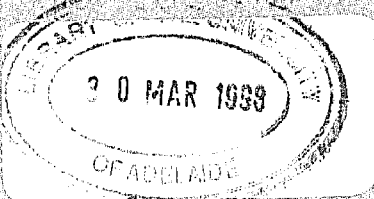


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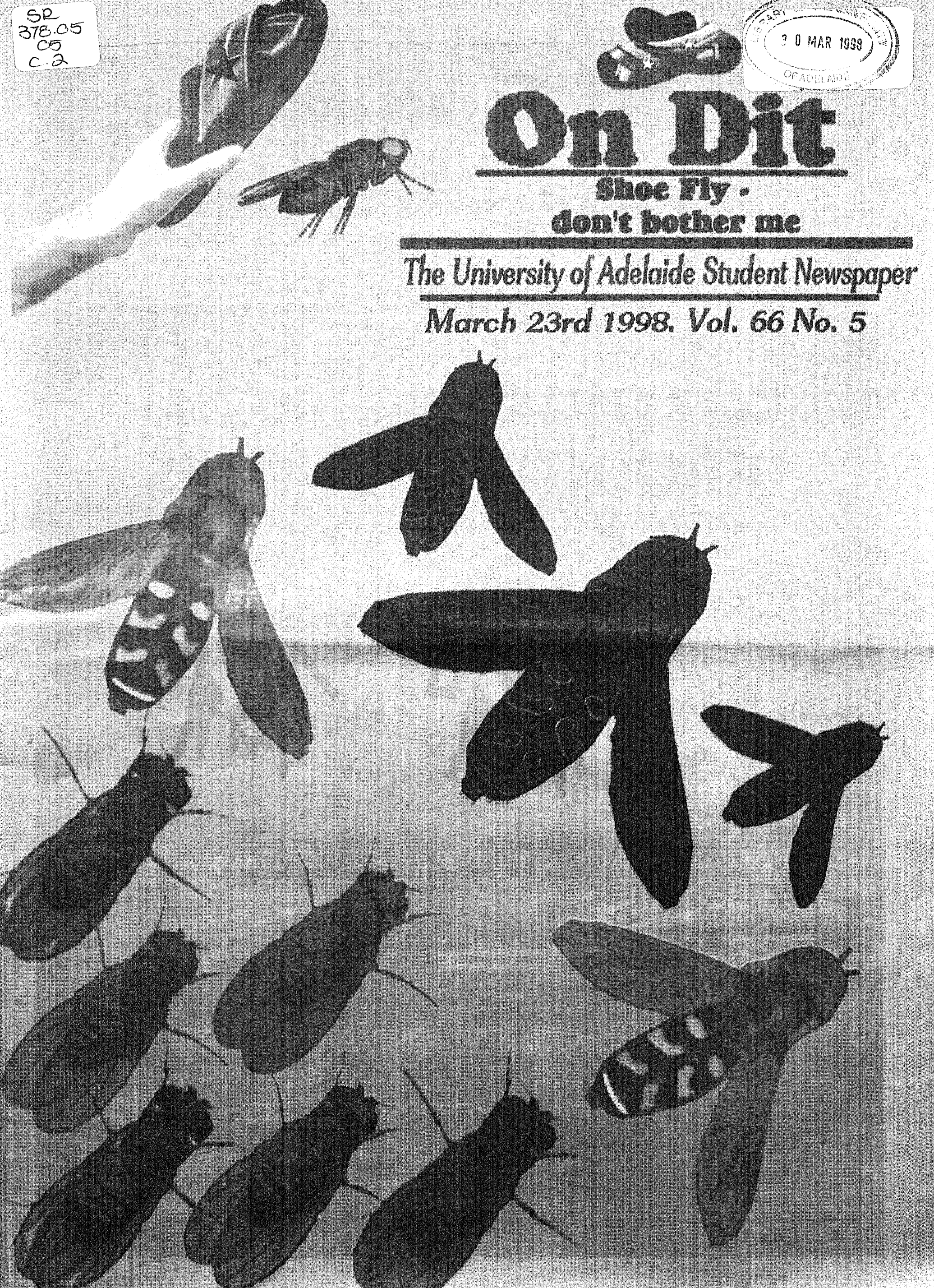


On Dit

Shoe Fly.
don't bother me

The University of Adelaide Student Newspaper

March 23rd 1998. Vol. 66 No. 5



As if last week wasn't bad enough

For those not really keeping up with the news (and I don't claim to keep up that well myself, but everything's relative), Australia's premiers have been gathered in Canberra for their audience with the almighty John Howard. Before the conference had started, the only aspect of the conference the media would discuss was the amendments to the gun laws. Most of the premiers want a softening of the laws; Johnny was standing firm. Noone really cared that the conference was also to discuss the Health Care budget. Premiers want more money; Johnny won't give it to them. So the first thing to annoy me was the inappropriate emphasis. Health care, along with education and employment, are the most

EDITORIAL

important things this government can deal with. Gun laws, on the other hand, are a farce. They might be good laws, but Howard introduced them as a grab for popularity after Port Arthur, at a time when people were upset and frightened. But bad people will always be able to get guns, so really the laws only inconvenience people using the guns legally. Maybe there is a case for relaxing the laws, but I don't really care. How can that be a crucial issue when the health care system is in such disarray? We all know about the closure of hospitals, the massive waiting lists for non-ur-

gent procedures and the push towards private health insurance. Surely that has to be of more importance than fixing it so my Uncle Joe can go rabbit shooting again.

The second thing to annoy me was the premier's walkout of the conference. Two hours, was it? Two hours: enough time to recognise that there is a completely insurmountable stalemate between the two parties and there was no point to further negotiation? Hardly. There should never be such a thing as a stalemate when both parties have a common goal. If they could all just put people's

health ahead of money, which they should be doing anyway, then surely an arrangement could be met. It might cost some money. We might even have to raise taxes. But they won't do that in an election year, because then people won't vote for them. That's how they operate, at least. Personally, I'd be more than willing to vote for someone if they looked at the situation carefully, concluded that more money was needed, that they didn't have it, and so raised taxes. If they explained that to me, and I believed them, I would vote for them. I think most people are intelligent enough to do the same.

Chris Slape

PRODUCTION NOTES

On Dit is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own. Anything you can do to make our existence more bearable, including gifts, food, drink and flowers, would be most welcome.

Editors:

Susie Bate
Paul Bradley
Chris Slape

Advertising Manager:

Leanne Storr

Freight:

Jocelyn Milbank

Typesetting:

Fiona Dalton

Printing:

Cadillac Printing

Individuals of note:

Oska for the six-pack of Coke (who'd have thought he'd actually come through?), Camtech for all our swanky new computer gear, Rock'n'Roll Rodney for helping us get the new computer gear working, Jon "Muffy with a big M" Dyer The Pull-Apart Man, Tim for no reason at all, Esther for the milk we didn't use (but thanks, really), Georgie for sitting on the floor, Simon because he did actually get everything done in the end, and Catalogue Man for being the perfect poser.

Individuals beneath our notice:

The army mob (don't shoot us!) with their darn loud bagpipes and the coincident noise of the soundcheck from the Frenzal Rhomb concert bombarding us from opposite sides on Saturday. We can provide our own entertainment, thanks, people.

Whoever chucked the recycling bin down our stairwell.

The Genetics Honours class for getting Chris plenty drunk on Friday night when he should really have been home in bed. They knew full well he had work to do. Bastards.

Where we are:

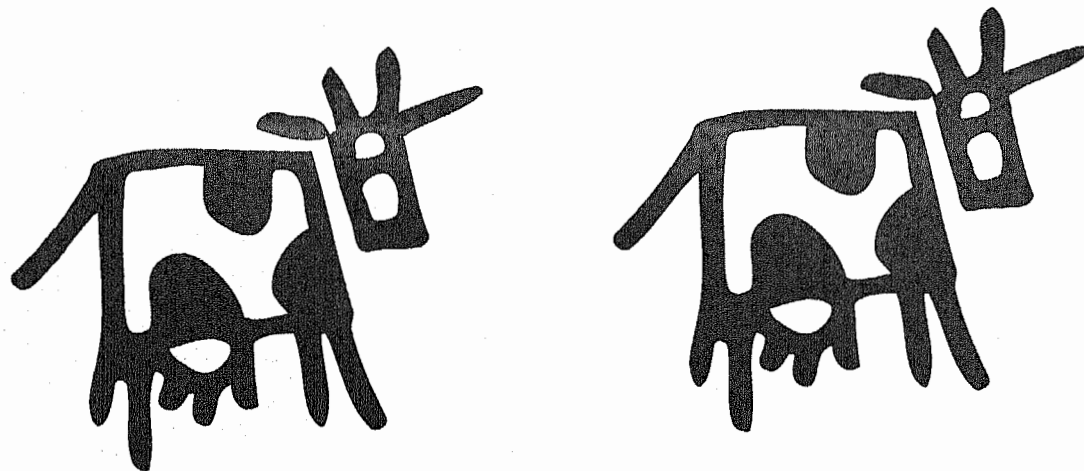
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains. Such is life.

How to contribute/contact us:

You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404, fax us on (08) 8223 2412 or email us at ondit@smug.adelaide.edu.au

About the cover:

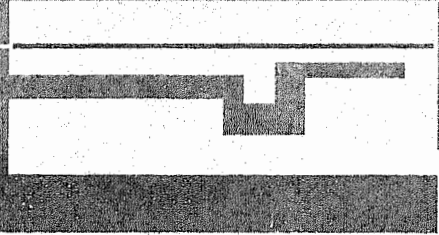
Susie says none of FlyGuy's lovers or relatives were killed or harmed in any way during the making of this cover. He is somewhat sceptical.



THE ULTRAWORLD CREW ARE PROUD TO PRESENT

UNIVERSAL

MID WEEK CLUBBING HAS A NEW NAME.



OPENING NIGHT
THURSDAY, MARCH 26TH
9PM TIL LATE

ARENA ONE

GTB

NODDY

MPH

BOF

BRENDON

ATB

MADNESS

MAESTRO D

JULES

RUDEBOY

ARENA TWO

MPH

NODDY

FICTION

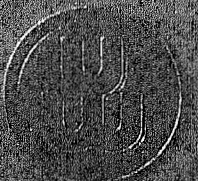
MC PAB

EVN

RUSH

UNIVERSAL

A NEW DAWN 1998
ADELAIDE



THURSDAY NIGHTS AT THE PLANET ARE READY TO GO OFF!



3 DOLLARS BEFORE 9PM

6 DOLLARS AFTER 10PM

NO ID . NO ENTRY

STRICT DRESS CODE

CLUB AND STREET WEAR ONLY

GET
YOUR
FUCKEN
PROSH
GEAR
DOWN
HERE
BEFORE
APRIL 10.

IF
YOU
HAVE
A
FUNNY
BONE
IN
YOUR
body,
HAVE
IT
SURGICALLY
REMOVED
AND
GIVE
IT
TO
US.

LORD
KNOWS,
WE
NEED
IT.

(PROSH submissions should be in the form of funny gear, inclusive of stories, poems, pictures, or pretty much any damn thing. Actual funny bones will not be accepted.)

Guess What?



BIKE WEEK

IS HERE!!!!!!

Come celebrate
on the Barr Smith Lawns
on Wednesday
for a week of
alternative transport!!!



Wednesday 19th, 12:30-2

Free veggie lunch for all you hip alternative transporters.
Lots of advice on biking in Adelaide.
Free bike repairs for all you hip alternative transporters.
Display stalls, maps and info provided by Adelaide biking groups.

So bike, bus, walk, skate,
train, tram or car-pool to uni
and help us work for a
cleaner, happier planet
(and a free lunch)!

mmm... bikey

Menu of Contents

Appetisers

Cover	\$1
Editorial	\$2
Contents	\$5
Vox Pop	\$20

Main

Current Affairs	\$12
Youth Allowance	\$14
Kosovo	\$13
Science	\$16
Theatre	\$22
Music	\$23
Film	\$29
Literature	\$30

Entrees

Dodgy	\$11
Electric Chair	\$15
Wayward	\$17
Planet	\$3
Prosh Ad/Bike Ad	\$4

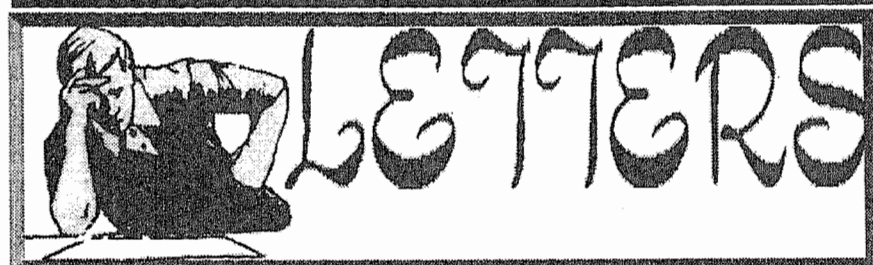
Dessert

Whine List

SAUA Columns	\$8
Union Page	\$10
Letters	\$6
National Day of Action	\$9
Philosophy	\$18

Sex	\$36
Heaven	\$40
Creative	\$34
Pin Up	\$35
Sport (of sorts)	\$37
Clubs	\$38
Classifieds	\$39

Note: On Dit accepts no responsibility for the health of readers who are stupid enough to actually try eating any of the pages. Also, if you are stupid enough to try that, surely it's reasonable to expect you to pay us the listed prices. No cheques or credit cards accepted.



I didn't read it, I was having a bong

So you've read the O'Guide about drugs.

Well, like all shock tactics, that one won't work either. Quite simply, nearly all of what was written was incorrect or so tenuously linked to reality to be dangerous. Drugs are a very emotive issue. One in which rational people turn into insane weirdos - and they are the ones against drugs. In the O'Guide you may have noticed all sorts of bizarre claims, 'ground glass in cocaine', 'using heroin will infect you with disease', etc. And yet on other pages you are encouraged to drink - even encouraged to use alcohol in vast and dangerous amounts.

If you want to find out more about drugs, join the drug & alcohol group - fucked name, but we can't think of anything else. And before you get all excited and think that we hold regular lamington and hash stalls to buy drugs, we don't. This is a non-judgemental group where you can discuss your use, your fears and other concerns, and alternatives if you feel you have a problem. It is very easy to forget assignments and trundle off to the bar. Once home you remember your assignments, and then think 'fuck it, I'll have a bong.' It is surprising how many people drop out of uni because of smoking too much dope.

We hope to have people from pharmacology, psychology, etc, to discuss what drugs actually do to you. How they work. What happens inside your head. Why mixing certain drugs is bad. And so on.

There are people in the group who have been long term alcohol or heroin users. The drug is not the issue.

Essentially, this is a support group run by students, to assist you to make an informed decision. Not one based on shock tactics or urban myths. If you want to stop using, you will have a range of people who can offer support, advice and encouragement. If you want to control your use, the same applies. If you feel like dropping in one day and need frank advice, you can get that.

Drugs do cause damage. Be that physical or psychological. They can help you lose your friends and money. Well, actually they can't. The choice is yours. But in fact, there are some who use drugs without any side effects. And others who suffer badly after only a few Es.

The most important thing that we can offer is information and support so that you can make an informed choice.

We can be contacted via that Counselling Centre - Ground Floor Horace Lamb Building 8303 5663.

All the info in the O'Guide article was taken from Drug and Alcohol Services Commission - Eds.

No more Skulldug ever?

To the editors,

Re: Cancellation of Skullduggery

The Adelaide Medical Students Society (AMSS) has a responsibility to manage its funds in a manner that brings greatest benefit to medical students. With this fact in mind, grave concerns as to the financial viability of Skullduggery led to its cancellation in 1998. We apologise for any inconvenience caused by this decision, in particular to the Union, Unibar and Orientation Coordinators.

We are very grateful to Monica Korecki (Fourth Year) who worked so hard towards this event. It is through no fault of Monica's that Skullduggery could not be held, rather it is a combination of adverse changes and restrictions that mean Skullduggery in its present form is no longer a feasible event.

There have also been concerns that Skullduggery does not comply with the Responsible Drinking Policy promoted by the Australian Medical Students Association. For this reason, and for those mentioned above, I do not believe the restoration of Skullduggery in future Orientation Weeks should be a priority of the AMSS.

Yours sincerely,
Thomas Smith
President
AMSS

Benjamin A. Till? That's not a real name.

Dear Benjamin A. Till (letters to the eds 9/3/98) and The Mouth (letters to the eds 16/3/98),

We'd like to answer your concerns regarding catering at this University by **directing you to our article in this edition of On Dit**. Also we'd like to remind you that your student representatives on Union Board and on the Catering Advisory Committee are only too happy to receive feedback on catering services provided at this university (on North Terrace, Waite and Roseworthy campuses). You are welcome to attend Union Board and/or Catering Advisory Committee meetings (see Nat in Union Admin for details), or contact Union Board members through their pigeon holes located in Union Admin.

The Mouth in his letter discussed pool table prices in Equinox. These pool tables do not belong to the Union and play prices are out of our control. If you would like to make a complaint to the private company who provides these tables (or would like more information), please do so in writing to Rosslyn Cox, President, through Union Admin, and all student complaints will be passed on to

We please to aim

Dear Editors,

Your paper is heaps good for killing European Wasps. Please never change its wasp killing format.

Oska
1st Year Science

PS: Why does the footbridge over the road ring? Was it designed to do that?

Write to us!

If you don't write to us, how do we know you're out there? Huh? Stupid? Get your gear here by 5:00 Wednesday, and attach a real name, phone number and student number. We won't print 'em but, by God, we need 'em.

the supplier.

Benjamin, in response to your criticism of management, we have this to say: management in this organisation work under the direction of your Union Board which comprises of 18 elected student members. Union Board oversees the provision of union services and directs managers in the operation of these services.

With regard to concerns over prices in this organisation, it must be said that the current Union Board (at the meeting of Feb 9 1998) resolved that catering operations at this University be run commercially. Furthermore (at the meeting of Feb 24 1998), Union Board has commissioned an independent review of the commercial operations of this organisation (as explained on the Union page in the last edition of On Dit). After substantial losses in previous years this Board is committed to ensuring that students receive as much as they can for their statutory fee. Stat fees should not be used to subsidise catering losses but instead be used to benefit students through such things as the provision of a resource centre and through new initiatives such as the Adelaide University Union Presidential Card (issued with the new smart cards).

Hopefully the current commercial review will provide Union Board with information as to how to run a more efficient organisation, thus serving students better. If you have some constructive suggestions, please do not hesitate to contact us, and please take the time to make a submission to the commercial review.

Yours sincerely,

Elysia Turcinovic
Chair, Catering Advisory Committee

Rosslyn Cox
President, Adelaide University Union



You're a lefty feminist extremist. But that's cool with us.

Call me a lefty-feminist-extremist if you wish... but I consider myself quite a 'normal' (if such a concept exists) uni student, and was concerned about a rather... (dare I use the word) sexist example used in an Economics 1A lecture. Our lecturer was discussing the concept of 'opportunity cost', which for those who don't know (or were asleep) refers to the idea that, as consumers we make choices, and by making these choices we incur opportunity costs, which are the forgone opportunities, as a result of our choices. Now, before this begins to sound like an assignment, the example used was, when women stay home to look after children, whilst men continue working, on the premise that "women earn less anyway, and therefore them staying home incurs less opportunity cost"! A mere example, I hear you say? Yes, maybe... but consider the oppressive stereotypes that comments such as this, coming from a University lecturer, reinforce? Not only is this stereotypical, but it is unbelievably simplistic! Is the 'money' factor the only reason that women may stay home with children (assuming that women really do earn less than men, which in many professions is not the case anymore anyway)? OK, so it was an Economics lecture, I hear you say (in which money is not the root of all evil but instead makes the world go round), but it is comments such as this which can shape a young, vulnerable, fresh-out-of-high-school minds, into believing that 'such is the way' and in this way, perpetrate the sexist stereotype of 'housewives'. The fact is that there are some men (nooooo?) who stay at home to care for their kids in their first five years these days!! Nothing is wrong with that!! Go the househusband!!

Zane is The Man

Dear editors,

It's Bike Week this week and that means people are being encouraged to ride their bikes to uni. I think this is great and if everybody at Adelaide Uni did this, Adelaide would be a much cleaner place - (and for once, the Uni hierarchy would be sweating!!) but I'd like to point out that even when it's not Bike Week, there is no place to park one's bicycle! Granted, the new bike lock-up will be great for cyclists, but it is so tiny that it will hardly mean a drop in the vast sea of student treddlies.

Can there please be something done about this? It is getting outrageous. Every vertical handrail, fence, and water downpipe has a bike attached to it. Surely, since bikes are so much better for the earth and for traffic, we can place them at a higher priority than car parking? Should there then be a

facility for bicycles in the Ligertwood car park? What about the massive open space in front of the Law School? Something has to be done.

Yours Sincerely,
Zane

Christian is a Crazy Bastard

Dear OnDit,

Yet again, another fine issue. How do you guys keep it up? However, your covers are a little colourful. I have a suggestion for one in the future: a black cover, with "On Dit" written in even darker black. Think of the amount of ink you would use! It would be fantastic!

love,
Christian Haebich
Arts

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president >> sophie allouache

NATIONAL DAY OF ACTION

The National Day of Action (NDA) will be on Wednesday the 1st of April. It is going to be a cross campus action with both Flinders and Uni of South Australia as well as the NTEU. The issues of the day are publicly funded publicly controlled education and a livable income for all. These are very timely as we have just seen the Common Youth Allowance be passed through the Senate and the West Review will have just been released. University staff will be stopping work between 12 - 2 on the day to show their opposition to the regressive changes that the Federal government have been implementing. Students and staff from all three

Universities will be meeting on the Barr Smith Lawns at 12 where there will be speakers and, entertainment and lots of information about what is happening to Higher Education in this country.

SAUA SURVEY

The SAUA Survey is out! You should be able to find copies around the campus, either in the Union Building, the library, or just pop into the SAUA and pick one up.

MUSIC STUDENTS

For Music students the saga still continues. There were two student meetings last Monday and the Deputy Vice Chancellor was present at the first one. This provided students with an opportunity to voice their concerns directly to the University. Unfortunately there is still a lot

of confusion as to what exactly will be happening in the Music Department but this will hopefully be resolved in the near future. If you have any problems or question regarding this please don't hesitate to come and see me.

SMALL AND REGIONAL CONFERENCE

I know that Adelaide Uni isn't really considered a small and regional University but it is important to remember that we do have small and regional campuses. There will be a national Small and Regional Conference happening at Monash Gippsland, in Victoria, from the 10th - 12th of April. If anyone would like any more information either come give me a call on 8303 5406 or e mail me at: sallouache@auu.adelaide.edu.au.



education-vice president >> sky mykta

NATIONAL DAY OF ACTION - APRIL 1 @ 12:00PM, BARR SMITH LAWNS

Come out next Wednesday and stand up for your education! The staff will be on strike as well so you won't be penalised for missing classes. There will be bands, speakers, food and info about all the issues (see also my article about the NDA in this issue of On Dit). The April 1 NDA will be a cross-campus action with students from UniSA and Flinders coming down to protest as well so we can show that all students in this state have been affected by the cuts to education and we

have a united voice in protest. If you want to help out on the day come to the ESC meeting on Monday. See you all there!

EDUCATION STANDING COMMITTEE MEETING

As promised I am publishing the details of ESC meetings in my column. The next one will be on Monday 30 March @ 2:00pm - meet at the SAUA. We will be doing the last minute planning for the NDA and deciding what everyone will be doing on the day.

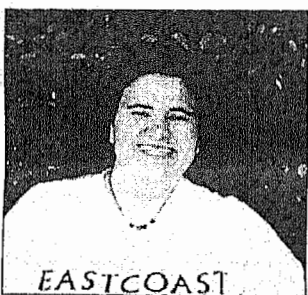
HECS CENSUS DATE 31 MARCH

The last day to withdraw from Semester

1 and full year subjects without incurring a HECS debt for the subject is the 31st March. You can still withdraw after this date without a fail but you will have a HECS debt for the subject. Remember if you have any problems or question come and see me or Sophie in the SAUA.

ANY SUGGESTIONS OR IDEAS FOR THE EDUCATION DEPARTMENT IN 1998?

