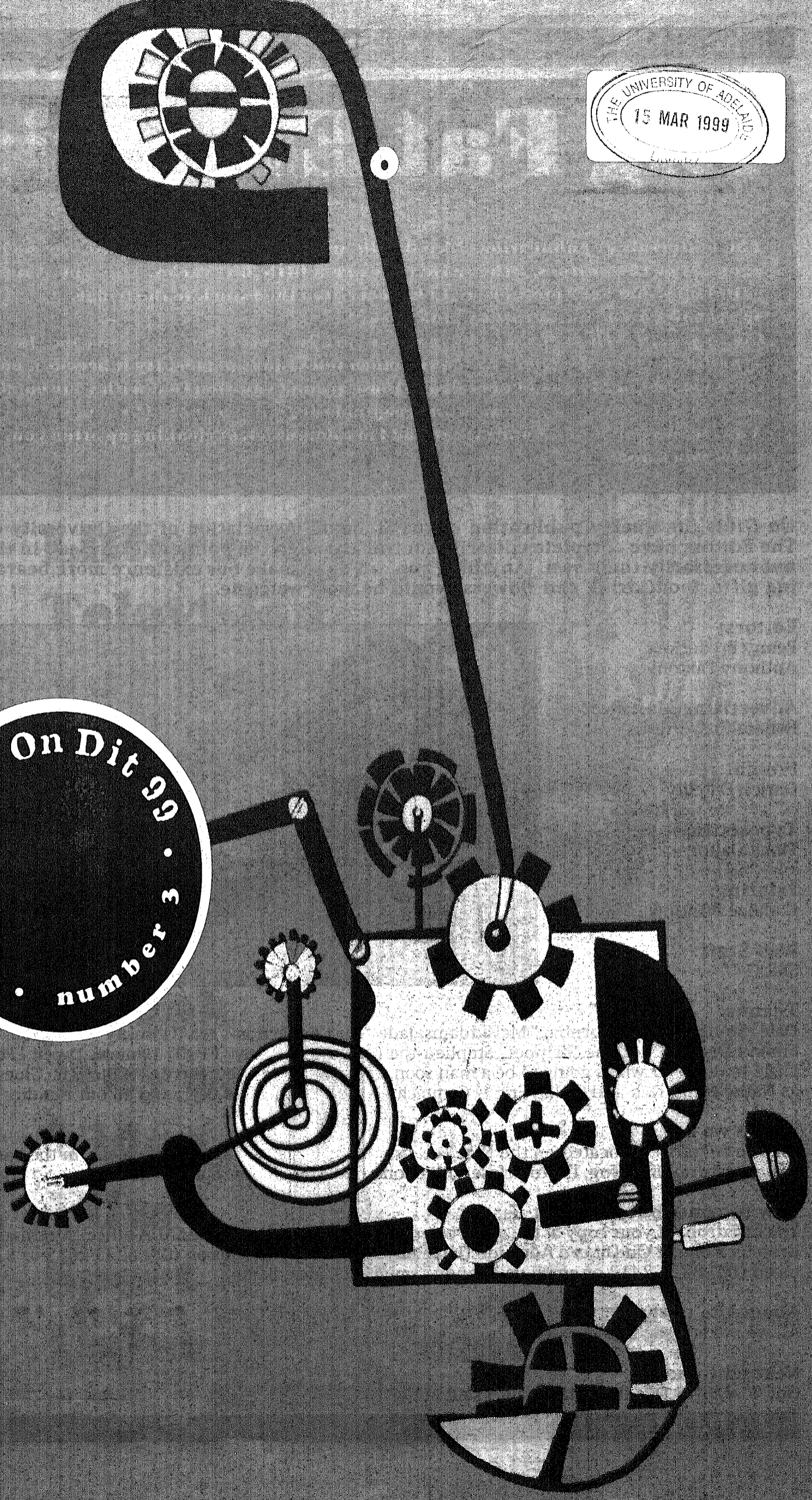


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THE UNIVERSITY OF ADELAIDE
15 MAR 1999

Volume 19
number 3
On Dit 99



Big Fat Editorial

The editorials of publications like *On Dit* are frequently used to push the socio-political agendas of the editors. Otherwise they are a little bit wacky. This one is neither. This editorial is one your mother might have written then stuck to the fridge.

So get this down your scrawny pink neck.

Clean your teeth at least twice a day, drink in moderation, attend your lectures with startling regularity. Don't watch too much television: apparently it breeds ignorance and feeds radiation. Respect yourself and those around you. Don't eat with your mouth full, stop and smell the flowers, maintain an acceptable degree of personal hygiene.

And clean your room. Your father and I are damn sick of cleaning up after you. This isn't a hotel you know.

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.

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Dale "Stonking Great Hornbag" McFaddams, Jade "The Connection", Eva "O'Horny" O'Driscoll, The Adorable Finona Dalton, Nick the Stripper, Stephen the Callboy, Anthony "CP30" Daniele, Daren "Potty" Potseye, Little Jonny Dyer who's going to be a man soon, Linley Henzell, Toey, Dirty D, Scotch the Glue, Simon "Hard as Nails" Hunt, Rob and Stella, Eric @ Camtech, Shirley for the cold beer, and all our buddies at Cadillac.

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:

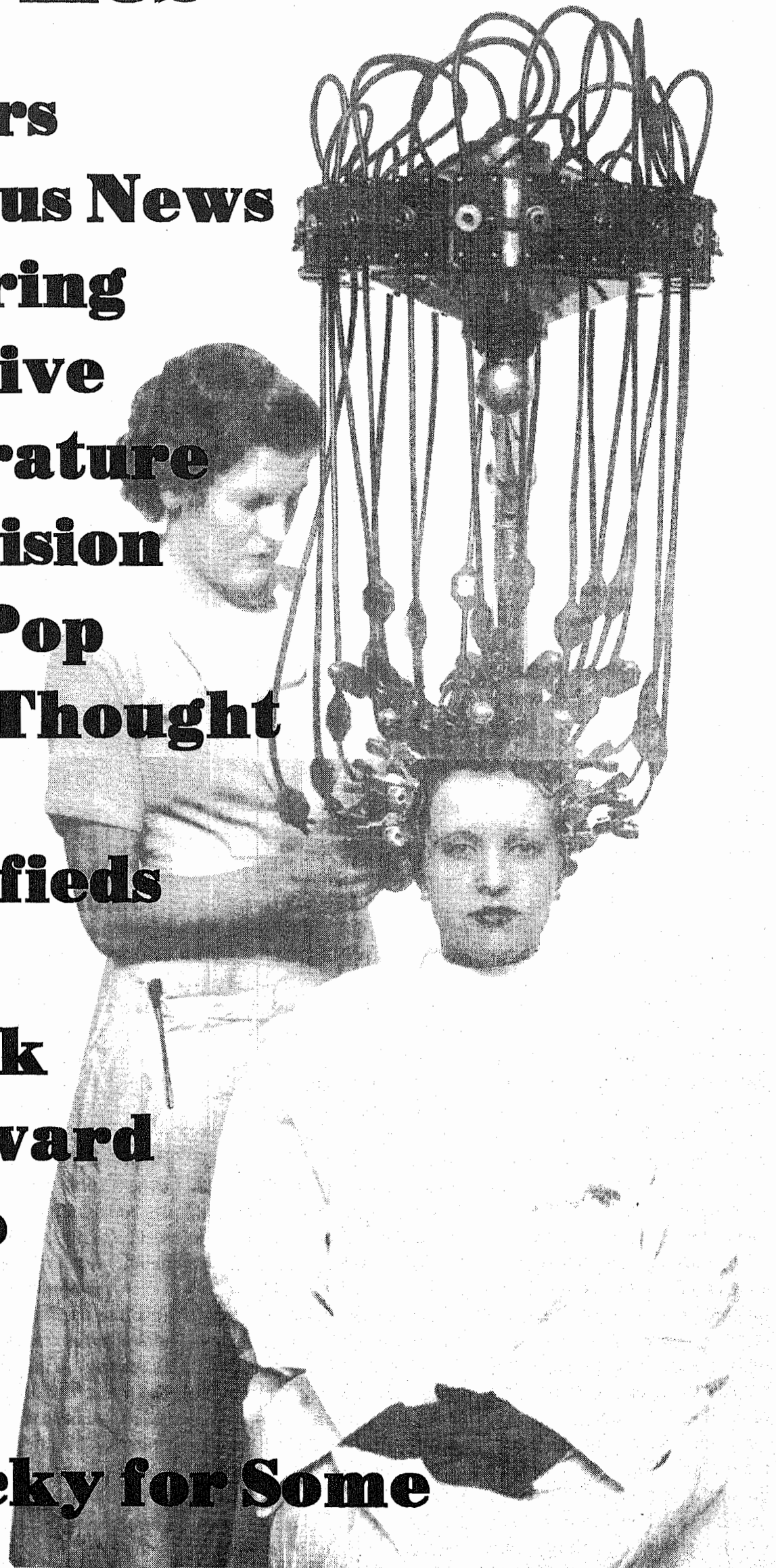
All we are is a sog in the cistern.

Next edition:

Out March 15 Deadline March 11. I said MARCH 11.

Contents

- 4. Letters**
- 8. Campus News**
- 14. Motoring**
- 17. Creative**
- 18. Litterature**
- 19. Television**
- 20. Vox Pop**
- 22. Free Thought**
- 24. News**
- 26. Classifieds**
- 28. Arts**
- 30. Muzak**
- 32. Wayward**
- 34. Video**
- 36. Film**
- 39. Sport**
- 87. Unlucky for Some**



My Baby Wrote Me A Letter

Fight the Power

Dear Eds,
I was pleased to see a number of politically orientated articles in On Dit last week. I must congratulate Anthony Daniele on his Future Tense article. Anything which increases public awareness of social structure flaws and widely held misconceptions is a good thing. The ironic part of widely held misconceptions such as 'money equals happiness' etc is that they are opinions fed to us by the conservatives through radio, television, education (indoctrination). These beliefs we think we hold are not our own, but simply regurgitations of our conservative controllers serving to justify the status quo and uphold our present grossly inadequate social system. I'll be listening to the radio show.

THE LIBERALS HAVE A DREAM...

I must say that the Liberal's proposed VSU (Voluntary Student Unionism) makes me mad as hell.

If successful, student resistance would finally be destroyed and the Liberals will be once and for all able to grind the poor into the dust. Does anyone realise why they're doing it? Its because after they divide us, they can conquer us. They know that all hell would break loose if they introduced upfront fees. Thus they are first going to eradicate Student Unions. Then, with minimal resistance, they can finally achieve their dream of an "economically rational" society. Then they can finally achieve their dream of a ruling intellectual elite presiding over an under class of uneducated poor.

On a less serious note, in Tim Kentish's "Loafer's Guide To Passing", he said that my words used in Free Thought are too long. I'd like to say that they're not long, they're just spatially con-

finied. Eds where can I get some of that Melancholia Melon Cola? (See u in court).

Brentyn Ramm

P.S. Eds, I think On Dit should be printed with flavoured ink.

This would be good since I am currently in such a rage over the conservative scum that I am ripping last week's On Dit to bits with my teeth. It would also provide a supplement food source for those of us on Youth Allowance. BLUHRR bland!

That's right, if FlyGuy is in-fact ill, absent or god forbid (unless you're atheist) dead, please discount this letter, otherwise what happened? You can't just stop publishing the witty banter that was "Dodgy" unexplained. At this point I will defend myself from the possibility that the absence of the column has been explained at some time already, you see I get my copy of *On Dit* from the Thebarton Campus (which many people seem to forget exists (indeed even the good people at *On*

eral issues to end this article with, but on second thought, this letter is probably already too long (unless you print it in 3 point font, (which would result in occasional glass wearing people like me, not being able to read it), where it wouldn't take up too much room at all???) for a letter to the Ed's so I'll stop now.

Anonymous

O Woe

Dear Editors,

So, the first big event of the year flopped. One wonders how much cash was lost on the ill-fated O'Ball. Was it only bad luck that derailed it? Will someone lose their job over it? If so, I hope it's the right person.

I hope the right people were appointed to all those student politician positions declared vacant after the voided farce of last year. I note that the Union Administrators appointed in the Summer holidays were not selected in the order they came up in the voided ballot, else we'd have engineers and overseas students

present. In addition, we've now got a V.S.U. Co-ordinator position (paid) created to squeeze another deal through the machinations of factional gamespersonship that passes for student representation at this campus. I bet we'd be having another election now if Hicks and Mullighan had become SAUA Pres and EVP repectively. Unless the appointed folk get their act together real quick we'll have a hard time justifying our Student Union in the face of harsh self-interested Liberal attacks against our collective interests... Let's hope they can also salvage student activism and savage V.S.U. Without breaking the constitution. Without re-writing it after the event. And without silencing the voices of dissent on campus.

Yours sincerely,

Lunatikit.



let your letters flow like a mountain stream

Whinging

Dear On Dit,

It's been a long time since I've written (a long time since I've been to Uni actually...) but felt as though I could not help myself in this instance (at least that's my excuse and I'm sticking to it!). What has happened to FlyGuy???. Is he sick or on an extended holiday (I use 'he' in the assumption that Flies have gender, otherwise he (?) would be called Fly Girl (?) or just the Fly...), (in retrospect I seem to remember somewhere in the deep dark (and other such cliches) past, several references to FlyGuy being a man, so forget the above, either way that's enough talk (or dialogue if you prefer) regarding the gender of FlyGuy (which was not originally intended to be the subject of this letter))... now where was I??

Dit seem to forget this campus on occasion)), which results in my not getting to read each and every issue, (because sometimes they don't get here...) although I do generally make the effort to get to Adelaide campus to pick one up. So in summary - 1) what has happened to Fly Guy? 2) please remember to send copies of *On Dit* to Theb Campus and finally, 3) well, actually there is no 3, or how about 3) who ever made the decision to put Merrik and Rosso (excuse the spelling but I couldn't really be bothered finding out if I'm wrong) on the afternoon show on Triple J has a lot to answer for... "Meirik and Rosso", sister program to "Terrance and Philip". Too many fart jokes not enough humour (please excuse the "Southpark" reference but the comparison is far too big to ignore). Which leaves me with sev-

or Two

See Alida's side of the O'Ball story in the SAUA pages - Eds

We're Very Sorry

Dear On Dit,

My God! What has become of you. When I was first enrolled here, several years ago, On Dit was full of good information that was relevant to students. For example, how to live on Youth Allowance (nee Austudy), because students need to know where to go to save 13 cents on a packet of chicken 2 minute noodles. Also, helping students take action, such as rallies against bastard budget cuts. Sure the rallies were piss weak (Prague '68 - now that's a student rally) and the cuts went ahead, but at least there was action. The article on V.S.U. should come before an article on Zambucca tricks. "A Loafers Guide to Passing", hmm, pull your finger out you lazy prick. I've also noticed that the gazebo on the Barr Smith Lawns is gone, why? Did it produce too much dry, comfortable shelter? Too recognisable as a meeting place? especially for stupid 1st years who keep getting lost. Prices are far too high, everywhere. Too many fat chicks. Too many skinny chicks, hey girlfriend, eat a sandwich. Too many 17yr old 1st years with a shit house attempt at facial hair. Bum fluff is bum fluff. Where the hell is Fly Guy? Shotgun Jim? or anyone else decent? And for fuck's sake, someone get "Disgruntled" his free condom. Obviously \$1 is too much to spend and we don't want his type breeding. What the fuck is that shit on the back of last On Dit?

Is a decent student newspaper too much to ask for?

Viva la Dawson's Creek.

Signed,

Some bloke who wanted us to write "Simon Hall" instead of his real name.

Dear reader,

Get Fucked! Sure it's easy to say what we should put in the paper, but we have a hard working group of students down here who give up their own time to help with

their University's Newspaper. If you have some decent ideas for articles, why don't you write them?

Sam Who?

Dear Eds

I read with interest in last week's Union Prez column that the Union has employed somebody by the name of Sam Dighton as a "Voluntary Student Unionism Liaison Officer". As the term 'employed' is used, I would assume that this person is being paid. If so, how much? And from where in the Union's budget would this money come from? Furthermore, was this job publicly advertised in *On Dit*, *The Advertiser*, or any other publication, to give students (or anybody for that matter) the opportunity to apply for the position? I would welcome some answers to alleviate my concerns, if possible.

And that's all I have to say about that.

Forrest Gimp

We Vehemently Disagree

Dear On Dit,

G'day to all of the new students this year and good luck. I myself am a returning student, I've been away for 1 1/2 yrs. I'm very disappointed that by the 2nd Edition of *On Dit* this year there isn't already a slinging match in the letters. (*eds - You only had to wait another week.*) I hope to start something here. Where to start? Bloustien, what the fuck do you think you're writing about? What's your point? Lionel Ritchie sucks, but I must admit it was a very funny letter capped off by the last line. You'd be good at perhaps an attack on one of those yuppy-scum Ken-doll all men bands that churn out ear-bleeding excrement.

I think "Disgruntled" makes a good point about coffee but she doesn't go quite far enough. I know that my student friends rely as much on coffee as I do to keep them awake at Uni. Consequently coffee is mine and many others choice of drug, therefore it should be subsidised heavily costing students no more than 20 cents.

I would also like to commend Grumple Bum on his shotgun article. You should turn your talents to an article about funnels or beer bongs. Enough about the letters. Onto the devil's advocate. Will one of you wet-nosed sappy 1st year students write a letter? How on Earth did any of you get into Uni? Bribes perhaps? Stop worrying about your appearance and start using your brains.

In closing I would like to reminisce (sic) back to the good old days of Shotgun Jim 32nd yr Arts. Bring back the days of intelligent letters. Bring it on Baby!!!

Pensively awaiting your crappy responses,

VIVA LA DAWSON'S CREEK!

Kevin Nash

Gettin' Toey

Dear Eds.

After the infamous 1996 Prosh After Dark debacle I thought that the obscene misuse of student funds was a thing of the past, but the O'Ballcup of 1999 proved me wrong. Wouldn't David Kemp love to hear that money compulsorily collected from students was used to subsidise a party that virtually no-one went to. It seems crazy that at a time when there is unprecedented scrutiny of student organisations the SAUA would put on a show that just gives Kemp a free kick - whose side are these O'Ball Co-ordinators on?

I've got no problem with the SAUA or Union losing a small amount of money on a huge party if thousands of students have a ridiculously good time and campus culture gets a boot up the arse. But in this instance barely a thousand Adelaide Uni Students enjoyed a show that they had to pay to get in to and was then subsidised between \$20,000 and \$30,000.

Student organisations should be compulsory to ensure that students can provide essential services for themselves, but there is no mandate for the officers of those bodies to squander our money with no thought for the consequences. If there are no students available with the skills and ability to run an event like the O'Ball then professionals must be

engaged to manage it or the event simply cannot go ahead. People must be held responsible for this year's disgraceful display of financial flagrance. At the beginning of the year, students tend to have money saved from summer jobs, the weather is great and the economy is relatively strong at present. There is nothing left to blame except those planning the show.

Michael Hicks

4th year, Economics/Law

Read Alida's version in the SAUA pages...

More Fluffel

Dear Editors,

It came to my attention during a SAUA administrators meeting (Wednesday 3/3/99) that someone had a complaint about the food served during O'Week. This person was upset that there was no vegan food available as part of the free breakfasts and lunches.

Although a falafel lunch was provided from Tuesday onwards alongside the sausage BBQ it is apparent to us now that falafel contains some dairy. I cannot apologise for the lack of vegan food because several minority groups with specific dietary requirements exist on campus. We try to provide for all students but we understand that there is only so much we can do.

Students that have special requirements or requests that seem never to be met have two options; continue to whine that nobody cares about them or take positive action by informing the SAUA or directors of upcoming events that they have specific requirements. Orientation directors and SAUA staff have enough to do without planning complex menus so get involved! Offer to cook a BBQ with a difference or help prepare some food or get some sponsorship. Creative ideas will be much more effective and constructive than a complaint.

George Valiotis

Orientation Director 1999.

more letters next page...

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

RANDOM DRAW COMPETITION

1st Prize STA Travel/QANTAS, Return trip for two to Melbourne plus insurance and two coffee mugs.
Total prize valued at \$1150.00

2nd Prize BankSA Everyday Account - Student Option. Prize valued at \$500.00

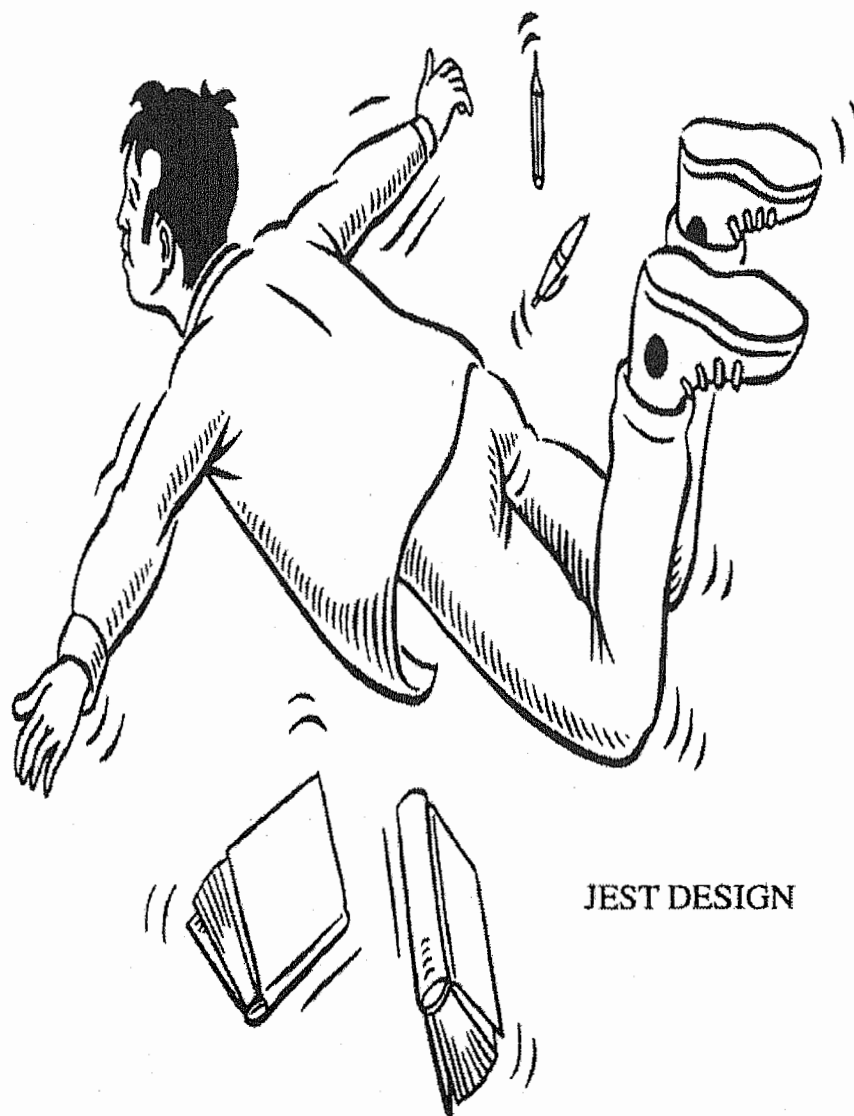
3rd Prize Has been generously donated by State Theatre South Australia. Enjoy a 10 play/10 party package subscription entitling you to all web.state performances throughout 1999.
Prize valued at \$290.00

4th Prize Adelaide Symphony Orchestra Tickets to the value of \$270.00. Can be taken as either group or single tickets for your choice of concerts. Tickets subject to availability at time of purchase.

5th Prize \$250 worth of Photocopying from the University of Adelaide Library.

6th Prize \$100 3M Corporate Gift Pack.

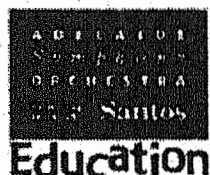
7th Prize \$100 Equinox Bistro Voucher.



