mailto:eddieclub@hotmail.com)

## Film Society

All term 2 films screened on Thursdays 7pm in the Union Cinema, Level 5, Union Building, free for AUFS Members, \$5 non-members (includes membership). Shorts shown term two: 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 12

King Kong (1933)

Directed by Merian C. Cooper and Ernest B. Schoedsack.

Starring Fay Wray, Robert Armstrong (I)

An expedition exploring a remote island capture a gigantic ape and bring him back to New York for exhibition. A beautiful actress who accompanies them is menaced when the monster's love for her causes him to break out. A classic version of beauty-and-beast theme is a moviegoing must, with Willis O'Brien's special effects and animation of monster ape Kong still unsurpassed. Final sequence atop the Empire State Building is now cinema folklore; Max Steiner's music score is also memorable.

## Gymnastics

Want to know how to chuck a back flip? The ultimate party trick and guaranteed to draw attention!!! The Uni Gym & Acro Club can teach you how!!! We are a diverse group of people who love Acrobatics & Gymnastics. Our training sessions allow you to work at your own pace,

on skills and tricks that you find interesting. We accommodate all levels of experience from the absolute beginner to advanced competitive gymnasts and acrobats. We work towards general fitness with a focus on flexibility & strength in order to make learning new skills easier. You can work on almost anything, from tumbling, trampolining, bars, rings etc, all sorts of group & pair acrobatics, circus skills, balancing, juggling... Classes are casual so you can train totally according to your own schedule. We rely on you to express your own personal interests and aims and will assist in whatever way we can to make it a reality. **AND IT'S CHEAP!!!! \$3 for most sessions!** for more info call Jess 8232 3626 or Franky 8296 9894

## Homebrew Club

IGM Homebrewers club, Margaret Murray room level 5 Union House Wednesday 24th May 1pm enter via the GAMES Room rear of UniBar to the meetings rooms. Present and ex-members all welcome. Interest in entering the Coopers Homebrew Competition welcome. New members invited to join (membership \$2) Contact Will O'Shea 8334 5052 Email: [unibrew@hotmail.com](mailto:unibrew@hotmail.com)

## Mature Students Association

A General Meeting will be held on June 1st in the Margaret Murray Room, commencing at 12 noon. Later that afternoon (from 2-4pm) we will be having cheese and wine in our clubrooms. Big thanks to all who helped with and shared in our BBQ last week. New members welcome - join at the Clubs Association or our clubrooms - Level 5 Union House.

## Netball

Adelaide University Netball Club Umpires Wanted

If interested in umpiring for a young and dynamic club for above average rates please contact Carolyn 8297 7294 or Kelly 8336 2034.

## Skindiving

Adelaide University Skindiving Club presents the following dives for members of the Skindiving Club and those interested in joining the Club and diving with us ...

May 27th/28th: Pene Bartlett and Tim Murphy, The Lumb

June 3rd/4th: Jonathon Beresford and Wojtek, Stanvac Barges

June 5th: Everyone welcome, Committee Meeting, UniBar, 6pm for dinner with meeting commencing at 6:45pm

Contact Pene in the Sports Association if you are interested in diving or finding out more about the Skindiving Club on 8303 5403 (W) or email [pene.bartlett@adelaide.edu.au](mailto:pene.bartlett@adelaide.edu.au). Final dive plans are worked out at the clubrooms (1 Foreman Street, West Beach - drive past the 'Wrong Way' sign and turn right onto the grass) each Thursday night (6:30pm - 7:30pm).

## Sports Association Board of Management

Nominations are called for a one (1) year term President, Deputy President, Hon. Treasurer and Hon Secretary (the treasurer and the secretary must be Adelaide University Students).

Nomination forms are available from the Sports Association Office; nominations must be submitted by Tuesday 16th May, 2000 by 5pm, with voting taking place Wednesday 24th - Friday 26th May in the Sports' Association Office.

Also available are three (3) general positions for a two (2) year term.

Nomination forms are available from the Sports' Association Office; nominations must be submitted by Friday 26th May 2000, by 5pm.

Voting will take place at the Sports' Association Council Meeting following the AGM in the Margaret Murray Room, Level 5, Union House, Tuesday 30th May at 1.00pm.

## Adelaide University Water Ski Club presents.....

MISSION IMPOSSIBLE 2  
Glenelg Cinema

June 1, supper at 6:30pm with the movie commencing at 7:15pm  
Tickets ONLY \$15 which includes supper (Wine, Cheese, Dips and Pate)  
MI2 Party at Plush Lounge after movie.

Phone Mike on 8365 4292 for tickets or see the Sports Association for tickets and more details.

## Adelaide University Wine Club

International Sauvignon Blanc Tasting

Universal Wine Bar Rundle Street  
Conducted by Michael Hill Smith from Shaw & Smith Wines  
Wednesday 24th May 2000, 7pm.

Cost \$35.00 Non-Members

\$25.00 Members

See Costa for more details

8 Different Wines from 4 different countries

This is an event not to be missed  
Email: [costaandheidi@yahoo.com](mailto:costaandheidi@yahoo.com)  
Phone: 8354 4353

Bookings Essential.

# I do not bite my thumb at you, sir

**Romeo Must Die**  
Now Showing  
Selected Cinemas

To all martial arts and Hong Kong movie fans who thought that Jet Li would have been 'Hollywood-ised', think again! *Romeo Must Die*, his new action-packed film is very old-school. Dodgy plot, minimal drama, but plenty of action! It all starts when some Asian guys get kicked out of a black dominated club on an American wharf. Anyway, as you would guess, a fight breaks out and the Asians show their stuff until the blacks pull out a load of machine guns. From there, the war begins. In *Godfather* style, the war is between the Asian families and the black families, both competing for space on the wharf. The son of the Asian leader is killed, and no-one trusts anyone any more. Jet Li, who plays the part of the Asian leaders other, more rebellious son, Han, breaks out of a Hong Kong jail (spectacular fighting scenes here), comes to America, and proceeds to rectify all the problems. In the process, he falls in love with the black leader's beautiful daughter, discovers who is behind all the problems on the wharf, and manages to save the day (as you do). As I said earlier, the strong point of this movie is the fact that it contains a large amount of martial arts, in Hong Kong style. Hollywood still has a long way to go in this area, but if *Romeo Must Die* is any measure of where Hollywood is headed, then there still may be a future for martial arts movies yet. If you are a fan of Hong Kong or martial arts movies, then this is definitely for you. Believe me, the final fight scene (choreographed by Li) makes it all worth the money.

L.A.



'Heartwarming'. One of the most frightening words in the English language, and it has been applied to *Mifune*.

**Mifune**  
Opens 11th May  
Palace/Nova cinemas

If your heart needs a bit of warming, then *Mifune* is the perfect film to give you that glow. I turned up for the preview feeling worse for wear after a hard night wondering how the hell I was going to keep my eyes open long enough to read the subtitles. Luckily I was very pleasantly surprised, and with the help of a large dose of instant coffee and the likeable characters onscreen, my eyes remained wide open. The actual story is basically a reworking of the old boy-meets-girl tale. Kresten (Anders Bertholsen) has just started getting down to business on his honeymoon with Claire when the phone rings. The bad news is that his father has died - the even worse news is that his wife believes that he is already an orphan. Returning to the ramshackle family home that he has been desperately trying to forget, Kresten is suddenly made responsible for his retarded brother Rud, who obsesses about UFO's and chickens. Advertising for a housekeeper, Kresten is more than happy with the beautiful Liva (Iben Hjejle). She too is hiding a past, turning tricks in order to keep her delinquent brother in a private school. But more trouble is on the way in the form of the blushing bride. *Mifune* is the third of the Danish *Dogme* films, the first two being *The Celebration* and *The Idiots*. *Dogme* directors swear a vow of chastity, pledging not to use any artificial lighting, only hand-held cameras, no extra props and so on. Soren Kragh-Jacobsen has stuck to this, except he had to confess to chasing chickens from the neighbouring property onto the set. Of course, all of these rules have led to the incredibly natural and unpolished feel of the film.

The most striking part of *Mifune* is the standard of the acting. The performances given by the leads are yards ahead of anything that Hollywood has had to offer recently. Jesper Asholt as Rud amazingly managed to play the simpleton without resorting to dribbling or strange hand movements a-la Brad Pitt in *12 Monkeys*. The audience was laughing with him rather than at him. Watch out also for Kresten's portrayal of a samurai - it's always amusing to see a Danish man playing a Japanese man whilst wearing a tin helmet and gloves on his head. And if you are wondering why on earth a Danish film has a Japanese title, it is actually the name of one of the Seven Samurai. Toshiro Mifune was the two brothers' favourite movie star as children, and it is a game that the two played together as children. Don't be put off by the idea of this being a 'foreign film'. Go and see it and watch out for the scene in which Liva's callgirl friends decide to get re-



Angela's Ashes: grey and depressing. For the review, go straight to p22.

venge on Kresten for his treatment of Liva. It certainly brings new meaning to the female of the species being more deadly than the male.

Alan Smithee

★★★★★  
"Tarantino licks the sweat off this movie's balls"  
-FHM

"...JARMUSCH'S BEST WORK IN YEARS.  
Few directors convey such a sheer exuberance for movies."  
-National Post

"A crowd pleasing exercise in fathomless cool."  
-The Village Voice

"A mastermix from a cinematic DJ."  
-Premiere

**GHOST DOG**  
THE WAY OF THE SAMURAI

A FILM BY JIM JARMUSCH STARRING FOREST WHITAKER  
SOUNDTRACK MUSIC BY THE RZA, FOUNDING MEMBER OF THE WU-TANG CLAN

ANIMATED BY WILSON

**SEASON COMMENCES MAY 25:** PALACE NOVA  
Easton Cinema, Ruddle Street, B2 1P, B43A

# But I bite my thumb, sir



Wonderland: candour and sincerity.

correct strings in the correct places in a largely predictable way. Yawn.

Emily Watson (*Breaking the Waves*; *Hilary and Jackie*) and Robert Carlyle (*The Full Monty*; *Trainspotting*; *Plunkett & Macleane*) give good performances as Angela and Malachy McCourt respectively, with Carlyle deserving particular note for his sympathetic portrayal of the alcoholic father who genuinely tries not to drink every cent available to him, and really *does* care for his family, but who simply cannot resist a pint of Guinness.

Of particular note is Joe Breen as Young Frank. What an irritating little shit. Ugly too.

Otis Grey

**Music of the Heart  
Now Showing  
Selected Cinemas**

Meryl 'dingaw stawl my baby' Streep returns in a beautiful epic to warm your heart. Or something. Fighting gallantly against the prejudices that have validly relegated the learning violin player to an almost extinct species, Streepo plays a housewife (from vague, foggy memory - lost production notes. Many sorrys ect.) turned school teacher by necessity, a state of affairs brought about by an utterly disgusting reliance on her husband (floozy on the side, wifey finds out, divorce etc), unfortunately heralded back to throughout the movie.

The Streepmeister's teaching philosophy is superficially touching (something about any child being able to play the violin rah rah) and actually deeply irritating, as she browbeats students into leaving the class, complaining to their

parents or crying, all in the name of some type of militaristic discipline trip.

Paradoxically, or perhaps harkening to some flaw in the psyche of the woman upon whom the movie is based (this person lived? Wow) she breaks into committed-relationship-or-bust mode, not really reassured by her sweet, kind, decent and irritating little kiddies. They pop up from time to time to drag some of the fire away from the Streepers powerful-and-wilful-yet-fundamentally-spineless character. Streepie really excels at this type of character it seems, and she cannot be criticised for her performance. It's utterly bloody perfect. But the character was almost offensive in her style, despite the extensive development she undergoes throughout.

Timeline is a little jumpy, and you're in for a surprise or two, of the film lengthening kind ("ahhhh... how sweet. Can I go home now? No, not finished? Just one more hour? Ok then...). I never really got bored, but the sheer density of dramatic moments, zooming in for the close-up of the child's eyes as she learns the true meaning of Christmas or whatever, the emotional hugs, the tears, the glory, the lack of Harvey Keitel or any violence, the passion! THE NUMBER OF GODDAMN SOARING NOTES! (make it stop, please, make it stop).

I left feeling like I had watched a heavily formulaic romp of synthetically and blatantly manipulative, yet well produced and written for what it is, Hollywood mass produced tripe. Go see *Ghost Dog* instead, it's soooooo much better, and it should be out this week or next.

Alan Smithee

**Wonderland  
Now Showing  
Selected Cinemas**

Focusing on the lives of one family over a single weekend, Michael Winterbottom's *Wonderland* is a 'Dogme'-style experiment in stripped realism, filmed *au naturel*, with a distinctly 'doco' feel to it. Winterbottom, dispensing with the extended crew and technical paraphernalia normally used in filmmaking, has produced a refreshingly stark and honest film - although some of the handheld camera work left me feeling a little nauseous, particularly the scene on the ferris wheel!

I applaud *Wonderland* for its sincerity and candour, and Winterbottom for being as unobtrusive as possible when schlepping around London - he put his actors in the right places at the right times, and discreetly filmed them around 'real' people, not extras. This approach was rather more invigorating than the usual construction of 'authentic' cityscapes and 'everyday' scenes. *Wonderland* feels more real and authentic precisely because it is.

My only difficulty with *Wonderland* is that nearly all of the characters are horrible, horrible people. Eileen (Kika Markham) and Bill (Jack Sheperd) despise each other and their loveless, sexless marriage. They constantly bicker and bite at each other, and are so fucking sad that they deserve to be shot. Their children are little better: Molly (Molly Parker) and

Eddie (John Simm) are about to have a baby and are quickly turning into Eileen and Bill. Molly obviously considers herself to be superior to her sisters, the single Nadia (Gina McKee) - whom she presumes is wildly jealous of her relationship and pregnancy - and the irritating Debbie (Shirley Henderson, whom I just want to slap every time I see her in a film). Molly is so needy and dependent that you almost cheer when Eddie leaves her. At least Nadia is normal. And she has funky hair.

Jayne Lewis

**Angela's Ashes  
Now showing  
Selected cinemas**

Based on the novel by Frank McCourt, *Angela's Ashes* just has 'Oscar Nominee' written all over it in big, fat, juicy red texta.

Having not read the book I cannot comment on whether or not director Alan Parker's screenplay was faithful to it. Literature lovers will probably be disappointed. You know it it *never* as good as the book. Ever.

This said, *Angela's Ashes* is not a complete waste of time. The whole thing is all very nicely scripted and shot and all the rest, but ultimately forgettable.

Tragic in all the right places, uplifting just where you expect it to be, and with music designed to maximise audience emotional involvement, Parker *et al* prove to be fine puppet-masters, pulling the

**Film Anagram of the  
Week**

**The Cannes Film  
Festival**

**Flash event lifts cinema**

# Heightened anticipation:

Director Steven Soderbergh's latest film, the Julia Roberts vehicle *Erin Brockovich*, is currently showing in cinemas. Soderbergh has come a long way since his 1989 debut *sex, lies, and videotape*, which made more than \$100 million on a budget

*sex, lies, and videotape*  
(1989)

*sex, lies, and videotape* was greeted in Australia with the kind of hype we've come to expect of Hollywood blockbusters. Like *The Blair Witch Project*, Soderbergh's debut feature was an independent, low-budget production that experienced massive success.

Described as having an 'indie-film vibe', *sex, lies, and videotape* explores the dysfunctional relationship between housewife Ann (Andie McDowell) and prominent lawyer John (Peter Gallagher). Unsatisfied with his marriage, John indulges in a torrid affair with his wife's sister, Cynthia (Laura San Giacomo). When John's old college friend Graham (James Spader) moves into

*Kafka*  
(1991)

Just one word of warning before I start this review. If you want to see *Kafka*, it'll take a bit of effort. It's an almost impossible movie to find this on video in Australia, but if you're a real fan of Steven Soderbergh like me, it's definitely worth making the effort.

