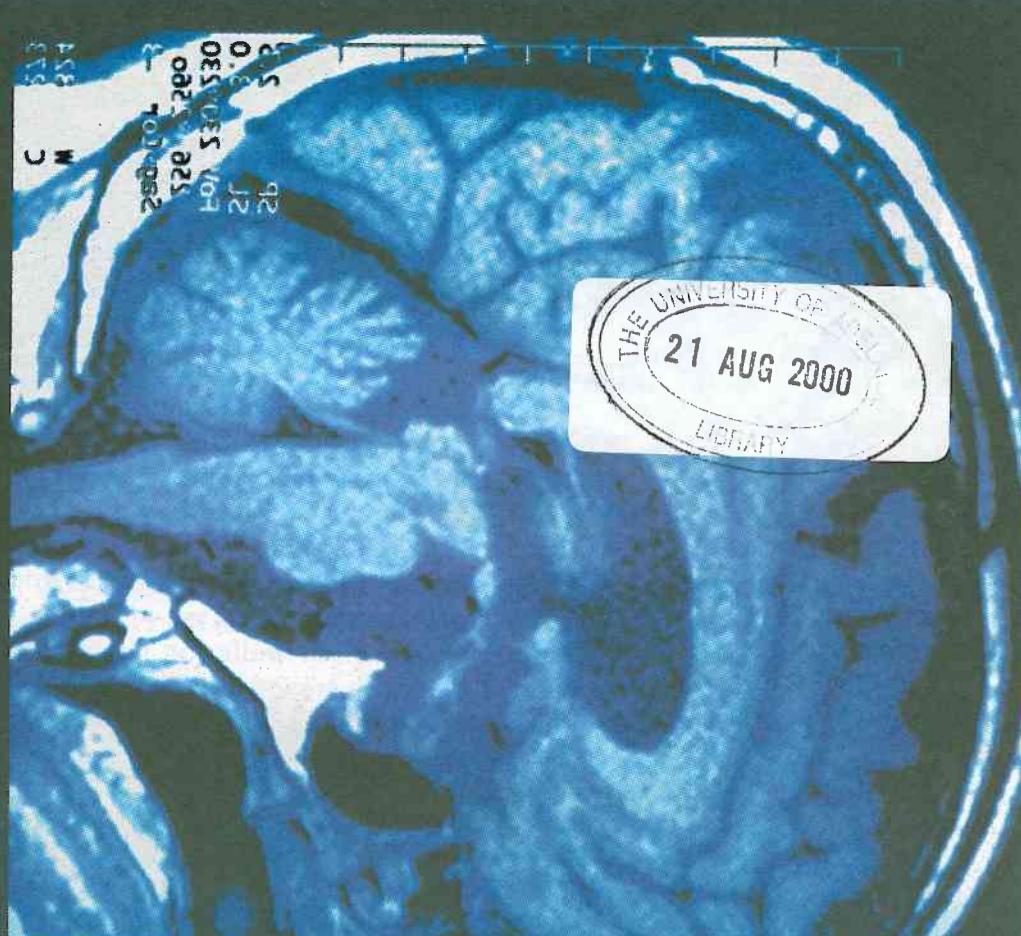


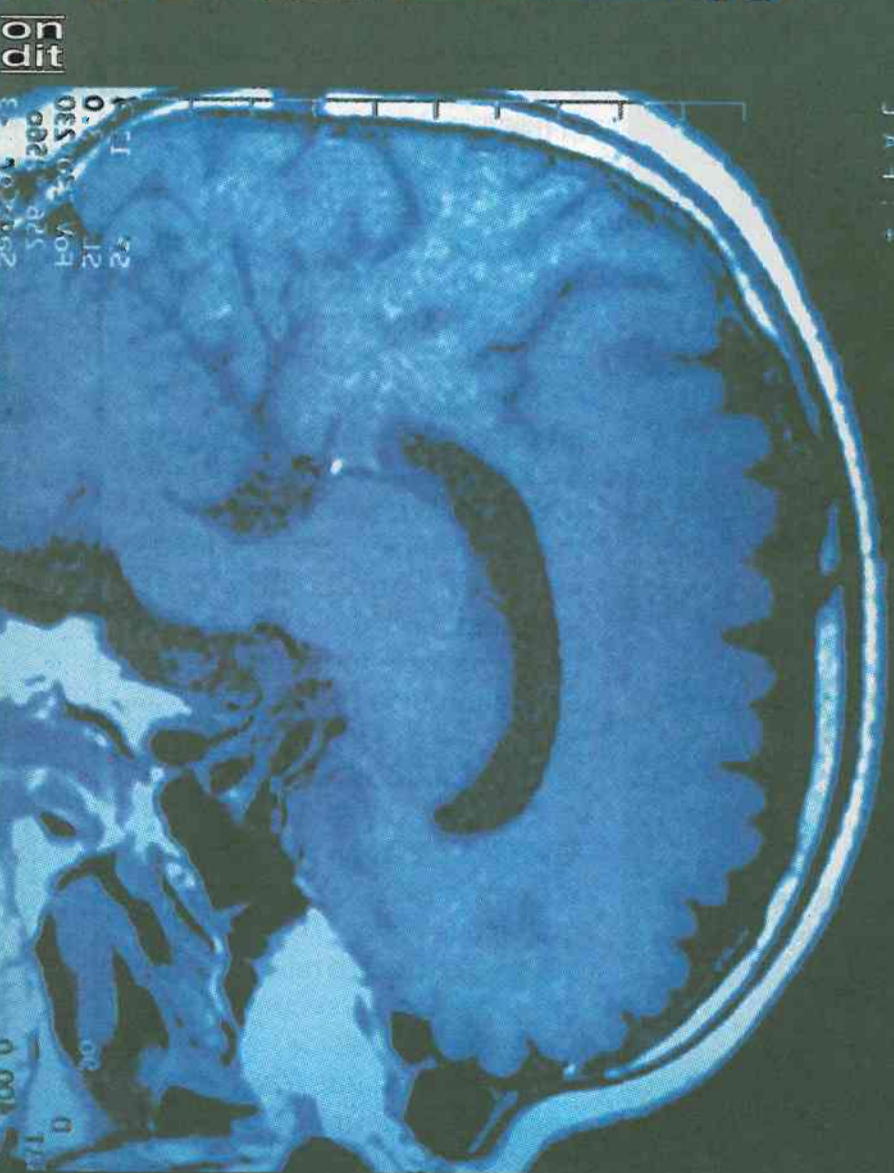
SR  
378.05  
05

Е.У.Г.  
Н-26 АВЗ1Д  
НАЦИОНАЛЪН ЕХЕРИК  
ЕГИДЕРСЪ МЕДИЦИЛ СЕНТРЕ



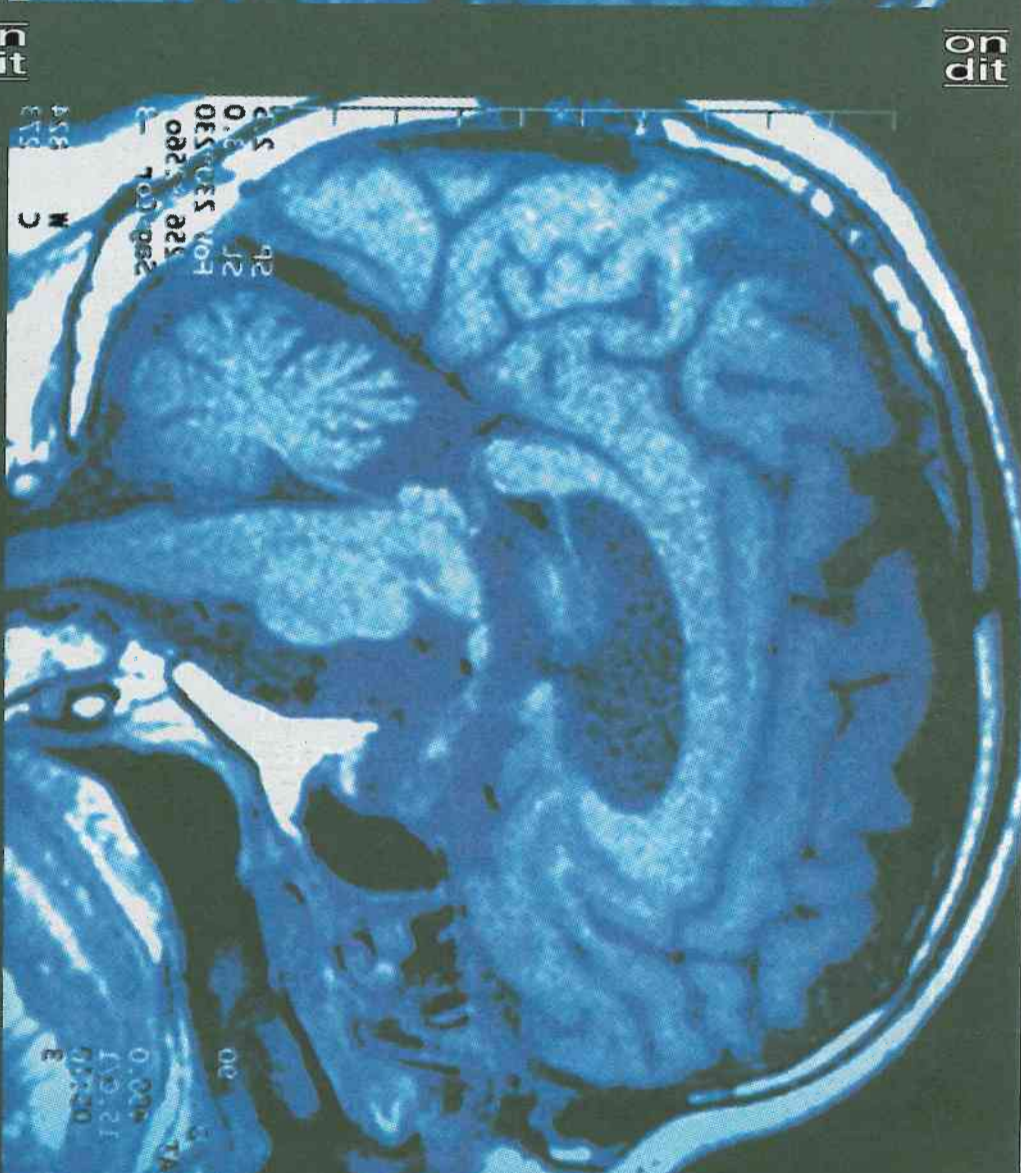
THE UNIVERSITY OF  
21 AUG 2000  
LIBRARY

Е.У.Г.  
Н-26 АВЗ1Д  
НАЦИОНАЛЪН ЕХЕРИК  
ЕГИДЕРСЪ МЕДИЦИЛ СЕНТРЕ



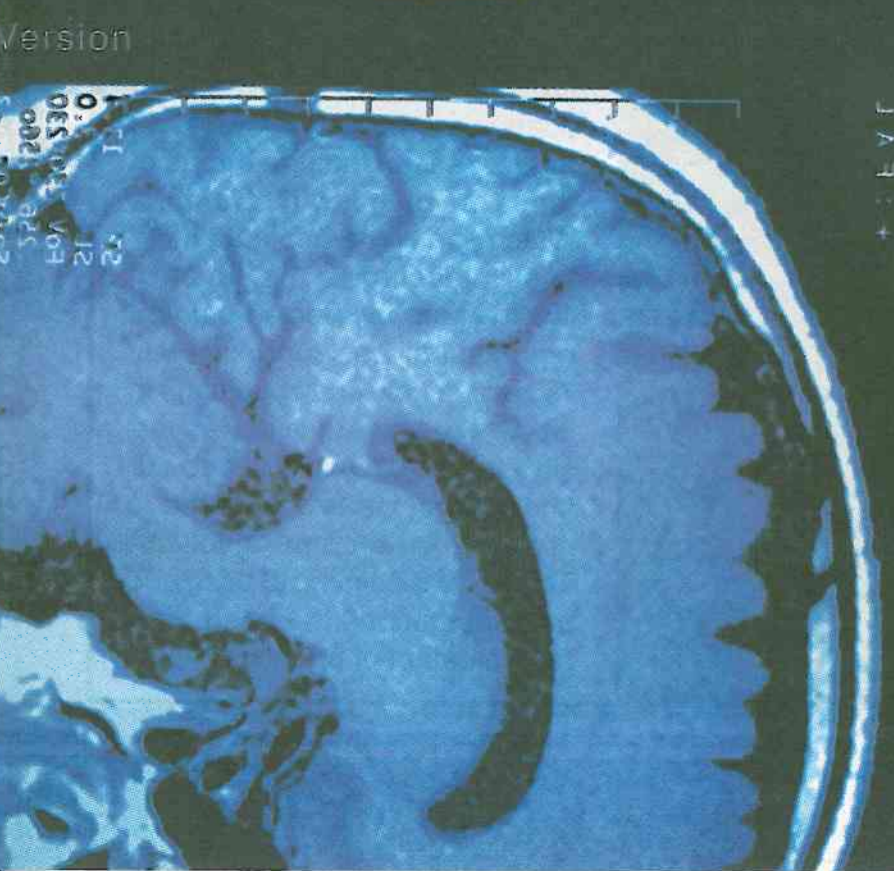
on  
dit

Е.У.Г.  
Н-26 АВЗ1Д  
НАЦИОНАЛЪН ЕХЕРИК  
ЕГИДЕРСЪ МЕДИЦИЛ СЕНТРЕ



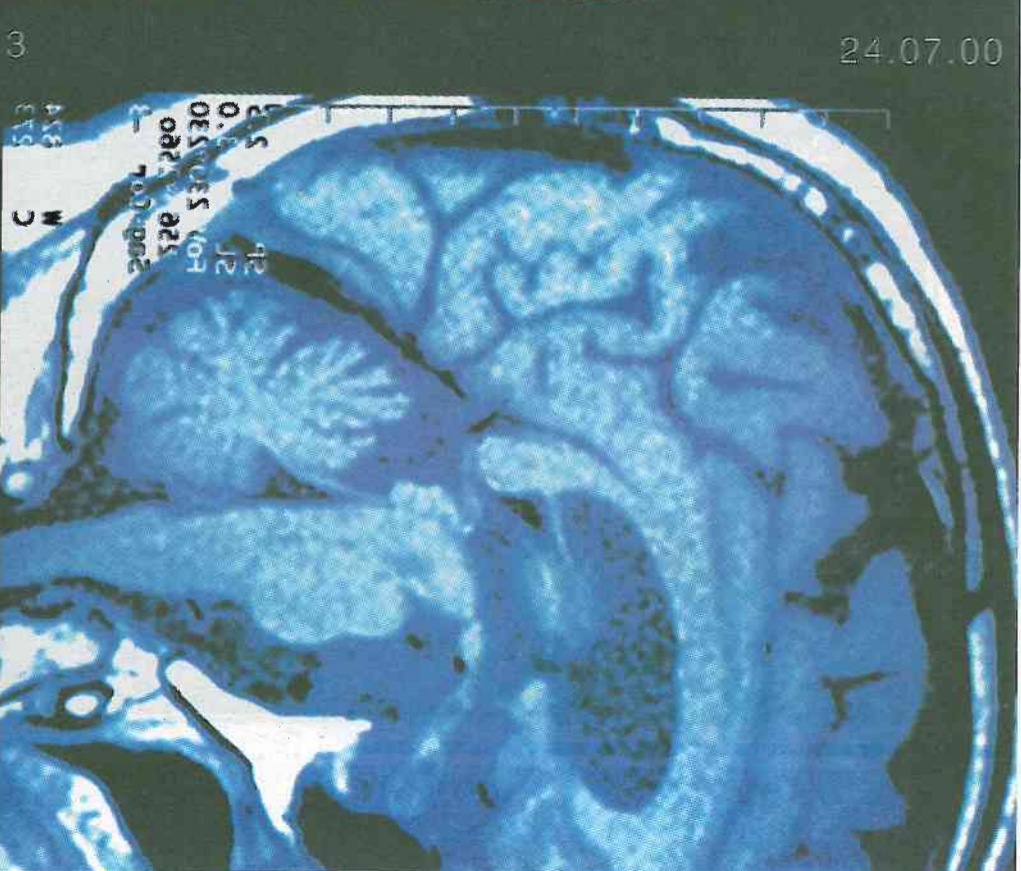
on  
dit

Е.У.Г.  
Н-26 АВЗ1Д  
НАЦИОНАЛЪН ЕХЕРИК  
ЕГИДЕРСЪ МЕДИЦИЛ СЕНТРЕ



Version

Е.У.Г.  
Н-26 АВЗ1Д  
НАЦИОНАЛЪН ЕХЕРИК  
ЕГИДЕРСЪ МЕДИЦИЛ СЕНТРЕ



24.07.00

Е.У.Г.  
Н-26 АВЗ1Д  
НАЦИОНАЛЪН ЕХЕРИК  
ЕГИДЕРСЪ МЕДИЦИЛ СЕНТРЕ



# Editorial

## Tax Reform?

The Goods and Services Tax (GST), which forms the centre-point of the Federal Government's Tax Reform agenda, has stained the consciousness of the Australian public in a manner not often seen. The constant repetition of the acronym has led to a level of unprecedented media fatigue - one almost imagines that the next time an ad uses it, televisions around the country will be destroyed by their owners.

For this reason, attempting to run any form of 'Tax Reform Special' is fraught for any publication. Nevertheless, we believe that the effects of this reform upon students has been neglected by the mainstream media, and it is for that reason that you will find a series of Tax Reform features in this edition. We firmly believe that there still remains much to be said in this debate.

These features were prepared with the assistance of the Education Departments of both the Students' Association of the University of Adelaide (SAUA) and the University of South Australia Students' Association (USASA). We would like to take this opportunity to thank those involved, particularly Seb Henbest and Julie Bertossa, those associations' respective Education Vice Presidents.

## Campus Watch

This year has seen the instigation of a new initiative on campus - that of Campus Watch. The aim of this initiative is to add a new branch in the provision of security at the University of Adelaide.

This institution has long been a security and general safety nightmare: try walking around the North Terrace Campus at night, or glancing around any given lecture theatre to check for adequate emergency exits. It is for this reason that the efforts of those involved with Campus Watch should be applauded.

Less pleasing is the level of involvement by elected student representatives. Approximately 75 people hold such positions in the SAUA and Adelaide University Union (AUU) and yet, to our knowledge, as few as 8 have chosen to become involved. This is disappointing at best, and perhaps heralds the need for a re-evaluation of priorities.

## Contents

3. **NOWSA & Campus Watch**
4. **Alumni Fees Abolished & Judo Success**
5. **SAUA Roundup**
6. **Centrelink Horror: Ex-student Tells All**
8. **OSA: Not a Tropical Plant**
9. **Being a Bloke: Bonza**
10. **Burglar Flees Potato Mash Terror**
11. **Tax Reform Special**
17. **Social Page**
18. **Sister Heidi & Beer Lines**
19. **Share House Hell**
20. **Letters from the Masses**
21. **SAUA**
23. **Clubs, Clubs, and More Clubs**
24. **Vox Pop**
27. **Film**
31. **Video**
32. **Television**
33. **Arts**
34. **Visual Arts**
35. **Literature**
38. **Music**
46. **Classifieds: Wanted to Sell and Buy**



# News from NOWSA

By Heidi Ryan



The principle of women's autonomous organising is simple: women, and only women, should have a say in how their organizations operate. But what happens when one of the women within your organization was once a man? Does the inclusion of transgendered women undermine the whole principle of women's autonomy? After all, a significant part of their lives was spent being men. Or should we let people define who they are for themselves and accept transgendered women as people who currently living as women?

Last year the Network Of Women Students in Australia conference's organising collective decided to exclude transgendered women from the conference. Essentially, it was reasoned that transgendered women have lived at least some part of their lives as a man. This means that they can not fully grasp the experience of being a woman from birth. Certainly, this is true. From birth we are taught that the world is divided into two categories: 'male' and 'female'. These categories define how we wear our hair, what clothes we wear, how we interact with people. If you weren't

born female then you won't have had the full experience of the female category.

Many feminists believe that these gender-roles are highly problematic, that they reinforce the position of women within the community as inferior. Take the physical example of a child dressed in a skirt (as prescribed by her gender). Because her skirt will not allow her adequate freedom of movement, this child will learn to become a spectator when the other children play more energetic games. It is argued that transgendered women re-enforce these gender-roles by adopting behaviour which is stereotypical of women and that, as such, they undermine the feminist movement.

This year the NOWSA collective decided to include transgendered women. This decision was made in recognition of the fact that although transgendered women were not born women they currently experience the world as one. Although they are not socialised as women from birth, they are ostracised because of their failure to fit into the assigned gender-role. Transgendered women, therefore, understand what it means to feel inferior. Not only do they have some experience (if limited) of what it is to be a woman but they also have an intimate understanding of gender-roles and the effects they

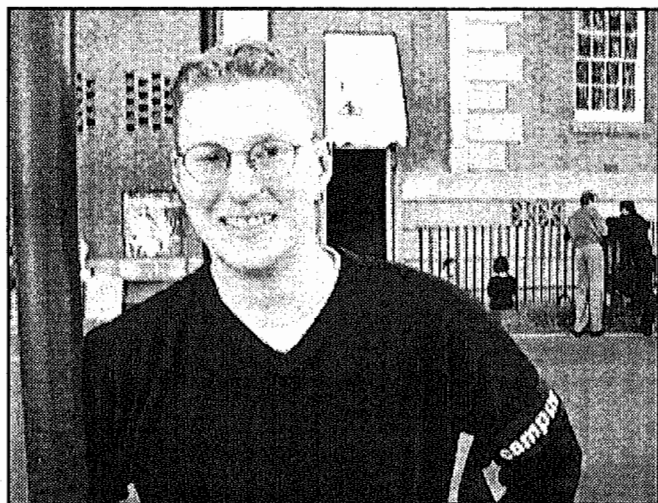
have both on the individual and the community. Through this reasoning, transgendered women have something very unique to offer the feminist movement.

This article barely touches on just some of the issues in the transgendered debate. The decision of this year's NOWSA collective means that there will be an open forum for debate of this issue. If you are at all interested in this or any other women's issue, do not hesitate to contact the SAUA. NOWSA is in Adelaide this year and will run from July 10th - 14th all women students are welcome to join what will be a fascinating few days.



## Campus Watch wants YOU!

By Phil Harrison



Mark Henderson: hero

Natalie Delsar  
Mark Henderson  
Stephen Mullighan  
Brad Kitschke  
Damian Wyld  
Anthony Paxton  
Ben Gillies  
David Bourne

Approximately another dozen people who have indicated their willingness were either unavailable or apologised.

Campus Watch are out and recruiting as we speak. Campus Watch Patrols start this semester and we are seeking more students to become involved to share the load and make the North Terrace Campus a safer and friendlier place to work and study.

During the mid semester break, the following people participated in activities vital to the 'getting off the ground' the patrols and general assistance with Campus Watch.

Those who have not submitted their Semester 2 availability schedules, we need to hear from you immediately so we can ascertain your level of commitment and roster you.

The Campus Watch program is auspiced under the banner of 'Neighbourhood Watch' which is an accredited SA Police program and is resourced and supported by the Students' Association of the University of Adelaide and the Adelaide University Union.

Campus Watch participants are recognised by the University for their efforts in the form of a 'Letter of Commendation' and are valued members of the Student Community. The SAUA, AUU and the University are proud to support students who support their community and rewards and recognition of their commitment is structured into the program. So, get involved. Grab information on how to get involved in Campus Watch from one of the friendly patrol teams or at the Students' Association Office.



Campus Watch: Mounted Division

**For more information contact Natalie Delsar, Cathy Godfrey or Phil Harrison at the Students' Association Office. Either drop in or phone them on 8303 5760.**

# Alumni membership fees abolished

By Sharna Pearce

The Adelaide University Alumni Association has taken refreshing and decisive steps toward heightened community involvement.

At the 16th Annual General Meeting of the Alumni Association, held on 27 June in the Napier Lecture Theatre, members engaged in lively debate about proposed major changes to the existing Constitution and, in particular, the abolition of membership fees for the Association.

The decision to remove the existing membership fee structure, which has now been replaced with a simple registration process for alumni and friends, has been enthusiastically supported by current members of the Association. The proposal gained so much support that members voted for the proposal to be effective immediately.

'Alumni' at Adelaide University includes students, former students, graduates, staff (past & present) and friends.

The Alumni and Community Relations office has a newly developed registration form for those wishing to begin their involvement with the Alumni Association and is hoping to provide online

access to registration in the near future.

'Abolishing fees offers a very real opportunity for the Alumni Association to embrace a much wider community of graduates, staff and friends who have, in many different ways, been associated with Adelaide University,' said the Chair of the Alumni Association, the Hon Mr Greg Crafter.

He also expressed his delight with the outcome of the meeting and said that he was particularly impressed with the enthusiasm displayed by members in supporting the proposed changes.

On behalf of the Alumni Association, Mr Crafter acknowledged many members who have contributed to the development of the Adelaide University community and expressed his confidence in an exciting future ahead.

Ms Rachael Oliphant, the Director of Alumni & Community Relations, said: 'The Alumni and Community Relations office has been focused in recent months on reaching out to all alumni and friends. This decision allows us to foster stronger relationships with the Adelaide University

community, including international alumni.'

The constitutional changes adopted at the meeting are also in line with the Alumni Association's movement towards a more streamlined organisational structure. Based on recommendations from the recent review

of the Alumni Office, the newly titled Alumni and Community Relations office is now able to become more active in the University community.

'Streamlining the structure of the Association is necessary to enhance our ability to embrace the wider community,' Ms Oliphant said. 'We are now able to respond to community needs and to provide benefits and services which have a greater relevance to our members.'



*'No more fees to join the Alumni? Hurrah!'*

As a result of the recent changes, the Alumni and Community Relations office will be developing a relevant and contemporary range of services for registered members.

The connection between alumni and the University community is a valuable, long-term investment for all involved. The exciting new developments that have emerged from the recent AGM have Adelaide University poised for a bright future.

## Judo Success

By Michael Headland

The Adelaide University Judo Club contributed eight members to the state team that took part in the National Titles in Perth: Kyleigh Victory, Jason Whyte, Tony Clarke, Vivien Brown, Chelisa Engel, Leonard Hall, Tomohiro Yamasaki, and Chung Jae Lee. Chung Jae Lee won the Over 100kg Division of the Australian National Titles.

It has been a long haul for Chung Jae. Two years ago Chung Jae Lee flew a light aircraft from Parafield Airport to Queensland's Hamilton Island to take part in the Judo National Titles. Leaving with an instructor at day break, Lee stopped twice to refuel and still finished third that year, although exhausted from flying. The next year he went to Sydney for the Nationals and unfortunately tore a ligament in his bicep in the fight for the gold medal. Chung Jae narrowly lost on decision. He took out the silver medal. This year, Chung Jae Lee has triumphed, taking out the Over 100kg division. Chung Jae was picked for the Australian Team for the 2000 Olympic qualifying, but was ineligible because he was not as yet an Australian Citizen. Chung Jae now wants to go to the 2004

Olympics. Good luck to this Adelaide University Olympic hopeful.

The Central Conference Championship, held from 3rd-7th July, was fought at Flinders University between the three Universities based in Adelaide. Adelaide University did better than ever this year, winning a majority of events during the week. The long list of wins for Adelaide University includes men's and women's basketball, women's and men's hockey, men's and women's judo, netball, women's soccer, mixed touch, men's volleyball, and taekwon do.

Clubs are now busy gearing up for the Australian University Games in October. For details about the Games contact the Adelaide University Sports Association, in the Lady Symon Building.

There are also quite a few Uni members preparing for Olympic events: Judo Paralympian Tony Clarke, for example, is in his final preparation for the un-sighted judo in the Paralympics Under 90 Kilogram weight division. Not long to go now: the countdown is on!

## Council Exchanges

### Council on International Educational Exchange

*Overseas Work and Travel* - In USA, UK, Germany, Ireland, Norway, Holland and Japan

*International Internships* -

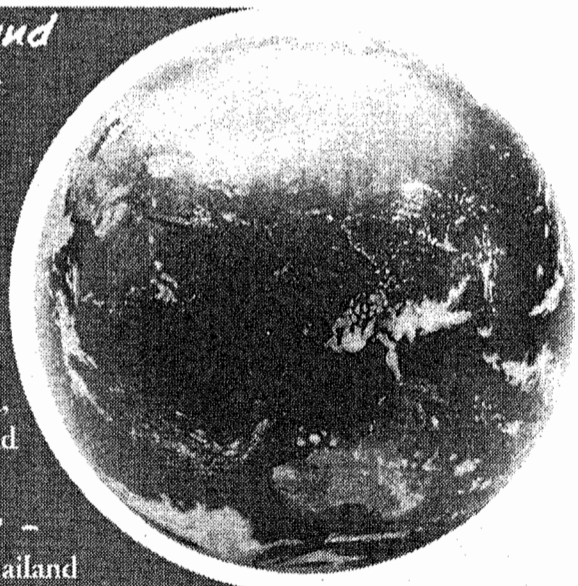
In USA, Germany and Philippines

*Language Study*

In Japan, China, Indonesia, France, Germany, Spain and Italy

*English Teaching* -

In China, Vietnam and Thailand



## A world of opportunity

**COUNCIL EXCHANGES FREE INFORMATION SESSION AT ADELAIDE UNIVERSITY**

DATE: Monday 31 July SESSION TIME: 1:10 - 2:00pm

ROOM: Napier Lecture Theatre 102, Napier Building

*Come and meet participants and staff to learn more about our programs!*

To request a **FREE** brochure, Phone **1 300 366 641**

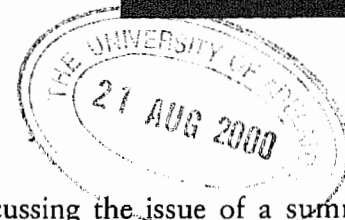
Please quote reference no: CP28

[www.councilexchanges.org.au](http://www.councilexchanges.org.au)





# SAUA Roundup



Holidays for the students means holidays for the SAUA to a certain extent - folk head off on leave this time of year - but the SAUA meanders on in its own fashion.

The first couple of SAUA Council meetings over the holidays were dominated by requests for funding to attend conferences. Sensibly enough, the mid-year break is conference season (NOWSA, Education Conference, Students and Sustainability, Queer Collaborations and the like), and anyone who is anyone wants to try to offset some of the expenses that the average junket, sorry, free and open exchange of ideas, entails. Council has a certain amount of money to dish out to those they deem worthy, so at times that just about everyone is looking for some cash. This, of course, always creates the opportunity for a little bit of factional bickering (and where would the Council be without factional bickering?), and this year has been no exception.

One sticking point for a number of Councillors this year has been the funding of NUSSA representatives. One can sympathise with this point of view to a certain extent - let's face it, we pay them a bucketload of dosh in affiliation fees every year - but the simple fact remains that

NUSSA is in deep financial trouble at the moment (they're broke), and Council must consider the applications for funding from AU students in an equitable manner.

Not that actually ensuring that applicants were really students here seemed to be a priority early in the process. It seemed that applicants simply had to write a pleasant letter to Council to get the readies (which included an airfair to get to Bathurst in one case), without even quoting a student number. Thankfully, this was eventually addressed, and one hopes that at least a skerrick of proof of student status will continue to be a prerequisite for funding in the future.

One interesting request for funding for NOWSA came from Resistance member Lisa Lines. In her submission, she objected to having to justify her need, arguing that where money is available, all women who wish to go should be sent. Hmmm. Rather thought that was the point - there is only so much funding available, so each application has to be judged on a case by case, merit basis. How would Ms Lines have the money available distributed? On a first come, first serve basis? I'm sure she would absolutely delighted to be passed over in those sort of circumstances.

The Policy Review Committee, helmed by Brad Kitschke, has continued to work apace over the break. Rafts of Policy have already been worked through, and the current timeline suggests that the entire process will be completed in a few weeks. Excellent work by all involved.

Somewhere in the pages of this edition of *On Dit* you will find an advertisement announcing that the nominations for SAUA Returning Officer in the upcoming elections are being reopened. From this, you may correctly surmise that the lone applicant for the position was not successful. As all discussions as to why he was not selected took place *in camera*, the rationale cannot be discussed here. We can only assume that Union CEO Ian Cannon, who takes the position in the absence of a successful candidate, is praying to dear God that someone comes forward.

The positions of *Counter Calendar* Editors have now been filled, which has certainly lightened EVP Seb Henbest's workload. Apparently the submissions are rolling in - now hopefully the sponsorship dollars will follow.

President Stephen Mullighan has reported to Council from time to time that University Council is

discussing the issue of a summer semester, or 'trimesterisation'. Of interest is the fact that a prolonged discussion relating to the negatives of the idea went strangely missing from the minutes of a meeting. Why? More cynical minds than ours might suggest something underhand, but we are sure that it was merely a clerical oversight.

The SAUA Council Meeting of 6 July was remarkable for a number of reasons. An initially large but rapidly falling attendance meant that the meeting was in constant danger of becoming inquorate, various funding for conferences was argued with remarkable vehemence, and quorum was finally pulled by one faction, immediately before a document pertaining to the actions and performance of an Office Bearer was to be discussed. The last action was certainly the most extraordinary - it really isn't form to pull quorum. All subsequent discussions relating to the matter have taken place *in camera* (where's the transparency, people?), so we'll just leave that up to your imagination.

Giggles galore over the holidays, then, coupled with some staggeringly long meetings. Roll on elections.

•••Congratulations to Judit O'Vari, the winner of our SONY stereo recording walkman competition•••

## Now that MacWorld New York is over...

...visit, call or e-mail us at Campus Computers to order  
the new Macintosh models or get a great deal  
on remaining stock of previous models (be quick)

competitive pricing • excellent service • genuine 3-year AppleCare warranty  
Apple Authorised Gold Service Provider • AUC member since 1985

# CAMPUS COMPUTERS

Hughes Plaza University of Adelaide Phone 8303 3320 Facsimile 8303 3555 E-mail computers@camtech.com.au

Visit Campus Computers today for your FREE  
chance to win a SANYO personal CD player valued  
at over \$200.

Simply hand-deliver this original entry form to Campus Computers at Hughes  
Plaza, University of Adelaide (right behind the Elder Conservatorium of Music).

