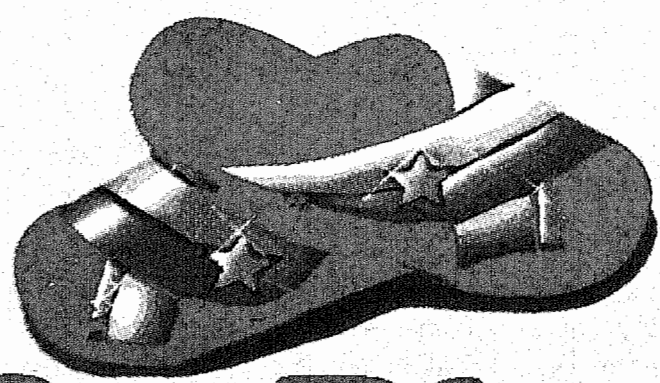


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14 APR 1998



On Dit

Happy feet wear happy shoes

The University of Adelaide Student Newspaper

April 6th 1998 Vol. 66 No. 7

On Dit this week is saddened to learn of the continuing troubles of its sibling newspaper, *Rabelais*, which is, or was, the La Trobe University student newspaper. In 1995, the *Rabelais* editors ran an article entitled 'The Art of Shoplifting', which contained a fairly detailed list of hints and tips for the amateur shoplifter. It was prefaced with a bit of a political rant suggesting that, since under the present social structure, many of us are denied sufficient income for a reasonable standard of living and as such shoplifting was a practical necessity for some and an effective means for fairer redistribution of wealth among the classes. Sadly, people did not take too kindly to the article, and the mass media were all too quick to publicise such dissidence. Public outcry followed and the paper was submitted to the Office of Films and Literature Classifications for classification. Classification

EDITORIAL

was promptly refused, effectively banning the paper and the Victorian police charged the editors with publishing and distributing an "objectionable publication". Since then, appeal after appeal has been lodged and rejected, leading up to March 24 1998 when the full Federal Court handed down a judgment upholding the ban on the publication. In doing so, the Court rejected argument that the article fell within the implied Constitutional freedom for discussion on political and government matters on the grounds that it was not published "in the course of the political or democratic process". Now none of us are especially well-versed with any of the relevant laws. We are, after all, not lawyers. Whether or not the article was actually intended as a serious incitation to shoplifting

(which we don't think it was, and we certainly don't advocate shoplifting) is not really the point. Nor is it exactly the point whether or not the article was a serious political discussion on systems of social structure (which we think it was). What does matter to us is the massive overreaction to the publication of a simple article in what is, after all, a student newspaper. We read the article; it made us laugh. And if it hadn't, we'd probably just have turned the page and read whatever came next. It just goes to show you what the mass media can do when they get hold of something that might cause people to get a bit uncomfortable. They blow it out of all proportion and then public pressure becomes so great that police have to do something. And that's not right.

What scares us most is

that we don't know what we would have done if *Rabelais* had never happened and someone came to us with a similar article. We would probably have printed it. The legal wrangle goes on; several politicians, including Bob Brown and Natasha Stott Despoja, have called for a re-examination of the relevant National Classification Code. If you want more information or wish to donate to the cause, you can write to:

Rabelais Editors Defence Campaign
PO Box 146
La Trobe University
Bundoora VIC 3083

or go to:
http://rene.efa.org.au/censor/rabelais_dc.html#FCD9803

or you can donate at any branch of the Commonwealth Bank, into The *Rabelais* Editors Defence Fund Account # 3262 1017 9117.

Susie, Paul & Chris

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

Big sloppy kisses:

C.J. (That's "Coffee Junkie") Bolland, Esther for revealing mysterious secrets about Paul's past (oooh), Janak the Tim Tam man for, well, the Tim Tams, Alice for making us laugh the whole damn weekend (and you'll see what we mean when the Prosh edition rocks around, you lucky buggers), Jon Muffy Muffy Muff Muff Dyer, Simon for being so bloody cheerful all the bloody time, Lucy 'cos we like her, George for inviting us to the party that we couldn't go to, Charlie for being diplomatic enough to apologise for Dean's behaviour and Miss Soong for gracing the office once again and for bringing chocolate along with her. Mmmmm.

A good hard kick up the arse:

Dean, for behaving as he did. But we love him. The pizza delivery "service" that we can't name, for making us stand out on the street, in the cold, in the dark, for nigh on an hour.

SBS for not repeating South Park yet. Come on.

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:

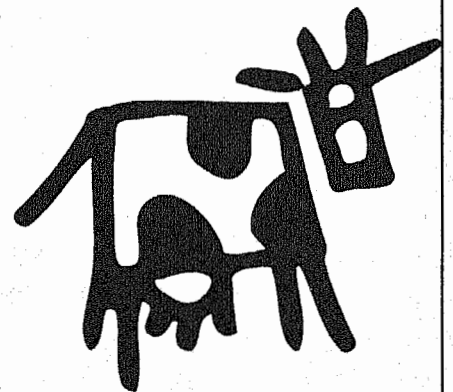
You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at *On Dit* c/o Adelaide

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:

It's the end of term. Seven editions on the trot.. We get something resembling a break now. Can you tell we're happy?

Oh. And Paul did it.

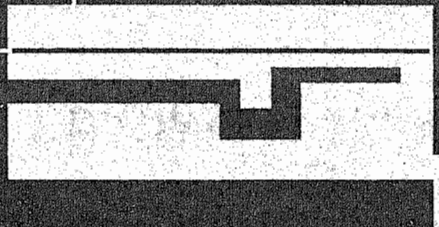


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MID WEEK CLUBBING HAS A NEW NAME.



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

EVA

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

GEAR

- 2. Editorial Gear
- 4. Gear
- 6-9. Letters
- 10. SAUA Gear
- 11. NDA Rally Gear
- 12. Indonesia Gear
- 14-15. Union Catering
- 16. Current Affairs Digest
- 17. Burma Gear
- 18. Environmental Gear
- 19. Anti-Liberals and
Music Students
- 20. Science for Chicks
- 21. Electric Chair and
Dodgy
- 22. Creative Gear:
Yearnings of Hrathgar
- 23-25. Wayward Gear
- 26-27. Vox Pop Gear
- 28-29. Philosophy Gear
- 30-35. Music , music, and
more music.
- 36-37. Special Coen
Brothers Gear
- 38-40. Film Gear
- 41-45. Literature Gear
- 46-47. Theatre Gear
- 48. Video Gear
- 49. Sexuality Gear
- 50. Sport: Cricketers Kick
Arse!
- 51. Clubby Clubby Clubs
Clubs
- 52. Classifieds

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[50¢ BEER • \$1 CHAMPAGNE 9PM -10PM]

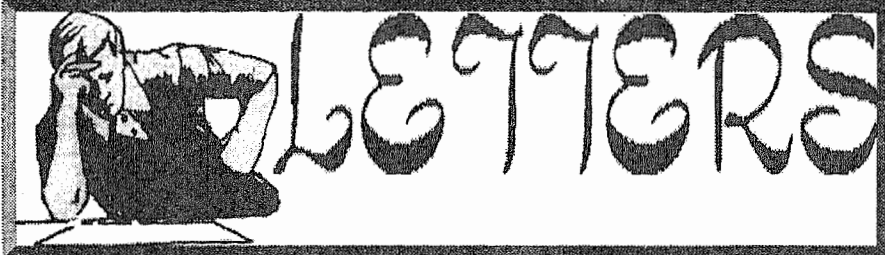
FREE ENTRY BEFORE 10PM



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EMAIL: world@planetweb.com.au - WEB SITE: <http://www.planetweb.com.au>



We have
no
opinion

Dear Eds,
What do we think about the enrolment process? I've been a student here since 1995 and yes I was also one of the many people who complains about lining for hours getting faculty permission and lodging the enrolment form itself. This year however, I welcome lining up to see course advisors, waiting for your turn to do whatever it is you need to do to get that darn form signed and out of your hands !!! Why? Well, let me tell you a tale of my nightmares of 'early enrolment'... After lodging my form in November sometime last year I thought nothing more of it and left the country for a nice relaxing holiday elsewhere on this wonderful planet of ours. Unfortunately I didn't pass all that I wished too, I even made a few assumptions that I'd be able to take certain subjects that I couldn't. Thinking that these programs could be sorted out when I returned to Adelaide so I notified my faculty and enjoyed the rest of my holiday... Now when I returned in late February I handed in those nice blue amendment forms and thought everything was ok... little did I know almost 'everyone' was handing in these forms and creating a HUGE waiting list for processing! I actually handed in 2 forms, my faculty has to deal with people like me complaining about errors in their enrolments, the student records staff have to deal with god knows how many of these forms

and there's a big delay in getting those amendments to the computer records... thus I went to my faculty again and after getting signatures and going directly to student records I finally have my enrolment correct... take note all this took place over 3 weeks!!! I for some reason had to put in a total of 3 amendment forms just to get myself enrolled in the correct semester! For the sake of everyone, I think Early Enrolment should be tossed into the bin, give us that torturous task of lining up again, that way we get it over and done with in ONE day, not 3 weeks! Then again, early enrolment is great for those who don't need to change anything...

Guybrush Threepwood
Maths & Comp. Sci

Bouncy,
bouncy,
bounce
bounce.

I got this letter bounced back to me, boy you would think there was a conspiracy by the people at smug against me. since I went to all the effort of writing it I thought that I should send it to you again, even though all the comments will be a week out of date, I guess it will test all our memories huh? (ps I know that you printed the letter this week, but why should I waste a perfectly good whinge?)
cheers
Daniel

Well, I guess we don't really need to plead for letters. We have four pages full. Pretty good effort, people. Don't forget us over the break; we want holiday letters. Next On Dit is out on May 4. The deadline for inclusion is April 29. Better get started.

Subject: where is my letter?
AAAAAARRRRRRGGGGGG!!!!
I can't believe it! I picked up my weekly fix of on dit today. As I lofted the paper in my hand I thought "Mmmm, on dit is unusually thin this week," but little did I know that it was because MY LETTER HAD NOT BEEN PRINTED. Again! for the third time! Is this a conspiracy? Now I know that the previous times were not your (the eds) personal fault since you were not in charge last year when the offences occurred. However, when I was placing my classified in the box last week, I was assured by a fine young person who was in the office at the time that your email was in fact working fine. So what happened? You can't tell me that your finely thought out plot to obtain more letters from the punters worked so well that you didn't have room to print mine, because I will answer "Where are they then? There were less letters this week than last week!" Because I am a decent guy (hey you stop laughing) I will continue to forgive, and I am sure that you will PRINT MY LETTER!!!!
Post Haste!

As for the cancellation of Skulldug, I can't say I am too sorry. I have never been much of a one for drinking myself unconscious (how much fun can you have when you are unconscious?) and it made a real mess of the cloisters (not to mention the smell (and what about the vast sea of flattened plastic cups?)). As for the unknown contributor who both loves and hates drugs, I think that your group is a good idea, but it is also better to be more careful of something which could basically KILL you in many and varied ways than to think "She'll be right". Warnings of the horrible things that could happen,

even if they aren't guaranteed to happen, should encourage the novice user to seek out some info before they get themselves into drugs. Now don't get me wrong, I enjoy a quiet beer or shot of irish whiskey, and I also submit my body to the rigours of caffeine stimulation, but I have done quite extensive research into the effects of these drugs on my body (moderation is our word for the day, kiddies! MODERATION), but I have never heard of or seen any beneficial effects from recreational drug taking, but I have seen and heard many bad, bad things. The choice is yours, but think about it before you do it.

Well now my serious rant is over, you, gentle reader, can

read this final bit, then turn over a few pages to attend to the Flyguy's drollness and piercing wisdom (where does he get this stuff? (ie how can you enjoy being sick? (mind you I don't get the time off uni, nor the sympathy (just the "do the work today that you didn't do yesterday because you were incapacitated" thoughts))))).

cheers all
Daniel Badger
5th year physics

Gestalt?
That don't
sound like
us.

Dear gestalt editorial entity,

All you have to do is ask a simple innocent question, don't you? In response to the answer supplied by Piglet regarding the bridge, thank you for battering my enthusiastic, first-year-student awe. To be fair, I'll explain the reasoning which led me to pose the question oh so casually. I noticed the bridge humming, and was suitably impressed. As I leisurely tried to come up with an explanation by myself, I kept thinking harmonics and resonant frequencies. I don't know about most people but when I put harmonics and bridges together, a certain incident in America springs to mind. I would guess most engineers would know about that suspension bridge that was built which picked up vibration from the frequencies of the wind coming down the river, forming itself into a sine wave and ultimately tearing itself apart. If you haven't seen the film footage, do so, it's spectacular. The point is, these engineers obviously didn't mean to make it do that. Hence my question "Did they mean to build the foot-bridge to hum?" Well, at least I know the answer now. Yours with relief,

Oska
1st Year Science

no capitals
here

little known facts about adelaide uni,
number two:
the barr smith library has a chimney.

zane

"Back to Uni"

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Zip Disks Mac & PC	\$21
Epson 600 Printer	\$449
Umax Scanner/ Photoshop L/E	\$425

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Email computers@camtech.com.au



In the Navy...

Dear Royal Australian Navy,

You dickheads. Over \$5 *BILLION* of taxpayers money wasted on a bunch of lemon submarines so defective they couldn't sink Mal Colston floating in the Torrens. Good to see you in top form.

Not \$5 million.....\$5 BILLION!!!! Does anyone out there have the slightest inkling of just how much f*ing money that is????!! Bloody hell. That money could have been used for countless worthwhile purposes — universities, schools, health, housing, eradication of poverty.....but you, the f*ing military, have pissed every cent up against a wall.

Just to get some perspective here, the cost of the State Bank collapse in SA is estimated at "only" \$4 billion.

That's well over a million dollars *A DAY* over 4 years!!

All this, while the already over-stretched budgets of public housing, welfare, ABC, health & education - basic, essential public infrastructure - are being further raped by the Liberal party doing their characteristic Robin Hood-in-reverse act.

We are talking about an act of financial incompetence of greater magnitude than the State Bank. But somehow this time I don't think we'll hear Tory pipsqueaks like Peter Costello or Alan Anderson bleating about financial mismanagement.

I always knew the term "military intelligence" was an oxymoron, but you bastards have just plunged new depths. Hang your heads in shame.

A. Moritz
Science

What's up?

Dear Eds,
What's up with the Presidential Card? After enrolling and getting my little bags of goodies from the Card Centre, I went home and checked out my stuff. Inside the plastic bag there was a fancy looking plastic card and a glossy book of vouchers. I looked through the book and checked out all the 10% off this, and two for the price of one full-paying adult for that. It looked pretty much the same as the One Look Book which was given free to households a year or two ago. It invites me to go and spend money at all these places, and buy a lot of stuff I don't need, at a discounted price. Living below the poverty line, distinctions between needs and wants become clearer. I need to pay rent and bills, I need to buy food and get to Uni and back each day. A student card is enough to get me cheap bus tickets, and a health care card from Centrelink will get me free dental work

if I still have it after 12 to 18 months on the waiting list. Rent relief is a different application from the Housing Trust but there's no card for that. Now I have the Presidential Card and it's confusing me. If you can use it to get discounts, why not use the student card? Some places already offer student discounts so why bring another card into the picture? If I could use it to get 10% off my grocery bills at the supermarket, or something else I really need I'd probably use it. As it is it will probably still be in the kitchen drawer with the odds and ends in it, long after I finish studying.

Confused.

Here's Peter

Dear On Dit,

Who is this Christian Heabich (sic) that keeps writing in complaining about the lack of ink in *On Dit*? What kind of idiot wastes his, and not to mention everyone else's time by writing a letter every issue about the amount of pigment on each page? I suggest that Mr Heabich (sic) find something to do with his time, like sleeping.

Peter Adams
Science.

Here's Christain (sic)

Dear OnDit (sic),

I'll spare you the usual praise that I open my letters with. You don't need me to tell you how great you are. I would like to tell you that I have cancelled my subscriptions to *Juice* and *Who* magazines, though, as *OnDit* (sic) is more than adequate reading for me to stay hip to the beat.

Anyway, I was playing with the Psychic Spot in the letters section last week, and I found that if one moistens one's hands before rubbing the Spot, or indeed handling any part of the publication, considerably more ink transfers itself onto one's person. What a discovery!

Why not put water troughs at all of *OnDit's* (sic) distribution points, or perhaps provide a complimentary pre-moistened towelette with every copy of the next issue? That would certainly get the ink out where it belongs: on the kid's hands.

love,
Christian Haebich
Arts

p.s. I would like to give thanks to Peter, my Research Assistant, for his part in the above discovery.

Now what's going on here, then?

Dear OnDit (sic),

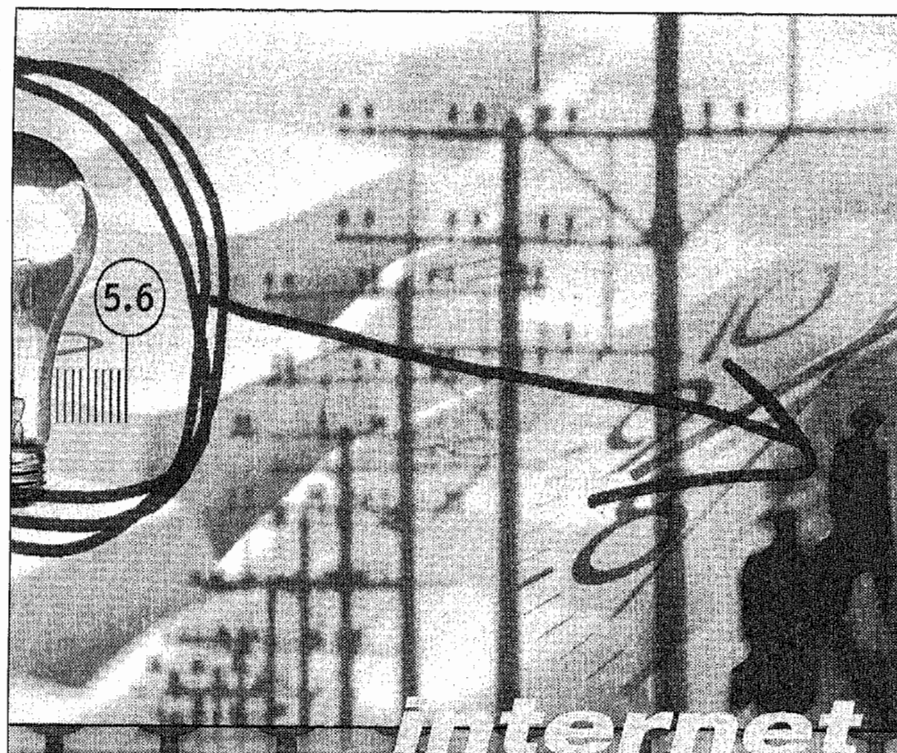
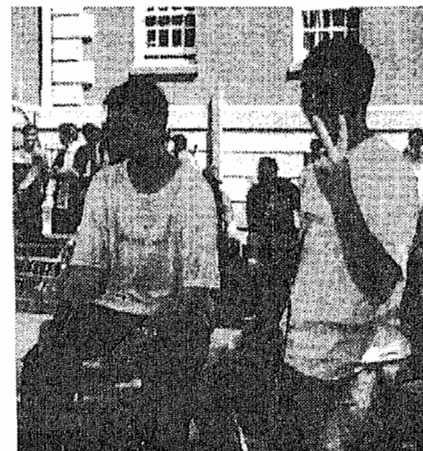
I have a burning issue that I wish to get off of my chest: why is it that Big Game Hunting is no longer popular amongst the larger community? It seems to me that 'The Man' has decided that shooting really big, and need I add dangerous, animals is no longer appropriate, and everybody except myself has accepted this decision. Is this the way the world functions these days? On that point, what has happened to Bear-Baiting, and Tiger-Trapping? Not only are these and other large animals extremely dangerous, they are also valuable resources that are under-utilised, sim-

ply because 'The Man' has decided thus.

It's the system, man, and the system=The Man.

It is a simple fact that one large bear can fuel a modest sized automobile for two weeks, or feed a family of four for six. And more to the point, trapping, baiting, and especially shooting large dangerous animals is healthy, socially acceptable fun. Or was, until 'The Man' said otherwise. Let's fight 'The Man' and his corrupt system. Let's go back to Big Game Hunting.

yours on safari,
Peter Adams and Christian Haebich
Presidents of Let's Fight The Man So We Can Shoot Bears and Tigers and So Forth Society



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I like it like that

Dear Eds,

I just don't understand this... How come there isn't a KFC within the city's CBD itself? I mean, there's every other fast food restaurant here, heck we even have 3 McDonalds within a few minutes of each other! I heard about the Pizza Hut that was on campus a few years back and the losses the Union suffered (or so the story goes), but I want my KFC Dammit! Doesn't anyone else crave the 'herbs and spices' of KFC or even their great potato and gravy, not to mention the other treats? Why do they deny us our chicken? Haven't we had enough of burgers and fries? Gosh, I've now worked myself up. I think I'll drive up Greenhill road for some KFC!

Hungry for KFC

No, we hardly do anything ourselves

Howdy,

(I always thought you guys added the "Dear On Dit" bit yourselves, until I saw my "Howdy" in print....) Anyway, here I am again, venting crap from my collective brains (they being the ones situated in my head, stomach and the general groin/crotchable region) into this fine upstanding organ that is *On Dit*. This time, I'm going to have a rant about the state of affairs in the Department of Computer Science. Now, sorry though I am to have to admit, I have certain "dealings" with CS. In particular, I do some subjects in which the use of the computing facilities of the department are required. I use the word "facilities" loosely, since it indicates that some are actually available for people to use. But in the case of CS, I would estimate that should you want to use a computer, one probably won't be available any time soon. "Why?" you may ask. (especially if you're one of the bigwigs from CS). Well, let me explain it to you (and those of you who don't have they Resistance - Socialist Youth Organisation privilege of coming down to the dungeon-like, windowless and stuffy confines of the labs here). For most CS subjects, students are required to use the computers to perform some sort of inane task, eg. write a computer program in some obscure language, in the interests of education. At any one time, there are probably 5 or more of these subjects.

With an average of 200 students in each subject, that means a lotta students wanting to use the computers. Now, for second and third years, there is a lab designated "Second/Third Year Labs". There are precisely 47 machines, of which probably only 45 work at any one time. This week (it'll be last week by the time you read this), there were 3 assignments due. One on Tuesday, one on Wednesday and one on Thursday. Now, on each of these days, up to 200 (or even 300 in the case of one subject) will be fighting to get at a computer in order to electronically hand up their assignments. That's not to mention the people who are still attempting to do them. So for the sake of argument, there could be anything up to and around 600 people wanting to use the computers for handing in, checking, last-minute modifications or whatever. And 47 Machines. There is also a first year lab, with an equivalent number of machines, but technically, we're not allowed to use them. There was one situation when I went down there, and was met by the equivalent of a bouncer who told me I couldn't get in because of some prac, even though I could only see 2 people. (Including the bouncer) (Flipping heck! I'm only half done!) To make matters worse, with all the new renovations that they're doing, they've moved 24 machines which we used to have access to into these new forbidden 1st year labs. (OK... this is getting *way* too long. I'll do the rest in dot points) - half the machines don't work correctly (fuzzy monitors, keyboards with missing keys (I've seen a keyboard with 3 "S" keys strategically located around the place) the mice don't work, they don't work, they don't work, they don't work, etc...) - the printers in the second/third year labs are *always* reporting "low toner" (providing they are even working at all) - they are crappy and slow - they took away the dial-up modems so that we can all make Camtech/SMUG richer. - the clock that is permanently stuck on 5:04 - the losers that come in here and play stupid internet games until the wee hours of the morning - the shitty department policy of not handing out lecture notes and then refusing to put them up on the internet in an easily accessible form (only applies to some subjects). Also see point about making Camtech/SMUG richer... And that's just the computers... I haven't even begun to talk about the huge lines of people waiting to speak with lecturers or tutors, the lack of staff in general, the fact that they can only afford to have tutes once every three weeks (there used to be one every fortnight), ad infinitum.

Cheers,
The Mouth

PS. Thanks to Alan Anderson for empathising with my situation. But no matter what the person who spoke

to you said, you'll probably get kicked out of the Equinox for "bringing your own food" if you brought your own jar of sour cream.

Ollies?

Dear *Ondit* (sic), I recently decided to brave the menagerie of fresher skaters (keep working on those ollies boys) and scary computer fafter hacky-sackers that the BSmith lawns has evolved into, on my way to the lower refectory. Upon my entrance to the said establishment, I was faced with the dilemma of choosing a suitable foody type substance to fill the void that is my stomach. 'Two or three dim sims could easily be concealed stealthily by a sizeable mound of hot chips', I pondered, but no, it was not to be, and I opted for a roll of the salad variety. Tomato, cucumber, onion, what looked like sund-dried kangaroo turds, and then mustard, a substance that I can only describe as essential in my everyday functioning. Anyhoo, I proceed to devour my roll, and initial mastication was accompanied by a tingling sensation, which was in turn followed by a wave of sheer heat which engulfed my entire cranial region. Then came the tears, the nose flowing... I was another victim of.. CAUSTIC MUSTARD!! Now I'm no fucking lightweight in the spice stakes, give me a mean curry anytime, but this fucking mustard was unbelievably toxic. I regained consciousness in a pool of assorted bodily fluids, and instantly thought to voice my complaint through your publication. I sincerely hope that the evil bastards at the refec think to label their mustard as "paint stripper strength" in future so I don't have to explain to all the people in my tutes after lunch why I have been crying, sniffing and turning various shades of red. Accidentally Yours,
Wellen Dowd
4th yr. Sideburn Science.

The best time of your life

Hey *On Dit!* I don't even go to Uni, but because my sister does, I have the great pleasure of reading the utter crap you so affectionately call the 'student newspaper'. I'd just like to say that being in high school really sucks and that if any of you big kids that go to uni are unappreciative of the freedom and fun that you seem to have - TAKE A GOOD HARD LOOK AT YOURSELVES! I was back at school, slaving away for 4 weeks before my sister went back to uni and even then she returned to excessive beer drinking, live bands, the table

tennis club and Converse Thongs. I am very jealous of all of you. Since reading your paper, I have been given the urge to go to uni just for the above reasons, if not for a further education. Your brand of absolute shit is great and always good for a laugh (also good for killing european wasps, thanks Oska) so don't stop with the freaked out content. Have a beer or eight for me (I am under age, damn it). Love and devotion eternally,
Jo
A poor high school student stuck in the depths of the pit of education

Noooooooo!

Dear *On Dit*, I was reading an article about why student union protests don't work, and I agree with the first three points Kathleen Lawler raised in her article. But, I think there is a 4th and 5th point she has missed. Students have lost faith in the student union as a representative body of the students, and feel they even bow to liberal requests like the VC of this uni does. Of course the biggest complaint is of the student union fee, and most students believe they are NOT getting their \$265 worth. Common complaints are:
Why is my union fee compulsory? Because it's written in Adelaide University statutes, the only compulsory union fee paying uni. Damn LAW!
Why is my union fee so high? To cover the incredible wastages of the student union. eg: The huge losses on union catering, to mention just ONE.

Where does my money go? People would be interested to know that 45%, yes that's right, 45% goes on only union Administration... Another incredible wastage. Remember, the union has a yearly revenue base of over \$2m so at least \$1m is wasted on admin. The student union also has many subcommittees it must waste money on before giving money to the sporting clubs etc.
Why did the fees rise this year? GOD only knows, in a time of 0 inflation why the union fees rose! AND, if anyone says that it was a smartcard levy, read this! When you put money in your smartcard, you are foregoing interest on the money, and the union is taking that interest, so they MORE than get their money back, probably make it in the first day of smartcard operation.
Another point that Kathleen Lawler has missed is that the union protests are more than ever now about protecting this compulsory union fee, so the union can retain its monopoly position. (All but economics students would be asleep by now!) Again it's the union looking out for

Re: Alex #2

Dear Eds;

I write regarding Alex Smith's letter in *On Dit* 66.6. What concerns me is the fact that Alex mentions the connection between some members of the CA executive and their desire to join the AU Liberal Club (patron: Amanda Vanstone). Why is this connection made and/or considered necessary. As president of the CA the political beliefs of my fellow exec members are irrelevant. Personally, why anyone would want to join a club associated with a political party that is currently decimating the social fabric of Australia, that is lead by John Howard, a mean spirited, racist hypocrite, soon to be usurped by either Reith or Costello, both ultra rightwing neo-liberals ready to continue and increase such social fragmentation is beyond me. Don't forget that the founding father of the Liberal party, R.G. Menzies, was quite willing to send 500+ young Australian men to an early death in Vietnam to satisfy his ego.

But this is all my personal opinion of course. As President of the Club's Association I am quite capable of divorcing such opinions for my duties.

Regards

Dave Matthews
Honours Politics
CA President 1997/98

Re: Alex #3

Dear Editors,

I thank Alex Smith for the welcome he extended to me as a new member of his club. However, I was surprised that the Adelaide University Liberal Club welcomes only six of its new members for 1998. It seems that the success of the State Liberal Party is going to be reflected on a campus level also if, as Alex has demonstrated, the majority of supporters are to be ignored. However, it was most charming of Alex to extend such a warm welcome to the elite of his new membership base. I do forgive you Alex, despite the fact that you did your best at last year's student election to ensure the election of an ALP candidate rather than a fellow Liberal supporter in myself. I suppose you had your reasons. It is nice of you to wish me every success in the next election. I will look forward to seeing my name as a feature of the Liberal Club REFORM ticket in Sep-

tember. It is regretful that I am unable to offer you similar wishes for success. It is most unfortunate that the then Liberal Club President and State Young Liberal President is incapable of attaining election within student politics, let alone being able to compete with the big boys in State Party politics. Maybe, as the best thing for the Liberal Club come September, you should remove yourself from the student political field, enabling someone with charisma, ideas and personality to actually get elected. Then again, if the Liberal Club AGM is anything to go by, your fear of success would indicate a call for nomination of the same old cannon fodder, ensuring a continued campus ALP and "Independent" dominance.

Yours liberally,
Kate Sowerby
Economics/Arts

Re: Alex #4

Dear Alex and other Confused Kiddies,

I couldn't help but notice in your letter that you mentioned the "Electoral Success of the AULC in recent years". Now, correct me if I'm wrong, but I have good reason to believe that your most successful candidate in these "(Elections of) recent years" has been Mr. Alan Anderson, the man you were running a candidate against in the AULC presidential election. I also have good reason to believe that you have never been terribly successful in those student elections yourself, so if it's the "electoral successes" which are attracting the support of others, then it's surprising that the club has any members at all (apart from Amanda Vanstone). Obviously you aren't so proud of the "electoral success" after all, just party yes men. Quelle suprise.

Maintain the Rage

Jane McDermott
Irish Club President

PS To whoever has been ripping down the Irish Club posters advertising our events, two things;
1. Jealousy will get you nowhere.
2. If I find out who you are, I'm going to have a very long chat to you. In a dark alley. Without any witnesses.

its own interest, and not doing its real job of protecting and enhancing opportunities for the students. If the student union had to fight for its fees from students, its revenue base would drop immediately by around 90%, and all that incredible wastage would have to stop. NOOOOOO!
I hear the student union scream.... If anyone has a complaint or comment about this you can email me at ua962757@student.adelaide.edu.au

The Guru

Is that true?

Dear Editors,

Just a quick note to follow up Alan Anderson's attack on the 'lefty-feminist extremist'. Coming from a guy who thought it was appropriate to paint a Union Jack on his head for the St Patrick's Day celebrations, I feel he has no place in criticising others. Instead, he should consider how childish and idiotic his actions were. PS: Brilliant use of the exclamation mark Alan!! Your wit is pure comic genius. Also, congratulations are in order for the Adelaide University Liberal Club, who have pulled off quite a coup. Recruiting a Women's Officer who does not believe the position should exist, and a former ALP number crunching, factional heavyweight in Matthew Sykes. What a talent pool!!

John Love
Arts/Law

Re: Alex #1

Dear Editors,
and Comrade Alex Smith.

I'd like to clarify a few points concerning your borderline defamatory letter in last week's *On Dit*. Yes, I admit it, I joined the Liberal Club. I only joined however for the purpose of voting for a person who was not a member of the "I love Alex Smith Club" and hence joined to lessen your repugnant influence on campus. I was only a member of the Club for an hour, and after the disgraceful result of the AGM submitted my resignation to a member of the outgoing executive. (If as yet you haven't received the resignation, I'll tell you now, I resign.) While sitting in the meeting, and being a member of the

club for that hour, I felt physically ill. I reaffirm here and now my disgust in the notion that access to education be based on financial requirements. Yes Alex I did run in the state Election as an Independent Student Against HECS. Like you I ran in the state election, and like you I lost. It's astonishing however that your ego is still in tact when your opponent received the most primary votes out of any one in the state (major party backing's a treat isn't it). I ran as an independent with no chance of winning. You ran as President of Young Liberals SA and got shat on. It was interesting also at the AGM when the evil one (Vanstone) took to the floor and explained the positives of small / liberalism, and the perils of conservatism. (Sounded like a dig at little Johnny (monkey boy) Howard to me, so much for party unity.) I'd also like to question your over exaggerated claim of electoral success of the Liberal Club. If you are so proud of the success of the AULC at elections, then why did you stack the election of president of the club against the most successful member to emerge from last years elections? I thank you for your kind welcome, and appreciate the sentiments. As a result of your kind welcome to all 'new' members of the Liberal Club, and your failure to acknowledge my resignation as publicly as you acknowledged my membership, I will attend all future Liberal Club functions, where as a result of your comments will feel free to advocate the role of the welfare state, the rights of the indigenous, environmental protection free from market influence, and free and unfettered access to tertiary education. One wonders when you'll learn to bugger off campus. Maybe after another election failure you will realise that even members of your own party believe that your place is as an office boy and nothing else, let alone what the average student thinks. As one 'new' member of the club commented to me at the AGM, it's amazing that there are still Liberals left who are proud to admit it, they are breeding like rabbits. I call for all people to create a political Caleci virus to wipe out the vermin. Unlike your call to wish all members success for the year ahead, I DON'T WISH YOU ANY.

Yours with disdain,
I love Gough,
Brad Kitschke,
Arts/Law.





president >> sophie allouache

Well it's the last week of term, yeah!! Doesn't time fly when you're having fun!!! I hope everyone enjoys their holidays and comes back to Uni refreshed and ready to have lots of fun. This term your Students' Association has brought you:

- Orientation - one of biggest in the country!
- Fringe Acts
- Activities Week
- Bike Week
- National Day of Action
- SAUA News
- SAUA Survey
- all of the many services we provide all year

Next term look out for:

- Health Awareness Week
- Careers Fair
- PROSH
- Academic Rights Week

NATIONAL DAY OF ACTION

The NDA last Wednesday was excellent. It was fantastic to see so many students, staff and supporters showing their opposition to the changes that have been made by the Federal Government in regards to Higher Education. Thank you to everyone who came to the Barr Smith Lawns and on the march, and everyone who signed a

petition. Thousands of people around the country participated in the NDA, there were rallies in every major city as well as several regional areas. The National Day of Action was a huge success not only in terms of student solidarity but also in raising the awareness of the general public about issues affecting students.

WOMEN'S OFFICER RESIGNATION

As you will see from below the Women's Officer has resigned. We will hopefully be able to appoint a new Women's Officer early next term and until then I will be taking on the duties of the position.

womens' officer >> interim column

WOMEN'S OFFICER RESIGNATION

At the SAUA Council meeting on Tuesday night the Women's Officer, Kate Sowerby, resigned from the position. The Students' Association will appoint an interim Women's Officer early next term. If any

woman is interested in the position please come in the SAUA and see me or give me a call on 8303 5406. I do want to assure everyone that this will not affect the work that the Women's Department can and will do this year, and I will be

taking it upon myself to ensure that the Department continues to function to its full capacity.

Sophie Allouache
SAUA President
Acting Women's Officer



education vice-president >> sky mykita

NATIONAL DAY OF ACTION APRIL 1

Well it's over, but the day was a great success. There were heaps of students out and the rally looked fantastic with around 200 blue flags (each one represented 2 university staff in South Australia who have lost their jobs due to funding cuts since 1996). The group decided to march to Parliament House to present the petitions we had collected to the State Government asking them to lobby the Federal Government on our behalf to increase funding to Universities and decrease HECS and fees. Thanks to all the fantastic helpers on the day, especially Janak, Nic, Alida, Dan K, Phil, Briony, Dani, Tony, the 2 Gareths, Greg, Mack, Kate, Michael and Alan A. Keep on fighting the power!