One complaint that could never be levelled against Soderbergh is that he's boring. Even his most commercial films (*Out of Sight* or *Erin Brockovich*) have elements that distinguish them from other mainstream movies (like *Ar-*

*King of the Hill*  
(1993)

After the underwhelming public response to his second film, the overbudgeted suspense-thriller *Kafka*, Steven Soderbergh returned to the safer parameters of lower budgets and unknown actors. *King of the Hill*, based on A.E. Hotchner's autobiographical writings, was - at least technically - the right step for Soderbergh to take. While *King of the Hill* didn't duplicate the runaway success of *sex, lies, and videotape*, it proved a modest earner. Balanced, well paced, exquisitely shot, and brought in under budget, the period-piece proved to the studios

of \$1.2 million, earning him overnight recognition as the poster child of American independent cinema. His films have maintained a large diversity of style, tone and subject, alternately enjoying massive success or sinking on the

the neighbourhood, the characters' lives are thrown upside down.

This film is incredibly well acted. The characters are layered and intriguing, and it is this depth that saves the movie from a slightly soap opera-ish plot. Soderbergh kept the film shoot loose and spontaneous, which gave the actors a chance to improvise. One example of this is the final scene of the film, where James Spader ad-libs a line about the rain that has just begun to fall. The shot, however, is not lit to make the droplets visible on film; we can't actually see any rain. The actors are also aided by the movie's low budget, as it gave the film an authentic feel.

On the surface, this film is about three obvious things: sex, lies and

*ageddon* or say, *The Wedding Singer*). That said, *Kafka* is one of his most off-beat films to date.



Loosely based on the life of author Franz Kafka (played here by Jeremy Irons) the film traces

that the director could be trusted. The story is told around Aaron, a kid trying to hold it together during the Depression, played with remarkable sensitivity and verve by Jesse Bradford. He lives with his family in a hotel room, under the constant threat of eviction. His father can't find a steady job, while his mother's on-going battle with illness sees her committed to a sanatorium. Aaron's younger brother Sullivan has been sent away to live with his relatives, and his father hits the road as a travelling salesman, leaving his son to fend for himself. Aaron leaves school and tries to come up with some way to make enough money to bring his brother home again.

Clocking in at just eighty-five

spot - *Kafka*, his follow-up to *sex, lies, and videotape*, was never even released in Australia. *Gray's Anatomy* (1996), a Spalding Gray monologue, and *The Limey* (1999), a throwback revenge thriller starring Terence Stamp and Peter Fonda, have not yet been

*videotape*. Look a little deeper, however, and you will discover that



Soderbergh has many thematic concerns. Firstly, the movie is more

the story of the titular character's search for his best friend, who has disappeared under mysterious circumstances.

Shot mostly in black and white, and full of clever nods to some classic German films, *Kafka* is a cut above the standard 'ordinary person drawn into an extraordinary web of intrigue' films. For starters, the script (by Soderbergh and future *Dark City* co-writer Lem Dobbs) contains a grim sense of humour, which helps to weave bits of *Kafka*'s fiction into the storyline. It's also got a grand sense of style and imagination.

The film has some of the coolest

minutes, *King of the Hill* is a study in economy. Much of the story is left out of the film, either happening off-camera or jumped over in duration sequences. Rather than removing elements from the story, this allows for a much tighter narrative, compelling in its brevity. When the film was first released one reviewer - I think it may have been in *Sight and Sound* - commented that the film was devoid of any sentiment. This isn't actually true, though the sentiment that comes through is tempered with a hard-edged cinematic realism which doesn't allow the story to slip into that kind of nostalgic untruth many Depression stories try to foster.

Jonathon Dyer

released here either. But the Soderbergh movies that are available heighten anticipation of his future efforts, including an upcoming murder mystery co-written with *Out of Sight* screenwriter Scott Frank.

about attitudes and opinions about sex, rather than sex itself. The film is also concerned with the underlying discontent and emptiness of upper middle-class suburbia, striking a parallel with *American Beauty*. Honesty is also an important idea. Soderbergh is interested in the battle to be honest with yourself, and with others.

Although garnering several awards, including the Golden Palm award at the Cannes Film Festival, and an Oscar nomination for Best Screenplay, *sex, lies, and videotape* will not suit everybody's taste. If you enjoy thoughtful and intense films, however, this movie might be the one for you.

Emily Heidrich

character actors this side of a Coen brothers movie: small roles from Armin Mueller Stahl (from *Shine* or more recently - ahem - *Mission to Mars*), Alec Guinness (the great Obi Wan himself), Teresa Russell (last seen in the wonderfully campy *Wild Things*) and Ian Holm (who starred in the kinda-sorta similarly themed *Naked Lunch*).

And while it's a video rarity, it's essential viewing if you've ever wondered what happened to Steven Soderbergh in between *sex, lies, and videotape* and semi-Hollywood hackdom.

Peter Wels

Got a fave  
director you  
wanna see a  
retrospective on  
in *On Dit*?

Give us a  
suggestion.  
*Daniel. Video*  
*Big Kahuna. will*  
take it under  
advisement.

# A Steven Soderbergh Retrospective

## The Underneath (1995)

'There's what you want, and there's what's good for you - they never meet.'

In the style of classic *film noir*, the protagonist of *The Underneath* bucks against the odds and loses. In most films, the protagonist learns from his mistakes; in Soderbergh's hypnotic remake/update of *Criss Cross* (1949), he is caught in a

## Schizopolis (1996)

*Schizopolis* is not like many other films you have seen or are likely to see. The video cover states that all attempts to summarize the film have ended in hospitalization. I can see why. Words don't seem able to do this film justice.

Firstly, some facts. A \$300,000 budget, what looks like video format, made in 1996.

The film starts by way of a prologue. If you do not understand the film then it is your fault, Soderbergh tells us. The only time we see any resemblance of traditional film credits they are written on the T-shirt of a bare-assed mentally disturbed escapee. Or so it appears. Soderbergh plays the everyman hero, who works for a multi-million dollar self-help guru who preaches 'Eventualism', a mock version of L Ron Hubbard. The hero is promoted to chief script writer and loses himself in the stress that this new task provides. His relationship with his wife could do with

## Out of Sight (1998)

American crime novelist Elmore Leonard has enjoyed much attention of late through film adaptations of his novels *Get Shorty*, *Rum Punch* (filmed as *Jackie Brown*) and *Touch*. The most recent is *Out of Sight*, a deft blend of caper movie and love story.

George Clooney stars as Jack Foley, a charismatic career criminal who has robbed more than two hundred banks. Foley is apprehended after robbing his umpteenth bank and is sent to Glades Correctional Institution in Belle Glade, Florida. With the assistance of Buddy (Ving Rhames), a loyal friend and long-time accomplice on the outside, Foley busts out with four others (two of whom are gunned

downward spiral of his own making.

Michael Chambers (Peter Gallagher) is back in town; his mother is about to remarry. Once he arrives, he feels compelled to pick up the pieces of the life he left behind. As revealed in flashbacks, his departure had been abrupt, necessitated by a sizeable debt. His family can barely hide their suspicions; the air around them is weighty with anticipation and regret. Unable to forget his former

some revitalizing. 'Generic greeting', he calls out when he comes home from work. 'Generic response', she offers, kissing him on the cheek.

There is both a spy and a mole within the organisation, causing much paranoia and stress for the hero and his work colleague. In between speculating about their identities, the colleague laments how his wife is getting skinnier by the day. Why couldn't she be as big as she was when they got married? In the meantime, an exterminator called Elmo is seducing (and being seduced by) the neighborhood's housewives with nonsense sentences like 'Tasty landmine?' and 'Vienna dog cologne'.

By the film's second section, Soderbergh is also playing a dentist, one Dr. Karchek. The doctor is having an affair with his previous character's wife, but falls madly in love with a new patient, known as Attractive Woman No.2. The third section of the film follows the aforementioned wife through her loneliness and confusion after she leaves her lover to return to her

down by prison guards) and is confronted by sexy shotgun-toting Federal Marshal Karen Sisco (Jennifer Lopez). Stealing Karen's car, Foley and Buddy kidnap Karen and head for their rendezvous with Glenn Michaels (Steve Zahn), a whiny loser who wears sunglasses at night and who did time with Buddy and Foley two years previously at Lompoc Federal Penitentiary. Glenn is waiting with another vehicle to enable the escapee and his accomplice to switch cars. Left alone with the impressionable Glenn for a few moments, Karen convinces him to do the right thing before he can be charged with aiding. At Karen's behest, Glenn speeds away, stranding Foley and Buddy miles from civilization.

Thus Foley and Karen go their separate ways, but not before recognizing that there is a definite attraction between them. Foley is

girlfriend (Alison Elliott), who is now the squeeze of local gangster Tommy Dundee (perennial sleaze William Fichtner), Chambers naively pursues her, and ruffles a few feathers in the process.

Soderbergh utilizes a complex chronology, incorporating flashbacks within flashbacks, and a downbeat, sombre mood to effect a sense of hopelessness in the actions of his central character. One of his strengths as a filmmaker is his tendency to allow the material to

husband, who is still engrossed in the speech.

Sound confusing? Absolutely. But the most confusing thing by far is how much all of this makes sense. Beneath the paradoxes, the visual gags and total weirdness lies a profound film with much to say on how we live and relate to one another in this 21<sup>st</sup> century hyper existence. Not content with attacking the institutions that surround us in this thing we call modern living, Soderbergh turns his attention to those people within these institutions. As contradictory as it seems, he simultaneously attacks and embraces the flaws that make us human. What's more, he does so in a humorous way and avoids the pretentiousness that alienates audiences and destroys so called 'art-house' films.

News breaks and advertisements a la *Robocop* remind us that this wacky world in the film is not as far away from the world we live in, just that we put up more screens and false pretences than the characters on the screen. Watching the hero speak to his wife in Japa-

fascinated by the idea of what would have happened if he and Karen had met under different circumstances - in a bar, for example.

While doing time in Lompoc Federal Penitentiary two years previously (shown in flashback), Buddy, Foley and Glenn were in the company of corrupt Wall Street whiz Richard Ripley (Albert Brooks). Glenn claims that Ripley admitted to having five million dollars' worth of uncut diamonds at his palatial house in Detroit.

So, two years later, after escaping from Glades Correctional Institution, Foley plans to go after these diamonds. Trouble is, Glenn has similar plans and brings Maurice 'Snoopy' Miller (Don Cheadle) - a fellow inmate at Lompoc - in on the caper. And while all this is going on, Foley and Karen are at the same time seeking each other

dictate the style in each of his films - there is no 'trademark' Soderbergh style. *The Underneath* is stoical and unrelentingly low-key - it benefits immeasurably from a solid cast, devoid of stars (one reason for the film's unfortunate lack of recognition).

There is no present, no future - there is only the past. For my money, *The Underneath* was one of the best films of 1995.

Daniel Gear

nese, whilst she responds limply in English, conveys a poignancy to rival (and I would venture, surpass) anything in *American Beauty*.

It is to the credit of the actors (who aren't named) that we are always aware of their character's intentions through their expressions, even at the height of their seemingly incoherent ramblings.

You may have the idea that this is a disorganised film. Nothing could be further from the truth. Several recurring motifs tie the characters together and there are no superfluous scenes. Every moment of lunacy has been carefully planned, edited and realized, with a precision that still manages to let the humanity seep through in all its imperfect glory.

These words have barely scratched the surface of what this film has to offer. It pulled on my heart strings. It freaking changed my life. I kid you not.

*Schizopolis* is not like many other films you have seen or are likely to see. That is why you must see it.

dan V

out. Karen faces a difficult dilemma - she is attracted to Foley yet knows that she must bring him to justice.

Director Steven Soderbergh has crafted a cool crime caper with plenty of comedy and romance. Clooney and Lopez make a sexy couple and strike plenty of sparks throughout, the supporting cast boasts Dennis Farina and Nancy Allen, and Michael Keaton and Samuel L. Jackson appear in unbilled cameos.

David Holmes' score is wonderful - lots of funky organ and some tasteful wah-wah guitar. This is definitely one of the best film adaptations of an Elmore Leonard novel.

Comedy, action and romance combine to create an experience which is truly out of sight!

James Trevelyan



# 57 Channels (and there's nothing on)

*A few weeks ago, Paul Hoadley decried the standard of science programs on the box. Where, he wondered, were Rob and Deane from The Curiosity Show? Rob Morrison, now of the University's Media Unit turned up on our doorstep to tell us. What follows is the highlights of a conversation about science, higher education and Humphrey B Bear.*

What is the Media Unit, and what is it that you do here?

General answers on the Media Unit are probably better done by those who have been here longer. But the Media Unit – actually the full name is the Media, Marketing and Publications Unit – handles media releases for the University on what's happening here; media training for academics who have to deal with the media; preparation of things like the presentation of the University's visual identity; things like the web page we're revitalising now – that comes under here. We do publications such as *Lumen*. When we have to send stuff to the ARC (*Australian Research Council*); people who want little snippets of information on researchers – we'll do all that. A lot of reports and other publications will be done through here.

My particular role is a new one. It's because the pressures on Universities now, of course, are increasingly commercial. They are all having to find more and more of their own money out of their own consulting and entrepreneurial work. Now, if you're going to do that, everybody deems that you're going to need a better profile, and your research needs to be highlighted so that you're seen to be a powerful research institution. As Science Journalist, my main brief is to get more of the University's science into the media. I've got several ways to do that. I've got to write stories for *The Adelaidean*; I've got to get media releases out, particularly into the international media. What I've been doing since I got here is particularly exploiting the web sites that specialise in science releases.

Which ones, for example?

Well, a number. It's a very new field, and it's underexploited by universities, but I suspect that in a couple of years' time it will not be. There's a very powerful one in America called *EurekAlert* ([www.eurekalert.com](http://www.eurekalert.com)), which a lot of people use. *Science Daily* ([www.sciencedaily.com](http://www.sciencedaily.com)) is a very popular site, and it gives you a hit meter, which I like because we do follow-up on who uses our material. *EurekAlert* is the most powerful. Some of them like *Press Release Centre* ([pressrelease.com.au](http://pressrelease.com.au)) or *MediaNet* ([www.aapmedianet.com.au](http://www.aapmedianet.com.au)) actually specialise in putting media releases out, so most of them would be read by journalists. So that's a lot of what I'm doing, and that's

getting a lot of exposure for our releases in America and elsewhere.

Other than, say, reviewing how many hits you get for each article, is there any other way that you measure the success of what you are doing?

Yes. I send a follow-up to all the people in the University we deal with saying 'I have posted it here. I would like to know who contacts you and what interviews you do.' And some of them who are good will send you back a thing saying 'I did an interview for this, I did an interview for that.' And then I can say, 'Well, that's come out of *Science Daily*' or 'That's come out of *MediaNet*'. Quite a lot of journos will write to me and say 'I saw your post on... Can you tell me more?' and then you know that it's reaching people.

Science Week has recently finished, is that right?

No – it's confusing because Science Week runs nominally from the 1<sup>st</sup> to the 19<sup>th</sup> [of May, 2000] but every document you read has different dates on it. The main week I think is really on now, but there's just too much to fit into it, so it blows out. I think it should be called the Science Festival incorporating Science Week.

And what is Science Week – what sort of activities go on and why do we have it?

Science Week started in Canberra – I went there for about six years doing presentations and lectures and things of that kind – and it was always hoped that it would become national. It was run on a shoe string from Canberra, and they tried to get other states to do things in sympathy with it, but it didn't have the momentum. About three years ago, I think, it did go national, with a huge amount of sponsorship from the ABC, not so much in money, but commitment to running things on air – a lot of that must have been Robyn Williams and his cohorts. A lot of people are involved – that's a preliminary calendar there (*Rob points to about six A4 pages of schedules stuck to his wall*).

Who is it aimed at?

It's aim is to lift the profile of science, to encourage students to take up science ...

At all levels – secondary and tertiary?

Secondary, tertiary, primary, everything. It's like the Arts Festival. But science has a slightly more desperate edge in that science is losing ground, and I think it is there to try and make people more aware of the benefits of science, and how science works. Scientists have been hit over the head for years for not selling their discipline very well. It's part of selling their discipline, I suppose.

I read an article in *The Advertiser* last month which you may have seen: a short feature on Emily Hackett-Jones, who was this University's only female graduate, and one of only three graduates in total in Honours Physics. Professor Paul Davies wasn't



directly quoted, but to paraphrase the author's own paraphrasing of him, he apparently said something to the effect that he could see a time when the Physics Department might just wither away and die. That's probably not what he actually said...

Well, it probably was.

Why is that, and what can we do to stop that?

Well, I wish we knew. I should put a disclaimer in here – whatever I'm saying is not related to this University, in fact this University has got a big science review that's in train, and it's received some concerned enquiries from people who think that [closing down science departments] may be the drift of it. Divorce any of my comment from that review, which is under embargo.