Only one entry per person please.

The winner will be drawn Monday 2nd October 2000.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Student ID: \_\_\_\_\_

E-mail: \_\_\_\_\_



# The mother of all bureaucratic fuck ups

By Clinton Pose

Let me set the scene: imagine 1993. Think share housing. Think playing Ned's Atomic Dustbin's *Grey Cell Green* way too many times on repeat. After years of some of some truly menial part-time jobs, I finally qualified for Austudy based on my age alone. Naturally, after several milliseconds of thought, I take out a Supplement Loan as well, against the backdrop of the words of a friend that would later haunt me: 'I can't *believe* you're taking out a Supplement Loan! You know that's really bad financially, don't you?'

'You know this means another two cartons of beer per week, don't you?' was the little voice's response from inside my head.

My reasoning was quite simple: I *needed* the money. No one else was going to *give* me the money. I'd pay the government back one day. And of course, I took out a Supplement Loan in about three or four consecutive years.

Return to 2000. One of the things no one had ever quite made clear to me was that the Loans really aren't 'just like HECS'. There's no way to pay off a Supplement Loan in weekly instalments from your pay packet. Every time you lodge a tax return, the Tax Office extends its insipid hand to ask for the entire lump sum, then deducts it from your return. In April, I finally felt sick enough with the thought of never getting another tax return until about 2010 to pay the loans off. So I called the Commonwealth Bank to enquire. I figured that would be an appropriate first step, since they were the ones whose statements I'd been throwing in the bin for the

past seven years. I dialled the obligatory 1 3 - F U C K W I T number and spoke to Colleeeee in some clapped out call centre in fuck-knows-where who, naturally, had never heard of the Austudy Supplement Loans Scheme, and would have to check with her supervisor. I felt like I was on *The Simpsons*. Not too surprisingly, after a whole lot of crap piano music, the Bank couldn't help me and I'd have to call Centrelink to get a 'payout figure'. This, of course, was a different figure to the balance of the loan because it includes the early payment discount.

So I dial 13-DICKWAD to call Centrelink, and – call me naive, I didn't know this was possible – their call centre was *engaged*. Christ – now I *knew* this was going to take forever, so I put the phone on callback and made a coffee. Eventually the phone rang, and I listened to more shithouse piano music for 15 or 20 minutes until Brad turned up. He quotes me two figures (I had two outstanding loans), and I hung up. I went into the Commonwealth Bank on 6 April, 2000 – a date now tattooed to my brain – forked over the cheques and got my receipts. Then I put my feet up, quite satisfied.

About two months later, I got a statement from the Bank telling me that I had, indeed, made a



Beer: not worth a Supplement Loan.

deposit on 6 April, but that I still owed them several hundred dollars on that account. Oh, and by the way, we've forwarded that debt to the ATO so they can roger you with a tree stump on July 1. What the fucking fuck? I dial 13-FUCKWIT again and speak, of course, to some Mensa graduate to whom I have to explain the entire fucking saga from scratch. Needless to say, numerous supervisors were consulted, and the conclusion drawn was that I definitely did owe the bank that amount, and another amount about three times as large on a statement I'll probably get in a few days. My argument that perhaps the bank forgot to deduct the discount was met with 'There's nothing we can do, you'll have to call Centrelink.'

By now I've got 13-DICKWAD programmed into my speed dialler. Roger from Centrelink was one of those guys who has to tell you which keys he's typing on his godforsaken terminal keyboard. I really wasn't in the mood. Roger (after, naturally, speaking to *his* supervisor) tells me that I definitely don't owe Centrelink any money, and that they're pretty cool about how the whole thing's turned out. Great. I sighed with relief.

'That's just great. Could you let the Commonwealth Bank know, then, and get the accounts shut

down, and my debt to the Tax Office cancelled?'

'Sorry, mate, there's nothing we can do – you'll have to call the Commonwealth Bank.'

*What the fucking fuck?* Feeling an acute sense of *deja vu*, I told Roger in fairly precise anatomical terms where to lodge his keyboard and said goodbye.

Because I just *love* being fucked over by government departments to an extraordinary degree, I decided to call the Tax Office. Just for kicks.

'Sorry, that software isn't working on our computers. You'll have to call back tomorrow.'

About a week later, I called Centrelink again. I just wanted to get my loan account numbers right for when I write my letters of complaint to the various ombudsmen I have gathered out of the White Pages. The lady was a lot more helpful this time, though that might be fairly weak praise considering everyone up to this point was a complete fuckwit. I got my account numbers, and I couldn't help myself – I had to explain my plight to see if some solution had magically materialised since my last phonenumber. It hadn't, but I was supposed to take consolation in the fact that 'lots and lots of people have been ringing up with the same problem – it's the Commonwealth Bank's fault.'

**Oh, and by the way, we've forwarded that debt to the ATO so they can roger you with a tree stump on July 1.**

discounted cds on campus  
we buy & sell 2nd hand  
import service available

**unirecords**

cd shop on campus  
phone 8223 4851



# The mother of all bureaucratic fuck ups

By Clinton Pose



Clinton Pose: paying back a Supplement Loan ruined my life.

Yeah, right.

In the meantime, I got a statement from the ATO which was about as useful as I thought it would be. It told me that I had no debt (don't cheer yet), but that if I took out a Supplement Loan in 1995, I might have a debt. Thanks.

Today, I loaded up with Valium and decided to call the Tax

Office again. I got the grandfather of all fuckwits. This was the guy who wrote the call centre manual of how to ensure that the caller actually knows *less* about the problem he is trying to solve when he hangs up than he did when he dialled. I said I wanted to ask a question about my Financial Supplement debt, and could he

help me?

'Maybe,' was the response.

Are you a complete tool? I just ignored that and listened to him talk to himself about how to find the Supplement Loan system on his computer. No shit, this is how it went: 'Right, I want Control-F, then... Hang on ... Right, now I just wait for that little hourglass to go away, then ... R... Hang on.... What's that menu?'

And on and on and on. I was actually reading a magazine while this tool spoke to himself. It went on for three or four minutes. No kidding. Eventually he got up a screen which was evidently a copy of the statement they sent me last week which basically imparted no knowledge whatsoever. I hung up and cried tears of futility.

The post script is that I think I finally got the problem solved. It took about a month and a half, but I think the polite but stern letter I finally wrote to Centrelink just happened to be opened by a

guy who knew what he was talking about. He phoned me, and we made sense of the situation in about three minutes – where have you been all my life?

Maybe the moral of my tale of woe is that call centres are evil. When you want to get a job done right, write a letter. Address it to someone important. They won't read it, but it's better than starting at the bottom. It's just a God damn marvel, isn't it? The system is truly beautiful. The government could not design a system *on purpose* which is more convoluted and soul destroying to work through than the various branches of its welfare system. I honestly believe that there is no incentive to change because, as it is, it actually deters people on the margins from even tackling the system. I admit if the amount of money they said I owed wasn't well over a thousand bucks, I'd just fucking pay it to avoid the ulcer.

**All names of people on call centre lines are fictitious. Their true names were much funnier. Really, guys, I don't hate you – I just hate the concept of you.**

## Biology

### Final Exam

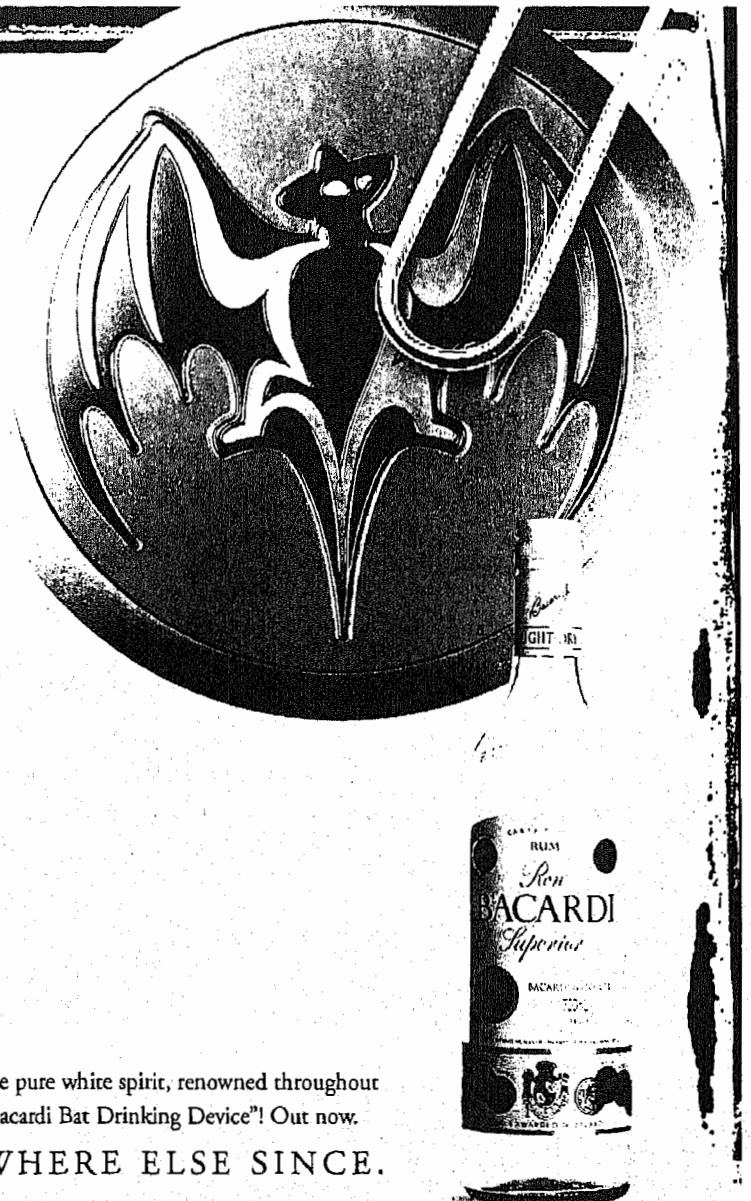
*multiple choice*

The name of the bat species shown is:

- (a) *Myotis cilioabrum*
- (b) *Bacardicus comehaveadrinkwithus*
- (c) *Lasiurius cinereus*
- (d) All of the above

For all the times when you'd rather be at the bar getting a taste of that other part of Uni life - Bacardi Rum, the pure white spirit, renowned throughout the world for its drinkability and smoothness. And look out around campus for the "All New Multi-purpose Bacardi Bat Drinking Device"! Out now.

BACARDI RUM. ESTD CUBA 1862. ENJOYED EVERYWHERE ELSE SINCE.





# OSA: Not a Tropical Plant

By Country Bumpkin

What's OSA?

- a) A type of tropical plant?
- b) A chemical in nuclear bombs?
- c) A slang term for 'politics'?
- d) The peak representative body for International Students?

If you are an International Student enrolled in Adelaide University and answered anything other than (d), then there is need for worry on OSA's part.

The Overseas Students' Association ('So THAT's what OSA is!')

is currently the peak representative body for International Students enrolled in the university.

Formed in 1984, it aims to serve the welfare of International Students and improve services on campus as well as promote multiculturalism and anti-racism among students. Over the years this has been achieved through the continuous hard work put in by the OSA council as well as

support from the International Student population.

Firstly, however, there is something the OSA has to announce to all International Students at Adelaide University: you are ALL OSA members. The moment an International Student enrolls in this university, he or she automatically becomes an OSA member. No membership fee is necessary. You get to enjoy all activities held, read publications from around the world for free, utilise the OSA facilities, and know more International Students who can help you in your studies if they happen to be seniors. Best of all, you can complain to the OSA Council when something is amiss in your faculty and you are not happy about it, or give suggestions as to how the OSA can improve itself.

If you are not an International Student but would like to hang out with more International Students, do not despair. The OSA welcomes you as an associate member during

Semester 1, and for a nominal fee you get to enjoy the same services as any other OSA member. The OSA has received encouraging feedback from associate members, and they are an important component of the OSA as well.

For the past few months all OSA activities have been hugely popular. Nevertheless it has come to the OSA's attention that we are not getting support from the majority of International Students on campus. As the OSA council have put their hearts and souls into their work, it is hard to comprehend why the activities and facilities available still cannot attract many of the International Students on campus who come from more than seventy countries around the world. To continue serving International Students for the best of all, it is necessary that the OSA understands what International Students want, and the OSA cannot obtain that understanding without support and feedback from International

Students. Therefore the OSA appeals to all International Students on campus to come and visit the office at George Murray Building, and tell us how you think the OSA can improve in attracting more International Students' support. Grab an International Student handbook, use the microwave oven in the OSA lounge, browse through the photo albums, make inquiries about the OSA at the office, and join a subcommittee to produce something for International Students. It will not be a waste of time, as council and subcommittee members will confirm. By the way, this is not an advertising stunt. The OSA just happens to be such in reality. If you do not believe it, come and check the OSA out!

The OSA office is located on Level three of the George Murray Building (near the Cloisters), North Terrace Campus. Visit the OSA website at <http://www.osa.smug.adelaide.edu.au> or give them a call on 8303 5852

## UniBar

### Schooner Prices

<b>Coopers Pale</b>	<b>\$2.40</b>
<b>Coopers Dark</b>	<b>\$2.40</b>
<b>West End Draught</b>	<b>\$2.30</b>
<b>Southwark White</b>	<b>\$2.40</b>
<b>Southwark Pale</b>	<b>\$2.40</b>
<b>Cider</b>	<b>\$2.00</b>

### UniBar Happy Hours

**\$2.50 Vodka**

**West End / Southwark / Coopers**

**Thurs 4.00 - 6.00pm**

**Fri 4.00 - 7.00pm**



*Look out for the weekly pool competition ...*



*Check out the meal deals ...*



*... the cheapest place in town ...*



# We were serious: being a bloke is bonza

By Bon Scott

Ever since we started this little series on the whys and wherefores of the average Aussie bloke, we've copped a lot of flack. Maybe the bleeding-heart, small 'l' liberal intelligentsia of this godforsaken university don't like to face up to the cold hard facts, but blokedom is a fine and noble tradition. You must be educated. So sit down, shut up and take your medicine. When we left you last time, we were, of course, in the pub. You beauty. We'd sunk a few little soldiers, had a punt or two, and the time had come to go and see a man about some turnips. Prepare to enter a different world: the bloke in the pub pisser.

The process for departing from the bar is a simple one. Simply exhale deeply, slide the barstool back and murmur a random sentence – as long as it contains the word 'turnips', you're safe. Bonza.

Always remember: you're safe to leave any little soldiers that you haven't quite knocked off yet when you go to cop a slash. Any self-respecting bloke would be too scared of accidentally ingesting another bloke's spittle to steal it, and sheilas never do that sort of thing. But never, ever leave your cigarettes (aka gaffs, aka durries,

aka ciggies, aka smokes) behind. Some bastard'll pocket 'em sooner that you can say 'I'll have a Jacks and Coke, mate.'

If your pint's safe on the bar, your durries are safe in your pocket, and you've made it to the toilet. You walk through the door, and the pisser's empty. Nice.

This is the dream of all blokes. Empty toilet, no one else to worry about, and beautiful acoustics for the three-octave fart you're about to let rip with. Do your business, take your time, and depart a satisfied bloke. Oh – a word on hand washing. Don't bother. The stream of urine has probably removed any unsavoury stuff that was on your hands before you walked in, so it's really a waste of time.

Now that's all well and good if you've got the lav to yourself, but odds on you haven't. You're going to have to deal with the fact that other blokes may well be trying to take a piss at the same time as you, so you'd better get bloke dunny etiquette down pretty quick. The rules are simple.

1. Refrain from making eye contact. Meeting the eye of another bloke as one or both of you are trying to get the wee-wee moving through the old trouser snake will inevitably lead to stage fright for all concerned. This is a cause of much embarrassment for all blokes, and will lead to the sort of remorseless teasing that only blokes in dunnies can perpetrate.

2. Whilst not making eye contact, also ensure that your glance never

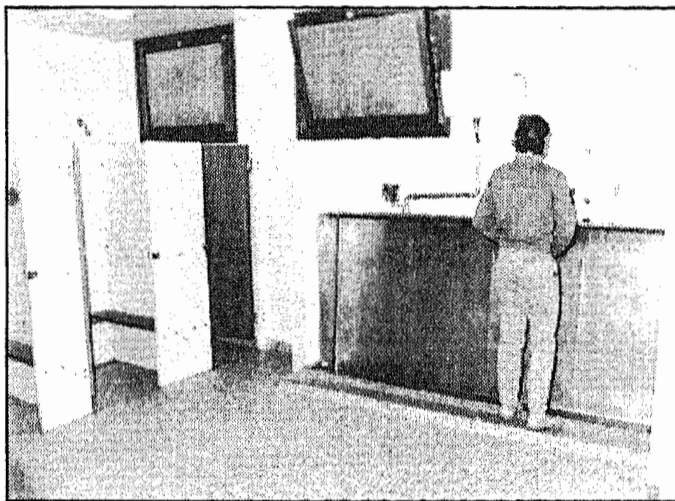
in the lavs, there are only two possible options. Chicks and football (aka footy, aka footer, aka the game played in heaven). The reasoning here is simple: any bloke can enter into discourse of this nature without any thought whatsoever. The brain just barrels along on autopilot, so the chances for stage fright are greatly reduced. And if either party loses the thread of conversation, or just has no idea what in hell the other bloke is talking about, the phrase 'Too fucken right' should set everything straight.

4. Wherever possible, the deodorising cakes in the urinal should be pissed on.

5. At the end of any bodily function, the phrase 'Better out than in' *must* be employed. Let's face it, whatever just came out of your body probably is better out than in.

And with that, the bloke can feel free to wander

back to the bar, retrieve their smokes from their pocket, and set about knocking over a few more little soldiers. Until that bastard with the turnips comes back for a chat.



Better out than in.

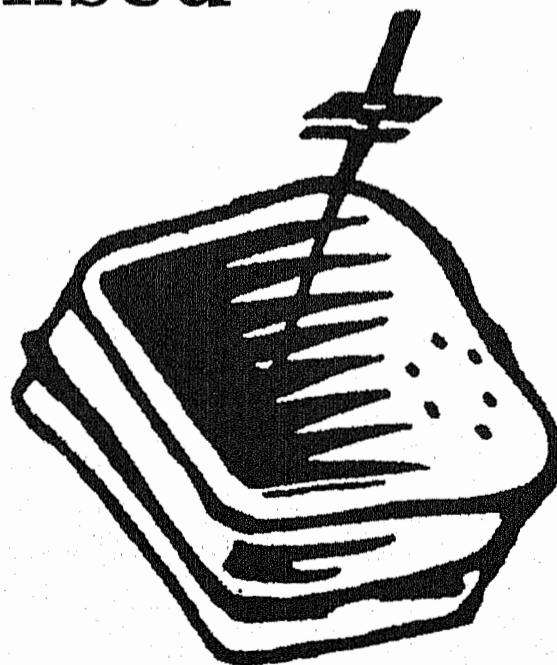
strays below the waist. The reason for this should be obvious to even the worst of blokes – it's even more serious than looking at some other bloke's pint funny.

3. If any conversation is struck up

## Equinox Bar & Cafe

Fully Licensed

open  
10am til  
late



Level 4 Union House



# Burglar Flees Potato-Mashing Resident

By Carla Caruso

Yes, I still live at home with my olds. Boring, boring, I know. I don't have any stories to tell about scraping a party-going flatmate off the floor, at five in the morning, with questionable scratch marks on her back and a beer can in one hand. But some wild, crazy things do happen. Not often, but infrequently. Like the other night. I woke at 3 am to the sight of my mum, standing at the window, screaming out obscenities across the moonlit lawn. There she stood, puffed up to her full 5 foot 2, poised in her undies. I've never heard my mum say 'c\_nt' before (except when she was complaining about *Sex and the City*). Something had to be up, and I soon learned what. There'd been a burglar prowling around.

The next thing I knew, all the lights in the house were flicked on, and my dad hovered menacingly in the doorframe, wielding a potato masher (the closest thing he could grab). That'd scare 'em! What was he gonna say? 'Don't move, or I'll mash your brains out'? It's times like this I'm glad there's a mum in the house. She's a regular toughnut.

I felt a tad sorry for the spotty-faced, beanie-donning intruders.

Mistake #1: Never bang the front-gate when entering the property. I learned this the hard way when I first crawled home in the microscopic hours of Sunday morning. My mother has a radar for this sort of thing.

Another news flash? When entering the property at ungodly hours, 'stop, drop and roll' (also to be done if temporarily ablaze). Sensor lights mean I've spent many a night crawling on my stomach army-style across the driveway. One wrong move may prove to be the only time you see your name in lights. (Unless you're Barbara Streisand, and you have a concert date tomorrow).

Our house is a bit of a maze. The poor fellas had to double back, around the water tank and the veggie patch (and Dad's prized tomatoes) before finding an Exit sign.

As you can imagine, our intruders didn't get very far. They were caught between being potato-mashed, or knocked out cold in a drive-by, by the guy throwing the paper. The lads quickly scuttled off.

I don't know what they would have taken had they got any further. I

mean, have you ever tried to lump a Rank Arena TV on your back? Chuck a few wog chains in your pocket (that have traveled all the way from Calabria on Nonna's neck, and through Customs) and you'd be down for the count.

Perhaps, you'd prefer to dust off a few vinyl gems of Dad's from

just in case the blokes were still lurking about the neighbourhood. She dialed 000, and waited several rings before being told by a computerised voice to: 'PRESS 1 IF YOU'RE BEING MUGGED, 2 for RAPE, and PRESS 3 IF YOU'VE JUST WATCHED *THE EXORCIST*' (with only slight

everyone know that I had an assignment due the next day and that I was in dire need of the extra Z's? Couldn't the bandits have arrived to rob our abode at another, more suitable hour? Maybe run it by me first, so I could pencil it in my diary. NO SLEEP TONIGHT. I HAVE TO LOCK THE DOORS, AND SHARPEN MY POTATO MASHER.

In spite of all this, we do live in a nice neighbourhood. There are a few nice families and a few seniors about the place. The old dears on the corner get together for bowls every Tuesday. You're more likely to be invited over for a spot of mint tea than marijuana.

The only time I've ever had cause for concern was when I thought the boy across the road had his eyes on my skateboard. (It cost me a whole nine bucks at Cheap as Chips and I wasn't giving it up). I've never had to think much about protecting myself. Where I live is hardly the ghetto. But it sure puts the shits up you, when you experience crime, however slight. Maybe it's time I got a black belt in something other than Gucci (actually my belt's 'Pucci' - I got it from Singapore).

Whether it is your skateboard or your silver, it is not a nice feeling to have something material, that you exuded sweat over, taken from you. You feel violated. And sometimes it feels as though the rights of the criminal are protected over the civilian by our legal system, and this can tempt you to take the law into

your own hands. I know if I saw the beanie-clad intruders crossing the street in front of me, I would keep driving. I have no time, nor empathy, for these types of people. So Marion's shut? There are other ways to beat boredom.

With the rise of weapon-toting gangs and thieves more cunning than Bondy, it is time people took a good look at the path Adelaide is heading down, down, down. Would you expect to find your wallet if you'd left it in the Barr Smith the day before? Probably not. It's every person for themselves today.

I encourage everyone to take measures to safeguard themselves, whether by purchasing a pepper spray or learning a martial art. Or alternatively, you could try walking around in your knickers, calling everyone 'c\_nt'.

It sure works for some.



Burglars, oddly without beanies, make off with Carla's snappily-dressed Nonno

yesteryear (Shakin' Stevens, The Nolans, Rodney Rude, anyone?). Besides the fact that everything in our house is of course exclusively Black and Gold or Home Brand. Criminals, these days, are stupider than I initially thought. My friend's car was broken into recently, her windows smashed, in an attempt to steal her stereo (but to no avail). Her stereo, mind you, has only the AM dial, and a tape deck that doesn't work. She's practically giving it away. Stupid, stupid, stupid.

I had CDs stolen from my car also, and again the pilferer lucked out. I mean, who's heard of Eros Ramazzotti? He (she?) must have binned the armful of Italian CDs, soon after leaping out, the exercise pointless.

But meanwhile, back at the house ... Once the intruders had left, my mother decided to ring the police,

embellishment added on my part). The police arrived a leisurely 20 minutes later (you would too if you were on a wage only slightly higher than Youth Allowance). Spying from my window, I could just make out the shadowy figures on the front porch and felt a bit like I was in an episode of *The Bill* (but don't tell anyone).

The next thing I knew, my older sister (24) pads into my room and asks if I want to jump into her bed because she's a little freaked out by it all. This is an offer I haven't had since watching *The Wizard of Oz* together (that evil witch was bloody scary). But scarier than any intruder or sorceress, is the sight of my sister at 3 in the morning, with bed-rumpled hair only Leo Sayer would be proud of.

Tiredly, I declined her offer, and muttered to myself that didn't



# How the GST affects you and your university

By Georgie Hambrook

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 the GST was forecast at 2.5% until June 2001. Factoring in the GST raises the inflation rate to 5.25%, although more recent forecasts speculate that the GST inflation rate will be closer to 4.5%.

However, if the government's initial prediction of a 5.25% GST inflation rate comes to fruition, this will result in quite a noticeable rise in your HECS debt. A full-time student who first enrolled this year and made no HECS payments up-front would 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.

The tertiary education sector is obviously 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 National Union of Students and the National Tertiary Education Union have pointed out that the Government coffers could be boosted in 2000-2001 by up to \$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). The precedents for this are numerous, such as increased revenues from petrol excises not being invested in our nation's roads, nor increased Medicare levies being invested in improved public health services. Hence the NTEU's fears that it will

be used to further reduce public funding of university places.

Lobbying is continuing to get the HECS indexation to exclude GST related inflation.

Also, as we have already seen this year, student union fees have increased by 10%. Over time the real increase might be more, given the extra costs associated with

lobbies, the government announced that educational textbooks would be exempt from the GST. However, the procedure for ensuring this happens creates a whole new paperchase for educational institutions, students and booksellers. So consumers will need to be vigilant to ensure that they aren't slugged the 10%.

referred to by your lecturer is on the list. If the book is demonstrably GST exempt then the bookseller sells it to you with an 8% book subsidy (the other 2% apparently being absorbed by the publishers). The bookseller then claims the 8% margin from the government in their next tax return, again having to prove that the sale was 'official'.

GST will be charged on stationery and computers purchased from retailers. These items will be marginally cheaper in the GST era, having previously being subject to a 22% wholesale sales tax. However, universities purchasing computers for use on campus can claim back the GST incurred so there should be little flow-on into the miscellaneous fees that a student incurs. Students can avoid the GST on computers and stationery if, for example, they are sold through a non-profit organisation which has turnover less than \$100 000 a year. Perhaps some of the clubs around here might see a good marketing opportunity!! Alternatively, the Student's Association might want to consult their accountants to see what they can do, which one suspects they may well have already done.

The lease of computers will be GST free provided it is done through the university and the university retains ownership of it.

On-campus food also presents GST puzzles. Apparently tax office rules will be needed to determine the status of food eaten within the university refectory as against food taken away (see *The Age*, June 27 2000). Other food oddities include a hot pie attracting GST, but a bottle of water being GST free (unless it is opened and poured for you). Similarly, an apple to take-away will be GST free, but if it is cut up and served on a plate it attracts GST.



*I know I didn't pay for my education, but I'm better than you.*

complying with the 'New Tax System', although the government maintains that educational administrative services are GST free - but like other examples 'GST free' is not always what it's cracked up to be. Accountants Ernst & Young have estimated that the administrative workload will increase 13% because of the rigours of complying with the 'New Tax System' as compared with the 'Old Tax System'.

Some students might already have noticed that fees for services provided by the library - such as interlibrary loans - have increased by 10%.

What are the other GST issues relevant to students?

In the lead-up to the implementation of the 'New Tax System', it became apparent that the government's blueprint included textbooks in the overall 10% impost on books — books not having ever being subjected to tax under the 'Old Tax System'. When this was brought to the government's attention by the education

The procedure for ensuring your textbooks remain GST free goes something like this:

To be GST exempt, textbooks must be included on a list of 'official books'. Students buying textbooks this semester must be able to prove to booksellers that they are a student and that the book they are after is GST exempt. You'll probably need to hassle your Department for such a list and double-check to make sure the stuff

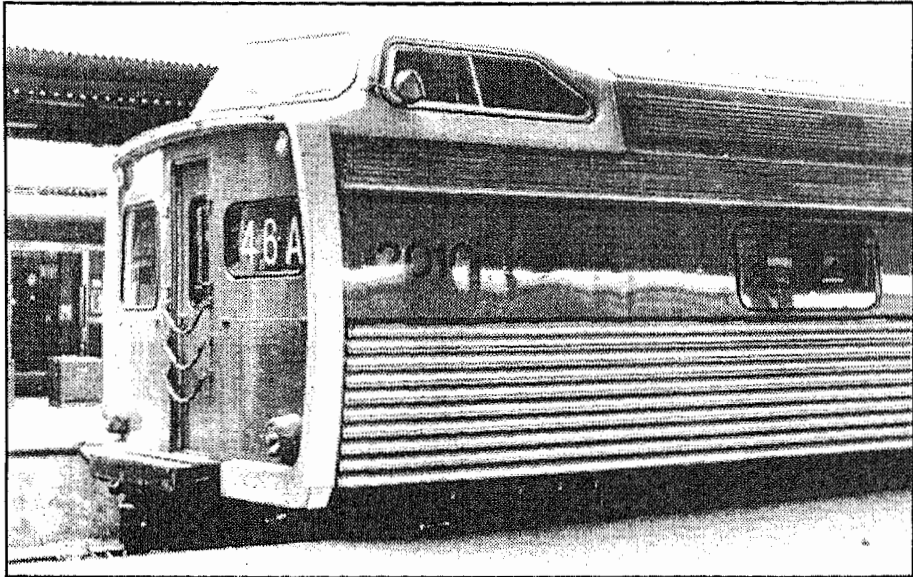
## Effects on Childcare

Childcare is GST-free if provided at facilities (including private residences) that receive Government funding or if the provider is a registered carer and holds a childcare provider number. Other types of childcare that are GST-free include family day care, occasional care, outside school hours care, vacation care, and other forms of care determined by the Minister administering the *Child Care Act 1972*.

The provision of all goods and services that are directly related to a supply of childcare and supplied by or on behalf of, a childcare provider are GST-free. For example, supplies of food, bed linen and nappy wash services, supplied as part of the care will be GST-free.



# The Impact of the GST on Transport



*This train now goes 10% faster. Thank you John Howard.*

## Public Transport

Bus, train and tram tickets will rise, but it is not conclusive by exactly how much.

## Petrol, Diesel and LPG

LPG and petrol will both be subject to GST from 1 July. The actual impact on pump prices will be influenced by the Government's planned reductions in the current fuel excises. The excise reductions will be 10% of the average petrol price. For people living in areas where petrol prices are above average, the reduction in excise will not be adequate to offset the GST, therefore increasing the price of petrol. The Government also plans

to apply the GST to excise increases, a tax on a tax, forcing petrol prices up at a higher rate than inflation. The GST introduction will also increase inflation so motorists can expect a substantial jump in petrol excise in twelve months.

## Car Parts

There may be other business savings as a result of removal of sales tax on many items, eg spare parts, as well as the removal of many other indirect taxes.

## Taxis

The GST included in taxi fares will always be 1/11th of the total fare.

The passenger ultimately pays for GST, with the GST amount incorporated into the price paid by the passenger as shown on the metered fare. The ATO is currently examining the GST implications of taxi travel transactions involving EFTPOS and Cab charge.

## Buying A Car: New or Used

From 1 July 2000, the current Wholesale Sales Tax (MST) on cars will be abolished and just replaced by the GST. The price of both new and used cars is expected to fall. This means that while the price of a new car may be lower, the trade-in value for a used car may also be lower. The current 22 per cent sales tax on motor vehicles will be replaced by a 10 per cent GST. The luxury car tax (LCT) will still apply.

**Q. Will car prices drop after 1 July 2000?**

**A.** Supply and demand pressures are likely to lower the price of used cars before 1 July 2000. Discounting is also likely to lower the price of new cars in advance of the GST. Any fall in prices after 1 July 2000 will be less abrupt as a result of this. An expected fall in trade-in values will be important for many buyers.

**Q. Will GST be payable on second-hand vehicle sales?**

**A.** When a registered business sells a used vehicle, it will include GST in the price. For example, used car

dealerships will need to include GST in their prices, as will fleet owners when they sell their stock. Private owners and unregistered businesses will not include GST when they sell a vehicle.

## Miscellaneous

**Q. Are traffic and parking fines subject to GST?**

**A.** A statutory fine or penalty is not subject to GST as there is no supply made in relation to the payment.

**Q. How are tolls and extras treated?**

**A.** Tolls are subject to GST. The driver must record the tolls paid to the tollway operator and would be able to claim an input tax credit on the GST included in the price of the toll. The price of the toll would still be passed onto the passenger and included in the total cost of the taxi travel supplied. The passenger if eligible would be able to claim an input tax credit on the GST included in the total price of the taxi travel.

**Q. How is registration and car insurance affected?**

**A.** Car Insurance will incur a GST. Motor Registration is neither a good nor a service and so, similar to council rates, should not incur a GST. However, this does not account for the expenses accumulated in the processing of the Motor Registration, therefore it is possible that it will rise out of necessity.

# How's about that Housing?

## Rent

Rent is one of those categories that the Government have made GST exempt. However, Landlords will not be able to claim a refund on the GST paid on house maintenance, repairs and renovations and therefore will be inclined to seek subsidy in the form of rent increases. Estimates suggest that rent will increase by 5 per cent.

## New Houses

The Housing Industry Association estimates the GST will increase the cost of new houses by around 8% so a \$100,000 home will now cost \$108,000.

This increase comes from tax applying to fittings like curtains and lights but not building materials such as timber and concrete so the net increase in house prices will be less than 10% but not much less. For first homebuyers, a scheme is being introduced to help offset the

extra cost of purchasing a new house. A grant of \$7,000 will be paid and to qualify an applicant or an applicant's spouse must not have owned a new home previously. Working on the basis of a \$100,000 home, even with the new homeowners' grant, new house and land packages are going to cost \$1,000 more.