JEST DESIGN

ENTRY FORMS FROM: your campus bookshop, STA Travel during O'Week. Send your entry to
Unibooks: Adelaide University, SA 5005
Competition drawn 9/4/99.
All winners will be notified in writing.
Employees of sponsors cannot enter.

SPONSORS



Change the Shape of Your Body, Not Your Bank Account.

Conveniently located on level 4 of the Myer Centre, Adelaide, Fernwood Female Fitness Centre provides a relaxed and non-competitive environment for ladies to work out. Fernwood offers a full range of CV equipment, aerobic classes (including kick boxing and self defense), and personal training, and provides additional conveniences such as towels, breakfast and hairdryers- so all that you need to bring is yourself!

Now, for a limited time only, Fernwood is delighted to present a surprisingly affordable membership deal especially for the perpetually light-pocketed student. Join before 30 April, and pay just \$1 a day, a saving of over \$200.

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Level 4, Myer Centre, Adelaide SA 5000
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Offer Expires 30 April
* Conditions Apply
1. For full time students only
2. Off Peak Membership 9.00am - 5.30pm only
3. No reciprocal rights

Even More Letters

Do it For Donnie

Dear On Dit,
I wish to state a fact for the attention of fellow students -RE:
LABOUR STUDIES

Several years ago Labour Studies was to be abandoned and immersed into another department. More recently the department together with Women's Studies was re-located off the campus to Pultney Street; Department of Social Inquiry.

This week is positive proof of the importance of the subjects offered by Labour Studies. The lectures have had to be removed from Education Building to facilities on the main campus due to the demand for the subjects by undergraduates.

A recognition of the importance of subjects which provide an insight into our society and how far we have come and still need to go to achieve social and economic

equality.

I would like to think that the late Don Dunstan would be pleased!

Sincerely,

Diana E. Clark

Student Rep-Labour Studies

Demerit Point Blues

Dear Editors,

Seems all I do these days is write irate letters to *On Dit* but this time I am really riled. I just went into the Barr Smith Library to borrow some books for my studies (I don't know about everyone else but I'm kind of broke at this time of year and can't quite afford to buy every book I need), anyway I discovered that I have been suspended - from demerit points I earned LAST YEAR!!

Now I did take some books back late (through circumstances beyond my control) and so I fully expected to get suspended - which was why I went into the Library at least 5 times over the holidays

to check my borrower status, and I was always pleasantly surprised to find that I hadn't been suspended (I couldn't figure out why not but as there is absolutely no information in the Borrower's details section of the computers as to how the demerit system actually works, I decided not to push my luck). At no point was I given any indication whatsoever that my suspension was being delayed until Orientation, when it would REALLY be a deterrent to me as a staff member told me when I tried to borrow the books. Apparently this was published in *On Dit* and the *Adelaidean* 2 years ago so we should all know about it. I have diligently read *On Dit* for the past 3 years on a weekly basis and never seen and who reads the *Adelaidean* anyway. There are no posters up in the Library saying this will happen, no information on the borrower's details page and no email sent out to students advising them of this.

The demerit points system is confusing enough and it seems possible for you to be punished for tardy book return offences from years past so why not put a clear, simple explanation of how it all works on the demerit points page in the Borrower's details? Surely that would be easy and avoid things like this happening. And if someone is to be suspended how about putting an alert on their details page saying "you are not currently suspended but you will be from this date to this date" or sending an email to let us know? I realise suspension is better than library fines but there are still a few simple things the Barr Smith Library could do to make life easier for everyone and to stop poor staff members copping it from disgruntled students who've had no warning that they've been suspended.

Sky Mykyta

4th year Arts/Law

CAREERS FAIR

As I mentioned previously the careers fair this year will be held between March 23rd to 25th. The aim of the careers fair is to allow students the opportunity to talk to potential employers and ask them questions. There will be a variety of employer stalls providing information about their company/business. We will also be running seminars concerning interview techniques, writing resumes, and the job search process. During the event there will be food and entertainment.

VSU

VSU is the name given by the current Federal Government to their policy, where effective student representation would be undermined and collective student resources depleted. It is a means of taking away the reasoned and effective voice of student organisations at both a campus and a national level. In short, it is an attempt to silence students and diminish the representative role of student commentary on social issues. VSU also threatens the very existence of essential student services. The Students' Association will be running campaigns regarding VSU. If you would like to get involved in the campaign against VSU, or have any questions about the Careers Fair please do not hesitate to call me on 8303 5406.



Alida Parente SAUA President



Sexuality Officers

Hey! So it's back to the books. Hope that your first week of Lectures was stimulating. We trust that you have found many friendly and sexy faces in and around Uni. Daniel's first week of Uni included working with Andi from the Equal Opportunity Office with other student-trainers (including some from engineering). They took part in inclusivity training for first year Engineering students. The training focused on issues of gender, disability and sexuality. Over the week, they dealt with 300 students enrolled in the course.

We have also been busy helping the QC Collective organise Queer Collaborations which is a student run conference on sexuality issues. It will be held at Flinders University in July. On a similar note, a queer education lobby group has been formed and the first meeting will be held at Second Story on Thursday, March 16th at 7pm. Everyone is welcome! If you want any more info on these events, don't hesitate to come into the SAUA and ask us.

Finally, just a reminder that you are all most welcome to sign up for our Sexuality Standing Committee, we would love to see you in the SAUA, a queer friendly space on campus.

All our love



Amanda and Daniel

Orientation

The week is gone and the sky has not fallen! Well done to the directors, helpers and staff involved in O-week and tours. Also cheers must be sent to Jason Zanini for winning the keg of beer raffle. As far as orientation is concerned I have nothing else to say just yet.

Four Play

Look out for the group "four play" on the 18th of March on the Barr Smith lawns. This band is brought to you by Union Activities. The SAUA will be putting on a champagne and chicken lunch for all to enjoy. More details will be released soon, as I'm sure you all just can't wait.

OAKBANK 99

To all you serious GG fans, or people who attend Oakbank every year, for the sake of yourself and loved ones, DO IT in Style. For more info on a totally inclusive day at the GGs come in and I'll point you in the right direction.

We need you!

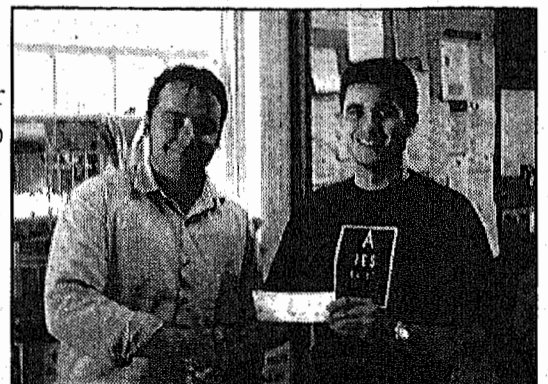
Anyone interested in being involved and helping in SAUA Activities for the rest of the year come into the SAUA and say, "Matt I'd love to help with SAUA activities, it will be great fun, man."

By jingo mate is it true Activities week is coming soon?

It's hard to control my excitement, but mate, it's true.

cheers,

Matt Sykes - SAUA Activities Vice President



Education Vice President

Well, at the beginning now of the second week back, I hope everybody is settling in just great, and enjoying the start of a fruitful academic year, but also getting involved in life outside study. Now is the time to go along to all those meetings and activities of the clubs and associations that you joined in O'Week, kick back occasionally in the Bar, and find out what University life is supposed to be all about, before you get too subsumed in study. For anyone who is having difficulties settling in to Academic life, remember I'm always (well, most of the time anyway) in my office and am here to listen and try and sort out your educational problems and academic difficulties - just drop into the SAUA some time!

On Friday of last week, John Love, Education Officer for NUS South Australia held a Voluntary Student Unionism Training day for anyone to attend (you may have seen it advertised in last week's *On Dit*). The forum was a great success, providing a great avenue for information for many people, as well as being a useful exchange of ideas and arguments. The proposed VSU legislation from the Federal Coalition Government is a gross attack on Universities' autonomy and on the work of Student Organisations and the essential services we provide. Friday's forum was a fantastic opportunity to discuss how VSU will affect different portions of the university community, understand the history of the ideological program behind it, and examine the Government's agenda in introducing it. Anyone with any questions regarding the government's VSU legislation and how it will affect them as students should come and see myself or Alida in the SAUA - we'll be happy to go through the issues.

Meanwhile, look out for campaigns from the education department in coming weeks, leading up to an Education Week in the last week of March - this will be a week with State-based events going on in every State in Australia, looking at education cuts and the difficulties and costs involved in being a student, and examining the effect VSU would have on student life and student welfare. Look out for information, and if you want to get involved in the campaign, come and see me!



Janak

No Services
VSU
No Voice

Women's Officer

HI everyone, I hope you all enjoyed your first week (back) at uni, and have managed to get into the swing of going to lectures and stuff.

WOMEN'S ROOM

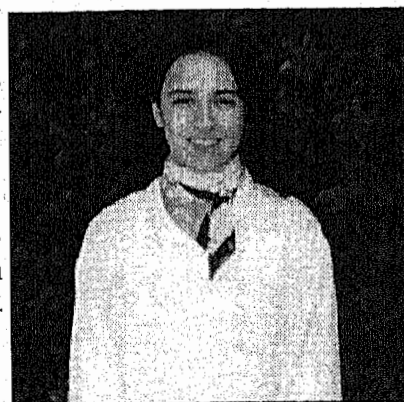
Have all you girls gone down to the Women's Room yet? Yes, that's right, on campus we have a space for women only where you can relax, study, meet other women at uni or just get away from things. If you use the Women's Room and have any ideas or suggestions on how we can improve it, I want to know. Just pop in and see me in the SAUA or call me on 8303 5406.

NOWSA

This is just an early warning to let you know that NOWSA (Network of Women Students in Australia Conference) will be held this year at Melbourne and RMIT Unis this year. The dates for the conference are the 16th - 20th of July and the cost of attending is \$20, which is not much considering it will be a fun filled informative week learning about and discussing the issues women face. If anyone has any questions or ideas for fundraising at this early stage, or thinks they might be interested in holding a workshop there, please let me know by giving me a call or coming in to see me.

WOMEN'S COLLECTIVE

The Women's Collective meets weekly on Tuesdays at 1pm in the Women's Room. So if you are interested in getting involved in events, meeting other women on campus and debating a wide variety of issues, just go along to one of their meetings. New members are always welcome!



Eileen



Adelaide University Union President

Voluntary Student Unionism / Anti-Student Organisation Legislation

VSU / ASOL is not going away without a *fight*. And there are so many avenues by which we can lobby members of the Federal Parliament about this issue. It's important to get the support of other sectors of the community to support the fight of students to retain student union services.

Last Friday (26/2/99) I attended a meeting of the Australian Catholic Bishops Committee for Justice, Development, and Peace in Sydney. At this meeting I presented a discussion paper about the affect of VSU / ASOL on student representation and services. It was well received and the Australian Catholic Social Justice Council will respond on behalf of the Catholic Church. I'll keep you posted on what emerges.

If you'd like a copy of the discussion paper or you'd like to speak to me about VSU / ASOL or any other issue, drop into the Union Admin Office on the first floor of the Lady Symon Building, or call me on 8303 5401.

Adelaide University Union Web Page

There is a new web page for the AUU. The address is still the same as last year, but there's lots more info about your student union and its affiliate student organisations. You can see it on: www.adelaide.edu.au/AUUyap.com.au

If you haven't heard enough web stuff yet, there's more. A new interactive web site has been set up for University students across Australia. It includes comedy pages, music, news and reviews, politics, film, art and photography, campus activities all around Australia, clubs and societies listings, free e-mail. Also on the site is YapChat, on-line chat sessions with University students across Australia and with big names every fortnight. Check it out!

Open Administrators' Meeting

It's tonight, Monday, 8 March, 1999, 6pm in the WP Rogers room, Level 5 of the Union Building.

I hope to see lots of you there. For those who can't make it, minutes of the meeting will be posted on the AUU Web page ASAP.

Elysia Turcinovic

We need Unity to fight VSU

There are two major issues facing students as we enter the new study year. Both hurting those people who can afford it the least. The GST and the introduction of Anti-Student Organisation Legislation in the form of VSU.

On campus the effects of VSU will be wide ranging and have a significant impact of the culture and lifestyle of University students. It is the job of the student representatives to fight on behalf of the students against this draconian attack on our rights.

The government is proposing to limit the operating grants to universities if they continue to collect and pass on service fees from students to the student unions. It is amazing to suggest that students will be further disadvantaged through massive cuts to teaching and research grants because the Universities will not agree with Dr Kemp's ideological ambition. Not only have tutorial sizes increased and funding to resources been slashed, but now the government proposes to reduce it further if we do not bow to their desires.

Since 1996 the operating grants given to Universities have been cut by about 6%. Further a harsh new HECS system has been introduced, Austudy and Abstudy abolished, upfront fees introduced at some Universities (including Adelaide, taking HECS funded places), and essential services such as counselling and health services diminished. Now the government is proposing to take away the most important advocate and representative of student rights and service providers on campus. The Student Union provides the cultural backbone of the student life on campus.

There is much rhetoric surrounding the choice element associated with becoming a member of the Union and paying the membership service fees. The point is that if you do not wish to be a member of the Union then resignation is a realistic option. It is interesting that those people on and off campus who so vocally support VSU have not entertained the thought of resigning from the Union. Maybe this is a strong realisation of the benefits which being a member of the Adelaide University Union.

My role in the Student Union is to provide a focal point for activists on campus wishing to be involved in the campaign against VSU. As the Union's liaison officer, I will be talking with all areas of the Organisation, University and Community. I was disappointed that I was the only Adelaide student representative to protest directly to John Howard in his recent visit. We must present a collective and unified force to prevent the Federal Government from continuing to disadvantage students.



UNION FEES: WHERE DOES ALL THE MONEY GO?

The Statutory fee for 1999 has been set by the Union Board at \$270. This is an increase of \$5 from the previous year. The following is the actual allocation of your Union Fee throughout the organisation. You will notice that it adds up to more than \$270, as the Union does have other sources of income to subsidise services.

AFFILIATE FUNDING

Clubs and Societies Association	\$4.25	1.6%
Postgraduate Students' Association	\$9.25	3.4%
Roseworthy Students' Association	\$6.80	2.5%
Sports Association	\$40.38	15%
Sportsground Maintenance	\$5.81	2.1%
Students' Association	\$40.27	15%
Overseas Students' Association	\$4.69	1.7%
Special Grants	\$0.18	0%
Tertiary Institute Child Care Centre	\$0.18	0%
Waite Institute Students' Association	\$5.82	2.2%

STUDENT SERVICE CENTRE FUNDING

Activities	\$3.46	1.3%
Computer Resource Centre	\$9.67	3.6%
Education Welfare Officers	\$13.20	4.9%
Equal Access Scheme	\$1.55	1.6%
Union Studio	\$4.24	1.6%

OPERATING EXPENDITURE

Administration	\$22.66	8.4%
Accounts	\$17.22	6.4%
Union Board	\$4.76	1.8%
Buildings	\$26.77	9.9%
Conferences on Campus	\$7.30	2.7%
Human Resources	\$17.87	6.6%
Maintenance	\$9.40	3.5%
Marketing	\$3.06	1.1%

OTHER EXPENDITURE

Contingencies	\$4.55	1.7%
Initiatives	\$4.55	1.7%
Reserves	\$10.00	3.7%
Projects	\$9.07	3%

Sam Dighton Vice President/VSU Liaison Officer

Environment Officer

A few things this week. Firstly, a whole heap of really cool National Union of Students Environment calendars have just come in, and I'm giving them away! These great-looking colourful calendars are the ideal addition to your home or office. Featuring 12 brightly-coloured months, they tell you all the important environmental dates for the whole year, as well as having a monthly focus. Come and see me in the SAUA and you can have as many as you want for the low low price of nothin'.

Which brings me to my second point. March is alternative transport month, and so I want to encourage everyone to ride a bike/train/tram/bus/paddle-boat/footpath to uni every day this month! One great way of getting to uni is riding a bike. Thousands of people already do this. Last year the Bike Shed was started up, which is the little bunker between the Barr Smith Library and the lawns on North Terrace campus. For \$10 per semester, you can get 24-hour swipe card access to the shed. This is especially handy on Saturday nights! You can leave your bike in as long as you want and use the shed as often as you need. Spaces are filling up very quickly, so be quick if you want a spot! **PLEASE NOTE THAT EVERYONE WHO SIGNED UP BEFORE WEDNESDAY NOW HAS ACCESS.** As a bonus, we're also installing a heavy-duty extra-cool bike pump inside the shed. Although all students will be able to use it, it will be a lot easier if you have access to the shed, cos otherwise you'll need to come to the SAUA and beg for temporary access.

Also, I have lots of free bike maps and puncture repair kits you can use, and a great petition you can sign for road rights for cyclists. Thirdly, on **Friday March 26 at 1pm, the AU Environmental Collective, the AU Jabiluka Action Group (JAGUA) and the food co-op collective will all be meeting in the North Dining Room.** Contact me for more details.



Zane <greenguy@smug.adelaide.edu.au> (8303 5182)

1999 Adelaide Uni Environmental Collective

The best way to get involved in protecting the environment in 1999 is to turn up to the Environmental Collective! The EC is a club who meet every week to discuss environmental issues, assist the Environment Officer in activities, run campaigns, chain themselves to trees, go to national conferences, recycle, but most importantly, make themselves informed and inform others of important issues of the environment. This isn't limited to knowing how to recycle, but also includes spreading the word about dodgy corporations, boycotting products and services for ecological and human rights causes, and even swapping simple vegetarian recipes. But really, the EC is whatever its members make it. That's why we need you! Not only will you have your say on environmental projects run by the Students' Association, but you'll meet lots of other people who care as much as you do about good green gear.

The EC will be meeting at 1pm on Friday the 26th of March in the North Dining Room. Hope you can come!

zane



The Collective Gives A Duck About The Environment

**Presidents Report
re: O'Ball 1999**

People may or may not be aware that O'Ball 1999 was not the financial success we had anticipated. There is a great deal of speculation concerning the loss of the event and who should be blamed.

I am sure that we are all disappointed by the outcome of O'Ball 99, however we must look at this in context. We cannot isolate this one event. Firstly we must look at Orientation 1999 as a whole as well as look at the past few Orientations. Overall Orientation 1999 was a success. To isolate O'Ball takes away from the fact that every other area made a profit and was well executed. O'Tours took record numbers of tours around the campus, O'Week has had record numbers on the lawns and at its events, O'Camp had a fantastic turnout and O'Guide produced one of the best Orientation publications. Every year there is one area which finds it difficult to make a profit, and it is generally unto the other areas, namely O'Ball, to subsidise any loss.

Obviously this year with O'Ball making a loss it could have potentially put the Students' Association in a compromising position. However, over the past three years O'Ball has made a profit and the SAUA has been careful enough to retain a large percentage of those profits from these O'Ball's. Therefore, we can use the profits gained from previous years to subsidise the loss of O'Ball 1999.

It is imperative that student money is not used to subsidise this loss. The key to remember is that the money being used to subsidise this loss is from past profits and therefore not students money.

The other thing to realise is that O'Ball is a commercial reality. It is designed to make money, however there are times when a commercial adventure does not make the return as expected. When it does not make money we need to analyse why, in order to ensure that such a loss does not occur in the near future.

There are many factors which may have contributed to the loss incurred during O'Ball. Speculation over the factors has ranged from ticket pricing to the line up. There will be an investigation regarding the reasons why O'Ball 1999 was not the financial success it has been in the past.

If you have any further enquiries please do not hesitate to contact me in the Students' Association on 8303 5406.

Alida Parente
President

CAUGHT SHORT BY VSU

An interesting and pertinent question to ask about the VSU issue is, why it is only now that true activism is taking place against the plan? Obviously Student Unions, their affiliates and supporters despise the plan of introducing anti-student-organisation legislation. I am one of the people who believes that we are better off with an efficient Union than without, and so I am anti-VSU. Yet what really angers me is that this type of legislation and its implications have been looming on the horizon for years, and little has been done by student representatives at university, state, and national level.

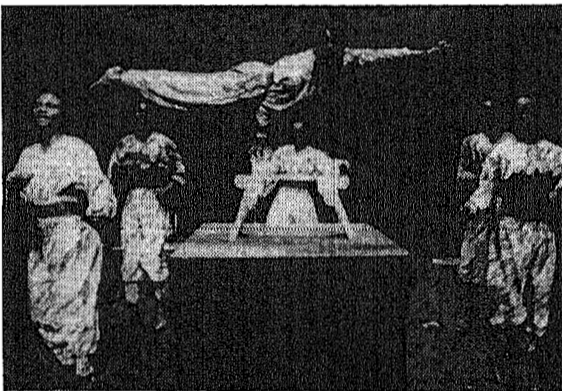
Campaigns over the last three years have focussed too heavily on Liberal bashing, mainly over funding cuts by the Government to DEETYA which directly funds our universities. Time, energy and money would have been better spent informing students about the representative institutions at university, state and national level, their potential value to them, and perhaps even how they could get involved. Then when an issue or a cause arose that needed mass student mobilisation in order to effectively lobby bodies such as the Government or university administrations, student reps could inform the student body of the issue, and expect mass support.

Instead we have a situation (and this is especially true here at Adelaide Uni) where the vast majority of students don't know about the Union or its potential benefit to them. What we then see is an issue like VSU threatening to swamp students and the quality of their university life, and student reps caught with their pants down. Their failure over the years to adequately advertise and promote the Students' Association and the Union has made the task of mobilising support behind the anti-VSU counter-attack exponentially more difficult.

Another problem to address is the derision and contempt with which student politicians are held by their student peers. Unforgivable debacles such as last year's elections reinforce the stereotype of student politicians as lazy, self serving, condescending incompetents.

I have been a student representative and so I apportion a share of guilt to myself. Yet I do not believe that the buck can go much past SAUA Office-Bearers, the people elected to activate the political and representative arm of the Union. Who can forget the desperate cry of an Office-Bearer in 1997 of, "Get off your lazy fucking arses," to relaxing students at lunch time witnessing a small group of hacks struggling down to Amanda Vanstone's offices in a vain attempt to lobby on our behalf.

It is the role of the President and the Education-Vice President of the SAUA to guide us through a major confrontation such as the one that will need to occur to overthrow the proposition of VSU. To have even a slight chance of victory they and other student representatives must first win the trust and respect of the student population through hard work and honesty. Then it will remain to be seen how capable and effective our representatives are and how attractive our Union is to the students, and even the wider community.



Wow, that's a hard picture to write a caption for

Stephen Mullighan

PEERS, BIG EARS

One of the quiet successes of O'Week was the Peer Adviser scheme. This year was the second year of the scheme, with the Faculty of Arts (sorry, Faculty of Humanities and Social Sciences) joining the Faculty of Science in training over 50 Peer Advisers to help 1st Year students make the transition to uni easier.

On Friday 19 February, 22 continuing Science students were trained by the Union's Education and Welfare Officers in how to help 1st years with any problems they may have. The following Sunday the Advisers met, talked with, and helped 210 1st years acclimatise to uni life. The 29 Arts Advisers went through much the same process of training on Thursday 18 February, and they met 400 1st years on Monday 22 February. Both days consisted of a morning session where a Peer Adviser took a group of around 10 1st years for about an hour and a half on a tour around uni. They also talked about what it is like to be an Arts student, things to do and not to do, and where to go for help for any type of problem.

I attended the Arts training day and the "Freshers' Day" as an Adviser, and from the Advisers perspective, the Freshers' day was a success. Most first years considered the day to be a success, and they used the Advisers as a source of information to answer the hundreds of questions they had. Some of these ranged from the expected "Where are the nearest toilets?" to "Where are the free condoms?" and even "If I don't finish the Library Skills Workbook will there be a snow-storm in Russia?"

Yes. The Arts scheme has a slight advantage over the Science students, that being the new Freshers Room (Napier 141). This room has been set up by both Arts administration (specifically Kellie Toole) and the EWO's (Karen Walker and Chris Gent). First year Arts students can drop in to this room during business hours for information and help. Peer Advisers will staff the room from 10 - 3:30 Monday to Friday, and they can help students directly or recommend them to help for any problem or issue.