Sometimes it may be nomenclature: you might keep your physics, but you put it with something else and call it 'material studies' or 'subatomic dynamics' or something. So it can be, I think, just a name change. But it can be more serious than that, and in some universities it has become more serious than that. Physics,

which is absolutely a fundamental in science, has in some universities now just been incorporated into other departments where it sort of goes on but not under that name. There are sometimes good reasons for that.

Twenty or thirty years ago it was unidisciplinary science that had the status – if you were a physicist or a biochemist, that was right. If you were a biochemist, you didn't go dabbling in psychology. When you put in for grants, unless you could state a nice, strong, pure discipline, you were often at a disadvantage. The interdisciplinary stuff was difficult. Now, it's almost the other way around – the CRCs (*Co-operative Research Centres*) are multidisciplinary, interdisciplinary.

A lot of the research that's being done is hauling in the best of different disciplines to see what they can all give to a particular problem. Keith Walker, in accepting the *Unsung Hero* of South Australian Science last Friday made a lot of this – that the real value of the sort of work he's doing is to get this interdisciplinary approach. So that can be a good

reason for diminishing, if you like, the label 'this is physics,' 'this is chemistry.' Another good reason is that some phenomena in science genuinely do cross boundaries, and if you are too blinkered about your own, you can be blinded to the phenomena that are not one thing or the other.

The bad reasons include the problem that some disciplines are not easily saleable. If you're an engineer, and you can make burning Olympic torches, you may see from that all sorts of industrial payoffs. Deservedly, people come to you. You can get patents and research up and running that are saleable. You can make liaisons with industry that are valuable. So you've got a huge advantage in these rather straightened times when faculties are all meant to be finding some of their money from consultancy work. If you are a really good biologist working in some esoteric area of fungi classification, nobody really wants to give you any money. So what, then, do you see happening in some universities? The advantages

# Rob Morrison the On Dit interview

are there for the person who's got the saleable science, but some of the basic sciences – say, in biology, classification is pretty basic, some of the straight physics is pretty basic – are not saleable, and the people in them don't get many consultancies, and they're not able to produce patents. In biology, you can produce patents if you're in genetic engineering, but you can't if you're investigating Australian wildlife. So you've got that very big problem caused by the commercialisation of what used to be basic study.

**Is that second reason, commercialisation, a poor justification for winding up departments and merging them together?**

It's a worrying one. I understand well what the pressures are, and I have no great problem with commercialisation of research – provided that some of the things that don't easily fit that mould, but are terribly valuable in another way, are not lost. If you make universities too commercially driven, you have no safeguards for the people who are not going to be commercial successes in this world. And then you have a real problem for some of the basic science, I think.

**How much do you work for Channel 10 these days?**

These days not a lot. They've asked me to go on being there, but of course, working here, you can't serve two masters. I'll be going on to four fifths time in July, and that will give me a day free where I'll probably do some of my broadcasting. I've got an invitation to work for the [ABC Radio's] *Science Show* and write *Ockham's Razor* but time is a limitation.

**Do you think that science issues, perhaps not during Science Week where we have a particular focus on them, but at other times get sufficient coverage on the commercial networks?**

That's a good question, and no I don't. It's very peculiar. The CSIRO does a survey every year, and they publish it on their web site – you can download it (*Email me for the URL – it's too long – PH*). And they ask people what they want to see in news. Regularly, science and technology come out ahead of sport. Now you have to look at that carefully. Most people say they want science and technology, but what they really want is good news stories about new cures in medicine. But that's science and technology – there's nothing wrong with that. Now Channel 10, one of the reasons I went to them, was that

when they started off their hour broadcast in Adelaide, they did what I think is an extremely interesting thing – I've not seen it done elsewhere. They said 'Right, we will treat our hour-long news broadcast a bit like a paper.' You'll have your hard news, then in the third break you start to get into the stuff that is



more like features. And they made each day of the week a feature of a particular kind. Friday was science and technology. It was the only news service I've ever seen that said each Friday will be dedicated to science, technology and environment.

Now that's not echoed elsewhere, partly, I suppose, because the other channels are half an hour, and we were an hour. An hour gives you time for that. Partly because there is also a fixed mindset in some of the media ... I mean, no one would think of dropping sport. It's just axiomatic – you've got to have about a quarter of your news bulletin as sport. I don't know about you, but sport mostly bores me to tears (*hearty nodding from interviewer*) – I'm really tired of the relentless self-obsession of inarticulate sporting identities. And that's where I go and make the coffee. I'd much rather have science there, but news editors are not going to say 'Well I'm going to get rid of sport for science and technology' just because the CSIRO survey says so. **Now, I couldn't leave without asking you *The Curiosity Show*. When did it run?**

It had sort of three beginnings. It was a funny thing – it actually grew as an outgrowth of *Humphrey Bear* – because of political regulations that said all commercial channels had to start producing programs for children beyond pre-school age, which *Humphrey* was intended for. It had to be for students of school-going age, and it had to be in a time

between school ending and adult programs beginning. And so it created that 'C' timeslot from about four to five in the afternoon. Channel 9 did it by just expanding *Humphrey Bear*. It was most uneasy, because you'd be in there trying to do stuff for ten year olds and there was this wretched bear...

I think, by the way, that I'm the only person to ever get *Humphrey Bear* to talk on television. It's not a nice story, but it was interesting. The bloke who was inside the suit was very worried about this new development, because *Humphrey*, you know, can't speak. So he was always getting upstaged by these scientists doing their thing. And he was trying to maintain his identity – waving hands and pointing to himself all the time. We did a location shoot up in a laboratory at Flinders University, and I had a few of the usual kind of gizmos. One of them was a van der Graaf generator. It was a nice warm, dry night, too. I had this thing going for about half an hour, and it looked good. I was showing Patsy Biscoe around this thing and *Humphrey* was trying to assert himself pointing at everything, including the van der Graaf and getting closer. I thought, 'This is going to be interesting.' Then he got too close, and there was a crack like a pistol shot – an arc of



blue fire about a metre long went straight into the outstretched digit of the unhappy bear! He did a quick three-sixty, and through the depths of the woolly suit you could hear '(Rob muffles a word that sounded a lot like 'FUPP' into his forearm)! It was an inappropriate word, but it went to air.

So that was one start...

**When was that?**

That was seventy... '72 probably. We began in 1972, because I left to go on a Churchill Fellowship at the end

of '72, came back and went into the program again. One of the last things that I did before I left was to get rid of the bear. We split *Curiosity Show* off – it became its own show then. And for years it was not a very good program. It was an hour long, several presenters, all things to all people show, which I hate.

Deane Hutton and I eventually became so unhappy with it we said we didn't want to continue and suggested, not really thinking anyone would take it up, that it become a half-hour program with a focus on science and technology. To our amazement, really, the Nine administration looked at that and said 'Yeah, we think it's a good idea.' So the other presenters then went off to something else – there were other programs running which were more the magazine style and suited them. Deane and I kept *Curiosity Show* going, and that's when it started to get its overseas sales and its awards. It got the *Prix Jeunesse* in '84 – that was good – that's the top award for children's programs in the world. So that, we all thought, vindicated our decision. I think it was '91 we finished, and then we went overseas to the Edinburgh Science Festival. Eighteen years *Curiosity Show* ran. **Do you think we have anything comparable for that age-group now?** No. No, I don't. I did notice that Channel 9 is looking for people to audition for a science program for children. That's interesting – it's full circle. I don't think it will work in

the same way if it works. I suppose the closest would be *Totally Wild* on Ten.

The thing that we had going for us was legislation. And the legislation said there must be programs of a certain quality in this timeslot. But it was an age when you could reasonably expect that children would have their watching monitored and controlled. Now, I mean, children control the set. They watch anything at any time. So even the notion of saying that this

is a particular time of the day for children would be laughable now. So, you know, it's all changed. It's all changed.

**And where's Deane [Hutton]?**

He's largely charging around doing science shows in schools now. Last I saw him he was. We don't meet up very often, and when we do it's usually interstate at some science festival or other so we have dinner and swap notes. But he goes off for long stretches doing school shows.

**Rob Morrison, thanks for your time.**

# Svetlana: an interview with Valentina Levkowicz



The cast of Svetlana in Slingbacks.

One of the most consistently good independent theatre companies in Adelaide is Vitalstatistix Theatre, based at Port Adelaide. Known for work such as *My Vicious Angel*, the company's search for new work has led it to discover all sorts of good things, including playwright Valentina Levkowicz.

Levkowicz makes her debut as a playwright with Vital's new production, *Svetlana in Slingbacks*, a story based around a Russian family in Adelaide in the 1960s and cultural divide between the old country and the family's newly adopted one. Strange, funny and with a very Russian black humour running through it, *Svetlana in Slingbacks* has been anything but an easy process for its writer. I talked with Levkowicz about how the play came to be staged, and what it was like for a first time playwright turning an idea into a work.

'It was something brewing in me for years, and I thought that there were quite a few scenes in my head that were very good theatrically. It's not a 'talk' play, it's very action based,' Levkowicz says.

'A long time ago I got a development grant, back in 1990. I did the development, then stuck it away, and got back to acting. Then a couple of years ago, I saw an ad in the paper that Vitalstatistix were looking for new scripts by women, and I remembered there was something in my cupboard.

'The fact that the Vitals were an Adelaide company was important. If it goes on somewhere else, I really don't care, but I really wanted it to go on here. I wanted Adelaide actors to be in it, I think

Adelaide should really give itself a bit of a push.

'The funny thing is that back in the '70s, there was so much going on here. A lot of bands, a lot of music, and really good, interesting experimental theatre. Over the last twenty years, it seems to have curled in on itself. 'People ask me whether Svetlana's going on in Sydney or Melbourne, and when I tell them that it's opening in Adelaide, they just assume that it's going to the east after that. I think it's important that it go on here. I don't care whether it goes anywhere else - here's as far as the ambition went.'

For a first time writer, Levkowicz is remarkably honest about how difficult the process was. Even with the bulk of *Svetlana* written, the final push to turn a 'bundle of papers' into a play needed considerable effort.

'All the characters were in there, all I needed was to add the structure. Not knowing how to write, I was always intimidated by taking further. I really didn't know how. What I did in the end was to go to RMIT, and did a short playwriting and film course.

'I knew how to do it when I was learning to perform other people's plays, but it was hard working on my own. In a way, it was the terminology that threw me. It's really another world, and I was really intimidated by that. 'Then I got together with Verity Laughton, when the play was just a mass of papers all over the place. She told me to go home, and just start writing, putting it in order. I think I went grey - it was such a scary thing.

'So I sat at a kitchen table in Semaphore for two weeks, and just shook. It was horrifying. I

thought it was going to be different,' she smiles.

'It's a whole series of scenes, with pretty strange themes, and I thought all they needed was to be orchestrated, just giving it the right rhythm. But after Verity had looked at it, and I'd been working on it for about a week, it began to start coming together.

'The writing process is really hard. I'm very lazy and also really social,

and to have to sit down in a room by yourself for hours is just terrible. And then to hand it over to someone else, and deal with their criticisms, and rewrite it again and again. By the end of it, I was desperate for an acting job, just to get me out of it,' she laughs.

'There's a narrative of sorts, but attached to it are tangents and digressions which take it off in all sorts of strange directions. I had to tame it down in the end -

you have to think of your audience after all,' she grins.

'The characters pretty much came from people I knew. The style of character has come from the work I've done as an actor, but the people are based loosely on my family. Stretched, but not unrecognisable. Which of course was terribly scary, but sometimes you've got to do it. If you're going to do something like this, you've got to do it properly, and take the rap. Otherwise it won't be what you want it to be.

'We've done a couple of readings already and people seem to like the play. But I'll be out of the will, that's for sure,' she laughs. *Svetlana in Slingbacks* runs from May 27 to June 27, at Theatre 62 (145 Burbridge Road, Hilton) starting at 8.00pm.

The production has a really good local cast, with Caroline Mignone as Svetlana, as well as Michael Habib, Jacqueline Cook, Sheila Duncan and Nicola Tudini. Directed by Caroline Fitzgerald, and music by the excellent Zoë Barry, it's going to be well worth making the trip down to Hilton.

Tickets are available through BASS on 131 246, or through [www.bass.sa.com.au](http://www.bass.sa.com.au).

## returning officer

Applications are now open for the

positions of Returning Officer in the upcoming

Adelaide University Union Annual Election and

Constitutional Referendum. Successful applicants

will be responsible for the conduct of all aspects of

the election. Applications open Monday 22nd May,

and close 5pm sharp, Friday 9th June. Applications

should be submitted in duplicate to the Union

Administration Office. Further information may be

obtained from the Union Administration Office,

Lady Symon Building, Telephone 8303 5401.



# Art, Bart, Cart, Dart, Eart ...

**Five Centuries of Genius: European Master Printmaking**  
**Art Gallery of South Australia**  
**5 May - 1 October**

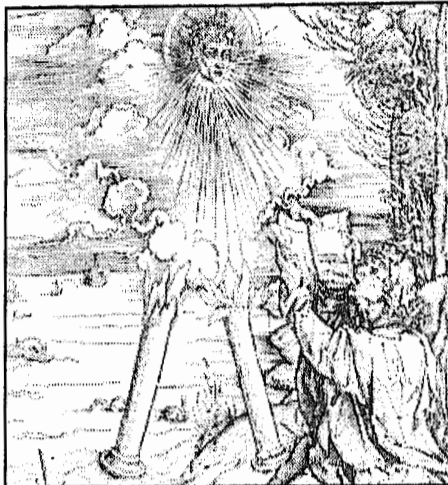
Copperplate printmaking was first developed in Europe in the early sixteenth century, probably by Albrecht Dürer. Before this time wood-cut printing had been practiced, but the introduction of this new technology heralded in a new era of illustrative excellence. Dürer's works provided the benchmark against which fine printwork would be compared for generations.

From the sixteenth century to the present the art of printmaking has

been developed, improved and revived by a string of noteworthy artists from Rembrandt to Blake, from Goya to Picasso. The Art Gallery of South Australia possesses an impressive collection of prints spanning the five hundred years, which until recently had to be closeted away out of view.

Unfortunately, even with the extra exhibiting space the recently built wing provides, the Gallery simply does not possess the space necessary to display all its holdings at any one time. Since the opening of the new wing we have seen two superb print exhibitions comprising the artistic and biblically inspired works of Dürer and Goya's wartime records and

phantasmal etchings. With *Five Centuries of Genius: European*



*Master Printmaking* the Gallery presents a retrospective view of

the history of printmaking. While the exhibition is decidedly Western-Eurocentric and by no means conclusive even in that regard, it does provide an thorough representation both of the Gallery's holdings and of the development of the artform.

Anyone with even a cursory interest in art should get along to *Five Centuries of Genius*.

The Art Gallery of South Australia is open seven days a week, 10.00am to 5.00pm, and for the price of admission you can also get into the Gallery's other current exhibition, *Adelaide's Boyds*.

Jonathon Dyer

First up, the Art Gallery of South Australia has two exceptional exhibitions: *Five Centuries of Genius: European Master Printmaking* and *Adelaide's Boyd's*. Arthur Boyd died last year. the Gallery has put together an exemplary collection of Boyd's work from public and private collections throughout South Australia, the biggest exhibition this state's seen since the Boyd Retrospective about five years ago. *Five Centuries* is a retrospective of sorts, tracing the evolution of the print as an artform through - you guessed it - five centuries, from Dürer to Goya. The works are drawn from the Gallery's own holdings and promises to be an exceptional show, if a little Eurocentric. *Five Centuries of Genius* runs until

October 1, with free tours Tuesdays and Thursdays at 1.00 pm. You'll have to hurry a bit for *Adelaide's Boyds*, which closes June 25.

That bad boy of the sometimes-stuffy Adelaide art scene Paul Greenaway is currently exhibiting new works by Jenny Watson and Manne Schulze's recent installation, *Snuff*. Check them out at Greenaway Art Gallery, 39 Rundle St Kenttown <[www.adelaide.net.au/~gag/](http://www.adelaide.net.au/~gag/)> But don't wait for us, get down there and appreciate for yourself.