## Existing Houses

The GST will not apply to the purchase of existing houses, however any work done on the house after the 1st of July, such as extensions, renovations, repairs and maintenance, will be subject to the GST.

## Caravan Parks, Motels, Hotels, etc

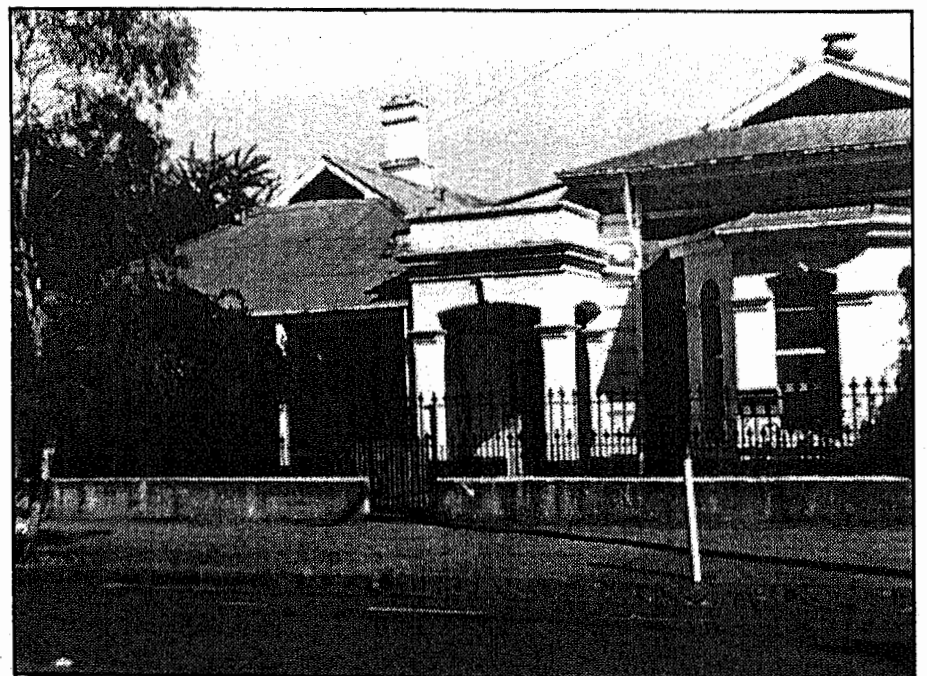
The use of a caravan, hotel, motel or hostel room will incur a GST of 10% if used for less than 28 days. If the resident uses the caravan, hotel, motel or hostel room for

more than 28 days then a special rate of 5% GST will apply.

If the resident owns the caravan or mobile home the site fee will also have a 5% GST.

## Crisis Accommodation

If the rent on crisis accommodation provided by charities is less than 75% of market value, no GST will apply.



*Couldn't afford it then. Can't afford it now. Thank you minimum wage.*



# Is it Healthy?

By Seb Henbest

Health is an subject which has few areas affected by the GST. Both medical consultation and procedure are GST free with the following 6 exceptions:

If the services are rendered:

- a) for cosmetic reasons and do not attract medical benefits,
- b) in relation to the provision of chelation therapy (other than for the treatment of heavy metal poisoning)
- c) in association with the injection of human chorionic gonadotrophin in the management of obesity
- d) in relation to hyperbaric oxygen therapy in the treatment of multiple sclerosis
- e) for the purpose of, or in relation to the removal of tattoos
- f) in relation to detection of the presence of the human immunodeficiency virus (HIV) in body fluids. (NB. where cosmetic surgery receives medical benefits, it is GST free)

Other health services are GST free if they are provided by a registered health practitioner and those services are appropriate and accepted by the relevant health profession. Identified GST free health services include:

Aboriginal and Torres Straight Islander Health

- Acupuncture
- Audiology
- Chiropractic
- Dental
- Dietary
- Herbal Medicine
- Naturopathy
- Nursing
- Optometry
- Psychology
- Physiotherapy
- Podiatry
- Speech Pathology
- Social Work

GST free status also applies to:

Hospital Treatment, Residential Care (ie. Nursing Home), Drugs and Medical Preparations (\$2 and above), Private health Insurance and Ambulance Insurance, Any government-funded health service covered by a Ministerial determination, and specialist disability services.

## ALCOHOL

The price of beer from a bottle shop has risen 1.9% however the most alarming change is that beer bought over the bar was increased by 7%. To offset the removal of Wholesale Sales Tax, excise and custom duty rates have increased. This applies to:

- beer



*That gunk in the corner of your eye will be weighed by Peter Costello himself*

- spirits (eg brandy, vodka, rum)
- liqueurs
- and anything else not covered under another tax called the 'wine equalisation tax' (WET).

The WET applies to:

- grape wine
- grape wine products (eg vermouth, creams)
- fruit and vegetable wines
- cider and perry
- mead and sake

For beer in particular there is a three tiered excise rate structure for low,

mid and full strength beer.  
 low = <3% alcvol  
 mid = >3% <3.5%  
 full = >3.5%  
 Any beer <1.5% has no excise charged.

This change has beer excise duty rising from \$16.39 per litre to up to \$41.67 per litre.

And a new excise on more alcoholic beverages of up to \$51.58.

It is changes like these which has potentially forced 'Two Dogs Alcoholic Lemonade' out of circulation in Australia.

## Further Sources of Information

**How do you know if price changes are correct?  
 Contact the ACC on 1300 302 502.**

### **Australian Taxation Office:**

- **Tax Reform Business Info Line 13 24 78**
- **Tax Reform website [www.taxreform.ato.gov.au](http://www.taxreform.ato.gov.au)**
- **A Fax from Tax 13 28 60**
- **PO Box 9935 Adelaide 5000**
- **Non-English speakers: Translating & Interpreting Service 13 14 50**
- **Wholesale Sales Tax rate reduction Info line 1800 634 905**
- **Businesses have been invited by the ATO to send in questions and receive a response within five working days:**

**Fax 1300 139 031**

**Email [replyin5@ato.gov.au](mailto:replyin5@ato.gov.au)**

**Write to GPO Box 9935 in your capital city**

- **General Public Tax Reform Info Line 13 16 40**



# Changes to Student Allowances

For full-time university students (barely) surviving on Youth Allowance, Abstudy, Austudy and similar government benefits, enquiries to the Tax Reform info line and office of the Minister for Family and Community Services (FACS), Jocelyn Newman, have indicated that all government benefits will receive a 4% increase from 1st July, 2000. The maximum rate of Rent Assistance will also receive a 4% increase.

For Example: A full-time university student under the age of 25 currently receiving Youth Allowance will receive approximately \$185.00 per fortnight after the introduction of the GST. According to the FACS website ([www.facs.gov.au](http://www.facs.gov.au)) this whopping rise of \$7.12 per fortnight is structured so that '...allowances are guaranteed to stay 2% ahead of any rise in the cost of living.' Many would question whether an extra \$7.00 should make the difference!! For more information on eligibility, rates of pay and other details on Youth

Allowance, Abstudy and Austudy, visit the Centrelink Website at [www.centrelink.gov.au](http://www.centrelink.gov.au)

## Changes to Personal Income Taxes

The introduction of the GST will see major changes to the personal income tax system from 1st July 2000. For those students who are working and therefore have to pay income tax, the marginal tax rates have been altered. These changes will result in a \$12 billion cut to personal income tax annually, which, in the Government's eyes, 'will more than compensate you for any increase in the cost of living resulting from GST.'

### Some Questions

Q. Will bank fees increase as a result of the GST?

A. Although the GST does not directly apply to many of the products and services provided by banks and other financial institutions, the cost of many of

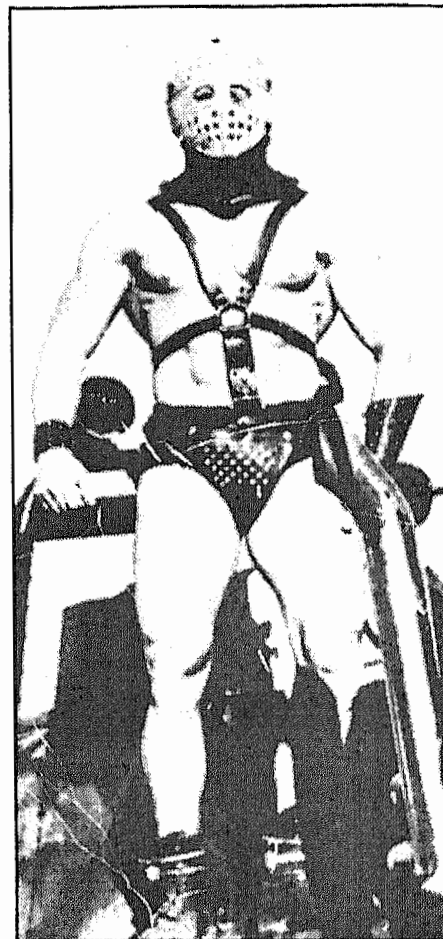
these products and services will still rise as a result of the Government's decision to input-tax many banking and financial services. This decision will impose significant costs on to all banks and, as a result, many of these extra costs will be passed onto you, the customers.

Q. Which products will directly incur GST?

A. Products such as general insurance, financial advice, safe custody and the sale of some goods will all attract GST.

Q. Which products will not incur a GST charge?

A. Products such as loans and interest charges, account transaction fees, credit charges, cheque dishonour fees, life insurance, interest earned, bank cheques and general account-keeping fees are not likely to incur any GST charges. For more information either contact your bank directly, check with your accountant (if you are lucky enough to have one!) or phone the General Tax Reform Info Line on 13 61 40.



Before the GST came in I could afford a swanky leather shirt

# Students like to read, right?

## GST and General Books

Books have increased in price from 1st July, with the implementation of the GST. Books had previously been tax free, but after 1st July will attract a 10% GST. All book prices did not increase by as much as 10%, as a percentage of the tax increases is being absorbed by publishers.

When you purchase a book, 1/11th of the purchase price is the GST you have paid on that book, eg if a book is priced at \$16.95 rrp then \$15.41 is retained by Unibooks and \$1.54 is remitted to the ATO.

Unibooks will still offer 10% cash discount and 6% credit card discount (although at the moment

it's 12% for cash and 9% for credit card), so you will pay GST only on the discounted amount you have paid, eg a \$16.95 book is discounted by 10% when you pay cash = \$15.26 with 1/11 of this being GST. So Unibooks receives \$13.87 and \$1.39 is remitted to the ATO.

## GST and Textbooks

The government has implemented the educational textbook subsidy scheme, which allows booksellers to exempt approved textbooks from GST. This means that students will only be charged a GST of 2% on approved textbooks, with the

bookseller claiming back the 8% from DETYA. The exempt titles must be books prescribed by a lecturer as necessary for their course and documented on a textbook adoption list. Any book which has not been prescribed by a lecturer will not be eligible for the 8% subsidy. GST will not be applied to course notes. Under the DETYA guidelines for this scheme, students will be asked to show a current student card when purchasing books eligible for the subsidy.

Unibooks has actively liaised with lecturers to compile textbook lists of prescribed and recommended texts to which the 8% subsidy can be applied. Unibooks discounts will

still apply to the price of these subsidised textbooks, eg a textbook is priced at \$60.00 rrp including GST. If a student pays cash, they receive the Unibooks 10% cash discount, therefore the cost is \$60 - 10% = \$54.00. If the textbook is prescribed by a lecturer as per the DETYA regulations, then it will be reduced by the 8% subsidy, reducing the price to \$49.68 which is the cost to the customer.

A tax invoice (receipt) will be supplied with every purchase over \$50. You will need to produce this if you wish to return any purchase over \$50 to Unibooks. Unibooks 10 day limit on returns still applies to all purchases.

# Free computers.

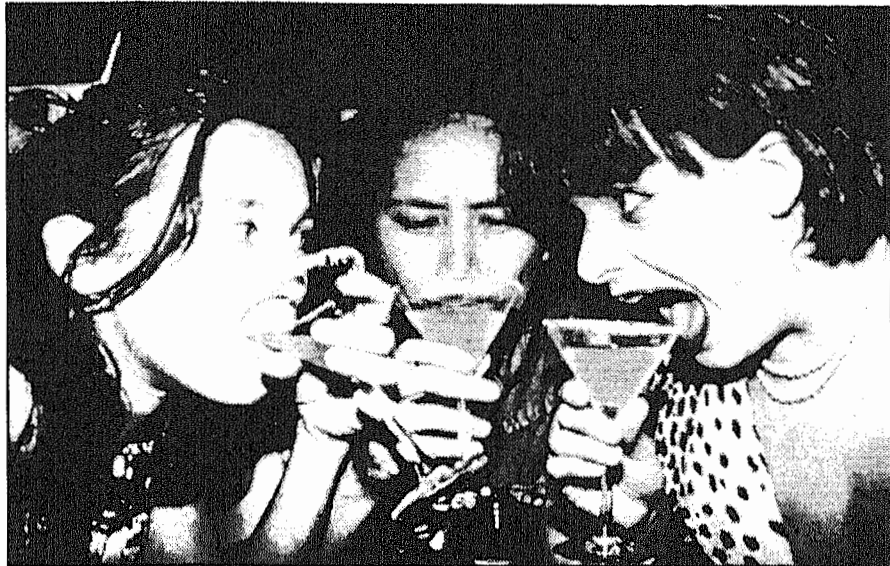
The State Library has powerful and up-to-date PCs which you can use for word processing, graphic design and desktop publishing, for free. (Printing charges apply.) To book phone 8207 7248.





# A Tax on Students

By Stephen Mullighan



*This new tax is compromising my lifestyle*

On July 1 the Federal Government implemented the Goods and Services Tax, with the tax levied at 10%. There has been much discussion on the benefits and costs to different segments of society, including various types of families, singles, aged and unemployed. One significant demographic that has been largely overlooked in lead up to and after the implementation of the GST is the tertiary student. As there are well over half a million students in this country, and as such constituting quite a percentage of

the total population, this initially seems surprising. Initially. This government, and the conservative media who support it, have overlooked the effects of the GST on students because this tax system decimates their financial welfare. Students, generally speaking, are low-income earners with a high marginal propensity to consume, and accumulate large HECS debts. These three aspects of students' financial lives all contribute, under a GST, to ensuring that students are far worse

off now than they were previously. Students on low income, or indeed receiving welfare payments, are largely not eligible for the much-vaunted income tax reductions on which the Federal Government sold this tax system. For employees over the age of 15, then mean annual income in Australia is \$12500. The income tax reductions target those earning between \$30000 and \$70000 a year. Hence any income tax reductions to the majority of Australian workers, let alone students (who predominantly work part-time or casually) are negligible. Students receiving Youth Allowance are given a minimal boost in their fortnightly rate. For example a full-time student under the age of 25 receives an increase of a shade over \$7 per fortnight. Any benefit in the area of income tax reductions, or increased welfare payments is quickly displaced by the GST payable on the vast majority of goods and services. As stated earlier, students have a high marginal propensity to consume - that is, they spend a high percentage of their income and save very little. Spending is when this tax really bites student. Students traditionally spend their

income in areas where the GST targets. For example clothes, prepared food, entertainment and alcohol are all GST liable and have increased in price under the GST, so that a student receiving an extra \$7 or so per fortnight loses it while spending less than half of that allowance. The biggest shock to the higher education sector was when the government refused to quarantine HECS repayments from the effects of the GST. Our HECS debts gain interest annually at the rate of the CPI. The CPI has jumped to well over 5% because of the flurry of consumer activity in the lead up to the GST, which results in the average student's HECS debt increasing by over \$500. This 'HECS-Spike', as it has become known, will reap the Federal Government over \$230m. Puts the \$7 Youth Allowance increase in perspective, doesn't it? This is a very basic account of how the GST is a financial disaster for the student population. There are many more statistics which are equally damning, and show that once again the Federal Government has deprioritised students, and indeed higher education from its mandate.

## SERVICES

For the first time services will incur a tax. Following is a list of those services now containing a 10% GST:

- Phone
- Electricity
- Gas
- Plumber
- Electrician
- Locksmith
- Hairdressing
- Lawn Mowing
- Vets
- Video Hire
- Movie Tickets
- Dry Cleaning
- Home Delivered Fast Food
- Sporting Club Membership
- Trade Union Membership

## Waste Management

### innovation & research forum

**Tuesday 15 August 2000**  
**9am - 4.45pm**  
 Ground Floor, Business SA, 136 Greenhill Road, Unley

*A forum to forge links between researchers & industry*

**Speakers include:**

- Professor Ian Davey, University of South Australia.
- Dr. David Garman, Cooperative Research Centre for Waste Management and Pollution Control
- Mr. Tony Johnston, SA Waste Management Committee
- Mr. Fred Imgraben, Baulderstone Hornibrook
- Mr. Peter Michell, GH Michell & Sons
- Dr. Nick McClure, Flinders University

**Afternoon workshops - bookings essential**

\$10/person - Researchers and Students  
 \$50/person - General admission  
 (All prices are GST inclusive and include light refreshments)

**Interactive Poster Displays**

Researchers and students are invited to submit concepts for interactive poster displays to be exhibited during the forum.  
 A \$200 prize will be awarded for the best display on the day.  
 Exhibitors will be selected on the basis of Concepts submitted by Friday 28 July 2000.

**To register or for further information contact:**

SA Waste Management Committee  
 1st Floor, Local Government House,  
 16 Hutt Street, Adelaide  
 Phone: 8223 6684  
 or visit [www.wastecom.sa.gov.au](http://www.wastecom.sa.gov.au)

KATRIN 3828



# BETWEEN 18 & 25?



ALFRED  
LEEYE

# YOU<sup>™</sup>

- can shag any consenting adult,
- can kill in the army,
- can drink and/or swill,
- can smoke like a trooper.

**But if you receive the Common Youth Allowance  
you are not an adult.**

**CYA & The Liberal Party: Fucking students over since 1996.**





• Free Beer •

Is your face circled?

Come down to the *On Dit* office (basement George Murray Building) at high noon on Friday and claim your prize, kindly donated by Southwark

• Free Beer •





# Sister Heidi's Winter Warmer

By Sister Heidi of the Van



Anyone can do this. It's easy to make and has lots of vegetables. It's really good for a quick dinner or a Sunday lunch. Use this as a guide - you can use any vegetables or even add chopped bacon or buy a roast chicken from the supermarket. Chop up the chicken and add to the rice mixture.

1cup/2cups of your favorite cheese grated (eg Parmesan or provolone)  
olive oil  
4 cloves garlic  
cup chopped parsley  
teaspoon paprika or cayenne

teaspoon salt  
4 potatoes peeled and diced you could use pumpkin  
10 mushrooms sliced  
1 red capsicum chopped  
2/3 cup arborio or risotto rice (easy, at supermarket)  
1 cup water  
3 zucchini sliced  
4 tomatoes sliced  
If you like eggplant you could add that too

Pre heat your oven to 180C - 200C  
Heat oil in a pot and add the garlic, paprika, salt, potato and

mushrooms. Cook continually, stirring until the onion is soft. Then add the rice, capsicum and parsley. Simply add the water and cook until the mixture bubbles (boils) then take off the heat. Pour all of this into a shallow baking dish and arrange your sliced zucchini and tomato on top then top with cheese. Cover with foil and bake for 20 minutes, then take foil off and cook for another 20 minutes. Use a big spoon or eggflip to serve onto plate. Fresh bread and a green salad to accompany will impress everyone.

## Beerlines: Beer food

By Tony Jones, Southwark Chief Brewer

There is no question that beer, the world's most popular and moderate alcoholic beverage, goes well with almost any cuisine. Yet having cleansed the palate with a quiet lager or two, these days so many will then choose wine with their meal. But this was not always the way. As little as thirty years ago restaurant tables held beer, not wine, and in many countries this is still the norm. For centuries, people across the globe have been passionate about beer and food. The Germans called beer 'liquid bread', and beer is a food, so its flavours are there to be mixed and matched with other foods.

So what was it that led to such a cultural change in dining habits down under?

This is a point worthy of debate, but my feeling is that it was the relative sameness of the beers available in Australia of thirty years ago that allowed wine to banish them to the bar. As the varieties of wines both red and white available in the market blossomed, and drinking public became more wine-aware, the lure of choice and experimentation became too much to resist. But everything has a cycle, and the range of beers which are available today are a far cry from 'Australagers' dominance of thirty years ago.

So having primed your tastebuds for a gastronomic encounter, its time you went the full Monty and experimented with different beers as you eat.

Those who have tried the traditional combination of oysters natural and a stout like Old Southwark or Coopers Extra, can vouch for the way these two simple foods go together. But it is not always that simple. The highly regarded Sydney Rock Oysters, are too delicate for

stout and instead require a lighter flavoured and clean finishing beer like the Ice or Cold beers to allow their natural flavour to come through.

The golden rule in matching beer with food is to try to enhance or complement the meal so that neither the food nor the beer dominates.

Aim for the perfect marriage. As a guide, think about the way you would describe the food. If you think of it as 'fine' or 'delicate', like a lot of seafood, look for a beer which will allow subtle flavours to be appreciated and which will complement them in an understated way.

Seafood served natural with a little butter and lemon needs a refreshing beer which won't overpower it. Crab, prawns, lobster, grilled whiting or freshly chucked oysters are fantastic with a smooth, lightly hopped lager with a clean finish like Tooheys Extra Dry. As an interesting alternative try a slightly yeasty pale ale, like Southwark or Coopers.

Fish dishes spiced or sauced with basil or other aromatic herbs respond well to lagers with higher hops levels. Try the hoppier pils-style James Squire, Becks or perhaps a Steinlager to enhance and support the herb flavours of the food. Darker fish is good with slightly maltier beers; Hahn and Southwark Premium are excellent choices here.

Meat allows you to increase both the weight and the complexity of the beer. Lighter meat dishes such as pork, chicken or veal would be complemented by Southwark Premium, as long as they are not highly spiced. If the spices are heavy the dish can support a broader palate beer like South-

wark Bitter, Emu Bitter or even the fruity and spicy but lightly hopped Southwark White.

It is said that Porterhouse steak originated in the chop houses of London where the dark Porter's ale, a blend of bitter and stout was popular. Little wonder that the rich red meat dishes like steaks, casseroles, stews and even game call for a substantial beer like Tooheys Old, Southwark Black or Coopers Dark. The imported Boddington's

Pub Ale is also a good alternative here.

There is no need to reach for the port bottle after dinner. The award-winning Old Southwark Stout makes a magnificent accompaniment to many desserts.

Just try to find a wine that goes with a Black Forest or Chocolate Mud Cake like a stout. The lower alcohol black beers match very well with sweeter Toffee and Caramel desserts.

AUSTRALIAN DANCE THEATRE & THE ADELAIDE FESTIVAL CENTRE PRESENT GARRY STEWART

THE RETURN OF PLASTIC SPACE

JULY 26 TO AUGUST 5 HER MAJESTY'S THEATRE GROTE STREET, ADELAIDE  
BOOKINGS THROUGH BASS ON 131 246 OR WWW.BASS.SA.COM.AU

Government of South Australia  
ADELAIDE FESTIVAL CENTRE  
ARTS A  
made to MOVE 2000  
Australia Council

RESISTANCE IS FUTILE



# Housemates: Putting the fun back into fundamentalism

By Someone who should know better

I got to reminiscing about past house mates and their antics during the break, and came to the conclusion that you're better off living alone.

One of the funniest house mates I've ever had was a right-wing Christian type, who also happened to be an engineer. This was, in spite of my general feeling about engineers, a good thing, as it meant that he spent most of his time locked in his room doing God only knows what with his computer. When he did emerge, however, he was one of the most offensive fools you could have the misfortune of coming across. His ignorance was astounding, and, as Fate would have it, he particularly liked to talk about 'them dykes and faggots', and how their 'decision' was against the laws of Nature, and therefore, against God's law as well. It became apparent to me fairly early on in the piece that there was no point in trying to educate this fool who's mother obviously had cravings for lumps of lead when she was pregnant with him, so I just let him rant.

One fateful day, however, a new tenant moved in who was wonderfully open minded, but as a result of far too much drug use for far too long, seemed to have no idea what was going on around her, and had a tendency to incur his Christian wrath on a regular basis, much to the amusement of myself and my other house mate. My other house mate was one of those guys that really didn't give a shit about anything anyone did, had no opinions of anyone or anything, and thus was perfectly suited for his dream of being in the Australian military.

Now, the Christian had a tendency to wander around the house with nothing but his boxers on, which were always three sizes too big, and thus, there was a constant threat that they would eventually give up their fight against gravity and hit the floor. The fun part was watching him pose for anyone who was unfortunate enough to be in his general vicinity, as his body was typical of those who live off Youth Allowance and also of those nerds who never leave their rooms in daylight. One night some complete assholes decided to set fireworks off across the road at midnight the day our exams started. Myself and the other two guys I was living with at the time stormed out there with looks of thunder on our face ready to do some real damage. These guys stopped what they were doing, and were running to their cars screaming 'Those fuckers look insane, let's get out of here', but just as they got to their cars they stopped and started pissing themselves laughing. Slightly bewildered, we turned around to see the Christian in his 'horny lil' devil' boxer shorts

running out of the house yelling something about 'fucking their shit up', all the while frantically trying to not trip over his boxers that seemed to be magnetically drawn to his knees. We just gave up at that point, it wasn't like anyone was going to sleep that night anyway after seeing that sight. We all had a few drinks, I quit quitting smoking, and we all resigned ourselves to the fact that we would fall asleep in our exams that morning, which, of course, we all did. Back to the day we had the aforementioned new house mate join us. I knew from the start she was going to cause trouble when she showed me one of her favourite possessions; a large block mount depicting two women in turn of the century costume, the younger over the knee of the older, being spanked with a brush.

Now if the Christian couldn't handle Dawson's Creek anymore due to the gay sub-plot, he was not going to take this well. We found out just how badly he'd take it that afternoon when he discovered, only moments before we did, that she had put it in a prominent position in the communal kitchen. For such a blokey bloke, he certainly managed to give Celine Dion a run for her money when he was upset. According to him, it was pornography, which he hastened to add that he didn't necessarily have a problem with, mostly cause he'd been caught out after spending literally (we timed it) an hour and a half in the shower one day that resulted in us having to pick up limp and soggy bits of magazine stuck all over the shower for the next week, but it could at least be real porno 'Like, you know, with a MAN and a woman'. The picture was removed, only to save our sanity, although his was obviously gone, because he refused to go in the kitchen while it was still in there, and started cooking everything in his room and doing his dishes in the bathroom, which, after the last bathroom incident, just gave us all a distasteful feeling about going in there.

The highlight of my living with the Christian, however, happened the first night the problematic house mate was there. After the trauma of that afternoon the Christian had skulked off to his room to say a few Hail Mary's and, no doubt, indulge in a bit of 'real' porn. The new housemate had spoken to me shortly after the aforementioned incident, asking me what the deal was with friends staying over, which seemed

like an odd question at the time. I told her it was all good, and she introduced me to her friend who was sitting on the couch as someone who she'd been friends with for years after they met because they both went out with a guy who had stalked them. At times, apparently, he stalked both of them at the same time. Intriguing. I decided to leave that story well and truly alone, having actually spoken to this idiot on more than one occasion. He was harmless, as he was quite possibly the worst stalker I've

ever come across. He would invariably be hiding in the bushes out the front whilst the stalkee wasn't even home. I used to come home to this fool, only to have him ask me for a durrie and not to tell my house mate that he'd been there for the last four hours because it would violate his restraining order. Not to mention the fact that to the best of my knowledge, lavender bushes don't, as a general rule, smoke cigarettes and,

therefore, he tended to stick out like a sore thumb. Although one fateful night when myself and a friend had taken fistfuls of hallucinogens, we sat there and tried to explain the dangers of smoking to the lavender bush for some time before the dopey bugger in the bush decided we were more insane than he was and went home. Of course we were convinced that it was the spirit of the bush going walkabout, but that's another story. Just as I was nodding off to sleep later that night, someone was frantically, albeit quietly knocking on my door. It was my good house mate who was laughing his head off and telling me to go to his room saying 'Garn' have a look, he's finally cracked'. As I walked into the hall the sounds of someone having

considerably more fun than I was could be heard reverberating all over the house. It appeared that the new housemate and her 'friend' were closer than I thought and were having sex with the door open, she later explained that that was for the Christian's benefit, and screeching just how much they wanted each other and exactly what they were going to do to each other at a thousand decibels, for the benefit of the entire postcode. I found the Christian on the floor of my other house mate's room, rocking back and forth in the foetal position and praying. All we could get out of him that wasn't in verse was that he couldn't go back down to his room, something about the devils work being done, and him begging us to let him stay in one of our rooms.

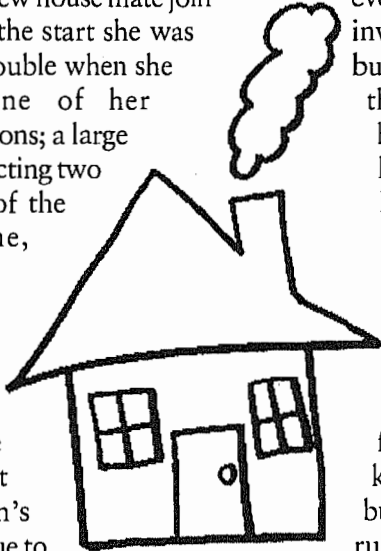
This led to the only argument my house mate and I ever had as I insisted he could sleep in the wheelie bin for all I cared, he wasn't coming into my room. He ended up falling asleep in the kitchen, ironically enough. The final insult, however, was when he stormed over to the uni housing office, declaring in all his bigoted glory that he was not, under any circumstances, going to live with a dyke.

They were speaking to him for 30 minutes, trying to calm him down, before they realised he wasn't talking about me. Apparently, again typical of bigots, he hadn't realised that while she was just experimenting, and identified herself as very much straight, he'd been living with a dyke for the last six months and didn't realise it. Once they broke the news, accidentally mind you, he finally broke, and became a recluse before moving out a couple of months later.

When he left, he cleaned out the kitchen, including 4 can openers, and took both the shower curtain, and the toilet brush, despite the fact that the supposed dyke had bought them.

Brain-snap.

I think he's in the Army now.



## RESEARCH YOUR FUTURE IN THE WEST Centre for Water Research Travel Scholarships



THE UNIVERSITY OF  
WESTERN AUSTRALIA

Are you considering postgraduate study in water and the environment and want to explore your own future?

Are you studying engineering, science, or mathematics and hope to complete your degree in the next 1-2 years?

The Centre for Water Research at The University of Western Australia offers you an exciting opportunity to travel to Perth, meet with staff and students and participate in activities which expose you to options for research in the areas of: biological particle dynamics, coastal oceanography, contaminant dynamics, ecological modelling, environmental fluid dynamics, geophysical fluid dynamics, surface hydrology, sub-surface hydrology, hydrogeology and hydrobiology.

Successful candidates will receive full return airfare to Perth, accommodation and a living allowance for 1 week. Vacation employment is also an option.

To apply send cv, with the name and address of your Head of Department as a referee, certified academic transcript, and letter outlining your research interests. Australian or New Zealand citizenship required.

Head of Department, Centre for Water Research  
The University of Western Australia, Nedlands, WA 6907  
Fax (08) 9380 1015

For further information, contact: Professor Sivapalan (08) 9380 2320  
email: sivapalan@cwr.uwa.edu.au website: www.cwr.uwa.edu.au





# I guess that's your perjorative

**Waite Careers Fair: damn fine work**

Dear Editors

I am not sure if you accept 'letters to the editor' but I am hopeful you may find a space for the following remarks to be made public to the students and faculty.

Last Thursday (25/05/00) I, along with my business partner, attended the Inaugural Careers Fair at the Waite Campus as an exhibitor.

I would like to express our sincere congratulations to the organisers of the event and especially Caroline Brokus who could not do enough to assist in making sure that those that participated had a trouble free set up and ongoing problem free evening.

I understand over 400 students attended and for those that did not make it you really missed a great show. The buzz, the interest and the overall enthusiasm to gain information and knowledge was a sight to be seen.

Please do not let this event fall by the wayside ... it's a credit to all concerned. We will be very happy to attend again.

Best regards

Sandy MacQueen

**Let's all help each other, OK?**

So elections are coming up again soon. I wonder if those nominating for positions are considering the responsibilities of these positions hold. Surely not just getting elected is all there is to being on a standing committee. Similarly, being an office bearer must not just involve being a part of one department, it must also be mean being part of a team. Surely after all the hard work of convincing students to vote for you, one must be expected to attend regular meetings and perhaps show one's face in the SAUA at least once every few months. And it must also follow that after being elected there is a responsibility to work together and give support to other team members? Ok, so maybe the SAUA has some issues, but it seems shameful that even office bearers can not bear to help each other out. Is supporting each other really that much to ask? It was appalling last week when the environment department held a GE forum and less than a few of the environment standing committee bothered to show. Worse still was the fact that no-one who hold (sic) office in the SAUA came to give their support to the Environment Department. Ok so maybe they all

had 'other' commitments, maybe they were sick, who knows, but the fact is this is not the only time this has happened. I am not an elected member of any SAUA standing committee, I do not hold office and am not a member of SAUA council, yet because of my interest in the environment and I believe in the importance of student representation I have been involved with the Environment Department and a (sic) generally helped out in the SAUA since the beginning of the year. I along with others like myself have continued to turn up to meetings and helped out the department whenever we can. Giving our support at events such as 'Reclaim the Streets' and the 'People's Conference'. Both of which (sic) I saw no support from office bearers and little from the standing committee. Showing a little support for one another is not just being gracious it being polite! For people who have been elected into these positions isn't it a responsibility? I'm sure all office bearers feel the same about their departments. I'm sure the Activities Officer would have liked more support during events such as the 'Prosh Pub Crawl', just as the Sexuality Officers would have appreciated some support and kindness when their 'Youth Suicide Forum' fell in a heap. It's already halfway through the year, it's about time people got over themselves and started facing up to their commitments and helping each other out.

Name Withheld

**Racist?**

Hi *On Dit*,

I am obviously not a student at Adelaide Uni, but am a reader of *On Dit* - and one who is appalled that you keep on printing full page ads for white beer which are racist and offensive. I am beginning to wonder if reconciliation concepts have passed you by. Recently the President of our students association withdrew all the racist white beer free postcards from our University campuses after complaints, including a complaint from the Aboriginal Research Institute.