People wanting to get involved in the scheme next year can speak to Karen Walker at the Education and Welfare Offices, Ground floor of the Lady Symon Building, or phone on 83035915.

ADELAIDE UNI AND THE VICE

Confront any university student these days about student funding and they're likely to start and finish the conversation by slugging the Liberal Government and its recent cuts to university funding. However, what they are unlikely to engage in is the way their university is attempting to deal with these cuts, and the constraints their university is facing in the increasingly competitive market of higher education.

Here at the University of Adelaide we have, both collectively and individually, witnessed fundamental changes to higher education and policy. A changing theoretical perception of higher education has, and continues to, influence the Federal Government's policies concerning university funding. The notion that higher education is beneficial to the community as a whole has changed. Now it is the personal benefits accrued by the individual undertaking higher education that are valued, not so much the societal benefits. The doctrine of a universal right to education, which dominated the last twenty years of higher education policy, has been displaced by the neo-liberal policies which arrived with economic rationalism.

In response the student community has mobilised in opposition to the attack on the provision of both quality and equity at our universities. The response to the shift in higher education policy has not been limited to the student community. The University of Adelaide, and institutions nationwide, are also reacting by attempting to compensate the government funding cuts by seeking alternative sources of institutional revenue. However, these universities, including Adelaide Uni, remain constrained by the government's inability to adequately deal with the changes taking place.

Prior to the cuts to higher education, the Federal Government strictly regulated the way in which universities were funded. The DEETYA determined, centrally funded framework in place was, arguably, sufficient for a university's operating costs. The advent of substantial cuts to university funding has seen Adelaide Uni attempting to seek revenue from alternative sources. However, the strict regulation of university revenue accumulation remains in place. The result has been decreasing government operating funds and the inability of Adelaide Uni to freely develop its own revenue strategies. As a student of this university I am all too familiar with the flow on effects of the present situation.

In 1998 the Federal Government for the first time introduced restricted quotas for up-front fee paying Australian stu-

dents. The purpose was to decrease the burden on DEETYA operating grants and also to allow universities to generate their own operating revenues. In an attempt to preserve both quality and equity in Australian universities, these places remain strictly regulated by DEETYA Guidelines. Any actions by a university which contravene these guidelines will result in heavy funding penalties.

Not surprisingly the introduction of up-front fees, despite government regulation, has aggravated students. Obviously equity and access are of paramount importance to student organisations nationwide. Yet the indispensable revenue from up-front fees will no doubt see universities lobbying to increase quota numbers and the faculties eligible for fee-paying positions. As autonomous revenue evolves, you can be sure the debate between students and university administrations over equity and access, will intensify.

Synonymous with the current changes to university funding was the release in 1998 of the final report of the independent West Committee: 'the Review of higher education financing and policy.' The "West Report" has delivered a somewhat liberal and ambiguous philosophy for the future administration of the Australian university sector. Central to West's philosophies are 'flexibility' and 'creativity' as abilities with which universities should be able to respond to 'the needs of students, industry and society in general.' Our own Vice-Chancellor, Mary O'Kane, has responded to the report suggesting it contains 'utilitarian philosophies' and the 'harmful separation of learning and scholarly activities.' Whilst heeding the negative values outlined by the Vice Chancellor, Adelaide uni administration is attempting to adopt the 'flexible' and 'creative' philosophy advocated by the report by seeking alternative methods of revenue. As a result, in 1997 55% of Adelaide uni's revenue came from sources other than the Federal operating grant.

As fiscal restraint continues to be the government's policy driver concerning higher education, Adelaide uni is attempting to preserve its interests and remain highly competitive in the emerging global higher education market. Despite the student/administrative dilemma emerging from the introduction of up-front fees, Adelaide Uni's new philosophies are committed to providing us, the students, with an egalitarian based and quality driven education second to none.

Aaron Witthoef.

ADELAIDE UNIVERSITY WINDSURFING CLUB
ADELAIDE UNIVERSITY WINDSURFING CLUB



COCKTAIL NIGHT 26TH MARCH \$18

LEVEL 4 UNION BUILDING, SOUTH DINING ROOM @ 7:00PM
LEVEL 4 UNION BUILDING, SOUTH DINING ROOM @ 7:00PM

Chrunching Third

I was driving along the road the other day when a little Barina City cruised up next to me. The car had been lowered, had big 17" mags, wearing enormously fat incredibly low profile rubbers, a 2" chrome exhaust, a big whale tail on the back, spotties on the front, with mirror-like tinting and large "EVO" and "EXHAUST TECHNOLOGY" graphics plastered all over the car.

I really fail to understand why some people buy a small car and spend so much on it.

\$3000 for the tyres & mags; \$2000 for the exhaust system; \$1500 for the suspension mods; \$500 for the whale tail; \$500 for the tinting and graphics;

\$500 for a performance chip for the electronic ignition; \$500 on brake upgrades; \$500 for brightly coloured seats and seat-belts.

So the owner paid \$12,000 for the car, and then spent in the order of \$9,000 on modifications. And what does he have? A car with an engine whose size is the same order of magnitude as a lawn mower, which sounds like a souped up vacuum cleaner, bottoms out every time it goes over a speed hump, and looks like it has an inferiority complex!!!!

Instead of spending all of that money on the modifications, the owner should have spent the money on the car itself, and got something with an engine that has a bit better performance.

As this wanna-be Porsche and I waited for a green light, I could see him eying my stock standard 1.8i Corolla thinking he had a shot. Without trying too hard I watched him in my rear-view mirror with his little 1.2l red-lining and his heart flat-lining, and thought to myself how silly the pretentious little poser looked.

In last week's On Dit we helped you work out which car is best suited to your karma. In the second part of this three part series on finding your Dream Machine we will give you some hints on where to start looking.

Part 2: Where is my Perfect Car?

When someone has a car for sale, they need to advertise. A number of forums are available for this, and the most common will be discussed here.

The Advertiser / Sunday Mail, being the main paper in Adelaide have a fairly good range of cars advertised. They have both Dealer ads and Private Sales in their Classifieds. The best days

for cars are Thursday, when they have the Motoring Section, as well as Saturday & Sunday for the weekend shoppers.

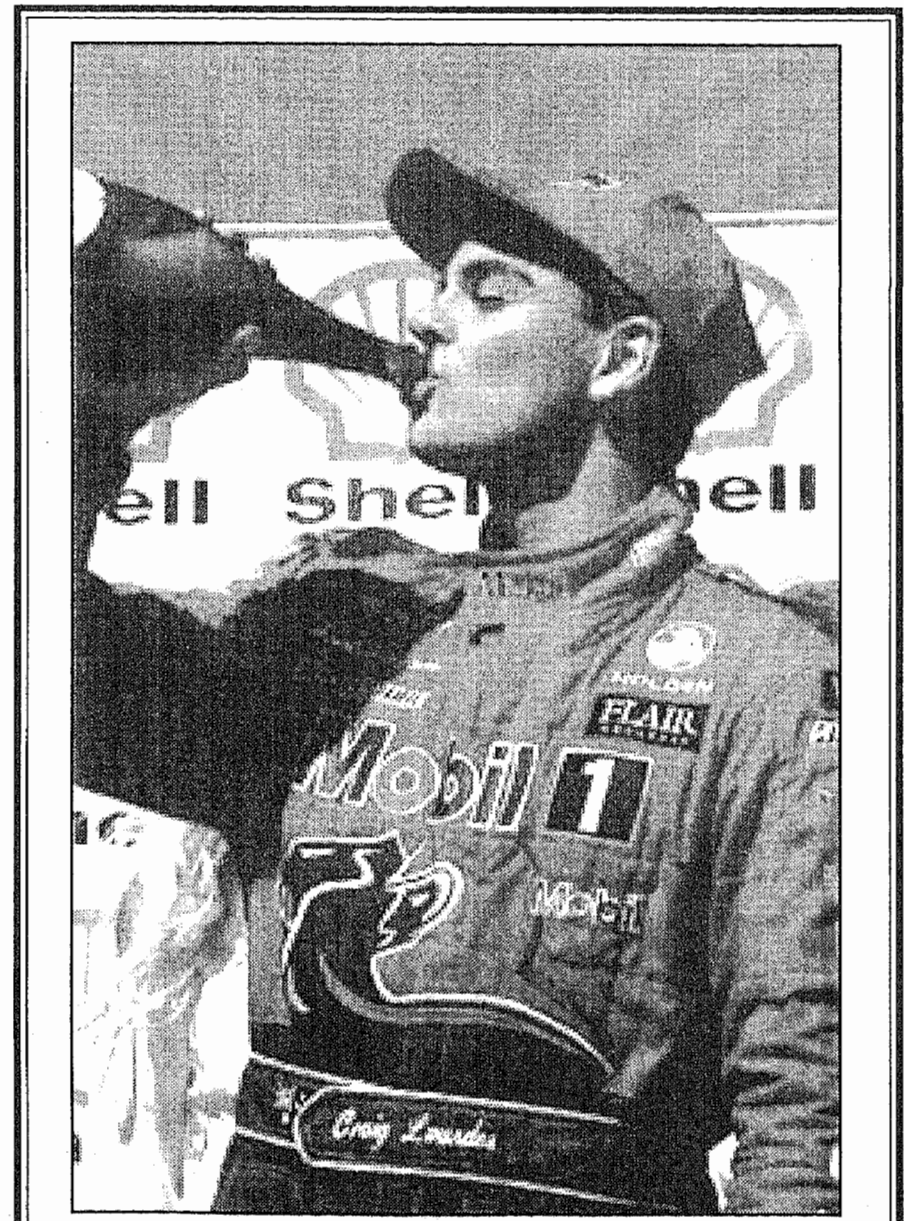
The early bird catches the worm, as they say, and it is a good idea to get up early to read the paper. It is a well known fact that this is against the basic time clock of most students, because until you hit the work force

(when your weekends become precious), Saturday and Sunday mornings are but figments of your parents' imagination. Unfortunately the best cars sell first, and this is especially true for the pri-



ate sales. Many of the smaller car dealers shop in the classifieds for bargains, knowing that many people who are selling their cars privately have little idea of the real value of their cars. That means many small dealers start ringing around the private sales as early as 6 or 7am.

A criticism of the Advertiser and Sunday Mail is that they have rather bad price bands for classifieds. The personals are broken up into "Under \$1,000", "\$1,000 to \$6000" and "Over \$6,000" as the basic price bands, with separate sections for Cars of Distinction, Four Wheel Drives and the like. These rather large price bands can mean that much time can be wasted sifting through the large number of ads in the "\$1,000 to \$6000" range. A \$1,200 car is significantly different to one for sale for \$6,000, yet they are in the same batch. It is especially a problem if you have around \$2,000 to spend, because it means that you have both the "Under \$1,000" and the "\$1,000 to \$6000" ranges to sift through. Another popular place to find private sales is the Trading Post. This paper comes out on Thursdays and costs \$1.00. It has many pages of cars, and this large volume means many good cars are to be found. Also, unlike the Advertiser and Sunday Mail, the classifieds are more logically broken up with price bands of only a few thousand dollars, which means all cars in a price bracket are going to be of around the same sort of quality.



"Don't try this at home, Kiddies", Craig Lowndes said as he smiled into the camera, just before he plucked up some 'Dutch Courage' before the V8 SuperCar Race Last weekend at Melbourne's Albert Park course.

Suggestion

Trading Magazines are also available. These often have nice full coloured sections and look quite nice, with pictures of the cars accompanying a full description of the mods and cons. The trouble is these being the more expensive ads they usually only have the more expensive cars for sale. They are also often national publications, which, whilst giving more variety and a greater volume of classifieds, can be a problem if you find the car of your dreams is currently living in Perth or Darwin.

Another way of finding your perfect car is to walking the beat. It is a good idea to go to Dealerships and just look at their cars. Many of the car dealers are located together, say on Main North Road, or on South Road down Reynella way. This is a rather tedious way of searching, as it could be compared with searching for a needle in a haystack, but it is a good way of gaining an appreciation of what cars are available and what the average prices are. It is a good idea to do this even if you are going to purchase privately, because it gives you a feel for the market and what market values are.

A word must be mentioned about the seller, and the choice of a Dealer -Vs- a Private sale. It is a tough decision to make. Both have their advantages and risks. Reputable Dealers often offer good guarantees and warrantee for the first few months, but there is always the risk that you will pay more. Dealers are professionals in the field of selling cars, so that means that the sale price of the car will be likely to be above it's real value. Dealers are in business to make money, so there will be the

obligatory \$1,000 or more profit included in the sale price that will go straight into their pockets. In other words it is unlikely you will find a bargain at a Dealers lot. But this higher cost could be seen as a good investment, because this money ensures that the car is ok, and with a good warrantee this money buys piece of mind.

Private sales are a bit of a gamble. This is a more risky way of buying a car because

there is no warrantee and little recourse for buying a lemon. But there are also bargains to be had in the private sales. The average Joe Bloggs has very little idea what the true value of the car is, and so if you have looked around a bit there is a good chance that you may be able to find a good deal. Conversely, the idiot might think that his little baby is worth a lot more than it truly is, or he could be trying to make a profit on the deal. So good knowledge of the market can help you avoid getting ripped off.

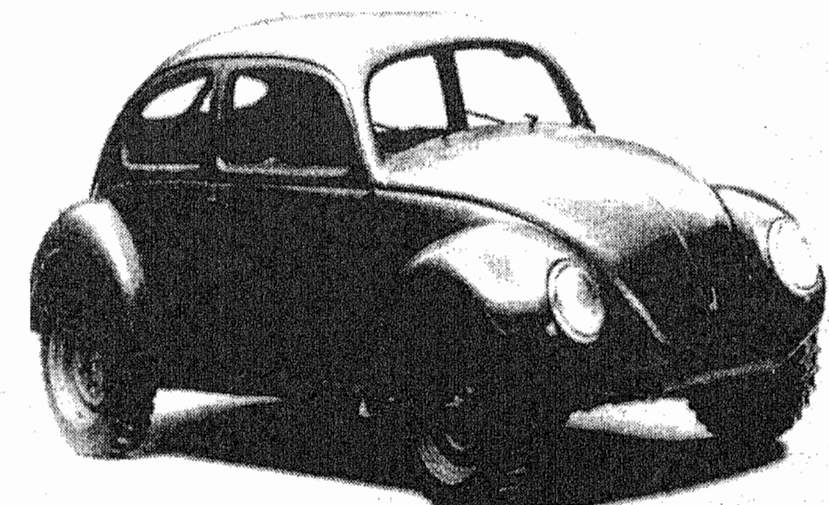
Regardless of whether you want to buy privately or from a dealer it is important to get the car checked mechanically, and this will be discussed next week. For now, keep in mind that when it comes to looking for a car, just remember the age old wisdom's:

Putting in the hard yards when shopping around, can



lead to great satisfaction in the future. The more you put in - the more you will receive. Seek and Ye Shall Find. Knock and it shall be Opened Unto You. Offer cash and the discount shall

be yours. Next Time we will look at determining if the car you've found is going to get you from A to B, or whether you are going to get stuck somewhere up the creek with a fork as a paddle.



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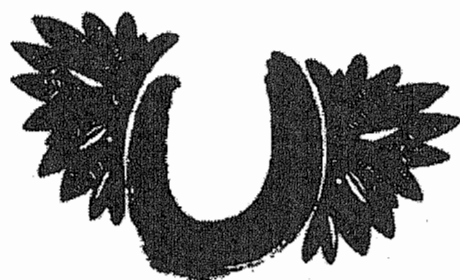
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Fax: 8223 3474

WE ARE HERE



Everybody Wants To Rule The World

Adelaide University Union Vacancy UniBooks Board

The Unibooks Board is responsible for overseeing the operation of Unibooks.

The Board consists of one nominee of each of the University of Adelaide, the Flinders University of South Australia, the University of South Australia, the National Tertiary Education Union (University of Adelaide Branch), the Students Association of the University of Adelaide, the Students Association of the Flinders University of South Australia, the Students Association of the University of South Australia, the Post Graduate Students Association of the University of Adelaide, the employees of the company and five nominees of the Adelaide University Union.

A vacancy currently exists for one nominee of the Adelaide University Union and any Adelaide University student who is interested may apply for the position.

Adelaide University Union Vacancy Student Care Board

The Student Care Board is responsible for identifying the individual needs among University of Adelaide Students for the relief of poverty, sickness, suffering, distress, misfortune or helplessness, and secondly to address such needs as are identified in order to better enable such disadvantaged students to continue their relevant course of study.

The Board consists of the President of the Union, The Chief Executive officer of the AUU, 1 general student member and 2 persons nominated by the Vice-Chancellor.

A vacancy currently exists for the general student member position and any Adelaide University student who is interested may apply for the position.

Adelaide University Union Commercial Operations Committee Vacancies

The Commercial Operations Committee is responsible for overseeing the commercial operation (including the catering operations) of the Adelaide University Union.

The Board consists of the President of the Union, The Chief Executive officer of the AUU, 3 external directors, a staff member, and three general student members.

There are currently vacancies for the 3 general student member positions and any Adelaide University student who is interested may apply for the position.

Adelaide University Union Activities Committee Vacancies

The Union Activities Committee is responsible for coordinating the extracurricular activities of the Adelaide University Union which are of an entertainment, social and/or artistic nature.

The Committee consists of the President of the Union, a chairperson nominated by the administrator's of the Union, nominees from each of the affiliates, and 8 General student member's.

There are currently vacancies for all 8 General student positions and any Adelaide University student who is interested may apply for the position.

Applications must be in writing (include your student number and contact details) and addressed to:

**Elysia Turcinovic
Union President
Lady Symon Building
University of Adelaide SA 5005**

or lodged with the Union's receptionist on the first floor of the Lady Symon Building.

Applications close At 5pm on Thursday 11th March, 1999.

For any further information please contact Elysia Turcinovic, Union President, on 8303 5401.

Now That's What I Call Art

LIFE IS THE PORTRAIT
OF A MAN
WHO VAINLY SIFTS
THROUGH SANDS
LOOKING FOR THE COIN
OF OPPORTUNITY
BUT BLINDED BY THE GRIT
OF THE SAND-SHIFTING COMMUNITY
HE MISTAKES THE SPARKLE
OF A SHELL
DISAPPOINTED HE ONCE AGAIN DIGS
DEEPER INTO HELL

Dwayne Thomas

WHAT METHADONE MUST I TAKE
FOR YOU MY DEAR
IS THERE NO CURE FOR THE LOVE
THAT I MUST ENDURE

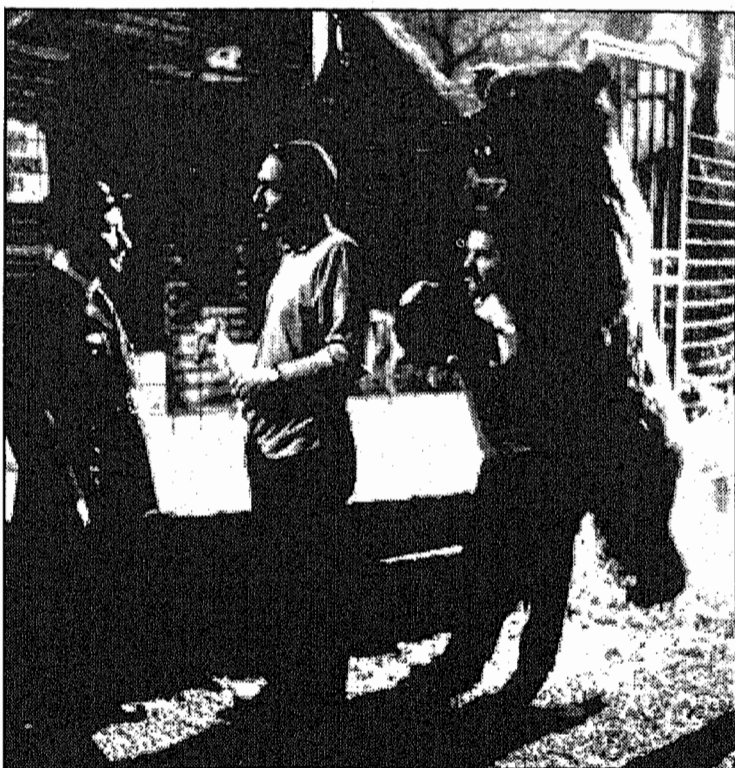
IS THERE NO WEED
I CAN CHEW
TO ERASE THOSE LINGERING
THOUGHTS OF YOU

IS THERE NO GAS
I CAN BREATHE
TO REMOVE THOSE FEELINGS
THAT YOU LEAVE

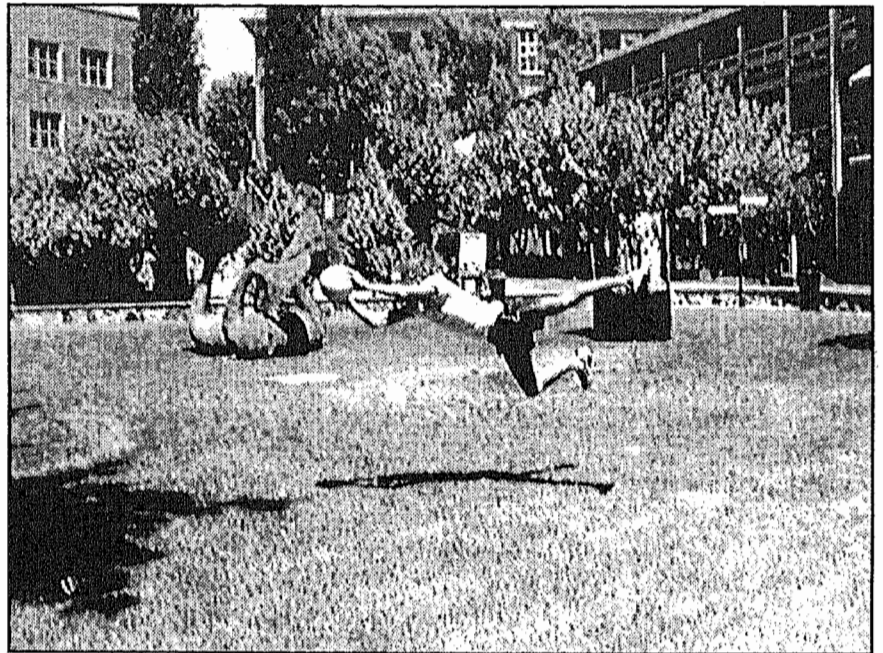
YOU HAVE SQUANDERED
MY ADDICTION
YOU HAVE WASTED
MY ATTRACTION

PERHAPS THE ONLY CURE
IS LOVE
FOR ANOTHER, NOT YOU
MY DOVE

Dwayne Thomas



Excuse me Officer, is that my singlet?



What Happens Next?

Seamus is sucked inside one of the Fones by a tractor beam. He discovers that under the Barr-Smith lawns is a complex maze of tunnels lined with purple felt, populated by a race of three foot high androgynous beasties. They are roughly humanoid in shape, except their legs are like arms too. They believe that Seamus is a reincarnation of their Messiah, Lucy, and volunteer to become his unholy army of the night, satisfying his slightest whim and making all his dreams come true. Seamus grudgingly accepts their unconditional allegiance and slips into the Messianic silver jumpsuit with a purple handprint emblazoned across the ass.

Linda Fiorentino (2nd yr Nursing)

Then what happens? You tell us.

Drop your suggestions into *On Dit*, and we'll print the best ones.

UNIBOOKS

Ph: (08) 8223 4366 Fax: (08) 8223 4876

Open Monday - Friday 9am - 5.30pm

Saturday 10am - 1pm

Cash Discounts All Year

WIN WITH ART

Thanks to Unibooks (on campus), we have a \$60 Book Voucher to give away for the adjudged best piece of creativity published in ON DIT each month

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

They Get Heaps?