Greenhill Galleries Adelaide are currently showing two diverse exhibitions. Sir Ivor Hele's 'unseen' works, dating between 1938 and 1954 are from the estate collection of his first wife, Jean. The works

show all the passion and vibrancy of the painter at the height of his form. The second exhibition is a selection of ceramic works by husband and wife team Antonio and Susan Balletta. The works combine beauty with function, while their designs and illustrations reflect the years the couple spent in Antonio's native Naples before moving to Melbourne. If you want a sneak preview, some of the works from both exhibitions can be seen on the Greenhill homepage at <[www.greenhillgalleriesadelaide.com.au](http://www.greenhillgalleriesadelaide.com.au)> Both exhibitions will be on display until Wednesday May 24.

Rick Martin's take on the modern American landscape in the wake of the Cold War, *Irwin Hotel*, is showing until May 28 at the Con-

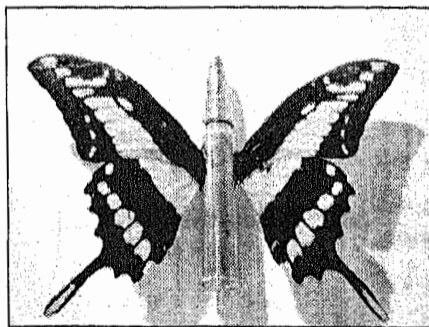
temporary Arts Centre, 14 Porter St Parkside. The exhibition was favourably reviewed in these hallowed pages last issue and hopefully we'll be able to bring you an interview with Martin in a coming issue. In the meantime, get along and take in some of the vision.

Finally Sarah Jane Rutherford has emailed PLUG to tell us that she will be exhibiting in the Yungondi Building Atrium, UniSA City West Campus, June 5-9 & 12-13. The exhibition is entitled *Too much bloody cough linctus*, and, showing her artist's temperament, she welcomes any criticism of her work with a baseball bat within reach. PLUG recommends viewing through a visored helmet. Go, Sarah. Shhwiinnng.

**Jenny Watson, Manne Schulze**  
**Greenaway Gallery**  
**39 Rundle St**  
**3 May - 28 May**

Fans of Jenny Watson will not be disappointed in this latest showing. This show is Watson in her classic naive style, touching on themes such as the frailty of innocence and escapism. Working on brightly coloured Indian cotton, Watson's work hangs unstretched and unframed from the walls, attracting one's eye as always.

The piece that doesn't quite keep in line with the rest of Watsons was created for, and strangely rejected from, an exhibition for blind people. The primary focus of the work was to create something people could feel and so the narrative aspect of Watson's work is largely missing. However this is a refreshing thing, allowing her audience to muse with greater freedom on the



work's meaning and the piece will always maintain a certain mystery. Manne Schulze's work is fun and provoking. Schulze is concerned with genetics and emphasises a very strange future is not so far as we may think. Schulze enjoys the irony of television with high technical production values but low quality information content and toys with this idea a little. Ultimately, while Schultz's work is playful and curious, it remains a little unsatisfying.

Peter McKay

# Hey!

Wanna see Adelaide's  
 Boyds at the Art Gallery?  
 Just show 'em your student  
 card and you get in for free.  
 Get cracking, now.



**Lots of copies. Cheaper than the rest.**

**YOUR STUDENTS' ASSOCIATION OFFERS THE CHEAPEST PHOTOCOPYING ON CAMPUS.**

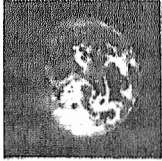
From 8 cents a page, we will meet all your photocopying needs: double-sided A3 coloured copies to A4 black and white, sorted and stapled. And all our paper is recycled, which will keep your conscience clear. We have four machines with a lot of love to give 9-4 daily. So come and see us, we're on the ground level in the George Murray Building in the Cloisters, or give us a call on 83035406.



# Not with blinded eyesight

## ENGAGEMENT

AUSTRALIA FACES THE ASIA-PACIFIC



PAUL KEATING

**Engagement: Australia Faces the Asia-Pacific**  
Paul Keating  
MacMillan  
\$40.00

It's often said that Paul Keating, entering the last week of the 1996 election campaign, was the only person in Australia who truly believed that he could still win. He pole-axed the Coalition in that week, but feels that the Supreme

Court decision regarding Super League, handed down on the Monday, killed his chances. He may be wrong, he may be right, but there's one story about that election night that I've always liked, whether it's true or not. Immediately after conceding, Keating apparently retired to a private room with his family, some close friends, and a few bottles of Chivas Regal. He didn't come out for quite some time.

*Engagement: Australia Faces the Asia-Pacific* is the inevitable foray into the political memoir that all past Labor folk dabble in. However, unlike some recent efforts (and I'm thinking Messrs Whitlam and Hawke, here), *Engagement* is far from the kiss and tell, stab-in-the-back effort one might expect. Ultimately, this is both *Engagement's* primary attraction and its major failing.

Keating uses *Engagement's* 300 pages to explore the issue that perhaps most coloured his time as Prime Minister: Australia's relationship with its Asia-Pacific neighbours. Whilst this may fuel the all-pervasive accusations of his supposed infatuation with the

region (and Indonesia in particular), it also presents the reader with a thoughtful and intelligent discourse on the position in which Australia finds itself at the close of the twentieth century.

Much is made of the establishment of the annual APEC Heads of Government meetings - perhaps Keating and (former Foreign Affairs Minister) Gareth Evans' crowning achievement in foreign policy - and the signing of the recently collapsed treaty between Australia and Indonesia. Keating also reflects at some length about the changing roles of each of Australia's neighbours in the Asia-Pacific, counterpointing this intriguingly with Australia's evolution in the post-Cold-War world.

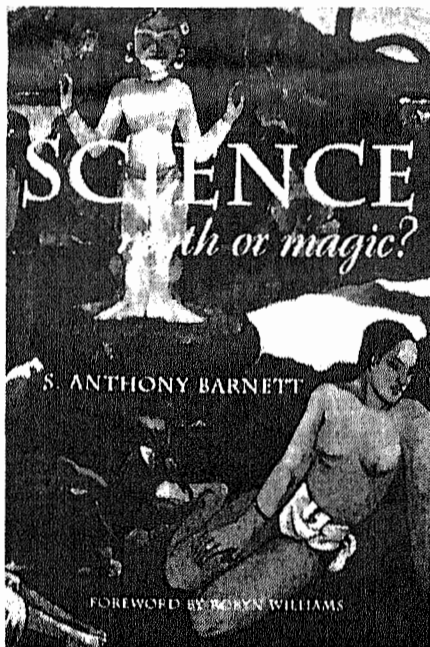
Keating writes in an agreeable enough fashion. He resists the temptation to dumb things down, but doesn't rely on a surfeit of technical language, either. I've heard his style referred to as 'intelligent layman's', and I don't think that's too far from the truth. *Engagement* moves along at a reasonable pace, too, all things considered, and certainly succeeds in holding the

reader's interest - regardless of their political persuasion.

Nevertheless - and maybe this is just my own failings as a reader coming to the fore - one misses the dirt, the gossip and the hearsay that one may expect from a political memoir. Whilst I admire the dignity of by-and-large ignoring such content, I regret that one of the more vicious Parliamentary performers of recent history has held back so. The fun of the political memoir is somewhat lost when the hatchet is buried to this extent, I suppose. The only real exception comes when Keating deals with the Republic Referendum fiasco of last year, where his barely contained contempt for the present Government, and its Prime Minister in particular, begins to show.

Mention was made in Parliament as recently as April that Australia does not make enough of its past Prime Ministers, nor does it utilise their skills. On the evidence of *Engagement: Australia Faces the Asia-Pacific*, this would appear to most certainly be the case.

Michael Tolliver



**Science: Myth or Magic?**  
S. Anthony Barnett  
Allen & Unwin  
\$24.95

Scientists have long been viewed as dull people, lab workers in white coats, people not really interested - or interesting - in anything except numbers and data so obscure that it is meaningless to the rest of humanity.

On the other hand, science itself is often seen to encompass the full spectrum, from facts and figures and atoms and electrons, right through to the almost magical realms of astrology and numerology, and of course, the Church of Scientology. Science has been hijacked by various causes over the centuries, and used to perpetuate agendas that have no basis in scientific understanding, such as eugenics and social Darwinism.

So, we have a bunch of people nobody cares much about (after all, they *are* geeks) doing stuff that nobody much understands, but which everyone is willing to respect

and use should the results or method support their own personal philosophies. No wonder science remains such an enigma.

There have been many books written in the 'pop science' genre of late, and authors such as Stephen Hawking, Stephen J Gould and Paul Davies spring to mind. *Science, myth or magic?* is another book to add to that collection. However, Barnett brings something new to the process. He deconstructs scientific history, and the scientific method using words that we can understand, and even enjoy. He draws his examples from human science: medicine, genetics, anthropology. The book begins by carefully distinguishing between science and myth, magic and fairytale. We then move through the impact science and, in particular, Darwinism, have had on humanity, and Barnett shows how people are always

willing to misinterpret and abuse science in the name of prejudice. He continues with a look at 'The Scientist', exposing the stereotype and drawing scientists as they are: incredibly curious, excited, interesting, very human people. For anyone curious about the scientific method, this book also guides the reader through an exposé of what it all means, and where it fails to live up to the totally objective, truth-revealing standard we desire. Barnett is a clever writer, making good use of humour and example to free this topic from its usually dull constraints. His book is interesting and easy to read, so regardless of how much you know about science, it provides a new perspective (and new examples to argue over in future debates over scientific meaning!).

ELO

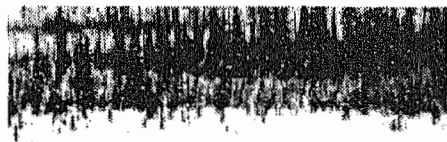
## An invitation to Joyce's Bloomsday

For all those literary folk with enough time on their hands to have read and loved James Joyce, here is a not-to-be-missed opportunity to partake of a trip back to Joyce-ville (at least, as much as one can here in Adelaide).

Tricia and Kerry Moore have arranged two fabulous evenings of drinking, fine food and readings from the works of Joyce at the Brecknock. If you want to just listen, or if you're keen enough to give reading a go, then get in contact with the gals, and you can be part of the fun.

The dates of this time-travelling Joyce extravaganza are Friday and Saturday, June 16 and 17. To get in touch with Tricia and Kerry, call them on 8231 5467, or drop into the Brecknock, 401 King William Street Adelaide.

# Poring over miserable books



## LURE OF THE QUEST

John Balzar

One man's story of the 1025-mile  
dog-sled race across North America's  
frozen wastes

The Lure of the Quest  
John Balzar  
Hodder Headline  
\$24.95

*Within a few hours, my cheeks and nose will swell and turn chalk white, then fiery red. Surface frost-bite. I have no feeling in my feet, and when I take off my black rubber 'bunny' boots my socks are sheathed in ice. Altogether, a rookie arrival. I will feel better later, though, when I hear one of the locals mention he had cold feet today too.* (p. 46)

Every year in the Yukon Territory, equipped with specialist equipment and teams of huskies, an intrepid group of highly-skilled competitors penetrates the porcelain world of the sub-Arctic at the start of the annual Yukon Quest, a 1025 mile dog-sled race which ends in the heart of Alaska. Do not confuse this with the Iditarod. The Quest takes place further north than the Iditarod, and occurs earlier in the year – late winter, as opposed to the Iditarod's late spring beginning. It

is colder, darker (some days only have about 4 hours of sunlight), longer and less commercialised than the Iditarod. Those who complete the Iditarod earn respect, but those who complete the Quest are in a league of their own.

Into this world steps John Balzar, award-winning journalist for the *LA Times*, having decided that he too must take part. *The Lure of the Quest* is his relation of his experiences on the Quest trail, and a mighty fine read it is, too. It's not just a tale of a bunch of men and dogs in the snow. It's about frontier spirit and its encounter with encroaching commercialism. It's about survival in a world with no margin for error and no safety nets. It's about the spirit of friendship that forms between people - and dogs - who rely on each other to survive. It's essentially a celebration of a way of life that is slowly dying at the hands of modernity.

Balzar tells his story with skill and gusto. His descriptions of the Alaskan wilderness, of the rugged but hospitable men and women who populate the region, and of the dogs themselves (*'The more one gets to know of men,'* he relates at one point, *'the more one values dogs'*) might owe much to the likes of Jack London, but still make for a riveting, moving tale. You can't help but like the mushers, recluses and villagers who people the world of the Quest, with their wry, understated sense of humour and genuine concern for each other and their way of life. And then, of course, there's the race to keep you interested.

*The Lure of the Quest* is an utterly absorbing, skilfully written, and extremely satisfying read. I recommend it heartily. Oh, and by the way, mushers *never* say 'mush'.

Paul Bradley

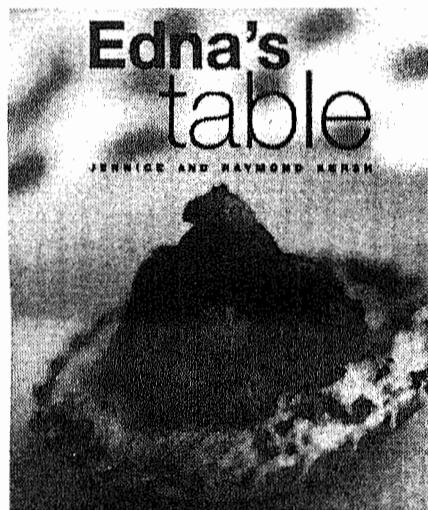


Measuring The Universe  
Kitty Ferguson  
Headline  
\$19.95

tive - wanting numbers; seeking 'proof' that the universe, and ultimately we, have meaning; working with concepts as vague and seemingly unreachable as the stars themselves. This book is written for the non-scientist, who will gain a round knowledge of how the astronomical sciences have progressed since the third century BC. Those who already have knowledge in the fields of astronomy and physics will find it a very readable book, and should emerge with heightened awareness of the social context of many of the radical discoveries that we take for granted. Both the scientist and non-scientist should see that, even as we progress and become firmer in our views as we quantify and check (and recheck) measurements, science is never final: scientific evidence did once indicate that the Earth was the centre of the universe. Science can disprove, but never prove.

In making the book accessible to the non-scientist the author brings each character to life, turning science into captivation and explaining how personalities, religion and politics had sometimes positive, sometimes negative effects on the generation and acceptance of new ideas and calculations. While at times the language may seem simple with too much time spent on apparently trivial subject matter, the many diagrams and derivations are fascinating. Ferguson's book is as breathtaking as the journey it chronicles, pushing the very frontiers of our universe and our understanding of it.

M



Edna's Table  
Jennice & Raymond Kersh  
Hodder Headline  
\$49.95

*Edna's Table* is a restaurant located in the heart of Sydney and as such one would expect a book written by the owner and chef to focus on the recipes.

*Edna's Table* is actually two stories in one - one is the story of the food. *Edna's Table* has, apparently, been at the forefront of Australian cuisine since the early eighties and has been a mecca for food lovers. As such, the recipes are simply stunning and borrow heavily from native Australian ingredients. The recipes left me drooling in anticipation and the ones that I've tried are remarkably simple to follow with the results superb.

The recipes range from soups to starters to seafood, poultry, meat then desserts and then through to sauces, stocks and dressings. This enables recipes to be chosen carefully for that special dinner party or that

special dinner with that special someone. What is interesting and shows the Kersh's undeniable love of life are the little snippets of stories that introduce each recipe; they give an insight into the Kersh's as well as often setting the place in which a certain ingredient was introduced to them.

Also interspersed throughout the book are pictures that illustrate their personal histories and their sojourns throughout Australia. *Edna's Table* is worth purchasing just for the recipes and the, almost surreal, pictures of the finished product. These recipes introduced me to a world of ingredients that I had previously never used.

The second part of *Edna's Table* is the story of the restaurant and the sibling's path to culinary delight. Raymond started off as a couturier making high fashion clothes before fate stepped in and he had to move to Terrigal, both were constantly surrounded by company and hospitality when growing up. It tells the story of their parents, their influences and the influence that food and hospitality had in socialisation. It is an interesting social history of an Australia past, a world gone by told in a tender way. It is not a literary marvel but is a story that is genuine and shows the warmth that the Kersh's obviously possess.

*Edna's Table* is more than a recipe book, it is a tale of the belief that two people have in their country and its produce. It is part of the reason that Australian cuisine is recognised worldwide for its innovativeness, its combining of cultures to create another and its freshness. I liked it.