Perhaps *On Dit* might like to follow and cease displaying these unbelievably offensive ads, particularly from an alcohol company that thinks it can use derogatory images of indigenous people, given the history of abuse of indigenous people by such companies since 1788. Shameful stuff. Maybe if you

don't cease taking these ads, postcards and publications will begin disappearing in large quantities like they did at our University ... trashed by many who were offended.

cc Wilto Yerlo

Jo Harrison  
University of South Australia

Dear Jo

*Hmmmm ... we were always led to believe that throwing threats around just wasn't that nice ...*

*But surely a complaint of this nature is best levelled at the source of the ads, ie Southwark and their advertising company.*

*At the end of the day, we're just trying to keep ourselves financially afloat. Too many papers interstate have already foldeed for financial reasons, and it would be a tragedy if this weer to happen to *On Dit*.*

*Just what would be achieved by destroying *On Dits*? Why silence one of the few non-mainstream media outlets in this state?*

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

Eds

**Big, hard hunger**

Dear *On Dit*,

The meatloaf (aka log) situation in the Mayo Refectory over the holidays really has become a joke, and is, frankly, unacceptable.

My compatriot's previous letter to this paper appeared to bring some movement from the corporate pigs of Union Commercial Operations, as a 'meatloaf meal deal' subsequently ran for one (1) week. But since then? Nothing. Nada. Nix. Weeks of a logless existence.

The time for action is now. I call upon AUU President, Janak Mayer, and the Chair of AUU Commercial Operations, Anthony Paxton, to ensure that meatloaf, that sweet,

sweet log, be returned to the Mayo in abundance. And be warned: if this call goes unheeded, my wrath shall be like an eternal hellfire raining down upon the University for seven days and seven nights. Which is quite a long time, really. Where's my fucking log, people?

Another person in need of log  
inedlog@meatloaf.org.au

**It's a hovel, isn't it?**

Dear *On Dit*

I couldn't help noticing over the last few days of the holidays that the Students' Association office seems to be undergoing some form of renovation. The carpets are disappearing, replaced by some quite lovely floorboards, and the walls appear to be getting a lick of paint. Whilst I in no way question the legitimacy of these renovations - I'm sure that my Office Bearers' advocacy skills will be improved by a pleasant environment, and *El Presidente* Mullighan looked soooooo cute when he was up a ladder painting. No, my quibble is with the fact that *On Dit* is not being treated in the same manner. Where are your floorboards? Surely those carpets haven't been cleaned in years, and I'm sure the place smells like vomit. Let's face it, your office is an utter toilet, and, while we're at it, why did they ever move you from the lovely office in *On Dit* Lane?

Have you been overlooked as some form of vendetta, to encourage silence on burning issues that the students should be made aware of?

There is some form of conspiracy at work here. I will get to the bottom of it.

Jamie Field

## [vacancies]

### student care board & auu commercial operations committee

Want a say in the running of Adelaide University Union Catering or Welfare services?

Vacancies for general student members currently exist on the AUU's Commercial Operations Committee, and the Board of Student Care Inc.

Two vacancies exist on Commercial Operations Committee, and one on Student Care Board.

To apply for a position on either body, please submit a written application no later than 4.00pm Friday August 4, to:

**JANAK MAYER**  
President  
Adelaide University Union  
Level 1, Lady Symon Building  
Adelaide University, SA 5005

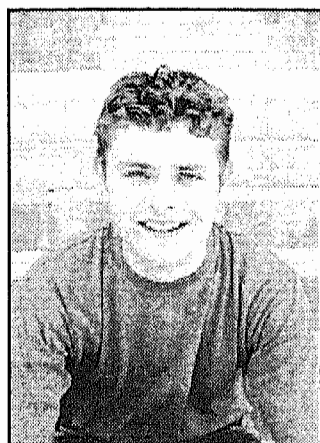


Adelaide University Union



# Alterations, renovations and more

Stephen Mullighan, SAUA President



## Law School Review

This semester the University is conducting a review into the Law School. There have been many concerns with the performance of the School in the past, mainly regarding the quality and provision of course materials, assessment procedures, and that the subjects taught are too short.

The SAUA will be convening forums for Law Students to attend and air their concerns and views of the School, so we can collate them into a submission on behalf of students to the review.

## Election Regulations

The Council is considering changes to the Association's election regulations at this week's meeting. It will also consider a document proposing changes to the Constitution in a number of areas, and will decide whether the changes should be endorsed and put to referendum at this year's election. The meeting is at 6pm on Thursday, and will be held in the WP Rogers Room, Level 5 Union House.

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



## Grievance Fliers/Grievances

Late last term I produced an A5 sized booklet outlining the steps to follow if you have a grievance with the University. This can range from academic grievances to grievances with individual members of staff. The booklet has been distributed to departmental and faculty offices. If you can't get your hands on it then don't panic, don't despair, we have extra copies in the Student's Association. If anyone has any queries/problems with which they'd like some advocacy or advice please come into the SAUA and see us.

By the end of this week the grievance flier will appear on the SAUA website: <http://suaa.asn.au>

## GST Info. / SAUA income tax help

In this edition of *On Dit* you will find a GST section with plenty of information on how the GST is affecting our lives as students. Thanks to the *On Dit* editors and everyone who contributed to the information base. I trust it is

a useful tool for anyone who wants the information.

If you are doing your tax-return at the moment and need some help, remember that the SAUA employs a taxation practitioner who is available to students free of charge. Bookings can be made at the SAUA office.

## Counter Calendar

The Counter Calendar 2000 is well under way now. Thankyou to everyone who took the time to fill in submission sheets at the end of last semester. Please can everybody who has not already, fill in a submission sheet and post it in one of the boxes around uni. Remember the more submissions we get, the better the final guide is for you.

You can submit forms electronically at the SAUA website:

<http://suaa.asn.au>

Adam Langman, Activities/ Campaigns Vice President



## Greg Fleet Comedy Night

This is a major scoop for Adelaide Uni. Greg Fleet has returned to Adelaide for the first time since his show here in March, and we have him all to ourselves for a night. Justin Hamilton and some of Adelaide's up and coming comics will be supporting Greg. The show will be on the 17th of August. Tickets will be \$5 for

uni students, and \$6 for general public. But to make it an even better deal, the first 70 people through the door will receive a free stubbie of beer, and there will be drink specials throughout the night. You can buy your ticket at the Students' Association or VenueTix PS. it's cheaper if you come and get them at the Students' Association

## The O'Hop Returns

Monday night of Orientation was so successful that we had to turn away 200+ people from coming into a fab bash. So to try and make it up to those who missed it (and those who want to go again - ie O'Campers), we are doing it again. Come to the ultimate 70s and 80s party and dance the night away like the wild children you all are. The date is Friday the 11th of August and tickets are only \$3 (what a bargain). Come and see us in the SAUA for a ticket

## ReOrientation

R&O will be a smaller event this year so that we can have more fun when the weather is good again (yay!). There will be a BBQ daily that will move around the campus at Adelaide, with an information desk that will have all the info you could possibly need about late enrolments, grievances and about all the great services that the SAUA has (like a free tax service!!!), and anything else that I think you guys would like to know so have a look. On the Wednesday there will be a film night in the bar, and the theme will be ... **The Goodies!** Come and see Tim, Bill and Graham at their best. Friday will be your first chance to get stuck into a few (too many) quiet ales in the bar with happy hours and drink promos. It'll rock so see you there.

ADELAIDE UNIVERSITY UNION STUDENT DIARY 2001

## cover competition

>> Design the winning cover for the 2001 Student Diary, and win \$500.

For more information and design specifications contact Fiona at the SAUA on 8303 5406 or email [fiona.dalton@adelaide.edu.au](mailto:fiona.dalton@adelaide.edu.au). Entries close August 21st 2000.

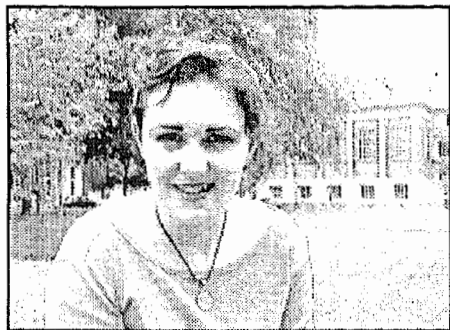


Adelaide University Union



# Alterations, renovations and more

Heidi Ryan, Women's Officer



Welcome back from holidays! I hope that all your results were as outstanding as you expected. Women from all over the state have been flat out over the past few weeks organising and hosting the NOWSA 2000 conference at Flinders University. I am sure that regular readers of this column will be relieved to know that the conference was a very interesting and confronting few days. My special thanks go to all the Adelaide University attendees including Anais Chevalier, Gemma Clark, Tanisha Hewanpola, Lisa Lines, Marissa Meller-Harris, Erin O'Donnell, Alida Parente, Rowan Roberts, and Maria Voukelatos all of whom helped out and, in fact, lead various aspects of the conference. I advise you to see them with all your questions about feminism and the student movement.

## Women's Edition of *On Dit*

Now that NOWSA is over it is time for the Women's Department to start planning for the coming semester. The women's edition of *On Dit* will be coming out in the week starting October 9 so this gives you all plenty of time to start planning your contributions... in the past, articles have addressed a wide variety of issues pertaining to women. This includes anything from critiques of the women's movement to Ally McBeal. Please do not feel scared to write... articles need not be particularly academic just entertaining- tell the university why your grandmother rocks or why you think Barbie is an inappropriate role model for our children. If you are interested in helping to produce the entire paper we will be having meetings in the near future to discuss how we see it working. So make sure to let me know that you are interested, or keep reading my column and I'll let you know when and where these meetings will be.

## Code of Conduct

I am currently writing a submission from the Students Association to the University regarding a code of conduct for students. Essentially, this will detail what we see as appropriate ways for students to treat other students. If you would like to have any input into this or have had an experience which you feel may be important let me know- if you don't feel comfortable telling me you can leave an anonymous message in my pigeon hole or slip a message under my door. I'd love to hear from you.

As always, you can e-mail me at [heidi.ryan@student.adelaide.edu.au](mailto:heidi.ryan@student.adelaide.edu.au), call me on 8303 5406 or visit me in the SAUA section of the George Murray Building

Zane Young, Environment Officer



It has come to my attention that a nasty rumour has been going around about Union Catering and its environmental credibility. The rumour has to do with the gravy on Mayo chips being vegetarian, but the chips themselves cooked in beef tallow. I would like to clear this rumour up by saying IT'S NOT TRUE!! The chips are cooked in canola or vegetable oil, and have been for the last few years. The gravy is still vegetarian, and the chips themselves are also vegetarian.

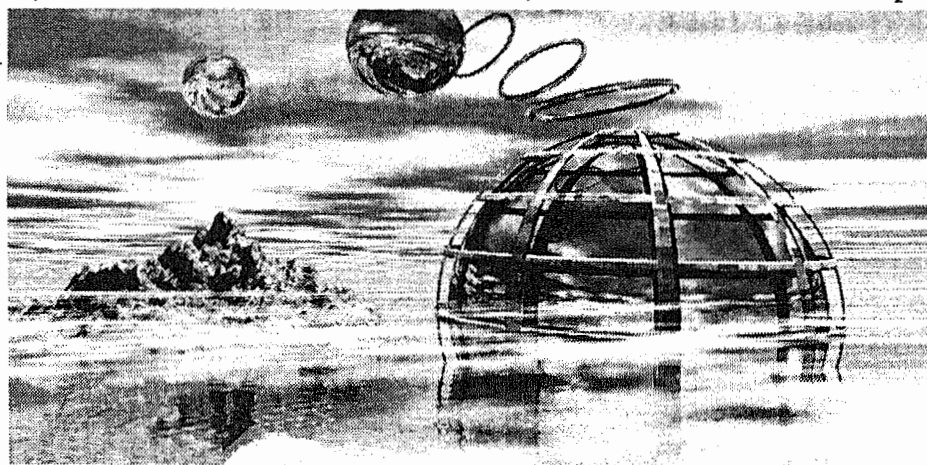
Furthermore, the disposable crockery and cutlery is not actually disposable. From now on, please leave your crockery (that's bowls, plates and cups) in the white bins provided in refectories or on your table for collection. **Don't** put it in the bin! Just think of it as an environmental McDonald's...

Also, by now you would have seen or heard of the 'I'm With Ivy' anti-nuclear dumping campaign on Today Tonight, 5dn, or in the paper. The whole thing will culminate in a rally on August the 16th, but until then, please

sign a petition! They are available in SAUA, RACSUC, and WISA offices. If you would like information on the issue, visit the ENUFF website: <http://nuclear-waste.is-crazy.com>.

SAUA Environment Week will take place at the city campus on the 14th-15th. Drop me a line.

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



NOW YOU CAN  
ESCAPE TO THE  
END OF THE  
WORLD  
EVERY NIGHT!

MONDAY NIGHTS  
GALLAPRAY  
[Breakbeat & Electronica with DJs Davros & Da Fuzz]

TUESDAY  
THE FRED NEESON  
JAZZ EXPLOSION  
[Live Jazz Band]

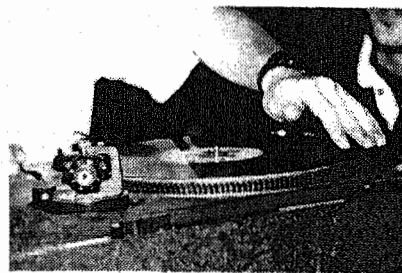
WEDNESDAY  
DAUCH  
[Funk with DJs G-Swift & DJ Toby]

THURSDAY  
POLYESTAH  
[Drum'n'Bass with DJs G-Swift, Pab & Texjah]

FRIDAY  
BLUNT NATION  
[Rotating DJs House & Electronica]

SATURDAY  
IN HOUSE SESSIONS  
THEMZ THA BREAKS  
[House, Trance & Breakbeat with DJs Conspiracy, Nasty, G-Whizz & Drub]

SUNDAY  
SUNDAY ROAST  
[Acid Jazz Cheesy House & 70's funk with DJs Jason Lee]



**WORDSEND**  
Great Food, Great Music, Great Atmosphere

FOR ALL YOUR ESSENTIAL MUSIC NEEDS!!!  
208 HINDLEY STREET WEST ADELAIDE 5000 PHONE 8231 9137 FAX 8231 1899



Tom and Amanda are on  
leave at the moment.  
They'll be back next week.  
We hope they're having fun.  
Don't you?



# Clubs: good for your soul

## 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 on 8344 4398, or inquire at the Sports Association.

## Clubs Association Council

Clubs Association Council Meeting: Wednesday 26th July, 1pm, WP Rogers Room (Level 5, Union House). Please notify Vicki if you need to apologise.

All clubs delegates or representatives need to attend if possible please.

Email: [vicki.kolberg@adelaide.edu.au](mailto:vicki.kolberg@adelaide.edu.au) or phone 8303 3410 or 8303 5403.

## Football Club

Football training is on Tuesdays and Thursdays.

A & B Squad: main University Oval (across from the Uni footbridge).

All others: Park 10 (behind Adelaide Zoo).

Season began Saturday April 1, matches commence 12.15 pm and 2.15 pm.

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

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

## 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 and 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 and 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 and pair acrobatics, circus skills, balancing, juggling and more. 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 (except Tuesdays). Join us at any of the following venues:

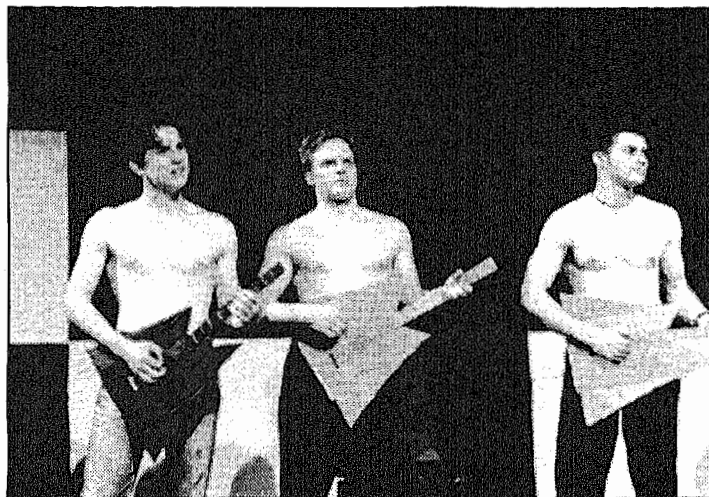
Monday: UniGym, MacKinnon Pde North Adelaide 7.30 - 9.30

Tuesday: Marion Fitness and Leisure Centre (cnr Rosedale St and Oaklands Rds Marion) 7.30 - 9.30

Thursday: Walkerville YMCA (39 Smith Street, Walkerville) 7.30 - 9.30

Friday: CIRKIDZ (cnr Drayton and Hawker St, Brompton) 7.30 - 9.30

For more info call Jess on 8232 3626 or Franky on 8296 9894.



The no-shirt policy certainly helped with recruitment for the Cardboard Guitar Club

## 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).

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 triathlon. 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.

THE  
**Rob Roy**  
Since  
1840  
HOTEL

*the Irish  
aren't the only  
people with great pubs!*

Come to one of the oldest pubs in Adelaide for a beer, game of pool or even a meal, because no one beats the Scottish for a good night out!

*Happy Hour* Thursday + Friday  
5.00 - 6.30pm

Schooners \$1.50 • Ruski \$3.00

*Caipiroschka* Friday  
9.00 - 11.00pm

"Lime & Vodka Sensation" • 1/2 Price

*Packages* For your next event  
think of us for:  
Birthdays • Sporting • Reunions

*the best  
damn pub  
in Halifax St.*

Rob Roy Hotel 106 Halifax Street Adelaide Phone: 8223 5391

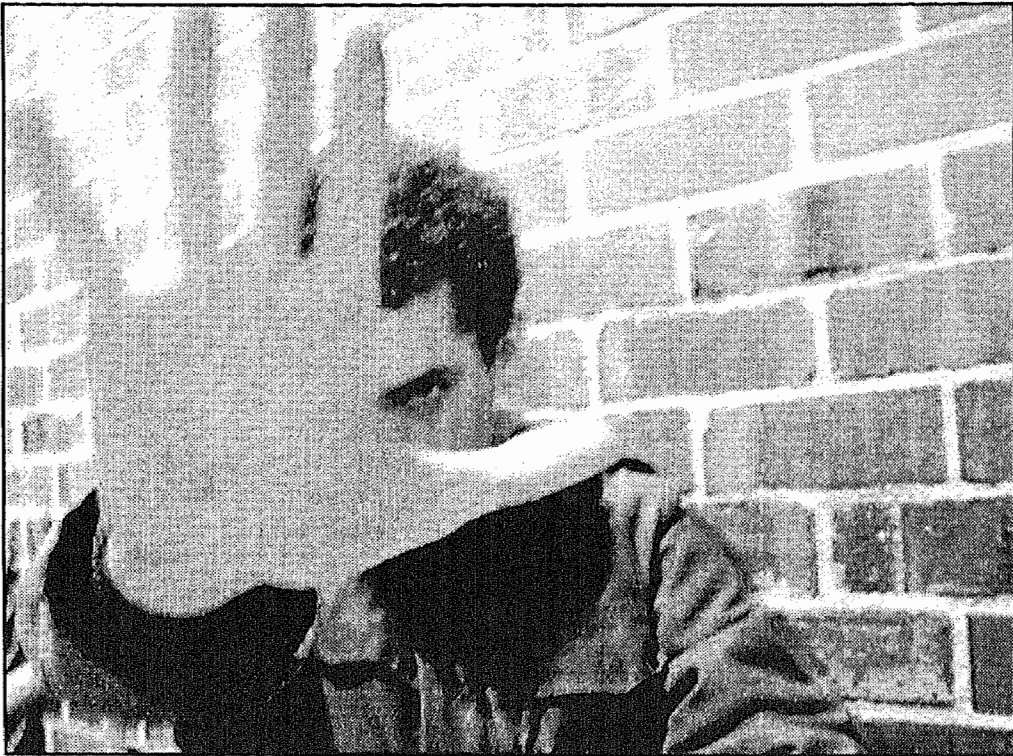




QUESTIONS

1. What sort of high school kid were you?
2. Where do you think the 'cool kids' are now?
3. Who was your most memorable high school teacher?

# VOX



Earl

*Avoiding the press in the Mayo*

1. Drama bogan. Or drama freak
2. On the dole and in therapy. Or dying of syphilis.
3. My English teacher. Whenever he got angry, this little bit of white residue would appear in the corner of his lips.



Felicity

*Glaming up the SAUA office*

1. Goth. A Goth who was scared of people.
2. They all had babies by the time they were sixteen.
3. The Principal, who suspended me for not going to religious camp.



Jeremy

*Savouring gourmet Mayo chips and gravy*

1. I would have been the teacher's pet. Or at least what others would perceive to be the teacher's pet
2. Probably somewhere off the New South Wales coast, surfing.
3. My year 10 Physics teacher would go out of the room mid-sentence and come back half an hour later and finish the sentence. Nobody knew what he was actually doing.



Marty and Celia

*Psyching up for a sup*

1. Celia: A jock. A tomboy jock.  
Marty: A rebel. I was obnoxious but I passed.  
Celia: Unlike some of his friends!
2. Celia: At the East End Exchange.  
Marty: In drug rehab.  
Celia: That's probably the same for people at my old school too.
3. Celia: Mr Wells. He used to sit there spinning around in his swivel chair while the class was taking tests.  
Marty: Mr Jaensch. He taught me about the most important thing in life: beer. Geography and beer. Got me where I am today.



# POP



Paul and David  
*(captivatingly intellectual)*

1. David: I was the happening nerd that didn't want to be there.

Paul: I wanted to be doing something else...with anarchists.

2. David: Married with kids and the nine to five factory job.

Nothing wrong with that.

Paul: The ones that survived? The ones that successfully finished rehab are starting to pick up their lives.

3. David: I have no memorable memories of high school.

Paul: Some of my teachers must have escaped from a genetic laboratory. They thought we were mutants. Well at 46 I now know what they thought of us.



David

*Hangin' tough in the Equinox*

1. A square. A square that used to stick up for himself. I was in a lot of fights.

2. All hanging out down at Marion with their skateboards.

3. Mr Crispe. Because he used to scratch his nose and pick his bum at the same time. It was disgusting.

Rachel

*Loving the thought of Europe*

1. One that always sat up the back and slept.

2. I think firstly they were travelling in Europe, then working in Europe. Now they're probably drugged out somewhere in Europe, probably working in topless bars.

3. My Latin teacher, because she used to wear fishnets under long floral skirts. And my Science teacher bit the head off a mouse - it was in Tasmania.



Helen, Vivien and Sherry

*Lurly inhabitants of the Union Studio*

1. Vivien: Quiet.

Sherry: Quiet and boring.

Helen: I was a rebel.

2. Sherry: Old and middle class and boring. I went to a reunion and I didn't recognise them.

Helen: All wanking in business.

Vivien: In high government positions or, like she said, wanking in the business world.

3. Sherry: Ms Mitchell. We used to call her Arsenic and Old Lace. She made me aware there were things in books other than the story.

Helen: Mr Cole, the English teacher, made me appreciate English, which I had always hated.

Vivien: My Latin teacher taught me all the bad things.



# elections

## notice of 2000 annual student elections

STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE AND THE ADELAIDE UNIVERSITY UNION

Election week for the 2000 Annual SAUA and AUU Elections shall be:

Monday, 28th August until Friday, 1st September 2000.

Union Nominations open: 9.00 am, Monday 31st July 2000.

SAUA Nominations open: 9.00am, Thursday 3rd August, 2000

All Nominations close: 4.00 pm, Friday 11th August 2000

### NOMINATION FORMS SHALL BE AVAILABLE FROM AND LODGED WITH:

- Students' Association Office, Level 2, George Murray Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- Union Administration Office, Level 3, Lady Symon Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- RACSUC Office, Union Building, Roseworthy Campus (8.30 am - 3.00 pm)
- WISA Office, Waite Campus (9.00 am - 3.30 pm)

Please Note: Nominations close at RACSUC and WISA offices at close of business, Thursday 10th August.

Nominations from Roseworthy & Waite Campuses can be forwarded to North Terrace until 4pm, Friday 11th August.

### ABOUT NOMINATIONS

Nomination forms shall be available from the opening of nominations at the above locations. Completed nomination forms (including 200 word policy statement and photograph (if desired) for SAUA paid positions, Union Board and Union Activities, and a 100 word policy statement and photograph (if desired) for all other positions) shall be lodged at the above locations by the close of nominations. Upon lodging a nomination form a receipt shall be issued, and candidates shall receive:- SAUA ... a general guide for the conduct of the election and the SAUA Election Regulations; AUU ... a general guide for the conduct of the election and the Union's Election Regulations.

Students who cannot get to the above locations during those hours may receive and/or lodge their nomination form by contacting the Students' Association office by telephone on (08) 8303 5406 or by post (mail to The Returning Officer, Students' Association, University of Adelaide, 5005) or by contacting the Union Administration Office by telephone on (08) 8303 5401 or by post (mail to The Returning Officer, Adelaide University Union, University of Adelaide, 5005). Nomination forms by post MUST BE RECEIVED by the respective offices by close of nomination.

### POSITIONS AVAILABLE FOR ELECTION:

**SAUA PRESIDENT** (1 position, paid, full time) Responsible for the overall co-ordination of SAUA's activities, chief spokesperson for the SAUA and Chair of SAUA Council.

**SAUA EDUCATION VICE-PRESIDENT** (1 position, paid, half time) Chief student advocate in academic matters and assists students who are having problems with the University's academic procedure.

**SAUA ACTIVITIES/CAMPAIGNS VICE-PRESIDENT** (1 position, paid, half time) Co-ordinator and facilitator of SAUA's activities for students and campaigns to promote student interests during the year.

**SAUA WOMEN'S OFFICER** (1 position, paid, half time, candidates must be female) Responsible for promoting a positive role for women within the University and the community at large, an advocate for women's interests, co-ordinator of women's action on campus and assists student with problems such as sexual harassment and discrimination.

**SAUA ENVIRONMENT OFFICER** (1 position, paid, quarter time) Responsible for co-ordinating SAUA and student projects designed to promote, protect and/or regenerate a sustainable environment in Adelaide, Australia and/or the world.

**SAUA SEXUALITY OFFICERS** (2 positions [1 female, 1 male], paid, each position quarter time,) Responsible for creating awareness of sexuality issues, and to act as a referral service to assist students in locating appropriate organisations, persons & social groups.

**SAUA ORIENTATION CO-ORDINATOR** (1 position, paid, requires a great deal of time in summer holidays, position until mid-March 2001) Responsible for SAUA's 2001 Orientation Programme which includes O'Week, O'Campus, O'Tours, O'Ball and O'Guide.

**ON DIT EDITOR(S)** (1 position, paid, requires many weekends during 2001, up to three students may nominate together to be joint editors) Responsible for the publication of SAUA's student newspaper which is published most weeks during academic term. It is highly desirable that the successful candidate(s) have some knowledge of producing a student newspaper (if you are considering nominating please find out what is involved).

**STUDENT RADIO DIRECTOR(S)** (1 position, paid, up to two students may nominate to be joint-directors) Responsible for the co-ordination of the Student Radio programs on 5UV, the co-ordination and training of students involved in producing programs. It is highly desirable that the successful candidate(s) have knowledge of producing radio programs.

**GENERAL MEMBER OF SAUA COUNCIL** (8 positions, meets fortnightly) The group responsible for determining SAUA policy and the watchdog of SAUA Office Bearers. Members are expected to contribute to the activities of SAUA.

**GENERAL MEMBER OF SAUA EDUCATION/SERVICES STANDING COMMITTEE** (6 positions)

**GENERAL MEMBER OF SAUA ACTIVITIES STANDING COMMITTEE** (6 positions)

**GENERAL MEMBER OF SAUA WOMEN'S STANDING COMMITTEE** (6 positions)

**GENERAL MEMBER OF SAUA ENVIRONMENT STANDING COMMITTEE** (6 positions)

**GENERAL MEMBER OF SAUA SEXUALITY STANDING COMMITTEE** (6 positions: 3 female, 3 male)

Standing Committees meet monthly, or more often if a special need arises, and are charged with the responsibility of developing action in the respective fields in co-operation with the responsible SAUA office bearer. Members are expected to contribute towards these activities.

**NUS DELEGATES** (6 positions) The National Union of Students is the body that is charged with the responsibility of representing student interests. Delegates are expected to attend State and National conferences of NUS and contribute to the development of policy and action at a State and National Level.

**GENERAL MEMBER OF UNION BOARD** (18 positions) Union board is the governing body of the Union. Board is directly responsible for the Union Complex.

The Union also provides funding for affiliate bodies of the organisation. The Board meets monthly and has various sub-committees in which Board members are expected to participate. Any members wishing to stand for this position must be over 18.

**GENERAL MEMBER OF UNION ACTIVITIES COMMITTEE** (5 positions) The Union Activities Committee is responsible for organising Union activities for students. The Committee meets monthly and members are expected to help in creating Union activities projects.

### NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED.

Only students of the University of Adelaide may nominate. A student may only nominate for one paid position.

For time and place of voting, please see the forthcoming notice that details polling places.

For further information contact the respective office bearer, Stephen Mullighan - SAUA President,

Jane Kelsall - SAUA Office Manager, Jo England - Executive Assistant or the Returning Officer.

Telephone (08) 8303 5406 / (08) 8303 5401



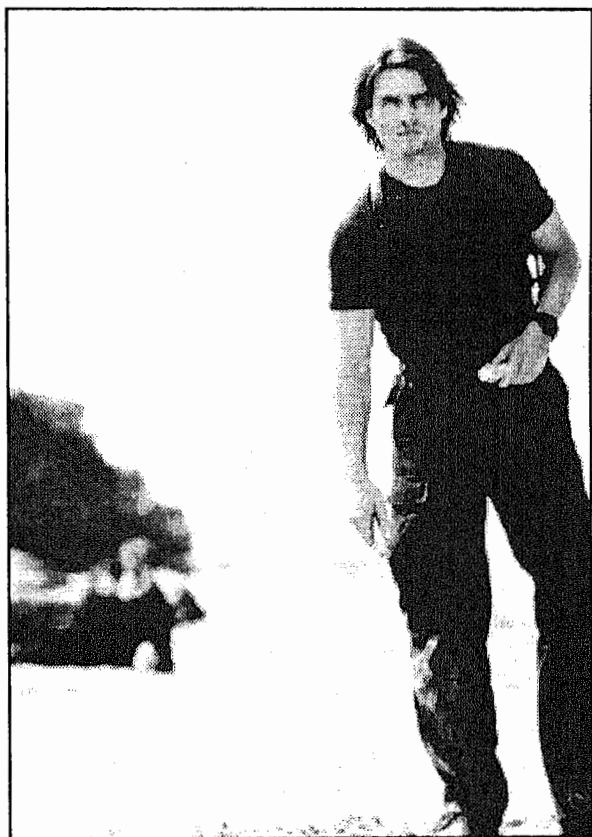


# Tell me in your own words

**M:I-2**  
Now showing  
Just about everywhere

Never in my life have I witnessed such an obvious display of violent, metaphorical cinematic sexual imagery. Add to this blatantly masturbatory mix the constant misogyny, and action fans are sure to walk out with the mother of all hard-ons. For instance: 'She's not qualified for this kind of work', 'To go to bed with a man and lie to him? She's a woman; that's all the qualification she needs.' This, coming from Sir Anthony Hopkins, who was always an actor I respected. It gets better: 'Women are like monkeys in the jungle: they don't let go of one branch until they have a firm grip on the next.'

From beginning to end *M:I-2* is a Tom Cruise cock-vehicle. He effectively whips out his todger on several occasions, displays it to his audience with a cry of 'Look how BIG it is', strokes it frantically, and blows his load all over the screen. Metaphorically, of course, but you'd have to be fairly thick to not see it. My favourite scene is the one where Cruise and Dougray Scott (as The Bad Guy, Sean Ambrose) ride toward each other astride motorbikes which simultaneously rise up on one wheel (you know, both become all *erect, hard, and power-*



Tom Cruise: he's married to an Australian lassie, you know.

ful), and as they both jump off and collide mid-air the camera (being on a beach) cuts to a shot of a foamy wave crashing on the rocks, spewing forth creamy-white froth. Hmmmmmmm...money shot.

The whole deal is very well shot and all the rest, but from beginning to end it looks like a beer; deodorant; coffee; perfume; condom advertizement. Honestly, at every moment you expect it to end with a slogan. *M:I-2* is also overly-stylized, with so many of the action sequences slowed down to make the violence appear romantic and beautiful. This was used far too much. In some instances it can be an incredibly powerful effect, such as the *Matrix*-style scene where Cruise grabs his gun mid-air and turns around. Good stuff, but director John Woo just did not know when to stop.

I will give it this, though, these folks *really* know how to cater a party.

Jayne Lewis

**Bringing out the Dead**  
Now showing  
Selected cinemas

The day Joe Connelly signed away the film rights for his first novel, *Bringing Out the Dead*, two months after selling the book, was the day he quit his job as a paramedic for the city of New York. From his agent's office he could hear an ambulance siren fourteen stories below. Connelly had driven ambulances for ten years in Hell's Kitchen, his old neighbourhood, but in the last year the job had been getting to him. He had written *Bringing Out the Dead* to try to put to rest the ghosts of his past.

Connelly wrote in an article about filming his novel for *Esquire* magazine 'Later that spring I heard that Scorsese loved the book, that he wanted to direct. It soon became difficult for me to walk down the street without stopping suddenly, uncontrollably, and breaking into feverish laughter. Martin Scorsese did direct Paul Schrader's script of *Bringing Out the Dead*, and the end product is arguably their best work to date.

Frank Pierce (Nicolas Cage) is a man possessed by the memories of the patients he has lost. For years he was one of the hot-shots of the Emergency Medical Service. Now it seems that everything he touches dies.

For Frank every DOA has become a personal affront, and he has begun to see the faces of the dead on the streets he traverses. One face in particular comes back again and again - Rose, a teenage girl who Frank feels he should have been able to save.