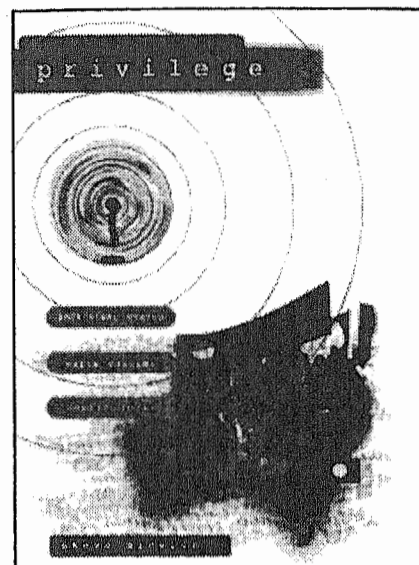
The Myth of Privilege
Steve Mickler
Fremantle Arts Press

"They get heaps" is the latest lyric of a very old tune, the tune of racism. The nineteen nineties strain of racism towards Aboriginal people has focussed upon a myth of privilege. It was primarily this mistaken belief, the belief that Aboriginal people are the undeserving recipients of benefits not available to 'ordinary Australians', that gave Australian racists an official spokesperson (Pauline Hanson) in the last federal parliament, and supposedly gave racists a renewed feeling of justification. This misconception, or rather the ways in which this misconception is produced and circulated in mass-

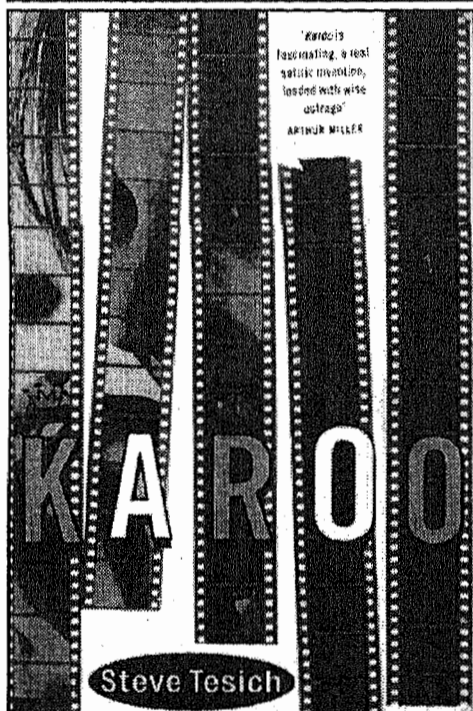
media culture, is the subject of Steve Mickler's, *The Myth of Privilege*. A lecturer in communications and cultural studies at Curtin University, Mickler has made some invaluable contributions to an evolving understanding of the political role of the media in contemporary liberal democracies. It is Mickler's view that simple explanations of "apparent deviations from fairness" are essential to the smooth running of societies (liberal democracies) that subscribe to some notion of social justice, and that it is the media's role to provide these explanations. According to Mickler, there is no more impressive evidence of the media's mastery of this role than its apparent success in constructing Aboriginality as a category of over-privilege. *The Myth of*

Privilege is an analysis of the media's (mis)translation of the broad governmental domain of 'Aboriginal affairs' for public readerships. Mickler is dealing with very complex issues in a sophisticated manner, but don't let this put you off. This is a very accessible and rewarding book to read. The chapter on the role of 'shock-jocks' in the reproduction of misinformation and racial hatred is as fascinating as it is troubling, and the chapter on the role of the press in the (mis)representation of Aboriginal juvenile offenders should be read by all prospective criminal lawyers. For students of mass-communications, cultural studies, Australian studies and Aboriginal studies, this is a must-read. For others it is still highly recommended.

The book is currently available at the very reasonable price of \$19.95 from The Murphy Sisters on The Parade in Norwood and Semaphore Rd. Support the Sisters!



Mondo Ironico



Karoo
Steve Tesich
Vintage

Steve Tesich died three years ago and this is his last novel. Predominantly a screenwriter, Tesich's last creation *Karoo* radiates a grim, excoriating light over the self-deluding, self-indulgent and self-destructive banalities which dominate the late-middle-age of the novel's protagonist, the 'script doctor' and self-confessed hack Saul Karoo. Karoo exists in a world of ersatz emotion, faked love, corrupted convictions and lies; brilliant, banal, triumphant, redemptive, corrosive lies.

Tesich's novel traces Karoo's materially comfortable and spiritually void existence, his vacuous relation-

ships with both his family and friends, his emotional estrangement from his inner and outer worlds (literalised in his 'drunk disease' whereby the dependable and incorrigible alcoholic becomes immune to the effects of drink, no matter how hard he hits the booze) and his discovery of a potential redemption amid this sordid emptiness.

As his drift towards redemption gathers momentum Karoo's (often purposely deluded and blackly self-justifying) self-analysing builds into what I found to be an almost unbearable series of scenes where the great redemptive moment (which the reader must suspect will be more calamitous than celebratory) is postponed as the threads of Karoo's master plan begin to unravel and the script of his life, which he seeks to doctor as methodically as any script he has 'rescued', begins to move out of his control. The moment of truth is, like a lot of the novel, not about truth at all - rather perceptions, lies, consolations, excuses, emotional detachment and doctored, happy endings.

When a novel is described as 'wry and ironic', 'blackly comic' or full of 'satiric invention' there is often cause to be concerned: many sins have been committed in the name of irony and black comedy. Indeed, when a novel ends with a sequence where a middle-aged man contemplates the waste of his life by fantasising a script idea (a science-fiction Homeric epic involving a search for

God) whilst he is bleeding from his anus in a women's toilet you may be tempted to think that another such sin has been committed to paper here. Yet Tesich, by and large, succeeds, I think. His characters are well observed, if slightly too neat, and the portrayal of a life stalled in a sargasso sea of material success and infuriating, pathetic self-negation is disturbing and yet, yes, blackly comic (oh dear, oh dear). His narrative style is familiar to anyone who's read contemporary American fiction with its easy, conversational cadence and uptown, high rolling New York and LA backdrops (which can be hackneyed landscapes in this genre). Whilst his metaphors are sometimes clumsy or flat, and many sequences frustratingly clogged with ponderous emotional detritus this is, in the end, the man and the life on display here. Whilst the closing sequence might seem to be an attempt to salvage a last battered fragment of redemption or acknowledgment for past wrongs from what is a fairly relentless tide of cynicism and industrial strength irony, it is, predictably, not necessarily so.

Blackly humorous? Ironic? Satirical? A dead man's portrait of a wasted life? A warning of the perils of consultant screenwriting as a vocation (it's not much of an ad for the profession)? Tesich's novel will upset you in some way - whether usefully or not is another thing altogether.

Paul Lobban

Mindfield Top-Ten

1. Justice Game - Geoffrey Robertson (Random House)
2. Surgeon of Crowthorne - Simon Winchester (Penguin)
3. The Last Mortal Generation - Damien Broderick (New Holland)
4. Headgames - Nick Earles (Penguin)
5. The Whole Woman - Germaine Greer (Transworld)
6. Chocolar - Joanne Harris (Black Swan)
7. Cities on the Plain - Cormac McCarthy (Picador)
8. Armadillo - William Boyd (Penguin)
9. Age of the Spirtual Machines - Ray Kurtzweil (Allen & Unwin)
10. Guns, Germs, and Steel - Jared Diamond (Random House)

Unibooks Top-Ten

1. Another World - Pat Barker (Viking)
2. The Breaker - Minette Walters (Allen & Unwin)
3. An Instance at the Finger Post - Iain Pears (Random House)
4. Cold Mountain - Charles Frazier (Hodder)
5. Eucalyptus - Murray Bail (Text Publishing)
6. The Surgeon of Crowthorne - Simon Winchester (Penguin)
7. Transgressions - Sarah Dunant (Warner Books)
8. Underworld - Don DeLillo (Picador)
9. Charlotte Gray - Sebastian Faulks (Hutchinson)
10. Jessica - Bryce Courtney (Penguin)

Twin Peaks

It has a disconcerting ability to produce "smile" comedies involving Penelope Keith. It churns out "quirky" little shows the whole family can enjoy by the bucketload (Hetty Wainthropp, please stop investigating). But I have to say one thing about British television, and that is that the shows always seem to have a pretty good idea of when they should bow out gracefully. Case in point: *Absolutely Fabulous*. Intensely funny when it really hit its stride, it's still probably my choice for best comedy of the Nineties. Nevertheless, it became patently obvious that the inspiration was running dry by the third season, so Jennifer Saunders promptly sold the idea to Roseanne and pulled the plug. Sensible. Poor old Rosie never could get that American version off the ground, to a resounding sigh of relief by fans everywhere. Americans doing *Ab Fab*? That could never work, could it? *Rude Awakening* (Ten, 10pm Thursdays) owes a bit to *Ab Fab*. Drinking, drugs, indiscriminate casual sex

... but to suggest that it is anything like it would be well wide of the mark. Where even bad *Ab Fab* strove to be funny, *Rude Awakening* just strives to be offensive. The networks in the US won't touch it – it runs on cable only, and I understand that even then it's pretty heavily edited – due to its, ahem, risqué nature. The word "fuck" is banded about freely, and I have it on good authority that the word "cunt" will be appearing soon. How daring.

Methinks that Sherilyn Fenn will come to regret her role as Billie Frank, ex soap opera star fallen on hard times and forced to attend Addicts Anonymous. She drinks anything, takes anything and shags anything, as well as swearing an awful lot. Woo hoo. Fenn has proven herself a more than handy actress in the past, with the possible exception of *Two Moon Junction* (aka *Two Heads Bobbing*), and she's

sensible enough to know that the only way to treat this material is to ham it up big time. The same can be said of Lynn Redgrave, who plays her mother (a role that perhaps owes more to *Absolutely Fabulous* than any other in the show). Her OTT take on a society mother perhaps overfond of a feisty young Chardy is a class above everything else in *Rude Awakening*.

This is a show that has its moments. I, for one, find the idea of an intervention being performed on Billie where essentially no one turns up rather funny. And the fact that it is capable of some genuinely humorous stuff is perhaps the most irritating thing about *Rude Awakening*: that it can be funny makes it all the more frustrating when, more often than not, it isn't. It almost has me longing for the good old canned laughter at times: at least then



Rude Awakening's Sherilyn Fenn and Lynn Redgrave sip a champers and kick around a few ways to be more offensive next week.

when something's unfunny the impression can be created that someone, somewhere, is pissing themselves at it.

I think that the biggest problem is that I simply don't know what *Rude Awakening* is trying to do. It's poorly made. It's badly acted, the two principles aside. It's not that funny. It's not that offensive, either. It's not even remotely subtle. It's also not very good. The second episode, however, is supposed to really push the boundaries of what you can do on television. Which kinda guarantees that I'll be watching.

Maybe that's the idea.

I never really knew what *Recovery* was trying to do, either. Incredibly uneven in the quality of its content, it was capable of being cringeworthy in the kind of way that only TV made "for young adults by young adults" can ever be. Live bands, videos, pop culture reviews, comedy ... *Recovery* always seemed to have its fingers in too many pies. It was a bit too clever for its own good sometimes as well: I remember an early episode in which the kids in the audience were all decked out in t-shirts bearing the legend "Target Audience", which was terribly postmodern and all. But it served a noble purpose. Remember: as abominable as *IMT* was, it at least provided an outlet for live performance on TV, and with its largely unmourned passing only *Recovery* and *Hey Hey It's Saturday* remained. Eek. Which was why I viewed the potential axing of *Recov-*

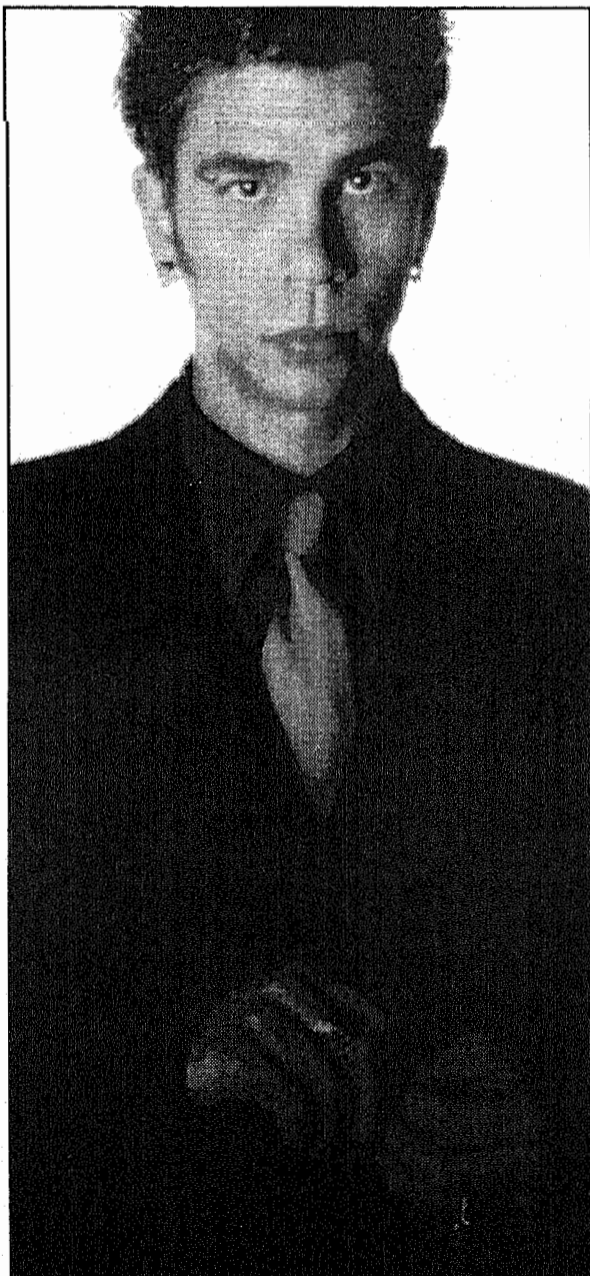
ery due to escalating production costs with some trepidation.

Well, the word is officially out: *Recovery* will be back from Saturday March 20, 9-12 weekly. Of some interest is the news that Dylan Lewis, host extraordinaire and possessor of a cult of personality second only in Australia to Eddie *Footy Show* McGuire, is taking his eyebrow ring and bugging off. It appears that the ABC are sending him off to tackle his own night-time music show – perhaps something new to woo the kiddies now that *Good News Week* has gone to Ten? We shall see.

It looks like the folk at Two have found a way around that troublesome cost issue as well. The new-look *Recovery* has left the studio, and is relocating to a house. A really wacky house, with day-glo walls out in the middle of the suburbs. Gimmicky? Hell yes. Cheap? You betcha. But this move to those zany 'burbs has me worried. Not a lot of room to squeeze a band into a house, is there? No live audience either. And this line from the ABC press release has me *real* worried: "the show's focus continues to be on popular culture, with guests from both the music and entertainment industry, the latest video clips, animations, short films and cyber chats from around the globe." No mention of live bands, is there? Live music continues to twitch and die. Ah well. I hope I'm wrong.

Hey Hey, come on down.

Dale F Adams



Dylan Lewis says "I'm taking my bat and ball and going to late night television".

VOX

Questions:

- 1) Who was (or is) your favourite Sesame Street character?
- 2) Which characters on Sesame Street do you think were having a secret affair, and why?
- 3) If you were to have sex with a character from Sesame Street, which one would it be, and why?



Ben, Kate and Emma

- 1) **Ben:** Cookie Monster, because he was the king of hedonism.
- Kate:** The Count, because he loves to count zings.
- Emma:** Oscar the Grouch, because he had attitude.
- 2) **Ben:** That'd be Bert and Ernie.
- Kate:** Louis (who worked in the fix-it shop) and Bob. I don't know why - I just always got that impression.
- Emma:** Oscar and his worm Slimy - it's self-evident.
- 3) **Ben:** Grungetta (Oscar's little niece), so we can get down and dirty.
- Kate:** Mumford, because he does interesting things with peanut butter sandwiches.
- Emma:** Big Bird because he's a big boy.

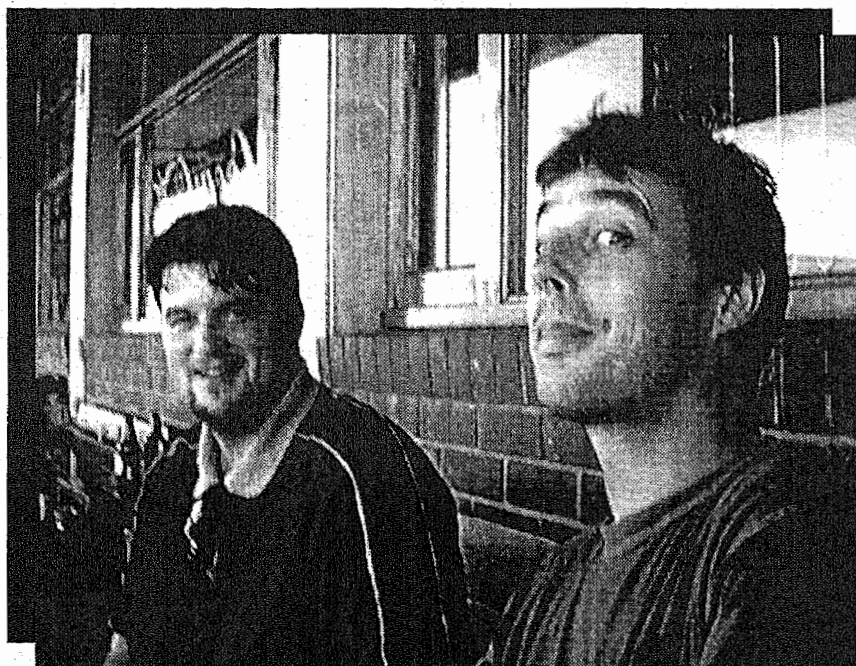
Sophie and William

- 1) **Sophie:** Elmo.
- William:** Snuffelupagus.
- 2) **Sophie:** Ernie and Bert. They sleep in the same bed.
- William:** The faggots.
- 3) **Sophie:** Oscar the Grouch, because I like it dirty.
- William:** I think that Big Bird'd give you a hell of a blow job with that beak - swallow you whole!



Chris and Jon

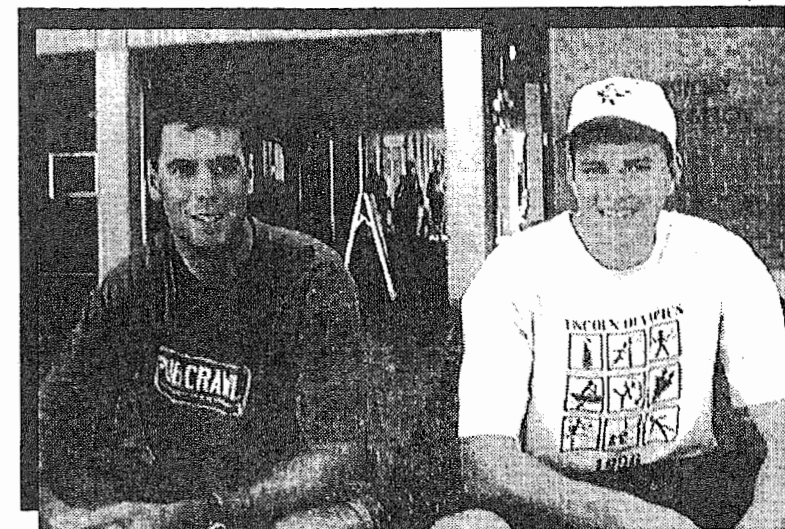
- 1) **Chris:** Snuffelupagus because he had a big trunk and he was orange.
- Jon:** Oscar the Grouch, because he was a bastard. Maybe the Count.
- 2) **Chris:** Elmo and that bald-headed moustache guy, 'cause he had the whole Village People look.
- Jon:** The Count and Oscar, because Oscar sort of liked his clothes.
- 3) **Jon:** Oscar the Grouch, because he's a dirty little thing. Maybe Big Bird'd go alright. You could pluck the feathers while you were doing the deed: "Ow! Ow! You're hurting me, big boy!"
- Chris:** I dunno about this one. So many to choose from. Are any of them female?
- Jon:** There's the little girl with pigtails. How about you give her one?
- Chris:** Too incriminating. Besides, I'm not puppet-inclined.
- Jon:** He prefers flesh



POP

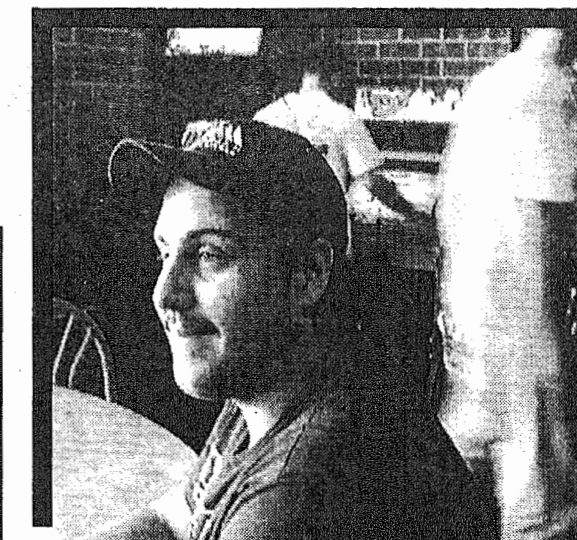
Grant and Marc

- 1) **Grant:** Snuffelupagus. He's a big cool dude.
- Marc:** Oscar, because he lives in a garbage can.
- 2) **Grant:** Ernie and Bert, because they were always in bed together.
- Marc:** Yeah. Ernie and Bert. No doubt.
- 3) **Grant:** Elmo, because "Tickle Me Elmo" [the fluffy toy] inspires me when he vibrates.
- Marc:** Snuffelupagus because he has that big long trunk.



Simon

- 1) It'd have to be those guys who played with their noses - the Honkers. Because they had rhythm, and I respected that. I loved them. Just for the noises they made.
- 2) Mr Hooper was definitely on with Elmo. That's a definite. Why? Because they always hung out together. Elmo, he was just on with anyone, and Mr Hooper was just a dirty old man.
- 3) There's a tough one. I think Super Grover [Grover's persona when he was dressed up in the suit with the undies and everything]. Only if he was wearing the suit though - in the suit he was spanky. Sexy. Mmmm ...



Paul

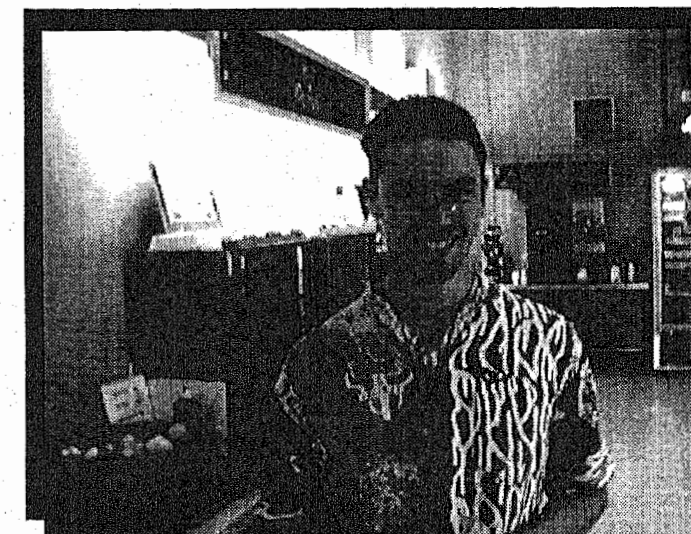
- 1) Big Bird, because he was a big boy.
- 2) Bert and Ernie. They were put together, so you'd naturally think they might be a couple. That and sleeping together in the same house, the way they dressed ...
- 3) Cookie monster, so I could have some of his cookies. [In reply to the suggestion that Cookie Monster might not want to share his cookies, Paul proposed that they might have some friendly wrestling matches over them.]

POP VOX WANTS YOU!

Because crazy, zany questions don't just come out of thin air, you know. A team of dedicated researchers meet, fight, brainstorm and get hot under their collective collars in a tireless quest for the right questions. Questions that will make you stop. Questions that will make you think. Questions that will make you laugh. Questions you will actually answer. And you too can be a part of this joyous, tumultuous, and ultimately rewarding process. Yes, you. Get yourself a pen. Some paper. And write down a suggestion for a Vox Pop theme or some Vox Pop questions. Then bring 'em down to *On Dit*. Because we want to know the questions you want to ask.