Come into the SAUA, attend an ESC meeting, phone me on 8303 3898, or email me - skym@smug.adelaide.edu.au. I'd love to hear from you. Don't forget come out to the NDA on April 1!



activities vice-president >> alida parente

ACTIVITIES WEEK

Activities Week has just ended and it was great to see so many students getting involved. A huge thank you needs to go to the following people who put a great effort last week, Melissa Chen, Greg (or Nick as some of us like to call him), Mick (mega-phone man) and Bevan, ASC members and of course all the students that took advantage of \$1.00 beer and BBQ. Stay tuned to this column and ads in On Dit which will inform you of other ACTIVITIES WEEK's coming up very shortly.

PROSH

Yes I've mentioned this before, but I'm going to keep on mentioning it, until it's over. PROSH WEEK is to be held the 18-22 May. The Prosh Rag is a publication that comes

out during PROSH WEEK. The final date for putting anything into the Prosh Rag is 10th April, that's not too far away so get cracking. You can put anything you want into the Prosh Rag, a funny story, jokes, just drop your stuff off to me in the SAUA (Students' Association)

The PROSH PARADE will be on the Friday of PROSH WEEK. Prosh is a time to let your imagination run wild, so this shouldn't stop with the PROSH PARADE. I want to see outrageous floats and costumes.

PROSH AFTER DARK is to be held on the Friday night of PROSH WEEK. So don't bother changing from the PROSH PARADE just come as you are.

The pranks, this is the integral part of PROSH, but MAKE PRANKS LEGAL BE-

CAUSE WE WILL NOT BAIL YOU OUT, (no matter how much you cry and beg). Also remember that the whole idea behind Prosh is to raise money for charity with these pranks.

SAUA CUPS

You need one of these if you want cheap beverages at all SAUA events. Your first drink is free when you purchase your SAUA CUP. They can be purchased from SAUA office or on the actual day of events. The best thing to do is to buy a SAUA cup, put it in your bag and keep it there until the events come up, because you can use them all year round, and for the rest of your degree. WOHHOO!

Cheers,
Alida



womens' officer >> kate sowerby

INTERNET SESSION FOR WOMEN

The SAUA and the University have ensured that every student now has access to their own email account. But do you know how to use it? The Women's Collective are running a 2-hour session, teaching women the skills associated with using the Internet and email. All women are welcome... Tuesday March 24th, 3pm, Napier 107 PC lab. See SAUA for further details.

WOMEN'S DEPARTMENT MEETING

The SAUA Women's Department and the

Women's Collective are meeting to discuss plans for the year. Anyone is welcome to attend. Come to the Don Stranks Room at 1pm on Thursday.

WOMEN'S CRICKET

Flinders University have informed me that they are staging a Women's Cricket Day. Details are not yet finalised, but women from all South Australian Universities are welcome to participate. Contact me in the SAUA for further details.

CHILD CARE REVIEW

The SAUA has submitted a review of the

proposed changes to childcare funding. The moves that are being made are restrictive to the rights and opportunities of individuals. Cuts to childcare funding mean that men and women of middle and lower income brackets are forced to make choices between their work and their family. This is highly discriminatory and ultimately detrimental to the family, the individual, and society in general. If anyone would like to discuss this matter with me, I would be more than happy to hear your views and experiences.



environment officer >> danielle kowalski

BIKE WEEK AND THE BIKE SHED

Well it is finally Bike Week and the Bike Shed is finally operational, YAY!! On Wednesday everyone has to look out for the free lunch and free bike tune ups (thanks to bikesmart). So remember that ... BIKE WEEK IS THIS WEEK.

SAUA CUPS

I hope everyone has been bringing their SAUA cups and if you haven't remember to put it in your bag. More SAUA cups are still available in the Students' Association or at the actual events.

ALSO THIS WEEK

• There is a blockade happening up at

Kakadu National Park in protest of the new uranium mine at Jabluka.

• BIKE WEEK (if you haven't already guessed)

• Environment Collective's AGM (THURSDAY)

REMEMBER

If we at Adelaide Uni don't fight for the Environment who will?

APRIL 1

national day of action

QUIT FOOLING AROUND WITH OUR FUTURE, DAMMIT!

NATIONAL DAY OF ACTION (NDA), *phrase*: a day when students from every campus in Australia protest against regressive cuts to higher education by the Federal Government and university administrations. Actions may include (but are not limited to) open forums with speakers, bands, food and information handouts; rallies, marches, media stunts. NDAs are called by the National Union of Students (NUS), the peak representative body for tertiary students in Australia (over 530,000 members). NUS often works in conjunction with the National Tertiary Education Union (NTEU), the union representing university staff and academics.

This April 1 come out and tell the Government they're the fools if they think we're going to put up with the quality of our education being destroyed and massive personal debt levels. We are currently planning a joint action with UniSA and Flinders so if you want to have input email me (skym@smug.adelaide.edu.au) or come into the SAUA or phone 8303 5406. As soon as we know definitely what we're doing we'll let you know - through On Dit, Student Radio and posters around campus.

The issues that will be focused on this time around are:

up-front fees

Did you know Adelaide was one of eight universities in Australia to introduce Up Front Fees for undergraduate Australian students in 1998? This means for some students they don't have the option of HECS, they will have to pay \$10 000-\$27000 UP FRONT every year! And soon it will probably be all students so if you've got younger brothers or sisters who want to go to uni or you think you might want to come back and update your qualifications sometime in the future watch out!

common youth allowance

This legislation has been on the cards since 1996 but it was finally passed on March 11 this year. Basically the CYA means that young unemployed people are subjected to

the same unlivable allowance, unreasonable parental means test (which caused 1000s of needy people to be kicked off AUSTUDY in '96/'97), and unrealistic age of independence as students are. The age of independence is 25 for students, 21 for the unemployed - you can get married, join the armed forces and drive a car at 16, vote, drink and smoke at 18 but you're not considered an independent adult until you're at least 21 for the Youth Allowance? What is this, the 1950s?! And anyway, how can the different needs of young people all be lumped into one payment - are they saying being on the dole is the same as being a student? I guess it makes the transition easier when you finish your course and there are no jobs so you have to go on unemployment benefits! There aren't many major changes for the worse for students but there aren't any benefits either and don't forget the massive cuts to AUSTUDY and ABSTUDY in 1996 and 1997.

the west review - the full monty?

The big question with this Review into the long-term future of higher education, commissioned by Vanstone last year, is where public funding (the money from the Government) should go or whether there should be public funding at all? Should the money go directly to the universities or should it be "student-centred" in the form of "vouchers" that each individual student

is given on the basis of their TER and they can then "redeem" at any university (as long as they've got enough points on their voucher to meet that university's entry requirements). The major problems with this are that the prestigious universities will be able to charge more vouchers for entry to their university and therefore guarantee a high level of funding whilst regional and newer universities will struggle to attract enough students to remain viable. The other option is full Up Front Fees (in the order of \$10000-\$15000 paid at the start of every year) for all degrees and maybe a few government scholarships for those who are really need. The West Review will be released on April 17.

funding cuts - the quality spiral

Fewer staff, overcrowded lectures, larger tutorials, under-resourced libraries, less choice of subjects, Departments closed, campuses sold off, downsizing or scrapping of essential student services (health, counselling, careers advice, accommodation, loans, course advice, etc).

IN 1996 THE FEDERAL LIBERAL/NATIONAL GOVERNMENT CUT 6% FROM UNIVERSITY OPERATING GRANTS

(the money universities use to function from day to day) across the country, they also refused to pay a 12% pay rise to staff that

was long overdue so universities had to foot that bill as well, and in SA we have declining student numbers because we are not a growth State (we don't have a stable, growing population). All up this means we have suffered an actual cut of around 20% at Adelaide Uni. This has meant, amongst other things, the slashing of the Performing Arts Faculty - no more Drama at this University; Dance has been cut back to 3rd years only with not enough staff to teach the students; Music has started charging students for the use of practice rooms, for accompanist's fees and has shortened lessons for all first years. We also have the worst-funded Careers Service in Australia - a bit of a problem if we're trying to get a job after Uni so we can pay off the massive debt we've accumulated from our HECS (and AUSTUDY for some). At Adelaide Uni we have also had 50 staff redundancies since 1996 - that means 50 less staff (both admin and teaching) even though we have more students. All this is on top of increasing charges for things like materials, after-hours access, photocopying, field trips and equipment in almost every faculty and department of the University.

So what can we do about it? Well you can come out to the National Day of Action on April 1 from 12 til 2. You can also come along to Education Standing Committee meetings (see my column for details) and participate. And when the Federal election comes around you can look carefully at the education policies (and the track records!) of each party and exercise your vote in favour of a quality, accessible and equitable education system and in favour of a Government that has a clear commitment to Australia's future!

Sky Mykyta
STUDENTS' ASSOCIATION EDUCATION
VICE PRESIDENT

SECOND YEAR STUDENTS:

how would you like to be shadowed by a school student?

This University needs more students from the northern suburbs of Adelaide. To get this happening an Equity Outreach Project has been running at Paralowie R-12, Fremont Elizabeth High and Smithfield Plains High School.

But we need your help! We're looking for second year students who would be willing to have a Year 11 student accompany them for four hours to lectures and tutorials (or whatever else they have on in that period) so that they can get to know what university life is like.

If you think you could help out on any or all of the dates below, we'd love to hear from you: Monday 4 May, Tuesday 5 May, Wednesday 6 May We will meet with you to discuss how the day would run and afterwards we'll provide a

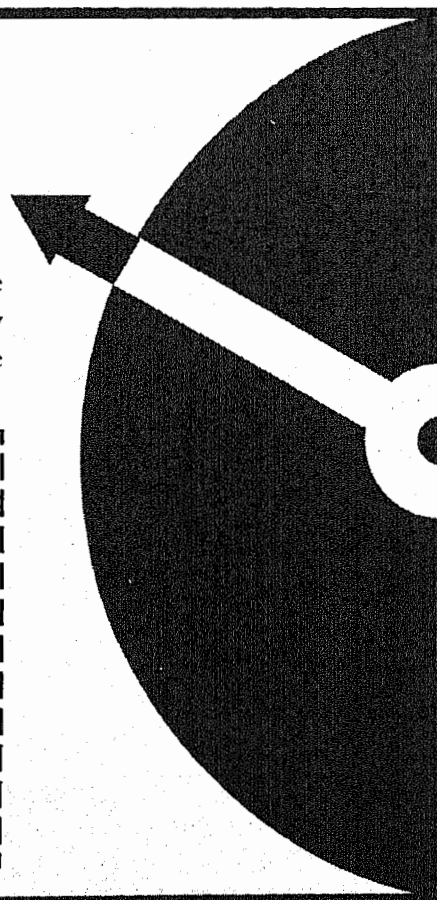
statement about your involvement so that you can include it in your CV for future job applications.

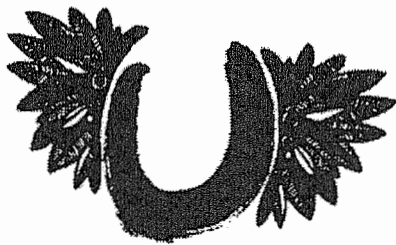
This is your chance to be involved in a project

which is actively trying to redress the underrepresentation of students from low socio economic backgrounds at the University.

if you would like to be involved please do one of the following:

- leave your name and contact details with the Students' Association
- drop in and see Jane Copeland at the EO Office on Hughes Plaza (next to the public phones)
- email your name and contact details to the project officers, Mary Hudson & Leanne Carr: specs@camtech.net.au





REVISED CATERING ADVISORY COMMITTEE DATES FOR 1998

All meetings commence at 4pm and are held in the Margaret Murray Room, Level 5, Union building.

- Wednesday 1st April
Thursday 30th April
Thursday 21st May
Thursday 11th June
Thursday 30th July
Thursday 27th August

All students are welcome to attend. Queries can be directed through Union Admin to Elysia Turcinovic, Chair, Catering Advisory Committee.

CATERING ADVISORY COMMITTEE VACANCY

The Catering Advisory Committee advises Union Board about catering issues. It comprises of a chair from Union Board and three other members of Board. It also includes three student representatives from the general student population. There is currently one vacancy for a general student representative and any Adelaide University student who is interested may apply for the position. Applications must be in writing (include a contact phone number) and addressed to the Union President, Lady Symon building, University of Adelaide, SA, 5005, or lodged with the Union's receptionist on the first floor of the Lady Symon building. Applications close on Friday 27th of March at 4pm. Applicants will be required to address the Catering meeting of the 1st April and will be notified as to the time they will be required to address the committee. For any further information please contact Rosslyn Cox, Union President on 8303 5401.

At the beginning of every year students have many questions about their Union and the services it provides. Continuing students are especially vocal at this time of year with comments of dissatisfaction with services in previous years and these constructive criticisms can be very helpful to Union Board. This article is just a brief explanation of the plan for catering in 1998 from your Union Board.

In the past few years, in a bid to provide students with cheap eats, catering has run at a substantial loss. This might seem okay on the surface, but when we remember that this loss must be covered by the statutory union fee which each of us pays at the beginning of the year, we are paying anyway. Rather than subsidising a catering loss with your annual stat fee, the current Union Board has resolved (at the meeting of Feb. 9, 1998) that catering must run commercially. So prices may be a little higher on some items in some outlets, and yes for continuing students you'll notice that menus have also changed (but they do every year). Running commercially will ensure that your stat fee can be used entirely to provide you with student services rather than fill the hole left by below-cost catering. Your Union Board of 18 student members have made these decisions on your behalf and have directed management to implement these decisions.

Furthermore, at the meeting of Feb. 24, 1998, an independent review of commercial operations was commissioned by Union Board. This review will consult with all interested parties, including students. Submissions for this review have been called for by BDO Chartered Accountants and Consultants and were advertised in last week's edition of On Dit. If you'd like to make a submission to this review,

email: bdosa@senet.com.au (write "Adelaide Uni Union" in the subject box) or write to:

Paul McCarthy
Senior Associate
Taxation and Business Services
BDO Nelson Parkhill
248 Flinders Street
Adelaide 5000

If you have any questions or concerns you can direct them to one of us through our pigeon holes located in Union Admin. Alternatively, respond, and get involved by attending Union Board or Catering Advisory Committee meetings (dates and times are on display in Union Admin).

Elysia Turcinovic
Chair, Catering Advisory Committee

Alan Anderson
Chair, Finance and Development Committee

Rosslyn Cox
Union President

PRESIDENTIAL CARD

Remember that once you run out of coupons in your brochure, come and see me. The coupons are unlimited, and you'll be able to get more as required. Simply come up to the Union Admin Office, 1st Floor, Lady Symon Building and the friendly person at the front desk will be more than willing to give you coupons you need.

As this is the first year we have ever tried to do anything like this, we would really appreciate feedback. I can be contacted on 8303 5401 or email me at rcox@auu.adelaide.edu.au, or when you come and pick up your extra coupons, you can write down your comments on the sheet provided.

Alternatively, you can give us your feedback on the card and any other services through our web pages at www.adelaide.edu.au/AUU.

Rosslyn Cox
President
Adelaide University Union



BDO

The Union Board of the Adelaide University Union has engaged BDO Nelson Parkhill to conduct a review of the Union's commercial areas.

The terms of reference are as follows:

Examine the structure of the existing operations and report on the efficiency of operations including benchmarking and any inherent levels of inefficiency, and, if there are inherent levels of inefficiency, how they may be addressed.

Advise on the feasibility of outsourcing including all short term potential costs and benefits, and conditions that might reasonably be imposed.

Advise on a range of future options for the conduct of the food and beverage operations, including organisational and operational models, with a cost benefit analysis of each option including industrial, legal and contractual issues.

Interested students are invited to make submissions to the consultant, about the existing operations, and their views on outsourcing, addressing matters raised in the terms of reference above, or any other relevant issues, either by email or in writing by Thursday, March 27th.

email:

b dosa@senet.com.au

Please write "re: Adelaide Uni Union" in the Subject box

in writing to:

Paul McCarthy

Senior Associate

Taxation and Business Services

BDO Nelson Parkhill

248 Flinders Street

Adelaide

I don't know art, but I know what I like....

Ever wondered what the big white walls are doing in the Gallery Coffee Shop on Level 6 of the Union Building? They're actually there to display art!

What we are looking for are budding artists, who would like to display their artwork in the Gallery. At this stage, the idea is in its infancy, so we're trying to gauge what sort of interest there is amongst the students for such an idea.

Please contact me on 8303 5401 if you would like to pursue this idea further.

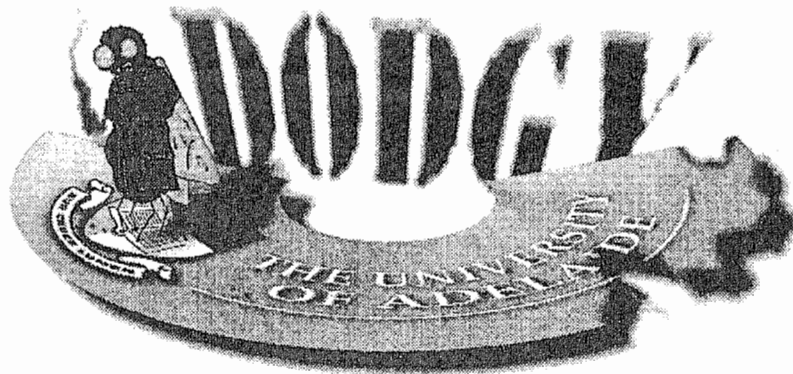
The Union exists to enrich the lives of students on campus, and this is an opportunity for students to impact on the kind of culture the Union offers.

Roslyn Cox

President

Adelaide University Union

on behalf of the Union's Catering Advisory Committee



Well, gang, the FlyGuy's been a bit off-colour this week. Ooh, yes. Sick, like a dog. Woof. So, you know, firstly let us establish that the energy and enthusiasm level is not up to its normal (incredibly high) standards, so this column might, for once, be a piece of shit. No, that could never happen. Secondly; ready-made subject matter! No pain, no waiting; topics while-you-wait. See, the effort injected into this is already down several notches. Bummer.

Righto, so we are talking about being sick. Now, understand that when I say sick, I mean afflicted by illness or not entirely healthy. I do not mean in poor taste or bad humour, because that, for the FlyGuy, would be nothing out of the ordinary. And, I think you'll all agree, this is extraordinary. So noone walk up to me this week and say, "Ooh, you sick bastard." That is not what any of us wants.

The main thing that strikes me about illness, especially in times of rather good health, is that it isn't really that bad. I speak primarily here of minor illnesses (what one might call the "spud illnesses", if one were so inclined (most people would probably not be)), such as the common cold or the chicken pox. These are ailments that, by and large and given otherwise good health, you can be pretty much assured that you will recover from and so there is no element of worry. Worry is the worst part of illness; "Oh my God, I'm going to die!" is a very negative train of thought that will go nowhere towards ensuring your having a good time. With this out of the way, all that being sick means is staying home more than you otherwise would and not feeling overly guilty about it and an abundance of sympathy from those around

you. Of course, depending how you feel about those around you, an added bonus might be that they are not too willing to get too close for too long. So all you have to do is sit, relax, enjoy relative solitude and quiet, and wait for the thing to work itself out.

However, it seems to me that this simple (completely indisputable, now that it has been printed here) fact is not generally acknowledged. Noone wants to be sick, no matter how minor, no matter how great the extended absence from work, no matter how beneficial (both spiritually and materially) the sympathy of others may be. We'd much rather be fighting fit so we can trudge off to the place of business, the university, the what-have-you. At least, this is how it seems on the surface. The FlyGuy (in his weakened state, mind you) has been putting some serious mindpower towards the problem, and, as always, has come up with the only possible solution.

You see, if we, as a population, admit that we enjoy being sick, we immediately forfeit all rights and privileges that hitherto made the experience so beneficial. Sympathy, obviously, goes right out the window. Bludging work? Unlikely. Imagine calling your boss and saying, "Cheers, mate, can't come in today, sick like a dog, woof, off to have a good time instead!" That wouldn't get you very far. Everyone knows that when you make these phone calls you have to sound miserable.

So there is this unspoken agreement, shared by people of all persuasions, that we will not confess to the enjoyment of being sick. We will all be miserable and uncooperative and rude. So there. Fuck off, now.

FlyGuy

CURRENT AFFAIRS - THE DIGEST

Psst... I wanna buy yer vote

At last week's Liberal Party Conference, the PM pulled his biggest rabbit out of the hat by announcing that if his government is re-elected the remaining 2/3 of Telstra will be privatised. At current market values, the sale would raise \$45 billion. Already, the vast majority of that sum has been earmarked for debt reduction, with a couple of billion set aside for one or two "social bonuses" in the mould of the Natural Heritage Trust. In unveiling his grand plan, the PM stated that he would like his legacy to be having established Australia as the world's greatest share-owning nation as distinct from the home-owning status we enjoyed during the 1950s and 1960s. The government is determined to present the giant share-float as an everybody wins scenario - that the \$1.2 billion a year which Telstra today generates in government revenue will be matched by a \$1.5 billion a year gain through the reduction in interest payments on outstanding debts. Moreover, it enables the "Mums & Dads shareholders" at whom the privatisation is aimed to have their very own piece of one of Australia's greatest and most profitable companies. The announcement of the Telstra privatisation and its sales pitch struck this scribe as a rather bitter irony. Just a few days earlier the latest report into poverty in Australia had been released. It revealed that up to 1 in 3 Australians live near or below the poverty line. Perhaps the big slogan which dwarfed Mr Howard at his party conference "Governing for all of us" should have included the rider "who can afford share portfolios". Oh well, if they win the election, what will they care. The way all these gee whizz policy announcements are being wheeled out obviously signals that an election is imminent. Vote buying is much more common than we'd like to believe. Whereas dollar bills might be thrown about during election campaigns in the likes of Kenya or Pakistan, here the carrot is your choice of shares certificates or tax cuts. All the reassurances about the maintenance of services, or foreign ownership, or the need to share the burden, or whatever can be legislated upon and later repealed - whatever takes the governing party's fancy. Alternatively, these promised protections might be thwarted if you believe the doomsayers who prophesise the end of national sovereignty with the imminent signing of the Multilateral Investment Agreement currently being considered by OECD nations, including Australia. Oh well,

as W.S. Gilbert wrote in *Iolanthe*: "The shares are a penny and ever so many are taken by Rothschild and Baring, / And just as a few are allotted to you, / you awake with a shudder despairing."

Thunder on the Mount

There has been much emotion amidst all the hot air in Western Australia's Parliament which over the past week has been considering the vexed question of abortion and its place in that State's Criminal Code. Before any vote was taken, the Pope characteristically delivered an edict detailing the evils of abortion. This stuck in the craw of many WA politicians who wished that the Pope and everyone else would butt out and leave them to make their own decision. Wednesday saw the passage through the Upper House of Cheryl Davenport's (ALP) private Member's Bill which seeks to have abortion removed entirely from the Criminal Code. At the same time, the Lower House was undertaking slow deliberations over the fate of a rather curious 'pick-a-box' Bill which allows the members of the House to register a conscience vote. But this system of voting seems to prevent the House as a whole from making a conclusive statement. I guess we'll just have to wait and see how things pan out there.

Hard Copy

America, and by default the rest of the world, continues to be fascinated by the escapades of President Clinton's dick. The latest in a long line of amores to break her silence has been Kathleen Willey, a long-time Democrat supporter. It has been reported that Ms Willey stands to reap considerable financial rewards for telling her story. She has supposedly been in financial difficulties lately and had previously attempted to sell her story to the tabloids (for \$300,000) and to a publishing house (a deal is still possible). And if TV current affairs shows have any history on this type of thing, then no doubt Ms Willey has also been well rewarded by CBS's *60 Minutes*. The White House responded to Ms Willey's revelations by releasing to the media letters written by Ms Willey to the President after their alleged sexual encounter. Everything is fair game now, it seems.

Mea Culpa

The Vatican last week issued an apology to the world's Jews on behalf of Catholics who failed to act to help those Jews facing Nazi prosecution before and during World War II. However, the Catholic Church defended the silence of the then Pope Pius XII, saying that he acted rather than spoke. It has been recorded that the Pope sheltered flee-

ing Jews in his summer residence. His reason for not speaking out forcefully against what the Nazis were doing was that he feared that similar persecution would befall Catholics. But some Jews were dissatisfied by the Church's apology, saying that it was all too little, too late and that the Church had to take substantial steps to ensure that nothing like the Holocaust happened ever again.