EDUCATION STANDING COMMITTEE

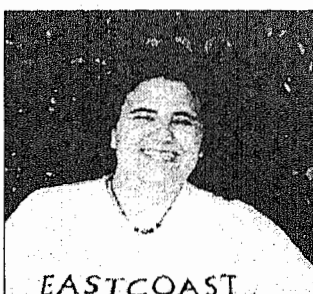
Everyone is welcome to get involved with the ESC and this is how we can keep the campaign going to make education a priority for Australian Governments. I'm hoping to organise an ESC planning and strategy day in the second week of the break but I haven't got any details yet - if you're interested come into the SAUA and leave your name and phone number with me or email me: skym@smug.adelaide.edu.au and I will send you details.

FACULTY/DEPARTMENT STUDENT REPS

If you are a student representative in your Faculty or Department, I'm here to support you, keep you informed and provide a forum for you to make contact

with reps from other Faculties. You are members of the SAUA's Student Representative Standing Committee (SRSC) which meets 4 times in the year. I am trying to make contact with you all so please come into the SAUA and see me, phone me on 8303 3898 or email me. We'd love your input at Education Standing Committee meetings because we want to find out what problems there are in your faculty/department and what we can do to help solve the problems.

Have a great break everyone, hope you don't have too many essays or assignments due! Get ready for another term of fantastic activities, events, campaigns and services from your Students' Association.



a/cvp >> alida parente

PROSH

The final date for the PROSH RAG is the 10th of April. You can put anything you like in the PROSH RAG as long as it is funny. This can range from poetry, to pictures, to jokes. You can drop your stuff off to me in the Students' Association or to ON DIT. You better hurry because this is the final week. So get scribbling, kids. PRANKS: Registration forms are now available in the SAUA. All pranks must be registered with the best prank receiving a prize. MAKE PRANKS LEGAL BECAUSE WE THE STUDENTS' ASSOCIATION WILL NOT BAIL YOU OUT OR PAY FOR DAMAGES. PARADE: The PROSH PARADE will be held on the Friday of Prosh week. Registration forms are also available from the SAUA. You can either walk, ride a bike or drive a car.

The most important thing to remember about PROSH is that it is intended to raise money for charity.

ACTIVITIES WEEK

The first week back from these holidays will be activities week. Once again there will be plenty to eat and drink. There will be bands, and movies. So keep your eyes peeled for posters around campus letting you know what's happening and when.

SAUA CUPS

Beverages at all SAUA events will be provided only in your SAUA cup. They cost only \$2.50 and your first drink is free when purchasing the cup. These cups are to be used at all SAUA events for the rest of the year and the rest of your time at uni.

Have a good holiday and see you next term
ALIDA



env. officer >> danielle kowalski

Hey Hey, only 1 week to go!

FOOD CO-OP

If there is anyone out there interested in starting up a food co-op at Adelaide uni please, please come and see your friendly Environment Officer in the Students' Association. We really need to think about having a meeting some time soon.

ENVIRONMENTAL COLLECTIVE

If collective members could come and see me about a more suitable time I will be very grateful. Turn out this year has been very small.

STUDENTS AND SUSTAINABILITY CONFERENCE

All those students wanting more information or those who know they want to come please see me before the 14th of April.

JABILUKA

The blockade is still happening and I hope everyone went to the NDA last Sunday.

AUSTRALIAN TRUST FOR CONSERVATION VOLUNTEERS

If anyone is interested in getting away these holidays come and see me for info on local enviro. camps.
see ya next term

womens' officer

With the resignation of the Students' Association Womens' Officer, a position now exists for an Interim Womens' Officer. Duties are outlined in the SAUA Constitution as follows:

The Womens' Officer

39. The Duties of the Womens' Officer. The duties of the Womens' Officer shall be:

- (1) To promote the position of women amongst members of the Association.
- (2) To liaise with on-campus Women's Groups
- (3) To represent any student before the Adelaide University Council Standing Committee on Sexual Harassment, if the student so wishes.
- (4) To implement the Association's policy relating to women
- (5) To present WSC minutes to be accepted by the Council.

40. The Conditions of Office of the Womens' Officer

40.1 The Womens' Officer shall be a woman.

For further information:

please contact the Students' Association President, Sophie Allouache, at the SAUA: Ground Level, George Murray Building. Applications close 8th May, 1998.

NATIONAL DAY OF ACTION RALLY



April Fools' Day might have seemed a strange choice for the first National Day of Action for 1998, but that didn't stop hundreds of concerned students showing up at the Barr Smith Lawns to protest government cuts to higher education funding. Of primary concern was the West Review, the review into the future of higher education, commissioned by the Federal Government and scheduled for release during April. The review is expected to recom-



mend that students pay full fees up front. A petition was passed around during the rally demanding funding increases. The rally was attended by students from all three South Australian universities, who were treated to music, food and speakers before setting off on the march to Parliament House. Students crowded onto the steps of Parliament House for a short burst of loud slogan chanting, and then witnessed the handing of the signed petitions to Trish White MP. Ms White congratulated the students on their numbers and determination. Short and to the point, the NDA rally was a great success, with good participation from informed students.
Chris Slape



STUDENTS KILLED IN PEACEFUL DEMONSTRATION

BY RESISTANCE - SOCIALIST YOUTH ORGANISATION

ON THURSDAY 23 MARCH 2 FEMALE STUDENTS WERE KILLED IN THE INDONESIAN CITY OF LAMPUNG AFTER THEIR PEACEFUL DEMONSTRATION ON THE UNIVERSITY CAMPUS WAS ATTACKED BY RIOT POLICE AND THE MILITARY. 102 STUDENTS HAVE BEEN ARRESTED WITH 55 STILL MISSING.

ACCORDING TO REPORTS FROM LAMPUNG, THE 102 PEOPLE WHO WERE ARRESTED BY THE POLICE WERE SUBJECTED TO EXTREME BRUTALITY. MANY HAD BROKEN LIMBS, CRACKED HEADS, BRUISES AND OTHER WOUNDS. THIRTEEN INJURED PEOPLE WERE TAKEN TO ABDOEL MOLOEK HOSPITAL. THE TWO FEMALE STUDENTS WHO DIED WERE ALSO TAKEN TO THIS HOSPITAL BEFORE THEY WERE REMOVED TO A MILITARY HOSPITAL AND PUT UNDER TIGHT GUARD. THE MILITARY HAS REFUSED TO CONFIRM THE STUDENTS DEATHS OR RELEASE THEIR BODIES. THE DEMONSTRATION WAS DEMANDING POLITICAL REFORMS FROM THE SUHARTO REGIME AND WAS ONLY THE LATEST OF MANY PROTESTS BY STUDENTS ALL ACROSS INDONESIA WHICH HAVE BEEN MET BY MILITARY VIOLENCE. OVER THE LAST FEW WEEKS THOUSANDS OF STUDENTS IN CAMPUSES ACROSS INDONESIA HAVE BEEN DEMONSTRATING AGAINST SUHARTO'S REAPPOINTMENT.

AT THE CHRISTIAN UNIVERSITY IN EASTERN JAKARTA, 100 STUDENTS MARCHED THROUGH THE CAMPUS CARRYING A CHAIR DRAPED WITH A RED CLOTH INSCRIBED WITH THE SLOGAN 'THE RESULT OF MANIPULATION, PROTEST IS FORBIDDEN'. MORE THAN 1000 STUDENTS RALLIED IN FRONT OF THE LIBRARY AT THE STATE TEACHERS' UNIVERSITY. AROUND 400 STUDENTS FROM THE SURABAYA INSTITUTE OF TECHNOLOGY CLASHED WITH SECURITY FORCES WHEN THEY TRIED TO MARCH TO ANOTHER UNIVERSITY. MORE THAN 1000 STUDENTS AT THE ISLAMIC UNIVERSITY OF BANDUNG AND THE UNIVERSITY OF PASUNDAN IN WEST JAVA, RALLIED IN FRONT OF THE

UNIVERSITY TO PROTEST SUHARTO'S REAPPOINTMENT AND TO CALL FOR REFORMS.

IN SUHARTO'S HOME TOWN OF YOGYAKARTA, CENTRAL JAVA, AROUND 10,000 STUDENTS TOOK TO THE STREETS AROUND THE CAMPUS OF CADJAH MADA UNIVERSITY (UGM) CHANTING "BRING DOWN PRICES, BRING DOWN SUHARTO! WE REJECT SUHARTO. WE NEED THE GOVERNMENT TO REFORM POLITICS AND ECONOMICS." IT WAS REPORTED THAT POLICE WERE HOLDING SIX OF THE DEMONSTRATORS. THERE WERE ALSO REPORTS OF UNCONFIRMED ARRESTS AFTER POLICE BROKE UP A PROTEST AGAINST RISING PRICES OUTSIDE A SUPERMARKET IN CENTRAL JAKARTA.

ARRESTS WERE ALSO MADE AT A MEETING IN NORTH JAKARTA CALLED THE PEOPLE'S GENERAL ASSEMBLY, IN OPPOSITION TO THE OFFICIAL MPR. ATTENDED BY AROUND 150 PEOPLE, INCLUDING FOREIGN DIPLOMATS, NINE PEOPLE WERE ARRESTED INCLUDING THE COORDINATOR OF THE OPPOSITION GROUP SIAGA, A JOURNALIST FROM THE INDEPENDENT JOURNALIST ASSOCIATION, A LAWYER FROM THE LEGAL AID AND HUMAN RIGHTS ASSOCIATION AND A NUMBER OF HUMAN RIGHTS ACTIVISTS. THE NINE WILL BE CHARGED WITH HOLDING A PUBLIC EVENT WITHOUT PERMISSION AND FOR ENGAGING IN UNACCEPTABLE POLITICAL ACTIVISM, WHICH CARRIES A MAXIMUM SENTENCE OF FIVE YEARS IMPRISONMENT.

THESE BRUTAL ARRESTS AND KILLINGS COME AT A TIME WHEN THE SUHARTO REGIME IS LOOKING LESS AND LESS ABLE TO RESOLVE THE GROWING ECONOMIC AND POLITICAL CRISIS IN INDONESIA. GROWTH PREDICTIONS FOR THE INDONESIAN ECONOMY HAVE BEEN REVISED TO ZERO OR NEGATIVE GROWTH AND THE BOOM IN INDUSTRIES SUCH AS CONSTRUCTION IS NOTICEABLY SLOWING, WITH AN ESTIMATED 3 MILLION PEOPLE LOSING THEIR JOBS IN THE INDUSTRY IN JAKARTA ALONE.

GROWING UNEMPLOYMENT, RISING PRICES AND THE LACK OF AN OUTLET FOR DISSENT SEEM LIKELY TO AMOUNT TO AN EXPLOSIVE SITUATION IN THE NEAR FUTURE.

ANTI-SUHARTO SENTIMENT HAS BEEN GROWING SINCE POPULAR OPPOSITION FIGURE, MEGAWATI SUKARNOPUTRI, WAS OUSTED AS LEADER OF THE INDONESIAN DEMOCRATIC PARTY IN JUNE 1996. A MONTH LATER, MASSIVE RIOTS ROCKED JAKARTA AS THOUSANDS TOOK TO THE STREETS TO PROTEST A MILITARY ATTACK ON PRO-MEGAWATI SUPPORTERS AT THE PARTY'S HEADQUARTERS IN WHICH AT LEAST 50 PEOPLE WERE KILLED.

DESPITE A BAN ON ALL STREET RALLIES IN THE FINAL DAYS OF THE GENERAL ELECTIONS LAST MAY, THOUSANDS OF UNITED DEVELOPMENT PARTY AND MEGAWATI SUPPORTERS RALLIED UNDER THE SLOGAN MEGA-BINTANG [THE STAR AND THE SYMBOL OF THE MUSLIM PPP PARTY]-PEOPLE. ALTHOUGH TROOPS AND ANTI-RIOT POLICE WERE PRESENT IN FORCE, THEY COULD DO LITTLE EXCEPT STAND BACK AND WATCH AS DEMONSTRATORS ATTACKED POLICE OFFICES, BANKS AND OTHER SYMBOLS OF WEALTH.

MASS DISCONTENT OVER RISING PRICES HAS ALSO SEEN A NUMBER OF OUTBREAKS OF SPONTANEOUS AND VIOLENT ANTI-CHINESE RIOTS THROUGH JANUARY AND FEBRUARY. IN A NUMBER OF SMALLER CITIES IN JAVA, SUMATRA AND SULAWESI SMALL CHINESE SHOPS WHICH HAVE BEEN LOOTED AND BURNT DOWN. THERE IS CONSIDERABLE EVIDENCE THAT THE REGIME HAS BEEN INTENTIONALLY FANNING ANTI-CHINESE SENTIMENT IN ORDER TO DIRECT THE BLAME FOR THE ECONOMIC AND POLITICAL CRISIS AWAY FROM THE GOVERNMENT.

GENERAL SUHARTO CAME TO POWER IN 1965 AFTER A SO-CALLED COUP WHICH REMOVED POPULAR PRESIDENT SUKARNO AND LED TO THE MASSACRE OF OVER A MILLION PEOPLE ACCUSED OF BEING COMMUNISTS AND COMMUNIST

SUPPORTERS. HIS GOVERNMENT HAS ALSO BEEN RESPONSIBLE FOR THE BRUTAL INVASION OF EAST TIMOR AND THE GENOCIDE OF OVER 200,000 EAST TIMORESE PEOPLE, AS WELL AS THE SUPPRESSION OF MOVEMENTS FOR INDEPENDENCE IN ACEH AND WEST PAPUA.

THE POLITICAL REPRESSION IN INDONESIA IS UNLIKELY TO DECREASE DURING SUHARTO'S NEXT FIVE-YEAR TERM. THE BANNING OF STRIKES, DEMONSTRATIONS AND FREE SPEECH IS CONSIDERED NECESSARY TO MAINTAIN CONTROL OF THE INCREASINGLY DISSATISFIED POPULATION.

THE CRISIS CONTINUES TO MAKE LIFE MORE DIFFICULT FOR ORDINARY INDONESIAN PEOPLE, HOWEVER, WITHOUT CLEAR LEADERSHIP, RIOTS AND PROTESTS WILL HAVE A LIMITED IMPACT. ORGANISATIONS SUCH AS THE PEOPLE'S DEMOCRATIC PARTY (PRD) ARE PLAYING AN IMPORTANT ROLE IN ORGANISING STUDENTS, WORKERS, PEASANTS AND THE URBAN POOR TO WIN REAL AND LASTING CHANGE. HOWEVER THE REPRESSION IS TAKING ITS TOLL ON THE PRD. REPORTS HAVE BEEN RECEIVED IN AUSTRALIA BY ACTION IN SOLIDARITY WITH INDONESIA AND EAST TIMOR (ASIET) THAT THREE LEADERS OF THE PRD HAVE BEEN ARRESTED AND DETAINED IN THE LAST WEEK.

TO HEAR MORE ABOUT THE SITUATION IN INDONESIA AND THE MOVEMENT TO OVERTHROW SUHARTO, COME TO THE ASIA PACIFIC SOLIDARITY CONFERENCE ON APRIL 10-13 AT GLEBE HIGH SCHOOL IN SYDNEY. SPEAKERS INCLUDE LEADERS OF THE BANNED INDONESIA PEOPLE'S DEMOCRATIC PARTY (PRD). THERE WILL ALSO BE A NATIONAL SOLIDARITY ACTION FOR DEMOCRACY IN INDONESIA ON 24 APRIL. FOR MORE INFORMATION CALL 8231 6982 OR SEE RESISTANCE ON CAMPUS.

Jo Ellis

SOURCE: GREEN LEFT WEEKLY

UNI-ROCK 1998

WEDNESDAY NIGHTS AT DIAMONDS

- 50 cent schooners
 - \$2-50 base spirits
 - \$1-00 champagne
- { 8pm-10pm }

PHOTO ID ESSENTIAL
NEAT CASUAL DRESS
PRESENT YOUR CURRENT STUDENT CARD FOR HALF
PRICE ENTRY

DJ GRAHAM'S TOP 5

1. TAINTED LOVE
2. MY SHARONA
3. GREASE MEGA-MIX
4. SAW HER STANDING THERE
5. MICKEY

DJ DANNY'S TOP 5

1. I LIKE IT LIKE THAT
2. FREE
3. AT THE LOVE PARADE
4. FINALLY
5. GROOVE'S IN THE HEART

THIS WEEK'S HIT PREDICTION
GREASE ME UP! - CHUNKY CUSTARD

DIAMONDS ON LIGHT SQUARE
69 LIGHT SQUARE ADELAIDE 8410 5577

The Keys To The Union

AN INTERVIEW WITH ROSSLYN COX, UNION PRESIDENT

The central idea upon which Ms Rosslyn Cox based her responses to this interview, was that the Union is attempting to run as efficiently as possible and the Union ethos of "providing students with value for their money, as well as securing the future of the Union in an environment where voluntary student unionism is coming about." The issue of privatisation is centred around this notion of efficiency and cost saving.

Statistics illustrated that for the year of 1997, catering suffered a loss of \$460,000. The Union Board decided that after previously recorded losses, not dissimilar to the 1997 figure, a more efficient approach must be taken to decrease losses. The Board's aim was to achieve \$130,000 in surplus, and this would be done through greater efficiency in managing catering. The Board commissioned the services of BDO Nelson Parkhill to survey catering and identify areas of inefficiency. BDO Nelson Parkhill will determine if outsourcing is a viable option, and if it will serve to create a more efficient catering service.

The interview with Ms Cox was conducted to help clarify the queries of students. It is still unknown whether our Mayo and Wills Refectory, Equinox, Gallery, Backstage, Bar, Roseworthy, Waite, Briefs, Food Court and lounge area of Catacombs will be outsourced, but Ms Cox has guaranteed us that the Board is acting in our best interest to create an efficient environment in student services.

1. If the recommendation of the independent body, Nelson Parkhill, suggests that commercialisation of our catering outlets is beneficial, will the increase in the prices of food and drink mean a decrease in the student statutory fees?

I can't speak for the Board, it is up to them to decide whether to reduce the Union Fees or channel the savings made into other services for students.

2. How will the prices be regulated?

Prices won't be regulated. The prices will increase as a commer-

cial rate will be charged.

3. What will happen to the current employees? Will there be an increase or a decrease in the number of staff?

I have no idea about what will happen. If privatisation of the catering does occur, agreements have to be reached within the contract of the people to whom we are outsourcing in order for us to have a say on the employment of staff.

4. How much responsibility should the Board feel for the 1997 losses, considering their knowledge of the huge losses incurred in 1995, 1996?

The way the Union Board has perceived the issue of catering is that we are providing a service to the students. Extra benefits for the students, as part of this service, include cheaper food and longer of opening hours. This service has been provided through the subsidisation of catering through Union fees. In 1997, catering was subsidised by \$40/student. The Board decided this should be discontinued. They wanted the money subsidised by students to be at a minimum.

5. There have been several changes made to the University's catering outlets, such as the closure of the Catacombs, the re-opening of Briefs in the law school and the re-organisation of the Wills and Mayo Refectory. Did you believe at the time these decisions were made, that it would decrease the losses incurred?

These decisions were made for other reasons. In fact only part of the Catacombs has been shut the counter services are closed but the student lounge remains open. It is hoped that it will be developed further, providing students with facilities. It was also partly closed for occupational health and safety reasons. Briefs was re-opened as an attempt to take the Union out to the students. It gives students the opportunity to use the Union facilities.

6. Will there be a consistent approach taken with the commercialisation of the Union's facilities? ie. the studio?

No. The Union is run as efficiently as possible, and in some

cases an efficient organisation is not necessarily a profitable one. It is one that meets a benchmark standard. If commercialisation can meet such standards, then this option will be undertaken.

7. What structural inefficiencies do you believe exist within our catering services?

I think there could be an improvement on the cost of goods and the wages. I believe that at present, the wages are too high. All of this will be negotiated in the enterprise bargaining agreement.

8. What was the purpose of the General Staff Meeting held on Friday 20 March?

Basically, the concept of privatisation directly affects the level of student control over our affairs. It also has a direct affect on the employees. The aim of the meeting was to make the processes of the Board as transparent as possible. The concerns of employees was also addressed as well as the consultant's review. In discussing privatisation, there are clauses in our enterprise bargaining agreement to which we have to adhere and that is through consultation. We are in the process of negotiating an enterprise bargaining agreement.

9. What is the general feeling of the employees?

The morale of people has hit rock

bottom. They feel that there is a particular group within the Board that is out to get them. Whether this is true or not this is the perception of the staff. The meeting was held to help them understand where they stood. The feedback I received after the meeting was that the staff were pleased that the Board is reaching out to them. While the morale is still low, it all depends on the consulting review.

10. How will the recommendations made by Nelson Parkhill be dealt with? Will the student body have a final say?

The recommendations will be addressed and dealt with by the Management. No one on the Board, except in light of Mr Alan Anderson's recent policy statement, has a mandate to privatise catering. I don't believe the Board has the authority to privatise without general student consensus.

11. When is the interim report due?

The report is due on Monday 6 April. It will go to the Board meeting in Roseworthy. I have also been informed that the issue of outsourcing will be addressed before the reports are viewed. The final report will be released on Monday 20 April.

Compiled by Chad Jacobi and Sophie Wong

Women's Officer

With the resignation of the Student's Association Womens' Officer, a position now exists for an interim Women's Officer. Duties are outlined in the SAUA Constitution as follows:

The Womens' Officer

39. *The Duties of the Women's Officer.*

The duties of the Womens' Officer shall be:

- (1) To promote the position of women amongst members of the Association.
- (2) To liaise with on-campus Womens' Groups.
- (3) To represent any student before the Adelaide University Council Standing Committee on Sexual Harassment, if the student so wishes.
- (4) To implement the Association's policy relating to women.
- (5) To present WSC minutes to be accepted by the Council.

40. *The Conditions of Office of the Womens' Officer*

40.1 The Womens' Officer shall be a woman.

For further information:

please contact the Students' Association President, Sophie Allouache, at the SAUA: Ground Level, George Murray Building. Applications close 8th May, 1998.

Food Fight: The Battle Over Union Catering

It should be apparent that the issue of catering is more than just one of food. It is essentially one of student politics and probably bad student politics, should the concept not already be firmly entrenched.

The case of catering could be simply read as the Union resolving a change in the policy of the Union on the subsidisation of catering. I have no comment on the desirability of such a choice. That is an issue for them to decide. Future paths for catering will undoubtedly be addressed by the independent report.

This instead looks to the stimulus for the decision and whether or not it was a mere change in policy. It is clear losses have persisted over past years. These losses, examined in the light of the rent free arrangement that catering enjoys, only make the matter worse. The losses are neatly countered by the argument that it was a decision of the board to subsidise catering over this period. In the circumstances this makes the board look as good as possible. When asked Rosslyn Cox, identified inefficiencies in both wage costs and the cost of goods. *So now it becomes possible to separate the concept of meeting the losses of catering and the actual subsidisation of student prices and extension of opening hours.*



Actually, I find it incredible that the Union's half million dollar catering loss was caused by 'service provision' at all. If the losses have persisted in 1997 when prices have continually risen and opening hours shortened then how could these be a source of the problem? It is worthwhile recognising that student discount at the register terminated in 1996 to be met with promises of overall reductions in prices. Prices are now already at commercial levels and higher.

Questions need be addressed by the current management. Why were costs of goods and wages (should these be the problems) allowed to rise? Staff morale is also a responsibility of management. It being low should reveal the confidence the staff hold in the managerial competency of the management and board. I did ask whether Rosslyn lacked confidence in the current management. She said 'No'. In the circumstances the answer was entirely appropriate. To identify administration as one of the expensive problems would create yet another rift where too many already exist.

The running of catering 'by students for students' is an amorphous political concept. It should be recognised that 'efficiencies' mean 'cheaper' and 'commercialising' means 'commercial prices'. Yes, students will be on the board and yes, students will be customers. But I doubt that this is all 'by students for students' is supposed to mean. The concept of the union providing catering will be just as meaningless as the banner parading that the Uni of SA Union provides bus tickets and magazines as if any other newsagent couldn't do the same. In *On Dit* of the 23rd of March it was stated that "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." This statement only makes sense if interpreted to mean that the savings will be passed back to students in the form of a reduction in fees. This



is a decision of the board and one that I am hopeful but doubtful will ever eventuate.

It is a cheap shot indeed, but I trust union board members will resolve, as they resolved to cut my discount, to remove their very highly subsidised meals on meeting nights.

As for the 1998 profit target, they had these for years and obviously missed meeting them by more than the sale of a few sandwiches. Pies in the sky will not be met without substantive reform whether by privatisation, commercialisation or responsible management.

It is clear this crisis need never have developed. It is not a new issue; the topic of catering reform has been proposed since at least


1994. It should have been dealt with a long time ago and it could have been better dealt with now.

An interesting legacy of this imbroglio is scrawled on one of the Student Union's misspelt promotional stickers (the one that suffers from a lack of proof reading with double 'the' and an apostrophe gone mad) that student catering is better provided in Rundle Street where it is both cheaper and faster!


Chad Jacobi

I am indebted to many who in the writing of this told me where I was wrong and took the time to change my mind.

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Current Affairs Digest

Building bridges

The messy Hindmarsh Bridge affair popped up yet again last week. This time in the form of a High Court ruling of 5-1 which held that the Hindmarsh Island Bridge Act - passed to facilitate the bridge's construction by preventing heritage protection being given to the area - was a valid law. However, the decision was not as clear cut as might have been hoped for. Two judges didn't address the races power specifically, instead finding the Act valid on the basis that Parliament has the power to amend or repeal its laws, just as it has power to make new laws - here the bridge Act was merely an amendment to the Aboriginal Heritage Act which was itself a valid application of the races power. Another 3 judges agreed with this but also commented on the races power - 2 saying that it could be used to pass discriminatory laws provided they weren't a "manifest abuse" of power (whatever that means); 1 doubting the validity of laws discriminating against racial minorities as a whole. The dissenting judge found the Act to be an invalid use of the races power, stating that the power could only be used to pass beneficial laws. Thus, the fate of the Wik amendments, which are still before the Senate, remains uncertain, depending on just what "manifest abuse" means. However, the government now believes that its amendments will be deemed valid should they be challenged. In other High Court news, there is a new Chief Justice. He is Murray Gleeson, from NSW, and he replaces the retiring Gerard Brennan.

Your time is up

This Thursday marks the deadline in the latest round of Northern Ireland peace talks. At issue, is the settlement proposed jointly by the British and Irish Republic governments. This settle-

ment calls for Catholic and Protestant politicians to govern Northern Ireland together in a Belfast assembly which would then nominate representatives for a new all-Irish council with the Republic of Ireland. But Northern Ireland's two largest political parties disagree over the shape and scope of the Belfast Assembly. Ulster Unionists want the Assembly to assume all the administrative powers currently held by the British and to have a system of rotating chairpersons. This would result in the Assembly having executive power, but no legislative power - this still being in Britain's hands. Conversely, the Social Democratic and Labor Party (SDLP) rejects the Ulster system of rotating chairs, saying that this would institutionalise and intensify the very divisions that the peace process is supposed to be overcoming. Also, the SDLP wants the Assembly to have legislative power as well as authority over the notorious Royal Ulster Constabulary. To make matters worse, neither party agrees with the all-Irish council in its current form.

President 1, Jones 0

US President Bill Clinton received a most excellent April Fool's Day present when the District Court judge in Arkansas threw out the civil suit by Paula Jones, saying that there was not enough substantial evidence to put before a jury. Initially, the President was adamant his leg was being pulled - but no. Instead, it was the Paula Jones camp who were wishing that the judge had a perverse sense of humour. There is already talk of an

appeal. The investigations of Special Prosecutor Kenneth Starr will continue despite the fact that the testimony of Monica Lewinsky was supposed to be crucial evidence for the Jones case.

Work less, want less

The French National Assembly has approved (along party lines) the controversial plan by Socialist PM, Lionel Jospin, to institute a compulsory 35 hour (as opposed to the traditional 39 hours) working week in the

hope that it would help create more jobs. The vote coincided with the release of the latest unemployment

figures - over 3million French are jobless (12.1%). The Senate will review the law later this week before it is returned to the National Assembly for implementation in May. The new law is the centrepiece of the Socialists' job creation strategy which saw the Left sweep to power in last June's elections.

Meanwhile... in Kiev

The Left also made substantial gains in Ukraine's recent elections. The Communists are now the largest party in the Parliament, and combined with numerous other hostile parties, have vowed to make life very difficult for President Leonid Kuchma, who has consistently stated his opposition to any thought of a return to a Soviet-style Ukraine. While Kuchma lost many of his allies in the elections, his enemies will nevertheless struggle to get together the 2/3 parliamentary majority which is required to override the constitutional changes initiated by the President during the last

parliamentary session - which includes dropping the provision for State-controlled assets.

Round and Round

The second abortion Bill doing the rounds of the WA Parliament passed its first hurdle last week. The Foss Bill, which was conceived as a pick-a-box, over-time developed into a liberal reform in which an abortion would be regarded as legal provided it proceeded with the mother's informed consent. If there was no consent, the abortion would remain a criminal offence. Viewed in combination with the Davernport Bill passed 2 weeks ago which decriminalised abortion entirely, WA seems set to adopt the most liberal abortion regime in Australia. This is the same Parliament which continues to allow laws discriminatory to homosexuals, and which is hostile to native title. Go figure.

Hungry Hungry Hippo

A 31-year-old hippopotamus at a zoo in Argentina has died as a consequence of eating a tennis ball that was chucked into his cage by a playful visitor. The 1800kg hippo died from "intestinal paralysis" including abdominal swelling and colic, which culminated in cardiac arrest, zoo officials said. That visitor should've known better - balls go well with the sealions, dammit!

No Dad, you can walk home

A Pakistani mystic who sat in meditation for 31 years has finally moved. Baba Rehmatullah has at long last decided that he wants to make a pilgrimage to Mecca. However, since his legs are too weak to support him after the sit-in, which began in 1967, he will perform the haj (pilgrimage) perched on his son's shoulders.

Georgie Hambrook

Sources: *The Australian*, Nando Global News, Tabloid News Services.



BURMA'S IDENTITY Crisis

Last week, the Australian volunteer English teacher, Nick Cheesman, was released after several days incarceration at the hands of the Democratic Karen Buddhist Army. Mr Cheesman's kidnapping followed the intensive bombardment and subsequent razing of the Huay Kalok refugee camp just inside the Thai border with Burma. It has brought to Australia's attention, if only for a fleeting moment, what is probably the most protracted civil war currently being waged anywhere in the world. Yet this is a war about which very little is known in the West. Consequently, I have taken this opportunity to enlighten you (aren't I considerate?). Also, this article was a bitch to write. I just thought you should know that.

The civil war in Burma is a curious affair. It has been bubbling over for 50 years now. The combatants and their motives seem to wax and wane from time to time. As soon as one coalition collapses a different one is formed. As soon as one party negotiates a cease-fire, another one collapses or one of the negotiating parties fractures and suddenly there are more combatants than there were previously. That there is currently enormous ethnic and political disquiet in Burma should come as no surprise. There is no community of language, culture or interests within Burma, such is the diversity of origins of its inhabitants. Generally speaking the strongest unifying force is religion, but even here there is much contention. The current battle being waged between the central Burmese government and the Karen is only the most long-running of the battles. 1998 marks the 50th anniversary of the birth of the Karen National Union and its struggle for Karen independence from Burma. At the crux of Burma's civil war is ethnic and cultural diversity. The largest single ethnic group are the

Bama/Burmans. They are predominantly Buddhist and are concentrated in the lowland regions on either side of the Irrawaddy basin in central Burma. Burmans account for approximately 60% of Burma's population of 42 million. The largest minority group in Burma are the Karen. They have traditionally inhabited the Irrawaddy delta and the mountains along the Thai border. Since many delta-Karen are Burman-speaking Buddhists they are commonly classified as Burmese, despite the fact that many would themselves bristle at being labelled so. Since classifying these people is fraught with political danger, estimations of the number of Karen vary wildly between 2-7 million. After the Karen, there are numerous other ethnic groups including the Shan, Kachin, Mon, Chin, Naga, Wa and Rohingya. Others such as the Pa-O and Karenni are often classified as Karen. It is estimated that there are over 100 dialects which are currently spoken throughout Burma. Many of today's problems are a legacy of colonialism in South East Asia. In keeping with standard imperial practice of 'divide and rule', the British colonial administrators preoccupied themselves with central Burma, leaving those in the mountains, including the Karen, to their own devices. Christian missionaries were particularly active among the Karen and facilitated their written language as distinct from the Dali script favoured by Burmans. Moreover, the religious differences only heightened a sense of national identity amongst the Karen and other minorities in Burma.

During WWII, the Burmans initially aligned themselves with the Japanese in the hope that national independence would be more quickly achieved. However, the Karen and the other minorities remained loyal to Britain. On the eve of independence, Burma's minorities

were apprehensive about how they would be treated by majority Burmans in light of these ethnic and political differences. However, conciliatory gestures by nationalist hero Aung San appeased these and a satisfactory transition seemed within reach. But Aung San was assassinated in 1947 and since then Burma has been firmly under centralised (predominantly military) rule and this has been most unsatisfactory to many of the minority groups, with the Karen being the most strident and militant in this regard.

The push by the Karen and others to gain greater autonomy has been undermined severely by internal divisions. In recent years, this has resulted in certain Karen factions (like the Democratic Karen Buddhist Army) entering into negotiations with the government with a view to completing a federal compact, while others have maintained the rage and continue to demand nothing short of independence. For a time during the 1970s and early 1980s, the creation of an independent Karen state seemed feasible as the Karen National Union controlled vast tracts of territory along the Thai border and their control was aided by black market trading in lucrative teak with Thailand. Unlike other minority groups, the Karen shirk the equally lucrative heroin trade by virtue of their Baptist and Seventh Day Adventist religious affiliations.

However, in recent years, the Karen have suffered enormous losses at the hands of the Burmese military junta, formerly known as the State Law and Order Restoration Council (SLORC), but now known as the State Peace and Democracy Council (as they say, the name has changed but the faces remain the same). Basically, the Karen have been pushed out of Burma. There are an estimated 100000 Karen refugees in Thailand, 20000 of whom fled in the wake of the 1995

SLORC offensive. In 1995, the KNU's headquarters at Manerplaw (or Field of Victory) was overrun by government forces, with the aid of Buddhist Karen soldiers who had previously mutinied against the KNU leadership. The Buddhist Karen army now uses Manerplaw as its HQ and holds the seats in the government set aside for (friendly) Karen representatives. The loss of Manerplaw was not only a severe blow for the Karen; it was also a severe blow for the anti-Rangoon movement generally as it is the spiritual home for many pro-democracy movements in Burma. In February last year, the Karen suffered further military setbacks, losing the remainder of their military strongholds on Burmese soil. Now, in the absence of a base in Burma the Karen's only weapon is to launch guerilla attacks from the camps in Thailand. While morale amongst the soldiers is low, the KNU remains determined to fight for Karen self-rule. This is something the government is refusing to negotiate on. Perhaps, the only hope for the Karen is a return to democratic rule in Burma, with the hope of then reaching a political settlement with more sympathetic parties given the shared history of the democrats and liberationists. Until then, though, it looks likely that the stalemate will continue and the civil war will tally up a few more years at least.

Georgie Hambrook

Sources: John Bray, "Ethnic minorities and the future of Burma" *The World Today* (1992) 48(8): 144-147; Bertil Lintner, "Loss and Exile" *Far Eastern Economic Review* (February 16, 1995) 159(7): 23; Martin Smith, *Burma: Insurgency and the Politics of Ethnicity* Zed Books: London, 1991; *Sydney Morning Herald*.