Those who study the sciences will be exposed to many great ideas and will use many constants, facts and figures in the course of their study and work. Even the non-scientist has a relative wealth of information about our solar system that most of us take for granted. Those who study in the Arts field may learn about a number of great figures in history, many of them scholars or philosophers. But what was it really like, say, back in Ancient Greece discovering these ideas, with little amassed knowledge, before the Internet and with few tools? What is it like now, to be among the elite, looking out into space, using tools that will no doubt be viewed in centuries' time as primi-

# An interview with David Bridie

Having just released his first solo recording, *Act of Free Choice*, David Bridie, probably better known as a member of Not Drowning Waving and My Friend The Chocolate Cake, gave *On Dit* an insight on how this record came about..

OD: In relation to this record what influenced you?

DB: This is a solo record so the slate was clean in a sense. I was wanting to make a record that challenged me for a start. The record was made on hard disc recording gear, using Pro-Tools and Audio Logic, and that's the first time I'd done an album like that. I'd certainly done film soundtracks using that process before...

OD: How did you find using the 'newer' technology?

DB: Oh, it's great. Really good. I guess some people would criticise it for being 'gimmicky' and 'soulless' but I approach it pretty much like recording on to tape...it's just that you've got more options along the way. You can be a lot more creative because you do have those options. I don't know whether it's a better process, it's a different process.

OD: This album was produced by Ian Caple and yourself...

DB: Yeah, he's worked with, at one level, Tricky, The Sugarcubes and Shriekback, bands which had an experimental and challenging edge with the use of loops and stuff. Then he'd also done records by Tindersticks which are much more organic and soulful.

OD: So you're aiming for a mixture of both elements?

DB: Yeah, yeah. Well I wanted to use the technology without the 'gimmicky' sound. Most of the songs started out with just me in the backyard and then we brought in musicians.

OD: Did the songs change much from backyard to album?

DB: Some of them did but most of them didn't. The core of the song remained. They are fairly simple songs. I'd just sit there and lay down some simple chords, keyboard parts and program a drum machine loop and sound textures which I have in my files having worked on film soundtracks in the past. Then putting a vocal over the top. When Ian Caple came out we went up to this big house up at Mount Macedon. Musicians would come up on different days and play on the top of these beds...

OD: Did the atmosphere of this place help the creative process?

DB: Yeah, it was grouse. It was a big house in the middle of winter and we had these stocks of red wine...late nights. Because it was winter if you got tired you just went outside for two minutes and you'd certainly wake up!

OD: Would you ever go back to using the analog tapes when recording?

DB: Probably not. I've bought all the gear.

OD: Wise choice...

DB: I'm not going to pay \$3000 to go to a recording studio when I can do it in the backyard and not cut any corners technically.

OD: Back to the music...what inspired you to produce this album?

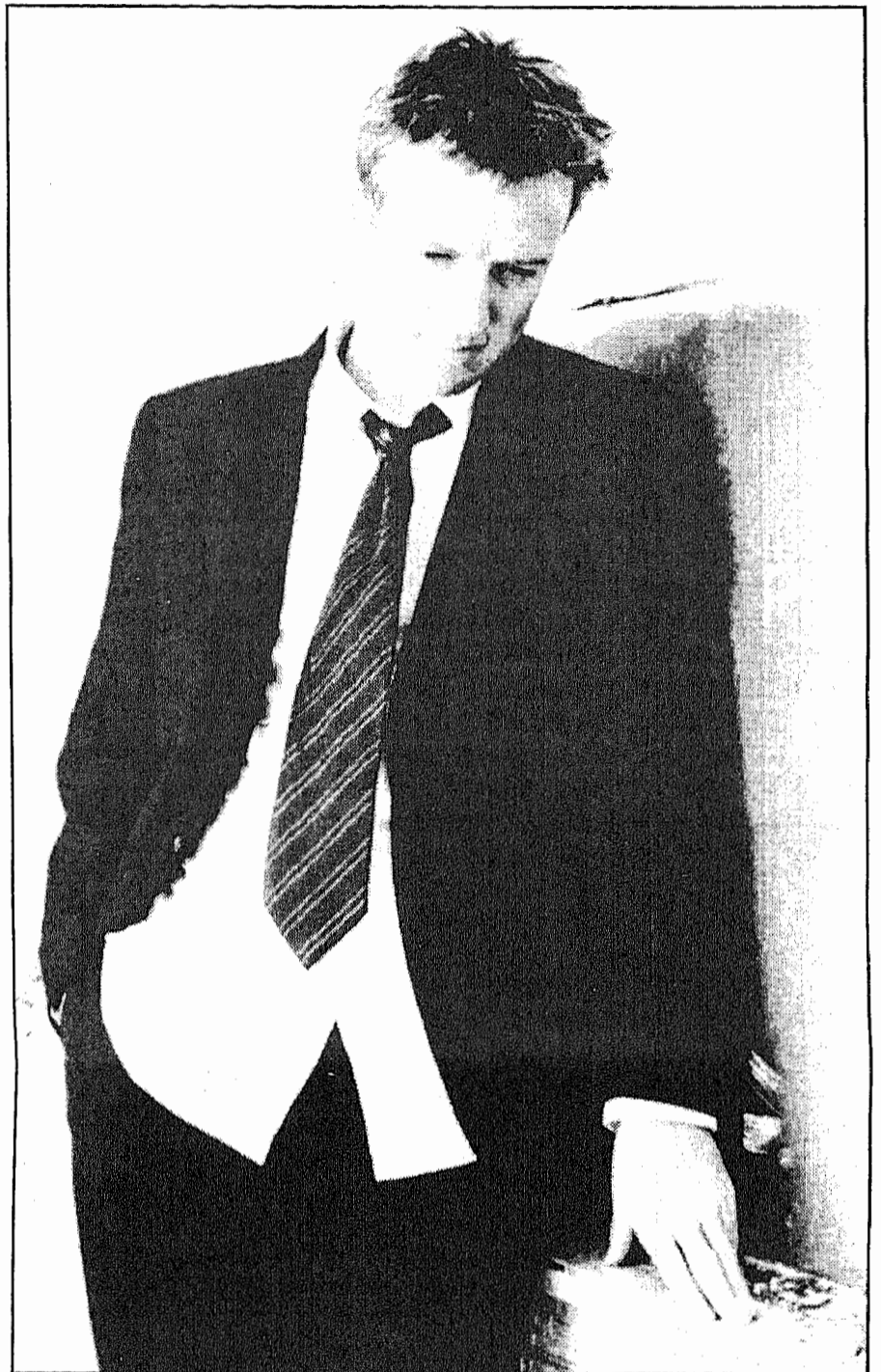
DB: I've made a lot a 'band' records over the years so at the beginning of it I wanted to make a record that reflected me. Something that would 'stand up' and at the end I'd be proud to say 'That's my record'. The songs aren't really personal...I was trying to make a record that would draw the listener in. I think the use of sounds, the imagery and lyrics are kind of vague in the sense that they set up this feel, this picture, so hopefully when people are listening they can bring something of themselves into it. In the past I'd done songs that were more narrative based. I wasn't trying to do a singer/songwriter type record. In some ways this record was more of a reaction against all this stuff.

OD: Is this the reason for the album title?

DB: Actually, it comes from a song that didn't make the album. The phrase 'Act of Free Choice' refers to an event in West Papua New Guinea, an Indonesian territory, the same way as East Timor has had a horrendous history over recent times. This is a place that is so close to Australia and saved our butts during the Second World War. It refers to a referendum whereby the Indonesians rounded up 1022 men to vote on behalf of the whole million people in the Province because the United Nations said after the Dutch left they had to make a vote on whether they wanted to be part of Indonesia or whether they wanted to be an independent nation. They were placed in a military camp for two weeks, pretty much with guns at their heads, and in the end surprise, surprise they came out and yes we want to be a part of the Republic of Indonesia. The Indonesians called this the 'Act of Free Choice'. Which it was anything but...

OD: Any particular reason why the song didn't make the album?

DB: It's a 'flow' thing. We still play it live though. It's a corker of a track. I really like it. For that track we cut up a whole lot of radio ex-



*First pants then shoes*

cerpts from the time from newsreel footage...it's quite 'trancey' actually. It will be on the DVD.

OD: Talking about the DVD, tell us about the 'visual' aspect in the live shows...

DB: It works really well. I'm always putting music to their pictures...so the idea of them putting pictures to my music...I quite enjoy getting them back! This will be one of the first records released on DVD. Rather than doing filmclips, which get boring after a while, the idea of doing films that interpret the song appealed to me.

OD: Given that this is a solo album, what's the deal with touring?

DB: I've got a four-piece band together. The visuals are going to be shown in the live shows. We're also going to mix the live mix through speakers at the back of the hall as well as at the front. This is

the beginning of June until halfway through July. We won't be trying to reproduce the record live - everyone in the band is a multi-instrumentalist...I think we've balanced the technology with the organic side of the record quite well. It's a live show that's attempting to do stuff which hasn't been done before.

OD: This album will obviously be released outside Australia...what has the response been like overseas in the past?

DB: Pretty good.

OD: How about the UK?

DB: Well, you've always gotta get past the fact of our 'convict' heritage when you go over to the UK...(laughs)...for the same reason they hate our cricketers they hate our musicians...even more!

Jorm

# Goin' orf at yo' local

## Elephant Gun and Kim Salmon Holdfast Hotel

What a shocking night. Out of nowhere, rain came bucketing down, and the temperature dropped from a nice 20 something degrees to about -5! But luckily, I didn't let the weather

beat me and I managed to make it down to the Holdy for a night out. And thank goodness I did; it turned out to be a wild gig!

First up were a great band from Melbourne called Elephant Gun. I'd seen these guys before, and knew that they'd put on a good show. As I expected, they did, playing through a great set of good ol' rock music, similar in sound to bands like Live or Soundgarden. They played many of the songs off their new album *Albino* (which I recommend you buy), including my faves 'M.P.', 'Battery', and 'Antidote', as well as a song which is getting quite a bit of airplay at the moment, 'Cataract'. If you haven't heard Elephant Gun by now, then I strongly urge that you do so soon. The album is good, but their live show is wild.

After Elephant Gun, Kim Salmon and his entourage proceeded to set up on stage, while my interests turned to other things. Luckily, Kim didn't take too long before he and his Business took the stage, so I didn't manage to get myself into too much trouble. Immediately, the pub was engulfed in the funky, jazzy sounds that are Kim Salmon and the business. Well, they certainly know how to rock! The five piece, including a trumpet and saxophone, all took turns in showing off how good a musicians they all are. If you've never heard a trumpet or sax solo with a guitar, then you're seriously missing out. They played most of the songs off their new album *Record*, which contains a wide range of styles, including softer stuff, harder funk stuff, and very very groovy little tunes. An obvious crowd favourite was 'Disconnected', with its catchy chorus (and loads of radio flogging!). Kim Salmon has certainly hit another success with his latest re-incarnation, and I can't wait to see him next time he's in town.

L.A.

## Big Bill Morganfield and Bob Margolin Governor Hindmarsh

Anyone who knows anything about blues knows about the late, great Muddy Waters. What not so many know is that he had a son who has proceeded to follow in his footsteps. Those who have heard Muddy Waters would know that this is no easy task, but as I was soon to find out, Big Bill does an excellent job! The night started out with local blues duo, the Brown Brothers. Although I had heard of them before, I was doubtful of how good they'd be, being only 10 and 16 years of age. I was pleasantly surprised, as they were

extremely good despite their age. The elder of the two brothers played guitar and sang, while his brother did back up singing and played keyboards. They were accompanied with bass and drums played by two of Adelaide's well established blues musicians, and the quartets' sound was very good indeed. Their set included many blues standard songs, with loads of soloing by all instrumentalists, and ended with an excellent cover of Jimi's 'Voodoo Chile'.

After they had finished blowing the audience away, the Bob Margolin band took the stage. A three piece consisting of guitar, drums, and a third muso who switched between bass and harmonica. At times there was no bass playing, but unless you were watching, you wouldn't have known; Bob Margolin (the guitarist) had an absolutely huge sound. He completely filled the gap. These guys noodled away, pulling out some amazing stuff, for about half an hour, before we were graced by the presence of Big Bill. As soon as he walked on stage, there was an immediate presence felt. From that point on, Big Bill took centre stage and proceeded to wow us with his amazing style. He played some wild music, and everyone wasted no time in getting into it! Big Bill certainly has a thing about him which you just have to see to believe.

After about 45 minutes of blues heaven, the Brown Brothers came back out on stage for a jam with Bill and Bob, and I don't believe one person in the crowd was not impressed. After the music had finished, Bill, Bob, Brown Brothers, and all the other musicians waited around and spoke with many of the audience members, who I'm sure were congratulating them on such a good show. And they were right; it had certainly been a wild night!

L.A.

## Lo-tel The Austral

Many bands around at the moment have quite a lot of talent. Many of them have great songs, play great shows, and make great albums. But every once in a while, you come across a band who you just know is going to be

big. And that's what the execs at Murmur records must have thought when they first heard Sydney band Lo-tel. For anyone who has managed to see them so far, they'd know what I'm talking about. Already getting high rotation on many radio stations, they have just had their latest single, 'Teenager of the Year' featured on the soundtrack to *Looking For Alibrandi*, the great new Aussie flick (see film section for review). As a special treat for all the media types, Sony decided to throw a party to show off their latest big thing.

After attending the movie premiere, I wandered down to the Austral to get a look at this new band that I'd been hearing so much about. I'd already interviewed them earlier that day (see upcoming issues of *On Dit*), and was eager to hear what they sounded like. Before long, they took the stage in the Austral's beer garden, and proceeded to wow us all. They have a very good sound and are very 'together'. The music is best described, I think, as Foo Fighters style rock. They played a relatively short set of songs from their soon to be released album (which is still untitled), including the popular 'Genre Casting', and finishing off with a cool version of 'Teenager of the Year'.

If you haven't heard of Lo-tel yet, don't worry, you soon will. They are definitely gonna be big someday.

L.A.

## Tumbleweed Adelaide Unibar

I arrived somewhat late and sadly missed the opening bands but was just in time to see the rock gods that are Tumbleweed. From the opening track to

the instrumental finale - and an encore performance, these guys rocked the crowd. With their heavy, melodic riff driven rock and the distinctive voice and style of singer Richie, they blew the crowd away, as usual.

These self proclaimed 'weed freaks' make music which goes hand in hand with certain herbs and I must say that I was particularly tuned in on this occasion.

Classic tracks such as 'Lava Bread', 'TV Genocide' and 'Nothin' to do with the weather' went down really well and a personal favourite of mine 'Daddy Longlegs' was sheer rock heaven. Such a shame, however, about the technical difficulties during one of their most well known songs, 'Silver Lizard'. Picture this; the song starts, everyone realises what song it is and starts going crazy, then a little way into it, one of the guitars stops working. The guitarist starts playing around with everything trying to fix the problem while the song goes on as usual (minus one guitarist) then the band kind of wait awhile, playing the same riff over and over. They soon realise the problem isn't going to get fixed so they get on with the song. Towards the end the guitarist comes off stage to get another guitar and comes back once the song is over (after sounding really bassy and rather bad for the most of it). While the new guitar is prepared, several members come off stage to bum some cigarettes and start smoking and chatting, all very laid back. Sure it was a major head fuck and threatened to ruin the night but the hardened professionals that they are, Tumbleweed got back into it and finished out the show with as much energy as they started it.

I like Tumbleweed...do you?

Para





# The Locals go sick

Got their name from Gavin's dad (Gav's the drummer, and the best they've had) he said, "Trim your sideburns every day they'll grow faster that way". The best live act they've ever seen is Lenny Kravitz (sex machine) or maybe Jeff....no perhaps it was Neil whoever it was - they were UNREAL. They wish and they hope that someone would streak one of their gigs (what are YOU doing next week?) just for a bit of excitement. Here's an enticement: go and visit the Grace Emily there's something there that they want you to see and taste - if beer and pop/rock's your bag (baby) try a Trims Traffic Light, and maybe you'll be as cool as this band with two Pauls (rest assured, they've both got balls). This band is by no means a 'flash in the pan' they're influenced by Steely Dan. A bit too shy about spreading goss they took the shine off the industry gloss... we can't show you the 'bad' band's face but they begin with an 'F' - that's the only trace of malicious rumour you'll get from these men in suits they're oozing slick 70s sounds, right down to their pointy boots. Charming, talented and smartly dressed go and see them - don't keep the urge suppressed. Soon to be touring the eastern coast (with Pollyanna as their host) The Trims have a shiny, bright, sparkling clean future - as far as we've foreseen.