Law & Order in Cambodia

The second trial of deposed Cambodian First Prime Minister, Prince Norodom Ranariddh concluded last week. He was convicted of endangering national security and colluding with the outlawed Khmer Rouge. He was previously convicted for arms smuggling. The Prince was given a prison sentence of thirty years. However, he is currently in exile in Thailand. Under a Japanese peace proposal Prince Norodom is expected to be given an amnesty to allow him to return to Cambodia and contest the forthcoming July elections against former Second Prime Minister and the man who deposed him, Hun Sen. If there is no amnesty then those elections are unlikely to be regarded internationally as being free and fair. However, there was some confusion as to whether the amnesty would be granted. The amnesty is thought to be conditional on both Prime Ministers agreeing, and politics and power being the beasts that they are, nothing should be taken for granted.

Welcome to the new Suid Afrika

Racial tension has reared its ugly head on several fronts in the last week. Firstly, there was a High Court challenge by the South African Rugby Football Union disputing the authority of the government to launch a commission of inquiry into the country's

rugby administration which remains dominated by the Afrikaner establishment. President Mandela was called in to testify. SARFU has had an inglorious history since 1994, what with the likes of Louis Luyt, Andre Markgraaff, etc. Secondly, there were school troubles near Johannesburg. While in previous years the police have been called in to escort new black pupils into formerly Afrikaner schools, now the police are being called in to ensure that those black pupils stay there and are not expelled. Afrikaner parents want the "ill-disciplined" black students expelled, while at the same time being accused of turning their backs on the integrationist objective of the new South Africa. On a more positive note, last week saw the Test cricket debut of South Africa's first black representative, Makaya Ntini.

Get that bitch back on her leash!!

There is a new guard dog doing the rounds for drug dealers across America. Apparently, alligators are the new guard dog of choice for protecting that lucrative stash or booty. Several alligators have either been kidnapped from zoos or smuggled into America in the past year, and have been discovered country-wide from Massachusetts to California. Next thing they'll be bouncers at night-clubs.

Stupid Stupid Stupid

And finally, a New York glass manufacturer took his marketing a step too far. His business was apparently struggling and in an effort to rack up more trade he resorted to smashing the windows of his most valued customers before turning up to repair the damage in the nick of time. An estimated \$150,000 damage was done.

Georgie Hambrook

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KOSOVO: ANOTHER BLOODY LITTLE WAR

Towards the end of his life, the legendary German statesman, Prince Otto von Bismarck, remarked that "if there is ever another war in Europe, it will come out of some damned silly thing in the Balkans." While this aside has an eerie resonance today in the wake of the 5 years of tumult which culminated in the implosion of Yugoslavia, it would no doubt rile the people who suffer for 'some damned silly thing'. The current chapter of this never-ending tragedy is in Kosovo, a Serbian province populated almost entirely by ethnic Albanians.

History has condemned the Balkans to centuries of misery with the cooping together of ethnically and religiously diverse peoples and similarly the division of kith from their kin. The most recent bloodletting was in 1991-1995 when Serbia attempted to unite all Serbs. In response, Croatia issued a similar rallying cry to their own. Each, in pursuing their goals, unleashed their fury against the Bosnian Muslims who are stuck in the middle. Ironically, however, Serbia - even 'Greater' Serbia - remains ethnically diverse with only 2/3 of its population being ethnically Serbian. It is the most ethnically diverse Balkan republic behind Bosnia-Herzegovina. The region of Kosovo is but one illustration of the Serbian problem.

For Serbs, Kosovo is the cradle of their nation. The scenario is often compared to the Jewish attachment to Jerusalem, despite the fact that that city is currently home to a vastly different culture - the Palestinians. Kosovo, it is said, is where Serbian nationalism first asserted itself in 1389 when Prince Lazar fought to the death rather than surrender in the face of an Ottoman Empire invasion at the Field of Blackbirds in the province's north. Thereafter, Kosovo remained under Ottoman control, converting from Orthodox Christianity to Islam (Bosnia did likewise). But Serbia wrested the province back in 1912 as the Ottoman Empire crumbled, though its composition remained ethnically and religiously distinct from Serbia's own. Serbian nationalism was repressed in the aftermath of the Second World War under the iron fist of Josip Tito's Communists. As part of

this repression, Kosovo was made a semi-autonomous region within Serbia so as to prevent Serbian domination of the Yugoslav Federation of "brotherhood and unity".

But following Tito's death in 1980, Serbian nationalism was reignited with demands being made for an end to Muslim-Albanian dominance in Kosovo. Kosovar Serbs complained of harassment at the hands of the Albanian majority. Kosovar Albanians countered by protesting against their treatment by the Serbian administration. In 1987, rather than go to Kosovo himself to try and quell the troubles, Yugoslav President Ivan Stambolic instead sent the leader of the Serbian Communist Party, Slobodan Milosevic. Once there, Milosevic incited nationalist tensions among Kosovar Serbs. Milosevic's stance quickly established him as the champion of Serbian nationalism, and the nationalist urge intensified during 1988 and 1989. It culminated with a new Constitution being ratified by the Serbian dominated Parliament imposing Serbian rule over the hitherto semi-autonomous regions of Kosovo and Vojvodina (which has a large ethnic Hungarian population). This development started Yugoslavia down the slippery slope towards outright civil war. It sparked nationalist tendencies in Croatia and Slovenia as well as amongst Yugoslavia's large Muslim population. In 1990, Kosovo elected for itself a parallel government which undermined Serbian rule. In 1991, Croatia and Slovenia unilaterally declared their independence from Yugoslavia. Kosovo did likewise from Serbia. Serbia refused to accept this and went to war to 'reunite' Yugoslavia.

The reining in of Kosovo by Serbia was more easily achieved than that of Croatia and Slovenia. Kosovo is lightly armed and smaller in population. Moreover, the West has tended to view the Kosovo problem as being an internal one. Even today, the West baulks at the notion of Kosovo being recognised as an independent state under the self-determination principles of international law.

Since Kosovo lost its autonomous status, its moderate shadow government has worked hard at negotiating

a peaceful outcome with Serbia which reinstates Kosovo's autonomy. However, there has been a lack of goodwill on the part of President Slobodan Milosevic whose iron grip over Serbia remains intact. He refuses to countenance the return of autonomy to Kosovo. In fact, Serbia's stranglehold over Kosovo has strengthened since the end of the Bosnian war - in late 1995 the Serbian Assembly passed the Law on Resources and Property which acquired for the Republic of Serbia all of Kosovo's natural resources and commonwealth (government built infrastructure). In effect, over 70% of Kosovo's natural resources and commonwealth has been nationalised by Serbia. Such intransigence has only succeeded in fanning Kosovo's secessionist fire, a fire which until recently was a very small one - most Kosovars want autonomy, not independence. All this also places enormous pressure on President Ibrahim Rugova's moderate shadow government. The increasing tensions and violence make a conciliatory outcome more unlikely while at the same time radicalising much of Kosovo's disaffected youth - its largest demographic group is the under-25s. Such a development plays into the hands of the likes of the Kosovo Liberation Army - the small and lightly-armed, but well-organised group which allegedly sparked the latest crisis when several Serbian police officers were killed last month. In seeking to crush these "terrorists" the Serbian police responded with indiscriminate violence against Kosovar Albanians.

The major worry for Western observers, who are desperate to avoid another protracted war followed by another ramshackle intervention and another unstable and unsatisfactory peace accord, is that the Kosovo problem is potentially far more explosive for the Balkan region than Bosnia-Herzegovina was. The hypothesis goes something like this: If the Kosovo problem is not peacefully resolved between its ethnic Serbs and Albanians then (1) Macedonia, which has at least a 25% Albanian population, may rally to Kosovo's defence; (2) if Macedonia joins in, then so too may each

of its neighbours, but on opposing sides - Bulgaria (disputes Macedonian statehood), Albania, the rest of Yugoslavia (ie Montenegro) and, most crucially Greece which has long disputed Macedonia's very existence and holds fears that a claim may be made on its own province of Macedonia; (3) if Greece intervenes against Macedonia, then its bitter rival, Turkey, may take action too - against Greece; (4) if this happens, then what about Russia, historically champion to both Serbia and Greece? What then for the rest of Europe?

The spectre of such a turn of events is horrific. However, in the foreseeable future at least, it is not likely. Although the independence movements in both Kosovo and Macedonia are quite independent from Albania - ie there is no push for a Greater Albania - Albania itself nevertheless wields considerable influence on its neighbouring brethren. Right now, Albania is in no position - politically or economically - to intervene. In the wake of its own implosion last year after the collapse of government supported pyramid investment schemes, Albania has elected a new government under the moderate leadership of Fatos Nano who has presented himself as a regional conciliator. Last year he initiated the first ever meeting between Serbian and Albanian leaders, although this was criticised by Kosovar Albanians as betrayal - they want to do their own talking. However, internally, Prime Minister Nano is still walking a tight-rope and this precludes him from too much posturing. Such posturing is the realm of the former PM, Sali Berisha, who has become ultra-nationalist in opposition and who has been rallying his own troops in Albania's north. It is perhaps Berisha, more than Nano, who holds the key to regional stability. If he acts rashly (he has a history of that) then hell might still break loose.

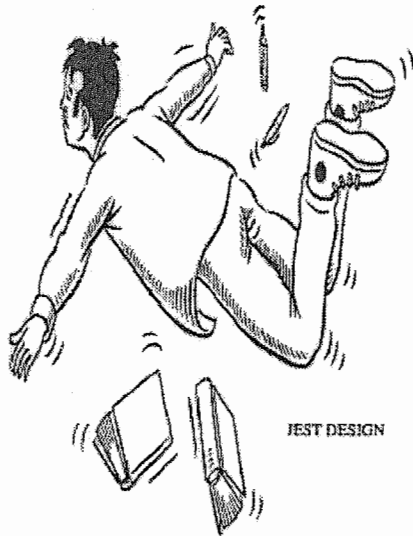
Georgie Hambrook

Sources: "The Balkans - A Survey" - special edition of *The Economist*, 24/01/1998; the Republika Kosova internet site - see <http://web.eunet.ch/government/index.html>; OUTTHERENEWS@www.megastories.com.

**UNIBOOKS RETURN TO THE GRIND
OR FLY AWAY WITH
STA TRAVEL & QANTAS**

RANDOM DRAW COMPETITION

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- 2nd Prize BankSA Everyday Account - Student Option. Prize valued at \$500.00.
- 3rd Prize has been generously donated by State Theatre South Australia. Enjoy a 10 play/10 party package entitling you to all web.state performances throughout 1998. Prize valued at \$340.00.
- 4th Prize \$250 worth of Photocopying from the University of Adelaide Library.
- 5th Prize \$200 Harper Collins Book Parcel
- 6th Prize \$100 Equinox Bistro Voucher.



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**COMMON
YOUTH
ALLOWANCE**

The Youth Allowance Bill: What This Means To Us

The alarming percentage of South Australian youth dropping out of school before completion of their SACE requirements has forced the Government to implement new policies into existing legislation. Hence, the Youth Allowance Amendment Bill was developed as a means of encouraging students to stay at school. The Bill, which will come into effect from July 1 will have ramifications on students and unemployed youth.

Under the Youth Allowance Amendment Bill, the following changes have been made:

- Families with a base income of \$23400 will no longer receive financial assistance from the Government.
- The Bill incorporates the five existing payment options to students, into one common youth allowance.
- Young people 16-17 will no longer receive unemployment benefits
- The 'means-test' upon which the amount of allowance allocated to students has been incorporated into the Government's regulations.
- The fortnightly allowance of \$174.80 to unemployed youth up to the age 21 will now be tested against their parent's income, and for every \$4 of income above the standard rate of \$23400, \$1 will be cut.
- The cutoff rate of income for parents of unemployed youth is at \$41759. It is now \$58791 for those living away from home.
- Students 16-24 are now eligible to seek rent assistance from the Government of up to \$74.80 per fortnight. For rural areas, it is \$17.50 per fortnight.

These changes were brought about as a result of many young people finding it financially more advantageous to go on the dole rather than study. Many of the policies implemented into the Bill directly affect unemployed youth, in order to entice them to return to their studies. Also, the Bill allocates families with the responsibility of taking care of their unemployed children. As a result of this Bill about 47,650 people aged between 16-24 will receive a decrease in their payments, but a further 153,750 will get an increase. However, what is a piece of legislation without flaws and iniquities? Several influential student representatives have rallied against this Bill. Our own SAUA President Sophie Allouache has spoken on behalf of the student body, raising concerns over the Bill and its implications for students. The National Union of Students body has also voiced fears that while the purpose if the Bill is to increase efficiency, the opposite effect may indeed result. Olivia Nassaris (NUS South Australian Branch President) has pointed out flaws within the Bill, which include the fact that students over the age of 25 will not receive rent assistance. She has also argued that the age of independence (when students will no longer receive payments based on their parents' income) is far too late at 25, considering students and unemployed youth have to support themselves before they reach that age. Also, the proposal to implement the means-test within Government regulations is undemocratic as changes will not be ruled by both Houses of Parliament, but by the Minister in charge of the portfolio.

The implications of this Bill will differ for every student, with some receiving an increase in payments, others receiving a decrease, and for many it having no effect at all. The Youth Allowance Bill is the Government's attempt to stabilise the increasing dropout figures of young people over the past few years. They are thinking of the future, but unfortunately the youth of South Australia has to think about the present.

Sophie Wong

Sources: NUS Media release; Centrelink; *The Advertiser*, Saturday March 14, 1998.

**UNIBOOKS RETURN TO THE GRIND OR FLY
AWAY WITH STA TRAVEL & QANTAS
RANDOM DRAW COMPETITION**

NAME _____
ADDRESS _____
PHONE _____ P/CODE _____
CAMPUS _____
STUDENT ID NO _____

Drop your entry into your campus bookshop or STA Travel outlet or send your entry to Unibooks: Adelaide University, SA 5005. Posted entries should be sent no later than March 30th. Competition drawn 9/4/98. All winners will be notified in writing. Employees of competition organisers and sponsors cannot enter.



The Electric Chair

PEOPLE BEING NASTY

The internet is the fastest way to communicate with people. Thus, it is the fastest way to insult someone. Not surprisingly then, people spend a lot of time insulting each other and trying to make complete strangers look dumb. I don't know why, but they must have a lot more free time than I do. The results can be amusing though.

Firstly some terminology. The primary forum for on-line mudslinging is the usenet, which is made up of stacks of discussion groups otherwise know as newsgroups. The idea is that people of a particular interest discuss it in the appropriate forum (ie programmers in comp.unix, wierdos in alt.sex.fetish.shoes, the desparate in aus.personals).

A "flamer" is someone who responds angrily, and normally with vigorous language to something on the internet, usually an article that someone has posted on a newsgroup. I hunted for a good example of this and after a long time, found some rather obvious baiting going on in of all places the alt.healing.reiki newsgroup. This appears to centre around some idiot called Roger, who posts hundreds of stupid messages a day. I think he wants attention and enjoys it when people abuse him.

Subject: Re: Flame War
From: "loriann.tague"
<loriann.tague@MCI2000.com>

Date: 1998/03/17

Newsgroups: alt.healing.reiki
Roger, let me see if i understand you correctly. You are saying that only we can teach ourselves.....Damn and I spent so much money on college tuition, books, and supplies. I should have realized that I my design skills were with me all along. How could I have been so blind not to see how my money was wasted on college.No one should ever go to school again. I'm going to call my younger brother tonight and have him pull my nephew out of school first thing tomorrow. He doesn't need to learn to read..... my god the kid is the only valid teacher. He will have to teach himself how to read..... Reikiteach <reikiteach@aol.com> wrote in article

> the ONLY VALID TEACHER is the one that is Within !!!

> Quit Looking for GURU's and START to Listen Within !!!

> Roger

That's nothing though.. They're being quite nice to each other. There's an archive of this type of stuff at <http://www.coolcathosting.com/~bdz/> which has been put together by a bunch of people who call themselves Hell Flamewars Inc. They

specialise in getting on other peoples nerves for there own amusement. Which is one way to spend your time. Every night in front of the computer. Every single night.

You can also be flamed for what you put on the web. This is what happens when you put Pantera on a "Worst Band" list on your homepage. The owner of the page was obviously so amused by the abusive mail he got that he decided to publish it.

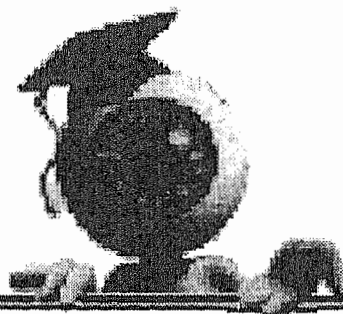
1/6/97

Pantera doesn't suck you fucking dumbass. Pretty good facts? Let's see some facts shithead. Dimebag Darrell is a one-trick pony? What a bunch of shit. If he's a one trick pony, then how come he kept of winning many guitar contests in Texas, then got banned for being so good? Because he knows how to do just one thing? I don't fucking think so. Korn can't take Pantera and wipe their asses with it. That is just about the most fucking stupid thing I have ever heard. Pantera would kick Korn's ass, both physically and musically. Korn is gangster alternative. Bunch of fucking wanna-be gangsters. Jon Davis is a fucking queer. Makes Phil Anselmo look like Kip Winger? Phil would take his bare hands and crush Davis. Davis is nothing compared to Anselmo. Davis is the fucking one trick pony. He starts singing quietly, then raises the volume until he is screaming. Phil actually sings and varies his style. Don't be dissing Planet Caravan. It shows that Phil can actually SING. All that fucking Davis queer can do is talk and scream. Bullshit that the last Dave Matthews band show you went to rocked harder than Pantera. You are on crack or something. What the fuck have you been smoking? Pantera doesn't play drunk. I hope you die and burn in hell. —

Says so much for the intelligence, tolerance and literacy of heavy metal fans (any spelling mistakes are his). If anyone reads this column (apart from people I tell to), and you feel the urge to "flame" someone then by all means flame me. My email address

is timothy.kentish@student.adelaide.edu.au and I welcome your fury. Of course, you'll make yourself look like an idiot and I will expose you, but insult me anyway, you'll feel that much better. (Just to get you started - I hate Pantera and all heavy metal, dislike Missionary Christians, have no time for hippies, think Communists are a joke and know that Engineers are a waste of space).

Tim Kentish



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mmHey, mmHey it's the Science Page

Life is Prolific

Life on earth is prolific. From arctic wasteland to Sahara desert, life can thrive albeit as microorganisms. Although it's spectacular that life exists in these extremes on the earth, discoveries of life existing deep *within* the earth appear as the product of science fiction. Since the 1920s scientists have known about water extracted from oil fields containing hydrogen sulfide and bicarbonate. The presence of these compounds indicated a type of bacteria that can replace the use of oxygen with sulfur in their respiration. It was thought at the time that these water samples were contaminated once they were brought to the surface. Only in the 1970s did serious consideration in the existence of subsurface microorganism colonies develop. Nowadays science has unveiled a whole ecosys-

tem of bacteria living in the earth's crust that date back to the dawn of life on earth. The most common organisms found are usually in sedimentary rock. Here they live in pores and can thrive on organic deposits first generated on the earth's surface. The energy process used is a form of reduction reaction. Rarer but more interesting are microbes in the continental crust that is made mostly of igneous rock. It as been discovered that as there is an absence of organic material, these microbes synthesize their own organic compounds from inorganic material. In this way they can exist indefinitely without out any input from upper layers in the crust or the surface. Recent investigations have recovered organisms like these from formations at depths exceeding 2.8 kilometers beneath

the surface and at temperatures in excess of 75°C. A result of these current investigations has suggested that these deep subsurface bacteria colonies might be as old as the rock they live in. Since they must produce their own building blocks for their development they are at the mercy of depleted energy sources in these isolated areas. To survive they slow down the metabolic rate of cell division to once a century or even less. This way they can endure geologically large periods of time. Some bacteria have been found that are so old they have lost the ability to replicate altogether. The recent thrust of all this scientific research and discovery has been with the backing of oil companies. The use of oil rigs and drilling equipment has facilitated the discovery of these microbes, but not solely for

the advancement of science. There is great interest in these hardy critters being used in industrial purposes. Already 9000 strains of microorganisms have been selected for closer investigation. If successful such microbes could be used to clean up oil spillage in extreme situations like in fires or around arctic regions (remember Exxon Valdez?). There are even developments for microbes to be used in nuclear accidents. Another field of interest in these microbes has been evidence for life in other places of the solar system. By simulating the harsh conditions on Mars and recently Jupiter's moon Europa, scientists have explored the vigor of these tiny warriors. The prolific nature of life on earth could provide the answer to whether we are truly alone in the universe.

Simon Pampena

Window To Wisdom

grungy and bare-all confessional of a science student

"...I've wasted a lot of needless time being self conscious about being an applied science graduate and audience member at writers week. Regardless of my future career path, (I want to be a professional writer - not so hard to confess to), there are many reasons why I studied science, despite the setback of getting 18/50 for my year 9 science project of the human digestive system with arrows pointing to the absent model parts. Science is cool. Really! Ever wondered if it's possible to walk through walls or why the rainbow looks so pretty or what the probability is of being left handed or how people can be red/green colour blind? There is a certain camaraderie to be shared

with people who know the square root of -9 is 3i. ... It is just as amusing as knowing the difference between post modernism and spoonerism. Thus when I write quirky little stories about couples, I can invent a character doing his PhD in mathematics, able to draw Venn diagrams about the probability of touching your nose with your tongue. If I go to "free" meditation classes and they tell me there is a 3rd system ruling our body...I can say "that's a heap of crap!" Think for a moment about infinity. The universe is infinite. It is unending, expanding. Compare this to everything else in your existence - tables with definite edges, a pet cat that lived 5 years before being run over... For me the realisation that there was more to science than learning the differ-

ence between invertebrate and vertebrates, came in year ten when I watched a sixties American documentary about relativity. The explanation of the twin paradox... had me hooked. There is a certain aspect of philosophy involved in science, especially in physics, and a beautiful little textbook called *Physics for Poets*" or visa-versa. Whilst not pretending to get a buzz out of mathematical equations... I have benefited from the study of science. I know about velocity, acceleration, light years, the different functions controlled by the frontal lobes of the brain and how to treat iron deficiency. There are your fair share of nerdorama scientists. My stats lecturer, with his pasted down blonde hair, resembled a *Simpsons* caricature and my digital image

processing tutor had a habit of standing way too close to me when he talked (I got 95% for my assignment, he's still single). But there are also people who are wonderful at communication and solving problems laterally... I have little interest in listening to guys bag on about how many gigabytes their computer has. But at the same time I feel disappointed in the company of people who consider themselves exclusively "arty". I like to think, solve problems and give friends home-made birthday cards... so there, I am a human being! ...and somewhere, out there, is a guy with a poster of Einstein on his wall I secretly "checked out" at school whilst he hid behind his copy of *Lord of the Rings*. THE END
georgina

WAYWARD GUIDE TO BETTER LIVING DESERT ISLAND HELL TAPE MIX

SIDE ONE

1. Neverending Story Theme
Song
2. New Kids On The Block (New
Kids On The Block)
3. Especially For You (Kylie &
Jason)
4. The Macarena
5. Ring My Bell (Colette)
6. The Rainbow Connection
(Kermit the Frog)
7. We Are The World

SIDE TWO

1. It's A Small World After All
2. The Teddy Bears Picnic
3. Ob-la-di Ob-la-da (The
Beatles)
4. Stutter Rap (Morris Minor and
the Majors)
5. Bananas in Pyjamas
6. Advance Australia Fair
7. Teenage Mutant Ninja Turtles
Theme Song

THE

WAYWARD

STUDENT



It's On Dit

(clap hands on beats 2 and 4)

vocal line

There's a bear in there And a

3 chair as well There's peo-ple with games

6 And sto-ries to tell

9 C/E F
O- pen wide Come in- side

12 C
It's On Dit.

15

Wayward Guide To Better Living (Rating: R)

(Disclaimer: All those who are offended by South Park, all things kinky, rude & crude and/or Bret Easton Ellis novels are advised to remove their eyes to more happy grazing pastures, thankyou. You have been warned.)

... in the spirit of Cosmo & Cleo ...