Forest Activism in Tasmania

In North West Tasmania, about twenty people curl around one another beneath a rough tarpaulin. Mossy rock faces and blossoming man-ferns dwarf their camp. Insects hum in patient thought. Above them are the trees - ancient and rare King Billy Pine and White Top Stringy Bark, towering magnificence gripping the forest into safe shadow. The place is Base Camp 2 in Logging Coupe HU307 and the sleeping bodies are protesters who will wake to climb into tree-sits, cement themselves into roads, lock themselves onto log trucks and jump into felling zones. They are trying to stop chainsaws and gravel trucks destroying this old growth forest. Coupe HU307 is behind Meander and in sight of the World Heritage Area. The area is 'Kooparooka Niara', home of the mountain spirit to the local Aboriginal people. Its forest dates to the last Ice Age. Gondwanan flora and sphagnum moss grace its slopes. There are Aboriginal rock shelters just 20m from the coupe

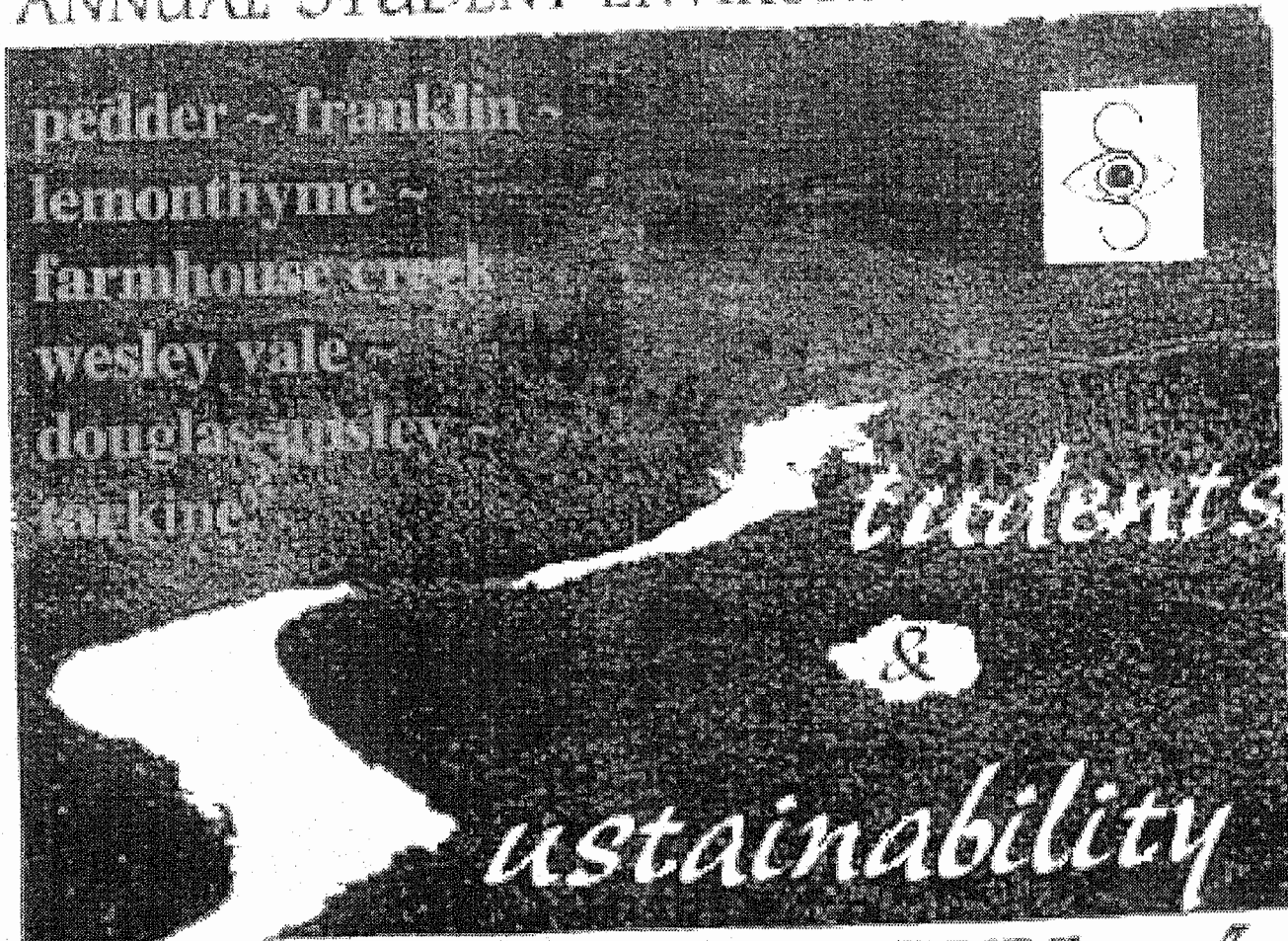
boundary, and even the head archaeologist in Tasmania's Forest Practices Unit has agreed the area needs to be assessed properly. The Coupe is one of the largest stands of *E. delegatensis*, and the Regional Forest Agreement, sold to Tasmanians as the last word on the fate of their remaining wilderness, has a 4000 ha. shortfall of this forest type. The protest has brought urgent question on the RFA, which still permits the logging of old growth. Coupe HU307 was reallocated just days before the RFA was signed, having previously been protected. How can a forest once deemed worth protecting be switched so easily? Community support has been overwhelming - food and finance have been forthcoming, and a mass march of nearly a thousand people resulted in 68 arrests. There have also been successful rallies and symbolic actions in Launceston and Hobart. In Meander, some locals are realising that the employment potential of tourism is being destroyed with the

forest. Already in Coupe HU307 there are landslides and polluted streams. As many as forty five police have been employed at a time to deter protesters. Hundreds of thousands of dollars of public money have already been spent to protect the operations of multinational North Ltd, also the largest shareholder in the Jabiluka uranium mine. So far a hundred and fourteen arrests, mostly for Trespass and Obstruction, have delayed but not stopped logging. Relations between protesters and police are not hostile, particularly as protesters are employing only peaceful tactics and are not damaging property. Sergeant Reynolds said he's "never had the pleasure of arresting so many nice people." The police even collected and donated to the campaign. Bail conditions, however, prevent protesters going back into the area - in some cases local people can't drive their families to visit friends. Among the legends of the cam-

paign has been Hector, who tree-sat for thirteen days in the path of the road with an internet page called "up-a-tree". Despite standing on his head above the trapdoor, Hector was pulled down by police. It has been two years since the last sizeable action in Tasmania, yet protesters are planning further than this Coupe - they see a new era of actions raising public awareness of the destruction of old growth. Precious lessons are learned every day the blockade continues, and protesters are rediscovering their collective strength in each individual's dedication. All are welcome to come to Tassie and join the working community at the protest! You need to be committed to peaceful, direct action, though you don't need to be arrested - we need cooks and dunny-diggers too! If you're keen, call 6369 5321 or 0419 62870 or donate via the Native Forest Network, PO Box 301, Deloraine, 7304. **DarrenJ**

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Music Students: Screwed Around

Most students know that study can be extremely expensive, and in the last few years, with increasing cuts to university funding, it has only become more so. There are charges for everything from the additional materials required for many subjects, to the possible charge for Engineering students to access their building after hours. Music students are particularly feeling the pinch due to the intense student/teacher ratio of the discipline.

Vice Chancellor Mary O'Kane has stated that there has actually been a slight increase in funding to the Elder Conservatorium this year, from \$1.769 million to \$1.797 million. There are several reasons why this increase has not resulted in improved services for students. Firstly, the Conservatorium has been operating under a deficit which it is now obligated to clear. Secondly, the increase in funding is needed to finance a long-

awaited 12% pay increase to teachers (money for which cannot be found elsewhere). In real terms therefore, there is less money available to the students of the Conservatorium. Consequently new fees have been introduced.

With these new fees music students will now be required to pay for the use of practice rooms and they will no longer have their accompanist fees subsidised. Regular users of the practice rooms will have to pay \$40-\$60 per semester, while occasional users will have to pay \$5 per session. Accompanist fees, which were \$15 per session with subsidies, will now increase to \$35 per session. Some students have estimated that these new charges will cost them an extra \$2000 each for every year they study. This is an amount most students can ill-afford.

Much of the anger from students is due to the fact that there has

been little or no consultation or communication between administration, student representatives and the general student population. Students that enrolled to study music this year were not aware that there was the possibility of such additional charges, and nor were they aware that the University was considering shortening lessons for first year students from one hour to 45 minutes. The ethics of the decision makers are certainly brought into question when such changes are brought about *after* students have accepted their offers. For such changes to take place in the city that has just experienced the fabulous performances from the Fringe and Adelaide Festival, the irony is apparent.

Oscar:

Sources: *The City Messenger*, March 11, 1998.

Sophie Allouache, SAUA President.

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Views Not Necessarily Held By The Editors #1: THE TRAGEDY OF THE FEDERAL LIBERAL GOVERNMENT:

WHAT YOU CAN DO

What can the average concerned, angered and disgruntled university student do to stop the regressive and repressive Federal Liberal Government from irreparably dividing this country on issues of race, gender, class and age? What can we as students do to prevent the Liberals from ripping apart the very fundamental core values we hold dear, like equality of opportunity, race, sex and gender tolerance, the right to a decent living standard, child care, aged care, publicly funded tertiary education and the right of unions to collectively organise? The answer is that we can do a lot! In fact the worst thing that students can do in 1998 is take for granted these core principles which millions of people throughout history have been imprisoned for, protested for, struck for, and ultimately died for. We as students are extremely privileged in the amount and quality of information to which we have access. Therefore, I think that students have a responsibility to be informed and to inform others about issues which significantly disadvantage Australians who are struggling under Howard's manipulative regime of economic rationalism and conservative elitism.

One pressing issue which we need to be informed about is Howard's intention to privatise the remaining two thirds of Telstra. Howard wants to make Australia the 'greatest shareowning democracy in the world'. However, I disagree with this unfortunate statement. There is nothing democratic about share ownership, which is based on wealth not equality! *Every Australian* used to own Telstra before one third was sold. If the further two thirds is sold, Telstra will only be accountable to the rich and powerful minority who will own it. This will mean that the interests and needs of Telstra's wealthy owners will be prioritised ahead of its supposedly valued customers.

Any further privatisation of Telstra will only benefit an elite,

wealthy minority at the expense of the majority of Australians. If a company like Telstra which has successfully produced mass profits for the Government (\$1.6 billion in 6 months) is sold, the Government will no longer have the finances to distribute essential services for everyone (ie. education, health, housing, employment services). If the further two thirds of Telstra is sold, ALL taxpayers will get slogged for this loss in Government revenue in the form of increased taxes and the drastic reduction of essential public services.

What you as a generally pissed off student can do is put the Liberals last at the upcoming Federal Election. You will be joined by many others!

Sally Hetzel

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mmHey, mmHey it's the Science Page For Chicks!

WHICH ONE OF THESE IS NOT LIKE THE OTHER?: WOMEN IN SCIENCE

If your answer to the title was "him" you would be wrong. In 1900 Ellen Swallow Richards was the first woman appointed to the faculty of the prestigious Massachusetts Institute of Technology. Even though this headway into women's rights was made almost a century ago, the status of women in science is still poor. The science world is still a society dominated by men. Statistics from 1992 show that only 16% of employed scientists and engineers in America were women. Reasons for this discrepancy reveal the same problems that women face in the larger tradition of sexism. One main reason is the way society discourages women from studying science. There exists a belief that men do better than women in maths. This is this type of feeling that can be insidious in the classroom, and can deter women from pursuing science. This is a clear manifestation of society since only 200 years ago maths was considered a woman's subject and women were encouraged to perfect their ability in arithmetic, geometry and algebra. It goes to show that when the rules of society change, the girls do just as well as the boys. Another reason for the lack of women in science is that areas, which have had the most women to date, are the areas with the most growth. Of all the people working in biology and life sciences, 41% are women. Physics, astronomy, geology and engineering are still fields where resistance still remains. Historically it has been worse. The great physicist Emmy Noether was not even assessed when she attended a German university at the end of last century. Even though she could only sit in on lectures she was granted a Ph.D. in 1907 and went on to do groundbreaking work in mechanics and relativity. To succeed in physics Noether had to be better than the majority of men in the field. It is this elitist element that has ena-

bled women to enter these areas of science. Even though men can take up the cross section of ability, women have had to be among the best to be accepted. To change this state of affairs many initiatives have started all over the world. Even at Adelaide University there has been a push in recent years for more women to study physics and engineering. But ask any woman studying in these fields and she will tell you how few women there still are. The overall changes being made in education have centred on mentoring programs and affirmative action but some have said that this is not enough. Some feminist thinkers pinpoint the problem of women in science starting with the western approach to scientific knowledge that is essentially a culture of white males. To change this inequality these thinkers have proposed a deconstruction of the whole edifice of scientific knowledge. These radical views are not well received in the scientific community in the whole but stem from an issue that has been raised by many feminist thinkers: do women and men approach science differently? If they do then a deconstruction of science would allow a place for women and science could benefit from a different "point of view". Evelyn Fox Keller wrote a book about Nobel laureate Barbara McClintock suggesting that her unusual insights into genetics were shaped by her female intuition. Diane Fossey of *Gorillas In the Mist* fame is another example of a woman's approach to science when she observed female-female interactions in primates and saw new behaviours. The future of women in science might be the realization that women and men think differently since they are different. Science can only benefit from the input of women and advance by sharing what is currently a male-dominated profession.

Simon Pampena

Source: *Scientific American*, Nov. 1993

FAMOUS WOMEN FROM THE HISTORY OF SCIENCE

HYPATIA: circa 370-415

An Egyptian mathematician, philosopher and teacher who was murdered by a group of monks.

MARIA SIBYLLA MERIAN: 1647-1717

A German biologist, who, through detailed study of the life cycles of caterpillars and butterflies, expanded the field of entomology. She supported herself by publishing books and designing fabrics.

SOPHIE GERMAIN: 1776-1831

Germain was an original thinker in the areas of maths and physics. She was self-taught and had most of her work shunned only receiving recognition at the end of her life.

MARY EDWARDS WALKER: 1832-1919

As a surgeon and a feminist she was the first female assistant surgeon in the American Civil War. In her fieldwork, Walker wore the male attire of the profession.

ELLEN SWALLOW RICHARDS: 1842-1911

Richards has been hailed as the woman who founded ecology. She studied engineering only to be refused a deserved Ph.D. She went on to become the first woman to be elected to the American Institute of Mining and Metallurgical Engineers.

SOFIA KOVALEVSKAIA: 1850-1891

As a Russian mathematician, Kovalevskia was the first woman to receive a doctorate of mathematics. She worked in the field of partial differential equations.

MARIE S. CURIE: 1867-1934

Curie is of special note since she was

awarded a Nobel Prize in Physics and in Chemistry. Her studies led to the discovery of the radioactive radium and polonium whose effects, unknown to science at the time, affected her health severely.

LISE MEITNER: 1878-1968

An Austrian-Swedish physicist and mathematician, Meitner studied the decay of radioactive elements. She was also the first person to calculate the energy released in nuclear fission that led to the development of the atomic bomb. Even though she was a smoker and worked closely with radioactive material all her life, Meitner lived until 90.

ETHEL BROWNE HARVEY: 1885-1965

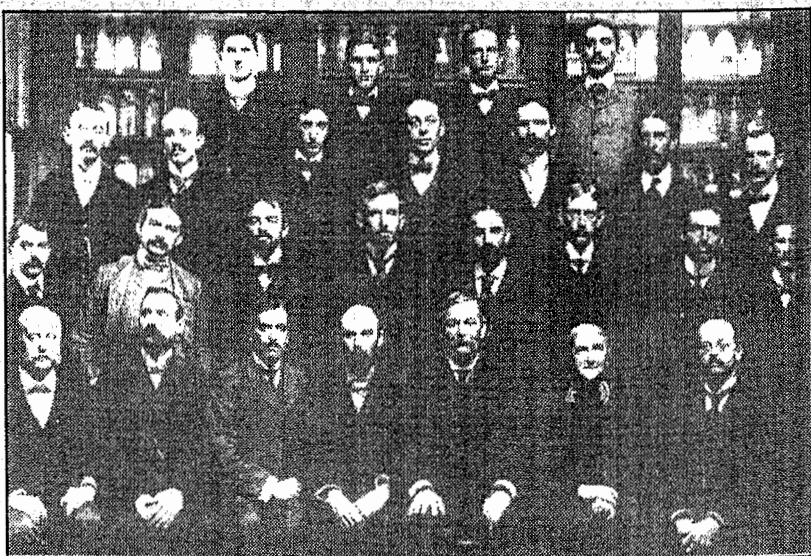
An American biologist and embryologist whose studies of induction preceded those of Nobel laureates Hans Spemann and Hilde Mangold by more than ten years. Even though she worked at Princeton for 25 years, she was never made a full professor.

GERTY RADNITZ CORI: 1896-1957

Nobel Prize laureate in Physiology or Medicine, while working in biochemistry found how cells use and convert food into energy - a process now called the Con cycle.

BARBARA McCLINTOCK: 1902-1992

As a geneticist McClintock revolutionised the field by observing jumping genes. Her work was not acknowledged for many years until she was awarded the Noble Prize for Physiology or Medicine in 1983.

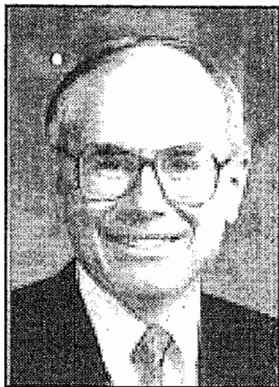


ATTENTION: ARE YOU A WOMAN STUDYING SCIENCE?
 If you are a woman studying science or maths, why not write an article about some topic or person in some field of science and we can put it in *On Dit*. If you didn't know, there is an edition of *On Dit* just for women called *Elle Dit* and a science section with contributions would be great. If you know of an inspiring lecturer or tutor or fellow student who is female and in science, give them an interview. This applies to any woman who can write a sciencey article on or about women. Looking forward to your contributions.

The Electric Chair

EVERYBODY
LOVES HONEST
JOHN

If you ever stop to think about some things (and god only knows, I do all the time), there's really not all that much difference between religion, politics and sport. All three inspire manic devotion to a cause that no-one really understands or can satisfactorily explain, yet each has hordes of devotees. Compare if you will the member of the Adelaide Crows cheer squad, to a member of the Labour or Liberal Party (or any student politician) and the most devout member of the Evangelical Union. All three are equally mindless and unquestioning in the following of their cause and the outsider knows that it would be folly to try to take a contrary argument with them. So having beaten up on religion a bit lately, I decided to turn to



politics. What a good idea, because at the end of the day, Australians hate politicians. Who cares if they deserve it or not, politicians basically suck and deserve to be ridiculed at every possible opportunity.

Which brings me to John Howard's homepage (www.pm.gov.au). I love Honest John, he'd be such a stylish and with it type of guy if the year was 1958 rather than 1998. But lets face it, in 1998 he's an embarrassment and a loser. Look at his priorities - to my mind they are somewhat contradictory.

The Prime Minister's Priorities

Σ We value freedom, diversity and initiative above compulsion, uniformity and centralism.

Σ We value the role of free individuals, decentralised workplaces and strong communities as the best defences against the intrusive power of the State and against those who think they know what is best for everyone else.

Σ We value the family as the central and stabilising unit in our community and the most effective provider of assistance and support.

In other words, you're free to do whatever you want. But if you're not in a conventional, straight down the line miserable 1958 family you're fucked.

Σ The priorities of the Australian Government reflect the concerns and the aspirations of the great mainstream of Australian society rather than the narrower agenda of elites and special interests.

Because they don't mind when we tell them what's best for them. And they think that Bob Francis and John Laws are right.

Σ We believe in a more competitive economy as a means of achieving a more genuinely compassionate society.

Σ We believe in the special role in Australian life of voluntary community organisations outside of

politics and government. The competitive economy will compassionately downsize you, leaving you to rely on community organisations outside of politics and government to survive.

But don't say that Johnny doesn't have a fun side.

He most certainly does. Anyone who saw the Merrick and Rosso letter published a few weeks ago would know that he "likes dancing but isn't aware of the 'rank donkey dance'". On his homepage is a delightful kids section. It's full of crap but it's in different pretty colours to keep the little ones interested. And there's a quiz. At the end of the quiz, you get a certificate.

The certificate will go to whatever name you put in. This provided an opportunity for juvenile humour that I just couldn't resist. John has a lovely wife, Janette. It's good to see that being a politician's wife is such a rewarding position.

"Janette (a university graduate and teacher) and John Howard met in 1970 and were married in 1971."

Shotgun wedding? Desperation? Little Johnny took what he could get?

They have three children, Melanie, Timothy and Richard.

"As her children were growing up Mrs Howard assisted with organisations in which they were involved such as playgroups, as a member of the committee for community pre-school and on

P&C Associations. At one stage she was coach of a local junior soccer team."

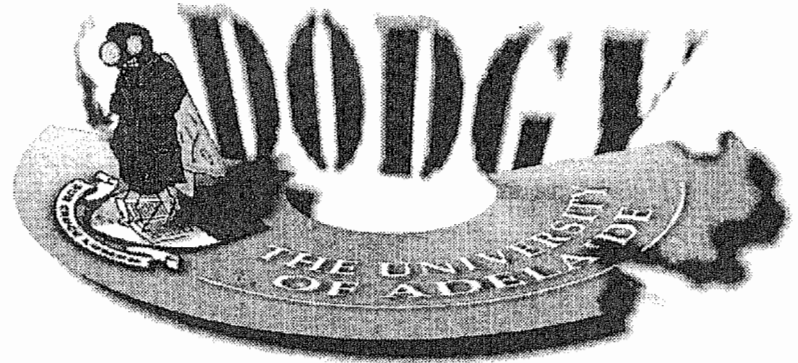
But she was never a working mother. That would be too much. P&C clubs and coaching junior soccer teams are much more 1958 than working. Does she regret giving up her own career for Johnny's rise to the top? (no way... look at her smiling face) But I'm sure that she was a king soccer coach, well-



versed in the skills and subtleties of the game.

I was going to talk about Pauline (www.gwb.com.au/onenation) or other politicians (see stupid looking photos of cabinet ministers at www.aph.gov.au/library/parl/38/ministry/ministry.htm) but talking about John was too much fun. As a final word, can I suggest that people bombard David Kemp's email with protests about the state of Higher Education in this country. His addresses is: D.Kemp.MP@aph.gov.au. John Howard doesn't have a published email address as he is obviously too afraid of the abuse that he'd get.

Tim Kentish



I have a story. Many of you will have a similar story. I know nearly all of you will have heard the punchline (insofar as it is, indeed, a punchline which it is not so, hence, notsofar) before. Look into my eyes and see if I care. No? So shut up and read.

Peacefully (calm before storm right here) eating dinner in an anonymous local restaurant with my good friends GrassHopperGuy, StinkBugBoy

(he's embarrassing to eat with, but we feel sorry for him (plus, he scares us)) and QueenBee, the FlyGuy endured a terrible, terrible fate. We ran right out of conversation. This is not the bad part. These things happen. You know people long enough, you know everything they could possibly have to say (and you know that it's all crap). The bad part was QueenBee's attempt to fill the gap with the well-known (and this is the bit that is not the punchline, so get ready) child's puzzle, the crux of which is: three men in a restaurant run up a bill of \$25, decide to tip their waiter \$2 to make the bill \$27, which is \$9 each. Each man contributes a ten dollar note to the cause, and receives back one dollar in change. The bit that's supposed to stump you is the bill (\$27) plus the tip (\$2) is only \$29, so where did the other dollar go? This is the poor excuse for mindless drivel that QueenBee came up with.

Now, you'll all be saying, FlyGuy (you uppity buggers, you) that's not so bad. FlyGuy, you are a whinger. This sort of thing. Well, sucks to you. You do not understand: 1) the FlyGuy's disdain for such worthless, inane, puerile attempts at puzzlement, nor; 2) the FlyGuy's hatred for the practice of tipping. The first point is my inalienable right to spurn any form of debate that I wish and as such needs no defending; the second is the FlyGuy's opinion (and likewise also needs no defending) but flies (nnnnheh) in the face of at least a sector of accepted social mantra and as such could use some discussion.

This'll be rivetting. My concern lies mainly somewhere near my other concern, this one for the American invasion of our culture. You don't need me telling you about this, you are all thinking people with your own, er, thoughts (aren't you?), and any thinking person knows this invasion to be a fact and a bad thing. The lyrics of a popular song of some years back spring to mind; "Australia ... don't become America!" Repeat five or twelve times. Insightful, that. Anyway, most American cultural drivel features, at some point, some doofus eating out and tipping the waiter, or catching a "cab" and tipping the driver, blah blah. This is okay for Americans; their social structure is such that they have to. Stupid as it is, if they don't tip waiters the waiters starve because their base salary is so low. So you wind up with the ridiculous situation of (effectively) compulsory 8% or 12% (which, incidentally, QueenBee was quite in favour of the other night; I kicked her) or whatever tipping, where the whole idea of the tip originally (and now I'm making this up but it sure sounds reasonable to me and I am the ultimate judge) was one of a spontaneous gesture to reward exceptional service. This is back when people used to smile for no reason. So Americans are fucked. But the point is, because we see them doing it so much we now feel the need to do it too. Monkey see, monkey ... I forget how that goes. And we don't have the same pay structure as they do so we end up paying more overall and ... oh, bugger. I am so distraught I have become ineloquent. Forgive me. To hurriedly finish the story; I gave GrassHopperGuy, StinkBugBoy and (especially) QueenBee this lecture at great length, and then we left without paying. We can never go back there (and it was a damn fine restaurant, too), but I think it's worth it to have made such a powerful and important point. Don't you?

FlyGuy

Earnings of Arathgar

I

one time when i was nine
and walking home from school
on a hot summer's day
and not enjoying
it
what with
it
being so hot and
my not enjoying the heat
and especially having to
walk home from school in
it
a friend of mine
who was walking with me
but enjoying
it
somewhat more than i
what with him not minding
the heat so much as me
and certainly not minding having to
walk home from school in
it
suddenly turned and said to me
ich bin ein ente
ich bin ein ente
ich bin ein ente
mit käse
before turning into a driveway
which i thought
when i thought about
it
was odd but then
what would i know?

II

o come to me my faithful friend
and bring to me my future
my love of life and all things
my humanity
my passion
my toenails
(o bring me back
my toenails!)
my unguessable whatever-it-is
my undescribable ... um... thingy
my ... hello?
are you still there?
this is a shocker of a line

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will be best received typed and under 1500 words.
A name and phone number (not for publication)
must be included.*

III

this bit

followed by
this bit

and another bit
down here

but not
this bit

Arathgar the Unavoided.

Hey You!

Yes, you, you bastards.

All YOUR CREATIVE GEAR HAS TO HAVE YOUR NAME,
YOUR STUDENT NUMBER, AND YOUR PHONE NUMBER, OR
WE CAN'T PRINT IT AND YOU'VE ONLY SUCCEEDED IN
REVEALING YOUR INNERMOST THOUGHTS TO THE FEW
PEOPLE IN THE OFFICE, WHO WILL MOCK YOU
RELENTLESSLY, INSTEAD OF THE READING PUBLIC, WHO WILL
PROBABLY DO THE SAME ANYWAY, BUT ON A GRAND
SCALE, THUS MEANING YOU'VE CREATED A BIGGER
IMPACT.

Okay?

Now bugger off.

GET SOME EGGS

THE INTO YA!!!

EASTER - HOLIDAY. EASTER - FAMILY GET-TOGETHERS. EASTER - CHURCH (MAYBE). EASTER - AUTUMN. EASTER - HOT CROSS BUNS. EASTER - EGGS (CHOCOLATE).

THERE IS NO DOUBT THAT WHAT MOST PEOPLE ASSOCIATE WITH EASTER IS EGGS. CHOCOLATE EGGS. MMM CHOCOLATE. LOVE THE STUFF. FOR THIS, THE EDITION BEFORE EASTER, I PRESENT YOU WITH SOME RATHER ROSY FACTS ABOUT THIS MOST DELICIOUS FOOD.

CHOCOLATE IS HEALTHY. Well, kind of. ACCORDING TO RESEARCHERS, CHOCOLATE CONTAINS HIGH LEVELS OF CHEMICALS CALLED "PHENOLICS", WHICH ARE THOUGHT TO LOWER THE RISK OF CORONARY HEART DISEASE BY PREVENTING FATLIKE SUBSTANCES IN THE BLOODSTREAM FROM "OXIDIZING" AND CLOGGING THE ARTERIES. GOSH, HOW FACTUAL.

CHOCOLATE'S AN APHRODISIAC. CHOCOLATE NOT ONLY PROMOTES A HEALTHY HEART, IT ALSO FILLS IT WITH LOVE. AHH. AND DESIRE. IN FACT CHOCOLATE IS SO SINFUL THAT ALLEGEDLY A MR. JOAN FRANCK RAUCH IN 1624 DENOUNCED IT AS AN "INFLAMER OF PASSIONS" AND FORBODE MEN OF THE CHURCH TO EAT IT. THE REASON WHY CHOCOLATE IS WIDELY BELIEVED TO INDUCE AMOROUS EXCITEMENT IS BECAUSE IT CONTAINS THEMOBROMINE WHICH IS A MILD CARDIAC STIMULANT (EATING 2-3 OZ WILL RAISE YOUR PULSE ABOUT 20% IN 15 MINUTES).

WOMEN NEED CHOCOLATE. God, YEAH — IT'S ESSENTIAL. QUALITY CHOCOLATE IS RECOGNISED AS AN EXCELLENT SOURCE OF MINERALS THAT ARE HARD TO FIND ELSEWHERE (ANYTHING WHICH CONTAINS 50% PLUS COCOA IS DEEMED TO BE OF HIGH QUALITY).

CHOCOLATE CONTAINS IRON, CALCIUM, POTASSIUM, AND VITAMINS A, B1, C, D AND E AND MOST IMPORTANTLY, MAGNESIUM. LACK OF MAGNESIUM IS CONNECTED TO HEART DISEASE, HYPERTENSION, JOINT PROBLEMS, DIABETES, AND PMT. APPARENTLY, ADDING MAGNESIUM TO THE DIET INCREASES PRE-MENSTRUAL PROGESTERONE LEVELS, THUS MAKING FOR BETTER PRE-MENSTRUAL MOODS.

SO WHEN YOU SCOFF ALL YOUR EASTER EGGS IN THE SPACE OF A FEW HOURS (OR MINUTES), DON'T FEEL GUILTY, BECAUSE CHOCOLATE REALLY IS GOOD FOR YOU. YAHOO!!!

ANNABEL DAVIES

Top ten bastard ways to extricate books from the Barr Smith Library.

1. Write your name in the front cover after tearing all the numeric strips off it - when the keeper goes off explain that you have a lighter in your pocket and bolt.
2. Make sure you have your reading lists in late February (ya right!) and make friends with a Post-Graduate student (longer loans).
3. Walk out the security door whilst balancing the pile of books above your head.
4. Whilst handing over your student card, explain to the lovely librarian that you are not actually from this galaxy and do not deserve to be bound by university bureaucracy.
5. Chain yourself to the book.
6. Bring masking tape in, and whilst in the loo strap all the books around your limbs (bring condoms and heaps of lubrication too).
7. Cause a diversion by hiring a group of break dancers, then bolt. No trouble will follow you as all those in the library will be so caught up in the beat.
8. Bring along your dehydrator, shrink the books, then stick them in your pocket. This is, by the way, irreversible.
9. Streak naked through the staff exit or out of the delivery chute.
10. Hide the media books in the science section (most popular).
11. Injest some magnetic strips and after you've done your strut out of the Barr Smith explain that you are a walking magnet, or have an iron lung (not to be confused with the chick-magnet).

The Mansions

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WAYWARD IS

Thursday, June 19

12:02 a.m. Englewood, Fla.—A contractor, 33, suffered cardiac arrest from a cocaine overdose and died in a hospital emergency room. The man had shot up with cocaine in his bedroom after having dinner with his son.

1:45 a.m. Union City, Pa.—A woman, 42, died at her mother's house from a combination of prescription drugs and alcohol. She had been playing cards, had gone into the bathroom and collapsed.

3:24 a.m. Birmingham, Ala.—A 30-year-old man was charged with driving violations. During a search at the city jail, he swallowed a balloon containing cocaine. Unconscious, he was taken to a hospital, where he died.

4:15 a.m. Chicago—An unemployed woman, 31, was found on the floor of a rooming house bathroom with a needle lying nearby; cause of death was acute alcohol and morphine toxicity.

8:51 a.m. Baltimore—A college basketball star, 22, died of cocaine intoxication, which had caused seizures and a heart attack. He had spent the night celebrating with friends after being picked to play on an NBA team.

10:28 a.m. Rockford, Ill.—A security guard, 19, died from an overdose of prescription drugs. Five days earlier he had watched as a buddy swallowed 50 pills. To be a "good friend" he followed suit. He lived four days longer than his friend.

10:38 a.m. Monte Rio, Calif.—A 28-year-old handyman and father of two died at his home from a heroin overdose. The previous evening he had complained to his wife of "breathing funny."

10:40 a.m. Santa Fe, N.Mex.—A mother found her 23-year-old son slumped over a coffee table, dead from multiple prescription drug intoxication. The night before he had suffered from a headache and toothache.

12:30 p.m. Los Angeles—An aircraft mechanic and Vietnam vet, 33, was found at home by his wife, dead from acute cocaine intoxication. He had started using the drug last year after receiving an inheritance.

3 p.m. Los Angeles—A man, 39, was found on the floor of his girlfriend's apartment. He had died from a heroin overdose, the fresh needle tracks visible on his left arm.

8:30 p.m. Arcadia, Calif.—A 30-year-old woman died in a hospital from prescription drugs.

8:52 p.m. Seattle—A student, 32, was found in his home, dead from a toxic dose of prescription drugs.

Friday, June 20

2:54 a.m. New York City—A 48-year-old man who had been on a methadone maintenance program for six years died in a hospital from chronic intravenous narcotic and tuberculosis.

6:09 a.m. San Jose, Calif.—A 20-year-old restaurant worker was found by his mother on the bathroom floor; he was rushed to the hospital. The mother said her son never took drugs, but he died from methamphetamine and alcohol.

7 a.m. Oceanside, Calif.—A 27-year-old father who worked as a hydraulic technician was found dead from a heroin overdose in a hotel room by a friend.

8:35 a.m. Santa Fe, N.Mex.—A 19-year-old man was found by his roommate, dead from methadone and acute alcohol intoxication. He had drunk two six-packs of beer and ingested seven pills at a party the night before.

10:40 a.m. Shreve Bledsoe, Calif.—A man, 25, was found in bed by his brother, dead from narcotic. High levels of morphine and lower levels of other drugs were present in his blood.

1:25 p.m. New York City—A woman, 33, who had recently given birth, was found in her home, dead of acute cocaine intoxication.

3 p.m. Richmond—A 31-year-old father of three was found near death by his mother at his home. He died at a hospital of acute cocaine and morphine poisoning.

3:50 p.m. New York City—A man, 38, died of chronic intravenous narcotic, liver failure and pneumonia. He had been found unconscious in the street six days earlier and taken to a hospital.

4:13 p.m. Las Vegas, Nev.—A casino worker, 26, died from a heart attack linked to cocaine after he developed respiratory problems.

5 p.m. New York City—A 36-year-old man with a history of drug abuse and alcoholism died in a hospital from chronic intravenous narcotic.

5 p.m. Bridgeton, N.J.—A laborer, 28, was found lying on the floor of his bedroom by his girlfriend, puncture marks on the inside of his elbow. Cause of death was mixed drug abuse.

5:05 p.m. New York City—A 31-year-old man died on a street corner of chronic intravenous narcotic. A needle and card were found near his body.

5:30 p.m. Pomona, Calif.—A 28-year-old mother of four was found by her brother on the bathroom floor. She later died of an overdose of heroin and prescription drugs.

6 p.m. Los Angeles—A man, 34, died in a public rest room from intravenous narcotics.

8 p.m. Albuquerque, N.Mex.—A 37-year-old man dead from a heroin overdose was found slumped in his car, which had been parked in front of a church for two days. He had told his family he was going fishing.

10 p.m. Hempstead, N.Y.—A 21-year-old man who worked at a racetrack was found dead in a friend's kitchen. The cause of death was morphine intoxication.

10:40 p.m. New York City—A woman, 20, who had a history of using crack, died of acute cocaine intoxication.