## The Trims

### The Trims 100% Polyester Independent

In the mood for some soothing, melodic pop/rock? Well, do I have a CD for you..... No steak knives, no ab rollers - just easy listening music from a local Adelaide band, The Trims. Of the four songs on *100% Polyester*, 'Taxi Driver' is the standout track. 'Sure Fire' and 'Changed My Mind', are also good. However, 'Emergency' is a little too repetitive *100% Polyester*, offers four very 70s, very smooth tunes from a local band.

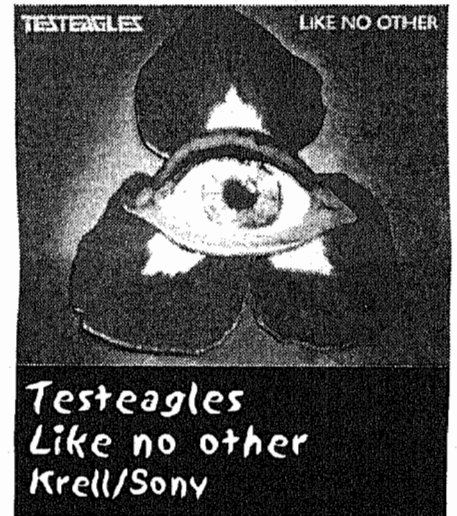
Jen

Jen



'In The Sun' is the latest release from Adelaide band, Suzi's backyard. The four piece were winners of Triple M's 1999, 'Battle Of Rock' and the 1998 Seven Stars Hotel, 'Battle Of The Bands'. 'In The Sun', and the second track 'Everyone But You', maintain the sound that brought them into the public eye; commercial rock. Regrettably, the boys don't push their musical talents far enough. It's easy listening pub rock, that lacks intensity.

Jen

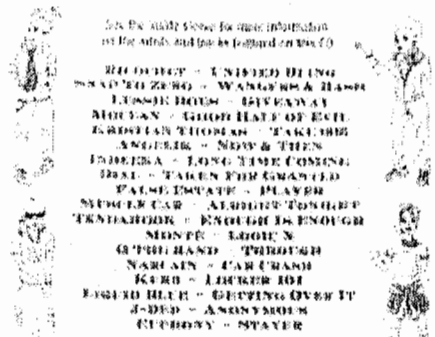


The third single from TE'z debut *Non-Comprehendus* delivers yet another slab of high-energy rock. This song highlights an almost industrial/mechanical element to the band which borrows just enough from these styles so as to not alienate the virgin industrialist. Even if you already have the album there is enough on offer here to make it a worthwhile purchase; another CD-ROM component and a couple of tracks recently recorded for JJJ's Live At The Wireless. With songs as catchy as this it is a wonder that people didn't pick up on the TE'z earlier.

Jorm

**In a band?  
Come & see the  
music folk about  
reviews and  
interviews**

## OFF THE COUCH



SATURDAY MAY 13, 2000

**Various  
Off The Couch  
Carclew Youth Arts  
Centre**

Once again, Carclew's Off The Couch project has gone well. Around for a few years now, the great Off The Couch 'festival' has proved to be a great place for many young bands to get the leg into the industry that is live local music. Backed by Carclew Youth Arts Centre, loads of bands began at Off The Couch, and as always, Carclew have put together a CD showcasing a few of this year's acts.

The disc begins with Ricochet, a heavy, funky band similar to bands like Rage Against The Machine and TESTEAGLES. Next is Snap To Zero, a very charismatic live band that play a style of music not

dissimilar to Limp Bizkit or Korn. Lessie Does follows them, mixing punk pop with rock. They are a band who obviously enjoy having fun, evident in their live shows. Mocean, a band I haven't seen before, follow Lessie Does, and they can be best described in three words; Ben Folds Five. After that comes an artist called Kristian Thomas, also who I have never seen, who makes sounds rather than music.

Chick group Angelik are after that, who use simple solos and Gwen Stefani style vocals to make a great rock/punk pop sound. After them is Indeeke, with one of the best songs on the CD. They're sound is groovy, funky, feel-good music that never fails to get you bopping along. Dial are up next with their excellent blend of punk-rock. Having a very good live show, these guys also stand out on the CD. A heavy band who I have never seen, False Estate, follow Dial. They use a Jon Davis style of singing, and from this one track, I am very interested in seeing what they are like live. They are followed by another heavier band, Muscle Car. They mix in heavy rock with thrashy rockabilly, and have a sound similar to the Living End. Up next is another standout track by one of the better performing

groups that I have seen, Tendahook. They are pretty much straight rock, and are very, very good at what they do. Monte follow them with their jazzy funky style. As a live band, they are extremely tight, and definitely worth catching. Q the Band, who I'm yet to see live, are next with their rock sound. They are fronted by a female lead, and are probably worth catching. Narcain follow with their grungey punk sounds. A fairly young band, they too are very good and worth catching.

None of the final four bands I have seen, but judging by their sound, I might be tempted to look into rectifying that! Kurb have a groovy, almost country rock sound, while Liquid Blue have a more straight rock sound, and are quite good. J-Ded follow them with their mellower rock sound, and finally funky rock-pop band Euphony round up the CD.

Throughout the eighteen tracks, an insight is given to many of Adelaide's bands, each varying from the other, and showcasing what a diverse musical culture we have here. I strongly recommend that you get out to watch a few local bands whenever you can, and support the local scene. Believe me, it's good!

L.A.

# Goat



Various  
**Looking for Alibrandi**  
Murmur/Sony

For anyone who listens to local government run 'non-commercial' commercial radio stations, you'll love this soundtrack, especially if you have a limited view of music. The track listing and bands read like a high-rotation playlist, but like those excessively thrashed playlists, this soundtrack fails to inspire to the extent of the movie.

First up is the ridiculously overplayed somewhat manufactured Killing Heidi with perhaps the most thrashed single of last year, 'Weir'. Surely people are over it by now. I for one don't need to hear *that* song again! But luckily, the album gets better. Happyland follow with an up beat version of 'Tintarella Di Luna' (the song from the Pizza Shapes add), perhaps good for comical value only. Lo-Tel are up next with their fairly decent 'Teenager Of The Year', one of the standout tracks. Next are Spiderbait with 'Dinnertime', followed by Catatonia ('Dead From The Waist Down'), Endorphin ('Blue Moon'), and Frenzal Rhomb ('I'm The Problem With Society'). After that comes one of the worst cover versions of a song I've ever heard; Hamish Cowan (of Cordrazzine fame????) attempts to cover U2's masterpiece, 'With Or Without You', and falls flat on her face. It was already a perfect song, why change it?

Next is Magic Dirt with 'Supernova', a song that sounds more like an ELO song than anything! They're followed by Antenna, playing a song that is the biggest rip off of Collective Soul's 'Smashing Young Man'. The song is so similar (the main riff is exactly the same apart from one syncopated note, and the drums sound like they've been sampled from Collective Soul) it sickens me to think that anyone could so blatantly copy such a classic rock song. Oh well!

At track eleven, the album gets a bit better. Happyland play their big hit, 'Don't You Know Who I Am', which is nice to hear again after

being dropped by radio two months after it's release. Stella One Eleven are up next with a nice song called 'Don't Say', easily the best song on the album. Gina Zoia closes out the album with another version of 'Tintarella Di Luna' which doesn't really fit in with the rest of the album.

*Looking For Alibrandi* isn't a bad album, but it isn't good either. Still, though it didn't move mountains for me, I'm sure that while people are spoon fed by radio stations on what is good music, there'll be an audience for this album. Buy the album. Enjoy it. While it's still 'in'.

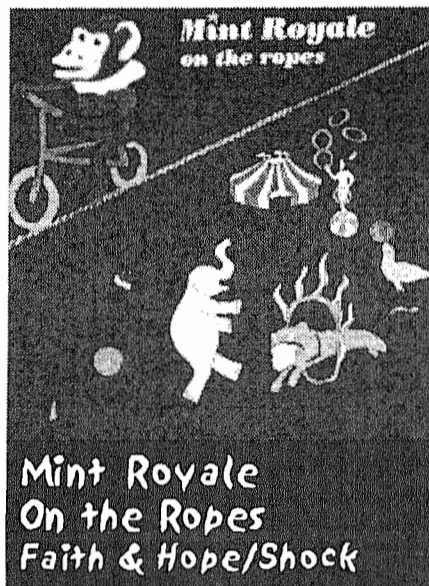
L.A.



No, the title is not a reference to the movie, but a visual pun: the album cover features a Afro-American girl drinking from a 'Coloured Only' drinking fountain circa 1956. The opening track 'Time Travelling', a tribute to world musician Fela Kuti, suggested that this was not a stock standard hip-hop release. Philadelphia Common's flow is literally flowing, as his filtered vocal sounds like rapping under water. In comparison, the second track 'Heat' is hip-hop business as usual. A groovy bass grabs you from the outset, and just rolls along throughout the track. 'Adult Content' (ie. any four letter word you care to name) abounds, but it doesn't really matter when the track sounds so damn good. Here Common's lyrical complexity is all in the form rather than the content. The sound of his voice hypnotises to the degree you aren't sure what the hell he's on about (as if that mattered). The hooky 'Cold Blooded' features Rahzel (seriously, he seems to be on EVERY hip-hop CD that comes through *On Dit*), the professional beat boxer from *The Roots*. Over Premier's quality production, Common wonders aloud about the cultural effects of hip-hop, and admits to having only questions. This is a refreshing attitude when hip-hop is

lousy with egotism. Even though it starts with a skit reminiscent of Prince Paul's hilariously Un-PC work with Chris Rock, "A Film Called (PIMP)" turns hip-hop cliché on its head. Common attempts to recruit a likely woman, but instead ends up 'hoeing' for female MC Lyte. Quality production is evident throughout, from the High Energy 'As Long As It's Funky' to the dreamy 'Nag Champa'. A solid disc, I'd recommend this to all the hip-hop heads out there.

Fish



This album is mainly due to the efforts on Neil Claxton, who is both half of Mint Royale, and also the director on the record company issuing the disc.

Neil Claxton has gained some notoriety as the producer/remixer of bands such as D:Ream, Rednex, and Boyzone. He also had success with production work with the Stone Roses.

Mint Royale are not to be confused with the weaker acts Claxton has had involvement with; In fact the album is pleasant with an upbeat slightly noisy dance feel. The use of bright Middle Eastern and Caribbean sounds combined with raucous brass and beats, gives this album some real individuality. The smiling voice of Lauren Laverne, on 'Don't Falter' (as heard on JJJ) is beautiful. The sensible use of sampling and alternative instruments, make for an interesting listen.

The few lyrics on this album and the crappy "Interludes" are the only real disappointment, but the 'Don't Falter' story is respectable.

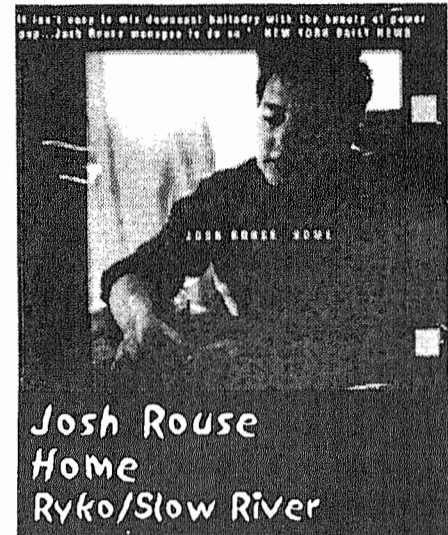
Tracks such as 'Because I'm Worth It' use strange atmospheric beginnings, which lead to noisy quasi-Caribbean party music. A suitable comparison might be the sounds of Deelite, but that may not be terribly accurate.

The album's other JJJ pounded song, is a clever mix of samples and sounds 'Shake Me', the disc features two versions of this repetitive song, which

seems odd since the Japanese release of this disc featured better original tracks.

The conclusion is that this album could really liven up a party, get people moving, but it shouldn't change your life.

Case C. Sinclair



Josh Rouse is an American artist with an eye for detail and expression often overlooked by his fellow countrymen. His music is simple and his lyrics not particularly surprising, but interesting. And interesting lyrical content in modern music is generally difficult to find. Unlike many of today's artists where the lyrical point of view concentrates on a poorly clarified lovers angst/anger, Rouse paints a picture from his own, alternative perspective, and gives with an ironic sense in his voice, himself leeway to be a little selfish. It may also be said that rather than positioning the singer as selfish, he merely is sick of letting the other part in the story have it their way, and there is a lot to be said for this. This is rare in the context of a solo male artist.

In many ways Rouse's comparison to Morrissey, is useful, but certainly not simple, as Rouse is far less poetic, but is more accessible.

Rouse's song titles are great, 'Hey Porcupine' and '100M Back Stroke', the latter song is a reflection of his better days, where his life was much rosier. Rouse's dealings with the difficulties encountered by young gay men are revealed possibly a little to critically, weather songs such as 'Marvin Gaye' are Rouse's personal document is not revealed. Despite this the story is encouraging in an awkward sort of way. Songs such as 'Directions' see Rouse's outfit in a heavier mode, and make a stirring comment on Middle America, stating, 'Comfortable life ain't all its cracked up to be'.

*Home* rings an impressive tone, and may well see Rouse more recognition than has afforded him so far here in Australia.

Case C. Sinclair

# on a stick

**Pearl Jam  
Binaural  
Epic/Sony**

Well finally it's here. The long awaited Pearl Jam album has hit the stores. After months of anticipation, a great in-between single ('Last Kiss'), and speculation over Matt Cameron taking his place on drums, I finally have my very own copy of *Binaural*! As many have guessed, the album is quite different to the last few Pearl Jam albums, returning to the style of *Ten* and *Vs*. When Dave Krusen left the band after the average *Vitalogy* album, ex-Red Hot Chili Peppers drummer Jack Irons took the drum throne and the boys put out the dubious *No Code* album. Next came the much better and more promising *Yield*, followed by the departure of Jack. Matt, formerly of Soundgarden fame, took his place, and clearly from first listens of the album, Pearl Jam have not looked back.

The most obvious thing about the album is its clear structure pattern. While *No Code* and *Yield* were more experimental, *Binaural* is very structured. The album starts out with the first few tracks being pumping and fast, followed by a couple of quieter numbers. After that, the true gems come out and shine in all their musical glory. Finally, the album ends on a more mellow note. Despite the structure, the guys experiment within boundaries, most notably Matt who plays around with the timing within the timing, as he was famous for in Soundgarden. As always, Jeff, Mike, and Stone show off their musical skills, while Eddie shows why he is one of the best singers around today. Another note on the album in general is the usage of stereo panning. The title, *Binaural*, means 'to listen with both ears', and if you listen with headphones, there are a few tracks where this name will become interesting. Not quite up to the listening pleasure of headphone-listening to Hendrix or Zeppelin, but good nonetheless.

The album starts off with a pumping song, called 'Breakerfall', followed by two more pumping songs, 'God's Dice', and 'Evacuation', all of which sound very different to typical Pearl Jam, yet still having that 'thing' present in all PJ music. Track four is a much softer 'Light Years', followed by the great single 'Nothing As It Seems'. 'Thin Air' is next, and has an acoustic, cruisy feel to it, not unlike 'Black' from the first album.

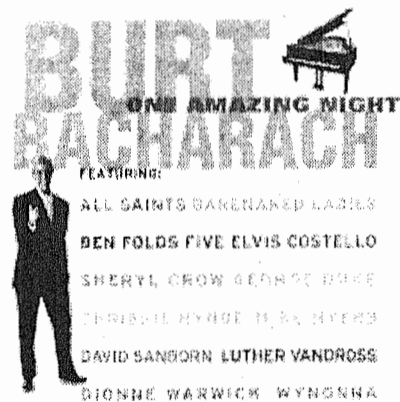
Track Seven is back to the rockier songs, and is the first where Matt

shows off his drumming style. 'Insignificance' is full of great tom fills, and has that great traditional PJ sound. 'Of The Girl' is another softer number, and is followed by the spectacular 'Grievance'. Beginning with an excellent drum solo, this is Pearl Jam back at their best. 'Rival' begins with a dog growling, panning from left to right, and then coming in with another sensational song. Very cruisy, this song is another standout.