13 WAYS TO DRIVE HIM WILD IN BED

1. electrocute him
2. set cockroaches/ants/rodents on him
3. steel wool pyjamas
4. bring along your doberman/rottweiler/tamagotchi
5. instruments of torture
6. chains
7. guns
8. whips
9. general S&M
10. fleas
11. chewing gum
12. burn the bed
13. stage a drug bust



Philosophy

We all know when we see something beautiful, but what makes it beautiful? What is beauty?

WHAT DO WE FIND BEAUTIFUL? BEAUTY CAN BE FOUND IN MANY PLACES INCLUDING: NATURE, PAINTINGS, SCULPTURES, MUSIC, AND IN OTHER PEOPLE.

IN REGARDS TO BEAUTY, SOMEONE SAID 'BEAUTY IS IN THE EYE OF THE BEHOLDER'. THIS IS USUALLY TAKEN AS MEANING THAT WHAT IS CONSIDERED BEAUTIFUL IS RELATIVE TO THE INDIVIDUAL. THIS IS TRUE TO SOME EXTENT, BUT THERE IS ALSO A GREAT DEAL OF CONSENSUS OVER WHAT IS BEAUTIFUL AND WHAT IS NOT. INTERPRETED ANOTHER WAY, HOWEVER, THIS STATEMENT CAN GIVE US A GREAT INSIGHT INTO WHAT BEAUTY IS: OBJECTS IN THEMSELVES ARE NOT THE EMBODIMENT OF BEAUTY, THEY ONLY HAVE THE POWER TO APPEAR BEAUTIFUL. BEAUTY EXISTS IN THE FEELING OF THE INDIVIDUAL IN EXPERIENCING THAT OBJECT. THAT IS, 'BEAUTY IS IN THE EYE OF THE BEHOLDER'. TO PHILOSOPHERS THIS FEELING IS KNOWN AS THE AESTHETIC EXPERIENCE.

WHAT IS THIS AESTHETIC EXPERIENCE? THERE SEEMS TO BE SOME AGREEMENT THAT THE AESTHETIC EXPERIENCE CONTAINS PLEASURE. IT IS NOT JUST ANY PLEASURE HOWEVER. WE OFTEN EXPERIENCE PLEASURE WHEN WE EAT FOOD, BUT WE WOULDN'T CALL THE EXPERIENCE AN AESTHETIC ONE. NO, THE PLEASURE SEEMS TO BE OF A QUITE DIFFERENT VARIETY.

FIRSTLY, HOWEVER, A DISTINCTION NEEDS TO BE MADE BETWEEN SENSORY EXPERIENCE, EMOTIONS, AND CONSCIOUSNESS. SENSORY EXPERIENCE IS THE DIRECT EFFECTS OF OBJECTS UPON OUR SENSES. WE SEE THE CAR AS IT DRIVES PAST, WE HEAR IT'S ENGINE AND EXHAUST, WE FEEL VIBRATIONS OF ITS MOVEMENT THROUGH THE GROUND, AND WE SMELL ITS EXHAUST FUMES. THIS IS THE DIRECT EFFECT OF THE CAR UPON OUR SENSES. THE SECONDARY EFFECTS OF THE CAR ARE THE EMOTIONS CAUSED BY THE SENSORY EXPERIENCE. PERHAPS THIS MAY BE PLEASURE AT SEEING THAT IT IS ONE OF YOUR FRIENDS DRIVING PAST, OR SHOCK AND ANGER IN REALISING IT IS YOUR OWN CAR WHICH HAS JUST BEEN

STOLEN. LASTLY, THERE IS CONSCIOUSNESS. THIS IS OUR AWARENESS OF THE SENSORY EXPERIENCE AND THE EMOTIONS CONNECTED WITH IT. ONE ASPECT OF CONSCIOUSNESS IS THE FEELING OF BEING AN OBSERVER. THAT IS, THE FEELING OF SEPARATION BETWEEN THE OBJECT OBSERVED AND THE SELF OBSERVING IT. A MAJOR PART OF THE AESTHETIC EXPERIENCE IS A FEELING OF ABSORPTION IN THE OBJECT. THE CONSCIOUSNESS IS COMPLETELY TAKEN UP BY THE OBJECT. THERE RESULTS IN A LOSS OF THE SENSE OF SELF. YOU BECOME ONE WITH THE BEAUTIFUL OBJECT.



ACCOMPANYING THIS CHANGE IN CONSCIOUSNESS IS A FEELING OF PLEASURE. A PEACEFUL PLEASURE WHICH COMES WITH THE LOSS OF SELF. BUT THERE IS ALSO THE PLEASURE OF FINDING SOMETHING - SOMETHING BEAUTIFUL. HUMAN BEINGS ARE SEEKERS OF PERFECTION AND WE CAN NOT HELP BUT BE ENTHRALLED BY IT. THUS WE ARE ALSO STIMULATED BY BEAUTY. SINCE THE FEELING OF SELF IS PUSHED BELOW THE THRESHOLD OF CONSCIOUSNESS WE ARE GIVEN THE ILLUSION THAT THE AESTHETIC FEELING IS CONTAINED WITHIN THE OBJECT, AS IF THE OBJECT RA-

*"Beauty is truth, truth beauty" - that is all
Ye know on earth, and all ye need to know.*

DIATED PURE BEAUTY. BUT WHAT MAKES AN OBJECT BEAUTIFUL? IT SEEMS TO BE THAT HUMANS VIE FOR THE QUALITIES OF PERFECTION IN AN OBJECT. ARISTOTLE BELIEVED THESE TO BE SYMMETRY, HARMONY AND DEFINITENESS. WE CAN ADD TO THIS UNITY AND SELF-COMPLETENESS. THE FLOWER LOOKS RIGHT. THAT IS, ITS COLOURS ARE PURE AND COMPLEMENT EACH OTHER PERFECTLY, AND ITS PETALS ARE FLAWLESSLY ROUNDED AND PERFECTLY OFFSET EACH OTHER IN POSITION. THE MUSIC SOUNDS RIGHT. THAT IS IT IS HARMONIOUS, IT IS ORDERLY, THE NOTES FLOW FROM ONE TO THE NEXT IN AN

APPROPRIATE FASHION. IT IS NOT THAT THE FLOWER OR THE MUSIC ARE RIGHT WITHIN THEMSELVES BUT THAT THEY ARE RIGHT WITHIN US. THEY HAVE QUALITIES WHICH WE FIND INNATELY ENJOYABLE AND WHICH WE ACTIVELY SEEK OUT. BUT WHY? LET US CONSIDER THE CASE OF A BEAUTIFUL PERSON. A BEAUTIFUL PERSON HAS SYMMETRY OF FEATURES, AND HARMONY OF FEATURES. THAT IS, THEIR EYES WON'T BE TOO BIG OR TOO SMALL, AND NOT TOO FAR APART OR TOO CLOSE TOGETHER, AND IN A GOOD POSITION COMPARED TO

-John Keats, 'Ode on a Grecian Urn'

THE NOSE WHICH WON'T BE TOO BIG OR TOO SMALL OR TOO POINTED, AND IN A GOOD POSITION COMPARED TO THE MOUTH; AND SO ON THROUGH ALL THEIR FEATURES. THERE MUST BE A CERTAIN HARMONY BETWEEN THEIR FEATURES. BUT WHY SHOULD THIS BE? IT IS OBVIOUSLY OF EVOLUTIONARY IMPORTANCE. A PERSON WITH HARMONIOUS FEATURES IS LESS LIKELY TO HAVE GENETIC DEFECTS. THEREFORE WE ARE MORE ATTRACTED TO THEM SINCE THEY ARE MORE LIKELY TO GIVE US GENETICALLY SOUND OFFSPRING - OFFSPRING WHICH ARE MORE LIKELY TO SURVIVE.

WHAT ABOUT COLOURS? IT HAS BEEN FOUND THAT PEOPLE ARE MORE ATTRACTED TO THE WARMER COLOURS (EG - RED, YELLOW, AND WHITE). THIS MAY BE SINCE THESE COLOURS ARE CLOSELY ASSOCIATED WITH DAYTIME, BRIGHT SUNSHINE, AND WARMTH - ALL THE THINGS WE NEED FOR SAFETY AND WELLBEING. WHAT ABOUT SHAPES? PERHAPS THIS CAN BE ASSOCIATED WITH THE STRENGTH AND USEFULNESS OF THE OBJECT. A STRAIGHT STICK IS STRONGER, LESS LIKELY TO BREAK, AND EASIER TO WIELD THAN A TWISTED STICK. A ROUNDED STONE IS EASIER TO THROW, AND MORE ROBUST THAN A STONE WITH JAGGED, AND FRAGILE EDGES AND CORNERS. THESE OBJECTS ARE OF MORE USE AS TOOLS THAN OTHERS AND IT IS OF SURVIVAL VALUE FOR US TO KNOW THE DIFFERENCE.

PERHAPS THESE REASONS ARE NO BETTER THAN MERE CONJECTURE (WHAT DO YOU THINK?), BUT IT STILL MUST BE ADMITTED THAT FOR SOME REASON WE ARE INNATELY ATTRACTED TO CERTAIN SHAPES AND COLOURS.

ALSO, TO BE CONSIDERED IS OUR POWER TO GENERALISE. IF WE FIND SYMMETRY, HARMONY, AND DISTINCTNESS BEAUTIFUL IN ONE OBJECT FOR AN EVOLUTIONARY REASON, WE MIGHT GENERALISE THIS TO OTHER OBJECTS, AND THUS FIND THESE OBJECTS BEAUTIFUL FOR ALSO POSSESSING THOSE QUALITIES.

EVERY NOW AND THEN WE COME ACROSS AN OBJECT WHICH IS SO HARMONIOUS, SO BEAUTIFUL IN ITS SHAPES AND COLOURS, THAT WE SIMPLY CANNOT IGNORE IT. OUR BODY ENSURES WE NOTICE IT BY FILLING US WITH A SENSE OF PLEASURE, AND INVOLUNTARILY FOCUSING OUR CONSCIOUSNESS UPON IT. THE MORE BEAUTIFUL IT IS THE MORE WE FOCUS UPON IT AND THE MORE THERE IS A

LOSS OF SELF.

NO MATTER WHAT THE ORIGINS OF OUR PERCEPTION OF BEAUTY, WE SEEM TO HAVE COME FAR FROM MERELY SEEKING BEAUTY FOR ITS USEFULNESS. IT SEEMS THAT JUST EXPERIENCING BEAUTY IS USEFUL IN ITSELF. IT IS AS IF BY EXPERIENCING BEAUTY, ITS PERFECTION IS SOMEHOW INTERNALISED; ITS SYMMETRY, HARMONY, DEFINITENESS, UNITY, AND SELF-COMPLETENESS BECOMES PART OF US, LEAVING OUR SOULS ENRICHED.

BRENTYN RAMM.

DEAR BRENTYN,

I AGREE, I AGREE, MUSIC IS COOL! I NOTICED YOUR MENTION OF BEETHOVEN'S ODE TO JOY - AND I WAS VERY EXCITED BECAUSE I AM IN THE ADELAIDE UNIVERSITY CHORAL SOCIETY AND WE ARE SINGING BEETHOVEN'S 9TH SYMPHONY (WHICH INCORPORATES THE ODE TO JOY) IN OUR JUNE CONCERT THIS YEAR.

IT IS TRULY INCREDIBLE HOW EMOTIVE MUSIC CAN BE - I AM CONSTANTLY AMAZED BY THE EFFECT IT CAN HAVE. I DON'T HAVE A LOT OF MUSICAL BACKGROUND SO I AM OFTEN REALLY AWED BY THE CHORAL STUFF WE DO. LAST YEAR WE SANG MENDELSSOHN'S ELIJAH. ONE BIT I PARTICULARLY REMEMBER IS A BIT IN THE MIDDLE WHERE THE PEOPLE CONDEMN ELIJAH. THE MUSIC BUILDS UP AND UP, AND THE DIFFERENT VOICE PARTS CLIMB OVER AND OVER EACH OTHER (NOT LITERALLY, WE SAVE THAT FOR CAMPS, NOT CONCERTS) UNTIL THE SINGING FINISHES ABRUPTLY IN UNISON ("GO YE FORTH! SEIZE ON HIM! HE - SHALL DIE!") AND THE STRINGS COME OUT FROM UNDERNEATH MUTTERING CONTINUOUSLY. AT LEAST I THINK IT WAS THE STRINGS. YOU'D THINK I'D BE ABLE TO TELL, BUT AS I SAID I'M NOT NOTICEABLY MUSICAL... ANYWAY THE POINT IS THAT THE MUSIC HAS A REALLY INTENSE EFFECT ON THE CHOR - I SWEAR TO THIS DAY THAT IF THERE HAD BEEN A "GUILTY PROPHET" HANDY, WE MAY WELL HAVE LYNCHED THE POOR UNFORTUNATE. MUSIC AS A MEANS TO EVOKE BLOOD-LUST. YOU'VE GOT TO BE HAPPY WITH THAT.

I GUESS THAT THIS POTENTIAL OF MUSIC CAN BE AND PROBABLY HAS BEEN USED BADLY... IT'S PRETTY FRIGHTENING. FOR OUR MAY CONCERT THIS YEAR, WE WILL BE SINGING THE MUSICAL SCORE TO THE 1930s RUSSIAN PROPAGANDA FILM ALEXANDER NEVSKY. THE FILM ITSELF IS PRETTY MUCH COMEDY MATERIAL THESE DAYS - BUT THE MUSIC, WRITTEN BY PROKOFIEV, IS A CRAFTY EXERCISE IN EMOTIONAL MANIPULATION. THE MESSAGE INTENDED IS VERY SIMPLE AND COMES

ACROSS LOUD AND CLEAR - "RUSSIANS GOOD. RUSSIANS BRAVE, STRONG, HONOURABLE AND PROUD. GERMANS BAD. GERMANS MENACING, MERCILESS, AND UTTERLY EVIL." PROPAGANDA ISN'T SUPPOSED TO BE SUBTLE. ALEXANDER NEVSKY CERTAINLY ISN'T. IT'S ENORMOUSLY POWERFUL MUSIC TO SING.

THESE ARE JUST TWO EXAMPLES OF HIGHLY EMOTIVE MUSIC I HAVE SUNG. I'M REALLY LOOKING FORWARD TO THE BEETHOVEN. IT WILL ROCK. SO TO SPEAK. YOU KNOW WHAT I MEAN.

ON A COMPLETELY DIFFERENT NOTE (HA HA HA) WITHIN MY BLINKERED FIELD OF VISION; THERE IS A CURIOUS PHENOMENON PEOPLE HAVE NOTICED IN UNIVERSITY CHOIRS RECENTLY. COMPUTER RELATED PROFESSIONS ARE REPRESENTED BY DISPROPORTIONATELY ENORMOUS PERCENTAGES, ESPECIALLY IN THE LOWER VOICE PARTS. TO PUT IT SIMPLY, WE HAVE MALE COMPUTER GEEKS TO BURN. NOT THAT WE WOULD WANT TO BURN THEM, YOU UNDERSTAND, BUT IT'S INTERESTING... LOTS OF MUSIC STUDENTS IS NO SURPRISE, BUT COMPUTER TECHNICIANS? THERE ARE VARIOUS AND CONFLICTING THEORIES WITHIN THE CHOR. SOME PEOPLE STATE THAT THERE ARE JUST A HELL OF A LOT OF COMPUTER GEEKS OUT THERE. OTHERS SAY THAT MUSIC IS LIKE MATHS - BUT THEN WHY DON'T WE ALSO HAVE STACKS OF PURE MATHEMATICIANS? ONE LAD I ASKED CLAMS MUSIC WORKS OUT THE HALF OF HIS BRAIN THAT SITS IDLE AS HE WORKS AT THE COMPUTER ALL DAY. ANOTHER THEORY CLAIMS THAT "GEEKS" JUST LIKE TO BAND TOGETHER, SHEEP-LIKE... I'M NOT REALLY SURE. WE'RE NOT COMPLAINING - WE WOULDN'T HAVE A BASS SECTION WITHOUT THE COMPUTER CULTURE PHENOMENON - BUT IT'S WEIRD. I WONDER WHY? PHILOSOPHICALLY ONE OUGHT TO ANSWER "WHY NOT?" OR "BECAUSE" I SUPPOSE, BUT THAT'S NOT REALLY HELPFUL. LIKE 42 AS THE MEANING OF LIFE.

SORRY TO THROW THIS AT YOU TOO LATE, BUT I JUST THOUGHT YOU MIGHT BE INTERESTED... I THOUGHT YOU MIGHT LIKE TO KNOW THAT SOMEONE IS READING YOUR STUFF. IT'S GOOD. PEOPLE DON'T THINK MUCH THESE DAYS, WHICH IS KIND OF SAD. MY OPINION ON THIS WEEK'S QUESTION ON DETERMINISM IS A LOGICALLY INSUPPORTABLE ONE - IT'S NOT HELPFUL TO BELIEVE TOO PEDANTICALLY IN DETERMINISM, SO I DON'T. I THINK WE OUGHT TO HAVE FREE WILL, SO I BELIEVE WE DO. IT'S LIKE BELIEVING IN GOD BECAUSE IT WON'T HURT YOU NOW, AND IT COVERS YOU LATER ON - SOMEHOW NOT THE POINT. BUT PEOPLE DEPEND TOO MUCH ON LOGIC ANYWAY. WHO NEEDS IT...?

I KNOW, I KNOW, ATTACKING LOGIC IS A CHEAP WAY OUT OF A DODGY POSITION...

BUT IT WAS A LONG HOLIDAY. COME AND LISTEN TO BEETHOVEN'S 9TH AND AUCS WILL TRY AND PUT A LITTLE JOY INTO THE WORLD. YAY.

**ERICA CARTLEDGE
ASIAN STUDIES.**

I WAS GOING TO ASK YOU TO DEFINE GEEK, BUT THOUGHT HELL, WHY NOT JUST USE THE DICTIONARY. THUS AS PER THE CONCISE OXFORD DICTIONARY: GEEK - 1. A SIMPLETON, A DUPE, A SOCIALLY INEPT OR BORINGLY CONVENTIONAL OR STUDIOUS PERSON. 2. A COMPUTER EXPERT; A COMPUTER FANATIC. PERHAPS YOUR SURPLUS OF "COMPUTER GEEKS" IS DUE TO THEIR NEED TO KEEP THEIR SANITY, AND MUSIC DOES THE JOB. PERHAPS YOU'RE LOOKING AT THE PHENOMENON FROM THE WRONG ANGLE. PERHAPS INSTEAD OF THERE BEING A LARGE NUMBER OF COMPUTER TECHNICIANS THAT JOIN THE CHOR, THERE ARE A LARGE NUMBER OF MEMBERS OF THE CHOR THAT JOIN COMPUTER COURSES (NOT THAT THIS IS OF MUCH ASSISTANCE, BUT IT DOES HELP TO ILLUSTRATE HOW REALITY DEPENDS UPON YOUR POINT OF VIEW). IF

ALL ELSE FAILS JUST BLAME IT ON THE CHAOS THEORY. YOUR STANCE UPON THE DILEMMA OF DETERMINISM SEEMS TO BE A COMMON ONE. LET'S FACE IT, NO MATTER WHAT CONCLUSIONS WE DRAW, WHEN ALL THE PHILOSOPHISING IS OVER WE STILL HAVE TO JUST GET ON WITH OUR LIVES. IF PHILOSOPHY DOESN'T ASSIST US IN LIVING GOOD LIVES THEN IT CEASES TO BE OF ANY USE TO US.

BRENTYN RAMM.

Question 4: Time; we can not taste, touch, smell, hear, or feel it. Therefore, does it really exist? If no, then what are we referring to when we talk of time? If yes, then what is it? Is it just an abstract entity? Is it just an illusion? What is time?



Clubland

WOW POP

Questions

- 1.) What first attracts you to a guy or girl?
- 2.) Whose responsibility should it be to pull out the condom?
- 3.) What bizarre act do you think will be the next Bill Clinton sex scandal?

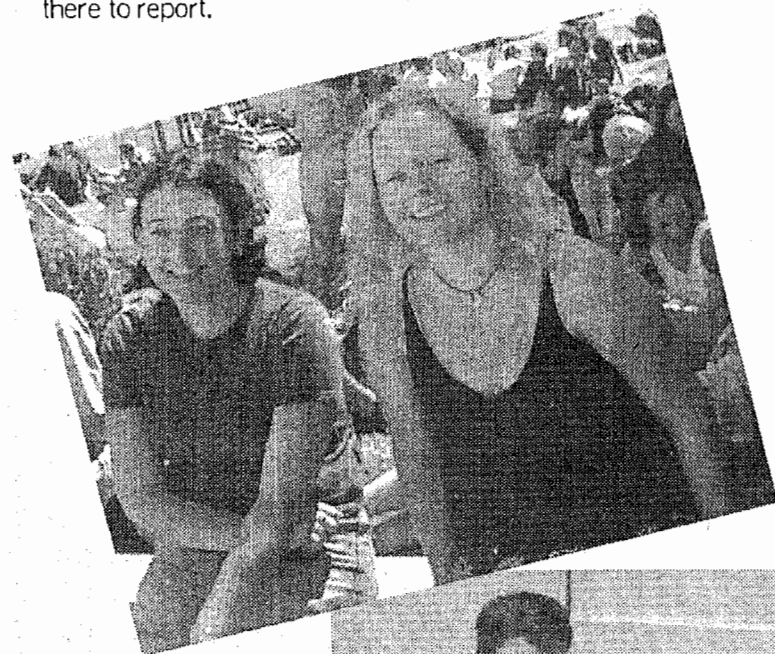
Simon, Tessa, Anna & Ben

- 1.) S: Eyes.
T: A San Francisco 49ers cap.
A: Kindness.
B: Green teeth and hairy legs.
- 2.) S: Same as Tess.
T: I think you should know the person well enough, and have talked about it before.
A: Same as Tess.
B: What's a condom? I use rubber gloves instead.
- 3.) S: Have sex with his wife.
T: He should learn to use his hand.
A: Caught doing it on the Oval Desk.
B: He will get caught watching Oprah and Hilary together, and Rikki Lake's there to report.



Tara & Susan

- 1.) T: Eyes.
S: Shaved heads.
- 2.) T: Responsibility is equal.
S: Equal.
- 3.) T: Caught sucking off the Presidential dog.
S: Sex with the Queen.



Chris & Brian

- 1.) C: It's a general look.
B: Their hair.
- 2.) C: Both.
B: Hers.
- 3.) C: Caught with Bill Gates.
B: Accused of having sex with his wife.



Sarah, Gavin & Matt

- 1.) S: Smile.
G: Their whole face.
M: Their face, especially the eyes.
- 2.) S: The guy.
G: The guy.
M: The guy.
- 3.) S: Bestiality.
G: He'd go for the Queen.... dirty bastard!
M: He goes to Michael Jackson's house and shares the chimp.

Anna & Kathy

- 1.) A: Their body.
K: The way they interact with other people.
- 2.) A: I agree with Kathy.
K: Definitely the guy's.
- 3.) A: That he has no sexual contact with his wife.
K: Accuse him of molesting his daughter.



Julia & Stella

- 1.) J: Hair, eyes and height.
S: Eyes and height.
- 2.) J: Same as Stella.
S: Whoever wants to use it. The person who cares about their sexual health.
- 3.) J: Him and a man.
S: I'm waiting for the bloke and the dog to come forward.



Jarrold, Andrew & James

- 1.) J: Presence.
A: Fiery red hair.
J: A pulse.
- 2.) J: The guy.
A: Same.
J: Same.
- 3.) J: A sheep.
A: The vice President.
J: A male White House window washer.

Theatre

Posessed

Meryl Tankard
Australian Dance Theatre
Ridley Centre



I was in absolute awe of the dancers in this performance. In previous shows from Meryl Tankard, dancers had suspended themselves in the air using body harnesses. The use of these harnesses, however, limited movement and speed. For this performance, they use straps on their arms and legs to hold themselves up. The resulting impression is that they are flying, swimming and diving all over the stage. They rely on each other to control their flight, direction and speed, and manage to stay in unison - quite difficult to do in mid-air. The use of vertical space is breathtaking. What is achieved in this performance is quite significant. It means that dance can take on some kind of shift from the norm by using the entire, three-dimensional space of the stage, and not simply the plane of the stage floor.