Will

- 1) Barkley [the big bouncy dog] and the little dudes that lived in the flowerpots who were always taking their car to the movies.
- 2) Definitely Mr Snuffelupagus and Elmo, but I think someone else was involved. Perhaps that presenter lady. I reckon it had something to do with *Scooby Doo* ... subliminal messages. Yeah, subliminal messages in the 1 2 3 4 5 ... song made them do it. That's why I never listened to that song. I'd cover my ears when it came on.
- 3) Mr Snuffelupagus, because of that snoz.



How Soon

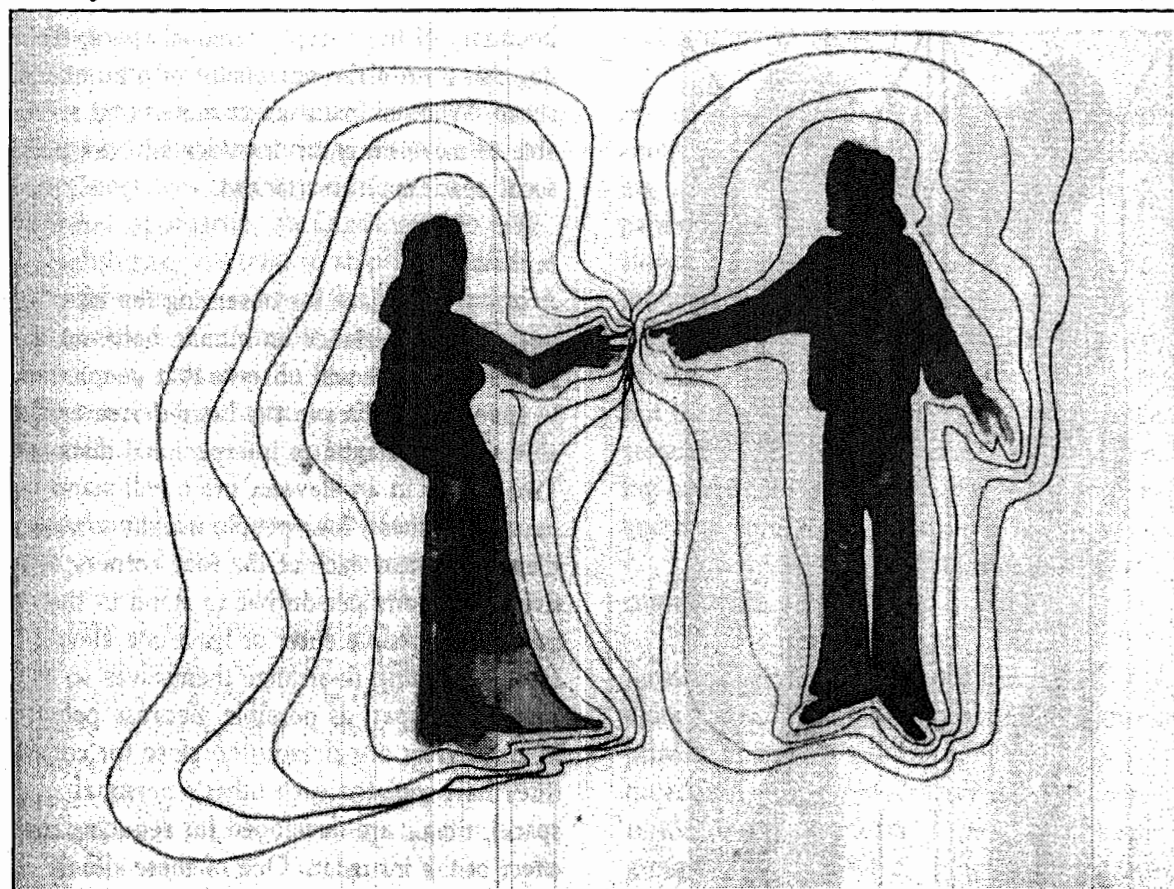
Are our lives determined according to fate?

"You often wonder what forces delivered you to this place at this time. It's as though your life travels through this complex grid where stuff happens, like you date this girl, or you go to that movie, or you come home to find a goat's head nailed to the wall, and a little point of light plots the event on the grid. All the points are woven together by this weird mathematical program that determines the course of your life and future - each little moment, each little point of light, driven along by the falling numbers of some impenetrable logarithm." - John Birmingham, *He Died With a Felafel in his Hand*

The Order We Impose

When we look back on our lives it often appears that things happen for a reason. Events seem to fit into an intelligible sequence. This could be, however, a function of our perceptual apparatus. We are geared for making sense of things. We base this on what we already know. Thus we look at the stars and see a big dipper - we see patterns. Did God write messages for us in the sky, or do we make meaning out of randomness? We interpret things according to our frame of reference. Another culture or an alien species would see something totally different. The same applies when we review the events of our own lives, and indeed define who we are. There is no logarithm except that of your brain imposing order, and "finding" patterns in things.

Brentyn Ramm



Ben's Bit

Astrological signs are purely arbitrary pictures used to aid the memory as to the combinations of stars prominent in the sky at certain times of the year. They bear no resemblance to the pattern of the stars themselves (I call to witness... Pisces. Three or so stars forming two fish flying and spitting water). In this sense God's patterns are purely mapped onto the stars by humans. We made meaning out of randomness.

Humans have to live by a pattern. The complexity of the world would lead to chaos if everyone worked as to their whims... this would endanger the power base of rich conservatives who completely control our livelihood, controlling as they do an immense power base including the government... fate gets political when you look at some of the beautifully chaotic moments in certain cultures at particular historical points. The only one I can think of is the drug addled 60's & 70's. Counterculture, drugs and sex (woohoo). In Australia little ever happens, so we are naturally drawn through the black hole of passivity into the boring grey clad world of conservative rationality.

Dammit, I'm off to watch Twin Peaks...

When strange stuff happens, I agree, we work that into the scheme of our life and feel real special - our life in specific must be different!! We run a weird life!! No no dear reader, we all experience weird shit, and all roll it into our world and our place in it. "ooohhh, I'm special, look at meeeee". I'm in a cynical mood today, ask again later.

Ben Tucker

Was anything truly meant to be?

There is something hopeless and dehumanising about a world in which everything is set and determined from the outset. On the other hand it is just as scary to envisage a world in which anything can happen and no order seems to guide anything. You might fall in love and the next day for no reason at all you might be struck dead by a car. It seems impossible to believe that things just happen. Surely you were meant to get that job, or marry that person. However you would have done just as well in another job, or with another husband/wife. Furthermore if you had ended up in a totally different situation surrounded by totally different people you would have just as much considered yourself fated to be there. Your brain makes the best of whatever situation you find yourself and breathes meaning into it whether it be the highs of highs or the lows of lows.

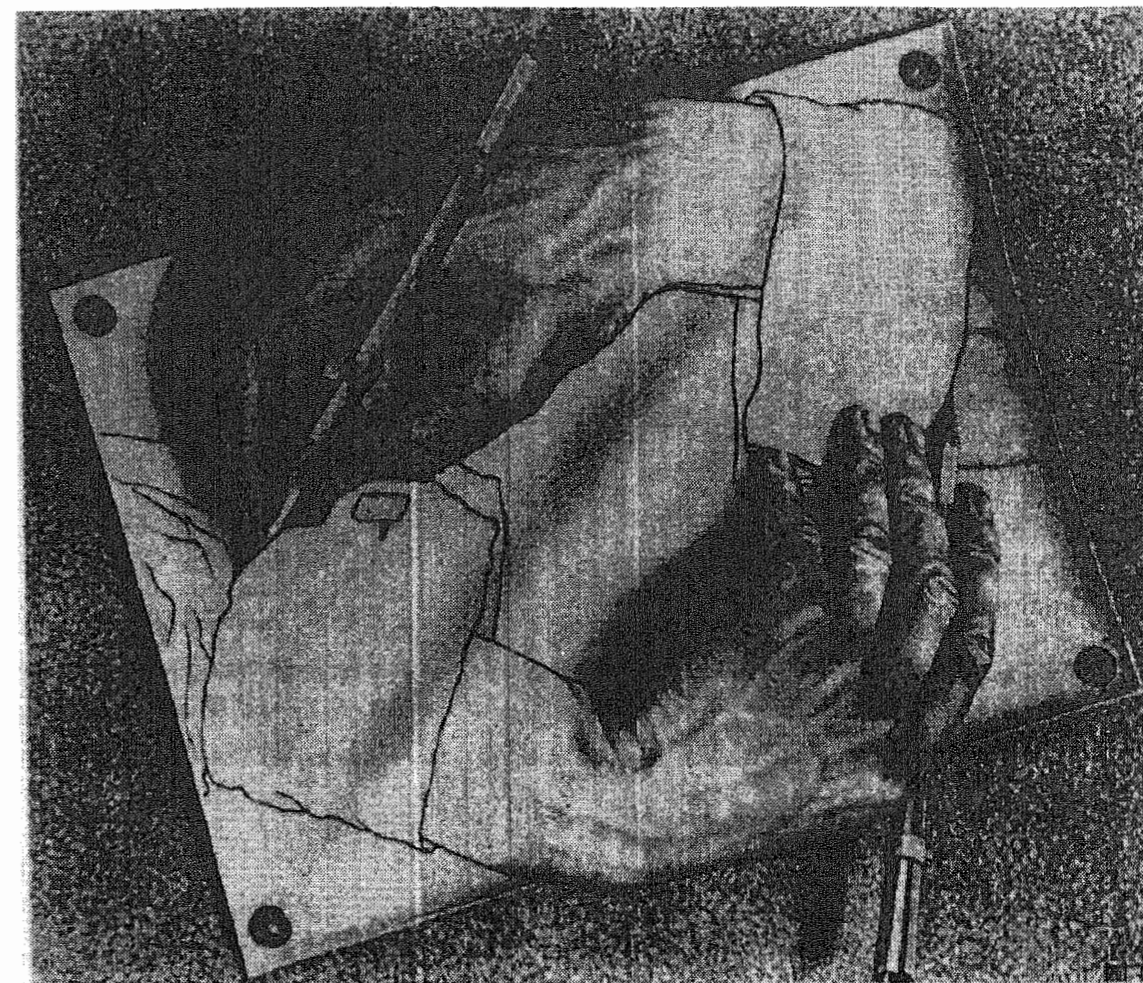
What is truly disturbing is what may or may not be. Incidents which appear mundane and inconsequential can have the most extreme of results. The simple act of smiling or not smiling at someone in an elevator could determine you marrying that person. Or it could mean that you ignore them, never meet again except to pass as strangers on the street. How many potential lovers, friends, enemies, do you pass as strangers every day? The difference between an associate and non-associate is merely an arbitrary social barrier - the convention by which you must speak to someone before you "know" them.

Brentyn Ramm

Jayne's Notes On Fate

In chaos theory the Butterfly Effect refers to how, when a butterfly flaps its wings over (say) South Africa, it can eventually—through a variety of influences—cause a hurricane in (say) Alaska. Think about the Butterfly Effect in your daily life: the little things you think nothing of can impact greatly on other people. If you have ever had a car accident, think about the difference in your day if you had have been just five minutes earlier or later. What difference does a coffee in the morning have on the events during the rest of the day? Think about how you have met friends or lovers: what if you had gone to a different pub, or arrived a half hour later? What if you had chosen to be in different places at those times? Think of yourself as occupying a sphere. Think of everyone else in the world as occupying their own spheres. Every day, every time you walk past a person on the street, your

Is Fate?



spheres collide, however briefly. For a fleeting second your two lives interact. For an ephemeral moment your entire existence and their entire existence merge and then they are gone.

Having said that, I believe that our lives are not determined by fate; life is a series of meaningless coincidences.

Jayne Lewis

The Story Of Your Life

"Life's but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing". - William Shakespeare (from MacBeth).

When we speak to someone they invite us to tell them what has happened to us of late. We don't just relate to them everything that has happened, however, we construct a narrative. We do this because our culture's tool of understanding what happens to us in everyday life is in terms of the metaphor: life is a story. Since we understand life as a story, we actually impose the structure of a story onto its events. Whenever we privately recall a happening or relate a happening to someone else we bend and shape the truth such that it fits into a story structure. Thus we see our "life story" as having a beginning, middle, and end. We see it as occurring in a number of stages with causal connections between them, such

that one event causes another, which causes another etc. We also see our goals and plans interconnected throughout these chains of events such that they are directly related to what happens to us. To fit our life into a story involves highlighting certain participants. Like characters in a novel, some will be seen as major and others as minor, depending upon the importance of their role in the story. Any people's "roles" or events which do not fit into a coherent story structure are skipped over and ignored. In this way we imbue meaning into our life events. For this reason we may be tempted to see an event as fated. We may even think that a certain future is our destiny. What we would be doing is mapping a story onto the future - predicting the story that will happen.

In a novel, a character may lose a family member, blame themselves for it, but use this pain to obsessively study to be a doctor, and in a cathartic episode save the life of a friend, thus redeeming themselves. The events and happenings of a novel are put in by the author to serve a narrative purpose. The death of their father occurred for a reason. By seeing our lives in terms of a story we also see things as happening for a rea-

son. We would understand our lives much differently if we used the metaphor "life's a tale told by an idiot". Then no one event would be more significant than another, and none would serve any particular purpose, or act as a causal connection for another event. Life would not be a coherent whole, but "full of sound and fury, signifying nothing".

Of course neither of these metaphors are correct or incorrect. They are just tools: different lenses through which we can view our lives. If you see life as a story then it will seem to be heading towards the fulfilment of a purpose (fate), but if you see life as a meaningless, nonsensical tale then fate will also be a meaningless concept. Perhaps the best way to see life is as a story of which we are our own authors.

Brentyn Ramm

Where are all your contributions, O wise university people? I'm sure you've got something interesting to say. If not, why are you here? University doesn't last forever. Get off your arses and don't be indifferent automatons. Get involved. Bring your contributions to the *On Dit* office, or utilise email. The deadline is every thursday 5 pm. I'll be in the office around this time if you want to discuss a topic of your interest. I especially welcome your own theories and critiques of the content of this column.

Question 2: Can we determine our own fate? Or are we mere puppets to a clockwork universe?

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East Timor

Last May mass demonstrations toppled one of the most brutal dictators in the world - President Suharto of Indonesia. Having held power for 32 years, with the full backing of most of the world's rich and powerful countries, Suharto was thought to be invincible by many.

Protests engulfed the whole of Indonesia, sweeping every campus, in every city and town. In defiance of military orders not to leave the campus, students took to the streets demanding that Suharto resign. The support for the student movement grew daily. Scared by the massive demonstrations and the possibility of losing control, Suharto's cronies began to call for his resignation. Finally Suharto handed power to his vice president, B.J Habibie.

Despite the change of the regime's face, not much else has changed. In the months since the fall of Suharto, the lot of most Indonesians has continued to worsen. The poor bear the brunt of the economic crisis, whilst the rich continue to hold the power to protect their wealth.

The struggle continues. In November, the People's Consultative Assembly (MPR), a body stacked with the military and appointees of Suharto, met to plan a new election. Recognising that this body would reinforce the status quo, hundreds of thousands of students took to the streets to prevent the meeting and to demand "total reform".

The military opened fire, killing 13 and wounding hundreds. Students, workers and peasants responded by surging onto the streets in their millions and occupying military bases, government buildings, radio and TV stations and airports. They demanded an end to the end of the military's role in politics, the establishment of a provisional government not connected to the regime, new elections and the arrest and seizure of the assets of Suharto, Habibie and Wiranto (head of the armed forces).

These demands are much more radical than the ones in May. Many of the activists who had been part of the campaign to topple Suharto had argued in the months after his resignation that the movement should give the new president a chance. The radical wing of the movement, led by the People's Democratic Party (PRD), argued that the overthrow of Suharto would not overcome the problems facing Indonesian society and first called for the resignation of Habibie. The PRD was also the first Indonesian group to support the East Timorese struggle for independence.

The PRD argues that, for the democracy movement to fully succeed, it must involve all oppressed sections of the population. During the November events, based on the agitations of PRD members, thousands of the urban poor and peasants were drawn into the mobilisations. This demonstrated that, with the right demands, students can reach and politicise broader layers of people.

As a socialist organisation, Resistance opposes the imperialist policies of Australian governments, both Labor and Liberal. Both parties have supported the suppression of the rights of Indonesian and East Timorese people, because both parties protect the interests of Australian big business. Resistance has called an international day of solidarity with the Indonesian student movement for May 22.

Protests around the country, and the world, will mobilise support for the Indonesian and East Timorese movements against the Indonesian dictatorship. In Indonesia this year, more than 20 activists have been shot dead and scores more wounded or detained. Thousands of East Timorese students have been killed or jailed since their country was invaded. In both countries students have vowed not to end their protests until full freedom is won.

The solidarity protests on May 22 will demand that the Indonesian Government free all political prisoners and detained student activists. Also that the Australian Government and other governments end all ties to the Australian military and withdraw recognition of the Indonesian occupation of East Timor.

Resistance is also co-ordinating an activist tour of Indonesia. The tour will be a chance for students from Australia and New Zealand to travel to Indonesia and stay with activists of the democracy movement. Meetings will be organised with students, East Timorese activists, high school students, women, trade unionists, the urban poor and gay and lesbian organisations.

Resistance is inviting interested students to join the tour. It will leave Australia in early April and last ten days. The cost will be approximately \$1300. Places are very limited. Phone Chris Latham at (02) 9690 1230.

Resistance in Adelaide will be meeting to organise a solidarity action with Indonesian and East Timorese students in preparation for May 22. Everyone is welcome to come. 3pm Saturday March 13 at the resistance centre - 34a Hindley Street. For more information call us on 8231 6982.

Starred For Life



sagittarius

E' un gran peccato che nessuno non puo capire le tue stelle oggi. Aspetta fino alla prossima settimana.

aries

Discover your inner child. Steal his crayons. Do not eat his crayons. They may be toxic.

taurus

This week, a sexual encounter with a brussell sprout will lead you down the road to regular self-awareness and enlightenment.

monaro GTI

Live dangerously. Say "no" to margarine, however many tantalising guises it may assume.

cancer

You will be forcibly removed from an Alcoholics Anonymous meeting and charged with Drunk and Disorderly Conduct while J-Smoking. I'm sorry, but this is fate - you can't avoid it.

minogue

With Mercury being so far away from Earth I doubt it will have any impact on your week at all. The same goes for most other planets and stars. Watch out for that Mazda 121 that's been stalking you.

libra

A palmist will inform you that your true soulmate is a willy wagtail. Chin up. Think of it this way - they are black and white and kind of nifty.

scorpio

You will have an extra-planar experience with a complete stranger. You won't know them when it happens and you probably won't remember it. Alternatively, someone's going to slip some rohypnol in your drink.

capricorn

Financial well being is coming your way through gambling this week. If it's your last dollar that you put in a Pokie then it will be a good investment. This theory is based on the statistical fact that the more you lose the closer you are to a win.

aquarius

The Government has placed special messages for all Aquarians in episodes of 'Breakers'. Watch every second episode in consecutive order also skipping episodes that are a prime number.

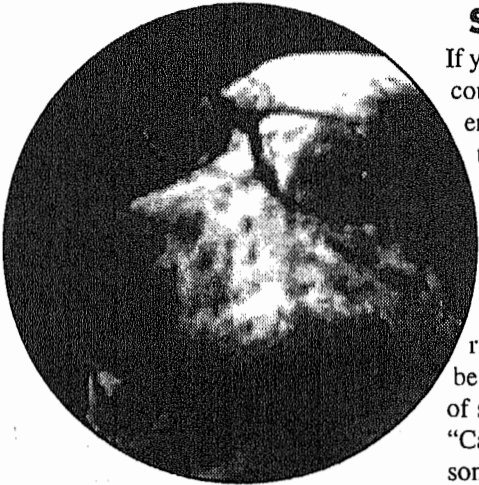
pisces

This week will see you striving for oneness with the cosmic energy. Because that's the kind of wanker you are. Yes, I said "wanker". Because I don't like you. Deal with it.

virgo

Being a perfectionist is hard when so many around you are slob. Help lift them out of their sloth and sloven-filled lives by telling them how good you are and how much they suck in comparison - just for something different.

The News Hound's Bone Of Contention



TATTOOS

US man Lee Williams is seeking 50 thousand dollars in damages after a tattoo artist misspelled the word "Villain". Lee "Big Man" Williams is was left with the word Villian on his arm for quite some time before his friends began to harass him. The tattoo parlour denies responsibility saying they had discussed the spelling with Williams beforehand and agreed on the incorrect version.

A ROSE WOULD SMELL AS SWEET

A report out this morning on the Salt Lake City Olympic bribery scandal has recommended fundamental changes to the Olympic movement. Former US senate leader, George Mitchell says the report has made numerous recommendations including strict guidelines on the future travel and expense payments made to Olympic officials. Mr Mitchell says the investigation has exposed weaknesses in the Olympic organisation which must be addressed. "The Olympics is now big business and open to intense competition." Said head of the I.O.C in Salt Lake City Mr Jocklick. Now is it not refreshing to hear that someone would have the guts to join the I.O.C with a name like Jocklick. Similarly one of the many billionaires currently attempting to circumnavigate the globe in a big hot air balloon, goes by the name "Piccard". I wonder if he will boldly go where no other balloonist has gone before. Do these people feel drawn to their hobbies because of their names? Was Jocklick sitting in front of the TV in his wire-fronts when it occurred to him his name was the perfect name for an I.O.C delegate?

SNAPPY DOG

Police in the English city of Bath let a stray dog munch its way through a haul of cannabis plants. Officers put the particularly strong weed in the station's dog pound because of its pungent odour. However another officer later put a stray mongrel in the kennel because of its equally pungent odour, unaware of the pot. When drug squad detectives turned up they found a damaged bag, chewed up evidence and a dog acting very suspiciously. The dog was unharmed by the episode and has probably become quite fond of the offending officer.

SEX EGGS PLEASE BRO

If you thought that Australian television couldn't get much worse, that "Breakers" and "Spellbinder" scrape the bottom of the international T.V barrel, then you obviously have not watched New Zealand television. New Zealand shows now have equal standing with Australian TV when it comes to the tough local content rules. You and your friends will now be able to enjoy the humorous B grade of shows like "Calm Otago River" and "Camp Kiwi". The same good wholesome shows that my mother and grandparents grew up with. A new Australian Broadcasting Authority code is now in force after the High Court ruled earlier restrictions breached the CER free trade treaty. Australian actors, directors and writers are up in arms over the changes warning of an influx of cheap New Zealand productions damaging Australia's pristine TV veg-out culture.

ANOTHER SEX EGGS DUDE

Advertisements are appearing at some of America's top colleges offering nearly 100 thousand dollars for a bright, tall woman willing to donate an egg to an infertile couple. The ad has been printed in student papers at Yale, Stafford, Harvard, Princeton and the University of Pennsylvania and cost nearly a thousand dollars a piece. A representative for the couple who have placed the ad, say they have had a huge response, with up to 50 not-so-bright but very tall women expressing great interest.

JASON IS BACK

Since discovering cocaine and marijuana Jason Donovan's career has suffered. In a recent comeback attempt, the former soap star mimed three songs to a backing tape before being booed off stage. One spectator at the London night-club described the performance as "pathetic". In all fairness to Donovan, a comment coming from someone who would pay to see him sing karioke could not be taken seriously. In fact I imagine that the former Neighbours star would mime music like an angel, especially on coke.

CUT!

Cats living in India's parliament building will be punished with sterilisation after trying to steal the limelight during a live presidential telecast. President K.R. Narayanan was giving a television address when several of the parliament's 12 cats rudely wandered in front of the cameras. Parliament officials were fuming, because cats are considered a bad omen in India. They've asked an animal welfare organisation to sterilise the cats. Perhaps that will stop them wandering in front of television cameras willy-nilly like that.