'Sleight Of Hand' is up next, and is another slower number. This song is driven by a very weirdly timed drum beat. Curse Matt Cameron for being such a good drummer! Track twelve, 'Soon Forget' is played on a ukulele, and is almost reminiscent of an Elvis ballad sung on a beach somewhere in Hawaii. A very good song, despite it's simplicity. The final track is called 'Parting Ways', and is another slower song, with a musical resemblance to the intro to 'Once' on *Ten*. At about six minutes fifty into this track, in true Pearl Jam style, there is a hidden track. Actually, it's just twenty seconds of syncopated typewriter clicking, but is still really cool!

Well, that's the album in a nut shell! It's definitely a return to form, and it fits well with their other albums. Certainly, *Binaural* is an excellent album by one of the greatest rock bands still with us today.

L.A.

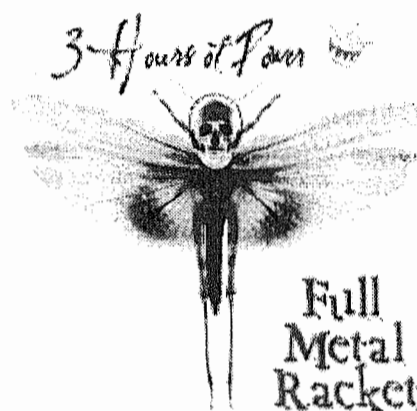


**Various  
One Amazing Night  
Encoded/Festival**

Everybody loves Burt. *One Amazing Night* is the result of a television special produced in honour of the esteemed Mr. Bacharach. Artists featured on the album include Sheryl Crow, Dionne Warwick and surprisingly, the All Saints. The latter somehow manage to avoid making a complete mess of 'Always Something There', which is a more traditional cover of one of the best known Burt tunes. Most good, true blue Aussies would recall little Johnny Farnham's suc-

cess with 'Raindrops Keep Fallin' On My Head', but Ben Folds Five's version takes the cake. An appropriately "rocked-out" version of the popular song, this cover is one of the standout tracks on the album. Equally good are Chrissie Hynde's typically powerful and sultry cover of 'Baby It's You/Message to Michael' and eternally cool Elvis Costello's 'God Give Me Strength'. Even Mike Myers puts in the hard yards with his take on the song Tom Jones loves as though it were his own, 'What's New Pussycat'. And yes, it IS funny....the first time. However, the best track is undoubtedly the Barenaked Ladies with my personal favourite '(They Long To Be) Close To You'.

Jen



**Various  
Full Metal Racket  
EM**

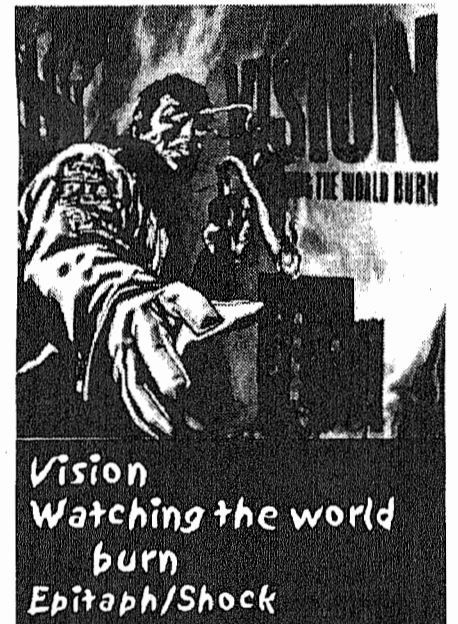
Now here is an album that should get fans of heavy music interested. This 2 disc compilation of a huge 33 tracks has been put out by Triple J's popular *3 Hours Of Power*, and includes a huge range of metal music, including heavy, thrashy, gothic, rock, crossover, death, and psycho metal.

Disc 1 starts out with a sensational Henry's Anger with 'Personality Test', and is followed by the psychotic sounds of Slipknot with 'Surfacing', arguably one of the biggest metal bands to come out since Metallica. Superheist follows with their great song 'Pulse', followed by the traditional rock sounds of Queens Of The Stoneage, great Cryogenic and Phial songs, not so good Witchery, gothic Coal Chamber, excellent Sabbath style Thumlock, death In-Extremis, and great Dreadnaught. Pod People are up next, followed by the gothic Type O Negative (to anyone who's interested, they were the last band that I mellowed out to!), and then local boys Truth Corroded with 'Remove The Face'. Following that, we have thrashy Nebula, Alarum, and finally Post Life Disorder with a slow mellow song to end disc 1.

Disc 2 begins with Alchemist and 'Escape From The Black Hole', and is followed by the great Fear Factory with 'Resurrection'. After that we have Rollerball, Segression, a mellow Bruce Dickinson, good Sakkuth, epic Nazzul, great Anthrax with 'Inside Out', Scalene, average thrashy Amen, Ozzy style Naiad, not so good Crypt, death Emperor, and Machine Head with 'From This Day' from their last album. The CD is rounded off with rocking band Seven, and finally Buff Tundrel with 'Home In Hell'.

To anyone who is into metal, the names on this disc are sure to have excited you, and I guarantee that there are a few songs on here that you'd like. Although there were a few duds, and a few that don't appeal too much to me, there are still a great number of good songs. This one is definitely for the metal fan; however, if you are just starting your journey into this varied genre of music, then this CD will give you a good background. Very good stuff.

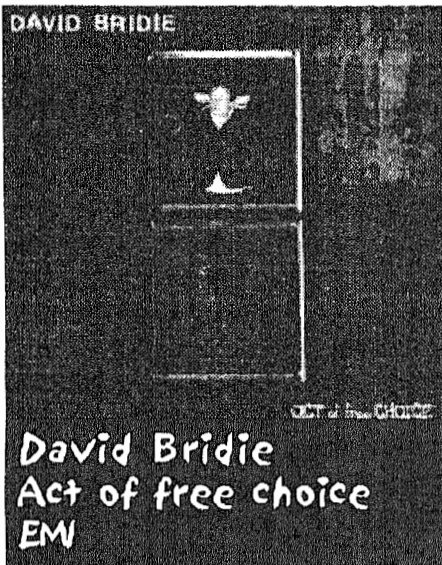
L.A.



*Watching the World Burn* is a rare bird; an American oi release. Oi (basically Skin punk) has a long and proud tradition deeply rooted in the English underclass, and as such, is concerned with egalitarianism and unity. Transplanted into America, oi was never easily adopted but adherents are usually fanatical. Forerunners of Vision include The Cockney Rejects, The Business, Blitz and Agnostic Front among many others.

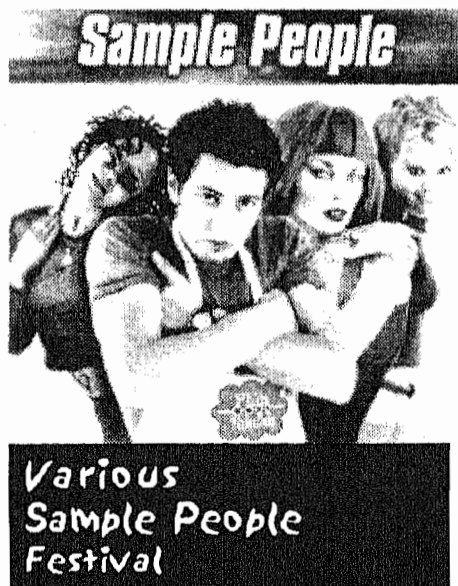
Unfortunately Vision don't seem to have the same handle on anthemic choruses that oi requires. The music is fairly by the numbers old school but does enough to say that Vision's forté would be playing live. The opening song 'Close Minded' is easily the best track of the 13 on the album. Interesting but not the best example of this genre.

# in a bag



Bridie has delivered a dreamy, atmospheric album that has many touching, yet intense, moments. Musically it is interesting. As David said himself, the songs are simple but at no point do you feel there is anything lacking. Many tracks build as they progress adding to the texture without overwhelming the listener. Less is more seems to be the theory with many of the tracks. Drum-loops, piano, soft guitars and delicate vocals seem to be the basic formula for each song. Lyrically most tracks deal with indigenous and local themes. Highlights include 'Breath' with its slow, moody feel, the intoxicating groove of 'Float' and 'The Deserters' complete with a 70-piece orchestra. Fans of My Friend the Chocolate Cake will recognise the chorus of 'Salt (I Don't Want To Go No Further)' but will, no doubt, enjoy the revamping of the rest of the track. *Act of Free Choice* moves well between songs and has a distinct 'flow' rewarded by complete listenings. A good album to relax to and get lost in.

Jorm



This soundtrack, which was a feature album on Triple J, is disappointing. No, actually, I got the feeling that it was going to be shite when I saw how many classic songs had been ripped off by today's bands. Don't get me wrong - I'm a

big fan of modern bands, but there are some songs that should just never ever be touched.

My fears were realised by track four, when 4 STAR launched into their uninspired version of INXS' 'Don't Change'. I was even more saddened by track six, which features Kiley Gaffney's dull take on the Split Endz classic 'One Step Ahead'. I'm not even going to start on dear Kylie's cover of 'The Real Thing'.

The more redeeming features of *Sample People* include Custard with 'Howzat' and Not From There with the song which they (allegedly) nuded - up to sing and record, 'I Like It Both Ways'. Otherwise, this CD is one to avoid.

Jen

## Smog Dongs of Sevotion

Smog is the musical outlet for long time American recording artist, Bill Callahan.

This release is a blend of a variety of good-sounding, but at times unnerving tracks. The focus of Smog's recording is his sung-spoken lyrics, which are thoughtful, and thought provoking. Callahan delivers the words in a voice so unsteady and uninterested, that the listener can be assured there is heartfelt tales being told. To the uninitiated listener to Callahan's style, this effect and the at times out of time and strange recording effects used, blend to make a very challenging listen. If you are prepared to accept the oddness of this album, and treat it for its poetic beauty and interesting musical backdrop, of folk-pop-rock, then you will be blessed with a touching experience.

Many of the tracks from this album are quite heavily armoured, with scathing attacks on lost and or scorned lovers mostly. Songs such as 'Bloodflow', are apparently a document of Callahan's will to destroy people who have wronged him as he states 'Enemies keep the mind alert!'

Many of the rhymes and puns in the lyrics, and indeed the silly title, seem rather snide, but one can really only guess the reasoning behind them. Additionally some lyrics are occasionally plain rude, 'the wind it seems to lick...and suck/The wind is a great big woman'

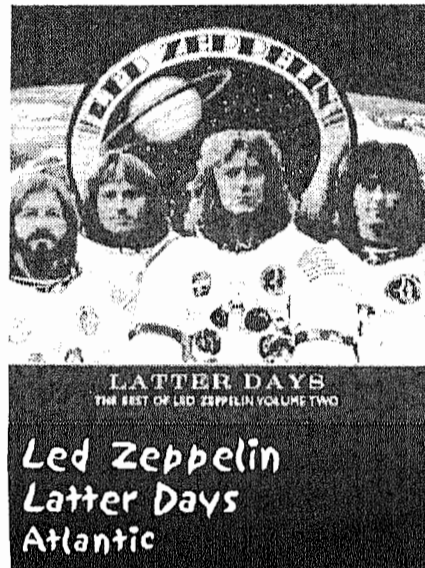
In true moroseness and self pity, the album is better when the lyrics are read while listening, as the lengthy tracks, lack of real choruses and jumbled subject matter, often leave the listener unaware of the intended

message.

Callahan's message seems to highlight the modern American woman's many failings and he rightfully explores this seldom approached subject, supporting his argument with examples of how his life has been ruined by the gossip and the broken promises he has endured. Additionally 'Cold Discovery' looks at the artist questioning if he is capable of rape for spite against a lost lover.

This is a challenging album, but is certainly well performed, and provocative.

Case C. Sinclair



Being one of Adelaide's biggest Zeppelin fans, I've been hanging to get a copy of this ever since I'd heard rumours about it. Guitarist Jimmy Page, vocalist Robert Plant, bass/keyboards player John Paul Jones, and drummer John 'Bonzo' Bonham have done it again. The second part in a series of two, *Latter Days* is a compilation of Zeppelin's latter half of their career. The CD starts with a bang with the excellent 'The Song Remains The Same'. A fast paced rocking song, this one always makes for a good opener. Showcasing some excellent musicianship, this song shows how well the band could change tempo within a song. This is followed by the dark eerie epic 'No Quarter'. In this song, John Paul Jones, the quiet, elusive bass and keyboards player shows how good he really is. John Paul really pulls out all the stops, and coupled with Jimmy's wild riffing and Robert's mad wails, 'No Quarter' shows why Zeppelin were such a good band. 'Houses Of The Holy' is up next, a heavy riff, groovy bassline, and solid drums from Bonham make this song an evergreen favourite. Track four, 'Trampled Underfoot' is also taken from *Physical Graffiti*, and is a heavy funk influenced song.

Robert Plant once remarked that 'Kashmir' was the pride of Led Zeppelin, and believe me he was right! This epic, in it's eight and a half minute

glory, uses two of the best guitar riffs ever created. Most guitarists struggle to write one half decent riff per song, but Jimmy Page somehow managed to come up with this masterpiece, and coupled with synthesised strings and steady bass by JPJ, the amazingly steady drums of my idol John Bonham, and Robert Plant's orgasmic vocals, 'Kashmir' is definitely one of the greatest of them all!

How any song could possibly follow 'Kashmir' without palling in comparison is next to impossible for regular artists, but not for Zeppelin; 'Ten Years Gone' is mellow track, also from *Physical Graffiti*, and follows 'Kashmir' beautifully, almost in a come-down pattern.

After that comes one of my favourite Zeppelin tracks, 'Achilles Last Stand'. Track one on *Presence*, this ten and a half minute desperate feeling epic shows Zeppelin at their best. At first glance, this song appears long, once you start listening, you lose track. The complexity makes up for the length, so that while many modern three minute songs seem to drag on, this ten minute monster flashes by. 'Achilles' has got to be one of my all time favourite songs, and I don't think any other artist will ever write a song to compete with this one. 'Nobody's Fault But Mine' from *Presence* is next. It's a bluesy hard rock track, and like the album it came from, is very underestimated by Zeppelin fans. That is followed by the beautiful love song 'All My Love', from *In Through The Out Door*. The versatility of Led Zeppelin is absolutely amazing; not only can they write some of history's best rock music, but they also can write some of the best love songs too! Some people just get all the gifts....

The final track is also taken from *In Through The Out Door*, Zeppelin's final studio album. This one is a rocky standard with all the Zeppelin trademarks.

There is also an enhanced CD-ROM section. In this day and age of wondrous technology, Zeppelin have decided to cash in on all the hard-core fanatical fans by including a never before seen video of 'Kashmir'. And believe me, even if you already have everything related to Zeppelin, this video makes forking out forty bucks worth it. Of course, if you're like the majority, and don't have a collection quite as extensive as freaks, then this album is for you. In particular, those people who were too young when *Remasters* came out, this would make a good opportunity to see into the window of the greatest rock band ever. I would just like to finish by saying, Rob, Jimmy, John Paul, and even Bonzo, if you ever read this, I want to tell you that I love you!!!

L.A.

## in a box

## The Singles Bar gets large

**Boomfunk MC's  
Freestyler  
BMG**

Freestyler is the latest catchy, poppy, rap song from the Finnish Boomfunk MC's (You've probably heard it on Triple J ... think 'as I rock, rock, rock, rock, rock da microphone'. With its bouncy bass, and high on the treble synth groove, Freestyler can really get you moving. Four versions of the track appear on the single, from the least interesting (isn't it always the case) radio edit, to a drum & bass style mix by Missing Link. The Happy Mickey Mouse mix is a cross between the song being played in slow motion and what could be the sound effects for Mario Kart, and surprisingly, is quite good. The Missing Link remix is eerie as well as bouncy and is my pick of the lot.