The show is divided into three parts. The first is 'White', which has an undertone of competitive sports. The second is 'Red', with detailed oriental style costumes, and which can be comical at times. The last is 'Black', and has sexy black costumes, but is a little kinky rather than overtly sexual. The partnership between music and dance is so fitting that neither distracts from the other. There is a distinct effort for all of the dancers to perform as a lead group, something that Tankard set up as a challenge for herself to use all of her dancers to their full capacity. New members to the dance company perform to the high standards that the other company members have set. In one part of the performance when all of the company are on stage, you see how they all truly compliment each other. This show takes dance to the edge of reality.

Olivia Nassaris

Self-Accusation
by Peter Handke
Neo Theatre
Adapted and Directed by Kellie Buck

'Alternative theatre', and 'performance piece' are terms that could be used to describe *Self-Accusation*. Basically, the show involves six women, all dressed in identical red dresses, continuously moving around a black tarpaulin stage, flooded with several inches of water. As they slide and splash around, occasionally rubbing mud on each other, they rhythmically whisper, speak, sing, and shout out various confessions.

The effect is extraordinary. The setting is John

fantastic; a dreary basement theatre, echoing with live string music, and lit by candles. As the actors move and speak, the pace and intensity of the performance grips the audience. Occasionally, a slap or stomp in the water provides punctuation for both movement and verse.

There is no lead performer in *Self-Accusation*. In fact, it becomes difficult to determine who is speaking at any given moment. The six women all seem to merge into one character, producing a monologue that speaks for all of them, perhaps all women, perhaps all people.

Self Accusation is an intense and interesting piece of theatre. The delivery of lines is fast, and at times, hard to follow. Silence could be used more effectively in allowing for a moment of reflection. However, the awesome setting, the rhythmic delivery and the feeling of being part of the show, guarantees a standing ovation for every performance.

The Moor - I know his trumpet

The Fringe and Festival may just have left us, and Adelaide may seem to be back to its quiet boring self once again, but brilliant theatre from companies of international reputation is still available aplenty. One of the most promising productions of the first half of the year would have to be the Royal National Theatre of Great Britain's touring production of *Othello*. Last seen in Adelaide with their acclaimed, dark, powerful, and provocative interpretation of J.B. Priestly's *An Inspector Calls*, the National are back again on a world tour, and this time we're the only ones in Australia they're performing to. *Othello* would have to be, not only one of



Shakespeare's best plays but, ironically, also one of the least performed. Considering the consistently superb standards of the National Theatre's work, this production, which comes to us direct from sell-out seasons in the UK and the Salzburg Festival, and has received wide critical acclaim, looks very much like one not to miss. After Robin Archer's triumph with the Festival this year, and now exclusive performances of this, and the Ring Cycle later in the year, all I can say is who really cares if we don't have the Grand Prix anymore?

Janak Mayer

the department

David Williamson

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SHUDDER TO THINK - INTERVIEW WITH CRAIG WEDREN

The day before Pearl Jam played Adelaide I had the opportunity to speak to Craig Wedren, the singer/guitarist and designated spokesman for Shudder to Think, an outfit originally out of Washington DC - based in New York for the last ten years - who were out here playing support. As well as being extremely talented musicians, you would be hard-pressed to meet a nicer bunch of guys. What struck me most talking to these guys was their incredible openness, their willingness to let someone else in on a piece of their lives.

The first thing I asked Craig was how they landed the big gig. 'This is our first trip to Australia. I met Eddy Vedder at a party and he said "Hey"... he said [mimics Vedder's deep baritone] "Hey, you guys should come to Australia", and we said "Absolutely". And it just happened like that.'

The band's latest album, *50,000 B.C.*, was released in the US a year ago. 'We toured on it [the album] for a little while, and then we started doing all this other stuff, film sound-tracks and things, and then when we were invited to come here we discovered that it had never been released, and so we thought now would be as good a time as any. And so it's kind of nice to be jumping back into a pair of worn-in boots.'

'We got together in Washington DC, just as the infamous, notorious, illustrious, legendary DC hardcore scene was starting to kind of diverge in a way and really become... I don't know, something other than a hardcore scene. It was about different peoples' different kinds of music and different voices... more of an Art music scene. And we were just around at that time, and we signed to Discord records which is home to Fugazi, put out four or

five records with them, moved to Epic... well we moved to New York first because I went to college there, then we signed with Epic when I graduated because we decided we ought to do it full time. And we've been doing it ever since.

'Recently we've been doing a lot of other things like film sound-tracks because we started feeling a little straight-jacketed... restricted just doing the "rock band". I was doing a lot of theme songs for TV shows, music for friend's independent films, commercials. I've got a little home studio and Nathan [the other guitarist] has just started building his own home studio, started doing the same... you know, TV shows, commercials... and we decided "This is silly, we enjoy doing all this as much as... you know, there is no one thing that is greater than any of them, so let's just bring them all together". So rather than having it being extracurricular now we're kind of spending equal time with everything. We've just finished this really beautiful soundtrack which is going to be our next proper record. A friend of ours called Jesse Parrots made a film called *First Love Last Rites* and basically one of the two main characters has a collection of 45' singles which she plays throughout the film so we wrote all the music that would be her record collection, and so it's everything from thirties-style delta blues to fifties country to sixties bossa nova, and then we got all different singers to sing the songs. So that took about a year to get together. We wrote it and recorded all the music in about two weeks right after *50,000 B.C.*, but then it took a long time to get these people. There's some beautiful singers on it.'

It was at this point in the interview that your correspondent slipped

into fan-mode and asked his first personal interest question. 'I was going to ask you about that. What was it like working with John Doe?'

Craig leaned over the table and said 'I just have to shake your hand. I'm shocked. Because that was the big one for us. X is all three of our favourites. Like seriously, when we got together as a band that was one of the things... it was like, everybody was into X, and so it was like "We've got to start a band". They are like our favourite band of all time. So we were *freaking out*. I mean here we have all these great singers, Buckley and Billy Corgan, but we're like "It ain't nothin' if we can't get John and Exene".'

So somehow we contacted John Doe and... he was just so beautiful, he was just amazing. And he called us back, talked right to him, the most down to earth... wonderful singer, wonderful man... like he happened to be in New York touring and so we got him to come sing this song. He was really excited to do it. We talked a little about maybe writing some other stuff for him, but I don't know if that's gonna happen. But he was unbelievable, I mean that whole morning Nathan was like throwing up because he was so nervous, I mean serious. We were like nine year olds, we got all these pictures and stuff. It was kind of great. And of course when you finally meet someone they become so human. He was just very, very, very beautiful.

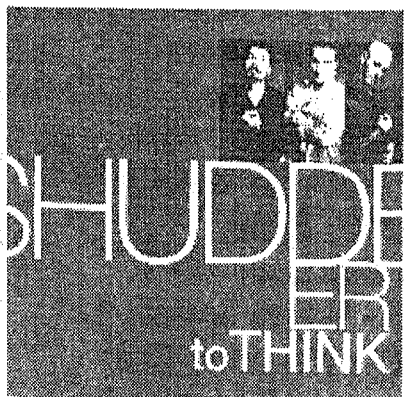
'So we did that soundtrack, John Doe, Nina from the Cardigans, Robin Zander from Cheap Trick, Matt Johnson from The The, Liz Phair. And so we did this other film called *High Art* which was much more of a classic film score, sort of that ambient classical but with a lot more, you know, the sound of crystal glasses and cho-

ral singing, and then we did the music for all the characters, like what they listened to in their apartments and stuff, which is kind of more trip-hop. And then we've been working on our own new stuff which is almost like acoustic, ambient soul-rock.'

Fortunately our sounding-board when we're doing [an independent] film is the director, not the distribution company, whereas when we're making a record it's like... it's more of a limited media; I mean, film involves more of the senses and so you can play a more subtle role, it just really lets you reach out, and that's what I like about it. Because that's what I've always felt has ended up a little brushed under the carpet with what we do is the more experimental, the less genre-specific. So film has worked out to be a perfect antidote.'

At the beginning I mentioned the band-members' openness in conversation. Toward the end of the interview I asked Craig if there was anything he wanted to go into the interview, any last words. 'Well, yeah, actually. This is a student paper, right? So this will be very apropos. A few years ago I had Hotchkin's disease which is a kind of cancer that a lot of people our age get, and... I don't know why I'm compelled to say this, but it was a real turning point in... well, in everything in my life, and when I say that I'm grateful to do this I could be more grateful but not much more. I'm alive and I'm here and we're touring and... I'm lucky and we're lucky, and that was the big turning point for us. You know there's no more time to do anything but what we really want to do, we're not going to do back-bends for other people, we just need to do our work, and that's all there is.'

J.D.



Shudder to Think
50,000 B.C.
(Sony)

I didn't get to go to the Pearl Jam concert to see them play for myself, but practically everyone I speak to that did go [and every gig review I read] seems to have something bad to say about the support act, Shudder to Think. Criticisms range from 'They were just really bad,' [AnDrEw 1] to 'The band's only claim to fame was their uncanny ability to resemble persons far more famous than themselves,' [Daniel McCarthy, dB]. I think it's telling that at the Oasis concert a couple of weeks ago members of the audience were trying to boo You Am I off the stage; it seems less the quality of support than the fact that they are not the main attraction. Having said that, I am sure that *50,000 B.C.* won't be to everyone's taste. It is not 'tedious college rock' [thank you

again, Mr McCarthy]. Rather, it probably best fits into the category of art rock, which tends to be less accessible than the kind of radio-friendly gear most of the punters at Pearl Jam would have been salivating in anticipation for. It seems to be a trend that a lot of hardcore bands follow, to eventually come around to something they want to do for fun, something that stretches them musically, beyond the four chord structure of punk-derivatives. Yes, it is a little pretentious, and very, very pretty. Does that invalidate it? Maybe it does.

But I have to say I kind of like it. Shudder to Think have a great pedigree [born out of the mid-Eighties DC scene, their first five albums on Fugazi's Discord label, toured with the likes of Pavement and

recorded with the likes of Liz Phair and Jeff Buckley. This history alone warrants a listen.

All the stops are pulled out on this album. Here is a band who are on the cusp of not caring what anyone thinks anymore. They all have their side projects, they all get along. Listening to tracks like "Kissesmack of Past Action" and "The Saddest Day of My Life" you can tell that these guys had fun recording *50,000 B.C.* There's a sense of playfulness about the album. If you're looking for something different, try Shudder to Think. If you're not, I hear there's a new INXS greatest hits in the works.

J.D.

Singer For The Red, Black and Gold

Yil Lull (single)

Mushroom/Sony

S This joint effort of various 'big name' artists such as Paul Kelly, Christine Anu, etc produces a slow ballad that is not too bad. The second track is a dodgy remix of Christine Anu's 'Island Home' and the third is plain rock. Nothing outstanding.
Lindsay Gordon

Leonardo's Bride
So Brand New (single)

Mushroom/Sony

I
N This solid, yet uninspiring trilogy of songs is distinctly Leonardo's Bride. The title track is ultimately forgettable. Surprisingly, the live track is the best song on the single, but that is not saying much. A useless purchase.
Lindsay Gordon

Hoodoo Gurus
The Real Deal (single)

Mushroom/Sony

G This 2 track release is what you'd expect from the Guru's: a catchy riff, coupled with catchy lyrics to produce a solid, if not particularly exciting, single. Of curiosity is the B-side Ramones medley. Worth a listen.
Dan A.

Natalie Imbruglia

Torn

BMG

L For a soapy foray into the world of commercial music, 'Torn' is quite good, catchy and slick. However, tracks 2 and 3 are quite bad.
Catherine

H-Town
They Like it slow (single)
Sony / Epic / Relativity

E Another threesome of tough looking boys singing slow, harmonious but predictably boring songs. They like it slow, and if you don't, forget this song.
Ficken Legen

Simone Hines
Yeah! Yeah! Yeah! (single)
Sony / Epic

F No! No! No! not another remix! The original was enough! Slow and forgettable. This girl needs to find something worth singing about.
Ficken Legen

Moler
Red Light Disco (EP)
Mushroom

I
L This is a really rockin' tune. It has been on the Triple J playlist for quite a while now and the appeal still hasn't worn off. If you like the single, buy the EP and fully check out the diverse sounds of Moler.
Ficken Legen

Cordrazine
Memorial Drive (single)
Rubber Records/BMG

E Sounding more and more like the Beatles (that's not a band thing), Cordrazine will always be weighed down by the Jeffilim Buckley comparisons. They shouldn't be - they're good enough to go it alone for themselves.
AnDrEw 1



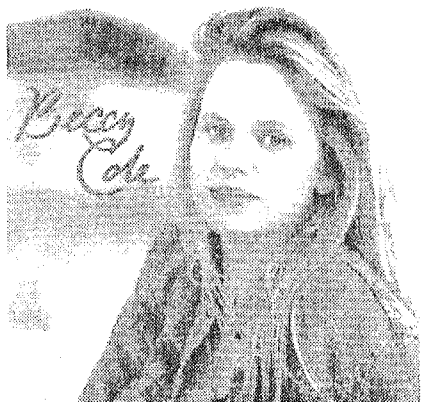
Granddaddy
Under the Western Freeway
(Big Cat/V2)

What can I say? Wow springs to mind. I haven't been so blown away by an album since Pavement's *Crooked Rain, Crooked Rain* [inferior in many ways to *Slanted and Enchanted*, I know, but it was my initiation to the world of true alternative], or maybe Joe Christmas's *North to the Future*. The range of sounds, of ideas on this disc is startling. Granddaddy take the homespun quality of the aforementioned albums and add to it pathos, which, I guess, is like taking *zeitgeist* and adding *weltschmerz*. Well, anyway, these guys really know how to work a song. Along with the usual guitar, bass and drums they bring to it an eclectic array of exquisitely kitschy Casio-chord sounds that add an abundance of style and texture to their music. The songs themselves fall just short of astonishing. The lyrics are by turns amusing, thoughtful and depressing. From 'Non Phenomenal Lineage; "Hello good morning sir / The results are back / Now it's time to pack / Your things and go / Seems you came up rather short / Of the average sort / Now I must inform / You've no reason left / To remain here". Bummer, huh? Then there's 'Poisoned at Hartsy Thai Food'... The band's sense of pathos is evident in songs like 'Everything Beautiful is Far Away', which couches the title's simple truth in a narrative about a solitary survivor of a spaceship crash, stranded on a hostile planet with no hope of rescue. Now you're starting to catch on. Granddaddy are a breed apart, and *Under a Western Freeway* is not going to be for everyone, but if you like your music served in a tall glass with a twist of lemon-coloured irony then check out these guys.
J.D.

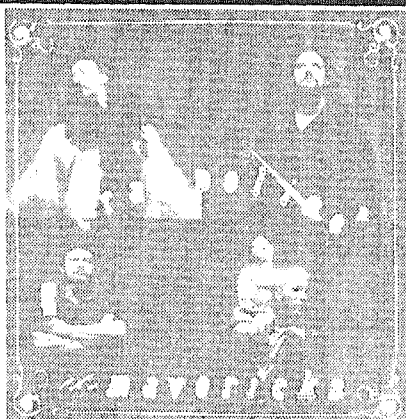


Top 10

1. Let Me Show You - CAMISURA
2. Deeper - SERIOUS DANGER
3. Stepstruck - DJ BACE
4. Industry Standard - INDUSTRY STANDARD
5. Rock the Funky Beat - NATURAL BORN CHILLERS
6. Alanis Goes Wild - WHITE LABEL
7. Want Love (remix) - HYSTERIC EGO
8. Everybody Wants to #*!# Somebody - PRINCESS DI
9. Meet Her at the Love Parade - DAHOOL
10. Beachball - NAILIN AND CANE



Beccy Cole
self-titled
(Harvestone/Sony)



The Mavericks
Trampoline
(MCA)



Elliot Smith
Either/Or
(Kill Rock Stars)

There is a new voice in country music and it won't be ignored. It belongs to a young South Australian singer by the name of Beccy Cole, a rising star in the Australian country music scene and one to watch. This girl is going places. Her first album, appropriately entitled *Beccy Cole*, is an accomplished debut for such a young singer. It showcases Beccy's sublimely innocent timbre and impressive range.

Most of the material on this self-titled album is a little too boot-scootin', even for Rusty, but Miss Rebecca's own dulcet tones carry the weaker songs. The highlights of the album include a faithful interpretation of Beth Nielson Chapman's 'Strong Enough to Bend', the beautiful ballad 'Goin' Gone' and a surprisingly sweet countrification of the Mondo Rock classic 'Cool World'. Beccy is every bit as good as LeeAnn Rimes but without the pretensions to Righteous Brothers' vocal acrobatics of the American singer. She is a sensitive singer who manages to lend to each song the kind of subtlety and depth you'd expect from someone twice her age. I for one am looking forward to a follow-up album. Go Beccy.

Rusty Springfield

I cannot say enough good things about the Mavericks. These guys are phenomenal. It's true. My first exposure to their unique sound was the single 'Dance the Night Away', which only served to whet my appetite. *Trampoline*, apparently their second album, simmers with restrained strength. You just know from listening to the album that these guys really know how to have fun. With their soul-infused blend of mariachi and zydeco the Mavericks do for country what the Mighty Mighty Bosstones do for Ska.

Yes, the songs do tend to follow the same tangent - heart-broken singer bemoans the fact that his one true love is going to run off (or, for the sake of variation, has already run off) with a guy that he just knows won't love her as much as he does. It is essentially country, after all. Singer Raul Malo owes as much to Wilson Pickett as he does to Roy Orbison in his delivery, especially on the band's slow, haunting ballads like 'Fool #1' and 'Someone Should Tell Her'. He does have a tendency to wear his heart on his fringed buckskin sleeve, but I get the impression that if he ever got over it he'd never write a decent song again (look what happened when Billy Joel cheered up).

Trampoline is a real gem; one of those albums that will keep you company on a cold winter night and remind you that you're not the first sucker to fall for the wrong girl/guy. Every household should have one.

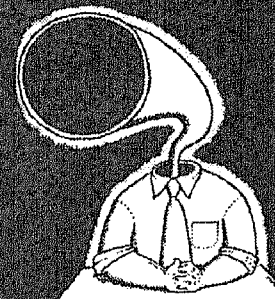
Rusty Springfield

Elliot Smith is probably one of the most talented songwriters working in the United States today. So now you're saying to yourself, 'Well, how come I've never heard of him?' Good question. Smith is one fourth of Heatmiser, an alternative guitar band and college radio staple out of Portland. Still doesn't ring any bells? How about this: Mr Smith has been nominated for an Academy Award for best song from a film for his gear on Gus Van Sant's *Good Will Hunting*. Now you're getting the idea.

For a number of years now Elliot Smith has been turning out perfectly crafted songs of an unashamedly pop orientation, *Either/Or* being his third solo effort. Smith's solitary meditations are probably more accessible to the casual listener than his work with Heatmiser, and *Either/Or* is as good a place to start as any. The material is stock standard song-fodder - broken hearts, broken promises, unfulfilled hopes of happiness, etc. - but Smith's lyrics are thoughtful and articulate, set to sublime melodies and wrapped in simple arrangements that accentuate the quality of writing. Think early solo Paul Simon without all the bitterness.

There is not a merely average song in the set, the cream of the crop include the quirky 'Speed Trials', the poetic 'Alameda' and 'Angeles', and the just-straight-out-fun 'Pictures of Me'. Do yourself a favour and listen to some Elliot Smith. Ask for it by name.

J.D.



One of Student Radio's purposes is to give access to the groups of people who may not normally get time to be heard. Like us. The students. You may have also noticed that in the wider world of radio media, women do not get their fair share of the proverbial pie. Many of the "bigger" stations usually have women involved, but this involvement is often dubious, especially when they have adages like "Silicon" tacked onto the fronts of their name.

Not at Student Radio. We are Girl Crazy.

Every second Tuesday at 11:30, Kathleen, Jo, Jessie and all of their friends present Girl Crazy, a show about all sorts of stuff to do with women. There's no earbashing here. It's just high energy, high fun, high fidelity hijinks, with interesting issues discussed, vox pops, fine entertainment and best of all, great music. What more could you want from your very own Student Radio?

Some of you, at this point, may raise the issue that having a show solely devoted to women and their stuff is simply a token gesture and no better than what the "bigger" stations do. Well, let us retort thus: Student Radio has a great balance of both male, female and in between, all of whom have an equal role with no consideration put towards whether they sit down or stand up (if you get what we mean). Shows such as Girl Crazy simply ensure that this balance is created and maintained. So why have we even written this? We don't know. We just want you to listen.

This week on LOCAL NOISE we are proud to present Paul Dempsey from SOMETHING FOR KATE playing a live solo acoustic set. The fun all starts at 9:30. Tune in. We'll be your friends.

Peter Adams
Christian Haebich

STUDENT RADIO.
GIVE ME NOISE.



Everyone always says that Adelaide gets skipped when it comes to the big festivals...

Powderfinger T.I.S.M Spearhead The Mark of Cain Dirty Three Directions In Groove (DIG) No Fun At All Sick Of It All Good Riddance The Living End The Mavis' Magic Dirt Cordrazine ASD Non Intentional Lifeform Testeagles The Porkers Toe to Toe Brown Hornet The Dumb Earth Pre-Shrunk Webster Bluebottle Kiss The Miltons Manic Suede Fuge Rash Sativa Witch Timothy Flat Stanley POD 99 Reasons Why

AND

HMC Dirty House Crew "Live" Paradox Paradroids Matt Pearce Outpost DCE "Live" Re:Incarnation Aquila & ZYX

AND

Mystic Journeymen Meta Bass'n'Breath The Avalanches Dexta & Kuya 4 Deck Trick Set DJ Soup High Pass Filter Future Rulerz Sound System Quore DJs Rautie Libby Madcap Code Agent 86 Slim Rekindle Beats Crew Moston Space & Dopestetic Collective Distraction

NOT TO MENTION

Hard Core Skaters - 16' vertical ramp & street circuit Saktors: Rodney Mullen, Bob Burnquist, Mark Gonzales, Andrew Reynolds, Guy Mariano plus many more (all from USA).

The third annual Indyfest 500 is "the biggest and the best yet!" Once again at Adelaide University, this years Indyfest 500 will deliver over 50 acts from rock to dance, punk to funk, hip hop to hardcore, and (for the first ever Indyfest time) skaters, all from around the globe. There'll be stages in the Cloisters, Barr Smith Lawns, Maths/Science Lawns, behind the SA Art Gallery and the skate ramp will be over by the Frome St-Victoria Drive corner.

Tickets are on sale NOW and can be bought from CC Music - all stores, Daily Grind Skate Stores, Jungle Fever and Uni Records.

Watch this space for more information about the acts, interviews with bands, Dj's and skaters, and more details about the event in weeks to come!

Set the record straight - Sandpit

Stephanie Ashworth plays bass. But, she doesn't limit herself to one band.

Currently she's doing the Sandpit thang, coming out of Melbourne with an indie pop sound that is all their own. She's also just hooked up with Something For Kate, and plays bass for them as well. She also has helped Paul (Dempsey -Something For Kate's guitarist and vocalist) on his solo project, Scared of Horses. But today, it is Sandpit, who are set to release their debut album on April 20, that is on the press junket.

How's the new album sounding? "I actually only got it back yesterday. It's not actually pressed yet. I can't tell yet. I think I'll have to have another listen. That song [the first single released - "Along the Moors"] was kinda old for us. It was nice to hear it recorded properly. That song is certainly a bit more sedate. Listening to the whole album yesterday, there are several songs that are more in the "older vein". It's going to be called *On Second Thought*. We did the album in two sections. We did the first section in November last year, and then we did some more this year, just to try and keep it sounding fresh to us as well. We recorded in a studio in St Kilda called Hot House. We prefer the analogue desk, and there's only two of those in the country - one in Charing Cross [where they recorded their first two EPs], and the other one's here."

Is the album more along the lines of 'Along the Moors' or "die 501" (one of their earlier songs, off the *lessons in posture* EP)?

"There's a lot of stuff going on in there. There's a second single ["Greater Expectation" - it's a full on fuzz song, more similar to Sandpit's older material] that's going to be released in a couple of weeks that has like a dub remix on it, of an instrumental that's on the album. Brendan and I left the studio for a few hours. Greg [Wales - their drummer and their producer] was just messing around in the studio with the instrumental, putting crazy sounds on it, putting drums through crazy pedals, and taking the bass in and out. We walked in and went "Wow, this sounds great. We've got

to do this." We ended up putting it on a b-side."