HA MONICA

In her first television interview, Monica

Lewinsky supposedly apologises to both Hillary and Chelsea Clinton for having an affair US president Bill Clinton. She goes on to describe Clinton as being both affectionate and tender throughout their 18 month relationship. The interview has yet to screen but certain exerts have been leaked across the US. The release of the interview has sparked a collective frenzy amongst the worlds comedians, who have supposedly began to churn out more tasteless jokes.

UNFAIR DISMISSAL

A drummer sacked by the band Oasis has won a big pay-out from the band. 27 year old Tony McCarroll was awarded a U.S\$1.5 million pay-out, which is more than his mates paid him out since he lost his last job. He claims his sacking in 1995 was unlawful and had been seeking 20 per cent of the groups annual royalties. McCarroll had intended to pursue a claim 30 million dollars after he was fired following an argument with the band's singer Liam Gallagher in a Paris bar. He is due to be paid out some more after failing to receive the full requested amount.

MOTHER TERESA

Followers of Mother Teresa's order are said to be delighted that the Pope is to fast-track Mother Teresa's possible sainthood. Normally the church rules that a person has to be dead for five years be-

fore the sainthood process can begin. The Pope is said to be prepared to adopt special dispensation in response to several requests bishops around the world.

THE PATH OF THE RIGHTEOUS MAN

Singer Dusty Springfield has lost her long battle with breast cancer. The 59 year old died in her home last night in Henley-on-Thames. Her agent Paul Fenn described Springfield as one of the icons of the music industry. Her run of hits started in 1964 with "I Only Want To Be With You" and include "I Just Don't Know What To Do With Myself" and "Preacher Man". In the eighties Springfield made a comeback with the Pet Shop Boys with "What Have I Done to Deserve This" while more recently "Preacher Man" was included on the hugely successful "Pulp Fiction" soundtrack.

BIRTH CONTROL

Japan has again refused to approve the birth control pill. The move comes just weeks after the impotence drug, Viagra, blazed through the approval process. The decision over the contraceptive pill means Japanese women still cannot get the pill, 40 years after it was introduced in the West. Japan's health authorities decided in 1992 to lift the ban, only to reverse its decision, supposedly out of fear about the spread of AIDS.

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Notice of AGM
The Adelaide University Skindiving Club Inc will hold its Annual General Meeting on Monday March 8th, 1999 in the Union Cinema (level 5 - next to the Uni Bar) 6pm for a 6:30pm start
Nominations for the following positions will be called for on the night:
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4 General positions:
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Presenter: Mark O'Donoghue
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OVERCOMING SLEEP DIFFICULTIES
When: Tuesday 16 March 1999.
1.10 - 2.00pm
Where: Counselling Centre, Ground Floor, Horace Lamb Building
Presenter: Susan Howard
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2. Optimum Health Skills: How to improve your health and energy level!
13+14 March from 9.30 - 5pm at the OLC. Cost: \$200 (Conc. \$170)
3. Successful Study Skills: How to improve study / exam taking skills, note taking, speedreading, dealing with exam blanks!
12 + 19 March from 6-9.30pm at Adelaide Institute of TAFE, 120 Currie Street - for students and lecturers. Cost: \$115 (Conc. \$85)
Free Introductory Lecture for all courses: 4th March from 8-9pm at Norwood PS Activity Hall, Osmond Terrace.
For enquires, assessments, brochures and enrolments: The OPTIMUM LEARNING CENTRE (OLC), 12 Bayview Cres, Beaumont 5066. Phone: 8379 4755, Fax: 8379 0824, E-mail: koelman@camtech.net.au

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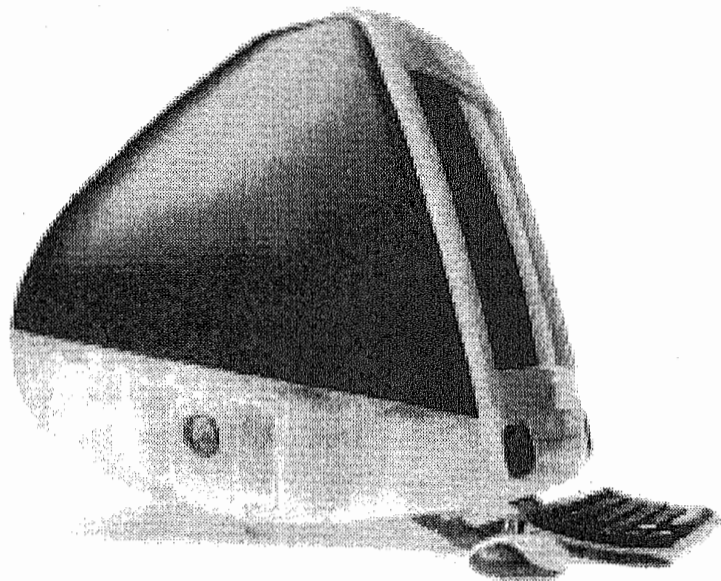
For the Kids

Wanted
Volunteer for Come Out 99
Come Out 99, arts festival for the fresh and funky, is looking for volunteers to work on the festival for one week beginning Friday 19 March through to Saturday 27 March.
If you have stacks of energy, some free time and are passionate about the arts, you may be able to help the festival in production and special projects.
To register your interest, call Suzanne at the Come Out Office on (08) 8267 5766 or write to PO Box 569 North Adelaide SA 5006 ASAP.

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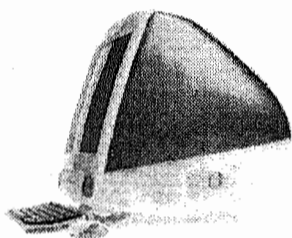


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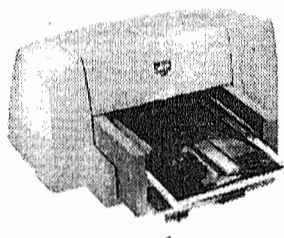
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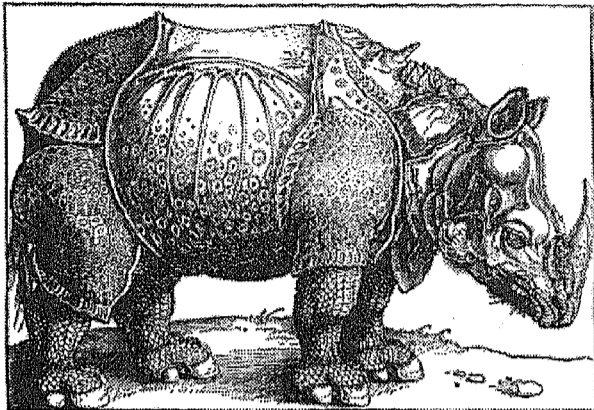
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Challenging Representations



Dianne Longley "Printed Matter" and Olga Sankey "Tenet"
Robert Steele Gallery, Malcolm Reid Building, Adelaide
Until March 14

This is an exhibition of prints and etchings by two of Adelaide's premier print makers. The maturity of their work shows in both the mastery of their various mediums and in the intelligence and the attention to detail with which they approach their subjects. In this exhibition Longley is more immediately experimental, not as subjugation to fashion but because her material itself demands the transgression of conventions. This is a refreshing change when terms such as 'mixed media' too often denote a lack of focus or of 'voice.' At first glance Sankey's work appears less challenging to definitions of artistic genre but whilst the range of media is more controlled she thoroughly delves into the subtleties and nuances of her subjects.

Both artist's work is conceptually framed, investigating the nature of Being and the politics of representation. Longley's "Printed Matter" confronts what is represented as the historically gendered nature of writing, attempting to question and displace masculine domination of knowledge and the ensuing association of power as 'rightfully' belonging to the masculine realm. Longley has created a set of playing cards which foreground 'feminine' domestic and private signs (with suits of Cats, Cakes, Clothes and Cups) in a rebuttal to the assumed primariness of the 'external' 'masculine' world. The court cards are peopled with Longley's compatriot female artists, with Longley herself playing the Joker. The playing cards are accompanied by sets of mixed

media works and prints exploring frames other than, but related to, language and writing and through which we similarly construct our lives. Sankey's "Tenet" (belief, opinion, dogma) consists of a set of ten digital

prints, an enormous etched tin/intaglio print, and a group of diverse etchings and prints. The focal piece is the etched tin/intaglio print reproduction of 16th century German artist Albrecht Durer's portrayal of a rhinoceros. The image mirrors itself with one rhinoceros etched in metal and the other printed on paper. Moss's companion essay to Sankey's exhibition reads this as an "awesome dialectic of the pen and the sword," thus bringing Sankey's and Longley's works together in that both collections are exploring the violence of representation. The armoured beast becomes a symbol of blind power blundering about searching for 'something' - evoking the whole human quest for understanding and the struggle towards Being through the act of representation. As the rhinoceros is reflected in the act of representation, the act of representation is itself seen to be an opportunity to view a reflection of the Self.

Eight of Sankey's etchings and intaglio prints (including inscribed perspex) face ten digital prints across the gallery space. A theme of language and its relationship to the body emerges amongst the first eight. Questions are raised about the decay of knowledge and memory whilst the ten digital prints opposite reproduce photographs of images drawn in sand. The partiality of representation and the impermanence of Being are foregrounded thereby and the viewer finds themselves observing a reflection of their own insubstantiality.

This co-exhibition stimulates mental activity, but these two experienced artists know what they are doing and the rewards are there for the thinking viewer.

Farley Wright

Artz Biz

The Australian Institute of Arts Management is presenting "Imagining the Market: Building Audiences for Arts and Culture" in the Art Gallery of SA Auditorium on Thursday March 25 from 1 - 5pm. Students, artists and unemployed (they all sound the same to me) can get in for only \$10.

Figure falls flat in a field: Beckett, Bataille, and the performance of the formless in some recent Adelaide Art is the title of a forum being held at the Iris Cinema, behind the Mercury Cinema at 6.30pm on Monday March 8 in conjunction with John Barbour's exhibition "Accrued Losses" showing at the Contemporary Art Centre of SA until the 14th.

ARTS - ON: VISUAL ART
 Gerard and Goodman Building is showing the "Helpmann Academy Graduate Exhibition" until March 14th. That means lots of student art trying hard to catch your eye.

"Gold Card" is showing at the Experimental Art Foundation in the Lion Arts Centre until March 21. This includes works by Sally-Ann Rowland, Stephen Tarr and Michael Wolff.

Nexus Gallery at the Lion Arts Centre is exhibiting Lee Salomone's "Evidence" - impressions of the streets of Milan - until March 21. But you're stuck in Adelaide for the rest of the study year so don't go, you'll only depress yourself.

ARTS - ON: THEATRE

Don't forget the free COMEDY JAMMM every night of the BIG LAUGH comedy festival. 2-6 & 8-13 March from 9.30 till late in the Backstage Bar and Grill and the Adelaide Festival Centre...and there's still time to catch Greg Fleet, Hung Lee, Merrick and Rosso, Rod Quantock, "The Complete Works of Shakespeare" and the "Scared Weird Little Guys." Get off your ear and phone Bass NOW.

The Independent Theatre Company will produce "Hamlet" at Theatre 62, opening March 12th. Why not?

A Midsummer Night's Dream will be produced by Lightning Strike at Carrick Hill. Opening March 7 it runs until the 18th. This sets Shakespeare's romp with the faeries in the gardens of the Tudor-style Carrick Hill house.

Light My Joint, Monkeyboy

Sue Ann Post : The Big Laugh Adelaide Comedy Festival
Season closed

The big old lezzo is back, churning out her own brand of anecdotal life experience. Post delves into her day-to-day minutiae for her material and presents it in such a manner that it becomes larger than life and grist for her observational and deprecating sense of humour. I've seen Posty do more in-your-face routines but rarely one that is so warm, comfortable and personal. This show introduces you to her as a person as well as a damn fine comedian.

Is Dong is Good

Hung Le : The Big Laugh Adelaide Comedy Festival
8.30 Nightly until 9 March

Hung Le provides an entertaining evening out. Pure and simple. His Vietnamese heritage provides an interesting counterpoint to his at times outright boisterous Australianness. He enjoys the odd cone, lending a further skewed aspect to his already bent perspective on life. He releases witticisms and one liners in a seemingly never ending spray of nonsense, starting one story and then getting tempted off the path by the wolf of another story, then returning later to Grandmother's house. All in all, Hung's show is broadly sketched, hilarious and educational. I liked it a lot.

Rock and Roll is Where I Hide

An Exhibition of Live Performance Photography

by Craig Gillespie, Tara Schintler and Stephen Wake.

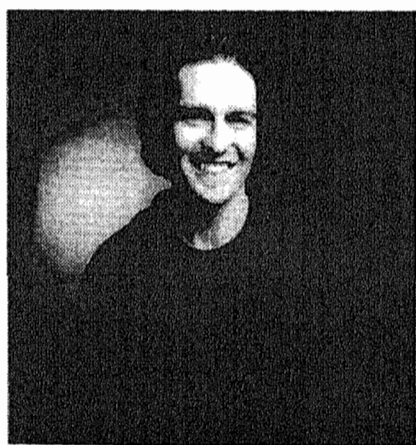
Venue: The Rhino Room until March 5.

"I do it for the glory, darlin', the glory", this is Keith Richard's summation of a life in rock and roll to Susan Chenery in her book "Talking Dirty". It is this glory, the sweaty elusive electricity that is generated between performers and their audiences that the *Rock and Roll is Where I Hide* exhibition gestures towards. Capturing the siren attraction that contemporary musicians wield as we fling ourselves on the shores of their skill and celebrity, the 34 photographs in this collection celebrate the allure of rock identity.

In black and white, though with a random smattering of heightened colour, the exhibition is a demonstration of the skill of the photographers in that while amongst the melee they have managed to grab personality and sometimes poignancy in what are largely portrait pieces. Guaranteed to accommodate even for the interests of those who hide under rocks, the acts featured span continents, including such figures as Blur, Sonic Youth, The Prodigy, Veruca Salt and Garbage. Australian bands are not under-represented here and the inclusion of shots from the final Adelaide shows of Hunters and Collectors and The Clouds are pleasing additions.

On this note, however, the significant absence of local content in this exhibition struck an uneasy chord. As this humble reviewer recalls the antics of Tim Young, front person of Adelaide outfit Orson, from a gig earlier this year, the preoccupation with overseas and interstate acts in this collection seemed tired and limited in the face of local enthusiasm and charisma. Particularly as the Urban Cow Studio/Rhino Room has such a reputation for nurturing home grown talent, to have a local bias would have given depth to, rather than detracted from, the exhibition. Soapbox ranting aside, *Rock and Roll is Where I Hide* is a set of strong, often powerful pics. With these portraits of some of today's industry idols, the collection reflects the audience's collusion in the establishment and maintenance of the grit and glamour of rock and roll. To go a step further, prints of the photographs are available and affordable framed or as is. If you still can't get no satisfaction, trot off around the corner to get some local action and hope the pokies haven't got there first

Jade O'Donohue



Will Anderson & Tripod
The Big Laugh - Adelaide Comedy Festival
The Space Theatre
Season closed

Will Anderson was the first part of the double header. Tripod were obviously the second.

Unfortunately for me, Will did almost the same set of gags that he had done at last year's Fringe. They didn't work as well the sec-

ond time, but for the first-timers in the audience he worked. His delivery was crisp, his stage banter was superb and audience interplay was clever without crossing the offensive line. Anderson strides the stage in an exceedingly confident manner, helping him work all corners of the room.

Anderson works with rhetorical questions. "Exactly", we answered when he posed the question, "What the fuck?" about Song 2 by blur. Television advertising and politics were also put under the often caustic Anderson hammer. I just wish he would write some more new stuff.

Tripod were quite simply brilliant. A pastiche of cabaret, impersonations, improvisation and mental imagery, Tripod rocked. Comprising three nerds dressed

Do the Sailor Dance

Wigglesque, Tripod had the audience literally eating out of their collective hands. Their impersonation of Oasis was flawless (even to an avid Oasis avoider like me) while their vision of The Prodigy touring with Aqua has provided me with many a chuckle since.

The history of the Sailor Dance should end as a timeless example of musical comedy, and safe to do in the comfort of your own home.

Their show was fast moving, punchy and a pleasing mixture of the cerebral and the downright silly. Tripod will be a mainstay of Australian comedy for a long time. Miss them and be disappointed.

Not Too Bard At All

The Complete Works of William Shakespeare (Abridged)
Optima Playhouse, Adelaide Festival Centre, through March 13

The Complete Works has been brought to Adelaide by three talented actors: Russell Fletcher, Sean O'Shea, and our very own Glynn Nicholas. Each plays a multitude of characters, and all of Shakespeare's plays, his epic poem *Troilus and Cressida* and the sonnets all get a look in, to a greater or lesser degree. The four great Tragedies receive the fullest interpretations, if such an adjective can be used to describe the shrunken pandemonium that ensues.

If you like to laugh and you don't tend to treat your canonical literature with too much respect then *The Complete Works of William Shakespeare* is just what you've been looking for. Just try not to sit too close to the front on the left hand side. You'll thank me afterwards.

Jonathan Dyer

Des O'Neill's

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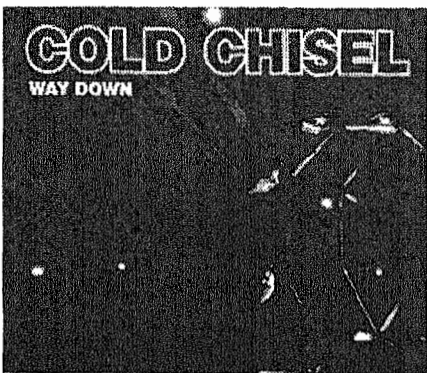
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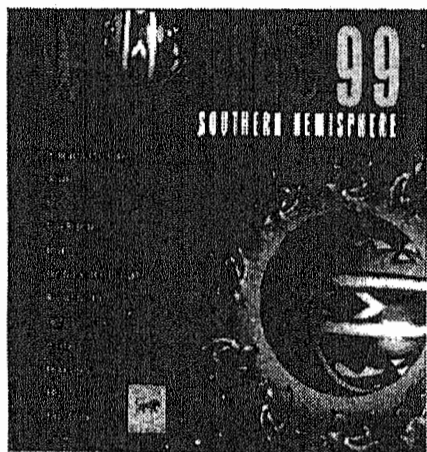
Rock 'n' Reviews



Cold Chisel
"Way Down"
Mushroom

When I was much younger, I remember my much older brother playing a lot of Cold Chisel. After listening to this release, I was not disappointed to find that the band has neither tried to find a new direction nor has it tried to reinvent itself, but has remained true to the OzRock sound for which they are famous. The single offers three tracks

Grace Blake



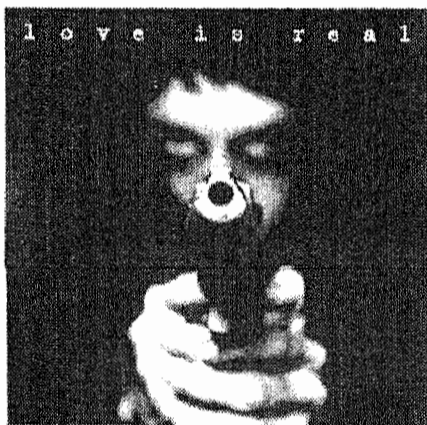
WOMAD 99
"Compilation"

Way Down, Hold Me, and, Fallen Angel. *Way Down* is a standard rock ballad, with Ian Moss on vocals. Jim Barnes takes the lead on the other two tracks. *Hold Me* has lots of the accustomed fire for which Cold Chisel is renowned. *Fallen Angel* is a blues track, although the vocals are so faint that the track may as well be an instrumental one. In fact, the instruments generally drown out the vocals on each track.

he's gonna die if he gets out of bed. My left arm hits something and I open my eyes again as I knock over Jen's lamp. Hopefully its not broken.

As I reach out and turn the blind down the dulcet sounds of Womad 99 sweep over us and we both of us relax instantly. The music sits well with my mood while simultaneously inspiring us. Bed is enticing but so are the warm rays of sunshine spilling through the netted curtains. Womadelaide 99 the CD is like this feeling. It makes you want to do everything and nothing simultaneously.

Marc Fullager



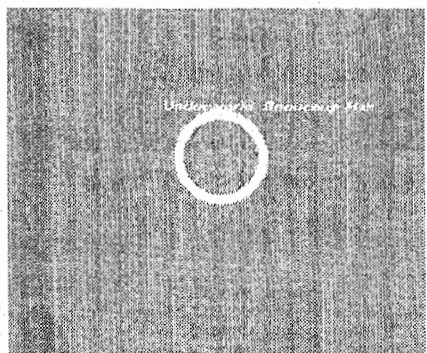
Rebel Lion
"Love is Real"
Chastity Records

This is going to be a very short review. I never listened to all of this CD and I will never be able to bring myself to listen to all of this CD, because it is utter shit. I have never heard worse song-writing, recording or production than I did on the few tracks of this CD I was able to bring myself to listen to. Trying to record 20 songs in one night of studio time could be a good reason for this (if

you're going to record and spend the money please spend the money and make a listenable recording!).

The members of Rebel Lion claim to have been playing in bands in Adelaide for the last 20 years. If you haven't made it after 20 years, then there is probably a good reason for it. It's not that the masses are unable to appreciate your obscure talent -it's just that in the words of Larry Sander's, you're a talentless fat fuck. I'm using this CD as a coaster - may it never disgrace my CD player again

Tim Kentish



Underworld
"Beaucoup Fish"
JBO/V2

We all know what Darren Emerson, Karl Hyde and Rick Smith think of Underneath the Radar. This album is nothing at all like that.

It's much more like only with less lyrics.

dubnobasswithmyheadman Each track is a gem.

Grace Blake

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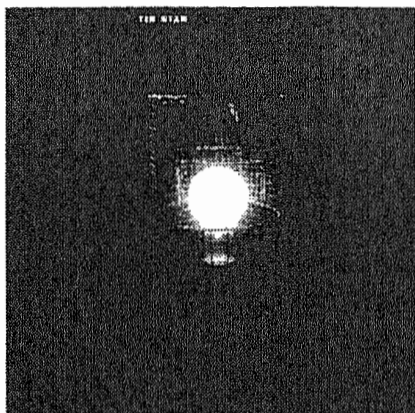
Rock'n'Reviews



Human Nature
"Last to Know"
Columbia

If you listen to 102.3 then you'll soon be pumping the clutch of your car to this little ditty. The "Four Bad Boys of Maybelline" have churned out yet another overly produced toe-tapper. But even if you admit to having vacuous lyrics, you shouldn't be able to get away with crap lyrics like "When I hunger for affection the cupboard is bare." This song is admirable in many ways, but I'm sure that Stevie Wonder would barf at the thought of labelling these guys soul/pop.

Lil' Vince



Tib Star
"The Thrill Kisser"
Warner

Tin Star sound a lot like Bono singing for Garbage. They're not the most original sounding band in the world, but with *The Thrill Kisser* they have produced a stylish and modern album.

There are some good tracks on here - the singles that JJJ has flogged - *Head* and *Viva* rock along nicely, and *Disconnected Girl* and *Going Slow* are also good. The problem is that you feel like you've heard it all before. The slick production and mixture of programmed effects and traditional rock instruments has been done already and probably better by others.

The album is so slick and professional sounding that it comes across as cold and fails to really engage the listener (Garbage have a similar effect on me). Emotion and passion have been replaced by the machine, and there is not enough interesting song-writing here to make up for the loss. This is the challenge for a band that attempts to cross traditional rock song-writing traditions with modern programmed sounds - rock is based on passion and emotion, which are hard create with a computer. Tin Star write a nice pop song, but without feeling it becomes a technical exercise that leaves the listener feeling less than fulfilled. The other problem with this album is that it falls away very badly in the second half - there's not much worth listening to after the first four tracks.

Having said that, I'm not going to run out and sell the CD for \$10 second-hand. If you like Garbage, I think you'll like Tin Star. It's not the most memorable or creative album ever, but it makes inoffensive and trendy background music for the JJJ listener.