After reviving a heart-attack victim who by all rights should have stayed dead, Frank befriends the man's daughter, played by Cage's wife Patricia Arquette. Over the next three days, Frank descends further into his own Hell, as Rose returns again and again to goad him over his inability to save her. Frank's salvation comes with the realisation that some things are beyond his control, that the dead are now beyond his saving, and that acceptance of this is the key.

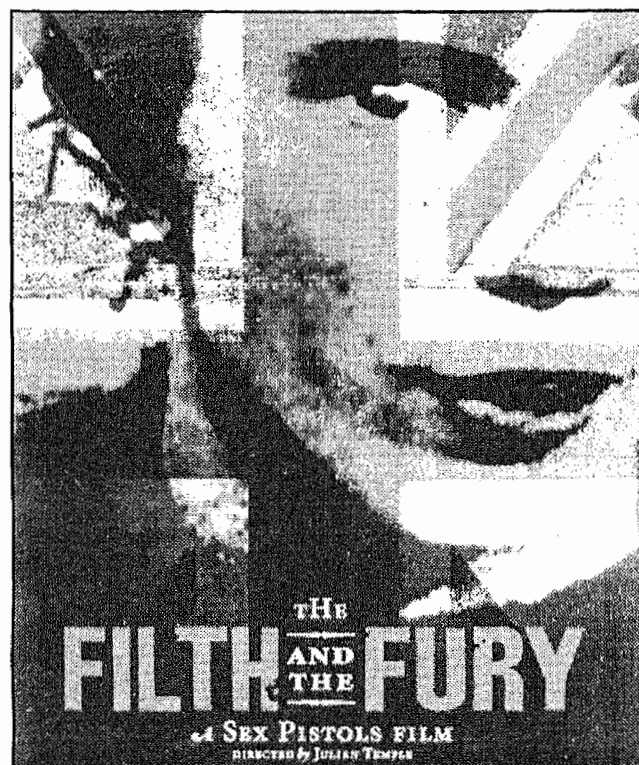
*Bringing Out the Dead* is an almost mythological story about an individual's fall from grace and his redemption. Veteran screenwriter Paul Schrader has been writing this same story over for twenty years. His films -, *American Gigolo*, *Rolling Thunder*, *Mishima*, and *Light Sleeper*, and his scripts for *Taxi Driver* and *The Last Temptation of Christ* - deal with the same themes of responsibility and fate, the desire to control one's actions against outside forces. In Connelly's novel he has found the perfect expression of these perennial themes. The story is tight, spare. There isn't a wasted scene in the film, everything carries the story forward like a Greek tragedy. It could also be said that Scorsese has been making the same film for several decades. *Mean Streets*, *Taxi Driver*, *Raging Bull*, *The Last Temptation*, *Casino*, even *The Age of Innocence* can be seen as variations on a theme, a man trying to understand himself through his stories. Frank Pierce is the perfect vehicle for Scorsese's introspective examinations. If a tangent were to be drawn through the director's work then *Bringing Out the Dead* would be its apotheosis - its culminating point, destination and fruition.

Jonathon Dyer

**The Filth and the Fury**  
Now showing  
Palace Eastend Cinemas

Ever get the feeling you've been cheated?'

These were the last words uttered by John Lydon (aka Johnny Rotten) onstage with the Sex Pistols, at the Winterland in San Francisco, 1978.



Altogether now: fuck this, fuck that ...

Lydon has since claimed that he wasn't talking to the audience, but to himself: *he* was the one who had been cheated throughout the band's life.

That is as may be, but the sentiment echoes nicely with my own feelings on seeing *The Filth and the Fury*, the new Sex Pistols film. I felt cheated. Not because this is a bad film *per se*, but because I have this strange feeling that I've seen this film before. It was called *The Great Rock and Roll Swindle*, and it was made over twenty years ago.

Director Julien Temple followed the Pistols around from their very first rehearsals, recording what he saw on 'borrowed' (read 'stolen') equipment whilst he was a film student. The sheer scope of footage that this affords him means that *The Filth and the Fury* has a true 'fly on the wall' feel (to resort to cliché), as he mixes live performance footage (thankfully not overused), interviews, and general 'backstage' material (which largely consists of the band, well, arsing about).

Into this mix Temple injects recent interviews with the four living band members and various snippets of television reports from the time (riots, news reports, game shows and the like). Of these two devices, the latter is the far more successful, as it does a more than effective job of



# The good things about your Mother.

conveying the utterly depressing nature of late 70s Britain, that which the Pistols were seemingly rebelling against. The interviews, on the other hand, are a mixed bag: Lydon is, as always, more than worth listening to, and Steve Jones injects a healthy dose of ribald humour. However, Temple probably needn't have bothered talking to Paul Cook or Glen Matlock for all they offer here. The interviews are shot in silhouette, which is a neat idea: it means that the Pistols of today don't impinge too greatly on the images of the time in question. On the other hand, it may just be that the band doesn't want us to see the fat bastards they have become. But who am I to judge?

For all of its achievements (and this really is a good film, in its own way), *The Filth and the Fury* is still a disappointment. One almost feels that Temple, who made *The Great Rock and Roll Swindle*, regretted that he had allowed that film to be so dominated by the Pistols' manager, Malcolm McLaren, and wanted to redress the balance. This is a noble intention, and this film is made interesting by keeping McLaren in the background, but the answer was not to make the same film again from a different point of view. Too much of this material appeared in *Swindle*, and the end result is that *The Filth and the Fury* just feels stale. And there are other quibbles, too. Where are the singles made after Lydon left? What happened to the reformation tour of a few years ago?

Nevertheless, *The Filth and the Fury* remains a film worth seeing, if for only two reasons. The first is John Lydon. Infinitely more intelligent than his bandmates, it was he that saved the '96 tour from being the sorry cabaret act it may have been, and his opinions on the two or so years of his life that he will always be remembered for are at once funny, dripping with bile, and choked with emotion. The other reason is a less predictable one: Sid Vicious. Ever since his untimely demise, the doomed bassist (couldn't play a note, smacked up to the eyeballs and bent on self-destruction) has become the very image of stupid, pointless urban nihilism. So to find a hitherto-unseen interview with him, in which he appears articulate, intelligent and wielding a sharp wit is a wonderful surprise.

Now I wonder why that didn't get into *The Great Rock and Roll Swindle*?

Rhetorical question, I suppose.

Simon Ritchie

## East is East Now showing Slected cinemas

This wonderfully entertaining and poignant comedy-drama is truly a delight to behold. Simultaneously moving and hilarious, unlike other films which try to be *everything*, *East is East* avoids the trap of trying to fit too much in at once. The film is skilfully handled by first-time writer, Ayub Khan-Din and first-time director Damien O'Donnell, and moves from the tragic to the funny with ease—even the most terrible situations reveal their humorous edge.

The strength of *East is East* lay both in its ensemble cast and the clear vision of its crew: the film knows what it wants to be, and is not caught in the middle of genres - it spans comedy and drama exceptionally well without seeming confused and muddled: the comedy is not out of place in the family drama, and vice versa. Nothing in the film seems contrived.

George Khan (Om Puri) is a 'Paki' married to an Englishwoman, Ella (Linda Bassett), and living in England. He realizes that his English-Pakistani children are different from, and have different



East is East: a multicultural microcosm, or something.

values to, himself, and he is torn between his English wife and English surroundings, and the local Muslim community. He, and his children, know that the English do not fully accept them because they are too Asian, and the local Paki community do not accept them because they are too English. Not only have George's children been raised in England away from their traditional Muslim heritage, but they have also been raised among

the changing values of the 60s - conflict arises from generational as well as cultural differences.

*East is East* steadfastly refuses to pass judgement, which is refreshing, and manages to arouse empathy for *all* of the characters - from the tomboyish only daughter Meenah (Archie Panjabi) and the errant Art-student son Saleem (Chris Bisson), to the tyrannical George and the racist neighbour Mr Moorhouse (John Bardon). Overall it is a wonderful film which will not disappoint, as long as you are prepared to be confronted as well as entertained.

Jayne Lewis

## The Perfect Storm Now showing Slected cinemas

To be completely honest I can't see this movie doing anything spectacular at the 'box office' here in Australia. I'm sorry, but a movie about a weatherman's wet-dream and its effect on a small fishing boat isn't my idea of a riveting storyline. In fact, the only people I can see flocking to the cinemas are middle-aged women to catch a glimpse of 'that gorgeous George Clooney'.

To be less harsh, this film has much more to do with the relationships between the various characters than your average Hollywood 'multi-million dollar special effects with little-to-no character development' movie. Mind you, when needed, the special effects are effective - though not amazing (trust me, you've seen it all before at some stage).

The producers have adapted and Hollywood-ized the events of an equally 'perfect' storm as told by Sebastian Junger in his novel of the same name. For anyone that has actually read the book or knows about the 'true story' the book is based upon, it is interesting to note that the movie keeps fairly true to the actual events (including the ending). Not that there is anything mentally challenging about the storyline: a boat and a bloody big storm.

Clooney plays his role (the captain of a fishing expedition) well but in reality he doesn't have to do much except order around the rest of his crew and act either grumpy or nonchalant. I have to admit that I was never much of a fan of George. In fact, I positively despised him and everything he stood for (slight over-exaggeration). This movie didn't

really change my perception of him but if it proves anything it is that E.R., though very successful, has typecast the man - at least for me. I can honestly say that I've never watched E.R. but every single time he came onscreen my head kept playing the ending of the aforementioned show's theme (you know, the 'do dodo' thing from the ads). Oh well.

Mark(y) Wahlberg probably deserved to be mentioned before Clooney seeing that the movie basically revolves around his character: the reluctant 'rookie' fisherman who, in a desperate bid for money for his future family, joins the crew.

A token mention must go to the shark. What boat-based movie would be complete without a menacing shark? *Jaws* has a lot to answer for. So what's the bottom line? Nothing earth-shattering but it beats *Who Wants To Be A Millionaire* hands down. And what did I learn from my evening out? Well, to not go out on a boat in 'notorious' waters and that SAFM preview hosts are absolute dickheads.

Jorm

## X-MEN Now showing Slected cinemas

When was growing up there were two types of comic books, Marvel and DC, and the difference between them was like the difference between Warner Bros films and MGM pictures in the forties. The DC list consisted of titles like *Superman*, *Captain America*, *Wonder Woman*, and *Batman*. DC's characters were morally upright and inevitably, irrefutably located within the boundaries of Good (in a word, they were dull); their stories tended to be fairly clear cut revisions of justice prevailing over evil, and the distance between the Good Guys and the Bad Guys was expansive and well defined. Stan Lee's Marvel comics were the Warner Bros of the equation. With a stable of titles like *Spiderman*, *The Incredible Hulk*, *The X-MEN*, *The Silver Surfer* and *The Fantastic Four* Marvel introduced successive generations of young readers to the concept of ambiguity. Marvel's heroes were somewhat less certain of their righteousness, some were morally ambivalent, and many found themselves shunned rather than lauded by the society they strove to protect. Lee's creations



# My Mother?

reflected the tensions implicit in everyday life in North America - the Cold War, the growing Civil Rights movement and the instability of the family and the community.

Arguably Lee's finest creation, *The Uncanny X-Men*, cuts to the heart of the social problems that existed at the time of its creation, and which still exist - perhaps in somewhat different forms - today. It is this contemporary relevance that has made *The X-Men* so appealing to generations of readers - and Hollywood - for the past thirty years. Writer/director Bryan Singer (*The Usual Suspects*, *Apt Pupil*) has brought to the screen a film that maintains both the look and the 'feel' of the original comic book which also remains true to the spirit of the story.

The story, set some time in the near future, traces the beginning of humanity's evolution to the 'next stage' (*homo superior*) and the resentment the first 'mutants' face from the mundane population who fear their difference. Factionalising has begun between the mutants, who are being ostracized by a society that doesn't know how to accept them. The mutants gather around two leaders, Professor Charles Xavier (Patrick Stewart), who believes that the mutants can be reconciled to society, and his old friend, now mortal enemy, Eric Lehnsherr (Ian McKellan), alias Magneto. Lehnsherr, who as a child in the Second World War saw his parents lead away to their deaths in a concentration camp, believes that a war is inevitable between the mundane population and the mutants, and plans to bring that conflict to the 'normals'.

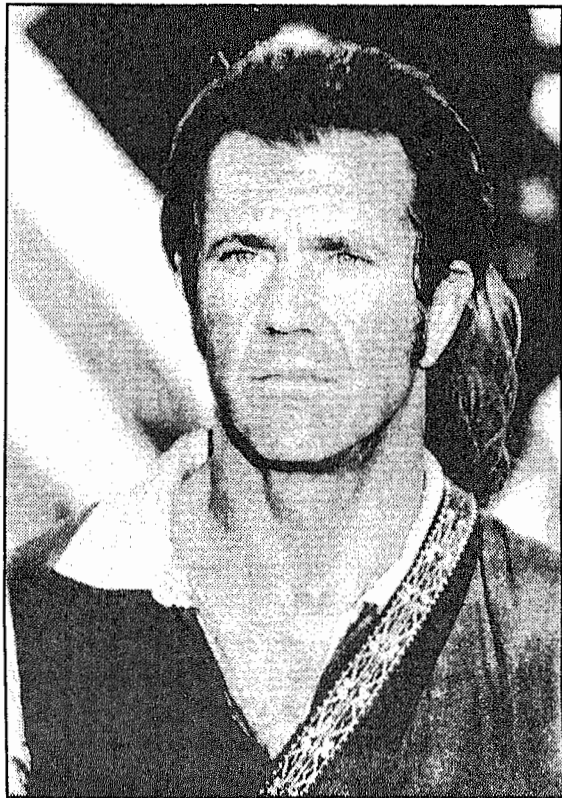
Singer has created what is in many ways the best translation of a comic story to film seen thus far. While strictly an ensemble piece, the story is distilled into a journey-myth for Wolverine, played to understated perfection by Australian stage-actor Hugh Jackman. Wolverine is the perennial outsider; an amnesiac shunned by society, he is slow to be accepted by Xavier's acolytes. It is his loyalty to young mutant Rogue (Anna Parquin) that ultimately proves to be his redemption.

Some critics will inevitably call the dialogue weak and the characterization shallow. I would say that they're missing the point. With *X-MEN* Singer has managed to stay as true to the original comic as possible without caricaturing the genre.

Jonathon Dyer

## The Patriot Now showing Selected cinemas

The thought of a collaboration between Robert Rodat, writer of *Saving Private Ryan*, and Roland Emmerich, director of *Independence Day*, quite frankly filled me with dread. Quite prepared to hate *The Patriot*, and ready to bash it completely as yet another patriotic



Mel Gibson. Or Heath Ledger - I can't really tell them apart.

American piece of trash, I was surprised to find myself not only enjoying myself immensely, but also sitting in the dark with the occasional prickle of a tear in my eye.

Ever since I finally got around to seeing *Casablanca* I have held the view that Hollywood has *forgotten* how to make films. Some of the old school stuff has a subtlety and complexity that modern Hollywood just lacks; Bogart could silently communicate so much with a single word or a gesture or look; scripts were complex: the choice of one word or phrase over another can speak of so much more than what is actually said; characters were intricate and well-developed; audiences were not talked down to or spoon-fed as they are these days. *Casablanca* this film ain't, but compared to the trash from major studios that I have been sitting through in recent years, *The Patriot* is like the Prodigal Son returning home - although not all of his sins are *quite* forgiven as yet!

*The Patriot* is, at times, very, very *Braveheart*-esque. There is even a speech, although one gets the feeling that Mel deliberately toned

it down. It felt as if the speech *wanted* to be bigger and more rousing, but Mel plays it quite small, probably fearing *Braveheart* comparisons - such as this one! But seriously folks, if you can sit through this bloody film *without* imagining blue face-paint on Mel and *without* the phrase 'they may take our lives, but they can never take our freedom' springing to mind, I commend you.

As strange as it may be to have two Australian actors, Mel Gibson and Heath Ledger, playing American Revolution soldiers, the two are utterly believable with quite lovely American accents. Contrary to my low expectations, and despite the subject matter and title, *The Patriot* manages to *resist* overwhelming patriotism. Considering the propaganda-fest which was *Independence Day* (or *ID:4* because apparently American audiences are stupid and incapable of reading titles so complex: yes, *reading is hard* [note to audience: read last sentence in condescending tone]), I was mightily surprised. Performances are universally good, but I felt that a movie of this length should have, and certainly had the opportunity to, explore character complexities more deeply. The characters are clearly split into a good guy/bad guy dichotomy,

and I really feel that sticking to such a formulaic, black-and-white character structure did *The Patriot* a grave disservice.

As far as war-epics go, *The Patriot* really *does* hit the spot. The music is rousing without being soaring, slow-mo is used sparingly, and the script thankfully avoids *too many* clichés. So far the film has grossed \$80million in America (Oz or US dollars, I do not know) in under a month, and it *will* do as well here, it *will* be a blockbuster, and it *will* win a bloody shirtload of awards - and for once I don't mind so much.

Jayne Lewis.

## The Skulls Now showing Selected cinemas

Today I ended a review of *Beautiful People* with a warning to not skip out of the cinema as soon as the credits start: there is some lovely footage about 15 seconds in. 'Why *do* people leave the very second the credits begin?' I mused to myself quietly. When I was 16 I saw *Romeo and Juliet* - people

began to leave the cinema at the end of Juliet's death scene (sorry to ruin the ending for those who haven't...!) Being Shakespeare, of course, that was not actually *the end*. The people in a hurry to leave had to stand about looking stupid in the middle of the isle for another couple of minutes. Heh heh heh. Losers.

On the way home from what was, quite possibly, one of the worst films I have ever seen, answers began to present themselves: what follows is a rough reconstruction as to my train of thought as I walked home in a light rain this evening:

1. A very important observation: people only leave early from Hollywood films. Ok, so *Romeo and Juliet* was not exactly Hollywood - that was more the 'surprise hit', which I suppose *actually* means that it was a moderately independent film which appealed to the 'Hollywood Crowd'. At every Palace or Nova film I have been to this year, even the public screenings (where I have missed the media showing and had to put my name down on the door for an ordinary screening) the audience has sat still right through until the very end of the credits.

2. Perhaps 'The Crowds' are just vastly different from each other. Perhaps.

3. Hollywood films are just bad. Really, really bad.

4. Art-House films can end surprisingly, leaving you needing to sit and process things for a while; credits provide the perfect opportunity. Hollywood films tend to end predictably.

5. Art-House films leave you with emotions, sometimes quite strong ones. They need to be thought about. You need to relax, watch the credits (not really reading them), and just *feel* the film. Hollywood films leave you empty: rather than thinking 'Wow', you think, 'I'm hungry'.

6. When someone tells you something with sincerity, you listen to them. When someone tells you something which is false and meaningless, you do not listen for long. Hollywood films are like the mindless bimbo friend (of either sex) who dribbles shit at you insincerely: you love to hate them, they are good strictly for a laugh, you humour them but never take them particularly seriously, and you always bitch about them something chronically behind their backs with your friends. Art-House films are sincere; they have something to say which is honest. You listen closely, which involves actually processing the information carefully.



# Let me tell you about my Mother ...

And so to *The Skulls*: Paul Walker as Caleb Mandrake is a deliciously tasty piece of crumpet - and that is the nicest thing I can say about the entire film. That, and that my friend shared some chocolate with me during it.

The film is predictable from beginning to end. The choice of soundtrack for events was ... *interesting*. Scenes such as the rowing near the beginning of the film were treated far more dramatically than they needed to be - during a climactic scene I can forgive some drama, but it really was unnecessary so early on. Quite awfully, *The Skulls* completely lacked the sort of self-awareness which makes such sins forgivable (see: *Mars Attacks*; *Scream 1 & 3* (but not so much 2); and *Starship Troopers*).

By far the most irritating thing about the whole experience, however, is that the entire film is shot in a bizarre, brightly-lit, soft-focus fuzz. I have but one theory on why: the film stars Joshua Jackson from *Dawson's Creek* who, being a Soap star, is usually shot through the industry-standard 'Soap-Lens'. In order to soften the shock of seeing *Dawson's* 'Pacey' on the big screen, the producers filmed *The Skulls* in a *double-fuzz* camera lens - just a thought! Of course the effect is a dream-like quality leaving you half expecting the film to conclude with someone waking and exclaiming 'It was *all* a dream!' Perhaps James Van Der Whatever having a nightmare about his rival not only getting more screen time than him, better lines, and the ex-girlfriend (that incestuous little bunch!), but also a higher-grossing film! Just a thought!

Jayne Lewis

**L'Ennui**  
Now showing  
Palace / Nova Cinemas

'L'Ennui', as far as I can tell, is French for 'boredom'—thus it is a fitting title for this film. I think my housemate summed it up best when, upon leaving the cinema he exclaimed, 'I want the last two hours of my life back.'

You folks should know me well enough by now to know that I really dig arthouse, tragedy, and other such things that lack a sugar-coating (you dig?) But *L'Ennui* (pronounced 'lon-wee') is just really, really awful and depressing. The film centres around Martin (Charles Berling) and his obsessive

love for the much younger Cecilia (Sophie Guillemin). Their performances are not all that fantastic - somehow you just do not *believe* them, nor do they manage to create any empathy for their characters.



*L'Ennui: give me the last two hours of my life back.*

Normally a tragedy will have a message, a moral, or something of substance that it wants to convey. *L'Ennui* is as listless a film as its title suggests, giving the audience nothing to chew on at all. I would go so far as to recommend a blockbuster instead. A Bond film even. Or something that stars someone who is normally on TV.

Jayne Lewis

**Beautiful People**  
Now showing  
Selected cinemas

I've seen a lot of films this year that have made me feel a lot of ways, but Jasmin Dizdar's *Beautiful People* is the first to leave me feeling delighted.

A story of ethnic hatred set in London, the film winds its way around intersecting lives in an absolutely spellbinding way, and with a gentle humour: despite the themes, *Beautiful People* neither weighs itself down with ideology to remind us of its message, nor does it resort to stereotypes and farce in order to lighten it.

The people in the film really *are* beautiful: inside they each possess absolute goodness, pure love.

A Serb (Dado Jehan) and a Croat (Faruk Pruti) who used to be neighbours in Bosnia, see each other on a bus. They immediately fight and end up in hospital. They continue trying to kill each other in the ward, despite being about the *only* person the other knows in London. In the end they are reminded of their similarities,

rather than their differences.

In the same ward for a while is Pero (Edin Dzandzanovic), a delightful Bosnian refugee with a sweet, gentle, sunny disposition. He is an enthusiastic neo-Londoner who falls for Portia (Charlotte Coleman), an intern whose Father is a conservative MP. He is run over when the wife of Dr Mouldy (Nicholas Farrell) mistakes him for a mugger as he runs after her trying to tell her in broken English that she left her purse behind.

Dr Mouldy is overworked and on edge because his wife left him with two sons to take care of. He opens his heart, and his home, to a young couple with a new baby girl. The couple, also refugees, end up loving their daughter who is 'the enemy' - a product of rape by a Bosnian soldier.

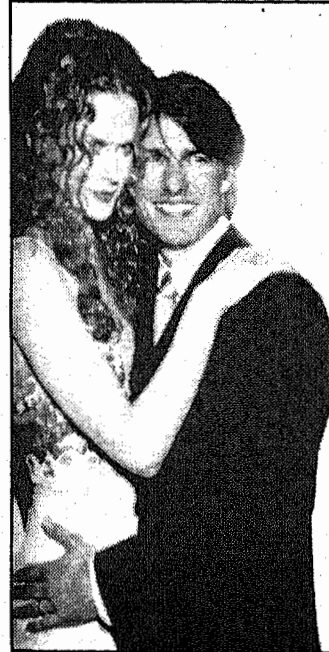
Most wonderful of all, however, is Griffin (Danny Nussbaum), a young almost-skinhead who, through a series of bizarre circumstances, gains a firsthand experience of the plight of the world's refugees and is changed forever, as are his violent friends. *Beautiful People* will enliven and charm you as much as it saddens you. And don't walk out the second the credits start to roll.

Jayne Lewis

**The Flintstones: Viva Rock Vegas**  
Now showing  
Selected cinemas

Well shit. In the current climate of utter crap films on offer from Hollywood, this would have to be one of the worst in a long time. Now don't get me wrong, I enjoy the escapism of most of the pulp fiction that the good ol' US of Goddam has pro-

duced over the years, but there comes a time where the money would be better spent on another Police Academy movie. With *The Flintstones*, this time has unfortunately come. The movie starts in a time before Fred (Mark Addy) met Wilma (Kristen Johnston), or Barney (Stephen Baldwin) had met Betty (Jane Krakowski), and Fred and Barney have just graduated from the Bronto Crane Academy and have secure futures at the rock quarry in Bedrock. They then meet a little green alien called The Great Gazoo (Alan Cumming), who has been sent from his planet to observe human mating rituals and who therefore, as part of his mission, sets about trying to help Fred and Barney in their quest for love with Wilma and Betty after they meet and fall in love at the local Bronto King. You'll all be interested to know that Dino, who was won at the local fair on Fred and Wilma's first date, was responsible for the couples first kiss after wrapping his leash around them, deliberately. Give me a break. The path to true love never runs smoothly, however, and Fred has to fight for Wilma's affection with Chip Rockefeller (Thomas Gibson), who wants to marry Wilma for her family fortune. This leads to all sorts of shenanigans in Rock Vegas, as Chip tries to cheat his way into Wilma's heart. But of course Fred wins out in the end after serenading her with the hit lovesong of the time, all sickeningly romantic. The cast is full of talent, however the script leaves them all with a constant look of 'I must fire that agent' on their face throughout the movie. Joan Collins and Harvey Korman are very entertaining as Wilma's parents, as is Alan Cumming as Mick Jagged, but overall, this is a bad film. I've spoken to several kids who have seen it, and when they think it's crap. Save your money, and get a video.



## Film Anagram of the week

**Tom Cruise and Nicole Kidman:**

**Mr Cool and Minked Cutie - a sin**



# Radio. Video. Boogie with a Suitcase.

**The Wood**  
2000, Rick Fainuyiwa  
Paramount Pictures  
Taye Diggs, Omar Epps

Easy-going and light-hearted, *The Wood* is a drama about the side of black Amedca that doesn't often appear on the big screen. Most movies that depict African-Americans are violent tales of how life is in the 'hood. This film is actually about how life was in The Wood, Inglewood, California. It is the story of Roland and his marital dilemma. On the morning of his wedding his feet are icy cold, and he turns up on his ex-girlfriend's doorstep drunk. When his mates Slim (Richard T Jones) and Mike (Omar Epps) discover the groom has gone AWOL, they set off to drag him back by his hair.

The whole story is narrated by Mike, speaking directly to the camera, which is made to seem as if it is the camera of the wedding photographer. This intimate style drew me in and enabled me to care about the characters' plight. The events are connected by a series of flashbacks to their adolescence during the 80's. From the moment Mike nervously walks into yet another new school, the three become unlikely friends. Even when they trick Mike into grabbing the beautiful Ayesha's booty, Slim and Roland still defend him against her gang-banging brother. From the big school dance to the 'pussy pot' bet, these three remain brothers. This video makes you feel nostalgic towards your own high school days. Each flashback effectively segues into another with a shot of a record playing a funky 80's track. The whole rite-of-passage theme is



quite similar to *American Pie*, except minus the gross attempts at humour. There is the usual bet as to who will lose their virginity first and who will get the most phone numbers at the school dance. Slim is also able to give a Harvard-worthy dissertation on the merits of the Tic Tac as opposed to a mint. While there is nothing about this video that is really out of the ordinary, it is thoroughly watchable. Omar Epps as Mike is outstanding, with the character seeming to fit him like a glove. The actors who play the friends as high school students are exceedingly competent, managing to capture that gawky yet almost adult feel of that age. It is a real pleasure to watch, and worlds away from the gutwrenching violence of the visual gangster film. It manages to convey the reality that growing up is a universal reality - it happens to all of us at some time.

Linda Rust

Here I am sitting in my room, all alone, puzzled, amazed, confused and angry. The reason I'm feeling this way because I am reviewing *Hardball*, starring Michael Dudikoff and Lisa Howard. The essential storyline to *Hardball* involves two bounty hunters, Jersey Berlini (Michael Dudikoff) and B.B. (Lisa Howard).

While on a case one day they stumble upon a robbery and decide to intervene. This of course leads to the two arresting the jewel thieves and saving the day. The rest of the movie basically involves the bad guys unsuccessfully trying to kill Jersey and B.B. As I watched this movie the same thoughts kept entering my mind, this movie is full of B grade characters, substandard acting and mindless action sequences. Michael Dudikoff seems to be in his own world and the female lead becomes irritating after a while. This dull action flick involves very much of the same old mindless characters you would see in every other action movie. This concept has been repeated so many times in movies it makes you wonder why they make so many. There is no character development, no chemistry between the two leads and the storyline is about as exciting as a jam sandwich. On the positive side I have seen worse movies in my time (*Gator*, *Random Hearts*, *Ladyhawke*, *Best Defence*) so there is still hope for this one.

Matthew Herfurth

**The End of Innocence**  
2000, Jarnes Rowe  
21st Century Pictures  
Chris Isaak, Tom Arnold

*The End of Innocence* tells the tale of four friends in a small country town. When we first encounter these four patrons we see they are the typical country hicks who love to take their fathers' truck out on the weekend, drink themselves silly and generally just making a clatter around the neighbourhood. They dream of the day that they can leave the town by applying for various colleges. All talented in some way, they decide to throw their lives away by getting involved in murder.

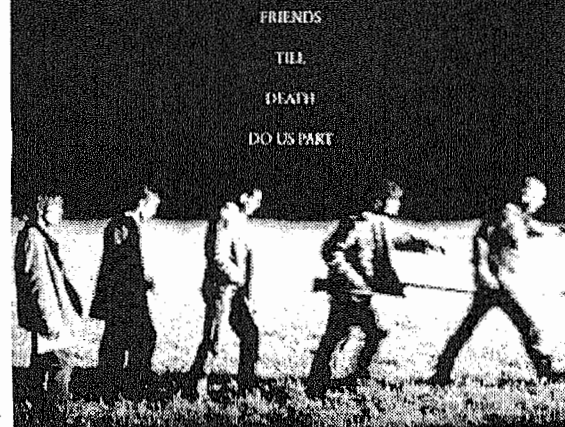
One day an abusing father (Tom Arnold) has his last day when his son shoots him dead in a fit of anger. The boy tells his friends and they question whether to tell the police, turn the friend in or dispose of the body.

The four friends stick together and decide to dump the body. Along the way they encounter an old neighbour who intervenes their body-dumping scheme. The old man is killed by one of the other boys and dumped in a barn. A fifth boy is accused of the murder because he was seen arguing a few days earlier and the sheriff and towns-people start to get suspicious. The caring sheriff (Chris Isaak) finds the body of the father and eventually the other one is found too.

The four friends become guilty and start blaming each other. Finally the police catch up with the boys and they begin a shootout in an old house.

The entire younger cast in this coming of age disaster are useless so I didn't bother to use their names.

**END OF INNOCENCE**

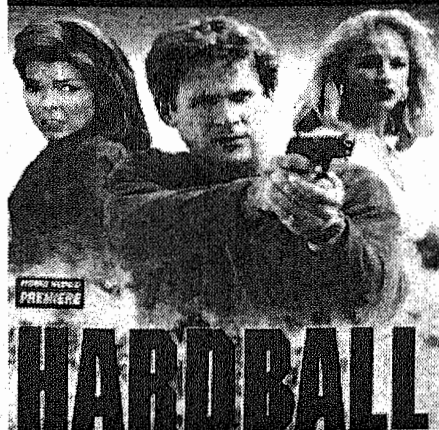


Chris Isaak (*Silence of the Lambs*) plays the reliable, honest sheriff and Tom Arnold (*Touch*) takes on an abusive father role. It is pretty obvious that these two actors are average on their best day. We have all seen these types of dramas before and this one is definitely no *Magnolia*. The families of these patrons are stereotypes, who are either single because their companion has run off, or are abusive parents who take out all their problems out on their children.

This movie becomes dull very quickly because these characters are not developed enough. By the end of the movie I found myself not caring what happens to them and therefore it makes the viewing pointless and bland. A movie like *Dazed and Confused* introduces their characters beautifully and you learn about their troubles and joys and by the end you become a part of the characters and care about their future. My overall opinion of *The End of Innocence* is that it is not that appealing and there are four thousand other coming of age films out there better than this one. I'd rather be popular.

Matthew Hefurth

**Hardball**  
2000, George Erschbamer  
21st Century Pictures  
Michael Dudikoff, Lisa Howard





# 57 Channels (and there's nothing on)

Yes, this really is  
the TV column

I couldn't quite discern from the concerned letter in the last issue of *On Dit* prior to the break whether it was unclear to readers that this column is primarily to do with television, or whether the author was just expressing a nostalgic fondness for the musings of Dale F Adams. Either way, I'm not too offended. In a not terribly cryptic lyrical reference to, of all things, a Bruce Springsteen song, I entitled the column *57 Channels*. (I wanted to call it *Drug of the Nation*, but Dale already thought of that one.) I probably don't watch quite as much television as Dale (though if we excluded sport, it'd be closer), and I tend to crap on way too much about shows about cops.

Perhaps I should have got these preliminaries out of the way at the beginning of Semester One. I thought the graphic of the whopping great big television would have given it away. Anyway, I had a nice mid-semester break: let's get back into it.

There's just so much  
*attitude* in Chicago!

In a previous column I remarked that I have not been as much of a die-hard fan of *E.R.* of late as I have been in seasons past. I caught up with the season finale last Thursday, though. There were a few elements of plots past which were missing for me (though I managed with the help of the 'Previously on *E.R.*...' lead-in). The finale involved three main storylines (surprisingly few for this show, I thought), two of which were completely ridiculous; the other was almost impressive. The first story involved a shooting at a school. Peter Benton (Eriq LaSalle) and Luka Kovac (Goran Visnjic) were flown to the scene in a helicopter to attend to several people who had been shot. Benton, who probably should have been wearing a cape and his undies on the outside of his pants given how completely insane he was acting, attended to a couple of assorted wounds, while Kovac found a young boy who had been shot in the abdomen and had the blood supply to his leg damaged. When a gunman appeared and was shot by police, Super-Benton determined that the gunman, not the boy, had the more threatening injuries and warranted the helicopter. Kovac wouldn't budge and flew back to the *E.R.* The gunman died, and Benton was predictably pissed off.