So what's it like having your producer as your drummer?

"It's a different thing. He's a very fine drummer - he's one of the best in the country. It's really a pleasure to have him with us. He's moving to the States in August. He's got producing work over there - he's done a fair bit in the States. He's worked with people in the States before, the kinda Thrill Jockey [American label that houses Tortoise, Sea and Cakes, etc.] thing."

How did you land The Superjesus national tour? Does this constitute your album tour?

"They asked us to. They'd been coming to all of our shows in Melbourne and they kind of.. they liked the band, and they got to be pretty good friends with Brendan. It's such different music. I think after The Superjesus tour, I do a tour with Something For Kate, then do an album tour with Sandpit."

After being so frequently compared with US indie bands (particularly Superchunk and Sonic Youth), how do you know feel about these comparisons, further into your career, when you're on the brink of releasing your debut album?

"It [those comparisons] annoys me... greatly. Because, I think, the temptation is always to look overseas to America for kind of justification...or something... and it was gonna happen from the start because

response from people who don't know any better."

Who would you compare Sandpit to then?

"I really can't answer that. I don't think that musically we sound like any one band. When you write music you're like a representation, or... everything you've ever heard in your life is an influence. So you can't just sort of go, "you really like everything on the Matador label, therefore we sound like that." You can't really mask out everything that you've ever heard, even when you were little listening to what you're parents listened to."

Do you have any plans to tour overseas?

"Our record is coming out in the States. Our first two EPs have been put together as an album for release in America in a couple of weeks. Shock has a subsidiary in America, and then I think it's going to be distributed by an indie. I think we're going to release a limited amount over here as well. It'll be the first two EPs in a different order, with different artwork for American release."

So how did you feel when the rumours were flying left right and centre because of your new involvement with Something For Kate?

"There's a lot of misinterpretation surrounding the Something For Kate/Sandpit thing. It's something we're all very wary of, and in a lot of ways, it's very predictable for people to sensationalize it, which did happen. For the record, all that really happened was, I feel

I should set the record straight: Something For Kate's bass player left. Previously Paul and I had started another band on the side called Mid Pacific Accent, and that was songs that Paul and I were writing and recording in our spare time. Then when Toby left Something For Kate, we wanted to keep playing, and keep Clint playing with us. So we decided to keep the name.

So there you have it - straight from the horses mouth. Sandpit are not, contrary to popular belief, breaking up, and nor are Something For Kate. Instead, Stephanie will divide her time between the two, and as such, will remain very busy for a very long time yet!

AndrEw 1



we started this band we were playing music that at the time people in Australia, in a mainstream sense, didn't understand. There wasn't really a genre for it over here at that stage. Obviously we got all the token Sonic Youth comparisons [with Stephanie having white hair], Sebadoh comparisons. That's really the re-

LOCAL PRODUCE

LOCAL PRODUCE

LOCAL PRODUCE

LOCAL PRODUCE: WENDYHOUSE

LOCAL PRODUCE

By now many a good Adelaide punter would have heard that Wendyhouse have decided to call it a day. On one fine day, nestled amongst the fones on the Barr Smith Lawns, guitarist Sam Reed spoke to On Dit about the end of Wendyhouse (as we know it) and any future plans they might have.

Why the 'big break-up'?

From the start we've always known that George [drummer] wasn't planning on sticking around here [Adelaide] for very long. It's just happened that he's chosen now to go. [It's] a bit disappointing for us because we've just done some recording - and it sounded really good - but we probably won't be able to release it, at least not for a long time. Nathan and I are willing to put our own money into it but being 'poor' that's going to take a while before anything comes out.

Why not get another drummer?

We've operated so well as a group of four people. I mean, obviously there are times when personalities clash - but you're going to find that with anyone in a creative environment where you're all after slightly different things. I suppose because it's always been the four of us, and I believe that each individual member is at least 25% responsible for the sound we create. It's not going to be "Wendyhouse" if we lack one member. I think George is especially a highlight to our band he's got such an intricate energetic drumstyle. For Wendyhouse to have someone else wouldn't really live up to what everyone was used to. I just wouldn't feel the same playing in a band with a different drummer calling ourselves Wendyhouse...playing the songs that

George used to play.

Tell us about your last gig then...

We'll be having our final show on the 27th [of March] at the Madlove Bar with Krystapinzch, Miltons and Parlour. I think for that night actually the Miltons will be taking on a different thing. Renate's having a break at the moment and so Jed, Steve and Zac have decided that their going to play a set of Wendyhouse covers - except they're going to be playing them in all different styles and genres. There'll be a rock, pop, grunge, jazz...I'm really looking forward to hearing it! The other thing about the night is that we've only got about thirty CDs left and so we're just going to flog them off on the night for \$5

What's next for the remaining Wendyhouse boys?

Nathan and I are going to be playing some acoustic sets with Jed Palmer (from the Miltons) who's going to play guitar as well. And watch out for the acoustic version of 'Traces'; it's amazing! We're actually playing on Monday-Thursday in the last week of term at Gate One (Uni of SA) so, come along to that. We're just trying to get some acoustic work around the place but at the same time I'm still very keen to get another band happening - probably towards a slightly different sound.

Any last comments for your fans?

We've [Wendyhouse] been together for three years now and it's been really good. We've appreciated all the support that we've had.

Susie Bate

LOCAL PRODUCE

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give me local noise

this week student radio presents ...

paul dempsey

from "something for kate"

playing a solo acoustic set "live-to-air" on student radio

tuesday 24/3 9:30 PM on student radio 531 AM

give me student radio.



student radio. 9:30 PM - 1:30 AM

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BILLY JOEL

Billy Joel/Elton John
Face to Face
Adelaide Oval
March 18

They wouldn't send us tickets to this one. Something about lack of interest from the university student demographic (read anti-mainstream super-cool) in two old men playing piano. That's probably a fair enough assessment, although I think they underestimate the breadth of our interest a little. Regardless, it's more-or-less my newspaper and I can more-or-less do as I please.

My comments here must be prefaced by the acknowledgement of my unashamed fandom of Billy Joel. Elton's good too, but Billy was my first musical love and was the entire reason for my attendance at the concert. So when I say Billy completely stole the show, take it with a grain of salt. It is true, though.

Firstly, it is worth setting the scene. The day was a beautiful one for an outdoor show; it had been a fairly warm day and would later become just a bit cold, but as we arrived it was as perfect as you'd hope. Our seats were pretty much in the centre of the oval, with the stage to the east, in front of the Vic Richardson Gates. We could see the stage, if



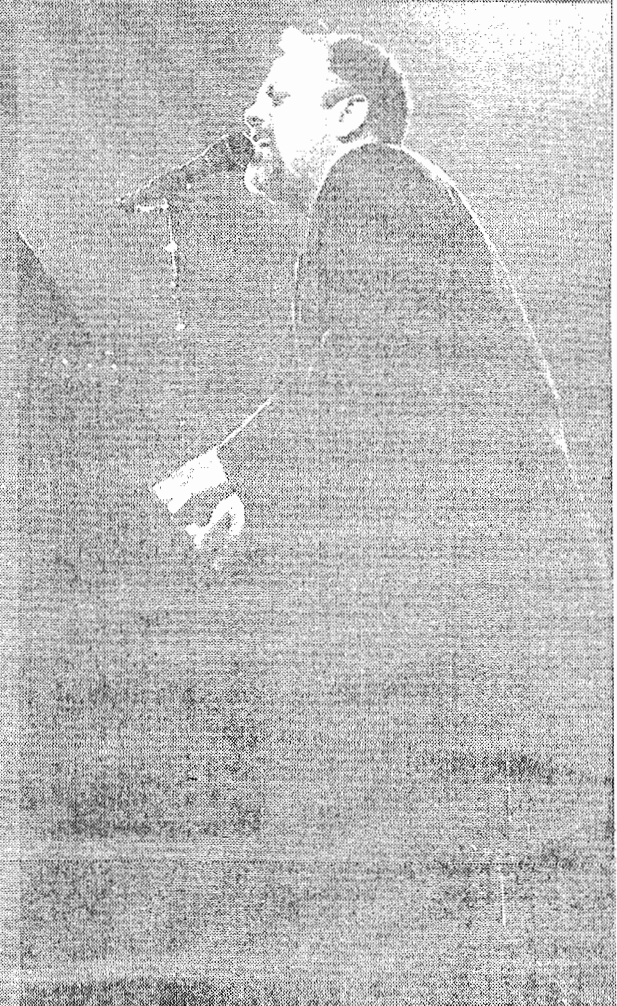
we stretched to see over the heads of those in front of us. I pitied those any further back.

The show began just after 7:30, with the sun still dominating the sky. Billy and Elton strutted on to stage to that ridiculous tune you might have heard if you've seen any news footage of the concert, and twirled arm-in-arm, looking more like a couple of old blokes than they would all night. They played four songs together after a perfunctory greeting. We could hardly see, the showmanship was rather restrained, and I was beginning to think we might be in for a dull night. Billy stood and excused himself from the stage, promising to return later, and Elton took over.

The mood instantly improved as covers were dropped to reveal two large screens on either side of the stage. Elton worked hard to liven the crowd up, but it was tough going with the sun still up. Even after it was dark, there was more interest in spotting space station Mir than getting into the music. I think the point at which the crowd really came around was with 'Can You Feel The Love Tonight?' from *The Lion King*, during which scenes from the film were shown on the screens. Didn't do much for me, but the crowd seemed to like it. He performed a rapid 'Uptown Girl', and did a nice job of 'Yellow Brick Road', which is probably my favourite song of his. By the time he left, he'd gone part-way to winning us over.

After a ten minute recess, Billy appeared on stage with a blisteringly fast intro to 'Angry Young Man', the screens showing a hypnotic close-up of his hands on the piano keys. Billy was clearly enjoying himself from the outset. He told a story about a visit to Adelaide years ago when he had a "huge crush" on a girl (who happened to be at the show) who worked in an Italian restaurant on Hindley Street. He stole an ice cream from someone in the crowd and passed it around among the band. He sympathised with people to the left of the stage who couldn't see him but had a good view of Elton's arse. His choice of material was impressive, concentrating surprisingly heavily on earlier songs. 'Scenes From An Italian Restaurant', 'Big Shot' and 'I Go To Extremes' were highlights. He did Elton's song 'Candle In The Wind' incredibly well, with the original lyrics. Sure, it's been sold out, but it's still a great song. Elton returned to the stage to duet on 'My Life', and Billy cruelly kept him confused about when to come in. The close-ups on their faces were beautiful, Billy enjoying every moment, Elton a picture of puzzlement. Billy's band, it must be said, did a far superior job to Elton's band, and were more eager to move around the stage and get involved. Special mention for multi-instrumentalist Crystal Taliefero,

ELTON JOHN



who amused with antics as well as music.

After another recess, Billy and Elton took the stage together for a sensational finale to the night. They were only on for forty minutes, but crammed in 'Lucy In The Sky With Diamonds', 'Great Balls Of Fire', 'Benny And The Jets', 'You May Be Right' and others I forget. The energy was astounding; they achieved the impossible by getting the entire, largely forty-something crowd to stand up and dance. Never thought I'd see it. Sadly, with the opening strains of 'Piano Man', well-known as the swansong to an evening, the crowd returned to their seats as one. I sat again reluctantly, but not before I took in a 360° view to make sure everyone had actually sat down. It was extraordinary. Not so extraordinary as the song, though, which was sensational. We were permitted to sing choruses on our own, and we did fairly well although I think we were probably too slow. The final highlight was when Elton sang, "It's a pretty good crowd for a Saturday" and Billy screwed his face up and mimed to the crowd, "Saturday?"

It was a magnificent evening of both music and personality. It may have been expensive, it may have been hard to see, but if you didn't go, you've missed out on an amazing experience you'll probably never have another chance to see.

Chris Slape

it'll bowl you over

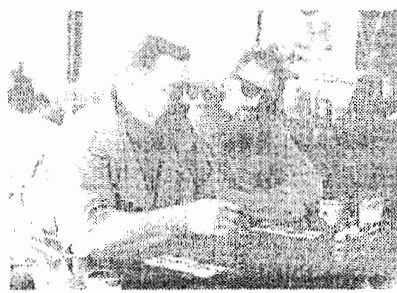
The Big Lebowski
April 9
Nova Cinemas

The Dude is cool, Bunny does the hop and Jesus will fuck you up the arse. Yes, the Coen Brothers have done it again. *The Big Lebowski* is an eclectic mix of characters and a story line that keeps on rolling. The Dude, played by Jeff Bridges, is a hedonistic, ageing hippie who happens to get his rug urinated on. His efforts to have someone pay for the injustice lead him through a dazzling series of events that is flagrant with the Coen's warped imagination and humour. Starring also is John Goodman (of

Roseanne fame) who plays the character of a Vietnam veteran particularly well. He has a huge chip on his shoulder and is worked for laughs. This is successful when teamed with his friend The Dude. It stands as testament to the directors' genius that both John Goodman and Jeff Bridges give extremely fresh, funny and rich performances. It is indicative of a lot of their movies but stands out in this one. Like other Coen brothers films the characters are always complex along with the situations they are placed in. In this film however the characters themselves are more the focus and are explored and developed more than usual. The film

does not have a strong narrative but that doesn't matter. It's the people that matter. Once you meet the bowling Hispanic paedophile Jesus you'll understand what I mean. *The Big Lebowski* is a departure for the Coen brothers, debunking their own precedent a little and experimenting more. It is worthwhile seeing it if you're into something a little different. It was fun.

Simon Pampena



Gratuitous Nostalgia: Articles Please!

For those of you who do not know what Gratuitous Nostalgia is about, let me give you a run down. If you feel the need to sing the praise of a not so recently released film, you can.

GratNost is for you to indulge. No matter how quirky or childish you may think your film is, I want to hear about it. After all, it's nostalgia! *On Dit* officially gives you permission to go all doe eyed and reminiscent. You may wish to write about a really cool film from your childhood (or depending on your age, your teenage or young adulthood), it doesn't matter as long as it is nostalgic to you. You will be surprised at how many people will turn around and say to you that they love that film too. If you want to contribute then bring your 300-500 word review to the office and leave it in my pigeonhole. This section will be run as often as I have material for it.

Chris Bolland
(Film Ed.)

the writing's on the wall

American Graffiti
(1973)
d. George Lucas

The huge success of this movie, the highest grossing film of its year and one of the biggest box-office hits of the early 70s, allowed director George Lucas to fund one of the biggest box-office hits in History: *Star Wars*. The film tapped-in to a nostalgia which has never really dimmed. In this case, the film, made in 1973, looks back only a decade earlier to 1962. The whole film is set on one night in that year, the night before Steve (Ron Howard) and Curt (Richard Dreyfuss) are due to leave for college. They spend the night cruising the strip in their California town, while each struggles

with his own doubts about where his future lies.

The film shows the teenage lifestyle of America in the early 60s, before hippies and flower power (and before Women's Liberation). The car is the basis of this culture. The drive-through, the drive-in, the 'strip', are the places where all these teenagers interact.

The Adelaide University Film Society is screening *American Graffiti* this Thursday 26th of March at 1:10pm and 7pm in the Union Cinema, Level 5, Union Building. Also screening is animated short film *Paddington Goes to the Movies*. \$2 for members, \$4 others. You can join the Film Society at the door.

Helen Chandler

ATTENTION All Budding Film Makers

Arena Television is hosting a B-Grade short film competition for all budding Spielbergs. Or perhaps I should say Wes Cravens since they are asking for schlock, horror, sci-fi, western or musical films all under 5 minutes. Entries close on April 15, so for more information and an entry form come down to the *On Dit* office in the George Murray Building and talk to one of our cheery Staff Members.



Kissy Kissy!

An Interview with Nick Earls

Nick Earls is a writer and former doctor from Brisbane. As the Sunday Mail social pages reported, Earls' latest book, *Bachelor Kisses*, was launched by Tim Ferguson at the Adelaide Zoo rotunda. A select group of locals managed to be present at this schmoozefest (where the dilemma was whether to be crass enough to talk to Tim), but the "real" Nick was discovered several days later in the foyer lounge of the Hilton, wearing a Fat Elvis t-shirt. Asking about the nature of Writers Week, with its audiences, book signing queues and a certain element of fame, prompted a discussion about festivals.

"It's almost a paradox, it's pretty strange. Writers must have a desire for some kind of solitude, a left-alone creative process and to suddenly pull those people out there and throw them in front of an audience... it's not going to suit a lot of people but it is going to suit some of them. You end up with this weird life, where two thirds of the time you are alone, in my case, sitting in a little building in the back yard in t-shirts and shorts writing away and laughing at your own jokes, then you're on a plane and in front of audiences. It's a lot of fun! It helps a lot to have people laughing at your jokes. There are a lot of people who would love to spend all the time down in the backyard and let their book do all the work for them when they go out there. And I don't think that's an unreasonable expectation in principle, but unfortunately that's not the way it (publishing) works anymore".

Inspired by a sharp story by Will Self about angry writers forced to wait for a living whilst waiting to crack the publishing world, I asked Nick if he'd ever avoided writing because of the fear of obscurity.

"Oh, for years!" This theme repeated itself in the Writers Week forums, as Nick entertained the masses,

recounting the link between deciding in Year Twelve to be a writer, and then applying for the longest degree at university. As he explained, studying medicine seemed like the perfect way to buy time. Describing his evolution, Nick shared his dreams of being a sports star and fantasising about rock stardom (eight days of teaching himself to play guitar using the 'one chord a day' technique and he gave up). Whilst his guitar playing may have been so bad that he didn't even make it into a crap band, his appreciation of the rock band phenomena that strikes many a (mostly male) student university days appears in both *Zig Zag Street* and *Bachelor Kisses*, to hilarious effect.

Earls found his writing style and niche by using inspirations from his own life, and presenting it with his wry interpretations. "I gradually made my way to my own life, and the way I think about it. When you start off doing that, you do live in fear that most of the world will find it deeply unfunny". Before that were other efforts: a teen novel about freedom fighters in Yugoslavia, (researched with the aid of National Geographic), and a collection of short stories that was equal runner up in the 1993 Steele Rudd Australian Short Story Award. This serious effort, (that may or may not have coincided with his South American gothic stage), was caned by the critics. Public appearances followed to defend his work, and he uncovered a talent for humour, for making audiences laugh with his prose. This style of fiction had almost not been taken seriously beforehand, "because it was such a small field, I didn't initially appreciate it was there to be done". As it turned out, avoiding dirty realism ("I wasn't dirty enough") and substituting tales about foibles and high hopes for the plethora of prose about the chemical generation¹ was to his advantage. "I realised the world is full of crappy people, endearing, imperfect. People who try too hard, are maybe not coping well, but likeable nevertheless".

Earls characters ARE likeable, from the vulnerable Alex of *After January*, to the dumped Richard of *Zig-Zag Street*. There is a certain amount of sensitivity and unnecessary self-doubt that endears them to the reader. In

Bachelor Kisses, the character of Richard is recycled, as the share house side kick to Dr Jon Marshall. Whilst Jon is cruising along in his career, enjoying success with women that is not always deserved, it is Ricky that readers seem to identify. Kathleen Goode, Nick's chair at Writers Week, identified the strength of this characterisation, whilst also echoing my earlier dissatisfaction with Jon's other housemate, Jen. *She didn't seem quite believable to me, I kept on wondering 'what is her story? She's too together to be sharing a house with these guys?*

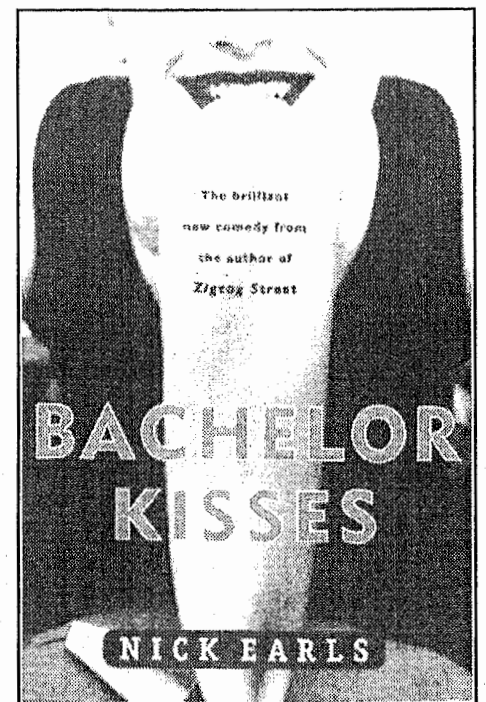
"Maybe the rent was cheap?". In defending the character of Jen, (a man eating honours English student) he explained that Jen is not intended to be fleshed out with a beginning and end, she a minor character with a past that the reader is intended to guess. As the person in control, "the one with order even though she wasn't meant to", Jen is pivotal to the escapades and hopelessness of Ricky and Jon. We reminisced together about the moment in his novel that finally defines her as believable. "Out for a bit of a dance, she says and she throws her keys under a bush and leaves with only a twenty dollar note and her driver's licence, in case she's asked for ID. The impressive thing is that, while she's often too drunk to find the keys when she gets home, she almost always still has twenty dollars."

Other characters appear: Dawn Ford who uses the relationship model of sex first and conversation later, the uni student in a poncho that works at the Mexican cafe, Ricky's mum that has taught him to cook... badly. Alongside the boy talk dialogue of Jon and Ricky are amusing anecdotes about hospital inmates, and their creative therapy efforts (including the guy that takes to leatherwork with exceptional enthusiasm, and crafts himself a pair of hosiers to creak around in the department for two months, or until a nasty bacterial infection takes place). Whilst Earls takes inspiration from real life the process of fictionalisation does occur "They need to be living, breathing works of fiction that I can't avoid writing about any longer."

Future plans involved a novel about a sixteen year old and hopefully a follow up of Richard from "Zig-Zag Street" a year on. Even more exciting is the move into film: a screenplay has been done of the latter novel, and hopefully will be filmed in Brisbane.

A deceiving impression when interviewing someone as amusing as Nick Earls is to believe that you're matching him, quip for quip... until the tape is replayed and exposes you as fatuous, with limited dialogue. By contrast, Earls has a fluent intelligent style that doesn't rely too heavily on self-deprecation. Fellow hill dwellers being entertained by Nick's appearances commented upon his talent for language and intonation in story telling. He is amusing, thoughtful and sharp, with a talent for coming back with quick one-liners that is delightful to witness. Somehow knowing that there is a former "wordsmith about town, poets don't sell out, this is art, attitude, quality, get girls, sonnets, poems that rhymed, faking it with 6/8 time" makes his current work all the more impressive. Cut, crisp, edited. Check it out.

Georgina Neill

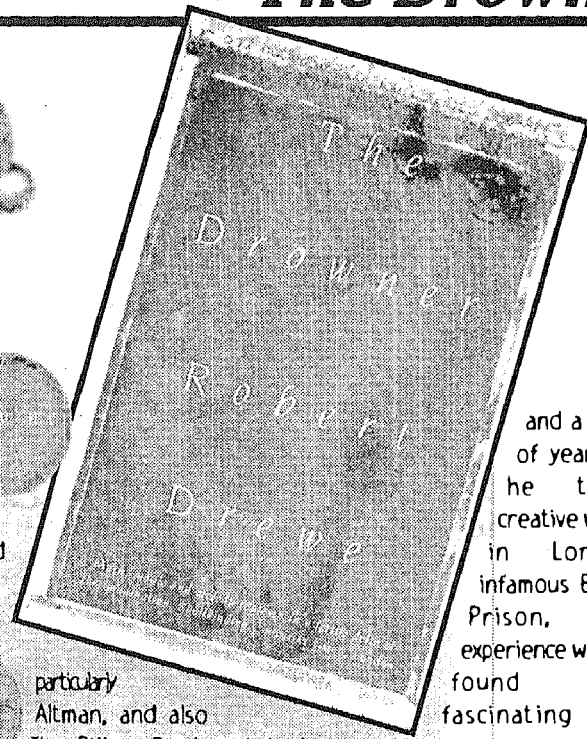


¹ Although the cover's technical use of yellow, red and blue has been identified as almost looking like *Ecstasy* by an *On Dit* Music Sub-Ed.