11:15 p.m. New York City—A man, 31, was found in an abandoned building, dead from acute and chronic intravenous narcotic and alcoholism.

Time unknown, New York City—A 42-year-old man, admitted to a hospital for drug abuse, died from intravenous narcotic.

Time unknown, Washington, D.C.—A man, 35, died from chronic intravenous narcotic.

Saturday, June 21

4:10 a.m. Bini Valley, Calif.—A 29-year-old man died of acute cocaine toxicity after his arrest for disturbing the peace. He had been so violent that six people could not restrain him. Handcuffed, with feet bound, he pounded his head against the mesh screen of a patrol car, then stopped breathing. He carried over \$600 in cash and wore a gold Rolex.

6:40 a.m. Dallas—A 28-year-old man was found in a weed-covered vacant lot dead from an overdose of cocaine and other drugs after having spent the previous night celebrating an insurance settlement from a car accident.

6:25 a.m. Charlotte, N.C.—A self-employed hairstylist, 51, was found slumped on a store stoop near his home. Cause of death was a combination of prescription drugs and alcohol.

11:51 a.m. Sacramento, Calif.—A truck driver, 33, took a lethal dose of black tar heroin while in the cab of his truck. Called "an occasional glory user," he died with the hypodermic needle still in his right hand. His 33-year-old girlfriend of more than a decade, a mother of two, overdosed alongside him.

12:30 p.m. Wilmington, Calif.—A 27-year-old man was found on his hotel room floor. Nearby was a spoon, a piece of elastic and a syringe. He died from intravenous narcotic.

12:45 p.m. Paterson, N.J.—A man, 32, was found on his living room floor by a friend, a syringe at his side and a belt wrapped around his arm. He died from intravenous narcotic.

3:29 p.m. Redwood City, Calif.—A 26-year-old man died at a hospital from a lethal injection of heroin after his release that morning from Soteldad prison.

5:13 p.m. Rockford, Ill.—A steel company supervisor, 34, with fresh needle marks between the index and middle fingers of his left hand, was found on the blood-smearing bathroom floor of the apartment he shared with a girlfriend. On the sink was a syringe and a spoon with hardened cocaine in it. The cause of death was cocaine intoxication.

5:25 p.m. Ramona, Calif.—A 42-year-old mechanic with a long history of alcohol and drug abuse was found in his trailer by a neighbor. He had died from lithium poisoning.

5:49 p.m. Detroit—A construction worker, 24, died from drug abuse. He had been hospitalized five days earlier after passing out in a motel.

5:59 p.m. Detroit—A salesman, 33, after collapsing in a "dope house," died from cocaine, heroin and alcohol.

8:49 p.m. Chicago—A 42-year-old male silk screener, known to sniff paint thinner, was found in his bed with a paper bag over his head. The cause of death was inhalation of solvents.

9 p.m. Chicago—A truck driver, 36, was found at home, slumped over the kitchen table, by the woman with whom he lived; cause of death was methadone intoxication.

9 p.m. Los Angeles—A 30-year-old man was found in his apartment by a 13-year-old neighbor. The victim of a heroin overdose, he was seated in a chair holding a syringe in his left hand. Nearby was a spoon, cotton balls, a needle cover, extra syringes and pieces of a blue balloon.

9:23 p.m. Long Beach, Calif.—A 21-year-old man was found unresponsive by his father at home. Taken to a hospital, he died of acute heroin intoxication. The father said his son had been depressed about a girlfriend.

10:51 p.m. Chula Vista, Calif.—A self-employed mechanic, 31, was found in a state of decomposition in his van. His drug abuse had been so extreme his family had moved away to avoid him. He died of a barbiturate overdose.

11:59 p.m. Orange, Calif.—A carpenter, 44, died in the garage of his home from the combined effects of morphine, cocaine and alcohol.

Time unknown, Washington, D.C.—A man, 31, found unconscious in his home, later died from acute and chronic intravenous narcotic.

Sunday, June 22

12:00 a.m. Santa Fe, N.M.—A man, 38, who had been pronounced dead at a hospital, was found in his home, still alive. He had been pronounced dead at a hospital from acute alcohol and morphine toxicity.

12:00 a.m. Detroit—A 30-year-old man was found in a friend's house and collapsed at a friend's house and collapsed at a friend's house. He had been pronounced dead at a hospital from acute alcohol and morphine toxicity.

6:30 a.m. Oyster Bay, N.Y.—A male landscaper, 30, who had become unconscious at a friend's house, died at a hospital from alcohol and morphine toxicity.

10 a.m. Seattle—A housewife, 36, was found at her residence, dead from acute opiate intoxication.

12:30 p.m. Hayward, Calif.—A 25-year-old man was discovered at home, propped up against the sofa, a syringe in his right hand and a partially consumed can of beer in his left hand. He had overdosed on heroin and died from acute and chronic intravenous narcotic.

12:33 p.m. San Fernando, Calif.—A painter, 53, was found lying across the front seat of his car, dead from a heroin overdose.

2 p.m. Fort Lauderdale, Fla.—A 34-year-old man who had recently been released from jail was found pale and shaking by a friend. He begged to be taken to a hospital, where he died from a cocaine overdose.

3 p.m. Tampa—A nurse, 30, was found by a maintenance man who was checking an out-of-order air conditioner. She had died of acute cocaine intoxication.

3:41 p.m. Detroit—A metalworker, 27, died from intravenous narcotic. He had been found sprawled on the bathroom floor by his son.

8 p.m. Los Angeles—A 23-year-old man died in a hospital within 24 hours after his wife had taken him there. He had overdosed on heroin.

8:50 p.m. Providence—A 30-year-old man who had been out partying with friends became unconscious and died from a massive dose of cocaine.

Time unknown, Paterson, N.J.—A man, 33, was discovered in a sitting position on his back porch, dead from a barbiturate overdose.

Monday, June 23

1 a.m. Mount Holly, N.J.—A salesman, 22, being treated for a strep throat was found unresponsive in his bed by his mother. He was rushed to a hospital and died of an overdose of cocaine.

1:30 a.m. Philadelphia—The resident manager of an apartment building, 32, was found dead in his home from heroin and alcohol.

1:35 a.m. Glendale, Calif.—A 35-year-old woman died in a hospital after her husband had discovered her collapsed on the bathroom floor, overdosed on heroin.

1:50 a.m. Houston, Tex.—A musician, 33, after having a seizure in an apartment courtyard, died from a combination of a prescription drug, alcohol and heroin.

4:17 a.m. Fort Lauderdale, Fla.—A man, 31, who had been drinking beer and vodka and smoking heroin, was taken unresponsive into a hospital emergency room by his brother and a friend. He was pronounced dead of an opiate overdose.

6:20 a.m. West Palm Beach, Fla.—A 17-year-old boy was found on the floor of his bedroom. He had died from cocaine intoxication.

8:08 a.m. Williamsport, Pa.—A 19-year-old woman was found by his roommate sitting in front of the TV, dead from the drugs he had taken during the night. He had been through a detoxification program.

8:35 a.m. Eugene, Oreg.—A woman, 28, died in a hospital from intravenous drugs.

8:50 a.m. New York City—A man, 35, was declared dead from chronic intravenous narcotic and alcoholism.

9:48 a.m. Portland, Oreg.—A 47-year-old woman who worked in phone sales for a publishing company was found dead in her home, where she had injected herself with heroin.

11:15 a.m. Canoga Park, Calif.—A 30-year-old woman could not be roused from bed by her boyfriend. She had been drinking heavily the night before and died of a multiple drug overdose.

3:28 p.m. Wernersville, Pa.—A 23-year-old man was found dead in the motel room he rented on a weekly basis. He had supported himself with odd jobs, sometimes as a dishwasher, and had overdosed on prescription drugs.

4:00 p.m. New York City—A woman, 34, admitted to a hospital suffering from septic shock, died from chronic intravenous narcotic.

4:00 p.m. New York City—A woman, 38, who had been hospitalized for kidney failure, died from chronic intravenous drug abuse.

11:40 p.m. Detroit—A man, 38, who had been shipping packages from his home, died from acute and chronic intravenous narcotic.

STATE OF MIND

Tuesday, June 24

2 a.m. Louisville, Ky.—A 28-year-old father of two girls and owner of a towing service died from a cocaine overdose.

3:46 a.m. Detroit—A 33-year-old roofer was found in an abandoned car. Heroin and cocaine in his system, he died from drug abuse.

6:45 a.m. Albuquerque, N.Mex.—A 48-year-old man was found cold to the touch at a friend's house. He was later pronounced dead from Darvon and alcohol intoxication.

7:10 a.m. New York City—A 36-year-old man died in a hospital of chronic intravenous narcotic and alcoholism.

10:20 a.m. Detroit—A 34-year-old man who lived on Social Security disability payments died in a hospital from narcotics abuse, 24 hours after going into cardiac arrest at home.

12:30 p.m. New York City—In the hallway of the building where he lived, a man, 43, was found dead from chronic alcoholism and intravenous drug abuse.

1:53 p.m. Baltimore—A secretary, 32, was discovered dead in her bed from multiple drugs.

2:35 p.m. New York City—A 33-year-old man was found dead on the bathroom floor of a man's shelter with a needle at his side. Cause of death was chronic intravenous drug abuse.

4:40 p.m. Las Vegas, Nev.—A California construction worker, 35, was found slumped in a chair in his hotel room by a maid. He was declared dead from mixed drug intoxication involving cocaine, codeine, morphine and Valium.

5:05 p.m. Denver—A 35-year-old father of five and grandfather of one, who had been rushed from a motel to a hospital, died of acute alcohol and opiate intoxication.

5:58 p.m. Hollywood, Calif.—A 30-year-old man was found by his girlfriend on their dining room floor. A syringe was under his right leg, and a sock near his right hand had been used as a ligature. He died of intravenous narcotic, and a high level of cocaine was found in his urine.

8:50 p.m. Miami—While taking a shower, a 46-year-old housewife died of mitral valve prolapse caused by cocaine intoxication.

11:58 p.m. Victorville, Calif.—A 37-year-old truck driver died from mixing cocaine, methamphetamine and alcohol. His roommate said he was a frequent drug user and that he had been drinking heavily. While talking with friends he suddenly went into convulsions and was taken to a hospital.

Time unknown, Salt Lake City—A 30-year-old man was found by his wife, unconscious, and taken to a hospital. He had traces of injections in both arms. He died from an overdose of cocaine.

Wednesday, June 25

1 a.m. Coral Gables, Fla.—An attorney, 34, described by friends as a health freak, was discovered naked by police as he tried to steal a car. After a scuffle with the officers, the man was taken unconscious and blue in the face to a hospital. Within the hour he died from acute cocaine psychosis.

4:20 a.m. Philadelphia—A man awoke to find his girlfriend, 26, lifeless due to an overdose of various drugs.

7:35 a.m. Philadelphia—A clerk, 31, was found dead in his sister's apartment from Darvon, methadone and Valium, with traces of cocaine.

9:16 a.m. Fremont, Calif.—A salesman, 25, was found in a hotel room. He had been in a treatment program for heroin addicts, but he died of acute and chronic intravenous narcotic.

9:36 a.m. North Hollywood, Calif.—A 38-year-old Army vet was found dead in his car from acute cocaine and amphetamine intoxication.

12:30 p.m. Boca Raton, Fla.—A waiter, 25, was found naked on his bed with white powder on his hands and pillow. His roommate pried open the door after the waiter's girlfriend had called to say he had missed an appointment. He had died from cocaine intoxication.

2:30 p.m. Bassett, Calif.—A 27-year-old man was found in his hotel room, overdosed on heroin, his head resting on a nightstand.

5:58 p.m. Hollywood, Calif.—A 30-year-old man was found by his girlfriend on their dining room floor. A syringe was under his right leg, and a sock near his right hand had been used as a ligature. He died of intravenous narcotic, and a high level of cocaine was found in his urine.

8:50 p.m. Miami—While taking a shower, a 46-year-old housewife died of mitral valve prolapse caused by cocaine intoxication.

11:58 p.m. Victorville, Calif.—A 37-year-old truck driver died from mixing cocaine, methamphetamine and alcohol. His roommate said he was a frequent drug user and that he had been drinking heavily. While talking with friends he suddenly went into convulsions and was taken to a hospital.

Time unknown, Salt Lake City—A 30-year-old man was found by his wife, unconscious, and taken to a hospital. He had traces of injections in both arms. He died from an overdose of cocaine.

Friday, June 27

1 a.m. Galveston, Tex.—A bartender, 40, was found dead in his home from acute narcotic involving morphine and codeine. Needle marks were found in his left arm and blood-covered wrist.

1:08 a.m. Portland, Oreg.—A construction worker, 28, who had injected heroin into his arm, was discovered dead in his home.

2:50 a.m. New York City—A school bus driver, 35, died in a hospital from chronic intravenous narcotic.

3:21 a.m. Minneapolis—A cab driver, 38, died suddenly at his home by his father, dead from multiple drug abuse.

1:50 a.m. Rahway, N.J.—A man, 28, with a history of substance abuse died of an acute intravenous drug overdose after he had injected himself at a friend's house.

1:55 a.m. New York City—A man, 29, who had been found at his home with a needle still in his arm died at a hospital of acute and chronic intravenous narcotic and cirrhosis of the liver.

2:10 a.m. Elizabeth, N.J.—A 31-year-old man collapsed at his home after injecting himself. He later died at a hospital from alcohol and acute intravenous drug overdose that included heroin, codeine and cocaine.

2:45 a.m. Los Angeles—A 44-year-old mother of two who worked as a housekeeper was found by her employer in her room, dead from acute alcohol and prescription drug intoxication. She had argued with her son about her drinking problem earlier that same day.

7:45 a.m. White Plains, N.Y.—A man, 33, died from a mixture of alcohol and methadone.

8 a.m. Stockton, Calif.—A 31-year-old man was found by his mother on his bedroom floor, dead from a heroin overdose. His mother thought he had quit taking the drug.

10 a.m. Stanton, Calif.—A 38-year-old construction company owner died at a motel from the effects of heroin, codeine, cocaine and alcohol.

11:02 a.m. Houston, Tex.—A 34-year-old printer was found by his employer at his apartment after he didn't show up for work. He was dead from acute cocaine toxicity.

11:30 a.m. Elmer, N.J.—A 34-year-old man who had a history of violence while under the influence of drugs died of multiple drug intoxication.

12:30 p.m. Molalla, Oreg.—A male logger, 34, was found on a riverbank, dead from intravenous narcotic.

12:41 p.m. Washington, D.C.—A man, 41, died of acute intravenous narcotic.

12:55 p.m. New York City—A man, 46, died of chronic intravenous narcotic and tuberculosis.

2:12 p.m. Philadelphia—A 30-year-old mother of five was discovered unresponsive in a chair in front of the TV by her common-law husband. She had died from drugs, including codeine, morphine and cocaine.

2:30 p.m. Lake Elsinore, Calif.—A housewife and mother, 44, was found dead from a mixed drug overdose.

2:40 p.m. Woodland Hills, Calif.—A man, 34, was found in his bedroom overdosed on heroin.

3:30 p.m. Stuart, Fla.—The owner of a boat-rental company, 33, died from respiratory insufficiency caused by a cocaine overdose.

5:30 p.m. Downey, Calif.—A 42-year-old man was found by his sister in the bathroom. He died of a heroin overdose.

8:49 p.m. Denver—A woman, 32, was found unresponsive in her home and died at a hospital from morphine and alcohol toxicity.

9:30 p.m. Menlo Park, Calif.—A 31-year-old father, a victim of an alcohol and heroin overdose, was found by his wife in the bathroom.

10 p.m. Chicago—A janitor, 34, was found in the home of his estranged wife. In a drunken stupor, he had broken a window and then passed out. Cause of death was a mixture of drugs and alcohol.

11:25 p.m. New York City—A man in his 30s was found sitting in a kitchen chair in a friend's residence, dead of acute intravenous narcotic.

11:59 p.m. Boston, Mass.—A 24-year-old mechanic was found unresponsive at a friend's house, and he later died at a hospital of opiate intoxication.

Time unknown, Baltimore—A woman, 26, died from acute intravenous narcotic.

WAYWARD IS

STATE OF MIND

LIFE MAGAZINE
SPECIAL EDITION
"THE YEAR IN PICTURES"
1986, pg. 84-85

Clubland

WOXY POP

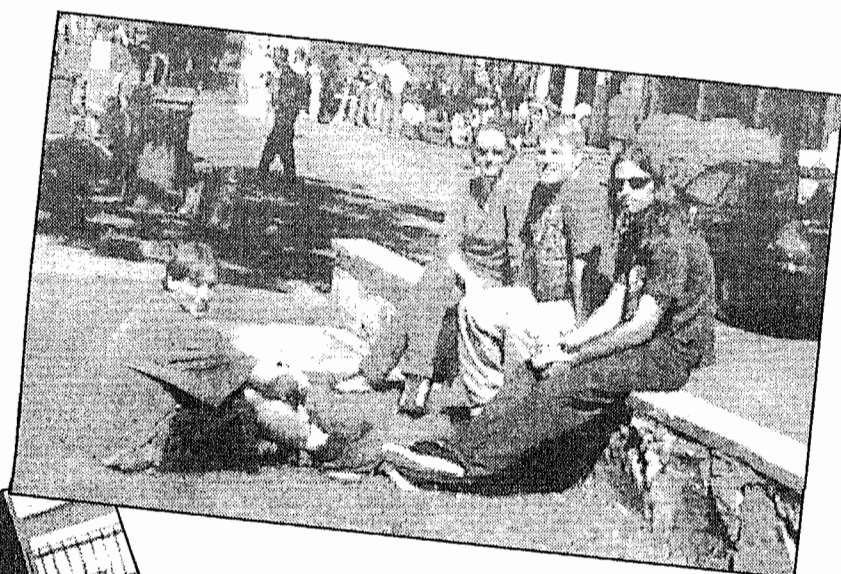
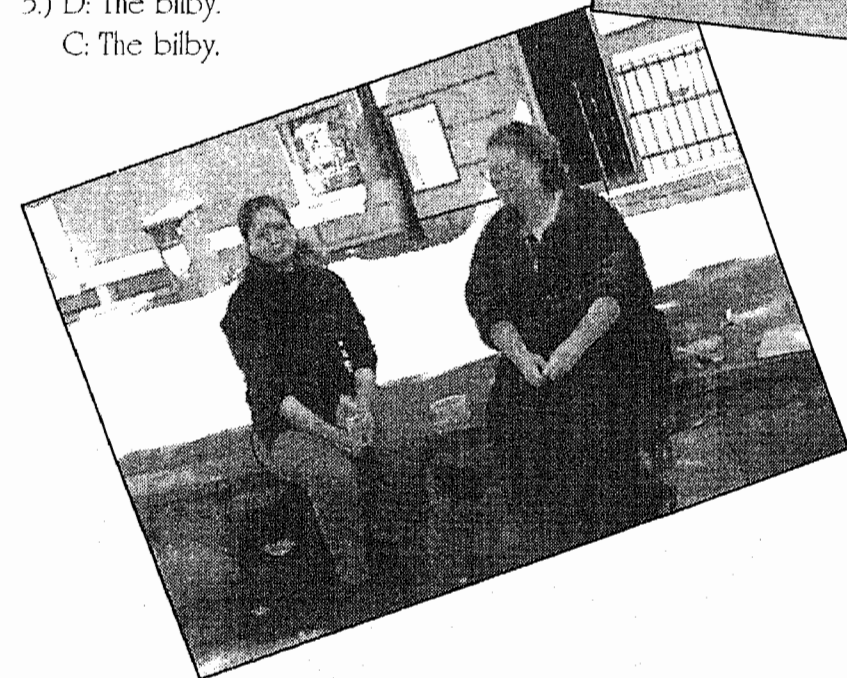
Questions

- 1.) According to The Panel, what would be your porn star name (the first pet you ever had, and the first street you ever lived on)?
- 2.) What will you be doing on New Years Eve 1999?
- 3.) The Easter bunny is not really relevant for our Australian culture. What would be your Easter mascot?



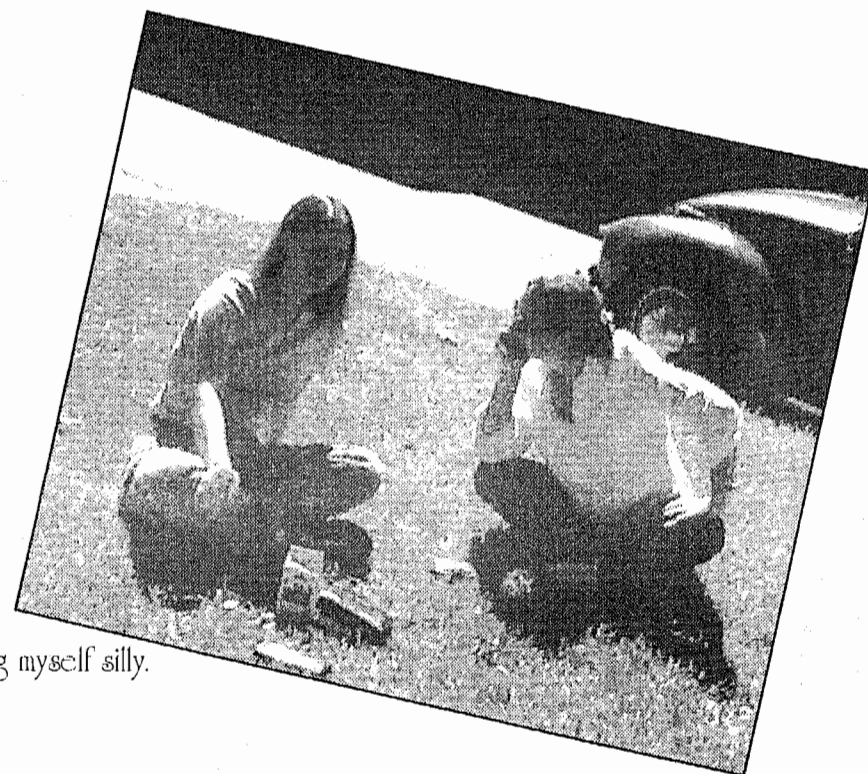
Donna & Cathryn

- 1.) D: Midnight Harcourt.
C: Cally Lackman.
- 2.) D: Partying.
C: I'll be out in the sticks all on my own.
- 3.) D: The bilby.
C: The bilby.



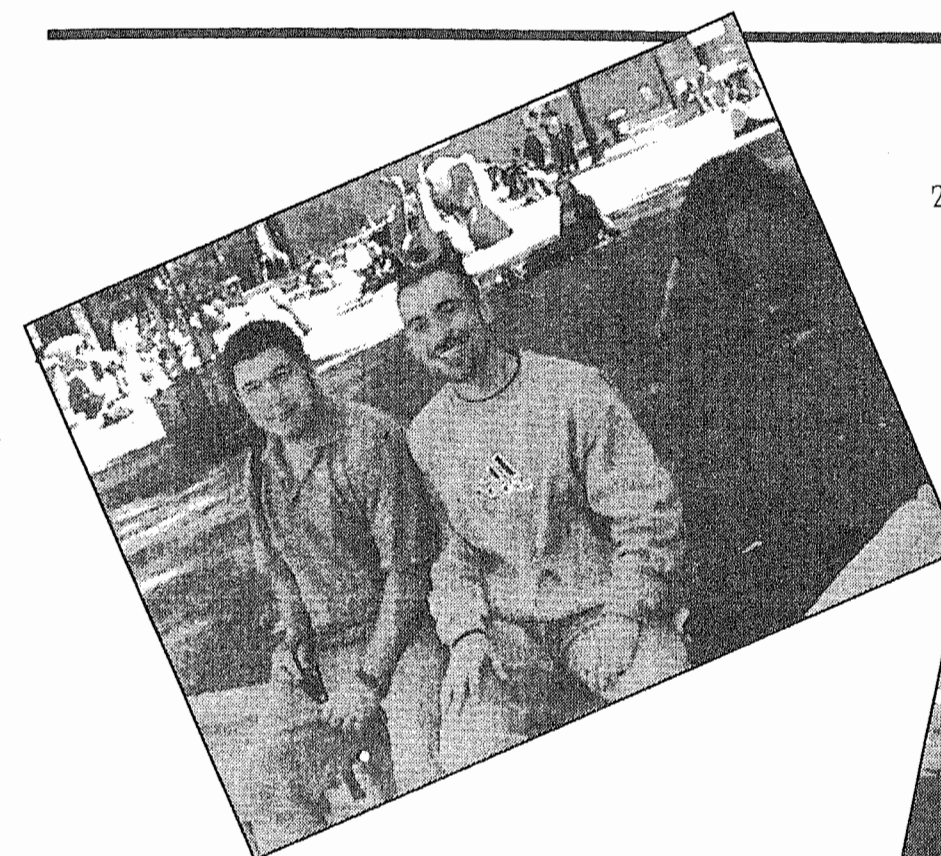
Jason, Toni, Greg & Chris

- 1.) J: Pinky Stanford.
T: Puss Penzance.
G: Xavier Xenophobe.
C: Felix Farrquar.
- 2.) J: Somewhere in Brisbane.
T: In my new house.
G: Learning for a sup.
C: Lorne lovin'.
- 3.) J: The dean of Adelaide Uni dressed as Kermit the Frog.
T: John Howard dressed up as a Playboy bunny.
G: The Easter bilby.
C: Yoda.



Tara & Kerry

- 1.) T: Fidge Launer.
K: Jenny James.
- 2.) T: Probably in Adelaide drinking myself silly.
K: Dunno.
- 3.) T: The otter.
K: Blue tongue lizard.



- Anthony & Andrew
- 1.) Ant: Louis Lurline.
And: Elvis Mallee.
 - 2.) Ant: I'll be with my parents.
And: Getting smashed.
 - 3.) Ant: A mutant egg.
And: A bottle of Coopers.

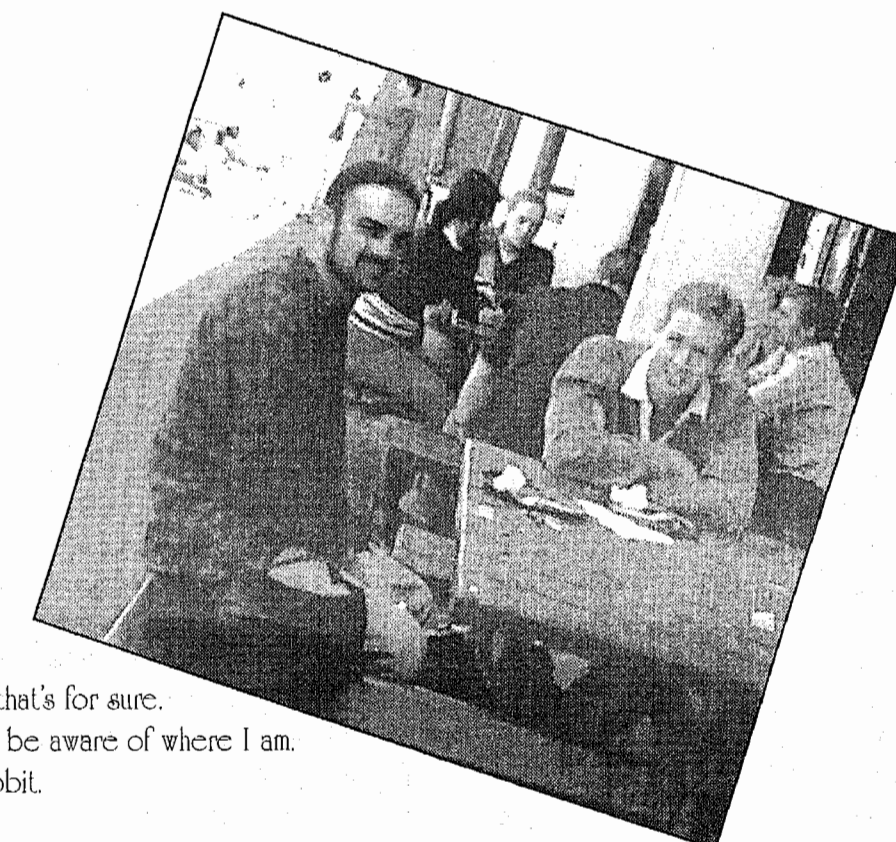


Anna & Robyn

- 1.) A: Sky Queen.
R: Gloria Jarvis.
- 2.) A: I'll be in Time Square.
R: I'll be on the international dateline.
- 3.) A: Humphrey.
R: Caramello Koala.

Kate

- 1.) Julia Fisher.
- 2.) I'll be doing something huge. I'll figure out what on December 30th, 1999.
- 3.) The Geelong Cats mascot.



Brett & Selh

- 1.) B: Crumpet Miller.
& Tiger Collins.
- 2.) B: Not in Adelaide that's for sure.
& I probably won't be aware of where I am.
- 3.) B: Myxamatose Rabbit.
& I second that.



Philosophy

Is time travel feasible?

The majority of people's conception of time is flawed. All there is in the universe is matter and the rate of movement of matter. Time as we know it is nothing but an uniform rate of movement of matter. Such absurdities as time travel is based on the misconception that time is independent of matter.

What does it mean to time travel? Time travel is to return to a past state of the universe. By "state" I mean the position of all of the particles in the universe. The position of all of the particles in the universe is continually changing. To go back in time is to leave the present state of the universe and return to a state it was once in. How can this be done? It can't. The changes that occur in the universe are permanent - they can not be undone.

To go back in time the universe would have to reverse. Evolution would go backwards, the dead would come to life and be unborn, and unconceived, all chemical reactions would have to work in reverse, and if you went back far enough you would find yourself in a star, or if still further in the supposed original source of matter - the infinitely compressed spherical which preceded the big bang.

You may think that instead of having to travel through actual time to get to the desired point in history, you might be able to skip from one moment in time to another. This is usually based upon the notion that there are 4 dimensions - length, width, depth, and time. One argument goes that you can move about in the first 3 dimensions so why not time. Let us define a dimension as a necessary quality for a thing to exist. It must have length, width, and depth - but need it have time to exist? Some would say yes because they see time as a continuous flow in which matter exists. Stop the movement of an object.

Put at a fixed point in the universe and cease all the movements of its atomic structure. For this object, time would stop. It would cease to change, while all other particles in the universe would continue to move and change around it, that is, continue in time.

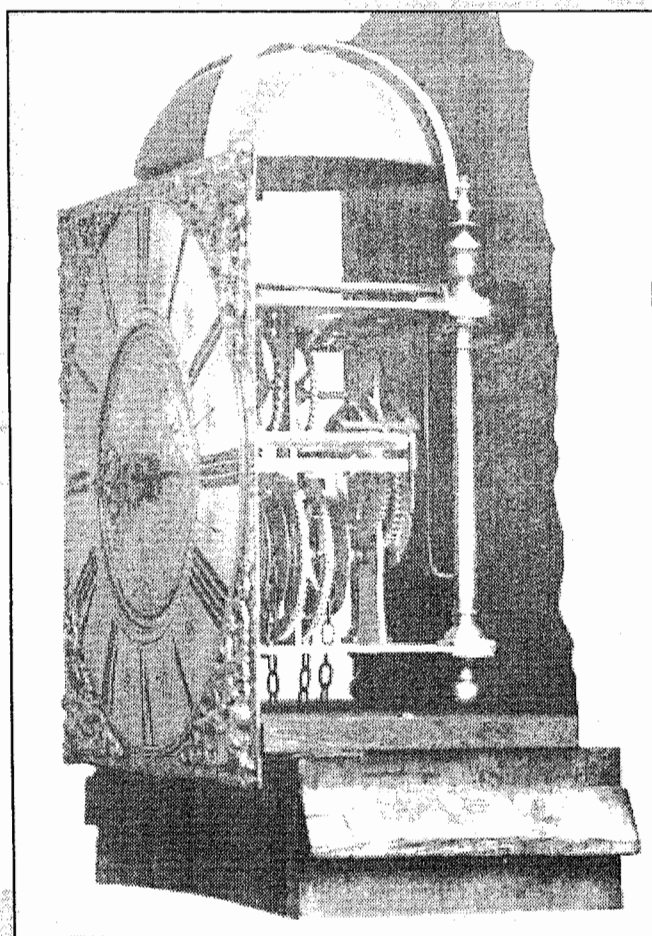
As I have said before, I propose that time is just an uniform rate of movement (if I'm wrong can some one please point out why). If this is true, then time is not a dimension, as movement is not a necessary quality for a thing to exist. You can not travel through a rate of movement, so you can not travel through time.

I have only been referring to travelling backwards in time. Can you travel forwards in time? You sure can. In fact you are travelling forwards in time at this very moment. You just don't notice it because everything else is travelling with you. If you sit around long enough and watch the world happen around you, then pretty soon you'll start to feel hungry. Why? Because the chemical reactions in your body continue at a steady rate, digesting food and using up your stores of energy. You can't escape this fact and the fact that every second you are getting older. The only solution would be to stop the chemical reactions, to stop the movement of your atomic structure - to freeze yourself completely. If you could do this you would cease to age you would cease to exist in time. The universe would continue changing around you, until one day, perhaps a hundred years, perhaps even a thousand years from now you could be revived. What or who would you encounter? What would cities and technology look like? What would people look like?

What would the culture be like? Would the human race still exist? Perhaps the dolphins will have taken over (what's your vision of the future? - write in).

I think we are just as likely to travel back in time as you can pick up a shadow, or eat a hole. Just because we give a name to something it doesn't mean it necessarily exists or that you can interact with it. What does a distance look or feel like? Can I have one for my birthday? The same applies to time.

Brentlyn Ramm.



Dear Brentlyn,

In regard to question five on "Is time travel feasible?", I will give you the simple answer - yes. But is it effective - no. However, it all depends on the existence of the Dimensional Theory of Reality, which quantum physics more or less proves.

The Dimensional Theory of Reality (DTR) as suggested by Sliders, Star Trek and Red Dwarf, states that for any action where there is an option, each action is played out in a different dimension; a reality

occupying the same spatiotemporal position as each other, but in a different state of existence determined by the actions. There is an immense number of realities if this holds through, and if time is infinite, it follows that there will be an infinite number of realities.

So where does this lead to time travel? Well, time travel to the future is what we do every day. We can time travel to the future by simply distorting the temporal dimension. By making time in a certain field go slower than time outside that field, the object's apparent time will be less than the actual local time. We could travel to the year 3000 in what would seem a blink of an eye. This can be done by accelerating an object to near the speed of light, thus creating a relative time dilation effect.

Travelling to the past is trickier, and this is where the DTR comes in to play. In a single dimension, time travel to the past is impossible as it will create a paradox; any action will change the future and will affect the ability of the person or thing to time travel to the past, which means they will never travel to the past, which means that they can, which means that they will, which means that they can't, which means that they won't - it goes on and on for all eternity. Therefore it is a temporal impossibility.

Now, if there are multiple universes, as in the DTR, you are not changing actions, just changing your particular course of actions. If you travel to the past to stop yourself from making a decision, you will still make that decision both ways; you will simply be making an unnatural decision in your universe. You will still go on existing in the alternate universe and your natural one; the action has no effect. This means that in order to change your circumstance, you don't change the action, but the dimension. If you are jealous of an alternative self, you can travel to that dimension, kill him or her, and take his or her place. But then again,

someone may come and kill you! This is not time travel, but dimensional travel.

There is no way known to puncture space-time in order to change dimensions; there is no way known to distort time to go backwards in time without using more than infinite energy. So it's back to where we're from. Time travel is a one-way business; we go forwards not backwards. Our objective is to make sure that our dimension does not become a hell-hole that it can (and does) become. Therefore, time travel to the past is not feasible, as it either creates a paradox or it does not alter anything.

James England, 1st year Arts.

What is time?