Tim Kentish



The Tamperer
"The Tamperer"
Jive/Mushroom/Time

A dance album, this is certainly a case of too many cooks.

The music is overly simplistic, and in general, it's a bit kitsch. A few tracks stand out, namely *Gotta Shine*, *Step Out*, and, *Oo Doggie*. These are all quite catchy.

However the album does boost its own ego with two tracks called *If You Buy This Record (Your Life Will Be Better)* and, *DJ's Rule the World*. Samples include Madonna's *Material Girl* on *If You Buy This Record* (the opening track, no less) and a timpani roll and clash cymbal sample (repeated ad nauseam) which is kitsch even in orchestral music.

If you don't buy this record, your life will be better.

Grace

Student Radio Column #3

So how was your first week back? Well for us it was a corker, and the second week is shaping even better. Having kept the handy Student Radio Program Guide™ published last week you probably already know what great programs are coming up. But in case you lent your copy to a friend we'll remind you. Monday night you can hear STUFF at 9 PM with Laura and Sarah keeping you up to date with all matter of stuff: campus stuff, news stuff, music stuff. It's good. Then, tune in at 11 PM to hear FUTURE TENSE where Susie and Anthony talk about "6 Popular Misconceptions About Late 20th Century Life" as printed in last weeks' On Dit. Read the article then hear about it on the radio. You could almost call it a simulcast. Almost.

On Tuesday night, listen to LOCAL NOISE at 9 PM where we'll be playing more of the bands who played in the Uni Bar at O'Ball '99. Then at 10 hear Doug "doin' it for the diggers" on GROUSE, Student Radio's Australian music program. Pretty soon he'll be playing an exclusive interview with JEBEDIAH. Grouse, mate. What a week. Make sure that you tune in.

Oh, and before we go, don't forget the first Student Radio show brought to you by LOCAL NOISE and your union's Activities Department. This time MUZZY PEP (triple J unearched winners) will be playing ably supported by ALIEN DAVE, TENDAHOOK and YAKSPIT. It's FREE for Adelaide University students and \$5 for others. The fun all starts at 8 PM at the UNI BAR on FRIDAY MARCH the 26th. Be there.

Peter Adams
Christian Haebich
1999 Student Radio Directors.



2Pac
"Changes"

Very impressive.

Soft and fluffy.

Not what I would have expected from a dead gangsta. Changes still contains the "We are repressed, drug taking, mamma repectin' people so leave us alone" lyrics. Changes also is melodious and emotional with a harmonious chorus that is catchy.

It has a soothing feel which is aided by the piano within the song.

The bit that doesn't quite fit is the soft backbeat which is overridden by 2Pac's quick chanting.

The rest of the ep consists of remixes of Changes.

Seamus

Are YOU a Yobbo? I Think So.

Take the Wayward test to find out if you are a Real Aussie or a chardonnay sucking wussie, with the quiz that asks the question – “What are ya?”

1. Clothes

The yobbo is not much of a fashion plate. There will be no Versace or Hugo Boss suits in the yob's wardrobe. There probably won't be any suit at all, so take a point if you don't own a suit. Three points if your whole wardrobe was purchased at discount department stores or Ed Harry Menswear. Question – What does Moe stand for? “Moccasins on everyone” Two points for your woolly moccas or ugg boots if you wear them out of the house.

2. Alcohol Related Clothing.

Do you own any clothing that turns you into a walking, talking booze ad? This includes a Coopers t-shirt. Take a bonus point for any t-shirt advertising bourbon.

3. Hair

Long at the back and short at the sides (*Teenage Mullet Fury!* Wayward Ed) Two points.

4. The Gut

The beer-gut is much more than just a yobbo fashion accessory – it's a necessity and worth one point. Take an extra point again if you're proud of your beer gut and regularly show it off to your mates by slapping it and watching it wobble – Homer Simpson style.

5. Beer

When you quench your thirst, is it with West End Draught? Take a point for VB as well, in case you're Victorian. You lose 2 points if you have ever drunk a wine that didn't come out of a cardboard box or flagon.

6. Drinking

It goes without saying that the yobbo likes to drink. Award points for the following acts of alcohol related prowess:

- Spewing up and getting rid of the taste with another beer – 1 point.
- Spewing so much the next day you throw up blood – 1 point
- Stomach pump – 2 points
- Shotgunning – 1 point
- Finishing the Century Club – 1 point
- Finishing the Century Club drinking vodka – 5 points

g. Finishing the Century Club drinking vodka and surviving – 10 points

h. Consuming your own vomit or part thereof – 2 points (Wayward Ed)

7. Drugs

Marijuana's the drug of choice here. Take one point if you have a Jack Daniel's or Jim Beam bottle converted to a water bong, sitting on the coffee table. If you smoke so many cones that the only thing that you can motivate yourself to do when you wake up (at around 1 in the afternoon) is have another cone, then take 3 points.

8. The Big Night Out

Even the yobbo goes out (at least when there is no sport on TV). Adelaide is such a yobbo place that you get a point here if you have visited any nightclub that is not on Rundle Street. You get a bonus point for any nightclubs on Hindley Street (Rio's, The Metro, The Berkeley), the Vic and the Golden Grove Tavern.

9. Police

Every true blue yobbo has had some sort of contact with the police. One point if it was just spending a night in the drunk tank, two for having to front up to the magistrate's court.

10. Kids

Yobbos breed. One point if you have a kid and you're under 21. Two points if you have more than one, and a bonus point if they're with a different parent.

11. Travel

The yobbo does not have broad horizons. Lose a point if you have



Yobbos eat toffee apples

ever seriously considered travelling overseas. You can have the point back and add another one if you thought I meant visiting Kangaroo Island or Tasmania.

12. The Torana

The Torana is the classic Aussie yob car. But take a point if you own any Australian made V8 from the seventies.

13. Politics

If you voted for Pauline Hanson at the last election, take 1 point.

14. Shooting

There's a point for you if you have ever shot and killed a living creature. Five points if you have a collection of guns that Rambo would be proud of, including a couple of semi-automatics buried in the back-yard that the government is not going to take off you.

15. Legends

One point if you think that Boonie is the greatest Aussie bloke ever to have lived - anyone who can drink that much beer on one flight is a god. And Brocky is truly the King of the Mountain – one point.

16. Pets

Only dogs count here. You lose a point if you have any other pet (unless it's your girlfriend's cat or something). The only dogs that count are any colour Heeler, German Shepherds, Rottweilers, Dobermans and Pit Bulls. A pure bred is worth one point, but if it is a mongrel, take one point for every breed that you think the dog

has in it. Another bonus point if the dog's name is Sport.

17. Music

MMM is the true yobbo radio station and listening to it regularly earns 1 point. It's also worth one point if you are sure you know the SAFM secret sound but just can't get through on the phone. Another point if you have any CDs, tapes or records featuring Jimmy Barnes. And 3 bonus points if you know every word to Khe San, and what's more, you can sing it at the top of your lungs completely shitfaced.

18. TV

“The only thing Dad liked better than Hey Hey It's Saturday, was the Best of Hey Hey It's Saturday” – Dale Kerrigan, The Castle. One point.

19. Body Piercing (Wayward Ed)

Earrings are not a privilege but a right. One point for each ring in the ear. One Bonus point if you have any rings in other body parts.

20. Tattoos (Wayward Ed)

Every Yobbo has had something in life so dear that they wanted a permanent reminder that was not a child. You get one point for each tattoo that contains the name of a football team, an alcoholic beverage or the name of a girl who you haven't seen in at least five years.

1-20

You are a chardonnay sucking piece of yuppie scum. You are positively un-Australian. Shit, you probably read books, have intelligent conversation, and don't understand the footy or cricket. Shame on you.

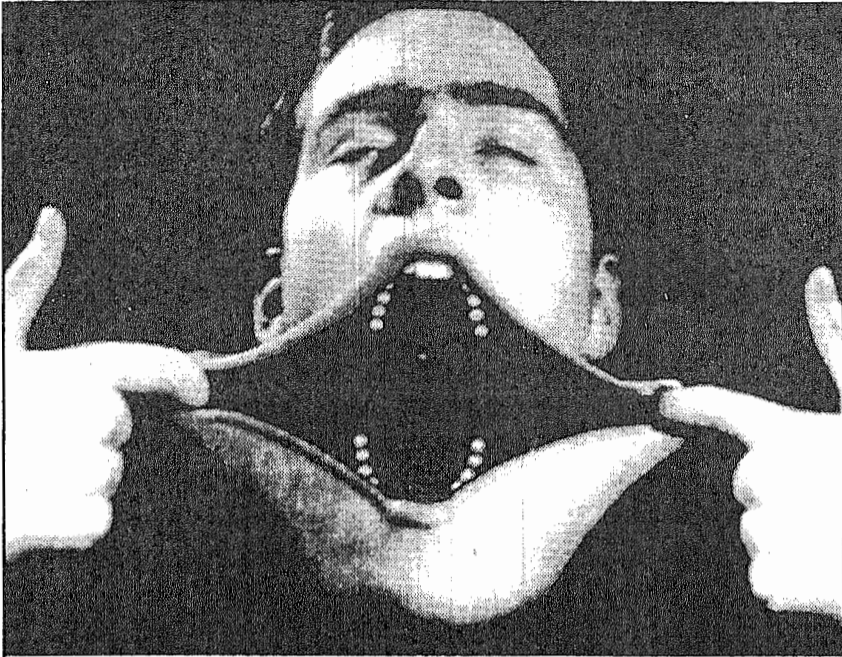
20-50

You're on your way there Aussie – you've got enough of the Aussie yobbo in you to make you an Aussie bloke, without being a total yobbo. While not yobbo enough to wander the streets in moccasins, you're enough of an Aussie yobbo to get drunk at the cricket and chant, “Aussie, Aussie, Aussie, OI, OI, OI”.

50-87

You're a yobbo. Congratulations. What on earth are you doing reading this paper?

A Yak is not the Same as a Bison...



chewing fibreglass can damage the mouth

In an effort to discharge our civic duties one night Gazza, Dazza and myself (names changed to preserve anonymity) attended a rather genteel function to hear some politician deliver a discourse on a lukewarm issue of the day. We also heard that there was going to be all the free port we could drink. Much like a dolmio-coloured rag to a bull the word "free" creates an urge in students to get there as fast as they can - it doesn't matter what it is, coz it's free! We sat through ninety minutes of political drivel, the whole time grabbing half a dozen port glasses every time our friendly drinks waiter went past. Thoroughly pissed and bored shitless we looked for something lively to do once the speech had finished and the flesh-pressing began. As we glanced around the room we saw her, she was beautiful. She was an unguarded drinks bar with full casks of dodgy port piled beside her. So, looking very official, we wandered toward her and helped ourselves to four litres each and pissed off to Gazza's house to drink many toasts to our local MP who had so kindly provided us with cheap piss.

Gazza's place was, well, blokey; almost a testament to PJ O'Rourke's "Bachelor Home Companion." On a recent trip back to his Mexican homeland (Gazza is a dodgy Mexican) and the USA he collected several large tins of Dip Tobacco (see footnote). Never having chewed tobacco and

wanting to live out our childhood dreams of looking like cowboys we broke it open and got munching. The three of us were spitting into an old schooner glass that was soon two-thirds full of saliva and floating bits of tobacco. Our chewing exercises were complemented by sculling half-litre mugs (Gazza borrowed them from a shop at Harvard Uni) of port in rapid succession. The combination of ridiculous amounts of port and the dodgy schooner glass soon created an horrendous drama:

GAZZA: Hicksy, I bet you a carton of VB that you can't scull the schooner glass and keep it down for ten minutes.

ME: Not a worry! (chug, chug, chug)

GAZZA: Sucked in, Fucker! That tobacco's got fibreglass in it and you're gonna puke in five minutes.

DAZZA: You're a feral c.t., Hicksy!

ME: Oh Shit!

Five minutes came and went. Ten minutes came and went. I'd won my VB.

GAZZA: Fuck! Hicksy, let's go double or nothing. If you can keep it down for fifteen minutes I'll give you some more shit. If it comes up then I owe you nothing.

Having drunk 200mL of saliva and tobacco I thought that I de-

served more. Gazza had 12 Cuban cigars that he'd brought back with him and I wanted some. We eventually settled on half a carton of Sparkling Ale, two Cuban cigars and four beers at the pub the next night. The fifteen minute mark went by and I was still sitting groaning in pain in my chair - but no yak. Gazza was furious and I comforted him by jumping all over his room pissing myself and threatening to yak in his bed. After twenty seven and a half minutes the feeling came. Like a hot curry in reverse the noise came rumbling up from my gullet. I wondered whether it would taste better on the way up than on the way down but didn't have time to ponder as I made a desperate dash for Gazza's festy bathroom. As I crashed through the door the seething mass in my stomach launched itself at pace across the room. Ten minutes later, the toilet, bathroom wall and most of the floor had a port-red liquid accented with black chunks of tobacco covering it in a fine film. Not only had Gazza lost the bet, he now couldn't use his bathroom until he bought some Pine-O-Cleen.

This yak, followed closely by my post-nude-cricket hurl definitely qualifies as my most memorable.

At some time in the past we have all been the protagonist of a spectacular technicolour yawn - be it in front of your parents or on your year 2 teacher. So don't hide your yak under a bushel, be proud.

DIP: - A type of chewing tobacco not legally sold in Australia. It is consumed by placing a generous pinch between the lower lip and lower gum. The chewer builds up a lot of saliva and rolls the tobacco around the mouth. When the saliva gets too much the excess is spat into a spittoon (an empty schooner glass will do) that is a sufficient distance away so that you feel stoked when you spit accurately enough to get it in. It contains fibre glass particles that cause a small abrasion on the inside of the lip so that the tobacco is absorbed directly into the bloodstream. If you swallow it, the fibre glass will make you yak in about five minutes. Please don't try this as a party trick as the fibre glass is not good for your throat or the lining of your stomach.



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Deconstructing Woody



Wildman Blues
1998, Director: Barbara Kopple
Roadshow Entertainment

Most people have a restricted perception of Woody Allen. They know his capacity as a critically acclaimed and Oscar-winning film maker with successes such as *Annie Hall*, *Manhattan* and *Mighty Aphrodite* to his name. They imagine the neurotic characters he plays in such films to be a direct reflection of his own personality. More recently, the media has portrayed him as an ageing, incestuous adulterer due to his controversial marriage to the notorious Soon-Yi Previn. On the surface he certainly seems like a very dodgy fellow, so much so

that it is sometimes difficult to separate his seemingly sordid private life from his creative genius as a multi-talented comedian, writer, director, musician and actor.

Barbara Kopple's documentary *Wild Man Blues* challenges the public's preconceptions of Allen by revealing his life while on tour in Europe with his New Orleans jazz band. Quite separate from film making, Allen is a talented jazz clarinetist in his own right, demonstrating his passion for this past time by playing gigs each Monday night for 25 years at Michealo's pub, and more recently, at Carlyle Cafe. After making enquires regarding the popularity and demand for his music overseas, the band, along with Allen's sister Letty Aronson, Soon-Yi, and a film crew to record the events set off on a tour that would cover 18 European cities in 23 days. The focus on Allen's playing throughout the film enables the viewer to enjoy the documentary because of his musical talent, not merely because of their prior knowledge of his film making.

By filming not only concerts but the trials of everyday activities such as eating, getting dressed, and excited conversations, I soon

began to understand the true personality of Allen and just how similar he is to his film's fictional characters. He is equally as obsessive and pedantic about having things the way he wants, and would seem, quite frankly, like a selfish asshole if it wasn't for the way he was able to laugh at himself and poke fun at his social inadequacies and bizarre habits. By exposing his humorous side, Kopple refrains from placing him on a pedal stool and idolising him for his creative genius as would normally happen to a lot of celebrities, showing his frailties and faults that are common to all people.

Such a humane perspective of Allen enables the film maker to deconstruct our preconceptions of Allen in a third and final way. The footage of his private life allows the viewer to witness Woody's relationship with Soon-Yi from their perspective and understand that Soon-Yi is not the naive marriage-breaker she is portrayed to be, but an intelligent, and likeable woman. She even seems to be the more rational partner of the two, always keeping Woody's erratic behaviour in check. As revolting as their relationship may appear to some, it seems hypocritical to disapprove of their marriage when

they are obviously in love and a good match.

The film, however, does have its faults, mainly due to the fact that documentary makers generally have a limited control over their subject and are at the whim of their every move. It would've been nice, for instance, to know a bit more of how the group was established and what the band were like playing at Cafe Carlyle. It is similarly difficult to know just how far to trust the film maker, and her version of the truth as the way she portrayed her subject could easily have been a ploy for Allen to curb the media's interest in his private life. Although normally keen to delve into conspiracy theories, I think I will ignore such a suggestion here, as I am happy being a trusting idealist believing that my positive impressions of Woody are all true. Some may call me gullible but it is refreshing to know, or at least believe, that within the superficial world of Hollywood and amongst the 'stars' covering the pages of *New Idea* exist people with normal, everyday lives who are dedicated, down-to-earth and professional in their chosen career. A very nice thought I think.

Bree Bickmore

Chirpy Goodtimes Ahoy

Nil By Mouth
1997, Director: Gary Oldman

Nil By Mouth centres itself around four characters and, essentially, two relationships. Raymond (Ray Winston) is the intimidating and very dangerous husband of Valerie (Kathy Burke), a young, pregnant mother of one, subordinated by her husband, yet strengthened by her mother Janet (Laila Morse). Janet is a strong, unforgiving woman, worried deeply for her son Billy (Charlie Creed-Mills), a heroin addict who vacillates between innocence and vile corruption. Oldman's narrative portrays his female characters' attempts to provide a toler-

able existence for themselves and their families and male counterpart's invariable anger and violence. Specifically, Raymond's relationship with Valerie, the central subject of the film, brutally illustrates the violence that springs from the incapability of one character to successfully communicate with their counterpart. The film's male characters isolate themselves from those that love them, harbouring with lost and corruptive souls, further delving into an angry, brutal and self-destructive pit.

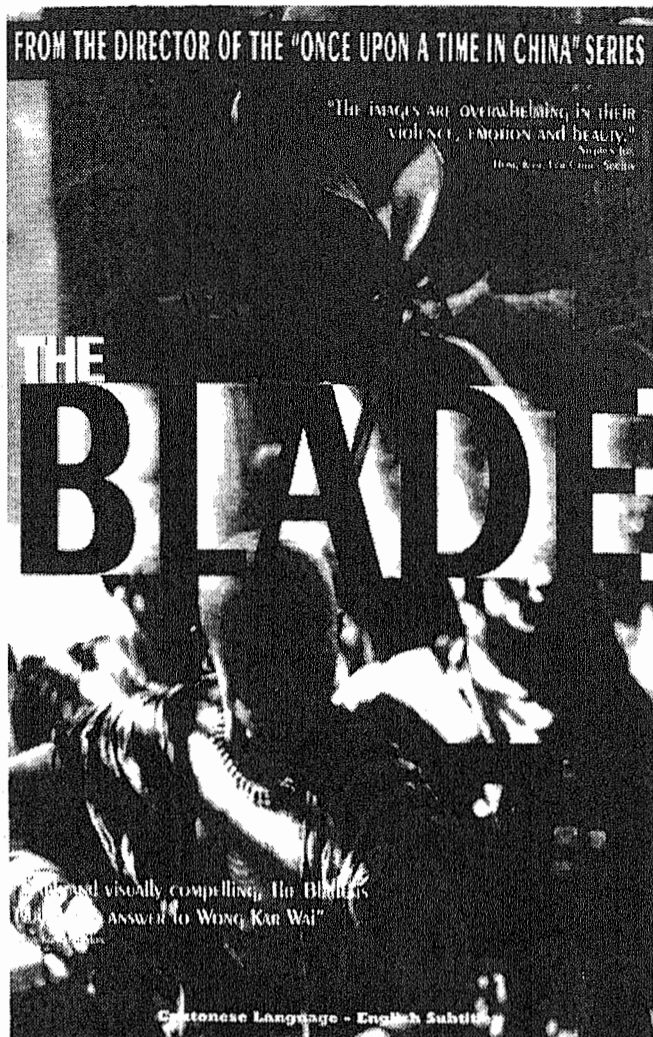
Oldman's film clearly draws a line of virtue between genders. There is no doubt that *Nil By Mouth* is a film that does not promote a be-

lief in the potential of males in a cloistered and corruptive society. While the film's women remain defiant and virtuous even in an unstoppable barrage of violent anger, the men of *Nil By Mouth* teeter between repulsive, brutal animals and weak spirits. This is not to suggest Oldman considers men to be inherently evil. Indeed, both Raymond and Billy demonstrate their capacity for goodness. Their great problems rest in the corruptive effect of their conditioning from the murder, drugs and sleaze surrounding them and, fundamentally, from their respective fathers' lack of love. In this, the most tangible and powerful theme of *Nil By Mouth*, is the per-

petual tragedy of a loveless father, a condemnation to an empty and cruel heartlessness: nil by mouth. The film's realism has been compared to the work of the principle cinematic realist of the last twenty years, Mike Leigh. To me, such comparisons are unwarranted as Oldman's method and perception of what realist film is are totally different to Leigh's more theatrical technique. Indeed, *Nil By Mouth* deserves to be considered a uniquely stark and influential film, cold, abusive and brutal, yet possessing a strange profundity that is harboured, it seems, only in realism.

Tom Redwood

No Hong Kong Phooey



The Blade
Madman Entertainment

What can one say about the new action flick from Hong Kong's Tsui Hark director of the "Once Upon a Time in China" series, that he doesn't say in the film itself?

*"Hero in the mountains, his knife is sharp,
terminated with one hand, great martial arts."*

This badly rhymed couplet pretty much sums up the plot of *The Blade*.

Its told from the perspective of Ling, a young woman and the daughter of the master of Sharp Manufacturers, makers of fine steel pointy and cutting things that often do nasty injuries.

Two apprentices, cool, calm and collected On and fiery, hot tempered Iron Head are the main characters. Adding to the romantic subplot is Ling the daughter of their master. The master happened to have saved On when he was a babe in arms from the clutches of a flying, tatoored, vicious, bandit bastard who killed On's father.

Ling wants On and Iron Head to love her, while they fancy from afar. On and Iron Head get involved when a brawny young monk is killed by roving bandits after they have had their collective butt kicked in one of the many fast moving and wonderfully choreographed fight scenes. This is one of the few where nobody gets killed but since it is also one of the first it is a wonderful jumping off point for the chaos that follows. On and Iron head see the ambush murder of the monk by the bandits and Iron Head swears revenge. On provides the calming influence and the master provides the stick that talks Iron Head out of his planned revenge. The leader of the bandits is a right bastard who actively enjoys the pillaging, raping and general torture that bandits have traditionally been associated with.

In a cruel twist of fate, the bandits and On meet head on in another spectacular action sequence in some sort of surreal bamboo village that sets the scene for the rest of the movie which follows at a frenetic pace.

On becomes crippled, a master of one armed fighting with a broken blade, and seeks revenge on those who killed his father. With a complete lack of surprise this is the afore mentioned flying, tatoored, vicious bandit bastard.

The Blade of the title plays a central role in the plot and the film as a metaphor and as a prop. The Blade, is both a potent symbol of peace, as well as a provider of justice and vengeance.

The plot is predictable, but in an all action movie of this ilk who really cares? Character development is tried and surprisingly reasonably strong. The action is non-stop, the fighting fast and furious.

The Blade is very aggressive but this is not surprising given the subject matter. It starts with a character summation of the bandits that shows how despicable they are and what they do for fun. It is a dark and vengeful film but one that is action packed.

The Blade is in Cantonese and this where some of its problems lie. The sound can be overwhelming at times and the subtitles are in both Mandarin and English. This is both good and bad.

The subtitling can be unintentionally hilarious, with Little Blackhead as a name for a character as a prime example. Translation of the script into English seemed to be low in the director's hierarchy, but this added to my enjoyment of the film.

The subtitles can sometimes be lost in the background but both of these somehow add rather than subtract from the overall result.