The scene was set for La Salle to do what he does best – act like a really-pissed-off guy. The whole slapstick-on-steroids act wasn't even close to over, though. In an operating room scene which was so technically implausible it looked like *Flying High* in sterile gowns, Benton manages to repair a major artery in the space of the same three seconds in which Elizabeth Corday (Alex Kingston) opens the patient's heart and fishes out the bullet, prior to defibrillating the heart and almost electrocuting Benton. I was beginning to remember why I don't watch *E.R.* much any more.



Don't worry gang. Keep this up, and well be on *E.R.*, stat!

As if my crap-o-meter hadn't taken a large enough beating, Kovac continued on his manic must-save-world spree for the rest of the episode. When a woman turns up complaining of abdominal pain, the diagnosis turns out to be that she's pregnant (which the woman claims not to have known). The foetus, however, is at risk and needs to be delivered prematurely. When the woman finds out that the baby will die if she does nothing, she declines to consent to the Caesarian section that Kovac is trying to ram down her throat. As if the whole doctor-knows-best scenario wasn't objectionable (and anachronistic) enough, when it gets down to the wire and the woman's holding her ground, Kovac draws up and injects an anaesthetic! Amid the protests of nearby staff, Kovac thinks better of his plan at the last second and drops the scalpel. Perhaps he's heard nasty stories about Chicago's prison system.

By now, I wasn't holding out much hope for the finale. The ongoing subplot of Carter's gradual deterioration, though, reached a climax and the episode was saved. Mid-season (in an episode I sadly missed), Carter (Noah Wyle) was

involved in a dramatic attack by a psychotic knife-wielding patient in an incident which left a medical student dead. Carter never quite got it all back. With an increasing taste for codeine on his cornflakes, Carter also harboured a worsening psyche – insomnia, flashbacks, and a few cases of sloppy doctoring. In this final episode, though, he was sprung in the treatment room injecting the leftover fentanyl from his last patient. In a cult-rescue-style intervention, a group of his colleagues confront him with the accusation, and offer him a chance to save his career – a stint in rehab.

emotional anyway. If you'd known Carter since his dorky med student days, you probably thought so too.

## O'Loghlin on Cable

James O'Loghlin is a pretty funny guy. Prior to his current gig, *Inside the Arena* (Arena, Thursdays 9.30pm), he hosted *O'Loghlin on Saturday Night* on the ABC (which I recall to be funny, though I didn't watch it much). According to his web page (start at [www.arenatv.com.au](http://www.arenatv.com.au)), he's also been on *Good News Week*, and I've definitely heard him on Triple J.

*Inside the Arena* has been around for a while, but was previously hosted by Tony Squires. This is O'Loghlin's first season. The show is a little like Arena's other (US-based) meta-television show (did I just invent a term there?) *Talk Soup*. The latter takes a weekly look at US talk shows, and, for want of a more polite expression, takes the piss – big time. The format of *Inside the Arena* is more lounge-room style: both O'Loghlin and his weekly guest sit on big chairs and chew the fat. And, although the aim, similarly, is to take the piss out of Australian television, the approach tends to be a little gentler. Still, it's pretty funny. The centrepiece of the show is the Todd Rixon Award for truly ridiculous television footage. If you've never come across Todd Rixon (and you probably have, without knowing it) tune in one week – they usually show the classic clip. The guests on *Inside the Arena* are usually pretty good, and O'Loghlin is a more than reasonable interviewer. If you've got cable and time to kill on a Thursday night, tune in.

Paul Hoadley



**FREE,  
CONFIDENTIAL  
LEGAL  
ADVICE.**

Every Wednesday  
afternoon,  
2.00 - 4.00 pm of the  
Academic year in the  
Students' Association  
(George Murray  
Building North East  
Corner of the  
Cloisters).

Call (08) 8303 5406 or  
come in to the SAUA  
to make a booking.



# Taking it up the Arts

Joint Venture presents

## "Moscow Stations"

Translated and adapted from Venedikt Yerofeev's novel "Moscow to Petushki" by Stephen Mulrine. Directed and Performed by Eddy Knight (season closed)

This splendid play finally received its long overdue Australian premiere at the Bakehouse Theatre. The best-selling autobiographical satirical novel was banned in Russia in the early seventies, smuggled out and translated into sixteen languages, adapted for the stage for the 1993 Edinburgh Festival and only finally published in Russia under the evolving spirit of glasnost in 1987. The central character is Venedikt (Venya) Yerofeev - a cable layer, cultured alcoholic and self-mocking intellectual taking a train from Moscow station to meet his lover at Petrushki station, the allegorically significant 'end of the line.'

Eddy's stage set is appropriately minimalist: station siding, carriage seating and Red Square all given their due in a Soviet landscape of hard, dull greys and cold, austere surfaces. Eddy looks the part of the

bedraggled, emaciated artist reduced by an oppressive regime to hard labour - he should probably book himself into a health farm after this production to recover. Being able to take your drinks into the performance was smartly discomfiting as you are confronted by the human costs of alcohol abuse clashing with your own Chardonnay sensibilities of artistic appreciation.

Eddy maintains one and a half hours of the rambling philosophical monologue of an educated drunkard wherein the character Yerofeev discusses the quirky characteristics of the Soviet railways, the essential qualities of the Russian soul, and recipes for drinks intended to ameliorate the worst problems of both. For example, the 'Spirit of Geneva' contains 200 grams of beer, 100 grams of distilled varnish, 50 grams of white lilac water, 50 grams of sock cleaner and is buried with a cigar to marinate for a week before consumption. Not recommended. Religion is offered as an alternative panacea, but one is never sure whether Yerofeev's 'angels' are the voice of God's servants or of distilled spuds.

Yerofeev has lost his job because his unofficial tabulations of his work group's alcohol consumption have been accidentally filed with the Soviet ministry as factual work reports - he is hence deemed to be unsuitable for participation in the 'great socialist endeavour.' We find him making his way towards his lover to assuage his depression - the seemingly endemic emotion of the Soviet psyche. Yet for all its misery there is a depth of dignity in a culture who knows who its great writers, thinkers, artists and politicians are and I believe any thought about the play begs certain interesting parallels with our own present situation. For a start, Eddy actually is emaciated, forced to eke out a living in a society which buys its culture from the lowest common denominator mass producer rather than vigorously support the expression of its own distilled 'Being.' Whilst the West mocks the supposed defeat of the communist experiment, many similarities are indeed apparent. The endless self-aggrandising/self-justifying reports that Yerofeev's work group has to submit to a distant centralised authority mirrors the laborious weight of endless

surveys, assessments and accountability reports which characterises authoritarian Western corporate culture. The grandiose hyperbole of Soviet claims to social, political and material superiority over the West seems mediocre compared to the deceptions perpetrated by the spin-doctors of consumer advertising and the travesties we currently submit to calling political parties. And at the end of the day, very few in our society would be able to quote a playwright, or name the sculptor of the Victoria Square fountain, though clinging tightly to our Big Mac, coke and fries as emblems of the free world.

On Yerofeev's 60th birthday the Russians erected a statue of him at Moscow's Kursk station, and one of his lover at Petushki. Now that is the gesture of a culture, though I don't doubt that their urban landscape is now littered everywhere with red and gold signs replacing the red and gold flag of an ideal (albeit fatally flawed in its practice) with directions to the next MacDonald's cultural wasteland. What a world; what a play.

Farley Wright

## Arts On

JUNCTION THEATRE have fused with LEIGH WARREN & DANCERS to present "Piercing the Skin." Five Australian writers (Rodney Hall, Stephen House, Eva Johnson, Verity Laughton and Paul Rees) were commissioned to respond to a statement from Vanessa Baird: "The body is both a playground and a battlefield; the site where the greatest tenderness occurs and the most brutal inequalities are acted out." Choreographer Leigh Warren is working with Artistic Director Geoff Crowhurst to marry dance with Junction's passion for social, ethical and political issues in a "physical theatre cocktail" of satirical images. The show opens at the Space on July 27. Book at Bass.

## Arts News

BAKEHOUSE THEATRE is searching for one actor plays and performers for their 'Festival of One' (a celebration of the One Actor Play). Artistic Director Peter Green is asking actors and playwrights to start writing, adapting, and polishing one-actor plays for showcasing in the festival. Selection of plays and performers is at the end of July so you need to move NOW. Last year's Festival won rave reviews and this year is set to be bigger and better so you want to be involved. Peter's main aim is to showcase local talent so here is your opportunity AND he'll give you the lion's share of the box office takings. The man is a gem. You can contact him on 8227 0505 or at peter.green@adelaide.on.net

ARTS AWARDS - The South Australian Youth Arts Board (SAYAB)

has recently announced the winners of its 'Outstanding Young Artists Scholarships' for 2000/2001. Pianist Ashley Hribar won the \$11,250 Dame Ruby Litchfield Scholarship for the performing arts which she will be using to study in Switzerland and Germany; the \$11,250 Ruth Tuck Scholarship for the visual arts was awarded to painter Brigid Noone who will undertake postgraduate studies in Berlin; and poet Juliet Paine receives the \$6000 Colin Thiele/Independent Arts Foundation Literature Scholarship with which she will travel looking for 'inspiration.' I wish. You need to be under 26, talented, and literate enough to be able to fill in an application form for this to be you next year.

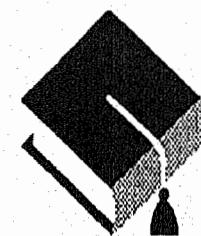
The funding keeps flowing with SAYAB's final round of 2000 fund-

ing distributing \$656,000 to youth arts companies and organisations throughout the state. Recipients include Musica Viva, D'Face of Youth Theatre, Riverland Youth Theatre, Port Youth Theatre, the Australian Festival for Young People, and Urban Myth. Companies who have received increased funding are the worthy Restless Dance Company, the Southern Youth Theatre Ensemble and the invaluable and hard working Cirkidz. Hint: if you're looking for work in the youth arts field get in contact NOW when the companies have just secured their funding.



# 12% cash discount

Unibooks is offering 12% cash discount (and 6% credit card discount) from 17th July until 26th August, so get into Unibooks and save money on your textbooks.



## Unibooks

Union Building  
phone 8223 4366



# What I did on my holidays: brief notes from the recreational front

Like most of you, I didn't actually do much in the way of work over the holiday break. In place of the quality journalism and critique you would normally find on this page I offer some (somewhat) random notes and review fragments from my daily planner. Normal transmission will continue as soon as possible.

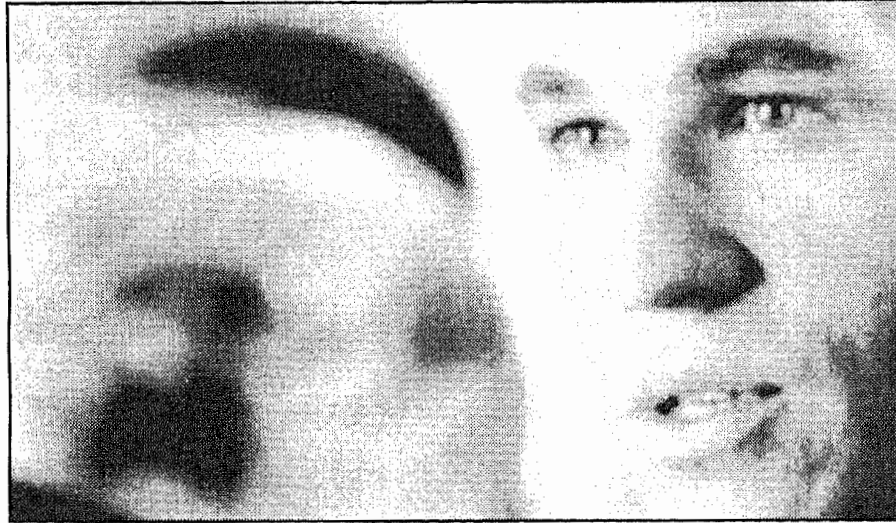
**Wednesday 22nd June:** *Adelaide's Boyds* at the Art Gallery of South Australia. A private tour with the exhibition curator Alisa Bunbury. To be in the presence of a Boyd is a remarkable experience; to be able to trace the artist's development from talented young hopeful to world-renowned Australian icon is truly an extraordinary experience, and Ms Bunbury's commentary proved most informative.

[Note for collectors: Throughout his life Arthur Boyd experimented in various media with a passion. Some of his most beautiful works are virtually unknown, obscured by the paintings for which he is best known. Boyd created some lovely lithograph series, and individual prints can still be picked up by the canny collector for around \$4000.00. Good value. [Pick up next weeks issue for a full run-down on Arthur Boyd's art.]

**Saturday 24th June:** Snuck in out of the rain for a wander through the Gallery of SA. My favourite piece at the moment is the Van Dyck of the couple sitting side by side. There's just so much joy in the the face of the guy; his wife looks like she may be having second thoughts - bad hair day maybe. Anyhoo ... I actually went in to have another look at the Goyas in the *Five Centuries of Genius* exhibition, the nightmare etchings. This guy had it going on.

**Wednesday 14th June:** Art collectors crammed into Greenaway Art

Gallery on Rundle St, Kent Town to snap up their last pre-GST bargains with the opening of Immant Tillers latest offerings. This was the one I'd been waiting for, and I wasn't disappointed. Tillers shamelessly steals - sorry (he pauses, reflecting on the postmodern



Billionaire philanthropist Bruce Wayne

component of his education); 'appropriates' images and motifs from his artistic predecessors, like a lot of artists do these days - the 'postmodern' condition (with apologies to Lyotard). But rather than merely casting them out of context or juxtaposing them ironically, Tillers elaborates on the intentions of their creators. The allegory of Freidrich's mountain walker surveying a grand vista becomes thicker, multi-layered - the motif hints at its own heritage while becoming more than that through Tillers appropriation, inclusion in a new context. It maintains its new meaning without relinquishing its original significance.

I told Paul Greenaway that the exhibition was the first thing I'd seen since the Kabakov's *Memorial* that I could get really excited about. He looked at me half shocked, half admonishingly and said 'What about Juan Davida?'

Note to self: don't piss off the gallery-owner.

**Thursday 15th June:** Started to read *Art Since 1940*.

**Wednesday 21th June:** Gave up on *Art Since 1940* (page 81 - I really tried). Bought a second-hand copy of Albert Camus's *The Rebel*. I kind of missed the rebellion thing in my

youth, now I'm trying to catch up.

**Friday 7th July:** Three recent art school graduates got an airing tonight at the Contemporary Art Centre tonight in *Wide Eyed*, curated by the lovely Leanne Amodeo. The artists are quite disparate, and while there is nothing here I haven't seen before the raw elements are all in place.

**Wednesday 12th July:** Preview of Bryan Singer's cinematic interpretation of the classic Marvel comic *X-MEN*. The apotheosis of comic-to-screen conception. Singer takes the best aspects of other comic/films (*Batman*, *Robocop*, *Starship Troopers*) and sets them into a framework that keeps much more of a comic-book aesthetic than anything else I've seen.

Note to self - how about an article on the comic aesthetic in film?

Note to self - don't forget to buy some milk.

**Thursday 13th July:** was going to go to the opening of James Angus's new show at the Experimental Art Foundation (behind the Mercury Cinema) tonight, but I feel snotty and flu-ey and I can't be arsed trudging through the cold. [I ended up spending the evening at home in front of the heater with a bottle of cheap red and a copy of Louis Marin's *To Destroy Painting*.]

**Friday 14th July:** The day after. Went down to the EAF to check out Angus's *Haptic Geometry* exhibition, only to find an air of calamity wafting through the bookshop. A two-metre across soccer ball (in sheer volume about half of the exhibition) had deflated overnight. Cause - some opening-goers thought it was an interactive display (emphasis on 'play').

To add insult to injury, the most technically impressive piece of the show - *Neuschwansteins*, a CAD-developed döppler-model of the famous castle - had not arrived from the States yet due to some trouble with a QANTAS jet. Have to come back some other time.

**Saturday 15th July:** Missed the opening of the University of South Australia's latest exhibition, *What John Berger Saw* - work or getting drunk or some damn thing. Anyway, I caught up with it today. The exhibition is outstanding, and there's an accompanying volume of conference papers regarding Berger's work. Fifteen artists - one starting point. Great concept. I want to see it one more time before I write it up.

**Monday 24th July:** Dropped into the *On Dit* office, only to find out the deadline for the next issue has been brought forward to today. Shit.

J.D.



## 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: from 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.





# Travelling light, gorillas and Morrie



**Travelling Light: a novel**  
**Katrina Kittle**  
 Holder Publishing 2000  
 \$19.95 (Pre-GST)

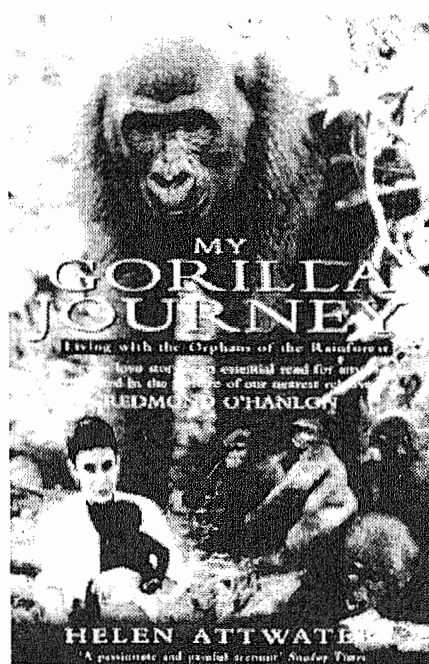
This book was handed to me with a packet of tissues attached with a rubber band and so I knew from the onset that I was in for a tear-jerker. The cover's angel-like figure also set the tone that reading this novel was to be an emotional experience - and that is what it was. Katrina Kittle's first published novel follows the challenging life of Summer. Once a promising dancer, her life falls apart when she's injured falling off her horse. Summer's story

of how she overcomes the hardships in her own life is a predictable one in that she's forced into a career that she hates, has continued problems in her personal life and eventually sorts everything out.

The people in Summer's life are integral in her acceptance of her new life without ballet. Her partner, Nicholas, is ever-present and supportive, trying to make her see that she doesn't need fame and public recognition for him to love her. However the person with the most influence over Summer is her brother, Todd, who is dying with AIDS. Despite the disease, which is slowly killing him, Todd views life with such clarity and slowly shows Summer the meaning in their father's mandate to 'travel light'. In observing Todd's love for his partner, Jacob, Summer finally learns that all hardships are insignificant in the presence of love.

Despite a predictable story line this book is far from unfulfilling. This isn't a story about the fall of a young dancing career, AIDS or homosexuality. It's a story of the truly important things in life and not being distracted by the materialistic objectives; it's a story of love. As this is the author's first novel I'm left hoping that she continues to write as I found this to be a truly enjoyable read.

Nari Anderson



**My Gorilla Journey**  
**Helen Attwater**  
 Pan Books  
 \$18.95 (Pre-GST)

If you're passionate about environmental issues or simply like cute wild animals then this is a book for you. Helen Attwater recounts her and her husband Mark's experiences in establishing an orphanage for gorillas in the heart of Africa. The constant pressures of poaching have greatly diminished gorilla numbers. Often the adult gorillas are killed or taken away and their young left to fend for themselves. The Attwater's, with minimal aid,

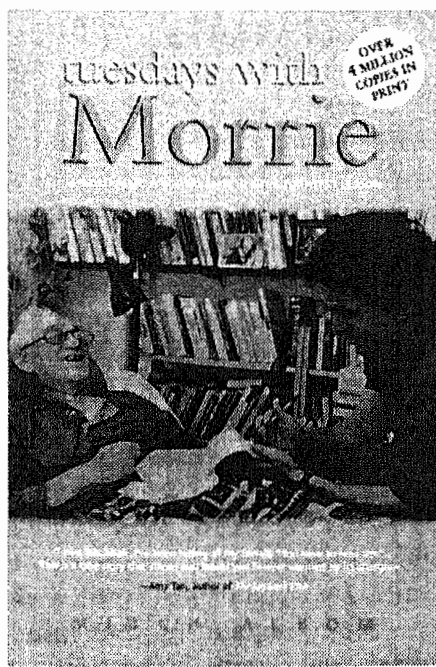
establish an orphanage and successfully release a group of orphan gorillas back into a protected region of forest in the Congo. In doing this they are forced to overcome many hardships including the constant threat of infection with tropical diseases affecting humans and gorillas, ever-present political tension and civil war, the local acceptance of poaching, and continued financial constraints due to a lack of funding.

In her retelling of her experiences the author gives us an insight into the plight of the gorillas and to the huge emotional battle in saving this precious species. While thoroughly enjoyable, this book is also depressing in that poaching was still running rife in central Africa in the mid 1990's and is surely still continuing today. Essentially I think that this story is a reminder that it's easy to remain ignorant of many issues in this world and occasionally we may need to reground ourselves by reading something like this.

I found this book truly enjoyable and believe that anyone who sincerely cares about environmental issues will enjoy it. If the environment is not your thing then read it just for the pictures, they're sure to convince you that saving this - and many other - endangered species is worthwhile.

Nari Anderson

# Inspiring Oprah 'must read'



**Tuesdays with Morrie**  
**Mitch Albom**  
 Hodder  
 \$18.95

What to say about a book that earned a good portion of its praise and publicity through its appearance on the esteemed *Oprah Winfrey Show*? However, it is interesting to note that over four million (that's right, four million) copies (thank you Oprah) are in print around the world. Perhaps this is due to the marvellous insights contained within its pages, aphorisms espoused by Morrie Schwartz during the last days of his life.

Morrie Schwartz first caught the world's attention when he appeared on *Nightline* with some guy called Ted Koppel, in an attempt to bring to the public some real essence of what it is like to be dying (and American - a double whammy). Lo and behold, in an all-American feel-good fashion, Morrie's old protégé, Mitch Albom, just happened to catch the show, and was thus led to re-establish his relationship with Morrie

during the professor's last months. This 'last project' was compiled by the two of them as a new age manuscript on how to live your life.

This, believe it or not, is not intended to be a self-help book. Obviously this is the ticket that lost souls everywhere have been searching for to validate their empty existence - but cynical musings aside, there is much worth to be found in this final thesis. We were torn between enthusiastic ravings about Morrie's guide to life and annoyance in the slightly martyred way that Mitch Albom chooses to document him. However, despite the generous lashings of cream and honey that Albom applies to this writing, one cannot ignore the importance of the lessons being taught during the last fourteen weeks of Morrie's life.

*Tuesdays with Morrie* is, simply put, a must-read for anyone intent

on venturing into the world of true humanity. His simple insights reaffirm the essence of what is truly means to be human - the importance of family, love and community, versus power, money and the pursuit of materialistic values. Therefore, without further ado, we leave you with a few of Morrie's words, simple, plain and perfect: 'Money is not a substitute for tenderness, and power is not a substitute for tenderness. I can tell you, as I'm sitting here dying, when you most need it, neither money nor power will give you the feeling you're looking for, no matter how much of them you have.'

'Everyone knows they are going to die, but nobody believes it. If we did, we would do things differently.' And finally, our personal favourite: 'When you're in bed, you're dead.'

Penny Chalke & Clementine Ford



# Goddess energy, medieval hoo-ha, and cake

STELLA DUFFY  
Eating Cake



Eating Cake  
Stella Duffy  
Sceptre/Hodder Headline  
\$18.95 (Pre-GST)

*It wasn't anything particular at first. I didn't notice the pale slipping-away, hadn't really registered that Andy was fading slightly. The edges of him folding into our new house, getting all mixed up with sheaves of aspirational colour charts and hundred-year-old dust from the floor-sanders and the dirty lint hiding in untorchable corners of the loft. By the time I did see what was going on, it was too late. Too late to ask for what I'd not even*

*had the sense to know I wanted in the first place.*

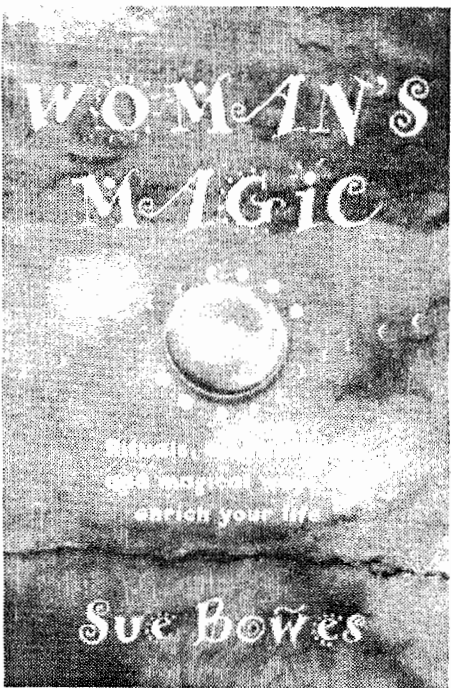
Lisa has every reason to be happy: lovely, attentive husband, fashionable south London home with renovations under way, her own successful management consultancy, her husband with a job that really means something to him, a shared dream of the perfect life together and tentative talk of kids somewhere down the track ...

But at thirty-three, her 'Jesus year,' she suddenly realises that she's not happy. Bored with routine, and restless within her safe couple cocoon, Lisa wants more: she wants to have her cake and eat it too - and then some. It's all about desire and consummation, and for a while Lisa

has it all: loving husband, passionate male lover, cool and accomplished female lover ...

*Eating Cake* is not nearly as tacky as it may sound. It does have a hint of something a bit populist and trashy about it, and perhaps the plot sounds tacky, but it's actually very well-written. Duffy delivers some great - and cutting - lines, damning insights, and wit. *Eating Cake* is also funny, and has that unique charm that comes with British swear words and colloquialisms such as 'shag monster lovers.' Although the view it gives of coupled love is damned depressing, all-in-all it's a good book, and worth the read.

EM



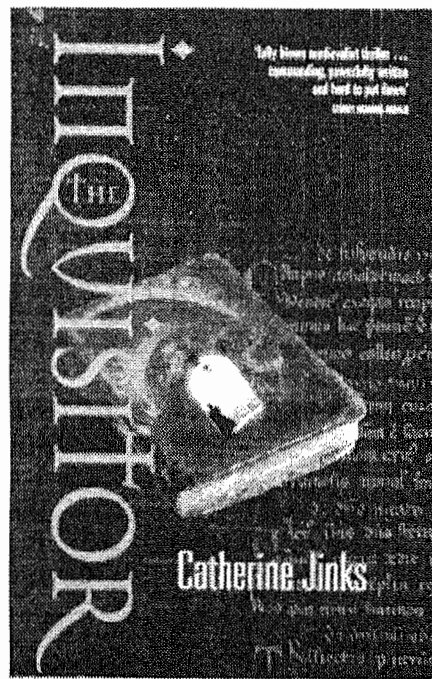
Woman's Magic  
Sue Bowes  
Piatkus/Hodder  
\$24.95

Well ...what can be said about this book? In a nutshell, it's 165 pages of utter bollocks, however this reviewer thinks it best to allow the book to speak for itself. The book was written by one Sue Bowes after having survived a plane crash at a time when her life was a mess, and she was in a 'perpetual state of anxiety and unhappiness'. Shortly after this incident, she learnt how to, and decided to actually perform, the 'ultimate surrender to the Goddess energy'. According to Ms Bowes, 'Unless we enter into this service, our lives are like empty shells in which we bounce chaotically from wall to wall, causing havoc in everything we do'. She then decided to inform the rest of

the world how to go 'on a voyage of discovery into the realms of magic that live within us all', for a mere \$25. How extraordinarily bloody nice of her. The book includes chapters on woman's magic in sexuality, the garden/home, and the sisterhood, to name a few.

Each of these chapters contains rituals, meditations and spells to help you achieve your goals in these respective areas of your life. One of my favourites include a ritual to 'embrace the prostitute within', but remember, you can only do that after discovering your inner snake priestess and of course the accompanying priestess staff. Another humdinger is the ritual for manifesting a place to live. This ritual involves making a list of all the attributes you want in your new home, then lighting a candle and 'asking the universe'. You are then supposed to forget about it and trust that it will be provided for you. The crux of the whole book is that when you implicitly trust that the universal force works in tandem with your own innate power, anything you wish will manifest itself. I could go on for hours about the other rituals and the like in this book, but I'd like to think that you get the picture, and, if you don't, then it's probably because your inner priestess isn't aligned with Jupiter, and therefore, the moon is having an adverse affect on the natural tidal flows within your body, upsetting your inner wise woman. Don't worry though, there's a ritual to take care of that in chapter six. Oh, and a she lied when she said a sprig of thyme in your hair makes you irresistible, I'm still single.

Galahad



The Inquisitor  
Catherine Jinks  
Pan Macmillan  
\$16.95

*To illuminate your path, in the name of Almighty God and the Most Blessed Virgin Mary, mother of Christ, and of the blessed Dominic our father, and of all the heavenly court, I hereby record those events which took place in and around the city of Lazet relating the assassination of venerable Brother Augustin Duese in the year of the Incarnate Word, 1318 ...*

-Bernard Peyre of Prouille

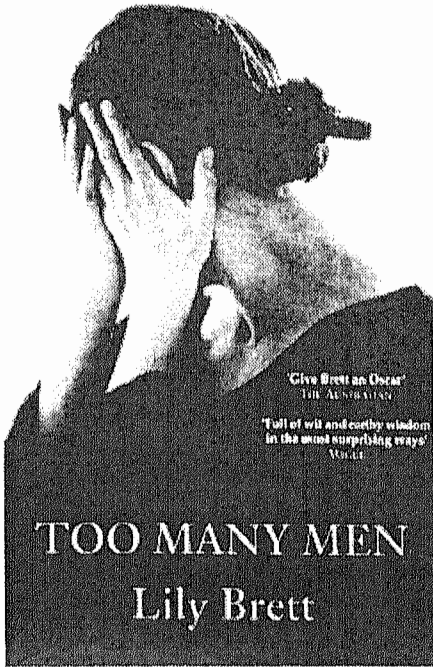
At first glance, this book appears to be a dark mystery that you wouldn't want to read whilst in a bad mood, but you wouldn't want it to bring you down when you're in a good one either. Unfortunately, the book won't excite enough to make any difference in your mood

whatsoever. Catherine Jinks manages to present the period well, and at times, brings the past alive through vivid imagery, however, as this is not the main thrust of the story, the emphasis on where everything happened seems a little misplaced. The story itself centres around the murder of Father Augustin Duese, an inquisitor who is sent to Lazet by the Holy Office to guide Bernard Peyre of Prouille in fighting the good fight against heresy and the slow death that Christianity was dying at the time due to the actions of the Holy Office with it's corrupt intentions and tendency to kill people and take their land at the drop of a habit. The language can take a bit of getting used to, as the book is written almost but - frustratingly - not quite in memoir form by Bernard for the benefit of bringing Brother Augustin Duese's story to Father Bernard of Landorra, Master General of the Order of Preachers, so that he might learn from the previous mistakes of the the said victim. The fact that it is written in such a way, in addition to Bernard Peyre stopping every couple of pages to tell the Father how sinful he's been and ask for absolution gets a little tedious. The murder mystery itself is a very good story, and this element of the book is written very well. Unfortunately, however, you don't really get to that part until well into the book, and by that time, you've lost interest in just about all the characters, of which there are many. All in all, if you liked *Cadfael* then you'll probably appreciate this book.

Scylla



# Too many men, but no cake



**Too Many Men**  
Lily Brett  
Picador/Pan Macmillan  
\$19.95 (Pre-GST)

Most children of survivors had very little idea of their parents' pasts. Their pasts before the war and during the war. They had no guess at what had happened. The simplest information was never simply offered. Everything was painful. Everything was pungent. Charged.

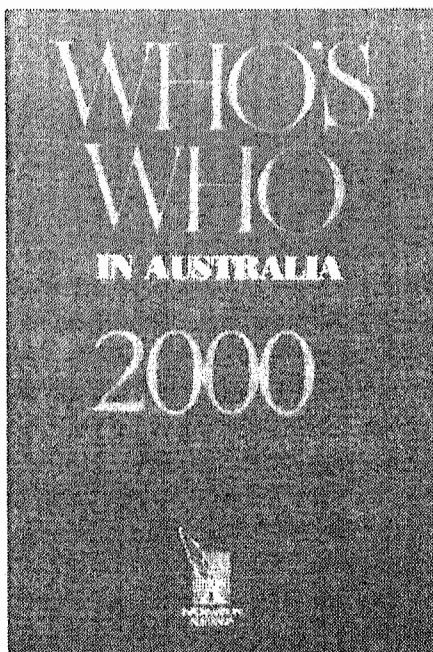
*Children of survivors were surrounded by secrets. The holes in their parents' pasts punctured and perforated the children of survivors. It left them with fissures and rifts and fractures. It left them with large hollows and cavities of their own.*

*Too Many Men* is the story of a woman who has to come to terms with her parents' past before she can face her own future.

Ruth Rothwax leaves New York and her successful letter-writing business to visit Poland, the country her parents fled after miraculously surviving their imprisonment in two of the most notorious Nazi death camps. She takes her father with her, and together they confront some of the ghosts, and silences, of the past.

*Too Many Men* is a hard book to describe and contains something more akin to an emotional journey than a plot *per se*. It is, nevertheless, an excellent book: beautiful and subtle, well-wrought and lucid, it tells the story of Ruth Rothwax in clean, clear tones - and it is a story which is made well worth reading.

EM



**Who's Who in Australia 2000**  
Ed. Margret Herd  
Information Australia  
\$159.95 (Pre-GST)

The thirty-sixth edition of *Who's Who in Australia* has come out to greet the year 2000 with an impressive 1,800 pages, comprised of around 12,000 biographical references to Australian notables and quotables. Of people included, you will find details such as their full name and designation, their main occupation and career history, family details, books published,

hobbies, and a full address.

Although of primary use to movers and shakers (although not with as exclusive a readership as its companion-piece *Who's Who in Business*), *Who's Who in Australia* is nonetheless an excellent general resource. Don't mistake it for anything approaching coffee table reading, as information takes the form of abbreviated listing - this is a real reference book, with a long-standing reputation for reliability, built up since it was first published in 1906.