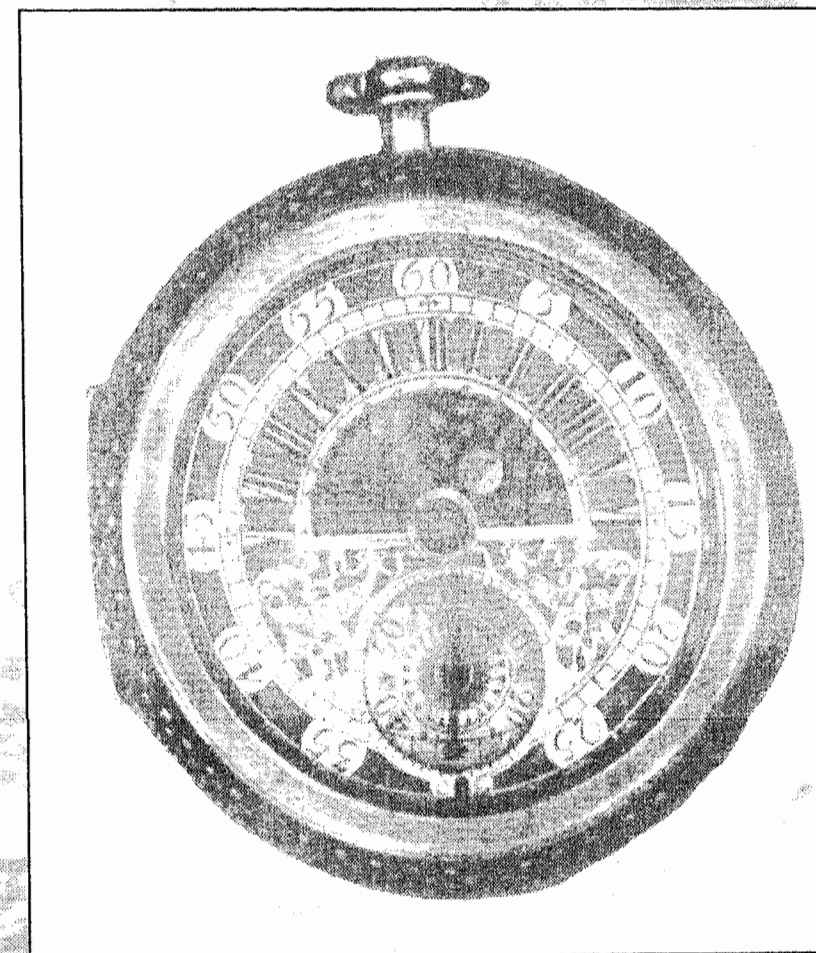
Time is not something that we can sense but it is something that we think about. We plan our lives around it, making arrangements to coincide with the numbers on our watches. The way we measure time is a social construct that makes our lives much easier. Can you imagine carrying a stick of a standard length and arranging to meet someone when the shadow thrown by the stick reaches 21cm. (Of course, this would still be measuring time - our ways now are just more sophisticated.) And what is daylight savings? Someone decided that they wanted an extra hour of daylight at the end of the working day. The answer to this problem; get to work early and leave early? "No, let's just change the time instead!"

If time existed independently of us we would not be able to manipulate it in this way. We can't change the weather. We can change time, therefore we created it. Noddy

Does the physical world exist? This question was most infamously posed by the philosopher Berkeley. It may seem like a ridiculous question at first, but before dismissing it let us inquire into why he asked it. Berkeley's question was meant as a critique of the world-view held by Locke and still held by us today. The world-view is that of materialism. The theory of materialism states that the universe contains a substance called matter (sound familiar?). Matter is basically the extension, figure, and solidity of an object. This is what Locke called the primary qualities of an object. According to the theory,

matter has the power to cause sensory experiences in us. The sensory experiences, being taste, touch, smell, sight, and hearing are what Locke called the secondary qualities of matter. There is nothing in matter which is actually like these sensory qualities, instead they are just caused by it. For example, the light given off by a torch is nothing like the torch that caused it. Thus, if we look at a red ball, the redness of the ball is not actually part of the ball (not a quality of it), but in-

stead it is just our experience of the ball. Also, if we squeeze the ball and feel its softness, this feeling of softness is not actually part of the ball, but it is likewise just our experience of redness and softness, though caused by the ball, are not like anything which actually exists in the ball. This distinction can be made clearer by considering the relativity of our sensory experience. If you are looking at the red ball in a room where the light is slowly growing dimmer it will appear as if the ball changes colour. It will grow a darker and darker red, until it seems more like a brown than a red, and then finally it will appear black. So here you are in a dim room looking at a black ball. Has the ball miraculously undergone a change in its matter? No, the only thing that has changed is the amount of light reaching your eyes. So should we say the red colour is a part of



the ball, or just a part of our sensory experience of it? Obviously the latter. The same applies to the sense of touch. The ball will feel different according to how hard you squeeze it. This feeling obviously isn't contained within the ball in any sense, but only within you. Imagine the ball has just been taken out of the sun so that it was still warm. To a person touching it with hands that were already warm, they would only notice a slight warmth. But to the person touching it with a cold hand, the

warmth would be very pronounced. Is there anything in the object that resembles this feeling of warmth, or is it only within us? The latter option applies. So all we know of matter is actually sensory qualities. What are these sensory experiences? Sensory experience or sense data is a quality which exists only in our mind. That is colours, shapes, tastes, sounds, feelings, and smells do not exist in the physical world, but only within our minds. The colour red exists nowhere in the universe except within our minds. Now, how do we explain these sensory experiences? The theory of materialism (yes it is just a theory) states that there is a substance called matter which causes these sensory experiences within us. Now the question is, what evidence do we have for the existence of this matter? What can we be sure of? The only thing we can be sure of is that we

are thinking entities that have various thoughts and experience various sense data. What evidence do we have that this sense data originates from matter? Surely we must have a reason for believing in matter. Consider this - when we dream we have experiences of various sense data which we profess to originate from within our minds - that is it does not correspond to any matter in existence. If we can have sensory experiences without the existence of matter, what necessitates its existence in the "real" world? Berkeley thought that we are just minds perceiving ideas supplied to us by God. In this day of materialism, where matter rules, many of us are now prepared to say that the mind is actually just matter. But conscious experience - thinking, imagining, remembering, considering - it certainly feels different from "matter" - it doesn't feel physical at all. Now we get into the mind-body problem. How does matter effect mind? Berkeley's solution was that we are fundamentally mistaken in believing in matter - after all, there is no evidence for it. If you are like Berkeley and you deny the existence of matter and say instead that we are just thinking entities experiencing various ideas and sensory data, then the mind-body problem is abolished. So the question is:

Question 6: Does matter exist? What evidence do we have for its existence? Is there a physical universe?

Oh my god! It's three weeks before the next edition of On Dit. This is ample "time" to consider Berkeley's critique of materialism and to send in your own weird and wonderful theories on life, reality, and existence. Keep on oiling those cogs with insanity juice.

Brentlyn Ramm.

"Is it (insane)? Or could it be that it's so sane that you just blew your mind?" - Kramer.

28 Days - what the hell is that?

What's the name for - a reference to February?

"It's got something to do with nothing. When we first got together we said we don't want to be a hardcore band, we don't want to be like this or like that. It rolls off the tongue and it's easy to remember. It got nothing to do with anything. We've had the menstrual cycle thrown at us - we changed to 38 Days for two weeks because of that, then we had people coming up to us and saying does it have something to do with the methadone program, cos that's 38 days long. None of us are like that, so we went back to 28 Days again."

Um, okay, says I, in response to this answer from Jay, vocalist for Melbourne-based punk band, 28 Days. 28 Days are a (yet another) punk band to emerge from Melbourne, much in the vein of Bodyjar. However, unlike Bodyjar, they don't bring to mind the annoying NOFX-isms that Bodyjar tend to.

They are, according to Jay, far more influenced by seminal underground punk band Mindsnare. To me, they bring to mind a fellow "next big thing" Game Over. Like them, they bounce around on stage, with a vocalist who doesn't play guitar, but instead uses the microphone as his "tool".

So how'd you get together?

"We actually got together when Civ played in Melbourne and we got together and said that we had to do something."

How long did you take recording your debut album?

"2 days. It was a cheap recording - about \$1200 worth or something. I'm really happy with the guy who did it."

Are you popular (with not many people having heard of them yet in this little town just yet)?

"It's starting to happen a bit for us already. We're getting to be a little bit lime-lighted. I don't know if we're the next anyone. We're definitely the next 28 Days. I don't know - I'd like to do some of the stuff they've (Bodyjar) done - like tour overseas and stuff."

"There's a whole bunch of kids running around with our t-shirts on. We got a friend to make up t-shirts for us, so we could sell them cheap, so all these kids could afford them. We wanted them to be able to afford them."

"As soon as people heard the band coming, and heard that we were catchy, we started to get a reasonably strong fan base."

And, finally, what bands do you most like to play with?

"I think I love playing with Mindsnare - we've been friends with them for a long time. They put on a really good show, and people go more nuts for them than anyone else."

Watch out for 28 Days when they tour sometime in the near future with Frenzal Rhomb.

AndrEw 1



28 Days
28 Days
(Stubble Records/
Shock)

As I see it, punk moves in a circle. In the late seventies, it was as a reaction to the music that was being played at the time - the Eagles etc. - mainstream crap for a mainstream diet. It carried on into the eighties, but by that stage it was as a reaction to people like Madonna, whose sickly sweet rhymes many found repulsive. In the nineties the Americans had finally caught up with the seventies and have embraced punk wholeheartedly (although their version of ska punk is No Doubt - yuck!).

In Australia, pop punk has emerged as staple radio fodder. There's Grinspoon, Moler (y-u-m), Frenzal Rhomb and Bodyjar. Now there's 28 Days. And it's already starting to sound tired - the

boards they tread are too familiar.

Fortunately, they do have the capability to deliver some much-needed hardcore blasts when necessary. However, if it were hardcore that people wanted, Non-Intentional Lifeform would be having the sort of success that Frenzal Rhomb and Bodyjar have. Maybe the kids just don't know who the Bad Brains were (pity, as NIL are the best hardcore punk band to emerge from Australia in a long time, and they follow Bad Brains almost to the point of religion).

Another punk band to emerge from Melbourne, these 4 guys

(and occasionally a fifth, on turntable would you believe, which is when they are at their best because it's something different) follow in the well-trodden footsteps of Bodyjar. It's short, sharp and snappy. And, somewhat sadly, ultimately disposable. It only goes for 26 minutes, there are twelve tracks on it, and that simply isn't enough time to associate yourself with the band. Yeah, they're talented. Yeah, they're young. Yeah, they show promise. But it's all been done before, and will be done again.

But, if pop punk is your trip, check them out. Maybe, just maybe, they'll cut it on the next album.

AndrEw 1

The Superjesus "live gig review"!

Superjesus/Sandpit/Snout
Adelaide Uni Cloisters
28th March 1998

Being the purists that we are, we skipped Sandpit and Snout (*shame on you - they, in particular Sandpit, were bloody excellent!* Music sub-ed.) and went straight for the Superjesus. Having already heard the set earlier in the day (the *On Dit* office being so close to the cloisters and all that) we had an inkling of what may be in store for us. At 10.30pm (still working really hard in *On Dit* - you see) we heard many cheers, realised we were running late and rushed to our Level 4 "not-so-vantage" point. The Superjesus, in all their glory, were already well into their first song. Sarah with her new red pointy hair bit was belting it out, while Chris (the lead guitar-

ist with Bonds-undies) was working hard. We could only see the bass player Stuart's shoes (which were pretty cool by the way) and nothing of the drummer, Paul, although he sounded pretty rhythmic. We can't remember exactly what they started with but no doubt it was something off their new album *Sumo*.

In fact, popular "radio-friendly" tunes such as 'I'm Stained', 'Down Again' and 'Saturation' brought about the biggest response - something which totally bugged up the Adelaide City Council's testing of the sound levels (in some parts the crowd proved to be louder than the actual band!).

Other favourites included 'Sandfly', 'Honeyrider' and 'Sink', all of which were delivered in fine style. There were a couple of glitches in the

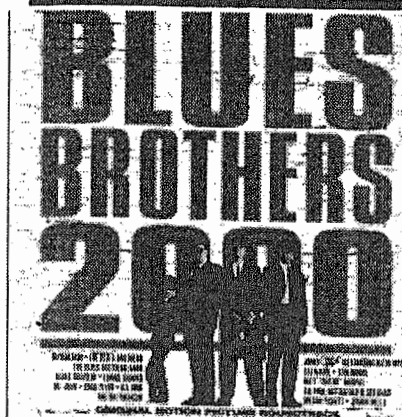
starting moments of 'Shut My Eyes' (in terms of timing) but these were soon ironed out.

Actually, we were probably the only ones in the audience who noticed this little problem. We didn't have the pleasure of SEEING the stage that well. Those lovely trees planted next to the Union Building proved almost impossible to avoid - it was only when we physically held back one of the branches were we able to catch a glimpse of the action. And this is after moving places quite a few times too! No, we had to rely on the strength of the music. Lucky it was so good. If they are going to use the 'reduced cloisters' as a semi-permanent outside venue, then maybe someone should consider replacing obstructing trees with smaller green things...like shrubs perhaps.

But back to the music. The absolute highlight of the night was the encore rendition of 'Now And Then'.

We don't care if it is currently being thrashed on the radio. It's still a really good tune. Incidentally, the Superjesus were up at 5am recording the video clip with the Adelaide Symphony Orchestra in the Botanic Gardens a couple of days later. Mmm ...looking forward to that! Adelaide's own(?) Superjesus are taking to stardom well. They still play the same songs that they played three years ago...but better. The lights, the new moves on stage, the new haircuts - they're all a part of taking Adelaide music to the world. Does that sound corny? Yes. But who cares. As long as they keep remembering their hometown fans and play a few shows here and there, we are still loyal followers. Just don't break up!

Ganymede and Neko.



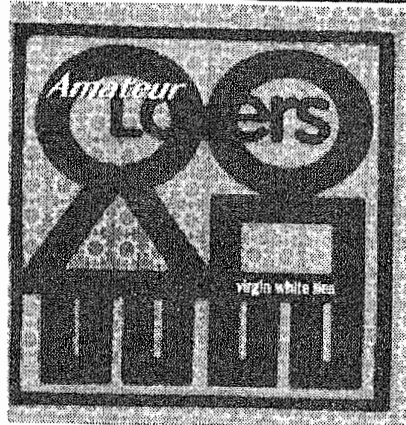
Blues Brothers 2000
Original Motion Picture
Soundtrack
(Universal)

With the launch of the reworked and recast movie, comes the soundtrack from the soon to be released movie. As either has been released it would seem hard to comment on this particular album and still do it justice. From the start of this exceptional album you can tell that you are back in familiar territory. The unmistakable sounds of rhythm and blues just fill the room.

The main thing that initially catches your eye about this soundtrack is the absence of all the great cameos from the original. One of note is Aretha Franklin performing a wonderful rendition with the brothers of 'R-e-s-p-e-c-t'. Wilson Pickett also appears with a stirring tune called '634-5789'. Apparently James Brown and B.B. King are also in the movie but do not feature on the soundtrack. Please do not let that put you off either buying the soundtrack or seeing the movie.

John Goodman adds that sort of Joe Cocker, gravel guzzling sound to the album as featured in 'Looking for A Fox'. As for Joe Morton (*SPEED*) and the little kid, well that remains to be seen. What I gather from other fanatics is the most disappointing thing is that James Belushi wasn't in on the project. I would suggest to those cynics is that they should be pleasantly surprised, judging by the soundtrack. I recommend this album highly and can only suggest that you try to obtain an advance copy from somewhere. This way you can learn up on the songs and then cut sick (general singing along, dancing, etc.) at the premiere on April 9th.

Rock'n'Roll Rodney



Virgin White Lies
Amateur Lovers
(Loosegroove/Murmur/Sony)

So I'm listening to this innocuous blend of bounce pop thinking 'something's ticking me off here', and it's not just that They Might Be Ben Folds Five (if Seattle's Amateur Lovers could even spell irony), and then it hits me. Track 7. 'Day You Went Down'. What I'm actually listening to are cleverly disguised Hanson impersonators.

On the surface *Virgin White Lies* is a geek rock album. Musically (aside from the revealing and tragic Track 7 ballad) the band are mired in a rhythmic rut.

Little to no variation in the peppy, "guys who should have been cheerleaders" tempo exists on the album. The energy and streamlined hyperactive guitar bounce that is actually interesting in the opening track (and first single) 'Rubik's Cube' is quickly drowned out by 12 uninspired repetitions. These guys are chronic victims of the broken record syndrome.

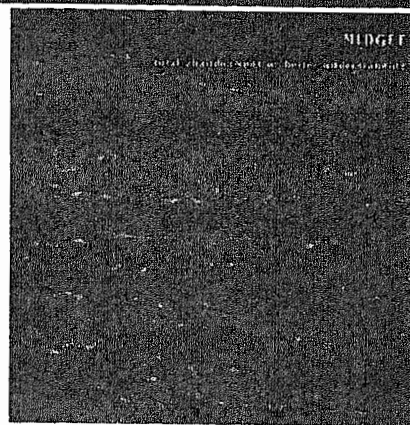
The Amateur Lovers' resemblance to other geek rock icons is one of those irritatingly common comparisons, right? Maybe, but if you can't hear strains of 'Uncle Walter' or 'Spiralling Shapes' in 'Big Bang' or 'Deciduous Trees', you're suffering under a massive feat of self-delusion. I don't mean the similarities are a good thing, either.

The value of geek-rock is the inherent satire and self-deprecation. Intelligent, if socially retarded guys. The Amateur Lovers, on the other hand, are blunt to the point of musical stupidity.

Add to all of that those Hanson tendencies I mentioned. Sickeningly contrived sincerity and vocal flares reminiscent of Barry Manilow take *Virgin White Lies* a step away from listenable in uninspired pop/rock into the realm of music that just wasn't meant to be.

Simone

number of artists (Martin himself maintains that he lost count after about three hundred). It seems that if anyone deserves to be in a position to choose their last piece of work, it's Martin. In his accompanying notes to *In My Life*, he acknowledges how lucky he is to be in a position to choose a final album, just as he has been lucky throughout his career to work with the variety of talent he has done. But always there has been the Beatles, and this is his way of acknowledging the fact that things would have been very different if it hadn't been for them, and of celebrating the music that has always been so much a part of his life. The album is kind of sub-titled 'A collection of Beatles songs performed by George Martin with friends and heroes'. Martin, for reasons purely selfish, wanted to make the album as interesting as possible for himself, and



Total Abandonment of Better Understanding
Midget
(Augogo/Shock)

So you think you know indie music? You're into Something For Kate, Big Heavy Stuff and Screamer? I know I am.

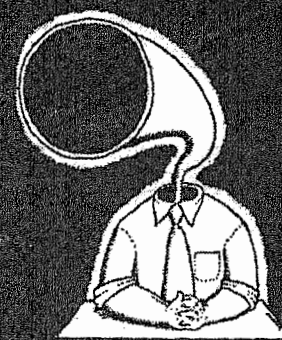
Well, welcome to the future. Its name is Midget.

After releasing two EPs, they've finally brought home the bacon. It mixes in elements of quietude and all out rock, something which very few indie rock bands have managed to accomplish yet. And it doesn't wear off. You don't find yourself programming in your favourite tracks, changing the order of tracks, or wincing at the American accents that abound in far too many an R.E.M influenced group (that's not a complaint, just a comment).

'Self Container' sets the mood. It starts off rock, cuts back, before pummeling you, the humble listener, into submission. Whilst 'Sift', the first (and only?) single is a ripsnorter of a track, there are better ones. It is the quieter tracks, with the emotive piano throughout (such as the standout 'From An Open Letter') that truly grab you, and make you sit up to pay attention. Sure, they wear their influences on their sleeves (hello Jesus Lizard), they have managed to create an album that is all their own sound, brilliance and emotive genius.

Total Abandonment of Better Understanding cultivates new ground in terms of musicianship, dexterity of sound, and complete indie brilliance!

AnDrEw 1



This week we thought we'd talk about a little show called "Ia Hora Latina" which is on every second WEDNESDAY NIGHT 9:30 PM.

"Wednesday night?", you're a thinkin'.

"Isn't that a Flinders University Student Radio Night?"

Yes, and No. While it is a night when people from the fine institution that is Flinders University put on radio programs, student radio is something that runs 7 NIGHTS A WEEK. There is no petty inter-campus rivalry on student radio. No siree, bob. We are all friends. So why not listen all 7 nights a week and see what friendship can do for your radio.

So what were we talking about? Oh, that's right, "Ia Hora Latina". So what does it sound like? Well, imagine if the Gypsy Kings decided to become an AC/DC cover band. That's the kind of music you'll here, they call it ROCKIN' ESPANOL. So tune into Steven and Sam every second Wednesday night at 9:30 PM.

The following programs have been complaining that they haven't seen their names in this column yet, so here they are:

MAGICAL MYSTERY TOURS - 10:30 PM every second TUESDAY.

REQUESTED BY US - 10:30 PM every other TUESDAY.

PHAT RADIO - 12:00 AM every couple of MONDAY's.

NOISEGATE - 12:30 PM every pair of TUESDAY's.

This week on LOCAL NOISE we have local band RASH who have just released a new EP titled "Find it in the noise". Appropriate, huh? So tune in this TUESDAY NIGHT at 9:30 PM on STUDENT RADIO 5UV 531 AM.

Peter Adams
Christian Haebich



George Martin in My Life

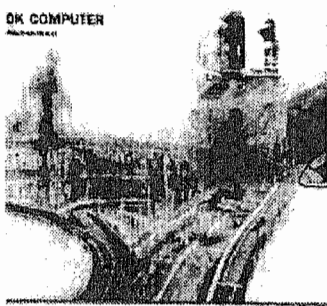


In My Life
George Martin
(The Echo Label/Chrysalis)

This album marks the end of an era. George Martin would of course be most famous for his work with the Beatles, though he has produced through the course of his career an incredible number of albums for a

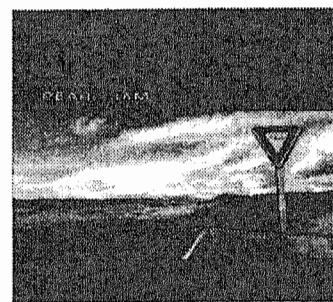
J.D.

3 MONTHS



3 Months of Music

In the first three months of this year, we've had four pretty big bands do tours to Adelaide (not including Beck, who is not so much a band, but more a vaudeville act). Outlined in this article are honest opinions on what their new albums are like, in



hindsight of their gigs.

First up on January 2 (at the Lode Festival at these very grounds) was England's shoegazer kings Swervedriver. Whilst they didn't exactly set the crowd alight, their "spacey pop to dream the day away to" was, to my ears, outstanding. Showcasing new material from the forthcoming *99th Dream*, they were a great band to see live, and one that I definitely recommend. Much the same can be said about their fourth album, *99th Dream* (which was released on 23rd February through American indie label Cortex via Shock).

It kicks off with the title track, which would have to go down in history as one of the most beautiful love songs ever written. It's also a lot more laid-back than previous releases such as *Mezcal Head*, it is, nevertheless, one of the outstanding releases so far this year, and I would definitely recommend it to any shoegazer (or wannabe shoegazer) out there who feels inspired by the sounds of My Bloody Valentine et al. One of the other great songs on the album is the final one, 'Behind the Scenes and Sounds of the Times', which rounds out a very strong album.

There are further reasons for Swervedriver fans to rejoice, with a tour recently being announced for May 10 at the UniBar. I'll see you there.

Radiohead were, by all accounts, lacklustre at the Entertainment Centre on February 8 compared with their Melbourne shows. Well blow me over with a feather - I thought they were one of the most amazing sights I've ever seen in my entire life. I still have a vivid memory of Thom Yorke slouched seemingly unhappily at his mic, guitar slung loosely in front of him, sardonic look upon his face, as the rest of the band pummel their instruments into submission in the closing strains of 'Climbing Up the Walls'. That song, for me, was one of the not-so-high-lights of *OK Computer* (which came out in 1997) when I first heard it - but after seeing them perform it live it made a great deal more sense, as did the rest of the album.

'Airbag' also gained a greater importance live, with Radiohead being able to substitute cut-and-pasted drumming with the real thing, courtesy of the very bald Phil Selway. I personally thought that 'Exit Music (For A Film)' came far too early in the set, but I was happy that it was there at all - the fact that it had featured on a popular film might have put some bands off playing it, but it's obvious beauty and eloquence finally won out.

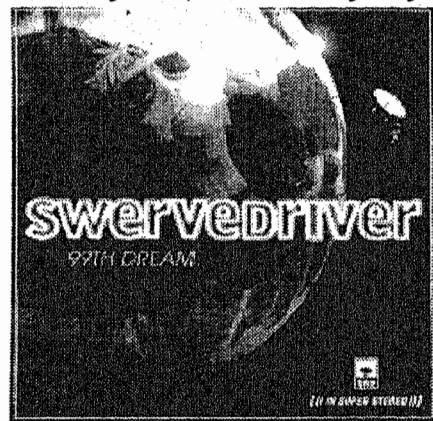
The first of the big touring bands to be a get-up-and jump around (like you're a teenager again - oh hang on, you're all teenagers!) type of band, Foo Fighters had a bum rush before they'd even started. Firstly, they were playing at Thebarton Theatre on February 13, which does not compare with the sound quality of their previous venue when touring Adelaide (as part of the Summersault Festival of 96 at Entertainment Centre). Secondly, I'd seen Radiohead the week before. Not a good thing for any band, but in particular a punk-pop band like Foo Fighters. However, after seeing them live, my estimation of their sophomore album (*The Colour and the Shape*, which came out in 1997) has risen somewhat. I didn't realise that they were basically a pop band, with punky edges. Now I do, and as such, I now prefer their pop songs, such as 'Hey, Johnny Park!' compared to their more punky songs like 'The Colour and the Shape', whereas it was the other way around before seeing them for a second time.

Whilst I still don't enjoy *The Colour and the Shape* as much as their self-titled debut, it has grown on me considerably since the gig. 'Everlong' is, regardless of my impressions of the teenage girls mentality who screamed "I love you Dave" all the way through it, a great song - much better than anything on Foo Fighters. 'My Hero' is too, although I still think that it's not quite as good as their cover of Gary Numan's 'Down in the Park', which is available on the tour edition of *The Colour and the Shape*. Pearl Jam was, by some estimations, the biggest gig Adelaide has ever seen. Estimations run between twenty thousand (which would make it slightly lower than the 1997 Big Day Out) and thirty thousand (which would make it slightly higher). With their fifth album *Yield* having been released only a month before their gig on March 7, I can't say that I was really familiar with it. After seeing them, I have to admit that *Yield* has become one of my favourite albums released so far in 1998. It combines the "good old fashioned Pearl Jam", such as 'Brain of J', with a far more mature band than we have previously heard, such as 'Wishlist', which contains the lines from Ed's (notice the change in name to coincide with the advancing years and maturity) heart: "I wish I was a neutron bomb/At last I could go off".

So whilst many old fashioned Pearl Jam fans (and let's face it, in the early '90's nearly everyone was a Nirvana and/or Pearl Jam fan) complain that they've mellowed in sound, with extremists stating that they're in danger of becoming a '90's Eagles, all I can say is "good on them". To my ears they sound better than ever, and if *Yield* is an indication of where they are heading in future years, I can safely say that I'll be more than interested (not to say a little excited) to hear new material.

Whilst Radiohead was the highlight of these four bands, with Pearl Jam coming a close second, I'd definitely recommend checking any or all of them out if I was you, the consumer. All the albums are "safe bets", and my estimation of each band has increased since seeing them live.

AnDrEw 1



OF MUSIC

SINGLEFILE

**June of 44
Four Great
Points
(Quarterstick)**

A good "indie" album has several essential elements:

a bass line that is clear and easily heard (as it is when you see a band live) strong musicianship; diversity, and, above all else memorable lyrics. Fortunately, *Four Great Points* qualifies on all points.

Kicking off with the quiet, almost ambient, beauty that is 'Of Information and Belief', which is alternatively delivered in a whisper and a barking chorus (which contains the lines "Your time has come/Your day is done"). This song, if truth be known, reminds me of an agit version of Sebadoh - mainly because of the duel vocal presence of both Sean Meadows and Jeff Mueller. Violin courtesy of Julie Liu also makes this track an absolute standout; it gives it its resonance and ethereal quality. A great opening number. "I don't mean to shock you/But let me tell you about my shakra", and so starts the second number, 'The Dexterity of Luck', which, being sung by Sean Meadows (whose voice is not as deep or breathy as Jeff Mueller's), reminds me of a Jason Lowenstein (Sebadoh etc.) song. However, it is far more angsty, as witnessed by the opening lines, and not as musically bland (Barlow is the genius in that band). It also has one of the most driving bass lines in indie history, courtesy of Fred Erskine. Fred and Doug Scharin (drums) have the most unbelievable sense of "togetherness", something which is truly amazing. The song mines a strong riff throughout - one or two chords are pummeled into submission.

'Cut Your Face' is possibly the most "rocking" song on the album - with rolling drum beats, a break-neck pace, yet still managing to have a great melody. The break ups of the song are also very intricate, but timing is essential in June of 44's case, and they completely nail it on this track. "I'm tired of accusations/I'm not that kind of guy" - again a very agit sound, somewhat similar to fellow Chicago band the Jesus Lizard. It is the most immediately approachable track on the record upon first listen, and is probably the most "jump around" track on *Four Great Points* (well, as "jump around" as June off 44 get).

'Doomsday' is *Four Great Points* first instrumental number. Starting off with a thumping drum-beat that lasts all of about four seconds, it is then broken down into delicately picked guitar

lines, before picking up into a particularly groovy number. It's possibly the most experimental track on the record, with electronic assistance courtesy of Bundy K. Brown. As such, it's also probably the most interesting track on the record, and is possibly my favourite.

Now, I must digress. One of the greatest things about June of 44 is the fact that they make albums, not a collection of disjointed songs. For instance, I could never simply listen to one song off *Four Great Points* - they really need to be heard in order to fully appreciate their majesty.

'Does Your Heart Beat Slower' is a very approachable number, and is possibly the most melody-driven number that the band have ever written. It's fuelled by a great bass line, gently tapped cymbals and almost spoken vocals. The catch cry of "Take down your art" is a rallying cry to the masses, repeated emphatically throughout the song, as is one simple word - "Shame". People don't deserve to show what is theirs. When listening to this song, Orwell's 1984 definitely comes to mind. Starting with a meandering, deceptively simple bass line, 'Lifted Bells' develops into a full-blooded art-rock number. With strange noises emitted throughout, it brings to mind Tortoise (though I'd still take June of 44 over Tortoise any day) and any other new-wave post-rock band. But that's missing the point. Listen to the noise. It's not that simply illustrated. As you may have guessed, another instrumental.

'Shadow Pugilist', at times, verges on a Wilco number. It sound reasonably similar to country rock, whilst still carrying on June of 44's artistic sound. It has often been said to be the best song on the album, but it is nigh on impossible to judge - it fits seamlessly into the overall record whilst still managing to sound individual and different to all the other songs. But the same could be said for every track.

A typewriter. Spoken lyrics. Poetry with music. All of this and more could be used to describe 'Air #17', the closing number on *Four Great Points*. A Jim Morrison poem without the acid.

One of the best things about this record is that you can put it on and not realise where time has gone. A classic for the ages, and definitely June of 44's best work. June of 44's *Four Great Points* is available from Big Star on import.

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Love // Love, Damage

Maybe it's a wilful lack of imagination, but I just can't get into the all-boy R'n'B type groups (think Boyz to Men). Perhaps it is something about the so-familiar lyrics and harmonies. Damage slots into this group quite nicely, and 'Love // Love' is a perfect example of the genre. Sure, they're talented, but they don't do anything that hasn't been done before. Their poses on the front cover are pretty funny, though.

Oscar

I & I, Taja Sevelle

Choose your mood carefully, readers, Taja Sevelle can be highly annoying if you're in the wrong frame of mind. That said, 'I & I' isn't a bad track, though I prefer the Mass Order Remix to the single version (as heard on Triple J, I'm told). I do, however, recommend that you give the b-side track 'Why' a miss (why indeed, Ms Sevelle).

Oscar

Big Mistake, Natalie Imbruglia (BMG)

A neat pop tune that sounds suspiciously Alanis Morissette, but Imbruglia has given it a whirl and it's listenable. Great MTV Unplugged version of 'Torn', but otherwise pretty average.

andrew four

SINGLEFILE SINGLEFILE SINGLEFILE

**Life In Mono; Mono
(Liberation/Mushroom).**

Ignore all those Portishead purists who dismiss Mono as rip-off merchants. There IS allowed to be more than one group in the trip-hop genre you know. Besides being a formidable twosome, Mono are also great value for money - besides the sexy and sublime lead single, Mono give us six remixes that sound like com-

pletely different songs rather than dodgy techno wank-fests.
(glancey)

**October Grey; The Screaming
Jets**

This is a bit of a return to form for the Screaming Jets, as it is catchy and rocks. It is also unusual as it has an acoustic flavour. There is also a great cover of 'Eve if De-

struction' on it.
Juliet Paine

**I Wonder If Heaven Got A
Ghetto; Tupac**

Usually rap doesn't appeal to me, but this isn't too bad. It has quite catchy music, although it is irritating with its five different versions of the same song.

Juliet Paine

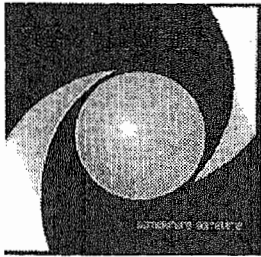
**Swollen Venus; Crow (rOOArt/
BMG)**

Peter "I 'm-so-sexy" Fenton has come up with a rip corker of a sexy single here. Admittedly it tends to remind me a touch of Dave Graney (but better), but Fenton's voice is still a mixture of imperfection and beauty.

AnDrEw 1

LOCAL PRODUCE

CD REVIEWS



**Revolvar
somewhere
sometime
(independent)**

I was given this CD to review in advance of its release...then I went home and made the mistake of mentioning to my sister that I had it. The fact that it had taken me so long to wrangle this CD back from my sister is no mistake. Revolvar attract a fierce and fighting following who, once are drawn to the music, never let it go.

Revolvar's debut release *somewhere sometime* is a fine illustration of how these boys like to do things bigger than most. This 'bumper' 6-track CD puts them way ahead of any four-track attempt.

From the poppy crowd pleaser 'Doo' to the title track 'somewhere sometime'

to 'the Gunslinger' Revolvar have found their own unoccupied niche in the Adelaide Local Music Scene - and do it well. Their bright sounding melodies and racing rhythms constantly keep you on your toes.

This CD is an attractive addition to any Local Adelaide Music collection and a must for anyone who needs cheering up on a rainy day.

Susie Bate.

**the bedridden
i told you it wouldn't work
(independent)**

This CD received mixed responses in the office. Jon liked it. He remembered seeing them live sometime on an important date. Paul had never heard of them and really doesn't care. Chris wanted to press "stop" on the CD player before the second track had finished (please remember that tracks on this CD are incredibly short). Susie was willing to give it a go but got stuck with some of the questionable lyrics. Chris B could only read the song titles aloud and sigh. Having said that, we were impressed with the energetic rhythms and interesting instrumentation at times, especially in songs like 'girl' and 'trachea'. We also liked the magnificent cover art. Very rough. Very chic.

The Bedridden are just another example of the massive variety we have in the Adelaide Local Music Scene. Take your pick folks.

Everybody.

**Monté
self-titled
(independent)**



Monte's "self-titled, 4 track affair" is exactly what we needed from this outfit. Their sound has changed considerably since their formation in 1996 and chances are it'll probably change again. This CD then, is a chance to capture the sounds of Monté as they are in 1998.

With guitar, bass, drums, trumpet, saxophone and Jenna's sassy vocals, Monté take the listener on a short but sweet journey through their world of music. Swinging 'Logic', seductive 'Bingo', jostling 'Spree' and the highly energetic 'Round and Round' all enter from completely different corners of the sphere. What one finishes up with is a chance to catch a snatch of Monté in the finished product and the drive to go and catch more of them live.

Susie Bate



**Captain Pyjama
ripto-rama
millipede
records**

Local boys Captain Pyjama released their debut album late last year, a little number called *ripto-rama* and it's one

of the most unusual and impressive local releases I've heard in a while. It's a loose pop sound that ranges around in rhythm and sanity with vocals oddly reminiscent of Jane's Addiction laid over Beatles-esque pop tunes. There's a little bit of everything on *ripto-rama*, including an attempt at subliminal advertising and a medley. What more could you ask for really?