DROWNING

An Interview with ROBERT DREWE

by James Morrison



Water is life; without it, nothing can survive. It's not the only fluid that appeals to the guests of the Adelaide Writers' Week, however. "All my colleagues will be nursing hangovers," said Robert Drewe with a wry smile.

Drewe speaks much as he writes, with a considered lyrical charm and a sense of humour which does not detract from the seriousness of the issues which concern him. While we talk he takes the straw from his glass of water and unconsciously twists it into different shapes - a perfect triangle, a square, a pentagon. It is the day before he is to give his own session in the Writers' Week west tent. Three days before, he won the \$15000 Festival Literature Award and the \$5000 SA Premier's Literary Prize - after having already taken the NSW, Victorian and WA Premier's prizes (the first time one book has grabbed all four), and been nominated for last year's Miles Franklin award. All this for his latest novel, *The Drowner*, a beautiful and absorbing story about romance and water, and one of the best books you'll ever read. If the concept of a Great Australian Novel is anything more than an abstract notion, then *The Drowner* must surely be one of the best contenders for the title.

As for the Week itself, and the chance to socialise with others in the business: "The writing life is a very solitary one, so when you get the chance to get out and have fun... well, I enjoy it very much. I was a journalist for about ten years and now a writer for about twenty years, and I do miss that going to the pub and talking with people - knowing what was going on in politics and so forth. There are certain things I still have to do. Each morning I read the papers thoroughly - I'd read three

papers if I could, but I have to stop at only one. It's part of the pattern of my life. And sometimes, too, there's some small article in the front pages that might make a good short story. But with journalism, it seemed to me, you could never tell the full story - defamation laws and so forth - and also, in the back of your mind, you know you're working for one of the big three - Rupert or Kerry or Fairfax - so the freedom of just working for yourself is marvellous. Financially it has its ups and downs, obviously. It always surprises me when you have journalists going on about the amount of money in a prize, as though you've won lotto, but these are literary journalists who are on eighty grand. Thomas Kenneally is the only writer of quality I'd regard who makes a lot of money in Australia today."

There are some, though, who would suggest that you could make money by writing commercial crap, and then return to the quality stuff later on. "I mean, people think they can just sit down and write Mills and Boon or whatever, but you've got to be a genuine writer of crap, if you see what I mean. I always worked on the basis of doing the best that I could, and hoping that there would be sufficient people interested in that for me to get by. There have

been many years when it's been quite tough, and I've had to go back to film

reviewing or whatever, but I feel very grateful that I can work as a writer. I don't take it for granted."

The Drowner is a marvellously visual book, and looks destined to hit the big screen. "It is going to be filmed - the deal's about to be signed. The Australian scenes have to be shot in the dustiest, driest time so it has to wait for later in the year for those. If all goes well shooting should start in November or December." As to whether he will write the screenplay, he is unsure. "I may write, or cowrite, or have some advisory capacity. Faulkner or Hemingway - I can't remember - said that you really have two choices when your book is filmed, and that's to either take the money and run, or write it yourself, with all the angst and

clashing egos, and you see your own role being diminished and diminished." Drewe is a great fan of films,

particularly Altman, and also *The Pillow Book*, a story, which was "a bit boring in parts, and a bit overwrought", but for the style in which it was done. The use of multiple 'windows' of action and various other stylistic tricks made it "halfway between a book and a film, in some ways. It was a step outside not just the genre, but film itself."

The Drowner took ten years to write (with other projects in the midst of it), and he is genuinely happy with the result. "I wanted to write a male-female romance, a big 'R' romance, with all the difficulties and so on, and I wanted to use what I thought was - even as a kid - the remarkable story of a man who was able to push water uphill. C. Y. O'Connor, who came up with the idea for the uphill water pipeline to the West Australian goldfields, was a bit of a hero of mine, and he had such a dramatic life, committing suicide by riding his horse into the surf and shooting himself. He was mentally ill, there was no way in those times of treating it, he was being pilloried by the press, so he just snapped."

He has a deep affection and fascination with Australia, reflected in all his books (*Our Sunshine*, for example, tackled the story of the Kelly Gang), but does not subscribe to the blind, rosetinted love of country which glorifies everything Australian without question or criticism. "I hate the sentimental view of this place - that just makes my fillings ache. I try to visualise my characters as real people, not iconic figures. I like to deconstruct the myth, and I do find that view of a lot of poets, particularly, that all wisdom and wholesomeness is in the country whereas the city is just drugs and vice, I find that pretty pathetic. In *The Drowner* there are a few jokes about that - I quite liked the idea of three of my characters drinking on the hotel balcony while below them these people are dragging a whaleboat through town, looking for the inland sea. It's a bit taking the piss."

As well as working as a journalist and novelist, Robert Drewe's life has taken in many more unusual elements. When he lived in California in the early eighties he did some work as a private investigator,

and a couple of years ago he taught creative writing in London's infamous Brixton Prison, an experience which he found both fascinating and

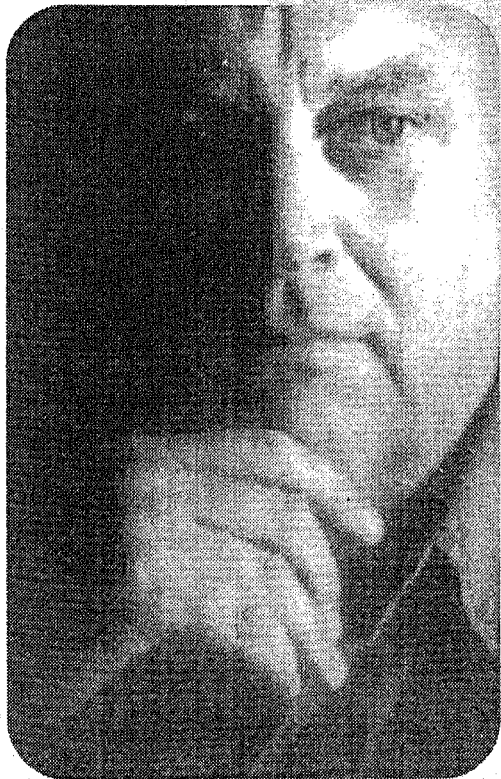
disturbing.

"I enjoyed it; I was there for six months - none of the local writers would do it. One of the most interesting people there was an architectural historian who was in for armed robbery. Compulsive. The day he got out he'd go and knock off a bank and be back in gaol within twenty-four hours. Another guy, very sad but very interesting, was a former naval officer whose life had gone wrong about five years before. He was in a submarine on naval manoeuvres off Sydney Heads. There were these naval ratings men up in the tower, and this guy was the communications officer, and he gave the order to submerge, and they went down for an hour. Later, off Newcastle, they did a head count and they were four shy. His life went wrong from there - he was cashiered, with his superannuation he bought a yacht and he was caught going into Britain, when customs searched the boat, with a couple of ecstasy tablets, and he was done for smuggling. He'd already been in gaol for six months before the trial, and he was quite chipper, reasonably cocky, because he thought he'd get off, but then he was found guilty. His wife was serving in Holloway women's prison at the same time."

He talks for a while about the complete breakdown of lives that happens in prison. "There's a particular look that men get in gaol, the look of men who've been raped, and you can see there's something missing in their eyes - you look in their eyes and it's just all gone. They're traumatised. This is why they get tats and try to look tough and everything - they're just desperately trying not to be targets."

Robert Drewe's next project book is a non-fiction story, based on his father and his father's business partner, who was also a criminal. He's understandably cagey about revealing too much before it's complete, but he's quite happy with how it's going, though "it hasn't quite found its form yet."

Even if it's only half as good as *The Drowner*, he has nothing to be worried about.



Escape to Venice

Vaporetto 13

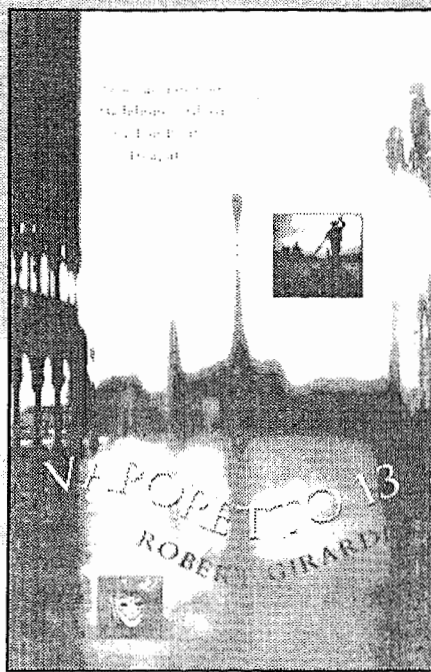
Robert Girardi
Spectre : Hodder Headline
\$ 22.95

Money. Lovely stuff. Gets a lot of bad press though. Tied up with materialism. Another fine thing. Trundling along into the next millennium and people start to get upset about their attachment to money and material stuff. They start to question themselves. A great luxury - if you have the money.

Unfortunately that is what this novel is all about. Young money trader gets sent to Venice to watch the market for his firm. Promise of big promotion when he comes back. Has to put to sleep old pet cat as he can't take her with him. Questions relationship with his woman too much before going. She dumps him. Finds mysterious woman who feeds cats in Ven-

ice. Has affair. Falls in love. All the time this is going on she questions his fixation with money and the bright future. Goes home after mysterious woman disappears. Starts nice traditional two person brewery with friend. Re-makes spiritual contact with his Catholic faith. And that's it. So as far as original storyline goes - there ain't none folks.

But for a piece of escapist reading, this novel is pretty good. Girardi uses



minimum words to paint a picture that your mind fills in. Rather, feels in. He describes Venice well - the dank smelly streets that are behind the tourist facades. But for me the continual torture that the central character is in becomes tedious. The constant metaphor of nighttime dark foreboding streets contrasting with the vacuous daytime fun that he

little, well, childish.

A section early on in the book describes the way Caterina, the 'mysterious' woman makes love. The portrayal swings between non-threatening and female empowering and it made me puke ... "The faint whispering of two souls each, separated by the barest membrane of flesh."

Caterina, the 'mysterious' woman, takes our hero through a decaying decadent past, in which mystery and jest is revealed to him as something fantastic. We never find out if she is a ghost, or just a soul being punished by being forced to stay on earth. In any case, our hero returns to America, injured in his soul but now with a true outlook on life.

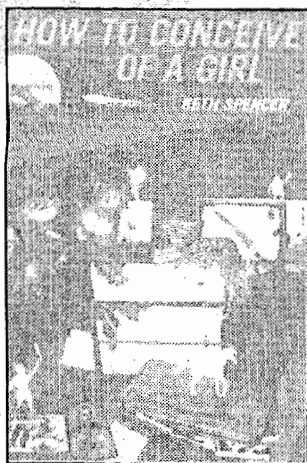
For simplistic escapist reading this is a good book. For ground-breaking innovative writing, it doesn't rate.

Michael Blackwell

Step 1: Bonk.

How to Conceive of a Girl

Beth Spencer
Vintage (Random House)
\$ 16.95



'Make an effort to remember. Or, failing that, invent' (Monique Wittig). This quotation begins *How to Conceive of a Girl*, a collection of short stories in which the narrators interchange memory and invention, creating within their stories parallel realities and curious ambiguities. The eleven short stories range in length from three to a hundred pages and are written in a disjointed style somewhat like a collage composed of memories, conversations, and bits of popular culture (ie children's stories, newspaper clippings, scenes from films and TV soaps), cut and pasted together according to the author's own private vision.

The stories return constantly to the same preoccupations: double standards in society's attitudes towards women, women as the victims of men and men feeling threatened by women's desire for closeness. Other themes are shaped around a woman's

developing sense of identity and sexuality, a writer's choice of career over family, the complexities of a woman's relationship with her mother and the desire to escape from the past. I find it hard to pinpoint my feelings regarding this book. On the one hand, there were bits I really enjoyed. Beth Spencer can certainly write and *How to Conceive of a Girl* has an original style

and moments of insight, humour, perhaps even brilliance. On the other hand, it lacked discipline: I thought that many of the stories were too long and drifted off into self-indulgence and, occasionally, down-right wankery. I also felt that a lot of it had been done before and *How to Conceive of a Girl* persisted in doing it again, and again. I would not recommend reading the whole book, but by all means dip into some of the (shorter) short stories, particularly if you have an interest in creative writing. I would especially recommend 'A Lover of Space'.

Eva O'Driscoll

Beat the Clock!

Race Against Time

Lee Cataldi
Penguin Books
\$ 19.95

Lee Cataldi's *Race Against Time* is a collection of poems that speak from the heart. It is divided into sections that each deal with themes such as the live sheep trade, love and ageing, environmental battlegrounds and political failures, all set against an Australian landscape. There can be no doubt where Cataldi's own political tendencies lie and 'May Day in Darwin' is no exception:

*outside in the harbour two confiscated
timorese boats
slowly flounder*

In this short piece, written in the haiku style, Cataldi reflects on Australia's renunciation of the people of Timor, a sore point in our collective conscience that is evidently getting more and more difficult for our rationally callous political spokespeople and business leaders to ignore.

Cataldi explores icons in Australian life that resonate in the living memory of the land. Cattle hit by road trains are described as a gory "necklace of dead bullocks" that line the roads and which becomes a familiar sight for those living on the land. The beach features as an important source of nostalgia in Cataldi's poetry. 'Aldinga 2' evokes an image of another era of holiday-makers on the verge of social and political uncertainty:

*At Aldinga we seem in the 50s
beach cricket
Russia is communist
gay is a wedding*

Cataldi's socialist views but perhaps, more importantly, her sense of social justice are evident in poems such as 'The Labour Theory of Value' which is scathing about the poor wages paid to seasonal grape pickers; 'Aldinga Roulette' agonises over marine pollution; and television comes in for a serve in 'saw this last night' in which Cataldi gently chides the cynicism and negativity of television script writers who all too often fail to provide outcomes that are positive and hopeful. There are particularly poignant and intimate moments of love and earthy sensuality that often take the reader by surprise. These timeless moments lift off the page like a waft of perfume as if they were written just before they were read to the reader themselves.

Cataldi's poetry is written with humour, wit and insight. She marks out where Australia is at on some very pertinent issues. *Race Against Time* is a poetic voice that resonates with tenderness and the magnitude of beauty of the Australian landscape. But it also breathes new perspective into some urgent contemporary issues.

Wendy Cater.

Blokes Bonking

Vanity Fierce

Graeme Aitken
Vintage Books : Random House
\$ 16.95

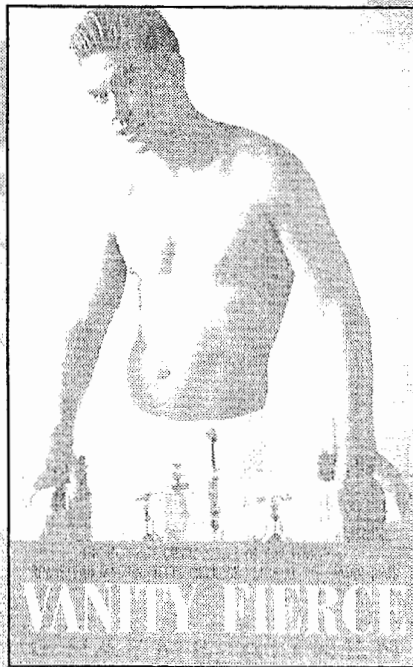
Stephen Spear? Sounds like the lead character in a trashy novel. Well, he just about is. This novel is perfect travel reading, the type of airport/train/bus/car fiction that is involving enough to enjoy without being heavy enough to cause travel sickness. That is, unless you are homophobic.

I haven't read much 'gay fiction' before, and would generally try to avoid anything that was obviously labelled that way. Not from any homophobia (and as if I'd admit to it if I was homophobic!), but from an 'I don't like sexuality being used as a label' type position. Having said that, this novel was hard to resist; a bit like its lead character.

Stephen Spear is a number-one golden boy, and *doesn't* he know it. He is physically pretty damn good (except for one rather... average organ); used to using his looks, charm and manipulative tricks to get exactly what he wants. This works well

enough in high school and even out in the 'real world' - although Stephen prefers to avoid the real world whenever possible - probably because it is just too boring.

Study sucks and so does the idea of a job. Instead, the enterprising Stephen cons his Dad into paying the rent on a flat in the wonderful world of King's Cross - or Elizabeth Bay as the image-conscious real estate agents prefer to call it. The flat is in the 'heart of William Street's sex for sale precinct', with two groups of tranny prostitutes fighting constantly over the patch at the front of the flat. What a perfect setting for such a story of love and betrayal that follows!



Life is smooth and men are easy to charm. Until he meets Ant.

As my drama teacher would have said, Ant provides the 'complication' of the story, the challenge for our golden boy. Here Aitken proves that he isn't the pulpiest of pulp writers, because Ant is not what most people would consider the perfect catch. He is well muscled and good looking, but he is also a tight-fisted, somewhat prudish person, who thinks that cask wine is 'excellent value for money' (and he doesn't mean just for getting smashed on). Still, Stephen is besotted and spends the best part of the novel trying to win his man (vomit).

Naturally, all sorts of problems arise which are supposed to teach him not to be such a self serving, thoughtless little jerk. At times he is totally obnoxious, such as when he invites himself along on Ant's first date with a new boyfriend. Yet Aitken never allows Stephen to become too intolerable - he is a truly pathetic, obsessed would-be lover, sneaking into his loved one's house (while Ant is away) in order to sleep in his bed. Of course they finally get together (that is **obvious, don't** you dare say that I've spoiled the plot), but even then things are complex. There are problems that are going to be much more of a challenge for them than Ant's 'curdling' breath. Aitken ends the novel at the beginning of what would have been a far more engrossing and emotional story and so keeps the novel firmly in the 'good light read' category. For what it is and for the fact that it doesn't try too hard to be what it isn't, I'd give it 8 out of ten.

Alex Wright.

No Strings Attached

Captain Corelli's Mandolin

Louis de Bernieres
Minerva
\$ 16.95

At Writer's Week, Louis de Bernieres said that 'good books fester in the back of the mind' and what an extraordinary mind he has. His fiction resonates with intelligent, delicate, direct prose that continuously impresses the reader in his fourth novel *Captain Corelli's Mandolin* that was also voted amongst the best three books at the Festival. The pages smoulder with the artful technique he has developed throughout his latin trilogy, *The War of Don Emmanuel's Nether Parts*, *Senor Vivo* and *the Coco Lord* and *The Troublesome Offspring of Cardinal Guzman*. Juxtaposed with the weight of human and literary history is an engaging and earthy realism that grips the reader's imagination. The book opens with a doctor removing a pea from a peasant's ear on the mythical Greek island of Cephalonia, just prior to the outbreak of World War Two. In this extraordinary image, the doctor carefully extracts the stray domestic object 'encrusted with thick, dark wax, rank and malodourous' (delightful

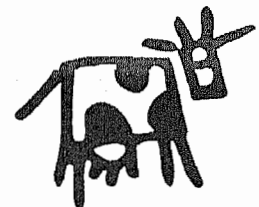
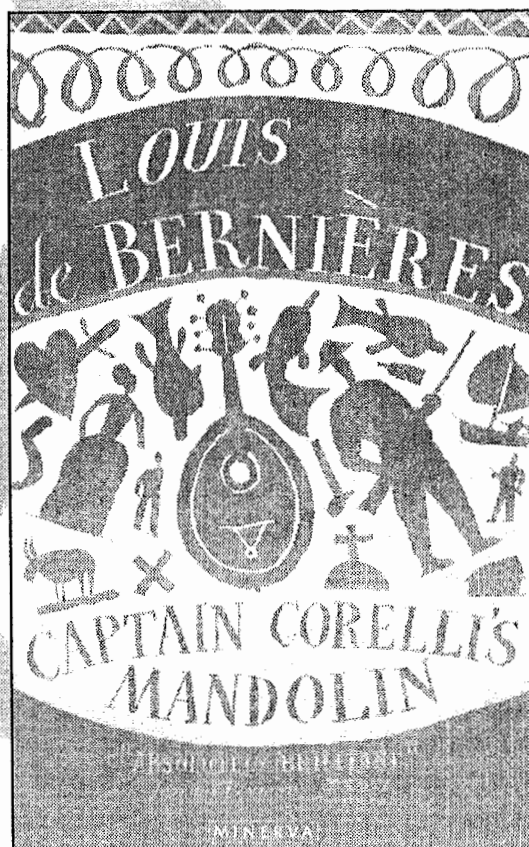
isn't it ... evidently, the obstruction has been lodged in the peasant's ear for much of his life.) It's a fine example of de Bernieres' ability to extend the probable through the possible and the absurd, and it is his remarkable interpretation of fictive magical realism that drives the book.

The story recounts the love between Captain Corelli, an officer in the invading Italian army, who is billeted in the doctor's household, and Pelagia, the doctor's daughter. The novel is set against the events of the War but doesn't dwell on the horror and loss. Rather it beautifully illuminates the lives of the characters themselves and their passion for each other.

De Bernieres has been rightfully hailed as ranking amongst Britain's top young writers. *Captain Corelli's Mandolin* is a richly vibrant novel that is also a smooth and captivating

read. It rings with his passion for writing, Greece and humanity. The only difficulty I had was deciding which of its many and truly varied elements not to mention. First rate.

Tim Magarey.



SICK OF SEEING
COWS?

THERE IS A CURE.

SEND US FUNNY GEAR
FOR THE SOON-TO-BE-
RELEASED

PROSH EDITION.

AND YOU NEED NEVER
SEE A COW AGAIN.

WELL, NOT IN THAT
EDITION, ANYWAY.

BUT HURRY!
YOU'VE ONLY GOT
UNTIL APRIL 10.

AND MAKE SURE IT'S
FUNNY!

*Feeling Shy about coming down with
your creative gear?*

Well, why not email it?

ondit@smug.adelaide.edu.au

Go To It!!!

Amber Light

...

carcassonne, at night

the spicy air that stills the cooling skin
while music dance my mind space clearer still

soft cello tones and bass mix under violin

viola cuts clear melody, that sinks in deep and moves close to
life

the gathered crowd applauds then piece by piece

and choose to pay small change, the buskers wage

the stores about have heard such things for years

their wealth is time, it seems to seep through them and weave

an ambience both clear and bustling

here i'll sit until fatigue takes grip

'til then the moments last forever

as all good moments do

i'll bide my time and watch the world go by.

...

Tricklings of Hrathgar

I

a man, in a dream, bore forth
towards me a chicken most
unremarkable in every possible manner.
he, the man, not the chicken,
which could not speak, it being most
unremarkable in every possible manner,
though it did approach, approached and said
(the man, i repeat, not the chicken)
hey, what's this chicken doing in my
sock drawer?

i thought about this most
unremarkable (in every possible manner)
question, and said to him
(the man, not the chicken,
although i'm sure the chicken heard
as well, but probably without
understanding, it being most
unremarkable in every possible manner)
it's not in your
sock drawer
which completely bugged things up for him
(the man, not the chicken)

II

o my life is ruined
my future cancelled
my destiny destroyed
my potential forfeit
my vocabulary somethingorothered
my nostrils clogged
my leg-hairs plucked
my toenails clipped
(o bring me back
my toenails!)
my bubble bath un bubbled
my canard sans fromage

my cup runneth under

III

the poor person is not
one without a cent...
but one who is without a dream
better to remain silent
and be thought of as a
fool than to speak and
remove all doubt
some people exist
but never really live
be realistic, aim
for the impossible
self praise is no
recommendation
you can never ride
two horses with
one behind
sometimes it is better
to ask for forgiveness
than permission
conscience is the
little thing that tells
you someone is sure
to find out
those who talk much,
say nothing
responsibility walks
hand in hand with
capacity and power
life happens when
you're on your way to
someplace else
method saves hours
of wasted effort
insert this way
validate each boarding
rg z3 mult

IV

of course i could be
wrong

-Hrathgar the Unavoided.

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anything will be considered. The submission
box is down in the ON DIT office. Written work
will be best received typed and under 1500 words.
A name and phone number (not for publication)
must be included.*

'Bullfrog Women' Exposed as Frauds!



IT'S A QUEER WORLD

In the developing world of postmodernism there has been a radical change in the sexual identities and in the way we define certain identities. The term 'queer' originated back in the early days of gay liberation in the United States and has, in many ways, been at the pinnacle of postmodern sexual identities. Such an identity brings with it both advantages & disadvantages. I argue that in the development of queer identity & politics the disadvantages are starting to outweigh the advantages.