Although known primarily for its bibliographies, *Who's Who* also contains lists of members of government, chief justices and judges of the various courts, nobel prizewinners, and more. Its only limitation, as far as I can tell, is that it doesn't list dead people - it could hardly afford to. I was going to accuse it of being highbrow - of not listing people who didn't have ten PhDs, or serve on the high court, or achieve acclaim as a painter or writer, and of neglecting the entertainment industry, but then I found the entries for Andrew Denton and Bert Newton. So all I can do is heartily recommend *Who's Who in Australia* as an excellent reference, for those who need it, to just who is who in Australia.

EM

## Condensed Fiction Feature: The Odyssey

Ultra-Condensed by Samuel Stoddard and David J. Parker

Odysseus: I rule.

Poseidon: For your sin of pride, I curse you for all eternity.

(Unfazed, Odysseus boards his ship and sets SAIL for Greece, where his family is awaiting his RETURN from Troy. A STORM happens, and it drives them off course into the MEDITERRANEAN, where they come upon a strange LAND owned by the giant Cyclops POLYPHEMUS who eats some of the men ALL UP, but then they ESCAPE. Still lost, they run into the island of the sorceress CIRCE who turns some of Odysseus' men into ANIMALS, and it takes YEARS before they escape, and then they sail by some singing SIRENS, but they can't hear because they have STUFF in their ears. Then they come upon an island where there is a field of HERBS, and they all get HIGH, until Odysseus says it's time to GO. Then Odysseus' men let a WIND out of a BAG, and some more men DIE. And they sail on to HADES to talk to some DEAD people, and some more men DIE. And they steer the ship between the six headed monster SCYLLA and the torrential whirlpool CHARYBDIS, and Scylla makes some more men DIE, and Charybdis makes the rest of them DIE. Then the ship busts up into a JILLION pieces, but Odysseus is SAVED by the nymph Calypso who confines him to her ISLAND because she thinks he's HOT, and she wants his BODY. Then years later she lets him GO, but Poseidon is determined to terrorize him FURTHER. And then SUDDENLY Odysseus has an IDEA.)

Odysseus: Poseidon, I am sorry.

Poseidon: Ok, you can go home now. (Odysseus goes home.)  
THE END

## returning officer

Applications are now open for the position of Returning Officer in the upcoming Students' Association of the University of Adelaide Annual Election and Constitutional Referendum. Successful applicants will be responsible for the conduct of all aspects of the election. Applications open Monday 24th July, and close 5pm sharp, Friday 28th July. Applications should be submitted in duplicate to the Union Administration Office. Further information may be obtained from the Students' Association office, George Murray Building, Telephone 8303 5406.



Students' Association of  
the University of Adelaide



# DJ TR!P : Frog in a sock



'Are you allowed to be a cactus?? How about a graft tree...half Hawaiian, half supreme???'

As DJ TR!P ponders exactly what sort of tree he would be, if he had the choice, the sun shines on small children playing around us, on the war memorial steps. Like this monument, so easily recognisable to any Adelaidean, DJ TR!P is becoming a prominent figure within the South Australian music industry. A prolific artist, DJ TR!P has enjoyed five consecutive years of live performance in Australia and, has not 'really asked for a gig yet'.

TR!P's interest in music was initially sparked, he attests, when he learnt to count on his parent's jukebox. From the age of twelve, he was

trying to create hip hop sounds using two tape decks and a microphone. By sixteen, TR!P and his friends had begun to create their own music, using computers. Although TR!P's first interest was in art and graphic design, he became steadily embroiled in music. From 1996 onwards, he found himself being paid for gigs at high schools. A steady evolution on to radio

and the live club scene ensued, and DJ TR!P was soon recognised as one of the leading young artists in South Australia.

His influences, he claims, are 'too many to name'. Indeed, he prefers to think of himself as 'an artistic sponge', which draws experiences from every aspect of his life - 'When the time comes ... I wring it out.' Clearly, he is inspired by the environment in which he lives, works and studies. From this inspiration, TR!P creates his inventive music. His sound defies categorisation and, certainly cannot be referred to as merely 'electronica'. TR!P describes his own work as, 'Gritty, dark ... sonic textures ... organised noise.' Often referred to as ambient, there is

something haunting about TR!P's work that sets it apart from the offerings of his contemporaries.

DJ TR!P claims that his experiences in the South Australian music industry have been generally positive. South Australians are regularly reproved for their conservative attitudes towards futuristic music, yet DJ TR!P has found the people of Adelaide to be very receptive to his work. 'When they see people perform, if they aren't dancing then they are actually listening.' However, TR!P's career is not without its share of minor setbacks. One particular incident involved a proprietor during 'Off the Couch'. TR!P does not like to dwell on any obstacles he encounters. Contrarily, he regards them as challenges: 'It's all learning.'

This young artist feels that Adelaide is a very productive state, in regards to the blossoming music industry. Working well in conjunction with many friends has no doubt improved his perception of the place. DJ TR!P has also performed in Darwin, for an Australia Day concert which was his, 'first performance at a really big rave'. Although this was an amazing experience, he admits that he most enjoys playing in Adelaide, 'or anywhere where the audience has an open mind'. The Sand Pit, with its 'good vibe' was previously his

favourite haunt, and TR!P admits that he likes the ambience of a smaller club. He is mortified at the idea of performing at one of the larger, more commercial clubs in Adelaide, where his music would be out of place.

Live performance is the aspect of his work that he most enjoys. Playing at the 1999 Big Day Out is a particular standout moment in his career, thus far. DJ TR!P is attempting to become 'more live' with each set, creating more challenges for himself. When he performs live, he uses his Omega 1200 computer, with a DJ Mixer and two guitar pedals, that are hooked up with another DJ Mixer. In the future, he plans to further develop his live performance and to 'further himself as an artist', in the process.

Currently working on music for short films, DJ TR!P sees himself remaining in Adelaide, at least for the next six months. In this time, he plans to develop yet another project, but refuses to reveal anything about the secret work. Looking back on his career, TR!P decisively states the the reason he is doing music is, 'for me to grow and learn as a person... Fame, money - all that doesn't matter'. It seems that DJ TR!P's true aim is the pursuit of Art.

Jen

## They Dreadnaught: they tough

After becoming the first signing to Roadrunner's new label, Dark Carnival, Dreadnaught have been widely acclaimed for their second album, *Down To Zero*. Now, riding on the back of that great release, they have undertaken a national tour. In light of the tour and recent release of the album, front-man Greg decided to give *On Dit* a call to have a chat about what life is like in one of Australia's best heavy acts.

'All the members of Dreadnaught are originally from Tasmania, but the band was formed in Melbourne in late 1992', says a tired Greg, early on a cool Autumn morning. 'We played our first live gig in late 1994, and our line-up is still the same as it was then. So we're still in our original inception.

As a band, I think we've actually grown together and not apart, which is something most bands seem to do after 4 or 5 years. You mightn't like someone else in the band or mightn't like their ideas. But I guess with Dreadnaught, we put up with each other, and work

as a democracy. If you're out-voted, you shut up!

So far the guys have released a self-financed first album, *Body.Blood.Skin.Mind*, a second E.P. called *Idiosyncrasy*, and have recently released their second album *Down To Zero*. 'We're still self-managed, and we still do distribution on our previous releases, so we learn a bit about the business side of things as well, and it helps with the growing together thing. I think we work much better as a band today than we did 5 years ago.'

Being the first signing to Dark Carnival, Dreadnaught have kicked off the start of a label dedicated to helping young Australian heavy music reach new audiences. 'It's a good thing for us and for independent Australian heavy music to get more of a boost. The label has got to grow, and we can only grow with it.'

As far as touring goes, the guys have had quite a few trips, playing all the major centres, as well as a few places in between. They played at

the Seven Stars Hotel in Adelaide on June 17th, and showed themselves to be one of the better heavy acts around today.

'We've played a couple of shows with bands like Paradise Lost, and then we toured with Nevermore late last year, and went most of the way with them, and that was excellent. I'd really like to play with Tool. They would be a really good band to tour with, because of our similar light and shade elements.

'I think one of the good things about Dreadnaught is not being afraid to cross boundaries. If we feel like writing something, then we will. We try not to pigeon-hole ourselves. I guess that's why the band is still very much together, 'cos we can push in any direction we want to. I think over a few releases we've started to build up a catalogue of songs, it's becoming more obvious what we do, and that's just push wherever we want to. I mean, the name Dreadnaught actually means fear nothing!'

As far as the writing of music goes,

Dreadnaught have a very band oriented process. Each member writes and develops the music in a collective effort rather than leaving it up to one or two. Even in the lyrics, Greg isn't the only member who contributes. 'I mean, I write a fair bit of the lyrics, and everyone else in the band is free to contribute.'

Although the rest of Australia doesn't hear a great deal about what's going on in Tassie, they still have a reasonable local scene.

'Because Hobart is such a cultural city, there's a lot of range there. There's still a huge market for cover bands, but there is still live original music in Tasmania. There's certainly no lack of original music down there, and talent too. Bands like The Paradise Motel, for example, are quite good. And Tassie has great beer! Dreadnaught all endorse Boags!'

Make sure to check out their album, *Down To Zero*, because believe me, Dreadnaught rock!

L.A.



# Goin' orf at yo' local

## Ploughboy and Maple Holdfast Hotel

Having just recently won a bands competition in Melbourne out of about 2000 entries, local band Maple had returned to do a few celebration gigs before returning to the studio for their up-coming release. One of the dates was at the Holdfast, and since uni had officially finished for the exams, my mates and I decided we'd go down and celebrate too.

We walked in around 9pm, and there was already a band on the stage. Quickly finding the other people we had arranged to meet there, we were all standing around wondering who the great funky band on stage were. Before long, we

found out that they were a young band called Ploughboy. I'd never seen them before, but in the first couple of minutes of seeing them, I was already very impressed. They had a great stage presence and were connecting with the crowd really well.

I'd describe them as a Chilli Peppers style band, and being a huge fan of that stuff, I was loving what Ploughboy were putting out. Towards the end, the crowd had grown to be rather large, and everyone was getting into it, when Ploughboy lunged into a cover of the Chili's 'If You Have To Ask'. At the start of the song, we were all remarking that they probably wouldn't play the whole thing due

to the impossible bassline, but they continued to play, bassline and all. If I wasn't impressed before, I certainly was then! Ploughboy are definitely a band that I'll be catch quite a few more times!

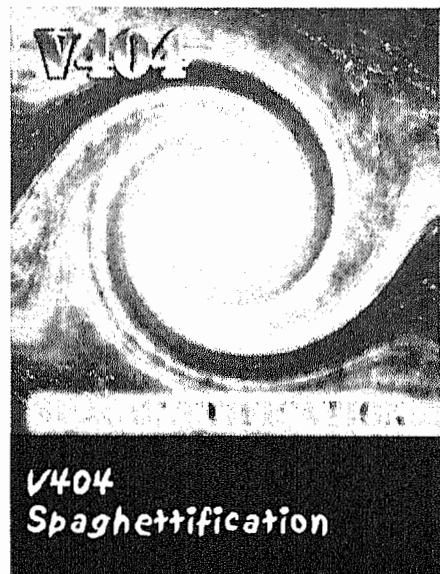
Soon enough, Maple came out onto the stage, much to the delight of the now overflowing crowd. They began to play, and the whole place went wild. Half the crowd down the front began to mosh, while a whole line of girls was dancing just in front of them. Being about four people back, I was right in the thick of the crowd, and it certainly was quite a bit of fun, especially trying to drink a beer while moshing! In between their songs, Maple did quite a bit of chatting with the crowd, telling us all what's coming up for them, and how they did in the

competition and all the rest of it. They had won the crowd over well and truly, and everyone was going off.

For those who haven't seen Maple before, their music is a mix of punk and rock, with some slow stuff and also some heavy stuff. Basically, they've got material that will keep everyone happy! Just about everyone in the entire pub was enjoying the stuff that Maple was playing, and it's obvious to see that they're gonna be big some day. Soon, Maple had to finish, much to the crowds disappointment, but they didn't leave without giving everyone that was there a fantastic show. Make sure you catch Maple sometime soon too!

L.A.

# They're from 'round here



It's been quite a while since I've been this interested in a local band. The best way to describe V404 is... heavy! Fronted by a female singer, the band play some truly excellent stuff including all the elements of good metal music. Unlike so many bands, they have extensive and complex solo's, strange timing changes, heavy bass lines, and loads of double bass drum. The female lead only adds to this experience, as it gives the band a whole new edge. Yes, these guys are really good.

The CD, called *Spaghettification*, opens with a huge double kick drum sound building into some great riffing with an excellent solo over the top. And that's before the vocals have come in. Called 'Stranger Friend', this one is a great first track. It reveals the bands style, while keeping their true talent secret; something which can only be discovered after repeated listens. Next is 'Over Health War', a song with a huge musical sound. The main vocal is sung by one of the guys, while the female lead moans

over the top, adding a great angle to the song. This one also contains some cool drum fills. The tittle track, 'Spaghettification' follows, and is clearly one of the standout tracks. Beginning with a wild riff, this one has time changes left right and centre! More great solos, and some traditional metal screaming show just how good this band are.

'Pickled In Formaldehyde' begins with a quick drumbeat, slowly building upon itself into a catchy little song. The main vocal theme of a laugh has the habit of getting stuck in your head for ages! This is followed by a spectacular wail, where the singer shows off just how good she is. And then more heavy stuff, solos, and then something different. The song slows down completely for a didgeridoo solo! This is definitely another standout. Next up is 'Direct Input', which begins off some bass chords and funky wah-wah guitar, and then follows with the trademark heavy riffing, played with the same funky rhythm. Track six is called 'Slap My Ass Baby', and has a wild syncopated intro. This then changes to a more funky chorus before going all heavy, and then back to the syncopation. Interesting vocals on this one too. Finally, we have 'I Love Spending'. This starts out very slow and heavy before speeding up into a manic frenzy, and ending off with a blast.

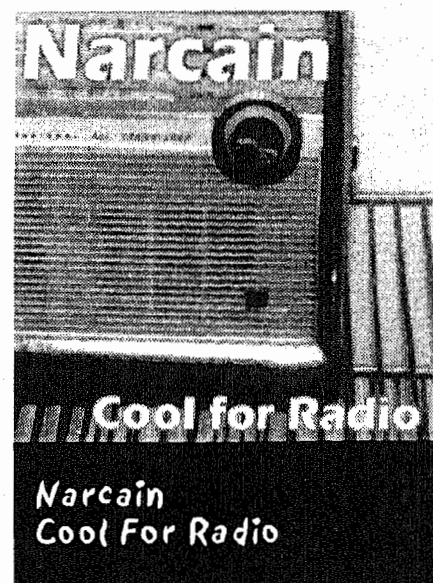
But wait, there's more.... At two minutes five, a secret track begins. Starting out sounding like a song being played backwards, a voice over begins describing where the band got their name; V404 is actually the name of a star which is

being sucked into a black hole. This is then followed by manic laughs and then more music and sound effects. This has got to be the best secret track I've ever heard!

Not only do V404 have a great CD, but they also put on an excellent live show. They play a great set comprising of most of the songs on this CD, and are very dynamic. If you haven't seen them yet, I strongly urge you do so. They'll be playing sometime soon, so make sure you catch one of the best acts I've seen for quite a while.

Email V404 at [v404music@hotmail.com](mailto:v404music@hotmail.com)

L.A.



It's been a long ride to the top for local boys Narcain, but they have finally made it. They recently played along side the likes of Sunk Loto, 28 Days, and Bodyjar at the 2000 O'Ball, as well as playing the recent Off The Couch, and headlining the Bands Association gig.

And now they've finally released

their debut *Cool For Radio*. And it is very cool.

With loads of fast paced and energetic guitar riffing, the first track 'Car Crash' is a great opener. It quickly sets the bench mark for the rest of the CD. A sort of thrashy grungy track, this one recently featured on Carclew's off the couch CD.

Next is the nice soft 'Illcomplete'. This song comprises of a soft verse section with a harder chorus. Also of note is the guitar solo over an ad-libbed style chorus, towards the end.

Track three is 'Unique', another thrashy song, with a Foo Fighters style sound.

Track four, 'Hazel', begins with a groovy bass line and slowly builds into a heavy sounding song. It has the low chord structure found in most metal, but Narcain's trademark guitar sound make it quite a bit more listenable. This one is very good, and probably the best on the CD.

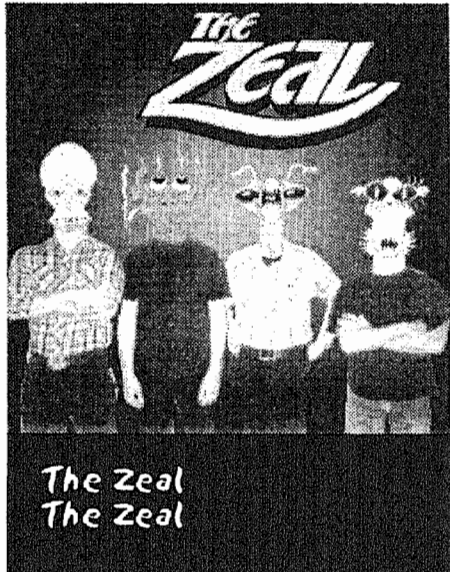
The final song on the disc is called 'Fun Police' is a very grungy sounding track, and includes an excellent heavy style bridge. About expectations in life, 'Fun Police' is a great way to end out the EP.

Overall, Narcain are a very good local band who I strongly urge you to see. They are all very good at each of their instruments, and have a distinctive style. Most notably, the vocalist who sounds like Kurt meets Paul Dempsey.

Email Narcain at [narcain@iprimus.com.au](mailto:narcain@iprimus.com.au) or visit their web page [home.iprimus.com.au/narcain/](http://home.iprimus.com.au/narcain/)

L.A.

# Far away in time



music, The Zeal have created a style that just about anyone can get into. Very good stuff.  
 Email The Zeal at [the\\_zeal@hotmail.com](mailto:the_zeal@hotmail.com) or visit their web page [www.geocities.com/Underground/SunsetStrip/5301/](http://www.geocities.com/Underground/SunsetStrip/5301/)

L.A.



DEMO

**The Brain  
Demo**

Since forming in mid '98, Sydney band The Brain have gained quite a reputation for themselves. They've played with many of Australia's top bands and toured quite extensively, including Adelaide a number of times. Most recently, they played a set at Seven Stars with Roger the Band, and also at the In-Zone's first birthday party. And now, they've released their second recording, a two track demo EP.

The EP starts out with 'Project X', a very funky song with elements of rock and metal, as well as electronica mixed in for good measure. The second song is more funky than the first, and includes more rock elements rather than electronica. Despite being such a short CD, *Demo* says a lot about this fantastic band. They tend to cross boundaries a fair bit, and don't seem to be afraid of experimentation.

However, it is still clear to hear the main influence of rock, and most notably, funk. Having recently seen them at the In-Zone, their live show is quite amazing. They mix in a whole heap of sampling and stuff with the whole band sound, and don't fail to get everyone involved. Their stage presence is very good, and they are definitely worth seeing if you're into funky style music like Bungle, Faith No More, or Chili's. They're sure to be back here sometime soon; make sure you catch them!

Email The Brain at [thebrain@spin.net.au](mailto:thebrain@spin.net.au) or visit their web page [www.spin.net.au/~thebrain](http://www.spin.net.au/~thebrain)

L.A.

Originating in Melbourne, The Zeal have recently released their second CD; a full length self-titled album. Containing nine songs, this disc showcases the music of a very good band who is sure to become big sometime soon.

From word go, it is clear to hear that these guys don't take themselves too seriously, and are out to have a good time. Their music is primarily fast paced happy-go-lucky rock, along the lines of bands like Reef or the Presidents.

The album opens with a very catchy little number, 'You're Gone'. From here on in, things only get better. Track two, 'Get To You', has an almost rockabilly sound, incorporating slide gee-tar. 'Die Alone' is up next, and is a slower, more mellow song. Track four is back to the quicker harder stuff with another catchy tune, 'Just Can't Wait'. Next we have 'Ruin My Day', which starts out slow and grungy, but soon picks up speed and turns into a harmonica filled riot.

Track six would have to be my favourite. 'Mess I'm In' has a slow grooving bluesy feel and is a wild song. The chorus is very catchy, and you'll be singing it all day once you hear it! 'Velvet Side' follows that, and is yet another fast rock song. Track eight is called 'Theme From Pocket Rider', and is an instrumental masterpiece. It has many musical stops and is full of all sorts of soloing. 'She's Got The Shakes' ends the CD in grand style; it's a mid paced rock song, chock loaded with a great guitar sound.

As a whole, this album is a fine piece of work. The band have surely hit success with this one! Having seen them live a couple of weeks ago, it is clear to me that they are going places. Their live show is full of energy and is a great crowd pleaser. In fact, they had so much energy that the drummer nearly lost his kit over the edge of the stage! I strongly recommend seeing this band, as I thoroughly enjoyed them. No matter what your taste in

## The Singles Bar

**Incubus  
Stellar  
Epic, Sony Music**

One of the more 'radio-friendly' tracks from Incubus' most accessible album *Make Yourself*. It is hard to pick any faults with this band. The vocalist, Brandon Boyd, has an exceptional voice and the music is original, well structured and well produced. The 'Acoustic Version' is brilliant and shows just how flexible the band is. Having said all of that I doubt this track will propel Incubus into stardom - there are some much better tracks on the album which is well worth the investment. Why aren't there more bands like this?

Jorm

**Limp Bizkit  
Take A Look Around  
Interscope, Flip, UMG**

Limp Bizkit. What can be said about them that hasn't already been said? God knows why Tom Cruise chose these guys to do the theme for his baby. The original theme is hinted at during the rapped verses before testosterone charged guitars infiltrate the shout-y chorus. It's been done before, and much, much better. Don't look to the b-sides for inspiration either - live versions of 'N 2 Gether Now' and 'Nookie' (the same version from the Family Values recording) and the filmclip of the former. How did Fred Durst become so big?

Jorm

**Sevendust  
Waffle  
TVT Records, Festival  
Mushroom Group**

Apparently becoming very big in the US at the moment Sevendust seem to be riding the wave of success generated by 'alternative rock' acts such as

Korn. Musically there isn't much difference - especially with this track - but this isn't necessarily a bad thing. With moody verses and an aggressive chorus complete with Korn-esque chunky, down-tuned, palm-muted guitar this song is bound to get the attention of 'alt. rock' fans. Aside from that there are plenty of other reasons to buy this single; four more live tracks and two videos, namely 'Black' and the incredible 'Licking Cream' with Skin from Skunk Anansie.

Jorm

**sonicanimation  
I'm Afraid I think I'm Human  
Global Recordings**

Falling under the Jayne-made category of 'Club-Friendly Happy

Techno-Pop', 'I'm Afraid I Think I'm Human' sounds far too much on the Top-40 end of techno- which is an art form rather like that chick with the curl: when it's good, it's very very good, but when it's bad... yech!

The single is guaranteed to get pretty young things in tight pants shakin' their proverbial groove thangs, but it's far too champagne for me (ie, bubbly): gimme hard spirits, and hard techno, any day. I do rather enjoy the B-sides, however, which include a rather interesting version of 'Theophilus Thistler', among some other good stuff.

Jayne Lewis

**eminem  
The Real Slim Shady  
Universal**

What is the deal with these white trash fuckwits rapping? Christ it gets on my nerves. Almost as bad as white

middle class Australian kids listening to 'Fuck tha Police'. This is gobshite trash, unadulteratedly so. Not so clever, sir.

Miles Hunt

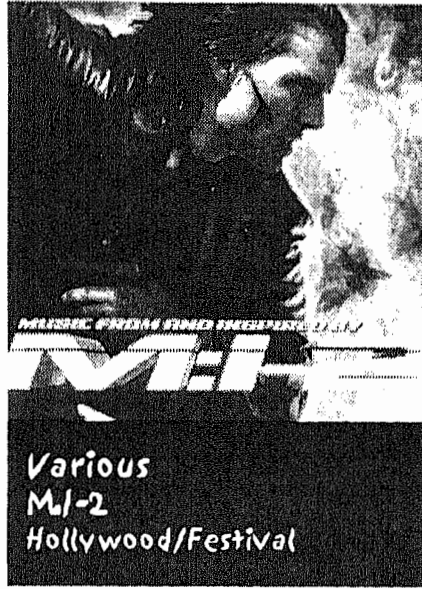


# Echo Beach

Dead Heart', 'Short Memory', 'Blue Sky Mine' and 'U.S. Forces' amongst others. It must be noted that this is NOT an 'unplugged best of'. You'll find no 'Beds Are Burning' on here. In fact, some of the unplugged track chosen would only be well known to fans. The four 'new' tracks include the title track, yes - a cover of the 'love-it-or-hate-it' Russell Morris classic, and three original Midnight Oil songs - 'Say Your Prayers', 'Spirit Of The Age' and 'The Last Of The Diggers'. A 'limited edition' bonus interview disc is provided which includes a CD-ROM component with videos for 'Redneck Wonderland' and 'Cemetery In My Mind'.

worth avoiding the whole album to ensure you never have to put yourself through the agony of hearing it. Two words: Busta Rhymes. Excuse me? No. A rap version of 'Iron Man' is an insane idea - even if he was even slightly influenced by them (I'm sorry, I can't hear it.) I can't recall Ozzy paying respect to his 'niggaz'... perhaps if I play the original backwards...

Jorm



Finally, one of the most anticipated soundtracks from one of the most anticipated movies of the year, has arrived.

After Tom Cruise held up production because he wanted to choose the tracks and track order, he's quite lucky that the album has delivered well. With a play list that reads like a who's who of rock music, this soundtrack was worth the wait.

Beginning with Limp Bizkit taking honours of performing the theme this time around, the album opens in a mass of heavy music. The only down side to this track is that they decided to put a vocal track in, stuffing up the effect of the song. But not to worry, the album does get better. Track two is Metallica doing their new song called 'Disappear'. Much heavier than any of the material they've released lately, this song seems to be a bit of a return to their former glory, but they still have a long way to go. But as far as music goes, 'Disappear' is still a great song. Rob Zombie is up next with his style of industrial style metal on 'Scum Of The Earth', followed by the good ol' Butthole Surfers with 'They Came In'. The Pimps are up next, and are followed by a collaboration between the Foo Fighters and Brian May of Queen fame doing a cover of Pink Floyd's 'Buy Me A Cigar'. This one is really good, and is maybe even better than the original!

Chris Cornell follow that with an updated version of 'Mission' from his sensational *Euphoria Morning* CD, called imaginatively 'Mission 2000'. After that great track, the CD digresses, but still has a few good songs here and there. The Godsmack song is pretty good, as is the Tinfed track.

On the Australian edition, there a few notable additions; primarily Powderfinger with their great new song 'Not My Kinda Scene'. Tori Amos also features, as well as 28 Days, before the CD closes with Josh Abrahams reprising the main theme.

Not a bad album at all, especially the first half, and definitely good for a soundtrack. Now, lets see what the movie, directed by legendary John Woo, is like...

L.A.



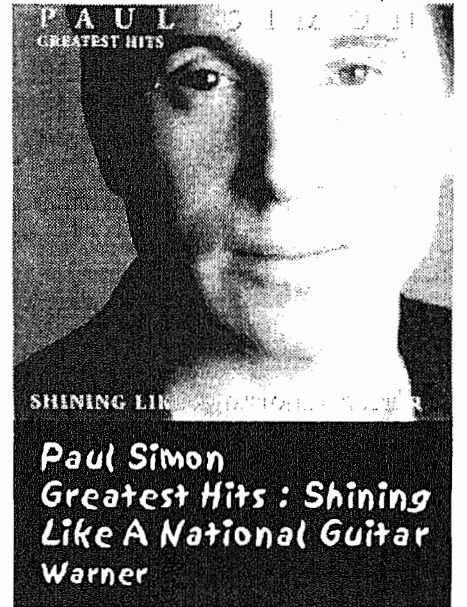
By now everyone has heard 'The Time Is Now'. Acoustic guitars, mid-tempo brushed drums, synthesised strings and the occasional hand-clap. There is a definite Mediterranean feel present. I'd even go so far as to say that there should be more songs like this on our 'charts'.

But the album cannot be judged on this one track. Moloko enjoy experimenting and this song is probably the most 'straight' in comparison to the rest. Most are classy with an addictive feel and some smooth female vocals. This album strikes the almost the perfect medium between relaxation music and a dance track if this is at all possible.

Tracks with particular interest are 'Mother' with its repetitive synthesised bass, the sweet toast to 'Absent Minded Friends', the soothing 'Being Is Bewildering' and 'Remain The Same'. The influence of Kraftwerk is apparent at times with overtly computerised music and robot like vocals. Many songs have 'hooks'

which add to their appeal upon first listen, however, the music will still be challenging to most and is still an acquired taste. To keep the album moving interludes have been included between certain tracks. A 'Boris Musical Mix' of 'Sing It Back' has made its way on to the end of the disc too.

Jorm



Digitally remastered. What a marvelous phrase. When many of Paul Simon's albums were released they were put onto a mysterious black substance referred to as 'vinyl'. How refreshing it is to finally hear these songs in crystal clear digital quality on a modern stereo system. For anyone who remotely enjoyed Simon's solo work (that means basically everyone) this album is a must-have. Everybody knows his 'big' songs, namely the nod to Elvis in 'Graceland' and 'You Can Call Me Al' with its brilliant filmclip (featuring Chevy Chase) and spine-tingling (but fake sounding) bass break towards the end. Great as they may be, nothing comes close to the breathtaking tribal vocal arrangement in 'Diamonds On The Soles Of Her Shoes'. But wait...there's more! 'The Obvious Child' and 'The Boy In The Bubble' leave you remembering why you liked Paul Simon in the first place - he writes some damn catchy songs! One unfortunate omission, in this reviewer's opinion, is 'that' song from the Nescafe commercial (of which I can't recall the name) by Ladysmith Black Mambazo from the 1986 masterpiece *Graceland*. This oversight can be forgiven when you understand how hard it would have been to decide exactly which songs shouldn't make the 'best of' from that album. An accessible album that should sit comfortably in anyone's CD collection.

Jorm



It's been a few years since the original *Nativity In Black* made its way into any self-respecting Sabbath influenced fan's CD collection. It's no surprise then to see this sequel rear its ugly head. This time around a different bunch of bands have paid respect to the "godfathers" of evil music with some interesting song choices.

The list is quite impressive: Machine Head, Pantera (with Phil sounding almost exactly like Ozzy himself!), Megadeth, Slayer, System Of A Down, Soulfly and Primus (with Ozzy handling vocals instead of Les on 'N.I.B.') to name but a few. Each track has a corresponding 'blurb' in the CD booklet with various band member comments about their chosen song and/or Black Sabbath's influence on their music.

Each song is interesting with most bands sticking fairly true to the original but managing to stamp their own mark on the track themselves. It's also interesting to note that the 'hits' are generally avoided, ie. don't buy this expecting to hear a rehashed "Paranoid". The final track, however, is so positively wrong that it is almost



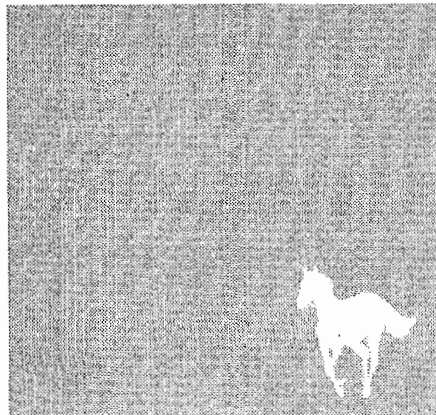
# Far away in time



**Bon Jovi  
Crush**  
Mercury Records,  
Universal Music

A new Bon Jovi album. It is with skepticism that this disc entered my CD player. I have to admit to not really being too interested in the last few Bon Jovi albums. I suppose it is hard having to live up to such perfection as 7800° Fahrenheit. This album is an improvement - it's still not quite there. There are still too many 'love ballads' designed to appeal to middle-aged women but some tracks harken back to those 80s rock monsters (a fair word) like 'One Wild Night', 'I Could Make A Livin' Out Of Lovin' You' and 'Neurotica'. There is even a reference to the 'glory' days of the eighties in the single 'It's My Life' with the line 'This is for the ones who stood their ground, Tommy and Gina never backed down'. How many people picked that?!? They are clearly not ashamed of the past...and why should they be? *Slippery When Wet* was a masterpiece. No. Rather, it IS a still a masterpiece. There is no denying it. You know you love it. Never mind the saying about masturbation...it should read '99% of people love *Slippery When Wet*, the other 1% are lying'. OK, where's my sedative? I hear Duran Duran are releasing a new album too....

Jorm

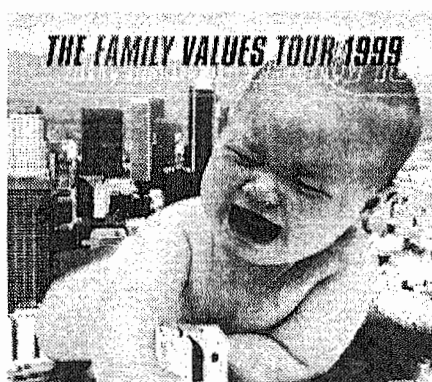


**Deftones  
White Pony**  
Maverick Records, Warner

Fans of the Deftones should be pleased with this release. It shows the band progressing without sacrificing their raw style. You may ask, what are the differences/similarities with their last release *Around The Fur*? Well, perhaps *White Pony* is not quite as aggressive as its predecessor, though there are moments of aggression ('Elite'), and there is a touch more use of technology than previous albums. Where *White Pony* succeeds - and possibly surpasses the other albums - is in its rollercoaster-like 'ups and downs'. This is one thing the Deftones have perfected over the years; the ability to draw the listener in with seductive whispering vocals and then explode into an all out aural assault. The single 'Change (In The House Of Flies)' is a pretty good indication of what this album sounds like. Moody, seductive and, at times, intoxicating. Chino's voice is unique but during some songs can be likened to other vocalists. The verses in 'Elite' are reminiscent of Filter, 'RX Queen' could be just as effectively sung by Billy Corgan whilst the strongest track on the album, 'Knife Party', has a brilliant (though computer modified) vocal 'chant' in the middle which resembles the style of Bono. The

most interesting songs include 'Digital Bath' with its trance-like, ambient feel, the glorious 'Knife Party' (purely for the aforementioned vocal part) and 'Passenger' with guest vocals from James Maynard Keenan (Tool, A Perfect Circle). If you liked 'Mascara', 'Be Quiet And Drive (Far Away)' and 'Dai The Flu' off of *Around The Fur*, *White Pony* is sure to please. A 'Limited Edition' is available (in two different colour cases) with a bonus track whilst all copies include a CD-ROM component - which is interesting but nothing spectacular.