'Mr. Horrible', the opener, is fairly indicative, with throwaway lyrics and lots of clean pop energy. There's a lot of movement inside the songs, too. Captain Pyjama aren't ones for straight riff patterns. The album gears down easily around 'Work to Make a Living', and 'The Whore of Babylon' takes a vaguely electronic feeling a la Babylon Zoo (odd coincidence, that).

It's the blatant pop that works best though. With the recent Oz music power pop tradition behind them, and cute melodic sensibilities, Captain Pyjama have a tightly woven sound. They also made good use of the studio by the sounds of things.

ripto-rama highlights include part bounce/part rock 'Loopy' (which probably speaks for itself), the vaguely Brit-pop adorableness of 'Methadone', the X-files grunt of 'Chronic Acceleration', the bubblegum sweet 'Living in a Fantasy' and the acoustic/electric intermingling of 'Cancer?'. Sound like a lot highlights? Exactly. This is an impressive release regardless of where you want to pigeonhole it in the general Adelaide sound. The only thing that remains identifiably Oz on *ripto-rama* is the manic debauchery of the final track (I use the term loosely), which is a bizarre trip. Do yourself a favour, support local noise and be surprised by Captain Pyjama.

Simone

give me local noise

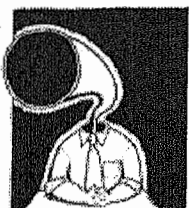
this week student radio presents ...

rash

playing "live-to-air" on student radio

tuesday 7th of April 9:30 PM on student radio 531 AM

give me student radio.



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

7 nights a week. 5UV 531 AM

Off The Couch

Off the Couch is a FREE contemporary music event, taking place over the first two weekends in May. Now in its 3rd year, Off the Couch features over 80 bands, djs and solo performers.

The first event on Saturday May 2 takes over the city, spreading throughout the desperately chic East End, with performers playing in seven different venues all within easy walking distance.

The second event on Saturday May 9 is set up at the South Adelaide Football Club, and caters for the musical and entertainment needs of the southern districts, with an indoor and an outdoor stage, a skate ramp and street set-up. Punters are encouraged to come along with their boards and blades and have a go.

Off The Couch is important because it gives young South Australian bands a chance to get noticed. O.T.C. is all about getting the youth of today off their couches and into doing something with their talents. O.T.C. also offers the chance for bands and other people to receive training in areas they are interested in, and it gives young enthusiasts the opportunity to be a part of the organisation of a major event.

The Off the Couch Team

Off The Couch is run by a team of 30 people under 26yrs old, facilitated by Project Officers at Carclew Youth Arts Centre. The team work voluntarily for 6 months prior to the event, gaining skills in:

- event coordination
- publicity
- technical production
- training coordination
- team work and group skills

Training Team

The O.T.C. training team programmed and coordinated four different courses open to anyone up to 26yrs old who were interested in gaining skills in:

- * band photography
- SHOOT THE COUCH!
- * live film-making
- DOCUMENTARY VIDEO!
- * sound engineering - SOUND OFF!
- * music journalism
- WRITE OFF THE COUCH!

The courses began in January and continue until the events in May.

Publicity Team

The O.T.C. publicity team is working out publicity strategies and devising devious stunts to get Off The Couch in everyone's face. All posters, letterheads, stickers etc. are developed using O.T.C. team members' ideas and sketches.

Tech Team

The O.T.C. tech team is working on things like the design, putting together of the O.T.C. main stage, sound and lighting for the event. They are committed to making sure that everything goes off without a hitch!

Off the Couch is a project of Carclew Youth Arts Centre, proudly supported by Living Health and Rip It Up magazine.

For more information about Off the Couch, contact Andrea or Bindi at Carclew on (08) 8267 5111 or email: carclew@adelaide.on.net

Off the Couch team meetings are 4-30pm Tuesday at Carclew, 11 Jeffcott Street, North Adelaide. Everyone is invited to come along.



Off the Couch - East End, City
Saturday May 2 from 3pm-3am
PROGRAM

PRODUCERS HOTEL

leviathan	3:00pm
d s v	3:50pm
lucid dream	4:40pm
insitu	5:30pm
kerplunk	6:20pm
virus	7:10pm
narcaim	8:00pm
roger the band	8:50pm
probe red	9:40pm
second dimension	10:30pm
fiona beverage	11:20pm

MADLOVE BAR

something fierce	3:00pm(d/s)
blind trauma	3:50pm(d/s)
keith anderson	4:30pm(u/s)
realm	5:15pm(d/s)
january	6:05pm(d/s)
emmel	6:50pm(u/s)
snap to zero	7:35pm(d/s)
madrigal	8:25pm(d/s)
noemi friedman	9:15pm(u/s)
no-is-y	10:05pm(d/s)
the toll	10:55pm(d/s)

[d/s=downstairs u/s=upstairs]

AUSTRAL HOTEL

wonderland	9:00pm
sativa witch	9:45pm
revolver	10:30pm
yakspit	11:15pm
licorice gate	12:00am
pheromone	12:45am
syrum	1:30am

CROWN & ANCHOR HOTEL

aftertaste	3:00pm
pestilence	3:50pm
seesawtrace	4:40pm
mammals of consequence	5:30pm
luminous flesh giants	6:20pm
scissor pretty	7:10pm
element	8:00pm
hone	8:50pm
the federals	9:40pm
krutch rash	10:30pm
the road to stalingrad	11:20pm
vendetta	12:10am
scepsis	1:00am
false estate	1:50am

RHINO ROOM

falling patch	3:00pm
derek paul	3:45pm
retrospectively 23	4:30pm
dj trip	5:15pm
mouwy	6:45pm
dj oli	7:40pm

EXETER HOTEL

sophia's return	4:00pm
hummel	4:55pm
jibberish	5:50pm
hoax	6:45pm
sunday roast	7:40pm
brunatex	8:35pm
blue jay	9:35pm
monté	10:35pm
kinetic playground	11:35pm
myndset	12:35pm

BIG STAGE

just cordial	3:00pm
seraphs coal	3:50pm
nomad	4:40pm
cabinet	5:30pm
the product	6:20pm
heather frahn	7:10pm
swing high	8:00pm
spiney norman	8:50pm
drive	9:40pm
black sheep	10:30pm

folks doin' stuff

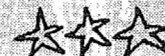
Timothy:3, Sleepless:2 [see last issue's f.d.s.]. A close contest, but youth won out in the end. Talk of an imminent rematch, so stay tuned...



Hell's Hoist have released their first C.D. It's called *In The Mood*, it's cool, and it's available from our very own Uni Records. Full report next issue.



Because there's no more f.d.s. for the duration of the mid-semester break, you're getting plenty of warning about this next show, so there's no excuse for not going along. Those darlings of 3D radio, **Mobile** are playing doubles with performance virgins **Wormhole** at the Brompton Park Hotel on Friday evening, May 1st. Be prepared for some very tasty tunes from the coolest musical pairing since Andrew Lloyd Webber and Tim Rice. Hmmm.



All you tripper dance-fiends, don't forget next weekend's event at **Synergy nightclub**, featuring a swarm of local talent and a special guest appearance by **The Advent**. It all happens on Easter Sunday [April 12th] so drop those Easter eggs and get along for some really neat stuff.



Portishead is playing the Thebarton Theatre on the 23rd of April. Congratulations to all those who had the foresight to get in early and actually managed to score a ticket for themselves. To everyone else, better luck next time, losers.

UNDERSTANDING JAPANESE MUSIC

A LECTURE - DEMONSTRATION

Ever wondered why the Japanese bamboo flute is called shakuhachi, or why the koto has thirteen strings? Here is your chance to take a closer look at traditional Japanese instruments with an explanation of technique and repertoire.

Presented by Hirowakyo Reiku [Dr Kimi Coaldrake] (koto) and special guests Takeshi Yamakawa (shakuhachi) and Tamae Yamakawa (koto, shamisen)

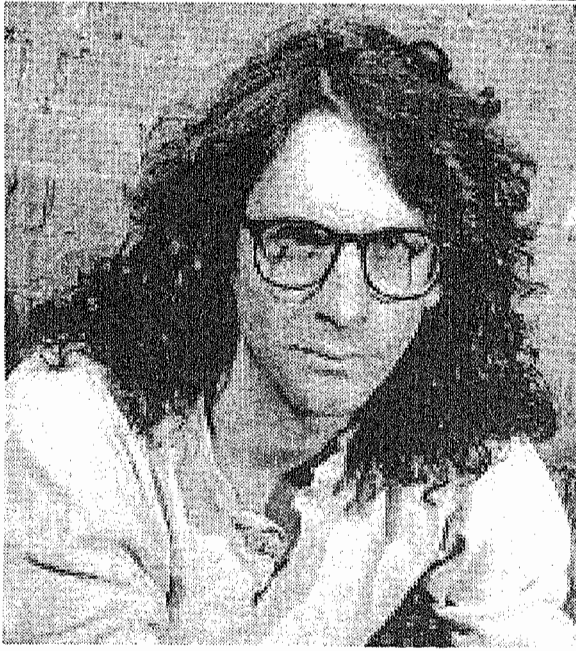
Hartley Concert Room

Monday 27 April 1998

7pm - 8.15pm

Admission Free - All Welcome

Enquiries: Dr Kimi Coaldrake 8393 5825



JOEL COEN FILMOGRAPHY

- 1981 FEAR NO EVIL**
ASSISTANT EDITOR
- 1983 THE EVIL DEAD**
ASSISTANT EDITOR
- 1984 BLOOD SIMPLE**
DIRECTOR, SCREENWRITER
- 1985 CRIMEWAVE**
SCREENWRITER
- 1985 SPIES LIKE US**
PERFORMER
- 1987 RAISING ARIZONA**
DIRECTOR, SCREENWRITER
- 1990 MILLER'S CROSSING**
DIRECTOR, SCREENWRITER
- 1991 BARTON FINK**
DIRECTOR, SCREENWRITER
- 1994 THE HUDSUCKER PROXY**
DIRECTOR, SCREENWRITER
- 1996 FARGO**
DIRECTOR, SCREENWRITER
- 1998 THE BIG LEBOWSKI**
DIRECTOR, SCREENWRITER

Miller's Crossing (1990)

Director: Joel Coen

Gabriel Byrne, Albert Finney, Marci Gay Harden, John Turturro.

Let me say firstly that the Coen Brothers have never made a bad film. This is a tall claim, know, and one I don't make lightly. Over the duration of six films - from *Blood Simple* to *Fargo* - every one has been right on the money. That is, each film achieves that which it set out to do. No other filmmakers that I know has such a consistent track-record.

Having said that, it would be difficult to imagine a film so seamless, so perfect as *Miller's Crossing*. Few pictures can boast the lack of a single superfluous shot, let alone a flawless edit. With this one production Joel and Ethan Coen achieved that level of cinematic greatness that few others before them have accomplished [Sergi Eisenstein's *Aleksandr Nevskii*, Jean-Luc Goddard's *Le Bout le Souffle*, Andrei Tarkovski's *Mirror*, Francis Coppola's *One From The Heart*, among others].

From its reverential *Godfather*-esque opening to final scenes before the closing credits, *Miller's Crossing* doesn't simply establish a version of the gangster genre; it reinvents it, with a hero more prone to thought than action, with a style at once neither ponderous nor racy and a plot that allows the multitude of exquisitely developed characters to carry the film to its tragically inevitable conclusion. The driving force of the film is the tension that arises between two friends, Leo [crime-boss who lords over the unnamed city around which the story is set] and his right-hand man, Tom, when both begin sleeping with the same woman, who has her own agenda; protecting her small-time bookie brother who is trying to play the Italians against the Irish over control of the city. Albert Finney [Leo] and Gabriel Byrne [Tom] head a perfectly placed cast, including John

Turturro and Steve Buscemi in perhaps his shortest film role ever.

Miller's Crossing is one of those exceptional films that transcends its genre; to call it a gangster film would be like saying *Gone with the Wind* was about civil war.



Blood Simple (1984)

Director: Joel Coen

John Getz, Frances McDormand, Dan Hedaya.

Blood Simple was the Coen Brother's debut feature, made on a shoestring budget in Texas. It was screened to great acclaim at the Cannes Film Festival and proved that the Coens were a force to be reckoned with.

Blood Simple is part film noir and part thriller. Set in a small town in desert America where the local businessman (John Getz) hires a seedy private detective (M. Emmet Walsh) to kill his wife and her lover. Deception, greed and misunderstanding turn the ensuing story into an intriguing and compelling tale. Set against a backdrop of desert, there is a sense of heat and sweat. *Fargo* is an obvious contrast to *Blood Simple*. Where *Fargo* is a blindingly washed out white *Blood Simple* is dominated by a dusty hot red almost sepia tone. *Fargo* is painfully cold, along with its characters motivations. *Blood Simple* is hot hot hot, stiflingly hot: ceiling fans turn lazily, sweat drips off all of the characters. Wide open empty spaces in both *Fargo* and *Blood Simple* serve to highlight the characters insignificance and isolation.

Blood Simple has incredible style and clever visual and aural scenes. My favourite and perhaps the most famous scene from the film is a shot of Dan Hedaya's legs as he drags a shovel across the barren ground towards a body that he is about to bury. He does it painfully slowly and the sound in the desert silence is as excruciating as fingernails dragged down a blackboard.

J.D.

Esther Speight



With the release of the new Coen brothers film, *The Big Lebowski*, we at *On Dit* decided it was time to pay tribute to these great filmmakers.

Each person who has written a piece for this section is a Coen brothers fan and has picked their favourite film to discuss. These are not reviews as such, but rather our thoughts and pieces of trivia. If you haven't seen a film by the Coen brothers then *The Big Lebowski* is the perfect place to start. It opens at Cinema Nova on Thursday April 9.



Fargo (1996)

Director: Joel Coen

Frances McDormand, William H. Macy, Steve Buscemi.

Fargo is an amazing film because of its contrasting moments of light-humoured realism and extreme violence. We happily watch Norm Gunderson painting ducks while only a few scenes ago we were truly horrified to see a human leg being fed into a woodchipper. The backdrop of snow and ice serves the story well, accentuating the horrific violence by acting as a great canvas on which to splatter blood, and reminding us of Marge's humanity as she constantly rubs her hands together to keep warm. The idea of a pregnant police chief was a stroke of genius. It is believably and makes for many moments of light humour. Although *Fargo* is funny, it has a nasty edge to it because of the violence. The one thing you will soon learn if you start watching Coen brothers films is that the violence is extreme. It is also realistic which is something I truly appreciate because I detest films that pretend you can be hit in the head with a spade and get up and walk away. They don't glorify violence which I think is a plus.

Fargo garnered 5 Academy award nominations including editing, cinematography and director. Ethan and Joel won the award for best original screenplay and Frances McDormand (who is Joel's wife, in case you did not know) took out best actress for her role as Marge Gunderson. Across the Atlantic in Britain Joel won best director at the BAFTA's.

Chris Bolland

The Hudsucker Proxy (1994)

Director: Joel Coen

Tim Robbins, Jennifer Jason Leigh, Paul Newman

While identifiably a Coen brothers film, *The Hudsucker Proxy*, for me, is markedly different from other Coen brothers productions. This is primarily due to the sense of fun in which the film is drenched. The other films are all quirky, surreal and funny, but are ultimately grounded in reality. *The Hudsucker Proxy*, although set in 1950s Manhattan, shamelessly abandons these constraints and in doing so becomes a fully-fledged modern-day (well, 1950s) fairytale. This sensation is accomplished through larger-than-life sets (including the most important clock since *Back To The Future*), chronic overacting from the entire cast, fairytale cliches (guardian angels and the like) and, towards the end, a total disregard for simple physics.

Tim Robbins is Norville Barnes, an idealistic graduate from the Muncie School of Business Administration, drawn to Manhattan to find his dream. He starts in the Hudsucker Industries mailroom, but is plucked from obscurity by Sydney J. Mussburger (Newman) to replace the hilariously deceased President of the company. Mussburger's scheme is to depress share prices so that he can buy them all up. Of course, Norville is outrageously successful, inventing a popular new yet eerily familiar product ("You know... for kids!"). This attracts the attention of Pulitzer Prize-winning journalist Amy Archer (Leigh), the hard-nosed wise-cracking fast-talking dame who ultimately falls for Norville. But Norville's success cannot last; will he go the same way as his predecessor?

The performances are all excellent, especially Robbins and Leigh who are both marvellously exaggerated. I have neglected to mention Steve "Martinis are for squares, man!" Buscemi and John Mahoney, who have smaller but excellent roles. However, it is the beautiful sets and costumes and smooth Coen style that make *The Hudsucker Proxy* a brilliant, instantly memorable film.

Chris Slape



ETHAN COEN FILMOGRAPHY

1984 *Blood Simple*
PRODUCER, SCREENWRITER

1985 *CRIMEWAVE*
SCREENWRITER

1987 *RAISING ARIZONA*
PRODUCER, SCREENWRITER

1990 *MILLER'S CROSSING*
PRODUCER, SCREENWRITER

1991 *BARTON FINK*
PRODUCER, SCREENWRITER

1994 *THE HUDSUCKER PROXY*
PRODUCER, SCREENWRITER

1996 *FARGO*
PRODUCER, SCREENWRITER

1998 *THE BIG LEBOWSKI*
PRODUCER, SCREENWRITER



Hardy = Depressing. But good.



The Woodlanders
Now Showing
The Palace Eastend Cinemas

Thomas Hardy is one of those authors who creates beautifully sad scenarios with characters who are all trapped in one way or another. Like some cities, they are nice to visit but you wouldn't want to live there. Although it deals with a group of characters, instead of concentrating on the one main protagonist of most of his stories,

in this respect *The Woodlanders* is still typical Hardy. It's depressing and beautiful, engrossing but hard to enjoy, as all the characters seem to be so desperately unhappy.

Grace Melbury (Emily Woof) returns from finishing school to her country hometown of Little Hintock. She finds herself too refined for her fiance Giles Winterbourne (Rufus Sewell), who watches helplessly as she marries the town's new aristocratic doctor, Elerd FitzPiers (Cal MacAnich). FitzPiers too is unhappy, as although his new wife is beautiful she is still a provincial "country girl", and he seeks distraction through an affair with a bored and lonely (but rich) widow (Polly Walker). On the sidelines Giles' suffering is watched by the poor peasant girl Marty (Johdi May) who loves him but has no chance of getting

his attention away from the unavailable, although deserted, Grace. Director Phil Agland is best known for his documentary work and it shows in the film's dark realism. Careful choice of location, which saw the film crew constructing seven real thatched houses in Hampshire, and shooting across the seasons, gives an authentic feel to the woodland scenes. The cast is all excellent, in particular Woof who has received rave reviews.

This film will not appeal to everyone, particularly to those who expect a period romance to have a happy ending. I think the best line on that comes from Sewell, who said when one woman complained that Hardy was "no Jane Austen": "It's like saying 'Tarantino is no cheese-and-ham sandwich' or 'This piece of string is better than Wednesday'. There is no comparison" That might not clarify what the film is about, but I liked it. In short, *The Woodlanders* is quite absorbing, an eloquent yet depressing tale about the elusiveness of real happiness.

Judith Webster

Love, Life, That Sort of Thing

Love etc
Cinema Nova
April

Love etc is a very cool film. What more could one ask of life than to be a trendy young thing, with cool friends, quirky but groovy jobs, marvelous sense of style and living in inner city Paris? This film is what you might call a contemporary urban fairy-tale, being a tragic love story and an examination of the complexities of romantic and platonic relationships.

In this new French film, writer-director Marion Vernoux reconstructs the familiar creation of the love triangle, and covers the usual grounds of jealousy, possessiveness and manipulation involved in relationships and friendships. She does this with such charming characters, a wellwritten script and stunningly constructed images, that the familiarity of the story becomes forgivable.

Benoit (Yvan Attal) and Pierre (Charles Berling) are best friends and have been dependent on each other since high school. Pierre is exploitative, constantly borrowing money from Benoit and treating him poorly while simultaneously loudly voicing how "good" he is to his chum always setting him up with women. Benoit is appropriately submissive, complaining about his consistently demeaning role in their relationship but too reliant to put Pierre in his place.

While Pierre is on a brief holiday, Benoit answers an advertisement in a singles column and strikes what must be the most unlikely

desperate single, Marie (Charlotte Gainsbourg). Marie is a beautiful, quirky art restorer who falls in love with Benoit and they are soon married.

Not, however, before an unfortunate holiday on the coast with Pierre, during which he realises his love for Marie, the only woman his best friend has ever met independent of him. Throughout Benoit and Marie's married life, Pierre is tortured by his love for the wife of his closest companion and makes a forceful, wellconcealed play for her affection. Marie very gracefully resists but eventually the film climaxes in disaster.

This is a very well made film. Vernoux has created some very powerful, very touching characters, resulting in an impressive telling of a fairly simple story. *Love etc* is a charming, sometimes heart-rending film with gorgeous characters and portrays a lifestyle that is just to die for. This is ultimately a very classy, very well made film and could even be described as very classical. But really, these characters are just so cool. Go see it to work out what you really want to grow up to be.

Alexis Tindall



Das Kabinett des Doktor Caligari (*The Cabinet of Dr. Caligari*, 1919)

Dir. Robert Wiene, B&W, silent

Expressionism was one of the most influential artistic movements to have an application in the cinema. Films such as *Metropolis*, *Nosferatu* and *Dr. Mabuse, der Spieler* as well as *The Cabinet of Dr. Caligari* are some of the finest films of this genre. The movement began in Germany around 1905, but reached its peak in the visual arts between 1911 and 1914, with artists such as Wassily Kandinsky and Paul Klee figuring prominently. In cinema, as in the visual arts, the emphasis was on the rejection of naturalism, with bizarre, abstract set design and a narrative which is highly psychological, revealing an inner vision.

The Cabinet of Dr. Caligari tells the story of the mysterious magician, Dr. Caligari who displays a somnambulist, Cesare at side-

shows. Cesare, under the spell of Caligari, rises at night to murder enemies of the doctor. The whole story, though, is told through the recollections of an inmate at a mental asylum, forcing the audience to decide whether the murders are a figment of an insane person's imagination or not. The most striking aspect of this film is the amazing set and the atmosphere of insanity that is created; gross distortions, tilted houses and misshapen furniture. A visual experience that is quite unique in cinema.

The Film Society is showing *The Cabinet of Dr. Caligari* this Thursday, the 9th of April at 1:10pm and 7pm in the Union Cinema, level 5, Union Building. Also screening before the feature are some short animated films: *The Hoover-Bloob Highway* by Dr. Suess, *Paradise Lost* (from *Allegro Non Troppo*) and *Felix in Hollywood*. Members \$1, non-members \$3. You can join the film society at the door.

Helen Chandler

Balls

Sphere
Now showing
Academy and selected cinemas

Sphere has nothing in its plot that we haven't seen in other films like *Aliens*, *The Abyss*, and (shock, horror) *Event Horizon*.

The extraordinary thing about *Sphere* is the main cast: Dustin Hoffman, Sharon Stone, Samuel L. Jackson and Liev Schreiber (the whiny guy from *The Daytrippers*). Hoffman is wonderful as a psychologist called in by the US Government to head a team of "experts" to explore an alien spaceship that has been discovered on the ocean floor and to make first contact with any beings that may be on board. The group consists of a psychologist (Hoffman), a biochemist (Sharon Stone ... yeah right!), a mathema-

ician (Samuel L. Jackson), and a physicist (Liev Schreiber). Hoffman spends the film psycho-analysing everyone (which I liked), Stone runs around looking good and being the smartest character, and Samuel L. Jackson is completely wasted, he spends most of the film sleeping.

So what actually happens in *Sphere*? The group of experts are called together, find out that they have to explore a space ship 1000 feet below the surface of the pacific ocean. They descend to this depth and move into a high-tec underwater 'habitat' and begin to explore the spaceship. Aboard the ship they discover a giant gold amorphous sphere that seem to defy the laws of physics. The group get cut off from the ships on the ocean surface and have to rely on themselves. Soon strange, spooky and horrific things begin to happen. As the body count of disposable characters climbs the story declines into predictability with all of the surviving characters turning on each other to protect themselves.

The end is a little disappointing and a lot of questions are left unanswered. Throughout the film the laws of physics and common sense are ignored, there is a distinct lack of originality, but despite all this *Sphere* isn't a bad watch if you need that sci-fi fix.

Esther Speight

Giveaways

We have 20 double passes to *The Wedding Singer* for a special pre-view screening on Wednesday April 15 at 9:30pm. If you want one, come down to the office as soon as possible or if you are at Waite or Roseworthy you can ring us on 83035404.



Don't look now, Dustin, but I think we're in a bad film

GRATUITOUS NOSTALGIA

The Lost Boys (1987)
Dir: Joel Schumacher

The Lost Boys is a teen vampire movie set in the beachside community of Santa Carla - which we are told is the 'murder capital of the world'. The story centres around two brothers, Sam (Corey Haim) and Michael (Jason Patric) who move to their Grandfather's house with their mother (Diane Weist) after her divorce.

Michael soon becomes infatuated by local girl Star (Jami Gertz) who is a reluctant member of the motorcycle riding vampire gang led by David (Keifer Sutherland). Michael finds himself being gradually drawn into the group.

It is up to Sam, with the assistance of comic book store operators the Frog brothers, to destroy the vampires and free his brother. This involves identifying and killing the 'head' vampire.

Many vampire stories explore feelings of entrapment - being trapped in a body that does not age, being trapped somewhere between life and death. The issues are not touched upon in *The Lost Boys*. The promotional slogan reads "Sleep all day. Party all night. Never grow old. Never die. It's fun to be a vampire." None of the characters who are 'full' vampires (those who have 'fed') express any regret over what they have become. No grey areas are explored, quite simply David and his gang are evil and those trying to stop them are good.

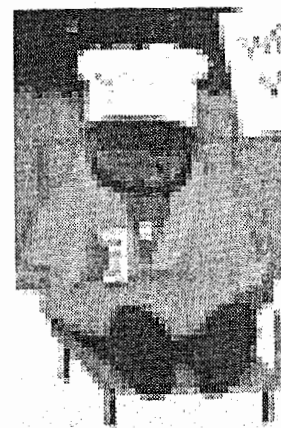
The Lost Boys is a mix of horror, comedy and drama. For this reason it can be hard to locate on the shelves of the video store - mine had it in the drama section and I hadn't even thought to look there. It is certainly not a straight-out horror film, although some bits may make you jump.

It is directed by Joel Schumacher (director of the reprehensible *Batman and Robin*), but don't let this put you off. Ditto the fact that it features those two *Smash Hits* magazine eighties 'heart-throbs', Corey Haim and Corey Feldman. They lend a certain cheesiness that enhances *The Lost Boys*' greatness (although some of the things Corey Haim wears do date it slightly).

The Lost Boys is definitely one of the best things to come out of the eighties. It is also, in my humble opinion, up with *Near Dark* (also released in 1987) as one of the best modern vampire films.

Sam King

OooooH,



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Cup of Sugar, Missus?

The Borrowers
April 9
Selected Cinemas

So, school holidays are coming up and stress has already set in over what to do with the kids. Well, the barrage of kid movies these holidays will be led by this latest offering from Polygram and Working Title Films, based on the series of books by Mary Norton. Basically, the borrowers are tiny little people who live under houses, and who "borrow" things from the world of human "beans" - so they are the ones who stole the pen off of your desk, who are responsible for you misplacing your good earrings, or who nicked the button off of your work shirt. So when the Clocks, our introduction to the tiny critters, find out that their home is to be demolished to make way for apartments, all mayhem ensues. The typical kid movie storyline is rehashed - good must triumph over evil; the borrowers must win out over the evil Oscius Potter (John Goodman - *King Ralph*, *Blues Brothers 2000*, *Roseanne*), and of course they have help from the human world along the way. A good cast and a good setting make this movie. John Goodman is positively *bad* ("Trust me, he says, "I'm a lawyer"), and is of course the victim of much *Home Alone*-esque slapstick. Kids will love the borrowers and their hijinks, like getting locked in the freezer with an open tub of ice cream, gliding through the air on a flying fox made of a clothes peg and telephone cables, and rushing through the drainpipes on a rocket made from an old roller skate, with walnut shells for helmets. Then there is Mark Williams as the misguided pest controller, who is fascinated by the world he thought only existed in fairy sto-

Dental Plan!



ries. His dog, Smelly, steals the show. Jim Broadbent, Celia Imrie, and Bradley Pierce round out a cast with few big names but plenty of spirit. And watch out for the cameo by comedienne Ruby Wax - short, but sweet. *The Borrowers* is a good way to occupy the kids while not being completely bored yourself. There is, as they say, something for everyone and I don't think the kids will mind that in the 1950s world of black and white TV and Morris Minors that John Goodman carries a gold mobile phone, or that the TV has a remote control - it's immaterial, really. The publicity says, "Little people. Big trouble. Lot's of fun." and it certainly was enjoyable. Use the kids as an excuse and watch for the strategic product placement I wonder how much Energiser paid, and Johnson & Johnson....

Lauren McMenemy

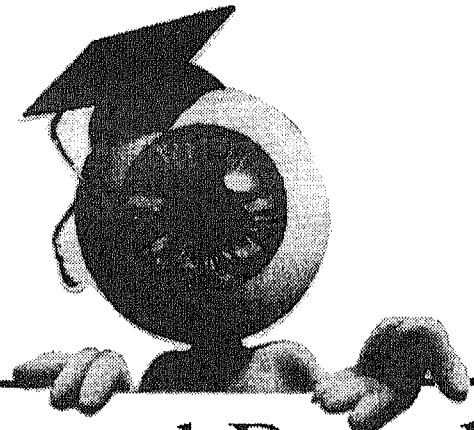


The Man In The Iron Mask Now Showing Selected Cinemas

For all its sword fights, careless murders, elegant backdrops and big names, *The Man in the Iron Mask* is a film for light digestion. What is the point of a good story or even a reasonable script if the acting is poor? Here Director Randall Wallace, the acclaimed scriptwriter of *Braveheart*, has a sound, old fashioned story - an end which is almost not predictable and what appears like a big budget, but none of it goes anywhere because the overriding feeling is that the actors are 'acting'. Perhaps willing suspension of disbelief is just too difficult when modern men, the likes of Jeremy Irons, John Malkovich, and Gabriel Byrne dress up as Musketeers! There's a couple of good laughs in the *Three Musketeers* tradition. Gerard Depardieu plays an endearing Porthos, but I'm afraid, not even he is entirely convincing. Perhaps I lost my will to get involved because I've never seen so many men past middle age

sport such thick, long hair - perhaps that 'Hollywood gloss' was just too hard to swallow when the prisoner's face is revealed from beneath a metal cover of six years, hairy, but blemish free! Perhaps I was just shifty; I could see were DiCaprio's hair ended and his wig began. Who cares? you ask. It is simply that all these things contributed to the movie's lack of credibility. No, not even the hint of 'a true story', of history mingled in the fiction - the recorded existence of masked mystery prisoner 64389000, lends authority. Again it detracts. (Or am I just biased against American accented voice-overs?) I am against American Accents in the French court of 1660. If you love DiCaprio, glorious costumes and light, 'swashbuckling' adventure above all else, you will probably enjoy the waste of talent. If you don't you'll be wasting your time and precious movie-going dollar.

Anonymous Girl



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SHOPPING FOR SINGLE MEN

AN INTERVIEW WITH ELLIOT PERLMAN

Melbourne author Elliot Perlman was in Adelaide for Writer's Week. His primary task was the official launch of his first book, *Three Dollars*. His secondary task was to sit in the foyer of the Hilton and explain life, finance and politics to me. His tertiary task was to sit in the foyer of the Hilton and listen to my gushing praise. I had finished the book earlier that morning and was in a confused state of elation and misery. *Three Dollars* left me deeply impressed with both the style of the story and the content, which has got me thinking politically for one of the few times in my life.

Where did *Three Dollars* come from?

PERLMAN
I had this experience where I went to a supermarket near where I live - I mean it's pretty mundane, but it's also kind of a bit of a revelation, an epiphany, you might say - and I saw this very attractive, very glamorous young woman, who looked kind of corporate and she reminded me of the adult version of a little girl that I'd been friendly with in primary school. I thought, "Oh, I wonder if that's her. I wonder if I should go up to her and speak to her," and I thought, "Mmm, no. I won't." Being a very brave kind of macho kind of guy, I thought "Nah, I won't do that." So I continued on my way, buying, you know, Ribena, that sort of thing. Cottage cheese. All good stuff a single male needs to keep him going. A bit of celery. I got to the check-out and the young woman that gets called a "check-out chick" started tallying up my goods, and there weren't too many of them. I gave her my card to EFTPOS and she did it, and it wasn't going through. She did it another time, and it wasn't going through, and by this stage the queue was banking up, and she did it a third time and it still wasn't going through. I was starting to get really embarrassed and of course, the corporate young woman was coming up behind me in the queue. And this woman that I didn't really want to see in the first place, now, along with everyone else, could see the beginnings of the shape of my shame. That I couldn't buy these goods. The check out girl said, "I'm sorry, sir, you can't have these goods." I was terribly embarrassed, and I raced out to an ATM, thinking, "Well, maybe there isn't a computer error," and I put my card in there and there this sad clock face appeared on the screen which said, "Sorry, denomination not available." I didn't know what that meant. I didn't think Automatic Teller Machines were religious. Then it spat out the receipt and it said three dollars. Luckily I had enough petrol to get home, and I thought well, you can do two things

in this situation: you can hide under your bed and never ever come out, or you can write about it.

So I thought, how did this happen? I had two degrees from University, I had one of the ultimate middle class insurance policies; a law degree. How did this happen? Is it just me, or is it everywhere? I was always brought up in a politically aware environment so it wasn't like I just realised things were bad, but the actual experience of having three dollars brought it home.

In *Three Dollars* Eddie's life is punctuated by regular run-ins with Amanda, his childhood friend. Can you explain the significance of this?

PERLMAN
Amanda represents the road not taken in many senses; in a romantic sense, in a sexual sense, in a socio-economic sense, in a pride sense, almost, like status. She's all the women Eddie didn't marry, she's the job he didn't get, she's the coterie of society that he's not invited to join. I think most of us have at least one person in our lives, it doesn't have to be a former romantic partner, but it can be an old friend or one of your parent's friends or the child of your parent's friends, who gets in your face, periodically, and they always appear on that terrible day. That day that we all have. The day that you think you've just failed an exam. The day that you possibly smashed your car, or you're worried about your parent's health, possibly you think your parents are going to split up or you've just lost your girlfriend or you've got some gastric illness and you think you shouldn't go out, because you're going to humiliate yourself, but you've got to go out and they catch you in the street and they hold up a mirror to your face and they say, "How's your life going, right now?" And you know how it's going right now, and if you had to extrapolate from that moment for the rest of your life, you wouldn't want to live. And they always come at you at that time. So Amanda represents all those things.

At their second meeting Amanda remains distant and brushes Eddie off, yet he has done nothing to upset her. This is never explained in the novel; did I miss something?

PERLMAN
She doesn't say anything because I think in real life you have that. You have somebody, an ex-girlfriend, or even an old friend that you, metaphorically or even physically, embrace, and you're really looking forward to seeing X again, and all of a sudden they're really cold, and you don't know why. My tendency is always to think it's something I've

done, probably most people feel that way. But usually it isn't, it's something going on in their lives and probably your recollection is not wrong; you were good friends, or you did have a good relationship. But something's going on in their life and it's causing them distress and they're rude, or offhand. It doesn't necessarily ever get explained, except that some years later, when they get in your face again, it triggers a memory; something happened here, they don't like me anymore. I don't know what it is, I'm going to hide, I don't want to do that again. And then, as it happened in the novel, she's not like that at all.