**Para  
Kojak  
Self titled  
Pro-Zal/Universal**

Stupid Jack is minimalist house with Pseudo-rastafarian lyrics ('Rise Up/Wise Up/Ride On The Train to Zion') and woozy synth lines. Overall, I think the single edit is far too subdued, as it the dynamics to really make an impact over the airwaves. Four (!) remixes are included on this single and they are as accomplished as they are varied. Kingmeat's version is a reverberating slice of dub, the Troublemakers turn the filters way up and give us the sound France has made famous and DJ Vas seems initially to have gone for a trip hop angle, but then drops beats all over the place to create a solid piece of drum'n'bass. Finally, Grant Phabao's Ruffneck mix sidesteps dub and traces the lineage of the track all the way back to reggae.

**Fish  
Christina Aguilera  
I turn to you  
BMG**

It might just be me, but 'Grammy Award Winner' always does more to strike fear into my heart than to make me want to rush out and buy the disc on offer. Buy at your own risk.

Chris

**Lost'n'alive  
Everything I play  
Global/Festival**

Funky house far too cheesy for its own good. Remixed by Tom Novy (author of 'I Rock') among others, but none of the remixes manage to kill off the irritating vocal line.

Chris

**Endorphin  
Afterwords  
Sony**

This latest offering from Endorphin is nice and haunting with its combination of strings, piano and fragile vocals by Cindy Ryan of Stella One Eleven. The single features three versions of the song and another track 'Sex'. The faTT deX on MaRs Remix is slightly upbeat and funkier than the original, while the Jay-Q Mix has a much bigger beat (which turned me off it) while maintaining the faster tempo. 'Sex' with its main line of 'I want a better orgasm' and its fast, pounding beat with some moans and groans thrown in for good measure is more suited for the dance floor (or the bedroom - you decide), than the title track and (maybe contrary to expectation) didn't please me nearly as much. Ooh ahhh.

**Para  
Limp Bizkit  
Break Stuff  
Universal**

'Break Stuff' is another song by Korn rip-offs Limp Bizkit with heavy riffs and drums topped by rap style vocals. The song's decent and will probably receive extensive play on a certain non-commercial, government-funded radio station. The video clip for this is nothing special but is worth checking out just to see the celebs they've got on it, including Dr Dre., Pauly Shore, Eminem, and the lead singer of Korn, Jonathan Davis. The single contains (amazingly) only one remix, 'Counterfeit', 'Crushed' another song in the vein of 'nookie' but a bit less commercial, and the song that gives me a reason to not only hate Limp Bizkit but George Michael as well, 'Faith', is also on the single. Four video's are also included; 'Faith', 'Nookie', 'Re-arranged', 'N 2 Gether Now'.

Gareth Sharp

**Grinspoon  
Rockshow  
Grudge/Shock**

Not being much of a Grinspoon fan (they sang a song about seeing a dead cat three times, for god's sake), I was surprised by the quality of both of these singles. I remember hearing in an interview after the success of their song 'Champion' that they were planning to take a softer approach - and this is it. 'Undercover' is impressive, and shows a better understanding of music than their previous releases, and in personal opinion, it's a pretty good track. The second track 'Stunned', which was the original demo of Undercover is good insight to the changes a song may go through to reach its final radio edit. To my delight the 'Rockshow' single (you've all heard the song on Triple J, so I won't bother talking about it - not bad) has an acoustic version of 'Undercover' on it (as well as a Big Day Out recording of 'Ready 1') These two singles have prompted me to go steal a listen of my brother's Easy album which they profess from.

alternika

**French Affair  
My head goes boom  
BMG**

Lethargic Eurotrash, sort of like the Vengaboys on Rohypnol. Highly toxic. Avoid contact at all costs.

Chris

**Christine Anu  
Sunshine  
Mushroom**

Sweet and nice. That is Christine Anu and this track all over. Simplistic, flowy, and karaoke-able, Christine has a beautiful voice that soothes. Unfortunately, so does every other track on the charts at this time. I would like to say good things about the track because Christine is an Aussie I quite like, but 'Sunshine on a Rainy Day' fails to show an exuberance that would make it a hit. She didn't even write it herself. On a plus side the album cover was printed on really nice paper. Sweet and nice.

alternika

**Kittie  
Brackish  
Sony**

Wow! It's been quite a while since a new all-chick band sounded this good! I don't know anything about Kittie, but after one listen to their heavy, thrashy, rocky, metal, ballistic song, about love gone wrong and life in general, I think I'm hooked! Sounding a bit like local band Snap To Zero, the singer incorporates wailing with typical metal 'screaming', backed by excellent music (especially drums) that really gets me going. That, and the fact that the knee-high-boot wearing rock chicks are very, very sexy, tells me that I'm about to become a hard core fan! Splendid!

L.A.

**Slipknot  
Wait & bleed  
Roadrunner**

After assaulting us with their presence Slipknot keep the surprises coming. This digi-pack single may be short (only three tracks) but there is probably more energy present here than on most long-play releases. We are treated to different mixes of '(sic)', 'Spit It Out' and, of course, 'Wait and Bleed'. It must be noted, however, that these are NOT remixes. Rather they are pretty much the original track with the mix being altered to bring out certain elements more than others. A video track for 'Wait and Bleed' is also included giving people a glimpse of the madness that is Slipknot live.

Jorm

**Stellar  
Every Girl  
Sony**

They're from New Zealand, and I got them mixed up with some other band I'd heard of from somewhere completely different. But they're nice female-vocaled rock if anyone is interested. The single 'Every Girl' itself is, well, nice (everything is 'nice' today ... hmm) and rocky, and actually, I can't remember it that much. Readers, have a go at this: try making up your own mind. What amazing things can come from there will astound you. I do remember I didn't mind this, if that helps.

alternika

# Classifieds madness

## Alumni Convention

The University of Adelaide Alumni Association is pleased to offer three sponsored packages (return airfare, accommodation and conference registration) for University of Adelaide young alumni to attend the Australian Universities International Alumni Convention (AUIAC) 2000 in Kuching, Sarawak on Thursday August 24 to Sunday August 27.

Criteria for eligibility are:

- A Graduate of the University of Adelaide
- Age: up to and including thirty-five as at time of application
- Write: a maximum of 250 words explaining your past, present and/or future contribution to the University or its Alumni Association
- A Permanent resident of Australia Preference will be given to applicants with limited financial means

Applications close Monday June 12, successful applicants will be notified Tuesday June 13

Application forms can be obtained from Sharna Pearce, Project Coordinator Alumni and Community Relations, ph 83033943 or emailsharna.pearce@adelaide.edu.au Don't miss out on the chance for this once in a lifetime experience! You can also find out more information from the PGSA - ph 8303 4114, or email pgsa.president@adelaide.edu.au

## School of Art Seminars

Seminars at Adelaide Central School of Art, 45 Osmond Tce Norwood.

**Tuesday June 6th, 5.30pm:** Immediate past Director of the Contemporary Art Centre of SA Linda Marie Walker on multidisciplinary approaches to thinking about art and art practice.

**Tuesday August 22nd, 5.30pm:** Adele Hann, Manager and programmer at Mercury Cinema, will give a brief overview of the history of avant-garde and experimental film and videomaking. Admission by donation, cheese and wine provided. RSVP required by the Wednesday preceding the talk; for more information call the school on 8364 5075.

## Boyd Exhibition

Adelaide Uni students can check out the Art Gallery's *Adelaide's Boyd's* exhibition for free on presentation of their student card, getting the opportunity to see the University's Boyds (usually to be found in the Barr Smith and Equinox) in the

broader context of Boyd's art. To receive your special admission tag, just wave your student card at the info desk near the Art Gallery cafe.

## Typing

Essays, reports, theses, manuscripts etc. typed and saved on disk. Call Diane 83639131.

## Smart Card Cash

Do you want to earn \$20? Do you use the university Smart Card often? If you've loaded money on to the card, and you have used it both on and off campus for payments, I want you!! I need students to just briefly talk about their experience with the Smart Card. It won't take any more than 30 minutes, and you'll be getting \$20 for your trouble. For more information, please call Emma on 82906033.

## History Department Research Seminars

**May 22:** Dr Roger Knight, Department, University of Adelaide: 'The ghost who ran a sugar factory'.

**May 29:** Dr Peter Burns, Department of History, University of Adelaide: 'One hundred years of Malaysian history'.

## Merdeka Awards

The Australia Malaysia Business Council SA Merdeka Awards gives international students from Malaysia work experience and networking opportunities, cash prizes to the value of \$1500 per winner and the opportunity to win a return airfare to Kuala Lumpur for the Governor's Award for Excellence.

The AMBC Merdeka Awards 2000 will be offered to one Malaysian student from Adelaide, Flinders, USA and DETAFE, and one of the winners will be presented with the Governor's Award for Excellence. For details on how to enter, contact Shirina Chan, AMBC Merdeka Awards 2000, 225 Fullarton Rd, Eastwood, SA 5067, phone 8373 1377.

All submissions must be received by 5.00 Wednesday 31 May 2000.

## Housing Available

There is housing available for Low-Income Students. We have rooms available in Non-Collegiate Housing on a share-house basis. Non-collegiate Housing is for students with low incomes who cannot afford other housing, or whose personal circumstances

warrant this accommodation.

If you think you may be eligible for this type of housing, please call into Student Care, located on the ground floor of the Lady Symon Building, and pick up an application form from either the Housing Officer or one of the three Education Welfare Officers.

## Students and Sustainability

The national student environment conference *Students and Sustainability* will this year be held in Brisbane, and is being organised by a collective of students from Griffith University, The University of Queensland, and Queensland University of Technology. Primarily for tertiary students, the conference usually attracts around 400

delegates. People from all over the country are invited to attend, and delegates who wish to run their own workshops will be provided with space and any other requirements. For more info, registration forms or workshop submissions, visit [www.asen.org.au/SS200](http://www.asen.org.au/SS200), call the S&S office on (07) 3875 3919, or contact Zane Young at the SAUA.

## Room to Rent

One room available in Wayville from mid-June to end of December 2000, to live with 2 Asian females. Applicants must be female. Located near the exam hall and a bus stop, its only 10 mins from city by bus. Rent: \$53.35 per week (excluding expenses). Please call 0414 604 896 after 4pm.



*... 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. Despite having no rhythm and no dancing ability, the editors have complete and unfettered editorial control. Nevertheless, the opinions expressed herein may not be their own.

### Editors

Dale F Adams  
Eva O'Driscoll  
Darien O'Reilly

### Photographer

Peter McKay

### Bright lights, big city

Fiona Dalton

### Printing

Cadillac Printing

### Youse all beautiful

Happy trails Fifi and Mark, kittens (there's a surprise), Sam and Crooksy, the Chardonnays - seven in a row, happy trails Annie and Steve, happy housewarming Jayne and thanx for the proofing, Kate (even if she won't get back in the drawer), Dr Paul for coming down, Cath, happy trails Milli Vanilli Pengilly, god bless the King aka Matt Steel, Frosby, octopus for being tasty, the Mayo staff for keeping us in brown stuff (where's the log, people?), Jen and Mark for their constant heteronormative canoodling, Dr Al for kitten care, Paul Nenke, Luke for his rather unhealthy Led Zep fascination, Screeching Weasel for writing 'I Hate Led Zeppelin', Linley for the proofing, and cheers to Arfa for being a Chelsea hooligan.

### So, wanna 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 8303 5404 or 8303 6490; fax 8223 2412; or email us at [ondit@smug.adelaide.edu.au](mailto:ondit@smug.adelaide.edu.au). We'll check that when we stop looking at internet porn ...

Entry forms are available now from the following outlets:

**The Adelaide University Union Office**

First Floor, Lady Symon Building

**The Students' Association**

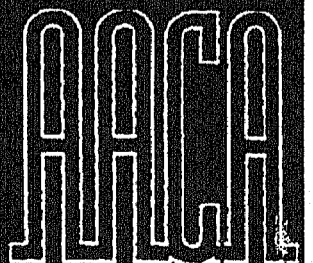
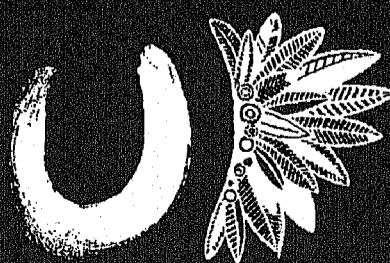
Ground Floor, George Murray Building

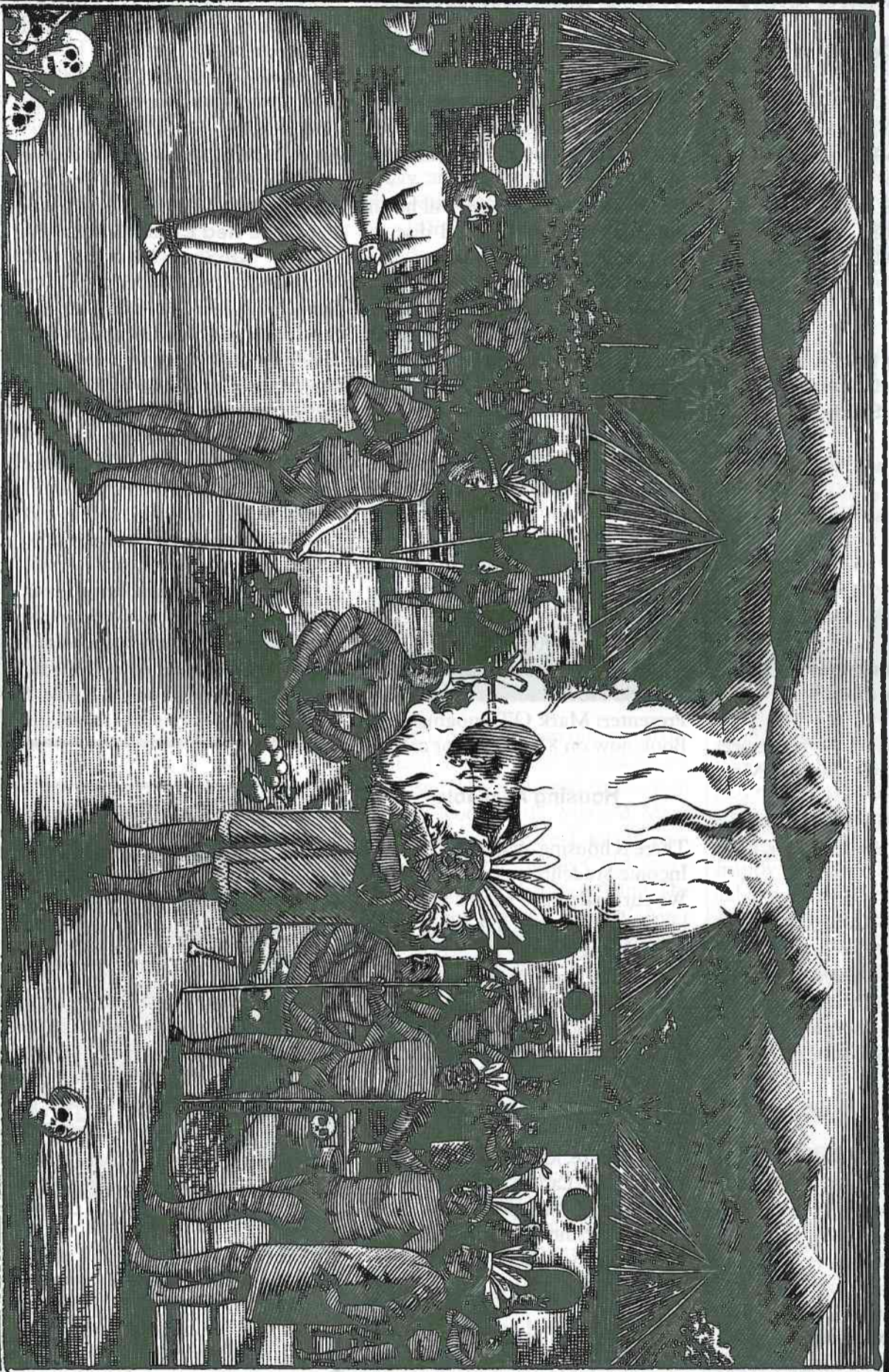
**The Adelaide UniBar**

Level Five, Union Building

# ***National Campus Band Competition***

*Entries are now open for the National Campus Band Competition. Heats commence in early August, with finals scheduled for September. This year's state finalist will compete in Sydney. Entries close Monday 31<sup>st</sup> of July.*





At the risk of breaking sacred tribal customs, Kinsala boldly attended the feast with a white.