Jorm

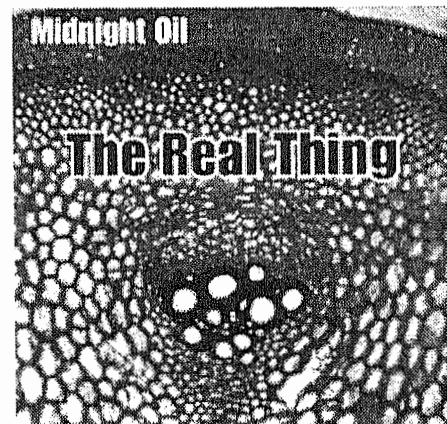


**Various  
The Family Values Tour  
Flawless,**  
Geffen Records, UMG

The brainchild of Korn is certainly proving to be a money-spinner. The second Family Values tour has, naturally, spawned a CD - this time, musical tastes aside, improving on the format from last year. Gone are the annoying interludes which is only a good thing. However, the biggest put-off is the dominance of Limp 'Yo' Bizkit. Now, this is a group you either love or hate. Funnily enough, bearing in mind their success, I am still yet to find someone who likes them. To be quite fair though, this album is pretty good. Production is great and there is enough diversity to appease most. The bands featured (aside

from Limp Bizkit) included the mighty Primus with 'Lacquer Head' and the percussive bass of the legendary 'My Name Is Mud', the under-rated Staind with 'Mudshovel' and Filter with 'Hey Man Nice Shot' and 'Welcome To The Fold'. Of course, Korn also appears contributing 'Falling Away From Me' (with little crowd response due to the fact that *Issues* wasn't even released at the time of this recording) and 'A.D.I.D.A.S. / Good God' in which the latter is slowed down a touch. Cameo appearances by The Crystal Method and Method Man & Redman round out the disc. As listed on the back, there is a 'bonus' track which features an acoustic performance by Aaron Lewis (vocalist from Staind) and Fred 'Yo' Durst. A bonus CD-ROM component, similar to last year, would have been nice though.

Jorm



**Midnight Oil  
The Real Thing**  
Columbia, Sony Music

'Live and Unplugged including 4 new recordings'. Anyone even remotely interested in Australian music would remember the MTV Unplugged session the Oils performed back in 1993. I, for one, was impressed with their set and felt proud that we were being represented well overseas in the 'let's jump on the bandwagon and record an unplugged gig' phenomenon. This compilation is both entertaining and disappointing at the same time. Entertaining in the fact that it was a very good idea, but disappointing because it could have been so much more. For instance, there are only three songs from the MTV Unplugged show, namely the reflective 'In The Valley', 'Warakurna' and 'Truganini'. What about the other songs? From what I can remember it was a great performance well worthy of being reproduced in its entirety on disc. To compensate other 'unplugged' tracks from a 1994 show at the Metro in Sydney are included; 'The

What I got you gotta get it put it in you

Thanks to Tam and Kate at Universal we also have a few copies of Elliot Smith's latest offering to giveaway. Come down to the On Dit office at 2:30pm on Wednesday and tell us in 10 words or less why you should get one.

Thanks to Simon at BMG we have a couple of copies of Patti Smith's *Gung Ho* to giveaway. Come down to the On Dit office at 2:30pm on Wednesday and tell us the name of her biggest song and who originally wrote it.

## On Dit 99 Editors Top Fives

### Big Tony Paxton

- People Move On - Bernard Butler
- Self-titled - The Stone Roses
- Dog Man Star - Suede
- Intro - Pulp
- Among My Swan - Mazzy Star

### Little Nellie Fredericks

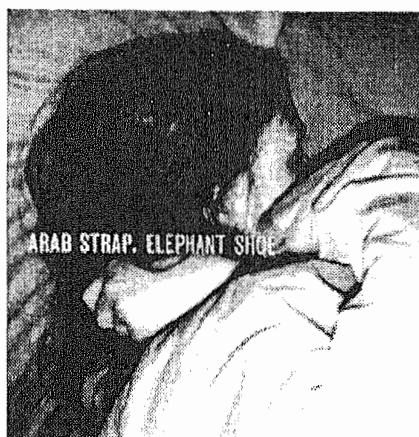
- Emperor Tomato Ketchup - Stereolab
- The Mix - Kraftwerk
- Lick - Lemonheads
- Selected Ambient Works 85-92 - Aphex Twin
- Mag Earwig! - Guided by Voices



# Echo Beach



**Belle & Sebastian**  
*fold your hands child...*  
Festival/Mushroom



**Arab Strap**  
*Elephant Shoe*  
Spunk/Festival/Mushroom

Listening to the first minute-and-a-half of *fold your hands...* my initial reaction was one of interest at how different Belle & Sebastian are to the stuff I have been listening to lately. With the exception of Ben Harper, it seems that no-one I listen to just sits down with a guitar and writes a meaningful song with meaningful lyrics anymore. 30-Seconds later, however, I decided that I *hate* it.

If I *knew* any 60s groups I might be able to guess at Belle & Sebastian's influences. All I can say is that The Carpenters spring to mind, but don't ask me to back that up in a court of law.

Oh good God it's horrible. Make it stop. This will be a short review because I prefer to listen to what I'm writing about whilst I'm writing about it and I want to turn it off now.

Question: what is worse, people who buy the same old groups and never listen to anything new, or people who *write* 'new' music in the same style as the old stuff? I'm undecided. *Fold your hands...* is an exercise in 60s revisionism, and not a particularly good one at that. These chappies belong in a cabaret bar somewhere entertaining old people.

Jayne Lewis

Arab Strap have been around for some time now, but at the mention of them people still say 'Who?' Hailing from Falkirk, Scotland, the band is one of those outfits that major labels release in an effort to glean some hip kudos or credibility karma.

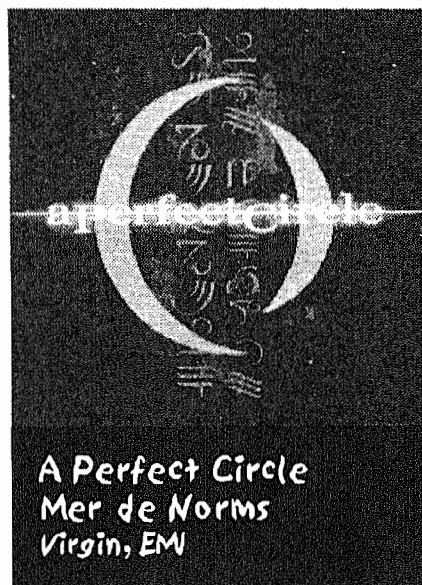
*Elephant Shoe* is the third album-length outing for Arab Strap, and the apple hasn't fallen too far from, er, the other ones. Singer/songwriter Aiden Moffat's songs are studies alternately in depression and desperation. The recipe seems to be two parts misery to one part melody, with a healthy slosh of ironic pensiveness. Don't be put off by this, though, because before you get to the pass-the-razorblades-and-run-a-warm-bath lyrics the music will draw you into that, well, lying-in-a-warm-bath state where the analogue waveforms and subdued guitar-work roll over you like the glow that comes about half way through your third scotch.

For the fans the Waitsian depressive lyrics seem to be the reason why they come back, and it has to be said that Arab Strap could give Smog, Lambchop, Salt Licks, or Drunk a run for their money. Lambchop's Kurt Wagner may have nailed despondency in a single line with 'All the mourners came in one car', but he doesn't capture the kind

of vindictiveness Moffat can muster in a song like 'Pro-(Your)Life' - 'Now you always say terminated / I never hear you say aborted'. And it doesn't get any cheerier. Songs like 'One Four Seven One', 'The Drinking Eye' and 'Hello Daylight' each bring a new perspective on just how fucked-up all our lives have been at one time or another.

Personally, I can do without the insight and invective, but the laid-back, pour-yourself-another-and-stare-at-the-fireplace musicality of *Elephant Shoe* still suckers me in every time.

Sam Andreas-Fault



**A Perfect Circle**  
*Mer de Norms*  
Virgin, EMI

Having had the luxury of a couple of months to review this album I can safely say that it is easily going to be one of the best releases this year hands down. However, my first impressions were different. At first I was disappointed. I was expecting something... umm... heavier. In fact, I heard someone sum it up perfectly when they said it sounded like "Tool playing love songs". But this album leaves just as much impact through subtlety. Let's make it clear though, this is not a Tool album; it's not trying to be. There are similarities - James Maynard Keenan being the obvious link. Also, at times, Billy Howerdel's songwriting has elements of Tool in

it - detuned, bass heavy, melodic but heavy-ish compositions. But, all in all, they are different entities. There is no denying that Keenan is a brilliant vocalist. Even in the quietest moments his voice is powerful. Most importantly though, he knows where to use it. Howerdel had written vir-

tually all of the songs before Keenan became a part of the band but you would never have thought that this was the case after listening to *Mer De Noms*. The vocals and music gel so cohesively that you'd be forgiven for thinking that the group had worked together for years for this one album. Choosing 'highlight' tracks is impossible. Each adds something new to the overall work. In fact, this is one (of a very few) albums that can easily be listened to in its entirety without the listener becoming bored. Not only should Tool fans lap this up but anyone with a taste for an album of lasting, quality guitar-driven music.

Jorm



**Café Del Mar**

**Various**  
*Café Del Mar: Volumen Siete*  
Mercury Records

The cover and insert of this album feature a bikini-clad babe and a hot sticky nugget of hairless manly perfection frolicking (albeit somewhat moodily) on a tropical beach somewhere at sunset. The cd itself *sounds* like its cover: relaxed, beautiful, ambient human perfection.

Ok, so I'm sounding like something out of a press release here, and I apologize, but this volume of *Café Del Mar* is simply stunning.

Each track is sensuous, sexy, cool, and lazy, and quite frankly makes you want to go roll about in some surf somewhere with a significant other.

There are a couple of surprises on the album: namely the soft, sleepy *Whispering Wind* from Moby, and a remix of *Letting the Cables Sleep* by Bush, a band who I definitely did not expect to hear on a compilation such as this. Both are standout tracks, as is the very last song, *Riva* by Slow.

Buy it, make yourself a nice hot cuppa, forget about the icy winds outside, and daydream about cocktails and beaches and palm trees and gorgeous half-naked babes from cd covers.

Jayne Lewis

## Give it away Give it away Give it away Now

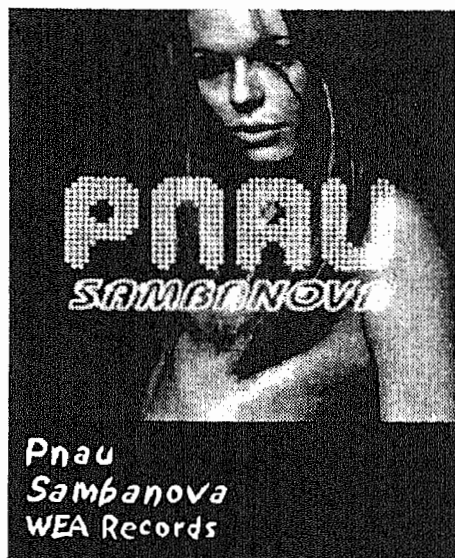
For a chance to get a giveaway copy of Pearl Jam's *Binaural* or Jeff Buckley's *Mystery White Boy* thanks to Monique at Sony Music phone the On Dit office (8303 6490) at 2:00pm on Wednesday with the respective answers: - for Pearl Jam - Who is Dakota?

for Jeff Buckley - In the 'So Real' filmclip what is the guy at the eatery playing with?

Thanks to Cheree at Festival we have a few copies of Fu Manchu's *King of the Road* to giveaway. It rocks. Come down to the On Dit office at 2:30pm on Wednesday and tell us where they played in Adelaide last time they were here.



# Echo beach



If I've learned *anything* about music it is that the promotional material accompanying disks is as wanky and self-important as the labels on wine bottles. Wine may have a playful, fruity palate, and a Cd may have 'Latin sounds, disco-feed fever, and a dash of urban chic' (whatthefuck?), but it all just comes down to a matter of taste, doesn't it? I guess that when you run out of adjectives you invent your own. Hell, I'm guilty of that. My only gripe really is that I *know* Latin sounds, I work with Latin sounds, I love Latin sounds, and Pnau are *not* Latin sounds and it pisses me off that they claim they are.

That said, it's not so bad. I was quite excited, being a bit of a jazz-fiend, when the first track ('Journey Agent') kicked off with a funky bit of horn, but—having been offered the carrot of some acid-y jazz goodness—I was subsequently let down when it was taken away on following tracks.

The rest of *Sambanova* is nice, but if you're already sitting down it is not likely to get you off your arse and onto the dancefloor. Highlights for the jazz-cat are the title track, 'Sambanova', 'The Red Tapes', and 'Arthur's Pizza' (what a cool name for a song!) If I was pressed for a description of the rest I would have to say it is more ambient than anything else; it definitely has a relaxed vibe to it, but I'm not excited.

Jayne Lewis

**Saint Etienne**  
*Sound of Water*  
Mantra/Cortex/Shock

I've been a bit of a fan of Saint Etienne since their first album, *Foxbase Alpha*, which sounded like Everything but the Girl would have if they every managed to enjoy the process of making music. Apparently I'm not alone either; among the bands biggest fans are

journalist Julie Burchill and Canadian novelist Douglas Coupland. The praise of the praise-worthy and all that.

Starting out as a couple of nobodies in suburban London, Bob Stanley and Pete Wiggs decided they wanted to be musicians. After a few years of tinkering they got a clue and an exceptional front-woman, Sarah Cracknell. Now, with a handful of albums to their credit, Saint Etienne have carved out a niche for themselves in the cut-throat world of recorded Euro-pop. Saint Etienne's sound has evolved over the years from a more beat-driven dance-pop to their latest offering. *Sound of Water* is the band's apogee; everything from *Foxbase Alpha* on has been leading up to this, their most seductively French album to date. The style is pure Serge Gainsbourg - all smooth keyboard washes and sultry vocal turns by Cracknell [doing her best Francoise Hardy].

There is a debt owed by the band to the pioneering work of mid-career Pet Shop Boys [circa *Behaviour*] also, the melodically near-spoken delivery and bittersweet irony of the lyrics on songs like 'Just a Little Overcome', 'Aspects of Lambert', and the first single 'Heart Failed (Back of a Taxi)'. With *Sound of Water* Saint Etienne effortlessly and convincingly achieves what a string of lounge-revivalists have been striving to accomplish for years without looking at all like a joke. Best listened to with the lights dimmed and a fresh vodka martini within reach.

Jonathon Dyer



**The Black Crowes**  
*Greatest Hits 90-99*  
American Recordings,  
Sony Music

The sticker on the front of this compilation sums it up perfectly: 16 Classic Tracks from The Most 'Rock n' Roll' Rock n' Roll Band in the World. It's true. The Black Crowes = Rock. By 'rock' I'm referring to the classic 70s soul/rock sound a la early Rolling Stones.

Chronologically going through the singles of their five albums this 'tribute to a work in progress' has its fair share of hits. To be fair though, The Black Crowes only really had success here in Australia with their first two albums, *Shake Your Money Maker* and *A Southern Harmony and Musical Companion*. Therefore, the latter half of this album contains songs that aren't as well known. Who could forget the brilliance of such songs as 'Hard To Handle' and 'Remedy'? Other singles were just

as good but aren't remembered as fondly; 'She Talks To Angels', 'Sting Me' and 'Jealous Again'. For anyone that has ever been interested in their work but doesn't want to buy all of their albums this would have to be the perfect compromise. Sadly though, I feel the 'heyday' for this band are over (at least in Australia). They are probably going to always be best remembered for their cover of 'Hard To Handle'; and why not...

Jorm

## The Singles Bar

**Pound System**  
*Get Amongst It*  
Sputnik, Mushroom

Big Day Out 2000: on a whim I wander into the Boiler Room. I don't know the group on in there, but 30-seconds later I am in dance heaven. I will forever be grateful that I chose that particular time to check it out, for on that day I *found Pound System*.

Three magnificent tracks form this single, which I have no other way to describe except for: dance with a hard edge. Pound System take techno and set it on fire. It is as if they put the brandy in a trifle, the tabasco in the chilli, the schnapps in the sweet milky cocktail.

Damned good stuff.

Jayne Lewis.

**Tatu**  
*Imperfect Girl*  
Mushroom

They've got a pinky red CD. They almost were Popstars (yes they're one of them). They've got a snazzy promo pic which shows us that yes, they are female. They've got a weird name that nobody understands. They also have a pretty boring pop track called 'Imperfect Girl'. Don't bother.

alternika

**Wilt**  
*It's All Over Now / Working For The Man*  
Mushroom

OK, I'll be honest - this review was based on the 'gimmick' factor. What a great looking CD. Look Ma! It's transparent!. Hmm... on to the music maybe? Melodic guitar-driven pop/rock. Pure and simple. Elements of Dave Grohl abound in this Foo Fighter-esque music - especially the main song 'It's All Over Now'. The same can be said for the other a-side (yes, it's another double a-side single), 'Working For The Man' (NOT the one you're thinking of). Don't expect anything amazing and you'll be happy.

Jorm

**One Track Mind**  
*I like U*  
Planet Pop

Well I like U too. With lyrics like "if you're fat or thin, I like you" who could possibly not reciprocate? I do, however, take exception to "if you're tall or small, I like you". Everyone knows that short people are untrustworthy. The band compensates for this minor breach by including a mix for every occasion: the blisteringly gnarly single version, the gently evocative party mix, the hauntingly beautiful funky-bizniz mix, and of course the tear-jerkingly funereal karaoke version. Wow.

Nel



# Far away in time



Various Artists  
Triple J's Hottest 100  
Volume 7  
EM/Virgin

Another year, another Hottest 100. Upon first getting this CD, I was dubious of its quality, since Triple J has a strange habit of playing songs over and over and over again, until you're at the point where you'd commit suicide if you hear a song one more time. But luckily, time has a strange way of mending things. Since Triple J hardly ever plays a song that is more than two minutes old, I hadn't heard most of these songs for quite a while, and hearing them again was pretty good. After all, old music is always better than the new stuff, and to Triple J, the songs on this CD are ancient.

If I was ever dubious of this CD, then track one, disc one removed all scepticism. The sensational 'These Days' by one of Australia's best bands, Powderfinger opens the CD (and Powderfinger fans can watch out for a new album out soon). Up next is sonicanimation with 'Theophilus Thistler', a song that always reminds me of sonicanimation's first appearance on the 10:30 slot and Dylan's subsequent fascination for the title of

the song (those who saw it will know exactly what I'm talking about). Following that are a few dodgy pop songs in the form of the excessively poppy try-hard Blink 182 and the manufactured Killing Heidi. Average Rhubarb and Beck are next, followed by Moloko, Placebo, Diana Ah Naid, and Macy Gray with her only good song, the excellent funky expedition 'Sex-O-Matic Venus Freak'. This is followed by the great Supergrass, then the very 'yo' Limp 'dick' Bizkit. Not too bad Regurgitator and Jamiroquai, boring Whitlams, ridiculously overplayed Tenants and Jebediah, and pumping Rage Against The Machine round off disc one.

Disc two starts out with very average Deadstar, followed by a couple of dancey tracks in the form of Chemical Brothers with 'Hey Boy Hey Girl', and Moby with 'Bodyrock'. Then it's on to the fantastic Foo Fighters with 'Learn to Fly', then Nine Inch Nails, Silverchair, and Grinspoon. Not a bad line up for fans of 'softer' style rock. Then it's on to the joke band Bloodhound Gang with another overplayed track, 'The Bad Touch'. Perth's Eskimo Joe are next, and are followed by Madison Avenue, and the immensely talented Alex Lloyd with 'Lucky Star'. Fatboy Slim with 'Praise You' is next, then Machine Gun Fellatio, Frenzel Rhomb, Something For Kate, and Skunkhour. Adelaide's own TESTEAGLES follow all that with the heaviest song on the CD in the form of the excellent 'Turn That Shit Up'. Area 7 end the CD with their 'Second Class Citizen'.

It's not a bad line up, but as with all Triple J CD's, I'll enjoy this CD more in a few years once the songs

and the hype behind the bands have died down. I can just imagine it, looking back in 2005 and wondering what ever happened to bands like Killing Heidi and Blink 182, having a laugh at bands like Limp Bizkit and Frenzel Rhomb, and remembering how annoying Bloodhound Gang and Macy Gray were. Of course, if you're like one of the countless young kids who'll go out and buy this CD because it's cool (or because Triple J tells you too, whichever you prefer), enjoy the music while it's still cool to do so, man.

L.A.



Kittie  
Whore  
NG/Artemis/Epic

For those who haven't heard of Kittie before (which I'm guessing is most of you), they are an all female, knee-high boot wearing, hardcore, all teenage metal four piece band fresh out of Canada. Sounds interesting doesn't it? But don't worry, if you're afraid that this band is just another try-hard metal Korn wanna be, then you've got nothing to worry about. Kittie are hardcore from head to toe. With massive beefy riffs, wild drumming, includ-

ing some great double bass stuff, and plenty of screaming, Kittie are as good as any other modern metal band.

Their debut album, *Spit* is a pretty good first album, by anyone's standard. It starts out with a bang with the tittle track, 'Spit'. It then winds it's way through twelve songs, all unadulterated adrenalin pumping metal tracks. The CD is relatively short however, lasting only 38 minutes, but the music more than compensates for the shortness.

There is an overwhelming theme of anger and hate towards the wrongs in the world, as well as your expected love gone wrong songs on the album. By the sounds of it, the singer is one pissed off individual. With song names like 'Spit', 'Suck', 'Do You Think I'm A Whore', 'Get Off (You Can't Eat A Dick)', and 'Choke', I think you'll get what I'm on about! All in all it makes for a great album, with the standouts being 'Charlotte', a song with a slow rock riff, the heavy 'Suck', and the rocky 'Paperdoll'.

If all the great music isn't enough for you, then there is also a CD extra component including band photos, a bio, and the video clip for their first single, the fast paced 'Brackish'.

It's nice to know that in a world where musicians are increasingly afraid to be individual and play heavier music there are still new bands coming out who can fill this gap. Hopefully coming to Australia sometime in the near future, Kittie are a band that I'd be very interested in seeing live and will be watching very closely over the next few years. As they all grow and mature, and the singer develops her voice further, they will become a very interesting band indeed.

# Is Weed. Is Good.

The Proton Energy Pills broke up sometime in 1988. A couple of years later Richie Lewis and the Curley brothers, Lenny and Jay assembled another vehicle, Tumbleweed, to provide smokers of ganja with the most awesome of musical treats for the ears. The music of Tumbleweed up until the release of their fourth album, *Mumbo Jumbo*, has been immediately recognisable as theirs, as unique. The new album is an exercise in diversification, it's an experiment and a departure from, as Lenny Curley put it 'our very one dimensional sound'.

The previous Tumbleweed album, *Return To Earth*, was released in early 1996 so it's been a very long wait for Tumbleweed fans to

endure. I spoke to Richie (who incidentally has changed his name to Richie Proton) who had this to say on the matter... 'we started recording this record, probably in October '98 and finished it in about May '99. We were doing it in sort of spurts of a week on and a couple of weeks off and a week on. Then we had a record label change from Polydor to Universal and two line-up changes being the drummer and the bass player, so with all them things, it just took time. Then when it was finished it sort of got put into this (he pauses as if choosing the right word)...schedule with Universal where they just sort of decided to see what happens this year, and now is now and it's

coming out. It was a very long frustrating wait and I'm glad that next week is it's moment.' Sounds like Richie's a bit unhappy with the record company to me.

The album was originally called *Supernatural* but Santana put out an album of that name, forcing a name change. *Mumbo Jumbo* seemed to fit with the theme of the album, the artwork on the back cover of a pink elephant is the classic metaphor for seeing things, for illusion. Originally it was going to be giant insects.'

Tumbleweed have always toured heavily. In fact they have just performed two shows in Adelaide to promote *Mumbo Jumbo*, despite touring here just two months (or so)

ago. 'Well, I find live, it really depends on the environment that we're in. I think that we're getting pretty good at sort of sussing out the vibe. Sometimes we'll introduce different songs like the quieter, sort of more mellower one's when it's called for.' Trying to reach an understanding with, or to connect with the crowd seems to be Richie's goal.

I chatted to Richie for a while longer discussing various gigs, philosophies and social issues, such as his strong support for the legalization of the hemp plant for all it's medicinal, textile and of course, recreational purposes. What a guy.

L.A.



# Looking for love in all the wrong places?

## School of Art Seminar

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

## Be Published

I'm in the process of starting an online newspaper which will be dedicated to the arts (music, film, and theatre). I'm looking for freelance writers to have their articles published over the internet. All applicants who wish to participate in this online newspaper please send a resume and published or unpublished material to: Blah Records, c/o Bret Chin-Quan 80 Inkerman Street St.Kilda, 3182, VIC. All applicants will be seriously considered.

## Rowing Ergometer Theft

Adelaide University Boat Club wishes to report the theft from its city boatshed on War Memorial Drive of 4 Concept II Indoor Rowing Ergometers (model C) after the shed was broken into. Two of the ergos were engraved 'AUBC' at the top front of the machines (near the display panel mounting). If any member of the university or rowing community is aware of anyone trying to sell any ergometers over the past 3 months or has any information which they believe may be of assistance, could they please contact either the Sports Association or Mark Miller on 8227 1880.

## New Student?

Don't forget to join a free 30 minute guided tour of the library! Monday - Friday at 11.15am and 3.15pm (first two weeks of semester two). Please book at the Information desk - maximum of twelve per group.

## Logo competition

The national logo competition for the Year of the Outback, Australia's national celebration for the year 2002, is to close on July 31. The Outback 2002 logo must convey the spirit of the outback to

all of the Australian and international community.

A full brief and entry details for the competition are available from the Year of the Outback website at [www.outback2002.com](http://www.outback2002.com), or for those without internet facilities, call the Queensland DPI Call Centre on 07 3404 6999 for further information. The winner, in addition to national and international recognition of their artwork, will receive a selection of books to the value of \$500 from the Rural Press Bookshop. All entries must be forwarded to the Year of the Outback Logo Competition, c/o QCL, PO Box 586, Cleveland 4164. Entries must be on hard copy and on disk in TIFF file format with full name and contact details and a brief description of the design.

## Multicultural Week

The Overseas Students' Association (OSA) is having a Multicultural Week (M-Week) from 22nd-25th of August on the Bar Smith Lawns. The objective is to promote multiculturalism. Is your club interested in setting up a stall to sell any culture's food, desserts or drinks? All profits derived will be all yours!

We charge only a \$50 deposit, which is wholly REFUNDABLE. In addition, we are providing you with food warmer, canopy, table and chairs, electricity and water supply upon request.

From the past few years' experience, this event has been very successful and students have been reaping heaps of profit. Therefore we hope your club could join in and not only will this benefit your yourselves but in a way helps to promote your culture too!

**HELP US, HELP YOU!**

We really need all you people out there to make this a successful event. Let us do our part to bridge all cultures together.

Please do reply and notify us ASAP to secure a place. We would appreciate it if you could submit a list of the food you're gonna sell and the price for each item, along with any assistance you need, as soon as possible

## Housing Available

There is housing available for Low-Income Students. We currently 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.

## Precise Resumes

Specialising in Resumes, Cover letters, Thank you and follow-up letters. Resumes tailored to your needs to gain the best possible advantage for you to succeed in your chosen career. Fast, convenient and affordable service. Make your first impression a lasting impression! We come to you. Telephone 8285 2949 or 0414 942 535.

## Typing

Do you need your assignments - or anything else - typed? I can help you. I offer next day delivery (depending on the length of the document) and very competitive rates. Telephone Kym on (08) 8449 9905 to discuss your requirements.

## Room to Rent

Room available in Wayville from mid-June to end of December to live with 2 Asian females. Applicants must be female. Near the exam hall, it's only 10 mins from city by bus. Rent: \$53.35 per week (excluding expenses). Call 0414 604 896 after 4pm.

## Live and Work Overseas

World Youth International are looking for volunteers to teach in Kenya, Nepal or China, or work alongside locals on various community development projects in Kenya or Nepal. We run two programs which vary from three months to a year. Phone World Youth International on 8340 1266 for a brochure. Formal qualifications are not required. World Youth International are a registered not-for-profit organisation.

## Typing II

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

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

*On Dit* is the weekly publication of the Students' Association of the University of Adelaide. The editors have impeccable personal hygiene and complete, unfettered editorial control. The opinions expressed herein, however, may not be their own.

### Editors

Dale F Adams  
Eva O'Driscoll  
Darien O'Reilly

### Photographers

Paul Bulley  
Jena Woodburn

### Wunderkind

Fiona Dalton

### Printing

Cadillac Printing

### Thanks

Penelope (you're a wonder), Kate, Peter for coming back to do Vox Pop, Fi and Flip for helping, Steve and Seb for GST nonsense, Rob and Stella, the pink car, Mum's Taxi, swearing, Jayne for proofing, Drs Chen and Newland for poking Darien in the eye, kittens, Sam and Darren, the Chardonnays (will they ever lose?), Yuko, Linda, Mr Blobby, Wanna-be Doctors Amy and Withnall.



Entry forms are available now from the following outlets:

**The Adelaide University Union Office**

First Floor, Lady Symon Building

**The Students' Association**

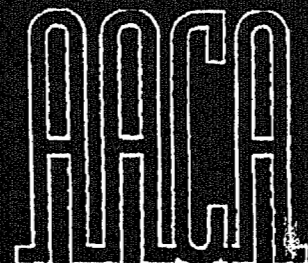
Ground Floor, George Murray Building

**The Adelaide UniBar**

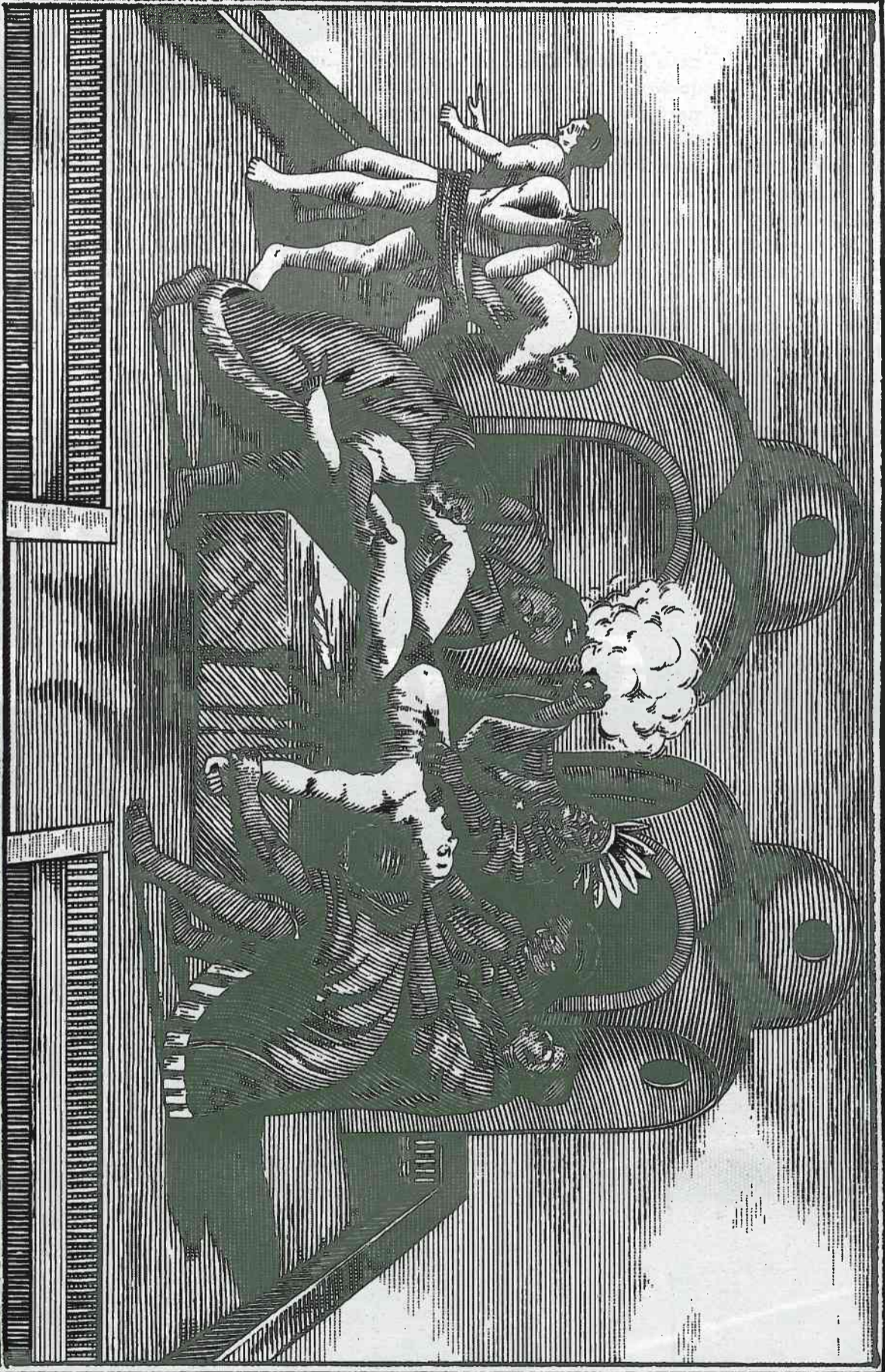
Level Five, Union Building

# ***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.*







Although sceptical at first, the natives soon grew fond of the taste of white.



ON TAP ONLY AT SELECTED HOTELS