***Three Dollars* depressed the hell out of me. It's a concise description of the bleak outlook that young people face as they enter the work force, and also the hopelessness that plagues those retrenched from supposedly good jobs. What are you saying about this?**

PERLMAN
Often it's not our fault, and I guess I'm saying that in a political or economic sense, it's not our fault, with the possible exception of not shouting that we want a political party to offer an alternative, so we've got a choice. It's not our fault. We didn't do it. Everything that we were taught as kids, be honest, work hard, study for as long as you can, try and get yourself set up with an education or a profession or business or a trade, and try and do something constructive and positive and hopefully find a partner you can love and are satisfied with and, I guess, have children and love them as much as you can. Well, that doesn't work anymore. Everything is precarious now, and I think it has a hugely detrimental effect on so many areas. We feel so insecure. We get told for the last ten or so years that Australia's had an unemployment rate hovering around ten percent. If it gets to 8.9 we're supposed to throw a party. But in fact, it's not measured accurately and they're dishonest about it. Neither side of politics wants to be honest about it because a) they get blamed or b) they get into office and reap the benefits of the dishonesty. You hear about this explosion in part-time work; that's only because the bugers can't get full-time work. They want it, they just can't get it. Then those that do have it, they work twice or three times as hard because they're working other peoples' jobs, and they live in constant fear that the next day, it's going to be them. And if you don't work that hard, someone else will. And your employer can treat you like dirt, because, even if it's unspoken, everybody knows there are plenty of people out there if

you're not up to scratch. The whole humanity of what we spend our lives doing, working, evaporates.

It didn't have to be like this. It wasn't always like this. The idea of a society where the political or economic questions or issues are always determined by this proposition: if it makes a profit, it's good, if it doesn't, it's bad, leads to misery across the board and spirals until there aren't jobs for people doing the right thing.

It's all very well to preach doom and gloom; do you pose any practical solutions?

PERLMAN
It's probably no secret that Tanya's views are mine, so that's a political solution that I've outlined, but in practical terms of actually caring for each other, which is the personal version of what I'm advocating politically, putting people first, rather than profit, Eddie does it by example. He concurs intellectually with everything that Tanya was talking about, but being a political scientist, Tanya expounds on it theoretically. Eddie puts it into practice in his day-to-day life. Politically what I mean is, creating jobs by the government investing through tax-favoured treatment for corporations which employ people locally. So the government can gear things, but this is a kind of intervention that in the last 10-15 years has been seen as anathema. It's the opposite to rationalism, it's the government intervening. There's so much that needs doing in Australia, environmentally, socially, to employ lots of people, you just have to spend the money.

The absence of government intervention, economic rationalism, has been tried since at least '85 in Australia, and it's failed. And there are all the attendant social problems that don't necessarily register in the economic stats.

Pretty depressing.

PERLMAN
Hopefully people will find the novel funny as well. I wanted to write a book which is a kind of salutary warning as to what's going on and suggesting how we can try and make it better. But I wanted to make the book funny, and hopefully full of love, so that it touches people and doesn't preach to people.

Check out my review of Elliot's novel *Three Dollars* on page 43. Then go off, buy a copy and read it. You won't regret it (even if it does get you down in the dumps for a while).

Chris Slape

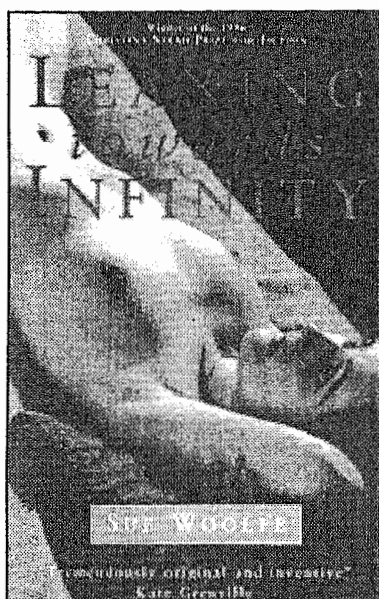
Another Slice of π ?

Leaning Towards Infinity
Sue Woolfe
Random House
\$ 17.95

Srinivas Ramanujan behaved oddly since childhood. His parents had to employ a policeman to take him to school. He failed every exam and earned his living sweeping the streets of Delhi. In the evenings he scribbled mathematical formulae on a tiny blackboard. Finally a friend convinced him to send his work to three eminent mathematicians in England. Only one of them opened that bulging envelope which would change the face of mathematics as it was then and is now known.

This is a true story and in part informs the shape of the narrative of *Leaning Towards Infinity*. The novel takes a while to get the hang of as many different sources put the story together. It is made up of a family tree, letters, diary extracts, time and memory travel. In her novel, Hypatia tells the story of

her mother Frances who is in fact also the protagonist. In turn, Frances' narrative encompasses the lives of her mother and grandmother. However, *Leaning Towards Infinity* is written in such a fluid and beautiful manner that the complexity is minimized. Woolfe creates a family tapestry that would not be complete with any of the parts missing. The notion that our lives begin before we arrive and that we leave well and truly before they are completed or made sense of is an important part of telling the story of this family. Frances has suffered under the shadow of her beautiful mother her whole life. She is painfully aware of her physical appear-



ance that she failed to inherit from her mother. Cruelly it is passed onto her brother who her mother duly favours. If you have ever hidden in the loos at recess during primary school, you'll probably identify with Frances who has, unlike her brother, inherited her mother's genius for creative, beautiful and original mathematics. But her mother doesn't see this and neglects her daughter, just as she had been neglected by her own mother and as Frances neglects her daughter, the 'novelist' Hypatia. Frances pines for love and acknowledgment from her mother. She has to have a sort of mid-life crisis that will enable her to break

free of oppressive and painful memories, to love her own daughter and grand-daughter, as well as herself. Like Srinivas, she sends in her work on her mother's theorems of the unimaginable new number and wins a prestigious opportunity to present them at a mathematical convention in Greece. It is here that her crisis peaks. There's a lot happening in this book. Woolfe takes a subject that is supposedly the antithesis of literature (mathematics) and makes it interesting and somehow bound up with a sense of destiny. Hope pulsates throughout the torturous account of Frances' life that leaves you feeling that beauty is all around and that it is not impossible to put terrible events behind you. I like this book very much. But especially good is the insight that it gives the reader into the creative process and the possibilities for literature.

Medusa.

Another Slice of Bread?

Camille's Bread
Amanda Lohrey
HarperCollins.
\$ 14.95.

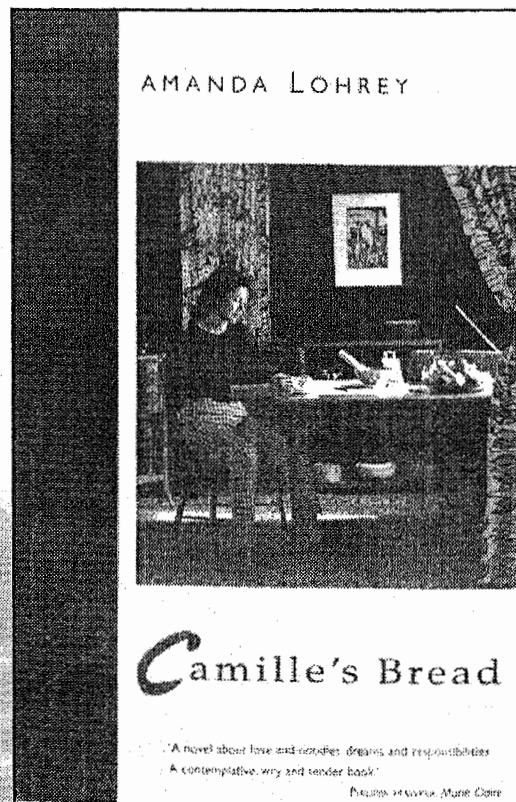
Running like a current under the surface of our (mostly) routinized lives is a fear that the darker side of ourselves will awaken like a sleeping giant when we least expect it. These fears sometimes stalk us in the night, in our dreams. Mostly we keep running until they catch us up. *Camille's Bread* is about such people who stave off the 'panic' in order to suppress their hidden selves and secrets. Marita is the sole parent of Camille. She decides to give up work for a year when her daughter's asthma gets worse. She wants time to reassess her life, time to cook and to lead a life that is in many ways the conscious antithesis of her mother's. Food as a source of physical, emotional and spiritual energy is pivotal to *Camille's Bread*. Stephen's thoughts on a book of a history of Europe encapsulate this important theme:

"Curious, isn't it, how Musil could write three volumes and nine hundred and eighty six pages and never tell you once what his characters eat. These people are ethereal spirits; they speak the poverty of a philosophy that is not grounded in the body. Their world is a series of pale dreams." Food has a powerful bonding purpose. It transforms and deepens connections between people, especially families. Having been brought up on these kinds of assumptions myself, it was easy to feel a warm rapport with Marita. She distrusts men and jealously guards her precious relationship with Camille. But then she meets Stephen who is trying to stave off the 'panic' by creating a harmonious lifestyle through macrobiotics, Shiatsu massage and Zen meditation. He is a 'philosopher' in the kitchen and a crusader against the toxic elements in Marita and Camille's diets, which causes friction when he moves in to live with them. The relationship between Marita and

Stephen is passionate yet reserved. Both partners take extreme care not to encroach on the borders of the past that each alertly guard but also long to share. The desire to know and be known holds uncertain consequences that neither is willing to risk quite yet. But then things catapult them into facing their secrets in a manner they could not have anticipated... - but I won't give it away. Lohrey's writing is imbued with dry, sardonic humour and compassion. On the one hand, this is a book about domestic life in suburban Sydney. But it's also a crash course in macrobiotics, Shiatsu and eastern philosophy. It's an enormously engaging read that will probably fill your

eyes with tears on the last page whether you like it or not!

Medusa.



Short Bits

Altair

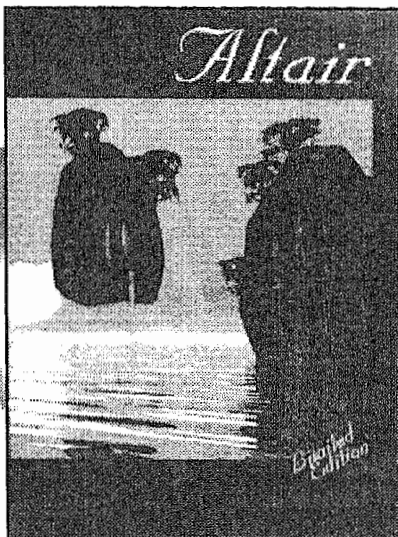
Robert Stephenson (Ed)
Altair Publishing
\$8.95

Altair is a South Australian venture into the world of speculative fiction (that being science fiction or fantasy or anything in between). This is the first edition of what will hopefully be a long-running and successful publication featuring new short stories from both new and established authors.

The intent of the magazine is to be the first truly international publication of its type, featuring authors from all over the world. This aim is partially achieved in this first edition, with Israel, UK, USA, Australia and France represented. Hopefully with increased exposure (following actual publication), the diversity of authors

included in *Altair* will increase.

Altair also contains numerous articles by authors giving opinions on various aspects of writing and publishing, including tips for prospective authors on writing successfully. These are largely tedious and indulgent, and could really have been done without. There is an article detailing the measurements and characteristics of *Altair* the star, from which the magazine takes its name. There's an article on writing great beginnings.



There's one on characterisation. Some people could find them useful or interesting. In the amount of space devoted to each one, however, the writers struggled to do much more than scratch the surface of the topics. Possibly that was all that was desired.

The stories are the real reason anyone would consider buying the magazine. These range wildly in both content (as you'd expect and hope) and quality. The best were the sole French contribution, 'Come Into My Parlor' by Jean-

Claude Dunyach (about a champion warrior whose only worthy opponents are his own clones), Mary Soon Lee's 'Interior Landscape' (taking togetherness one step too far) and Ben Jeapes' 'The Fire Worker' (about a con artist and his assistant, who abuse each other and the power of magic). Most of the other stories in the collection promise but don't deliver, or are too short to make much impact.

It's always interesting to read a collection of varied short stories such as these, and if you add in the fact that *Altair* is a South Australian enterprise and is pretty damn cheap, it's well worth looking at. For more information you can check out the home page: www.ozemail.com.au/~robsteph/altair.htm.

Chris Slape

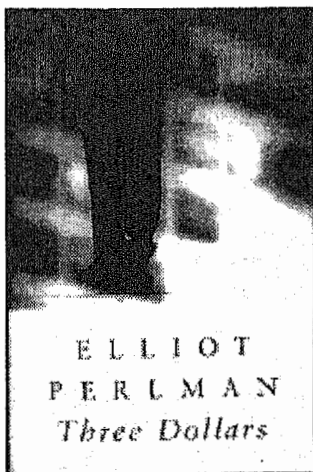
Cheap at Twice the Price

Three Dollars

Elliot Perlman
Picador
\$16.95

Three Dollars, Melbourne author Elliot Perlman's first novel, is quite an achievement. After reading it, I walked around depressed for nearly two weeks. And, as anyone will tell you, I'm normally one of these upbeat happy characters, so this book has got to be damn powerful.

Three Dollars is the story of Eddie, a nice bloke who always tries to do the right thing and always manages to get screwed over. We meet him as a child and watch him grow up, attend university and get a job as a chemical engineer. More interestingly, we watch him meet his future wife, Tanya, follow their up and down (mostly up) romance and we see them have a daughter. Tanya is a complex character,



suffering from depression, especially later in life, but capable of periods of spirited argument and frivolity, and Perlman creates her beautifully. Eddie is simpler but no less well crafted. A large part of the reason for the book's success is the ease with which the reader can identify with Eddie. His needs and desires are common to all of us, and his simple humanity is something that all of us would like to think we have. This ability to relate to Eddie is where the

novel draws its power, as Eddie's life falls apart and despite his good intentions and best efforts, he seems incapable of helping himself. The blame is laid heavily at the feet of recent Australian governments and the economic rationalism of Thatcherism, and Tanya, a political scientist, is utilised as Perlman's mouthpiece for his political views.

Another aspect of the novel is Eddie's relationship with Amanda, his childhood friend who was taken away from him, and who he now bumps into every nine and a half years. This gives Eddie the opportunity to measure his life against hers, and also to wonder what his life could have been like with the social advantages that Amanda had. This device works marvellously well. The publicity for the novel, including the back cover, spouts this as the major selling point so that the reader is constantly waiting for the next time Amanda will crop up.

Three Dollars is unashamedly political in content, which normally would have driven me screaming for the hills, but the argument is presented in such a beautifully human way with such rich characters that even I was sucked in. And the politics is so relevant and so important to living in today's society that I didn't mind. As the blurb says, "It is about us, now." Normally I don't trust blurbs, but that one is true. I urge you to read this book.

Chris Slape

Watch the Ships

Navel Gazing: Essays, Half-truths and Mystery Fights

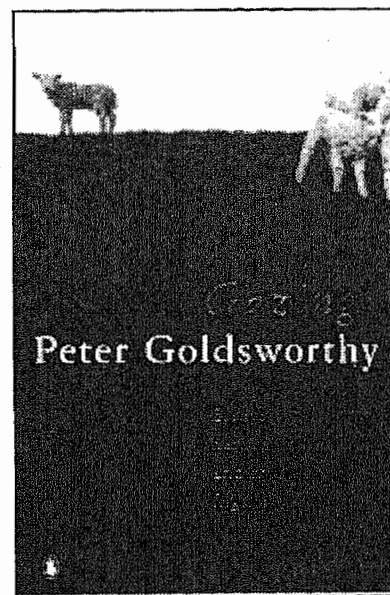
Peter Goldsworthy
Penguin
\$16.95

"Through the process of writing we often discover what we know", writes Peter Goldsworthy in his preface to *Navel Gazing*. In other words, by writing stuff down you get it out of your head and onto paper and can have a more objective look at it and think about the implications. This is all very well for the writer, but why should anyone else care? Well, basically because sometimes it's in the process of reading that we discover what we know. And what I found I knew from reading *Navel Gazing* is that sometimes a writer doesn't quite get it as right as he/she should. Most of the essays in this collection are interesting little diversions that don't really seem to make much of a point: hence, I suppose, the title. Not that there's anything wrong with that. Some of my most enjoyable hours have been spent in pointless contemplation of total irrelevancies that go absolutely nowhere.

And most of them are enjoyable. Especially the first half. 'My First Love' is a pleasant reminiscence about a childhood fetish for crank-starting cars; 'Waiting for the Martians' is an entertaining and almost sensible look at the whole *X-Files* and science-fiction phenomenon; and 'The Language They Speak in Heaven: On Being Spanished, Deutsched, Japanesed, Grecked and Malayed' is quite a funny examination of the process of translation and back-translation. But then things get kind of ugly. 'For What We Are About to Read...: Books and their Fetishism' is a not-overly-well-conceived piece that completely ignores the ramifications of form in relation to content; and 'The Biology of Literature' is the kind of reductionist tripe that makes me wonder how the human

race ever managed to crawl out of the primeval slop in the first place. Which is a shame, really. I was quite enjoying the book until I got to these two pieces, and then they went and soured the rest of the book for me. I'd have been better off skipping them. And so would you, really, if you pick up a copy of the book. Because apart from them, it's quite good.

Paul Bradley



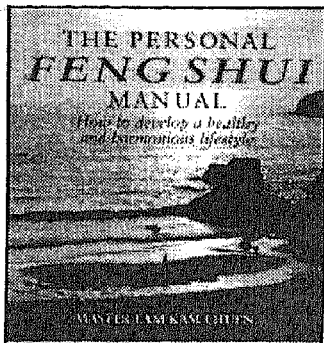
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Paul Bradley

room to move

The Personal Feng Shui Manual:
How to develop a healthy and harmonious lifestyle
 Master Lam Kam Chuen
 Hodder & Stoughton
 \$24.95

"To see the world through the eyes of a Feng Shui practitioner is to experience yourself constantly moving through a vast field of interrelated movements of energy"...and so begins the explanation of the ancient ways of early Chinese civilisation. I've always been quite interested in the little that I have heard already about this practice. However, it wasn't until I read through the introduction and took aboard the concept of the 'five energies' that I began to fully realise what Feng Shui is all about. More than just another way to organise your bedroom furniture, Feng Shui takes into consideration each individual's energy cycle. This energy is first calculated through the 12 animals of the Chinese Zodiac. This information is then



placed within the 'trigram' context (where other energy cycles are explored) and so on...the whole process is incredibly complex. So complicated, in fact, that I'm still trying to work out the best place for my bed in my new bedroom (now if I could change the windows and door as well it would all be a whole lot easier)!

The Personal Feng Shui Manual is extremely user-friendly, and outlines in detail possible harmonious positions for people's general living areas. Public areas such as theatres, cinemas, conference meeting rooms and restaurants are also covered. Feng Shui expert, Master Lam Kam Chuen, has done a wonderful job in explaining the concepts of Feng Shui in easy and simplified terms. The diagrams and room-plans also add to the understanding process.

While the practice of Feng Shui still seems a little beyond me, this book will remain a permanent fixture in my bookcase...that is, if I can work out where to put it!

Susie Bate

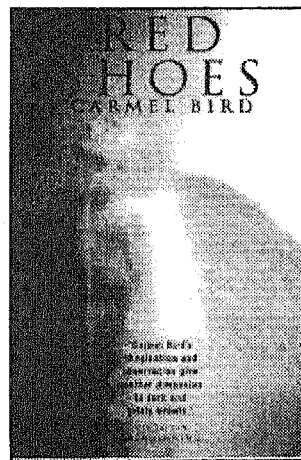
...it's that shoe thing again!

Red Shoes
 Carmel Bird
 Vintage
 \$17.95

As soon as I saw this book I was overjoyed - someone else who supports my strange yet obsessive delight in shoes (although I've yet to purchase a red pair!). However, once I'd managed to get beyond the first couple of pages I realised that my sentiments were nothing like those expressed in the book. "The importance and meaning of shoes had gone so deeply into Petra's spirit, into her heart, that she could not, would not, leave them alone" (page 7). The story of *Red Shoes* involves three main female characters: Petra, Sylvie and Celeste and is told by Petra's guardian angel (yes, I'm being serious).

The whole story involves an exploration of twisted reality and female sexuality through the telling of ancient narratives, myths, music and dance (the red shoes are actually the unifying symbol for a cult that Petra not only belongs to, but leads).

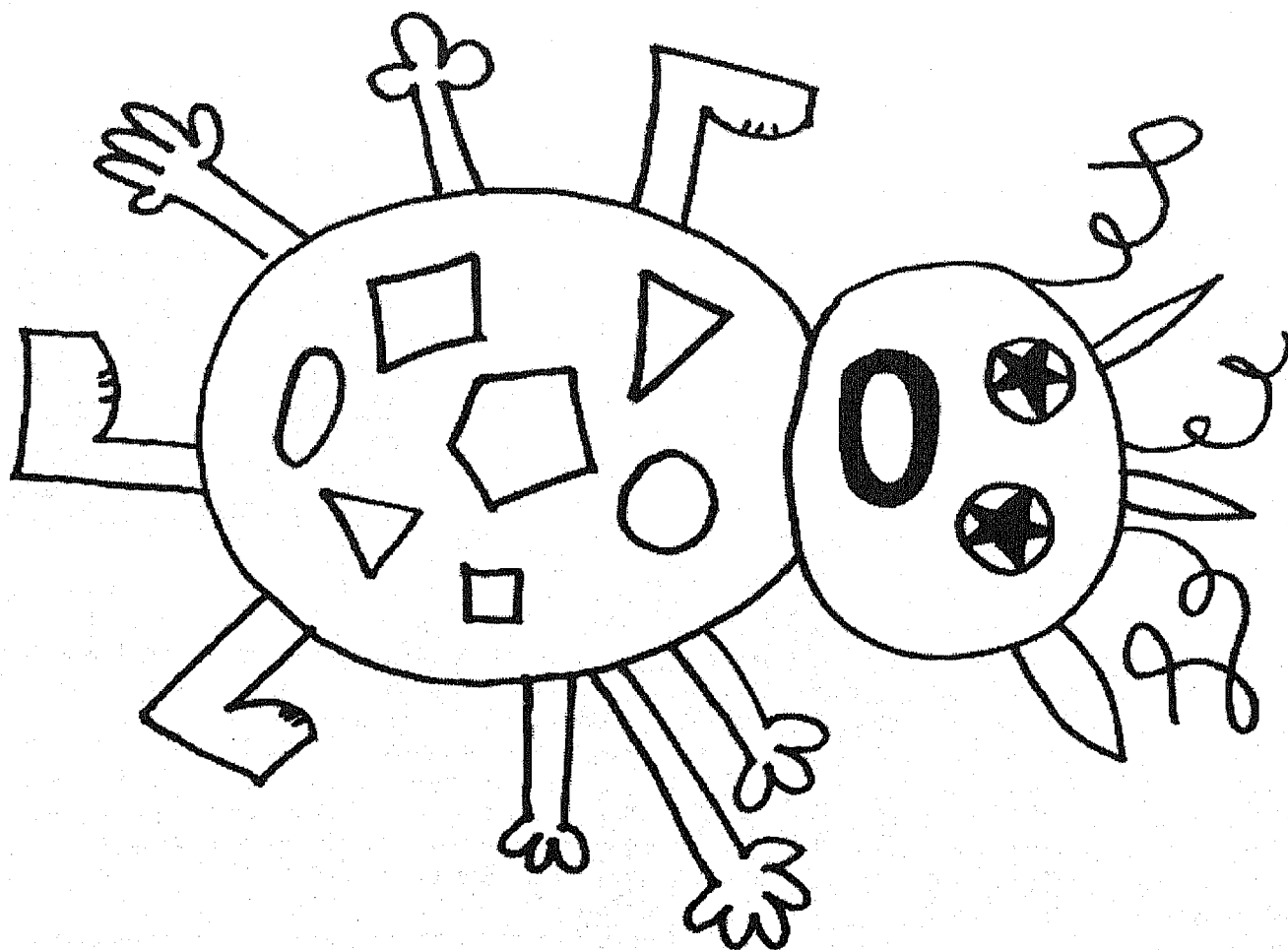
Carmel Bird's interesting use of symbolism and story-telling as the primary focus of the storyline is at times a little confusing (the 'footnote' at the end of the book is over 100 pages in length itself!) especially when you put it down and come back to it later.



Susie Bate

PS: This particular copy of *Red Shoes* came complete with a CD ROM which was kinda fun to use as well. You might still be able to get it!

"colour me in please!"

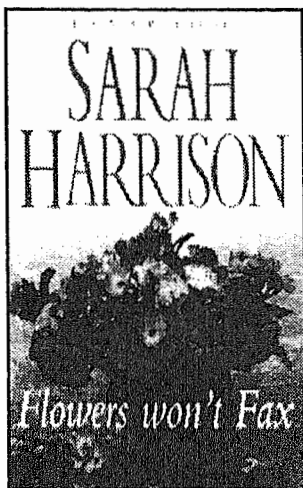


this is my space fella. we thought you might like to colour him in during one of your lectures. that's why he has so many different kinds of shapes on his tummy. never say we don't try our best for you.

What About Email?

Flowers Won't Fax
 Sarah Harrison
 Sceptre
 \$ 14.95

Flowers Won't Fax appears, by the short run-down of the story on the back and front covers, to be another one of those Mills & Boon/Danielle Steel 'ish' books. However, the phrase, "you can't judge a book by its cover", although a terribly kitsch cliché, is in this case amazingly accurate. Harrison's novel is entertaining, thought-provoking and, at times, quite emotionally charged. It is a story about a brilliantly intelligent, organised bloke who manages to enjoy a wonderful, comfortable marriage to a beautiful, much-lusted after former actress, as well as a 'no strings attached', exciting

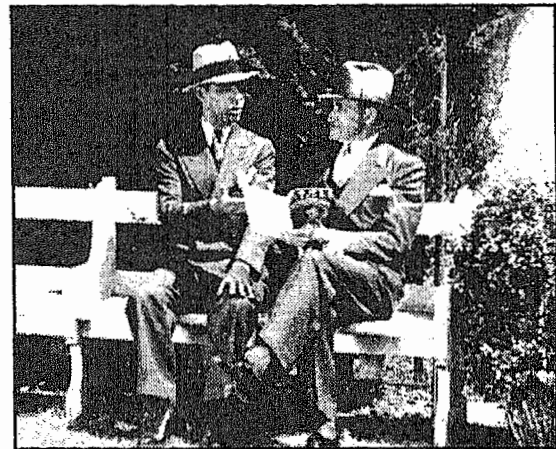


affair with a woman quite different from his wife. To use another cliché, he seems to be able to "have his cake and eat it too". Richard Wakefield has all aspects of his life completely and utterly under control. He is a successful and wealthy barrister who loves and obtains great pleasure from his work. As well as having a loving wife, he has two independent and reasonably normal teenage sons with whom he shares a relaxed relationship but doesn't have the responsibilities of looking after - his ex-wife and a boarding school take care of that for him. Some may say Richard is your typical middle-aged, upper-class professional who seems to have everything and everyone exactly where he wants them. This type of person tends to be the type most of us despise - partly because he's a bastard for cheating on his wife but also because we're jealous of his seemingly perfect and brilliantly self-centred life. The worst part is that Richard doesn't fit into the stereotype of someone whose life appears to be in perfect working order. On the contrary, he has deep emotional scars which make him more unhappy than your average Joe. The qualms or problems he has are dealt with in precisely the same way he would deal with a glitch in one of his client's cases - with perfect precision, confidence and little emotion. I found myself despising Richard throughout the novel (sur-

prise, surprise), mainly due to his free-from-guilt way of conducting his love life. Harrison has purposely constructed Richard's wife, Isla as a devoted, demure, loving wife who, in no way deserves to be cheated on and lied to. Isla Munro is an ex-actress who is very popular with the general public because of her striking beauty, charm and friendliness. Harrison's description of Isla is one which immediately makes her character likeable and the object of genuine sympathy with the reader. Isla and Richard have been married for ten years and although Isla suspects Richard has a mistress, she keeps quiet and doesn't let it change her feelings towards her husband, which I found quite perplex-

ing. At one stage, after the reader is made aware that Isla suspects her husband has a mistress, Isla is described as feeling "ridiculously elated" and "completely happy". Personally - and I believe I speak for the majority of other people when I say this - I could not and would not even come close to being "completely happy" or "ridiculously elated" in a relationship with my husband of ten years, if I suspected he was and had been having an affair for longer than he's known me. I don't believe it's emotionally possible of a human to have such strong feelings of completeness and happiness in such a situation. I think Harrison had made a slight mistake in adding this bit. It makes the whole situation seem a bit unbelievable. Another example of this is the emotional state of Richard's mistress, Jen. Richard visits Jen once or twice a week during the afternoon for a quick "session" and a hurried emotional connection. Richard and Jen have been together for longer than he has been married to Isla. But he never speaks of Isla to Jen because, he claims, he loves his wife. When Richard married, he didn't tell Jen; she suspected but never asked questions or was at all put out. Harrison writes, "she should have been shocked and outraged but she wasn't... she took on board messages, asked no questions and carried on as before". Jen is by

OH My God!!!



IT SAYS HERE THAT WE'VE ONLY GOT UNTIL APRIL 10 TO GET OUR FUNNY GEAR IN FOR THE PROSH EDITION!

nature, a laid back person, someone who demands nothing of other people but no-one, unless emotionally deficient, is that laid back. How could a person not mind if their lover suddenly got married without telling them yet continued on as before? Surely anyone in that situation would be (if not completely shattered) slightly upset and shocked if this happened and would wonder why their lover decided to marry someone else so secretly. More realistically, I think it would lead to a serious case of downward plunging self-esteem and self-worth or something like that. This novel is not supposed to be completely believable. After all, it is fiction but I think these examples are, apart from slightly laughable, too unbelievable to enable the reader to completely immerse themselves in the novel and its characters which is

important for a novel to do if you're going to enjoy it. However, the story is still entertaining and compelling, always leaving the reader wondering where all this deceit and treachery and un-dying love and devotion is going to lead. One aspect of Harrison's writing that I enjoyed was her way of describing people, places and events. She goes into great detail in her descriptions which allows the reader to get a clear picture of the what's going on. It's a bit soppy in some places (not excessively), somewhat humorous and will surprise you in the way the story progresses. There is a crucial event which changes the lives of the characters dramatically as well as the outcome of the story. But to keep you interested, I won't tell.

Kathy.

<p>Cambridge University</p>	<p>Here in Adelaide!</p>	
<p>Certificate in English Language Teaching to Adults</p>	<p>Join thousands of successful graduates from all over the world who travel and teach English with this highly regarded international qualification from Cambridge University.</p> <p><i>"...In one month you have finished and are qualified to hit the world and look for work. Doors you didn't even know were there have opened... What can I say? If you are investigating career options at this point in your life, you will be kept busy with this one for quite a while."</i> Alice Dodd, CELTAGraduate</p>	<p>Course Dates Full-time 29/6-24/7/98 2/11-3/11/98 Part-time 4/8-24/10/98</p> <p>For further information please contact Catherine Telephone 8359 3535 E-mail bce@wantree.com.au</p> <p>Buckingham College of English 21 Hindmarsh Square Adelaide (behind Rundle Mall)</p>

Dark and Brooding, But a Flawed Gem

Othello
Royal National Theatre of Great Britain
Her Majesty's Theatre
Director: Sam Mendes
March 28 – April 2

Productions of *Othello* are a sad rarity these days, for reasons that have more to do with politics than dramatic merit. Though its thematic content may be somewhat less spiritual, philosophic, or universal than that of *Hamlet*, *Macbeth*, or *Lear*, there can be little argument that *Othello's* theatrical impact is every bit as potent. Since the controversy over Olivier's interpretation of the role, blacked-up with makeup, however, it has become practically impossible for a Caucasian actor to play the Moor. As Negro actors are not, unfortunately, in plentiful supply, productions of the play are not frequent occurrences. Whilst many critics have seen this as an example of blind allegiance to the dogma of political correctness, the post-colonial ethical issues of a white actor in the role, and the caricature performances that frequently evolve do seem pertinent nonetheless, even if only from the point of view of the quality of the acting. Whatever the justice of this situation, one thing is certain, and that is that the scarcity of performances simply make productions like this one more of a treat. Set in the late thirties or early forties, amid cigar smoke, wicker furniture, ticking clocks, ceiling fans, radio broadcasts and scratchy 78 records, with costuming that fades between fascist Italy and colonial Britain, Sam Mendes' production is rooted firmly in the era and brooding atmospheric style of film noir. Anthony Ward's set is superb in its understatement, seeming insignificant at first – particularly in contrast to the spectacular set that accompanied the last National Theatre production to be seen here, that of *An Inspector Calls* – but steadily impressing with its versatility, transforming from a Venetian arcade to a British Foreign Office department, through the use of a few highly effective props, and some excellent atmospheric lighting. Lighting grows more intense and focused as the play wears on, and, combined with a haunting score, the increasingly elongated shadows and sharp contrasts between light and dark create a highly effective, dark brooding atmosphere. Images of Othello sitting alone in a small circle of light broken by the lengthened shadows of an overhead revolving fan, or of Iago scheming and plotting in the shadows on the edge of the stage are particularly effective, and linger long in the mind after the performance has finished.

The British colonial flavour of the piece works well, and the Venetian senators seem entirely convincing as Whitehall senior civil servants, managing a foreign crisis whilst smoking cigars and drinking scotch. Amongst

them, David Harewood's Othello is an outsider, a black who has been given rank because his great military talents are required in these times of crisis. The racism beneath the surface is evident, however, when all laugh as Othello is described as 'far more fair than black'. Iago's hatred of Othello is made the more real when portrayed as a colonial officer forced to serve under a 'native' general. The fascist overtones of the piece, made evident mainly through costuming, might seem to contradict the colonial setting, but visually the effect is a subtle one, and serves to heighten the darkness and foreboding of the piece. The conflicting influences in the setting serve to place the production firmly in an era, but to distance it from the geo-political issues and realities of that time, and the Mussolini-esque touches are well suited to the play's opening in Venice. They also serve to heighten certain of the plays themes; in particular I was brought to think about the evil done through the meaningless acquiescence of bystanders – Iago's wife willingly giving him Desdemona's handkerchief for example – in an entirely different light.

As a performance, Simon Russell Beale's Iago steals the show to a certain extent from David Harewood's slightly less sophisticated characterisation of Othello. Beale's Iago is loathsome and frog-like, a brilliant, seemingly non-committal, Machiavellian schemer with outbursts of intense anger and hatred so seemingly out-of-the-blue that they appear to surprise even him. As, alone in one scene after an encounter with Othello, he doubles over, uncontrollably, and retches, we are certain that he is in some way sick, but it seems more that his sickness stems from his evil than the other way around. Those who have been watching *A Dance to the Music of Time*, currently screening on ABC TV will of course be familiar with both Beale and Claire Skinner, who plays Desdemona. If there is a fault in Beale's characterisation, however, it is that it comes too close to his *Dance to the Music of Time* character Kenneth Whidmerpool in obsequiousness. Some might argue that he uses his physical unattractiveness (Beale plays him with a shaven head and stiff, uneasy manner) to make his sincerity the more genuine, but for me, like almost all performances I have seen of the role, he seemed somewhat too sleazy – Othello seems a fool for believing the ploys of so evident a schemer. To this extent, whilst a refined, sophisticated and technically brilliant characterisation, Beale's Iago lacks the charisma which made Kenneth

Branagh's performance in the recent film of the play, truly credible and truly frightening.

Harewood's Othello, at least on the night of my attendance, was not up to Beale's Iago. The contrast on all levels between the two characters is excellent – Harewood's massive, muscular Negro presence sets off Beale's short, portly, awkward appearance, and Iago's cunning plots and intrigues conflicts with the seemingly grandly innocent nature of Harewood's Othello. The two are opposites, and, overlooked for promotion, the quintessentially military Iago's hatred for the naively great Moor is made all the more palpable. Simple Othello may be, but stupid he is most certainly not – he is after all a great general – and Harewood's Othello is unconvincing in his fickle willingness to fall for Iago's machinations. The problem here is a combination of Beale's overly obsequious Iago, and Harewood's insufficiently sophisticated and overly externalised characterisation of Othello. Were we to see more of Othello's psychology in his actions, the relationship between the two might be more convincing.

Claire Skinner is perfect as Desdemona – generous, naïve, seemingly utterly innocent, and yet not at all without strong determination. Pale, with a blonde bob and

dressed to accentuate her stick-like figure she contrasts utterly with Harewood's enormous physique, and at times one feels as though he could snap her in two with a twitch of his fingers. Yet, finally, in dying, her minute frame powerless against the Moor, the two seem strangely alike, two innocents tragically ensnared in a web neither yet understands. Mendes has created an *Othello* extraordinary for its dark, brooding power. Australian performances of the National Theatre are by nature infrequent, and not to be missed when the opportunity arises. They regularly, in repertory, achieve standards of performance only infrequently achieved by many theatre companies in this country. *Othello*, however, great though its achievements, falls short of perfection, let down by an overly externalised performance of the title role. All actors, however, have bad nights, and this is particularly understandable in a show that has played for well over 6 months now, in theatres all around the world. I am more than willing to believe Harewood's troubles to have been those of one particular performance. Either way, flawed or otherwise, the production is most definitely a gem.