The Blade does have some anomalies in it. Chickens get thrown into the path of horses, Ling seems to be wearing sneakers in one scene and some of the bandits curiously dress as belly dancers but it is a film where the brain should be put into neutral and enjoyed for what it is; a rollicking romp filled with gratuitous overacting, fantastic and lengthy action and often incongruous dialogue. Action is the name of the game here and Tsui Hark doesn't let even the most diehard and strident action buff down in *The Blade*.

As the blurb says, "men die, horses die and dogs die". Taken with the above, it adds up to a mix that curiously works.

Darien O'Reilly

Dr John Setchell & Dr Anna Neoh Change of Practice Address

Dr Anna Neoh and Dr John Setchell wish to advise students and staff for whom we have provided a primary health care role during our years at the University Health Service that we have moved our medical practice to

**The Fourth Floor
Security House
233 North Terrace
(Next to 5UV)**

where we are working in association with Dr Paul Thesinger, Dr Jill Benson and Dr Margaret Brownlie

**Phone 8223 5152
for appointments**

Dr Pricilla Whittle plans to join us in the middle of 1999

Hell is Other People's Lolly Wrappers

There's an old saying that your parents may have told you that goes something like: "if you don't have anything nice to say, don't say anything at all", which I would like to replace with: "if you have anything at all to say, don't say it in the cinema." Really, I can't think of anything worse than someone providing a running commentary throughout a film. (Well, actually I can: having my face spinning in a microwave, diving head first into a meat mincer, being forced to listen to the Von Trapp Family doing covers of *The Offspring*, but you know what I mean).

On more than one recent occasion, I have had to endure the narrow-mindedness of (I'll refrain from politeness) *Social Morons* who can't shut their gobs for more than two hours. Comments resonate from the row behind me: "That's the guy from that TV show on channel nine." "Whoa, what a babe!" "Golly, this popcorn is salty" and "does Minnie Driver really drive a mini?" Ok, I made the last one up, but again, you know what I mean.

You might think that I'm being really picky. Chances are that if you *do* think I'm being really picky, then you are one of these people who don't believe in 'after movie coffee', where you have the privilege of spending a few hours discussing various aspects of the movie with your chosen viewing partner. You're one of those serial talkers who struggled through your last written exam because you just *had* to mention to the person sitting next to you that the examiners chose an interesting font to write the questions in.

Let me into my own marketing fantasy now. If I owned a chip company, I would put a warning on each packet that was to be sold in the cinema - *This chip packet makes an excruciatingly loud noise when opened, which might really piss the person sitting in front of you, so try to open it really quietly, or risk being spat on. You have been warned. Oh yeah, you might die from heart disease too, but really, that's the least of your worries.*

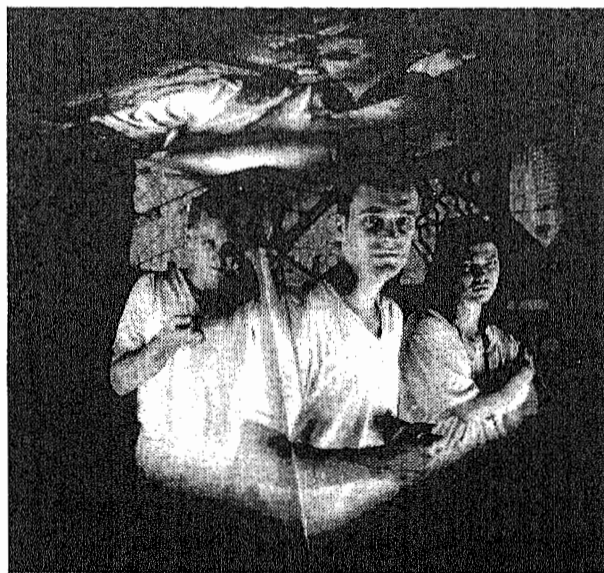
Let me go one step further. If I owned a cinema, I would stock my candy bar with lollies and chips in paper cups that make no rustling noise when reached into. I'd serve quiet food - jelly, apple puree, mashed potato. I'd advise people to go to the loo before entering my cinema - "excuse me Sir, but I noticed that you've purchased an extra large coke. Do you really think you can handle that? The toilets are to your left". I'd separate people if they talked (hey, why limit the tradition to primary school) and I'd ask the director of each movie to shoot an extra scene that I could add to the movie if the need occurred, just in case none of the other ideas worked. Imagine Anthony Hopkins in *The Silence Of The Lambs*. He's in the middle of telling Clarice how he ate one of his victim's liver with "fava beans and a nice chianti", when he turns to the camera, looks deeply in the lens, smiles and says in almost a whisper: "Excuse me please, but you, yes, you know who you are. I'd appreciate it if you were a little quieter, or else...well, I'm feeling a little hungry. Mmmmm."

Just a suggestion.

One final gripe: If you think that you are important enough to need to have your mobile phone turned on during a film - you're not. So, there.

Belinda S

Don't Look For a Reason, Look for a Way Out..



Cube
Released March 11
Cinema Nova

Watching *Cube*, I felt like a lobster in a pot; glad that the water was getting toasty! Here is a ground-breaking blend of sci-fi, horror and tragically personal human relationships that *must be seen*.

As a mean-spirited bastard, I want

to find fault with this movie, except I cannot, because I'm not sure there are any faults to be found.

Six diverse people wake up in a seemingly endless *piece* of interconnected cubes. Each of the occupants have no apparent connection, and no memory of how or why they got there.

Each cube has a door in every face leading to another cube, and many have diabolical and deadly booby-traps.

Questions of *why?* are stifled as the desire for escape and the threat of starvation loom for our heroes. The characters have their thin veneer of rationality rubbed away as their fortunes wax and wane, and we recognise dark things from within ourselves in each of the

protagonists. The politics of each individual are contrasted against the politics of bureaucracy and society *en masse*.

The ensemble cast gels brilliantly, more impressive with money for only 20 days shooting. Quentin (Maurice Dean Wint), a take-charge cop, is the wall against which the other characters flex and bounce. Nicole de Boer plays the shy young mathematician Leaven, whose efforts to redeem Worth (David Hewlett), tease you all the way through. Worth has a nasty secret, and I felt painful empathy with Hewlett's portrayal of that weary weakness and cynicism.

Cube is the tightest, leanest sci-fi production I've seen since *Alien*. Science-fiction is about putting average people through an unusual wringer, about glimpsing life through a *camera obscura*, and the *Cube* is the worst, most frighteningly possible wringer that endless human stupidity could devise.

The characters are more alive, more real, and far more engaging of audience sympathies than any other film this year, especially the Hollywood guff.

The magnificent script defies you to guess the ending, which touches joy and empathy and reward with sadness, and delivers a provoking new awareness of the human condition. The externalities of the cube structure are incidental, as the internal logic is recognisable and satisfying.

Shot principally on a single set, a 14-foot square cube, the restrictions of budget forced director Vincenzo Natali and production and acting staff to create new cinema paradigms, and *Cube* serves as a new benchmark. In twenty years, this film will have the following and hubris of *A Clockwork Orange* or *The Quiet Earth*. A mind-ripping, gut-wrenching journey into the dark heart.

Scott Hopkins

Three Dudes and a Casino



Girls' Night
Opens 11 March
Palace, Trak and Greater
Union Megaplex

Two British women and an American guy walk into a casino...

Sounds like the beginning to a

pretty average joke, well the film isn't too far different. The two women are Dawn (Brenda Blethyn - *Secrets and Lies*) and Jackie (Julie Walters - *Educating Rita*) while the Yankee cowboy, Cody, is none other than the heart throb of the blue rinse set, Kris Kristofferson (*Blade, A Soldier's Daughter Never Cries*).

We see two working class British classes who hit the jackpot and win £100,000 playing Bingo (nothing like a bit of hardcore Bingo for a Friday night!). Having hit it big gambling in England they go to Las Vegas and win more on the Pokies where they meet cowboy Cody. Dawn flirts with the idea

of a bit of extra-marital nookie with Cody but keeps the family values intact and opts for a bit of horse riding instead. Oh, I forgot to mention that Dawn has cancer and will probably pass away fairly soon; so Las Vegas is a bit like a final fling.

The movie has moving themes about friendship, family relations and the devastating personal consequences of cancer that are skilfully scripted to elicit an emotional response from anyone who has had any experience of terminal illnesses. A bit of advice for the costume designers - there's an age after which tight jeans should not be worn by anyone. Mind you,

the costumes, language and setting make for a very realistic depiction of everyday, working class Britain. The plot borders on predictable but if you enjoy a bit of sop and want to work out the Kleenex then the film isn't bad. Personally, I found last week's episode of *NYPD Blue* where Det. Simone passes away a lot more moving.

I'm not the biggest fan of this movie but if the cricket is rained out next summer and there's nothing but *The Fishing Show* on TV then maybe grab *Girls' Night* on video.

Michael Hicks

GratNost and Wodka

Insignificance, 1985.

Insignificance is a fictional movie set on a New York night in 1953 with its four unnamed main characters based on four icons of the 20th Century. While the film is fictitious, Nicholas Roeg has carefully crafted a successive reality in which we may suspend our disbelief and observe one night in the life of Marilyn Monroe (Theresa Russell), Albert Einstein (Michael Emil), Joe DiMaggio (Gary Busey) and Senator McCarthy

(Tony Curtis).

While I would not rate this film as being of the same standard as the great Nicholas Roeg films - which include *Walkabout* (which recently screened at the Nova cinema) and *Don't Look Now* - it is certainly an entertaining and well made piece of cinema. Released in 1985, *Insignificance* is a roller coaster of twisted narratives and multiple stories - much like a good David Lynch film minus the psychological implications. The lives of these four giants is intertwined,

if only for one night, into a sharp examination of fame, guilt, perception and to a lesser extent, atomic warfare.

Insignificance, while certainly containing a very distinct visual style and director's vision, was unusual for a Roeg film in the way that it was largely the actors and dialogue that held the film together. The use of brief flashbacks, especially those relating to the atomic bomb, and the repetitive use of clocks - which are both symbolic and help build suspense

to events which may or may not occur - are among some of the clever devices employed. Still, much of the credit must go to Terry Johnson who based the screenplay on his play. While many may find the film slow at times, it is generally a sly and unpredictable comedy about events that never took place, but may well have.

Mana Heasley

Film Society's Totally Uxcellent Screenings



This picture of Robert De Niro is not from *Raging Bull* actually.

Raging Bull (1980)

Directed by Martin Scorsese

Starring Robert De Niro, Joe Pesci

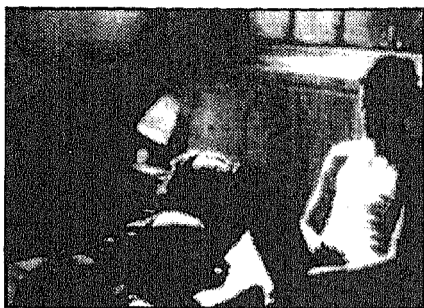
Screening in the Union Cinema, with the short cartoon
PUSSY PUMPS UP

7pm, Thursday, 11th March. Free to Film Society members, \$5 non-members (membership included).

The vivid and compelling story loosely based on the life and career of boxer Jake LaMotta, *Raging Bull* focuses on Jake's rage and violence that makes him virtually unstoppable in the ring. Outside of the ring the same fury drives Jake to beat his wife and his brother Joey, and sends Jake down a self-destructive spiral of paranoia and anger.

Robert De Niro deserves the Academy Award for his amazing performance.

It's Not the Breakfast Club



High Art
Now Showing
Nova Cinema

Lisa Cholodenko is a first time director. First time directors are trendy at the moment. Don't let this bother you. The characters and issues dealt with are handled with the skill and subtlety you would expect from somebody much more experienced.

Three dimensional cool, glamour which engages - the word for this film is complex. Be prepared for a look deep into the confusing multi-layered mess that comprises most human beings.

The main focus in this story is on the people. Rest assured, however, that this is not a plotless wallow. Syd (Radha Mitchell), assistant editor of photography magazine *Frame*, discovers Lucy (Ally Sheedy), retired photographer, living upstairs from her. They are at very different stages in their lives and careers, and it is this difference which is the source of their growing intrigue with one another.

Syd is young, naive, and has an earnest belief in *Art*. Lucy is older,

more cynical, and has been burnt by her early successes in the exploitative art world. These differences are alluded to visually (Syd is fair, Lucy dark) and in a less intricate movie these parameters would have remained fixed. It is from this beginning, however, that the characters evolve and their potentials are explored. Both women are in cloying relationships, newly perceived as such through the other's eyes. Syd offers Lucy a dynamism that her partner, Greta, cannot match, and Syd's partner, James, is no match for Lucy's mysterious hedonistic allure. The question of love versus exploitation becomes a central one, and it is never clear how "pure" the motives of either char-

acter are. One of the key lines in this film is Lucy's: "I have a love problem". It is unclear whether she wants to leave Greta *for* Syd, or *because* of Syd. Syd, of course, stands to gain professionally from Lucy's work. Like love, like life, it's a beautiful mess.

Sheedy was awarded the 1999 Best Actress by the LA Film Critics Association for this role. She deserves it. Cholodenko earned a screenwriting award at the Sundance Film Festival and a Jury special prize at the Deauville Film Festival. So does she.

I could go on. At great length. It would be better if you did.

Tim Sinclair

Cash or Charge?



Payback
Now Showing
Academy Cinema City
and Selected Cinemas.

Even Mel Gibson's eyes can't save this film. I went to *Payback* expecting a hard hitting action thriller with a sexy love story and a few well written wise cracks. Instead, I got predictable killing scenes, insipid chemistry between the love interests and I think I may have giggled only once. (Possibly for the wrong reasons, too).

Mel plays Porter, a thief who gets cheated when his partner in crime, Resnick (Gregg Henry), steals all the money they have just stolen. He also takes Porter's wife (Deborah Kara Unger) and leaves him for dead. Of course, Mel is not quite dead and busting for payback.

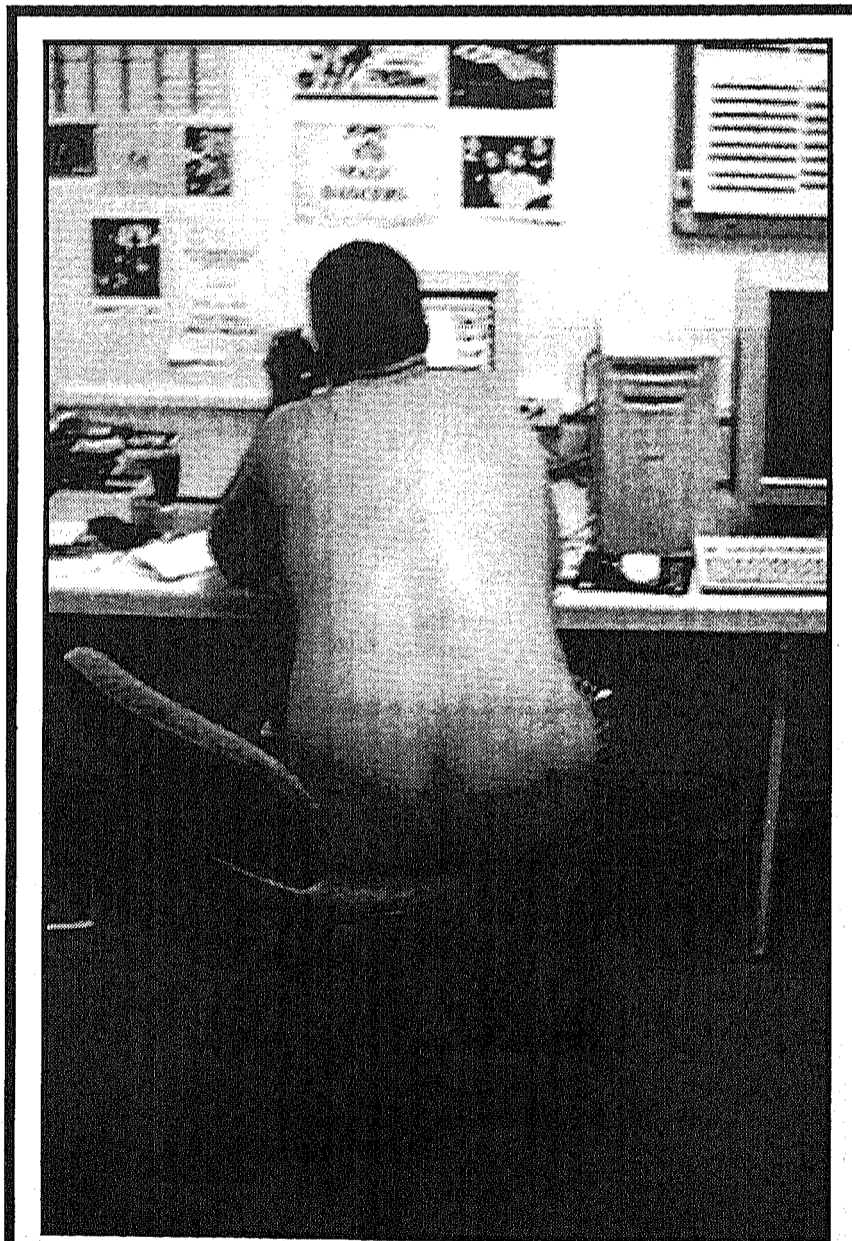
So, maybe the movie is slightly interesting because it's not often that we are on the bad guy's side, but in this movie, everyone is bad, or at least questionable, so Mel's

all we've got. All the men are killers, all the women are hookers, and all the cops are corrupt. Maybe this movie is interesting because of the anonymous world that director Brian Helgeland, who won an Oscar for co-writing *L.A. Confidential* with Curtis Hanson, has invented. In fact, the setting is possibly the best thing about this movie. It's dark, it's dangerous and it's pretty dirty too. But watching Mel wander around it, poking his gun and his smirk in and out of other people's lives, gets a little old after a while.

The love interest (no sex scene, though) in *Payback* comes in the form of Maria Bello as Rosie, the hooker. Bello played Dr. Del Amico on *ER*. Perhaps she should have stuck to TV. She looked like she was having a lot more fun. I think we should devote a whole edition of *On Dit* to Kris Kristofferson, because not only is he responsible for such popular songs as *Me and Bobby McGee*, but he's in everything that has come out in the last few months, (see *Girl's Night* review). In *Payback* he's pretty cool as one of the *real* baddies.

Payback doesn't require much energy; you can sit back and let the action waft over you. That may not be such a good thing.

Belinda S



Does this arse look familiar?
Do you reckon you might have seen it in
front of your lecture, under the back of
your lecturer?
Perhaps you have.
Identify the arse and win a free thing.

To be or not be, that is the question.

The recent VSU barrel over which the federal education minister has put the student unions has had one fortunate if highly unexpected consequence. Student unions who are normally somewhat ambivalent about University sport have started touting the excellent work done by University sporting associations. The NUS is now working with the AUS (Australian University Sport) to counter the somewhat misleading claims of the honourable minister Mr. Kemp. Like the student Unions of today Sports Associations are not hot beds of student radicalism and in fact given the economic realities of present student culture are very aware that every dollar given to them has to be spent in a very transparent and worth while manner. At the University of Adelaide our Sports Association gives out to the student clubs the vast majority of its grant money. Other areas of spending include the well used playing fields in North Adelaide (try asking for a spot to include another sport/ extra team - it's impossible, the playing fields

are totally booked out.). Without the help of the Sports Association (an affiliate of the Student Union) the majority of sporting clubs would not exist. It is the fostering environment of the Union structure that has allowed many clubs to come into existence. They have to run 18 months unfunded before they are able to become an amalgamated part of the Association and you can rest assured they have to stand on their own feet before they gain student funding. Many students who do not currently play for University clubs are allowed to apply for bursaries to travel overseas to the world student games. The University of Adelaide is represented by many outstanding athletes who would not otherwise be able to compete at such an international level. Quite a few of you reading this page would be aware of Kate Slatter who won Gold at the Atlanta Olympics, Kate first picked up an oar in Orientation week many years ago. The SAUA aptly represented a post VSU O week with a barren lawn devoid of student life. If sporting clubs loose

their funding many future Olympians will miss out on reaching their potential. Many students come to the University of Adelaide to achieve academically and to participate in South Australia's best University sporting environment.

Daren Potts
Honorary Secretary
AU Sports Association Inc.

Staying in Touch.

Winter Touch training begins on 24th of March Mondays 6.15 pm - 8.00 pm. Division 1-3 full training 7th April, Wednesdays 6.15 pm - 8.00 pm (division 4 -8).
University Oval, War Memorial Drive, City.

Fees: Membership: \$10 Students \$15 others.
Gavin Watson 8363 9114

Lacrosse Sunday

The Blacks got off to a great start this Sunday just gone with over 30 current and new members attending the clubs first training session. The Blacks men's squad was out on the field trying out new club equipment supplied by the Sports Association. New men who wish to try out the sport can now play without having to buy equipment in their first season. By far stronger than the men the women's teams continued their very professional start to the season which has seen them regain their place in the top division. Training continues on the Lacrosse Fields next to the Park Ten grandstand (near the Tennis Courts) next Sunday and will move to a Thursday night time slot when summer sports finish.

For more information contact Pam Nayda on 8356 9035.

Hello Clubs and Students on Campus,

Don't forget to let us know of upcoming events/activities so that we can print them in On Dit and put them in our club events diary. Please let us know:

1. What it is.
2. When it is.
3. What time it is.
4. Where it is.
5. A contact number for questions asked.

Keep your eyes here for future events and get involved. There is a club for you, whatever your interests are. Or if you would like to start a club contact us. Our number is in the Diary under Clubs Association. Remember, It's Your Clubs Association.

Mathew Parker
for the Clubs Association

This Week:

Irish Club

St Patrick's Day

Wed 10th March

Barr Smith Lawns

Lunch Time

Come along for a great day of Guinness, food and Irish Entertainment.

Christian Medical & Dental Student Fellowship

Inaugural General Meeting

Wed 10th March 6pm

If you are a med or dental student, you might want to check this out.

Contact Clubs Association office for details.

Advance Notice:

Environmental Collective

Annual General Meeting

Friday 26th March

1pm, Nth Dining Room

For more info contact Zane Young, in the SAUA office.

If caring for the environment is for you

Jabiluka Action Group

Inaugural General Meeting

Friday 26th March

Directly following Environmental Collective AGM

Nth Dining Room

Food Co-op:

Inaugural General Meeting

Friday 26th March

Directly following Jabiluka Action

Group ICM

th Dining Room

ADELAIDE UNI FILM SOCIETY

Thursday March 11, 7pm

Raging Bull plus short: **Pussy Pumps Up**

Directed by Martin Scorsese, starring Robert De Niro, gritty portrayal of a prize fighter played by De Niro, one of Scorsese and De Niro's best for which De Niro won an Academy Award.

Free to Members, \$5 non-members (membership included).

Thursday March 18, 7pm

My Life as a Dog plus short: **A Phantasy**

1985 Swedish. Follows the life of a twelve year old boy shipped off to live with relatives in rural Sweden during the 1950s, critically acclaimed and warm hearted look at childhood.

Free to Members, \$5 non-members (membership included).

Thursday March 25, 7pm

We Are Not Alone

(Japanese film in conjunction with the Japan-Australia Friendship Association).

A group of Japanese businessmen get stranded in a fictitious Asian country and have to face their prejudices against outer Asians. Needless to say this is a comedy!

Free to Members of both clubs, \$5 non-members (AUFS membership included).

Thursday April 1, 7pm

Alexander Nevsky plus short: **Daffy and the Dinosaur**

1938 Russian. Directed by Sergei Eisenstein. The epic tale of the Russian and Cherkassov army repelling German forces during the 13th century - paralleling the situation of the time it was filmed.

Free to Members, \$5 non-members (membership included).

Thursday April 8, 7pm

A Day at the Races plus short: **Perspectrum**

The Marx Brothers' run riot at a sanatorium, and manage to run riot at the race track. The funniest Marx Brothers' film ever.



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JJJ unearthed winner

ALIEN DAVE
TENDAHOOK
YAKSPIT

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