'Queer' is a term that has been highly political, both as a tool in the fight against homophobia and within the homophobic movement. 'Queer' is essentially an all-inclusive term that challenges and subverts heteronormality & heterosexist values. Thus, 'queer' includes lesbians, bisexuals, transsexuals, gay men, sadomasochists, and sex workers; 'queer' also goes as far as including paedophiles & people who engage in forms of bestiality (sex with animals). The broadness of 'queer' has thus been concerning for many who support the rights & protection of animals and children, and feminists.

The broadness in the definition of queer has great political value due to the larger numbers of people available to support a single cause. This is opposed to fewer people supporting many individual causes.

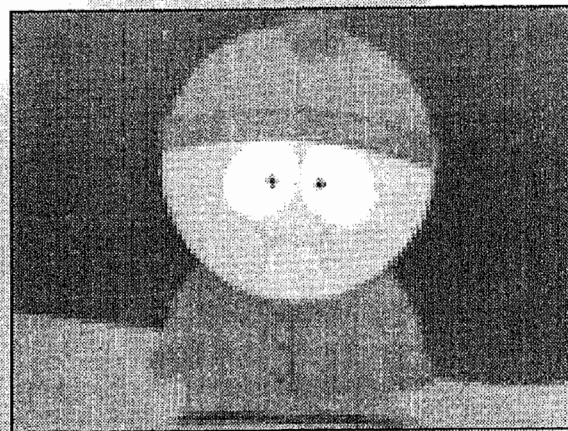
Such an increase in political power by way of numbers may sound ideal, but in this masculinist world it can be problematic. The 'queer' movement is now faced with similar problems of the early homophile movement. That is, activist groups are becoming increasingly male dominated, not only in representation but also in cause.

The 'queer' movement is now becoming less interested in challenging heterosexist culture & more interested in supporting male interests & discrimination. Thus it is not fighting for a collective cause, but rather a masculine cause. It has taken a view of wimmin similar to that of the liberal feminist - where wimmin are men. This denies the rights & needs of wimmin as wimmin, lesbians as lesbians & not gay men, & likewise with the needs & desires of bisexuals & transsexuals.

The problem with postmodern identities in a masculine culture is that they take on a masculine ideal & not that of those it supposedly represents. In order to present this I argue for individual representations along with the support of other interest groups to maintain numbers & show that one group's interest is a concern of the wider collective community.



QUICK!!!



GET YOUR FUNNY GEAR FOR THE PROSH EDITION TO US BEFORE STAN THROWS UP!!!

(NOTE: STAN OFFICIALLY THROWS UP ON APRIL 10)

'Newspaper' Fraud Exposed

By Media correspondent Phil Space.

Adelaide's media was severely shaken today following allegations that a certain 'newspaper' was not in fact a newspaper at all, but merely a shoddily run promotional vehicle for local sporting teams.

The allegations go on to accuse the so-called 'newspaper' of being little more than a "government toady" and "an oversized furniture store advertisement".

"I mean, you've only got to look at it", said our source, who wishes to remain anonymous (but who is actually James Crumb of Marryatville), "to see that that's all it is. It's not a newspaper. There's no actual news in it. It's just sport, furniture, crawling up politicians' arses, some really crap columnists who dribble on inanely about completely pointless garbage, and a couple of average cartoons. It's a disgrace, and it's about time it was exposed. The public has a

right to know."

"I mean, you've really got to worry about a newspaper," he went on to say, "that devotes at least a quarter of its pages to discussing the personal foibles of the city's local football players. I mean, for Christ's sake, there are wars and famines going on around the world, but you'd never know it from reading this piss-poor excuse for a newspaper."

"And as for those columnists, I've never seen bigger jokes. I mean, I know it can be hard coming up with something fresh and interesting to write about every day, but these tossers don't even manage it on the odd occasion by fluke. They're pathetic. They're pathetic and pointless and I hate them all." Shortly after interviewing Mr. Crumb we contacted a spokesperson for the sordid little rag in question, but he declined to comment. Which is hardly surprising, really.

Semen Donors Needed To Help Childless Couples

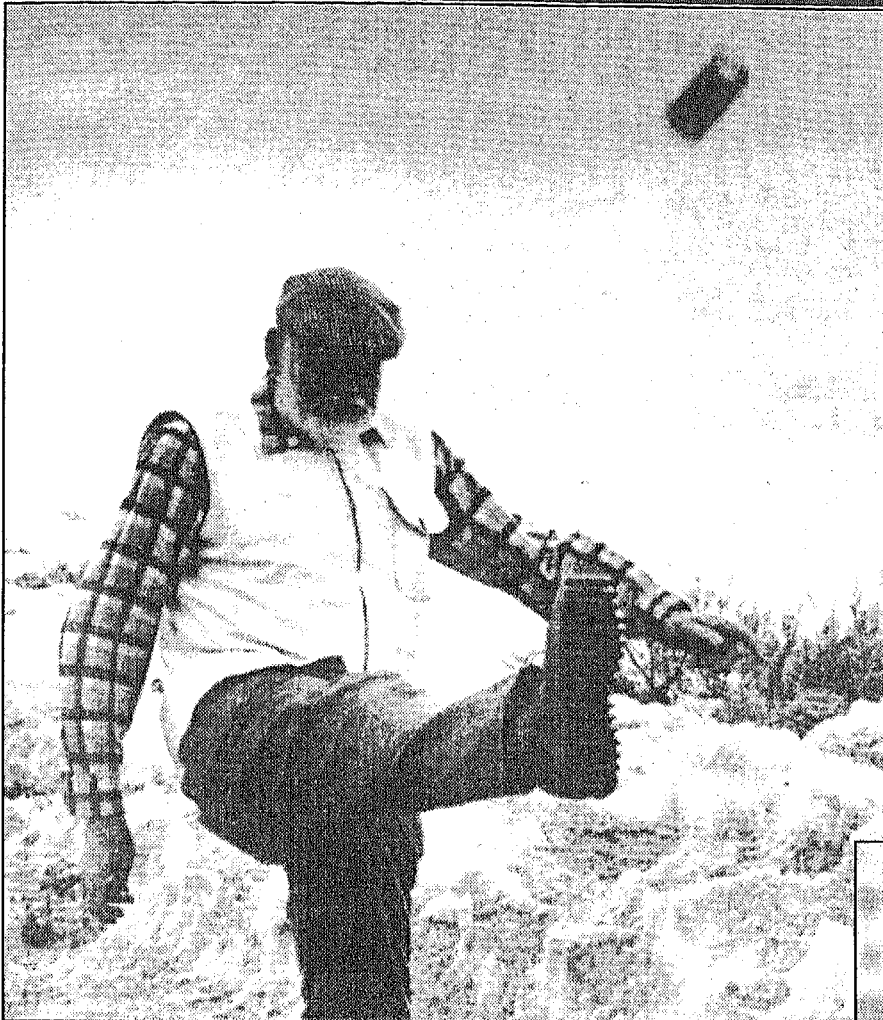
THE UNIVERSITY OF ADELAIDE'S REPRODUCTIVE MEDICINE UNIT URGENTLY NEEDS SEMEN DONORS FOR THE DONOR INSEMINATION PROGRAM.

MEN OF ALL NATIONALITIES ARE NEEDED.

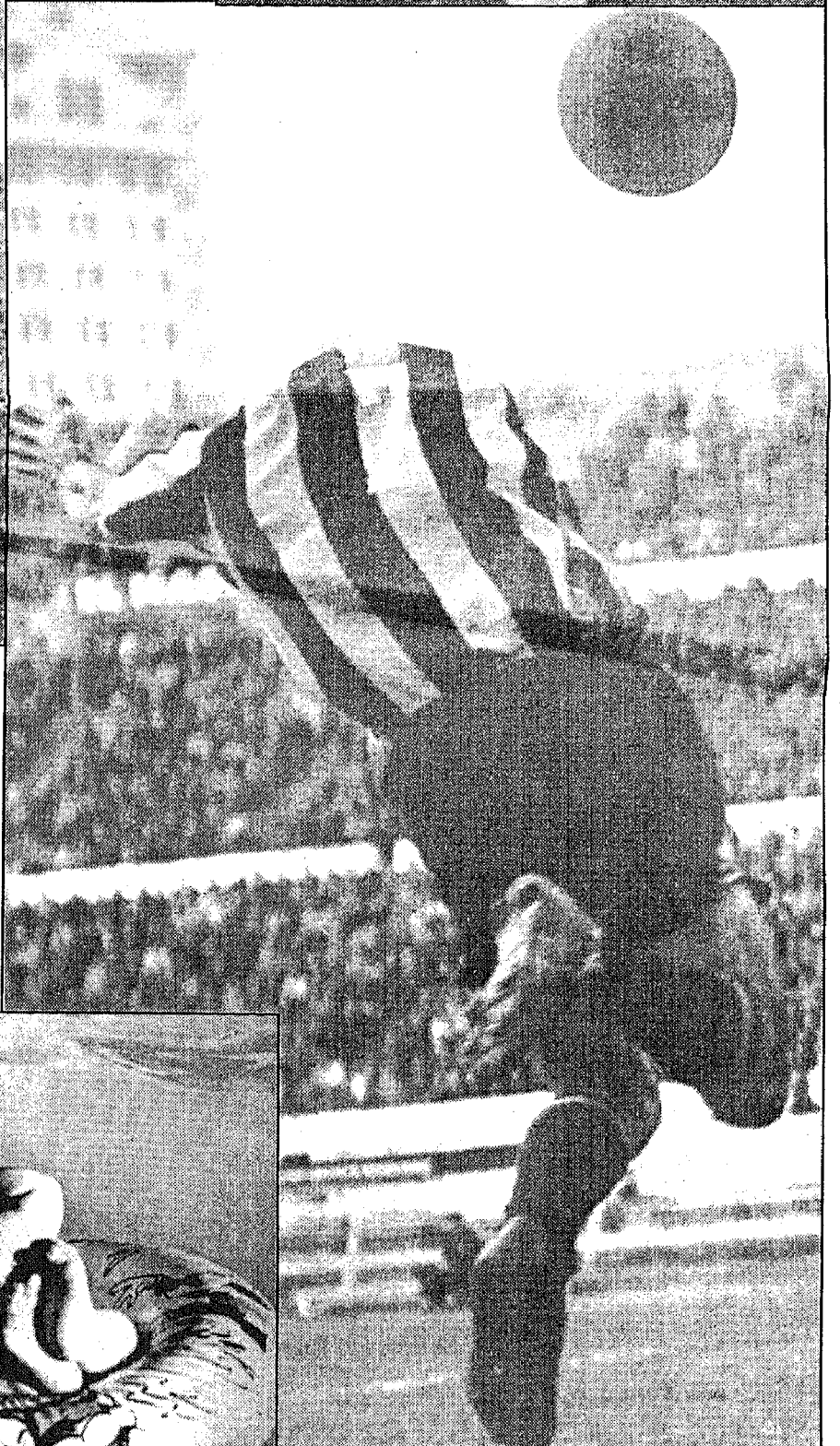
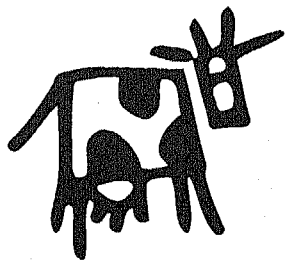
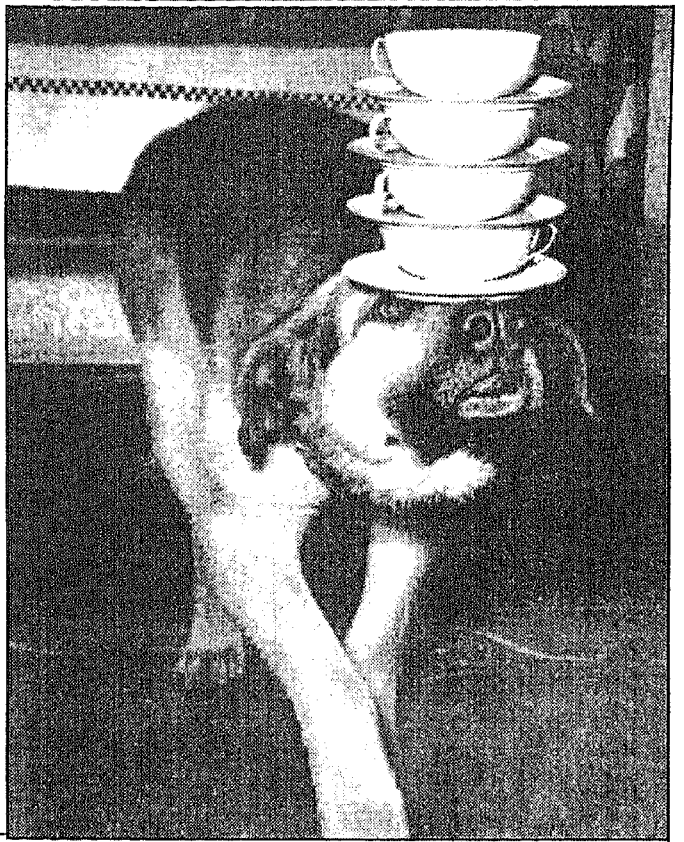
TRAVELLING EXPENSES WILL BE REIMBURSED.

CONFIDENTIAL ENQUIRIES SHOULD BE DIRECTED TO THE ANDROLOGY LABORATORY AT THE QUEEN ELIZABETH HOSPITAL.

TELEPHONE (08) 8222 6827 (MON-FRI, 9AM-4PM)



AMUSING SPORTS FOLK.
ENJOY THEM.



WE ESPECIALLY LIKED THE
HEADLESS BLOKE.
DON'T YOU?

Clubby Clubby Clubs Clubs

The Clubs Column

Attention All Clubs!

If you've got gear you want included in the Clubs Column, then see Michael Blackwell in the Clubs Association office. And do it pretty early in the week, because he has to get the whole thing to us by 5.00pm Wednesday.

Club of the Week: SMUG

SMUG stands for Student Machine Users Group. The aim of the club is to allow students to obtain experience in administering a computer system and to provide reliable computer and internet services for its members.

Although you can get Email from Uni, and Internet access through Camtech, SMUG provides the experience of administering the system yourself.

There are two classes of account:

Class 1 - regular access. Which gives all the goodies - E-mail, News, Telnet, FTP, WWW, & IRC.

Class 2 - Email and news only.

The costs are very cheap:

- to become a member
- for Class 2 access (180 days)
- for Class 1 access (180 days)
- There are no time charges. You can use your account as much as you like in the 180 day period.
- Network charges apply to class 1 accounts only. All FTP & WWW traffic is charged at 20c per megabyte.

I suppose there are two main types of people that may be interested in joining SMUG. The first is those who just want access to the Internet, news, FTP, etc. The second is those who are interested in the technical side of things. For those that are interested here is SMUG's hardware setup: A Sun UltraSparc, DEC Multi Alpha 166 workstation, 2 PC servers, 3 PC X-Terms, a Wyse50 terminal and two Cisco terminal servers. The SMUG Modem Pool consists of 6 Netcomm ProRack M34F 33.6bps modems. All this is housed in a 19" rack connected via a 10Mbit hub and 10/100Mbit switch

Interested?

SMUG help desk is in the Union Resource Centre, Level 3 Union Building. There is someone there Mon/Wed/Fr 1-2pm. They are happy to answer any questions and to sign you up then and there. You can also call Andrew Hill on 0418 834 495.

What's on this week.

Many clubs are going through their AGM and new committee business. So events are still to be finalised and/or planned. But keep an eye on this column for details about clubs. As soon as any club has details about their up coming events - you'll hear about it here.

Adelaide Universities Regiment

Meets every Monday & Tuesday at 7:30pm on the Torrens Parade Ground.

Keep an eye on this column for their ANZAC day parade details.

Linguistics Club

The Linguistics Club IGM will be Monday 23rd March at 1pm in the WP Rogers Room.

Women's Collective

Tune into Student Radio every Tuesday at 11:30pm for a 'Women Who Rocked Our World' special.

Choral Society (Last Chance to Join in for this Semester's Shows!!!!)

REMINDER REMINDER

The Choral Society is starting to practice for two big shows coming up. But please hurry. The next couple of weeks will be your last chance to join in for these two shows.

The first is Prokofiev's *Alexander Nevsky*, to be performed on May 16th.

The second is Beethoven's *Ninth Symphony*, to be performed on June 13th.

With both of them, especially the Beethoven, they need more people.

This year the conductor for these is the renowned Nicholas Braithwaite!

If you would like to join in but feel that you don't have the musical skills - don't worry. The Choral Society caters for ALL abilities. There are NO AUDITIONS!!

Practice is every Wednesday at 7pm in the Hartley Concert Room.

For more information please call Marett Mann on 8344 8044

Adelaide University Film Society

This week's movie:

Week 4:

American Graffiti

Plus animated short *Paddington Goes to the Movies*

Thursday 26th March, 1:10pm and 7pm
Union Cinema

\$2/\$4

George Lucas's first big feature film (the money from this film helped him to finance *Star Wars*). Stars a very young Harrison Ford.

Coming Up:

Week 5:

The Blues Brothers

Plus animated shorts *Where the Wild Things Are* and *In the Night Kitchen*

Thursday 2nd April, 1:10pm and 7pm

Union Cinema

\$3/\$5

With the sequel *Blues Brothers 2000* coming out on April 9th, here's a great opportunity to see the original again on the big screen.

Week 6:

The Cabinet of Dr. Caligari

Plus animated shorts *Paradise Lost*, *The Hooper-Bloob Highway* by Dr. Suess and *Felix in Hollywood*

Thursday 9th April, 1:10pm and 7pm

Union Cinema

\$1/\$3

German expressionist movie of 1920.

Everyone is welcome, member or not. If you'd like to become a member you can always join at the door for just \$5.

To contact the film society e-mail us aufs@smug.adelaide.edu.au

or drop us a line at the Club's Association.

Check out the Film Society Web Site for the latest info <http://www.smug.adelaide.edu.au/~aufs>

African Studies Collective

The African Studies Collective will have held their IGM by the time you are reading this. So to find out further details and what they are about please call Simon Stratman or Chima Korieh (Social Enquires) 33392

Clubs Association Council Meeting

To be held on Wednesday 13th May 1998 in the Margaret Murray Room Level 5, Union House at 1.10pm Please check your pigeon hole for your club every week.

Bring your copy of the CA Council minutes to the meeting

Cross Cultural Dance Club

Looking for New Members
Are you interested in learning dance & movement traditions from around the world?

BELLY DANCE! AFRICAN! INDONESIAN! YOGA DANCE! CLASSICAL INDIAN... & MUCH MORE

Introductory Class is free

Current Classes: Yoga & Yoga Dance
When & Where: Tuesdays - Northern Dining Room*, Thursdays - Irene Watson Room*

Time: 6.30pm

Cost: \$5 Members / \$6 Non-Members

*Rooms in the Union Building

For more information call Damien on 8231 1374

Adelaide Uni Women's Soccer Club is looking for players for the 1998 soccer season

No experience necessary

Training Night Monday & Wednesday 6.30pm till 8.15pm

Uni North Oval

For more information ring John Peppas on 0417 831 730

The Jazz Club is open for all people who either enjoy listening to or playing jazz.

We have our 'Gala opening' on Thursday March 26th, which means cheap drinks for members at the UniBar. The gig officially starts at 8pm & will go till late. All members are encouraged to attend and new members can join on the night. We will be featuring the: Kym Purling Trio (with a possible appearance by 'the man in the hat'); Mark Ferguson Septet; Contemporary Live Improvisational Therapy; James Annesley Quartet; Adam Page and his Quartet.

For more information contact either Kevin Kennedy on 82664196 or Darryl Bosch on 8336 5916.

Esperanto Club Pub Crawl: Friday March 27th. Starting at 6.30 in UniBar (leaving 7.00pm). New members & non-members welcome. We will speak English, we promise :-). Drink specials & pubs to be advised.

Also don't forget kafoklacxo, every Thursday at 1pm in the North Dining Room (behind Equinox, level 4, Union Building). Turn up if you want to chat to us (Esperanto or English), if you want to learn an easy new language, or just want to find out what the hell Esperanto is.

For more information ring Ella on 8381 7468.

wabbit season

What's Up DoC?

Disciples on Campus (DoC) announce the first of their weekly bible talks. Thursday, 1.00pm South Dining Room, Level 4, Union Building. We are a non denominational Christian group. Come to this informal gathering and find out how the bible can apply to your life.

PS look out for our next free BBQ

erm... wardrobe, perhaps?

Room 4 Rent

Nailsworth area

\$200 bond, \$45 / week + expenses

Fully furnished, all you need is something to put your clothes in.

Ph: Belinda 8268 3612 or 0417 839 796

it's books again

Books for Sale. Complete Fighters, Thieves and Villains Handbooks. \$20.00 each. Ph 8346 3913. Ask for Kevin.

do you speak english?

English Help / Tutoring.

Some days, most nights and weekends - special group prices. Phone Kevin (After Hours) 8346 3413.

erm... personingham, perhaps?

Person wanted to share house in Manningham. Female wanted to share large three bedroom duplex with two female 2nd year students. Fully furnished, has TV and washing machine. 6km from city and 5 minute walk to bus. \$70 a week + expenses (Bond \$200). Phone Tara 8266 7171.

bring me my club!

Stolen

Suspected Lost

Black A4 folder containing club membership.

Please contact Vicki at Clubs Association with any information.

young people of today!

Inner North East Youth Service

Have you sometimes:

- Wished you could do more for the youth of today?
- Felt that you understood their problems and their needs?
- Wanted to do something more worthwhile in your spare time?

The Inner North East Youth Service is looking for enthusiastic volunteers in 1998 to help run and develop programs for the young people of our community.

The service provides for the North East Adelaide region which covers Enfield to Golden Grove suburbs.

The service creates opportunities to develop and enhance skills in youth work on a one to one basis as well as facilitating workshops and school holiday programs.

Training is fully provided and opportunities to develop programs and workshops from your own ideas encouraged.

Training is scheduled to begin in April so if you would like more info then ring 8261-5505 or drop in at 489b North East Road, Hillcrest.

put some ping in your pong

Table Tennis

Want to play on campus & during lunchtime? Well express your interest by helping me to form a club. Please contact Chow29@Hotmail.com or phone 8289 6382.

"We just love all the funny gear in On Dit's Prosh Edition!"



Get your funny gear in by April 10.

TIME TO ROLL

EX ADELAIDE
MELBOURNE

\$40



Griffith \$73

Bendigo \$60

Albury \$64

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*All prices quoted are student fares ex Adelaide, one way and subject to change without notice.



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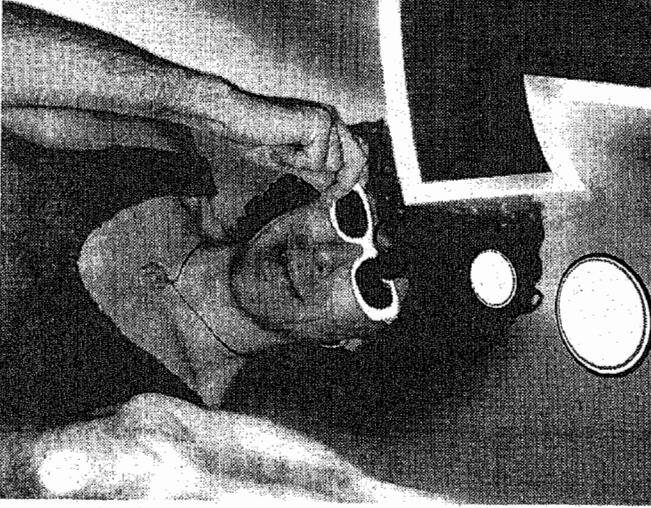
T-SHIRT
1st APRIL
PERFORMING LIVE
YOU SEEKY
THING!

I'LL BE THERE FOR
OUR ALBUM LAUNCH!



THE SILVERS

8th APRIL
**THE
SILVERS
CIRCUS**
COMES TO
TIMEWARP!



25TH MARCH
TIMEWARP'S
Album Launch.
I'LL SIGN YOUR
PERSONAL COPY!

Australia's
biggest
Retro Party

WEDNESDAY NIGHTS IN
TASMANIA