Janak Mayer

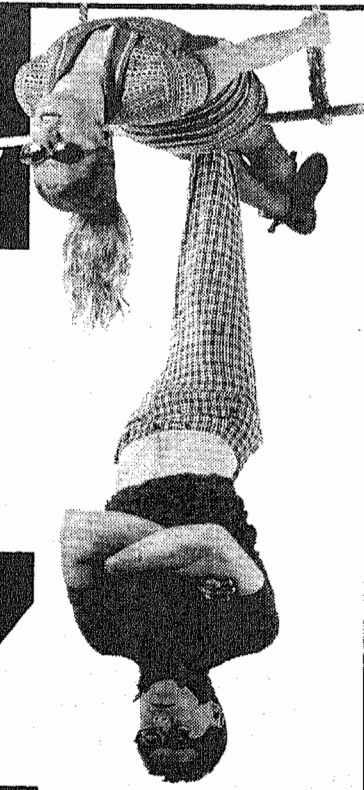
...there's barely a moment of the show when you're not either drawing in your breath in wonder or letting it out in laughter and delight."

Daily News, New York

circus Oz

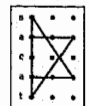
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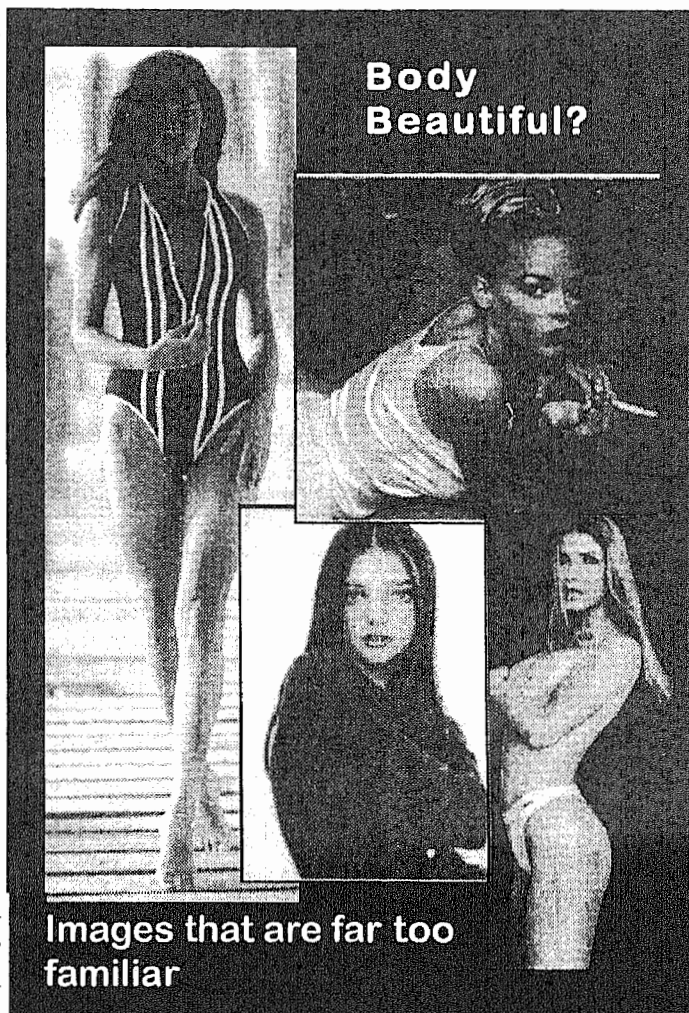
Whose Body is this Anyway?
New Fangled Productions
Odeon Theatre

To all you women come on down! *Whose Body is this Anyway?* is the first production presented by the innovative and fresh New Fangled Productions. The company was established late last year by Shannon O'Keefe and Lucy Combe, two drama students from Adelaide University and if we can go by the standard and quality of this piece, they are off to one 'ell of a start!

Whose body is this anyway? examines and details the obvious and not so obvious pressures endured by women to succumb to la femme ideal. Issues that are dealt with include the perplexing and clouded subject of eating disorders, female self dissatisfaction and the impact of the media's persuasive misleading ideal. Albeit that these issues are confronting and discomforting, Ms. Combe and Ms. O'Keefe stayed true to their aim that 'while some of the issues dealt with may not directly affect all, we intend to structure them in a way that everyone can enjoy.'

The play started with an explosion of music, dance and lights. Sparkles 1 and 2 were the introductory feature of the performance, dressed in Heaven go-go gear and pumping in a brightly lit disco like atmosphere. The stage itself was set out as a catwalk. A row of stark twisted female torsos lined the back stage, illuminated with different colours, their shapes oozing femininity. The hip beat continued with the clear and powerful voices of Sophie O'Neil and Amy

Curl. The two chanteuses continued to intervene throughout the play with their wonderful songs. The play was opened as a quiz show led by



Images that are far too familiar

the pretty show host; Jemima, a full-blown presentation of the all too familiar two-dimensional female T.V. persona, played by Shannon O'Keefe. Jemima requested members of the audience (actors) to share their dissatisfaction with particular body parts. After a bitter sweet introduction and a row of seemingly empty questions, a young realist named Kate burst the shallow exploitation of women by proposing to get to the core of the problem by starting at the beginning of WOMAN. What followed was a well rounded study of women from the cradle to the almost grave (for all those who missed Jane McIndrlin's portrayal of senile Maggie, "ohh fishes!" You missed one great comic in action.) Luke Dean as the easily led boyfriend was very amusing in his antics with Ms. Combe on the couch as was the scene with the young blonde,

buxom bimbo at her desk s-l-o-w-l-y and painstakingly peeling back those sticky things off the envelopes. Very amusing, but what were they making light of? What was the message being sent? Why can't women be smart AND feminine? Why shouldn't young girls read *Dolly*? (the answer is obvious.) Why can't we have a big princess instead of a silhouette? Who cares if you're chubby and how important is it anyway? The directors proposed the hypothesis and allowed the audience to come to their own conclusions. *Whose Body is this Anyway?* went straight to the core of female existence while maintaining tight reins on the entertainment value of the theatre. As a female I enjoyed this piece for it's honesty and subtlety. This was an inquisitive, delicately balanced educational piece that worked both power-

fully and entertainingly as a means to deal with such a taboo social-political problem. I am not to sure how the opposite sex reacted but there were a few young men looking rather gob-smacked by the end of it. Good on you guys for coming out and seeing something that you may not have thought existed on such a grand scale. I'm sure your eyes have been opened!

Britta McWilliams

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Living Health

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Video

Doing Time for Patsy Cline 1997

Director: Chris Kennedy
Columbia TriStar Home Video

Richard Roxburgh, Miranda Otto, Matt Day

This film follows the dream of a young country boy who wants to make it big in the country music scene. Matt Day (as Ralph) plays the little boy lost perfectly. He is very convincing as the naive country boy in the big city with his innocent questions and trusting nature.

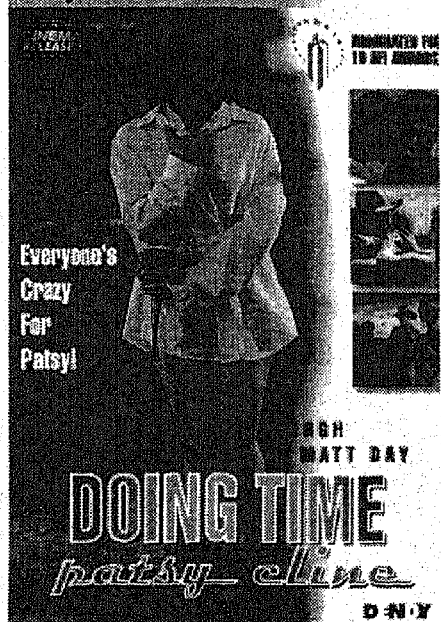
Ralph intends to make it big in Nashville. He's left the farm and he's hitchhiking to the air-port; that's when life begins to give him something to write about.

He hitches a lift with Patsy (Miranda Otto), who is named after Patsy Cline, and Boyd (Richard Roxburgh), who turns out to be an "importer" (of sorts). This is a very Australian movie with a good Australian dry sense of humour. For those of you who like country music, be prepared to be delighted. There is enough country music for everyone! Yee Haa! Boot-scoot etc. The use of flashes into the future is used extremely well. This technique can sometimes interrupt a movie to the extent of confusion, but in this case it makes the film even more enjoyable, and gives context and depth to the story.

The ending to this film isn't entirely happy, but that is what makes Australian movies so much more believable than movies from some other countries. Also, look out for the sensitive policeman.

In the end Ralph does get to Nashville, and paths cross in a most incredibly coincidental, and satisfying, way to make this a thoroughly enjoyable film that is well worth seeing.

Polly



The Funeral (1997)

Director: Abel Ferrara
Starring: Christopher Walken, Chris Penn, Isabella Rossellini, Vincent Gallo.
Roadshow Entertainment

In 1930s New York small-time gangster Johnny Tempio (Gallo) is gunned down outside a cinema. At his Funeral, his brothers Ray (Walken) and Chez (Penn) swear to find his killer and take revenge. *The Funeral* the latest effort from Ferrara, the notorious director of *Driller Killer* and *King of New York*, has a slight - and frankly unoriginal - story, but at least attempts to do something interesting with it. Flashbacks provide backgrounds and the events leading to Johnny's death, and provide some of the film's most entertaining moments. Chris Penn stands out as the unstable and unpredictable Chez (who also reveals a talent for belting out jazz numbers!), and Walken is as reliable as ever, even if his part is underdeveloped and underused and he appears at times to be on autopilot.

One of the major problems of *The Funeral* - one that prevents it from achieving the same status as *Goodfellas* or *The Godfather* trilogy - is that the characters are, for the most part, sketchily drawn and thus hard to feel anything for. The three brothers are given more or less equal screen time, but in a 95-or-so minute movie, with several supporting characters involved, this is barely enough. Worse, the female cast, consisting of superb talent like Rossellini and Annabella Sciorra, is particularly badly wasted, appearing mostly as dressing for the brothers' emotional anxieties. Slow to begin, *The Funeral* improves as it progresses, with some terrific moments, and a shocking and unpredictable ending, but its unremittingly bleak atmosphere and focus on death, sex, and decay will severely limit its appeal. *The Funeral* pretends to be more significant than it actually is, but at least it tries, and damn near pulls it off.

Gerard van Rysbergen

Kamikaze Taxi (1996) Dir: Masato Harada Koji Yukusho, Kazua Takahashi, Mickey Curtis. Siren

Kamikaze Taxi is the third of five screenplays so far penned by Masato Harada. It is basically an action film but it also explores political corruption and the situation of ethnic Japanese immigrants. The result is an thrilling but occasionally disjointed. The plot follows a standard revenge film convention, with plenty of violence by the bad guys followed by a spree of torture and murder by the not-quite-so-bad guys. It is definitely not a film for the squeamish and too much of the violence is implied for it to appease hard-core core fans. The toning down of violence and critique of systemic corruption, discrimination against outsiders, and the less than human status afforded to women place *Kamikaze Taxi* at the cerebral end of the action film genre.

Kamikaze Taxi opens with quasi-documentary footage of South Americans of Japanese origin who have found their 'homeland' to be less than welcoming. It then introduces Tatsuo, a part time Yakuza on the make, as he is given a chance to pump for Domon, a corrupt politician with a penchant for sexual violence. After Tama, a street kid, is badly cut up by Domon her madam, Tatsuo's girlfriend, protests and is murdered by Ishida, a senior Yakuza, in front of a speechless Tatsuo. In revenge Tatsuo and a band of inept mates steal Domon's stash of corrupt money. When they are caught and butchered Tatsuo escapes and swears vengeance. He hires a taxi driven by Koji Yukusho, a Peruvian immigrant of Japanese origin, who Harada implies has formed some minor connection with Ishida, and starts his kamikaze mission into Domon's politico-criminal nexus. Harada has attempted to fit commentaries on most questionable elements of Japanese society into a single picture. The gritty realism of the film does not mesh with the coincidences and mystical elements inserted to allow this. *Kamikaze Taxi* ends up jumpy and weird but entertaining.

Brandon Pincombe



Sprung (1997)

Director: Rusty Cundieff
Starring: Tish Campbell, Joe Torry, Paul Jai Parker, Rusty Cundieff
Columbia TriStar Home Video

The back of the video cover says, "SPRUNG is a hilarious new comedy about love, life, sex, deceit, hair and flare. Watch as even the most seasoned of players get 'sprung' when they play the 'field' and love blossoms despite all efforts to prevent it."

I don't know what to say about this film. It didn't have a cinema release in Australia, which is not surprising, as it is quite possibly the worst movie I have ever seen. There is a thin plot, no wit, and some of the voices seem to be dubbed. You've heard of B-grade movies, now we have C-grade movies. The film is really funny, but it's funny because it's hard to believe that someone seriously made such a film.

It's hard to describe the style of this film, except to say that it is slapstick/camp/Afro-American/sickly sweet, and really a bad, but funny teenage romantic comedy. The men in this film are out to find a woman to keep them happy in the short term. The women are looking for husbands. This is the kind of movie to get when you're hiring five videos for a week and you need one more to make up the fifth.

Polly

EQUALITY

A Question Of Equality

One of the arguments used by many non heterosexuals for remaining in the invisible closet that is imposed on us is discrimination. For many, discrimination, based on sexual orientation, is a real life issue and can (and does) affect us on a daily basis. As a solution to this, many have argued for equality. But what is the equality that we are aiming for? What does it mean? And who is it there to benefit? Such questions are pertinent, not only to queer politics, but also in the fight for equality between wimmin and men.

The problem behind many forms of equality is that it relies on the sameness/difference dichotomy. Thus meaning that what is the same shall be treated similarly, and what is different is treated differently. This liberal definition may sound well and good, but the reality is that it is used in many situations to increase the disadvantages faced by non heterosexuals and wimmin. By this definition, for queers to be treated similar to their str8 counterparts, they must be like their str8 counterparts. A solution such as this results in queers being forced to assimilate heterosexual norms in order to achieve equality.

But what happens to the queer behind the queer?

I argue that the push for the right for queers to marry, as an attempt to achieve this 'equality', and thus for queers to become more 'str8', is not about equality. It does

not promote equality and remaining uniquely queer, but forces us to conform to heterosexism. Is this what we really want? By coming out of the closet we are able to liberate ourselves from dominating heterosexism, but by conforming to such 'norms' we may as well climb back into the closet. We will be no more liberated than when we were in the closet. By being allowed to marry, it would be on str8 terms and not our own. We could end up denying our selves, and our queerness.

On the other hand, the aim of such liberal equality could be seen as being a method of control and the exertion of power over the queer masses. If, for example, queers were able to marry in true str8 fashion, then what would be left to the sacredness of marriage. Hence, recognising our differences from heterosexual relationships. It has been argued by one law lecturer that marriage should not be open to same sex couples as it is essentially a sacred union between men and wimmin. But what he failed to recognise it that marriage was also (essentially) a property transaction between a womyn's father and the man to be her husband. But that's another issue altogether. But (getting back to the story) what would be left to protect? We could not have 'deviance' being reflected in an institution such as marriage. Thus, denying queers the right to marry, is also keeping them in a negative position - we will remain perverse little fag-gots and dykes.

Another problem with

the equality is that equality is defined with reference to something. In the case of queer equality, the reference point is str8s. Thus, the only way to be equal is to be str8, or at least appear to be. It is not possible for queers to maintain their own identity and be simultaneously equal to str8s without being treated as different, ie as lacking. Such a position has occurred in the fight for wimmin's equality. Wimmin are defined as lacking. Lacking what? - One may ask - A penis? And what are queers lacking? - A partner of the opposite sex to display on our arm as we walk down the street, to attend social and business functions with, to display a photo of on our desk?

The analysis of inequality based on sameness and difference also does not look at the source of our inequality. Is inequality perpetuated merely by peoples' hatred for queers - I think not! But it stems from a deeper source than the individual. It is rooted

in the basis of society, and there is (unfortunately) no fast way out. Both homophobia and misogyny are socially constructed and enforced through the systems and institutions in which we live. We must attempt to change these systems and institutions, not conform to there very desires and assimilate to their preferred 'norms.'

What is required by society is the recognition of our uniqueness and for these to be treated with respect. It is important for the sake of equality that queers be recognised as queers and that the queer experience be equally recognised. The denial of our queerness can be seen as similar to the wimmin/men equality debate, where wimmin are being forced to deny their womynhood and act like men. We must move away from sameness/difference dichotomies in order to achieve our goal.

♡M.

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It is, in fact, out on May 11.

That means if you want to contribute (and you bloody well ought to), you'll need to get your gear in to us by May 6.

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Uni Wins Premiership!

CRICKET CLUB KICKS ARSE

Adelaide University Cricket Club has capped off its season with three premiership wins.

Adelaide Uni has taken its fourth A grade premiership with a win in this years final, played at Adelaide Oval on March 21-23. The latest triumph establishes Uni as a major force and possibly the top club in the 1990's. The first A grade win was way back in 1925-1926. The club then had to wait another sixty-seven years before it could claim its second flag in the 1992-1993 season. Wins in 1992-1993, 1994-1995 and this latest victory have proven that Uni deserves its place in the district competition. This win was extremely satisfying for Captain Cameron Williamson who will now take some time away from cricket (Williamson also Captained Uni's 1994-1995 win). Adam Kimber, Tim Rice, Nick Roberts and Darren Webber also had a something extra to celebrate as they have all been members of Uni's three 'A' grade wins in the 90s.

Uni A grade at one stage looked like missing out on a finals berth, but after a fine outright win over Northern Districts in the final round University grabbed second spot on the ladder. In the semi-final Captain Cameron Williamson sent a nervous West Torrens into bat, and despite the loss through injury of fast bowler Nick Roberts, Uni dismissed West Torrens for a meagre 59 and passed that total with only the loss of two wickets.

University met Tea Tree Gully in the final at Adelaide Oval and at 1 for 101 Uni looked like posting a huge score with Redbacks batting star Darren Webber in full flight for University. However with the loss of Webber for 58 and Simon Williamson for a duck it was up to the bottom order to take university to 203, bowlers Nick Roberts and Darcy Wright contributing a vital 20 runs for the final wicket. Speedster Nick Roberts returned from an achilles injury and definitely improved Uni's chances of bowling out Tea Tree Gully. Roberts didn't disappoint, picking

up two vital wickets with genuine outswing bowling, including *First Class* player Martin Faull who was looking set on 47. Uni had the opposition in trouble at lunch on the second day.

At 5/91, with Uni tasting victory, new recruit Mike Smith began an inspiring spell of pace bowling moving it both ways. He added another two wickets to his haul to signal the end for Tea Tree

Award with figures of 5/59.

The Black's lower grades were not to be out done with two of the Turf Limited Overs sides finishing minor premiers. Both sides won their semi-finals in convincing fashion and went into their respective finals full of confidence.

The limited overs 'C' grade captained by Tony Lock were outright

premierships for captain Tony Lock was evident post match and he is now looking forward to making it three in row.

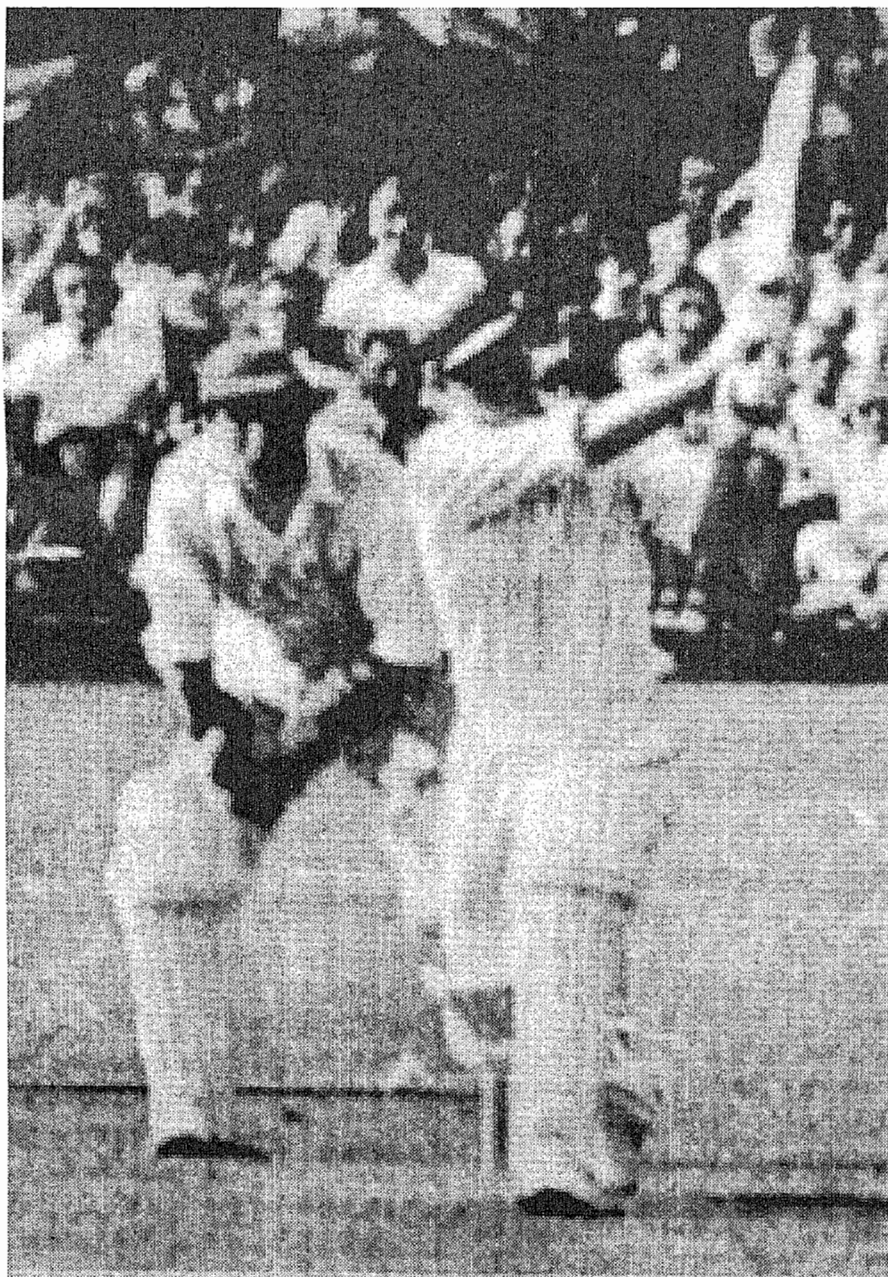
The Limited Overs 'D' grade were unlucky to draw their opponent Glenunga C.C's home ground for the final, Uni lost the toss and were sent in by Glenunga. In strife at 9 for 101 it was left to the tailenders to put runs on the board. Jeremy Hogben batting intelligently (57 n.o) with tremendous support from Simon Sherriff (9 n.o), combined to add 48 to Uni's total. With a defendable 149 on the board in the limited overs match. Uni started strongly with a fine spell of bowling by Simon Sherriff at 6 for 61 Uni's early pressure had resulted in an unsettled Glenunga. Although some resistance was offered by the Glenunga tailenders Uni dismissed Glenunga for 99 in the

35th over. Brad Williams starred with the ball taking 5/29 whilst off spinner Chris Bentick tied down one end finishing with figures of 2/13 from 9 overs. Captain James Sampson said "It was a fantastic win to turn the tables on Glenunga who beat us in the minor round... basically we played our best cricket at the right end of the season".

University Coach Malcolm Dolman couldn't be happier in only his second season as head coach. "The main goal for any club is to finish top in the SACA 'A' Grade and it is extremely satisfying to play and win against class opposition. However, with that aside, the lower grade wins show that there is considerable depth at the club and the opportunity for younger players to show their talent. I'm expecting a number of players from these teams to make the step up to grade cricket next season."

Check the full score cards and results from all teams on the AUC C website

<http://www.adelaide.edu.au/aucc>



Gully, who added only six runs for the loss of a further three wickets, with Adam Kimber taking a couple of tremendous catches at second slip in the final session of play. It was left to Scott Cunningham (2/5) to clean up the tail-enders. Tea Tree Gully were dismissed for 126, with Uni securing victory late on the second day of the three day match. Uni all rounder Mike Smith picked up the Man of the Match

favourites to take back-to-back premierships, and while their opponents Rostrevor O.S won the toss and batted, their score of 143 was never enough on the flat university wicket. Openers Craig Thomas and Marty Phitzner got Uni off to a flying start with an opening partnership of 91. With such a strong start Uni were never in danger and passed Rostrevor with only the loss of two wickets. The satisfaction of back to back

Clubby Clubby Clubs Clubs

Clubs Column

Very quiet week it seem by the lack of stuff sent to me! Not surprising though, it is end of term and we all have assignments to hand in.

IMPORTANT NOTICE IMPORTANT NOTICE IMPORTANT NOTICE

The next Club's Association Executive meeting will be **Monday 20th April** at 5:30pm in the WP Rogers Room. Normally they are held every two weeks, but the two week period falls on Easter Monday.

Esperanto Club

Special General Meeting

To discuss and change their constitution.

Thursday 9 March 1:00pm North Dining Room

These meetings are very important - on behalf of the CA executive, I ask all Esperanto members to go.

Overseas Christian Fellowship

The OS Christian Fellowship are holding their Easter Weekend camp over the Easter Weekend, 9th - 13th April.

The price is \$60 per person.

For booking details please call Jason Loong on 8338 6107 or 0414 632 495

AESEC

AESEC's South Australian State Conference "Your Future starts now: Make it happen" is coming up on Tuesday 14th April till Friday 17th April.

For \$70 you get to stay at Camp Dzintari, Normanville. This price even includes alcohol for the parties!

Call the AESEC office on 8303 5909 or Paul on 0417 828 621

Adelaide University Film Society

This week's movie:

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, Level 5, Union Building

\$1/\$3

German expressionist movie of 1920. Amazing atmosphere, one of the cinema's most inovative and influential films.

Holiday program:

History of Kung Fu Movies

Thursday 16th April, Union Cinema

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

The Film Society meets weekly on Mondays

at 1:10pm in the Margaret Murray room, level 5, Union Building, you're welcome to come along and get involved.

Film Society Barbecue Wednesday 29th April

Mouth-watering BBQ delights will be on the menu at the Film Society BBQ: lunchtime on Wednesday 29th April (that's the first Wednesday of term 2) on the Barr Smith Lawns. As well as tasting the cooking skills of the committee you can join in the fun by becoming a member on the day. And just think of all the amazing films you can see throughout the year! This is the perfect time to suggest the movies you'd like to see in weeks to come.

To contact the film society e-mail us at 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>

List of current affiliated clubs and contact numbers

Activity Groups:

AESEC: AESEC Office - 8303 5909

British Comedy Club: Sarabjit Loyal - 8334 5148

Bacchae: Georgina Bradbury - 8379 2445

Chess Club: Ben O'Cianain - 8294 5720

Debating Society: Todd Golding - 8339 4180

Edmond Rice Camps: Matthew Rathjen - 8258 7540

Film Society: Mike Garrett - 8431 3579

Mature Students.: Bec Pannel - 8344 2358

Photography Club: Kendell Nicholson - 8271 6443

Rocketry Association: David Sakko - 8278 2270

Science Fiction Assoc.: Anna Willowwhite - 8271 3716

Scouting Club: Chris Kuchar - 8336 8510

SMUG (Email Accounts): Andrew Hill - 0418 834495

Soc. for Creative Anachronism: Matt Patterson - 8396 1004

Sub Lumen: Ben Glazier - 8373 3264

Wine Club: John Trotter - 8362 1645

Issue Groups:

Amnesty International: Sally Hetzel - 8232 2928

Environmental Collective: Danielle Kowalski - 8269 2202

Labor Club: Kenneth Anderson - 8293 6720

Liberal Club: Alan Anderson - 8379 9993

Pride: Jo Ellis - 8268 8994

Resistance: Sam King - 8272 7350

UANTaR (Native Title & Reconciliation): Shaun Berg - 8363 9065

UniJAZZ: Jason Cocks - 8396 26 27

United Nations Studs Assoc: Ricky Lee - 8269 6650

Women's Collective: Jessie Lymn - 8332 1770

Religious Groups:

Anglican Tertiary Students: Anna Webb - 8379 7640

Bahai Society: Roshanak - 8271 2438

Catholic Community: Tom Turnbull - 8362 8709

Campus Life: (Students for Christ): Elizabeth Boxall - 8357 8854

Disciples on Campus: Daniel Badger - 8365 2448

Evangelical Union: Sam Bleby - 8278 2766

Overseas Christian F'ship: Chong Yau - 8357 9508

Lutheran Stud. F'ship: Elisa Kaesler - 8295 7234

Cultural Groups:

AGUA (Greek): Calliope Zacharoyannis - 8351 7093

CASM & Friends: Paul Murray - 8267 5772

Esperanto Club: Jessica Holding - 8374 1202

French Club: Clubs Assoc - 8303 3410

German Club: Rachael Matthews - 83912175

Indonesian Students' Club: Clubs Assoc - 8303 3410

Irish Club: Paul Sykes - 8353 6713

Islamic Students Soc: Faisal Abd Moin - 8431 1965

Malaysian Stud Assoc: Omar Kassim - 8346 3710

Spanish Portuguese Club: Jen Thiele - 8272 0551

Singapore Students: Stephen Tang - 8235 0981

Vietnamese Students: Quang Nguyen - 8222 5169

Faculty Groups:

Architecture Studs. Assoc.: Tim Simpson - 8267 5786

Asia Pacific Dental Stud. Ass.: Michael Nazha - 0414354468

AITEC: Hadyn Trigg - 8334 1270

Astronomical Soc: Tamath Rainsford - 8276 7689

Chemical Engineering Soc: David Spencer - 8298 435

Chiropractic Educ.Ass.: Chris Bodel - 8281 3116

Computing Students: Duane Nielsen - 8364 1316

Dental Students: Tom Jaunay - 8373 0534

Engineering Soc: Richard van Wegen - 8303 5455

Labour Studies: Paul Murray - 8267 5772

Law Students Soc.: Simon Ower - 8303 4678

Mathematics Students: Andrew Parrott - 8263 0397

Medical Stud. Soc.: Tom Smith - 8271 6262

Rural Medical Soc: Anne Coffey - 8293 5572

Science Assoc.: Caroline Palmer - 8332 6518

Choral Society: Maretta Mann - 8344 8044

Crescent Company: Hamish McIntyre - 8362 3437

Cross Cultural Dance Club: Pailin Guscott - 8231 1374

Madley Dance Club: Clubs Assoc - 8303 3410

Performance Studio Guild: Patricia Ryan - 8387 1690

Theatre Guild: Christine Schloithe - 8303 5999

Other Groups:

Adelaide Universities Regiment: Ph 8305 7326

Aquinas College Club: Darren Clarke - 8334 5101

Lincoln College Club Inc: Lou Nitschke - 8290 6040

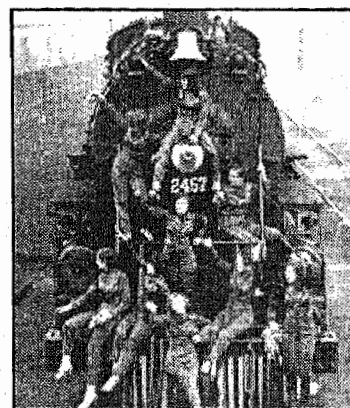
St Ann's College Club: Ben Hartley - 8239 8733

St Marks College: Michael Hicks - 8334 5460

Club Theb(arton): Andrew McAlpine - 8303 3688

Coming up next week. Clubs often hold meetings in the Union Building in rooms like the Cannon-Poole room. Next week you will be able to find out who these people are!

MORE STEAM!!!!



WE'VE ONLY GOT UNTIL April 10 TO GET OUR FUNNY GEAR IN FOR THE PROSH EDITION!

clubbies get-together

Clubs Association Executive Meetings every Monday fortnight, if a long weekend then it will be the third week on Monday, OK?
Next CA exec meeting is on Monday 20th April at 5.15pm WP Rogers room, level 5
Union House (behind the Unibar)

cheap & floppy

Need a Disk?
Got a Dollar?
The Barr Smith Library is selling floppy disks for only \$1.00. Yes, that's right! One measly dollar!! We've also got Blue Staedtler biros (blue) for only 50c. Spend your money at the Services desk, Monday to Friday, 9 to 5.

pong & ping

Table Tennis
Interested in playing Table Tennis at lunchtime & on campus?
Contact: Iann:
chow29@hotmail.com
Ph: 8289 6382

shuttle & cock

Badminton
Keep fit and meet new friends.
Welcome to anyone to join in on practice nights, held on a weekly basis on Monday and Friday nights from 7.30 - 9.30 at the University Gym: 127 MacKinnon Parade. The cost per visit is \$4. That will include all the necessary equipment, feather shuttles and racquets, and we cater for all standards. (Casuals & Competitions)
Further details, please contact Peter Morganthaler, Ph: 8278 6703.

kara -bloody- oke

Generation X Karaoke
As seen at Stix Pool Hall. Karaoke for the 90s featuring Prodigy, Pulp, Blur, Nirvana and lots of other cool bands. Available for parties or any other fun event. Call 8272 2715 for more information.

scared of spiders?

Lincoln College Club's annual open show, 'Trapdoor' will be held at the College on the 4th of April. General Public tickets are \$5, includes 2 live bands & cheap drinks. Starts at 7.30pm, gothic dress theme. Call Carol on 8290 6119 for tickets or at the door.
45 Brougham Place
North Adelaide
(just across the park from Women's & Children's Hospital)

library gear

Arts Library Workbooks
First Year Arts students are reminded that their Library Skills Workbooks are due on April 30. Hand in your completed assignments at the Barr Smith Library Information Desk before or on this date. Remember you can ask there for help too!
Easter Holidays
All the University of Adelaide libraries will close for four days over Easter, from closing time on Thursday, April 9th until Tuesday morning, April 14th.

Give Us Sex Gear

(for the Sexuality Edition, of course)

by May 6

and you could

win

absolutely nothing whatsoever.
Except, of course, our undying gratitude.



window for sale?

4 Sale. 1 copy of Windows NT4 Upgrade edition. Had bought it for someone who changed their mind. Asking just \$100 (paid \$160). Call Darryl, 0411 622 938.

english gear

Need Extra Tutoring?
One-on-one with an English I tutor and PhD student. Can tutor English or essay writing skills at any level.
Phone Penny on 8346 0912.

sporty gear

WIN... WIN... WIN...
Autographed Redbacks Cricket Bat, Crows Football, Port Power Football, Thunderbirds Netball, Adelaide Rams Polo Shirt, Giants Baseball, 36ers Basketball, Australian Hockey Olympic shirt, and many more prizes
Raffle Tickets \$1 each available from Sports Association office, ground floor, Lady Symon Building
Drawn 19th June 1998, 5pm Unibar
All monies raised goes towards the Australian Universities Games 1998
Sell a book of 10 and you will enter the draw for an extra special prize, call Pene or Vicki 8303 5403 and we can provide you with a book

typed-up gear

Word Processing
\$3.50 per page @ 250 words per page
Words 2000 Pages 8
\$28.00.
Bibliography/Footnotes
\$3.50 per page @ 200 words per page.
THESIS
Formatting (word processing on disk)
\$21.00 per hour.
Dictaphone Transcription
\$21.00.
Interview Transcription
\$25.00.
CURRICULUM VITAE
RESUME
Call Anne Every Phone
8212 6869.
24hour pager service
8415 7866.
Email:
cottages@macbbs.com.au

hospital gear

RAH Auxiliary

Seeking volunteers to help in the Royal Adelaide Hospital Kiosk at weekends between 11:30 a.m. and 4:00 p.m.

We need about 6 extra people to serve on tables once a month.

If interested please call Mrs Pat McKinnon, Manager, Kiosk on 8222 4880 or call in and see us on North Terrace (to left of main entrance).