

SR  
378.05  
05

19 APR 1999

On Dit 99  
Volume 19  
number 4



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

**Editors:**  
Penny Fredericks  
Anthony Paxton

**Advertising Manager:**  
Bonnie-Claire Yates

**Freight:**  
Darien O'Reilly

**Typesetting:**  
Finona Dalton

**Printing:**  
Cadillac Printing

**Web Stuff:**  
SMUG

**Thanks:**  
Simon "It had to be custard 'cause jam just don't shake like that" Hunt, Hicksy the Editor's Pet, Jade, Kendall, Rob & Stella, Mulligan, Linley, Peter "The Man" Adams, Alida the Letter Fairy, Finona and her luvverly assistant Mr Dempsey, Bonnie, Darien, Brentyn, Shirley@fridge, Dale 4 Eva 4 Eva and the ubiquitous Daren Potts.

**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.

**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](mailto:ondit@smug.adelaide.edu.au)

**About the cover:**  
I am a river to my people.

**Next edition:**  
Out March 22  
Deadline March 18

# Eddie

There once was a guy named Gary who lived in a house made of straw. He lived a pleasant life - tilling his fields, fixing his fences. Until one day a strong south-westerly began to blow and one by one the straws began blowing away. Eventually there was no house left at all. Gary muttered something about it being the last straw, packed his goldfish into a suitcase and started off down the road to look for accommodation. All he could find was a small derelict Fish'n'Chips shop. With the owner's permission Gary decided to camp down on one of the counters. His mumbling continued incessantly, complaining that he wished that he still had his straw. The shop owner told Gary that one day there would be an invention far better than straw, or pillows even. And so Gary drifted off to sleep, assured in the knowledge that one day someone would invent the internet.

# Contents

- 4. Letters
- 8. Waywood
- 11. Future Tense
- 12. News
- 17. Creative
- 18. Campus
- 28. The Voice of the People
- 30. Arts
- 33. Classifieds
- 34. Motoring
- 36. Teev
- 38. Free Thought
- 41. Stanley Kubrick
- 42. Video
- 44. Music
- 46. Film
- 50. Literature
- 52. Sport
- 55. Horoscopes



# WEDNESDAYS

## LIVE BANDS

HAPPY HOUR 8:30 - 9:30

EXTENDED TO 10:30

WITH STUDENT I.D. CARD

(UNTIL APRIL 17)



**Crown & Anchor Hotel**  
**196 Grenfell St. Adelaide**  
**Ph: 8223 3212**

## CRANKIN' IT AT THE CRANKER

Since its establishment in 1853, the Crown and Anchor Hotel (affectionately known as 'The Cranker') has been a highly regarded part of the alternative Adelaide pub scene. Situated on Grenfell Street, but still part of the East End Precinct, it offers the pub-goer somewhere to meet, drink and party within a friendly and relaxed atmosphere.

Unlike some other pubs in Adelaide, the Crown and Anchor have an extensive assortment of beers which are available at all times. Being a predominantly Coopers establishment the hotel provides a full range of Coopers on tap, as well as a selection of other local, interstate and imported beers. From Wednesday to Sunday the Crown and Anchor offer 'happy hours' between 8:30pm and 9:30pm, as well as 4:00pm to 5:00pm on Fridays. In addition, there is an extended 'happy hour' from 9:30pm to 10:30pm on Wednesdays, until the 7th of April, for university students upon the presentation of their student ID cards.

### 'Happy Hour' Prices (what every student needs to know):

Schooners	\$1.00
Pints	\$2.00
Base Spirits	\$3.00

The Crown and Anchor caters for a variety of scenes and people each week. On Monday nights the hotel is dedicated to those employed by the hospitality industry, and is open extended hours together with special 'staff price' drinks; Tuesdays are specifically for the acoustically inclined, during which Adelaide's best acoustic acts perform to an insouciant crowd; Wednesdays involve the regular performances of local-scene bands; Thursdays comprise mainly of DJs playing indie/pop/alternative music, and stacks of uni students; Fridays are devoted to alternative dance; and Saturdays involve both bands and DJs, including local, interstate and overseas performers.

Over the years the Crown and Anchor has become known as not only a place where bands should perform, but also where they should be seen. Some of the more recent attractions at the Crown and Anchor have included Adelaide favourites Monté and Brunatex, popular interstate bands/performers Effigy and Fiona Horne, as well as international personalities Marilyn Manson and Korn. Upcoming events include 'Little Day In', an all ages gig involving 12 bands, a variety of DJs and an array of stalls (April 10); Moler (April 18); and Muzzy Pep (Triple J Unearthed winners).

The Crown and Anchor is an old Adelaide favourite, especially with uni students, and is certainly not a pub to be ignored.

## GET IN

\* LETTER  
OF  
THE  
WEEK \*

Dear Editors,

In response to Forrest Gimp's letter in last week's edition of *On Dit*, I would like to explain the following: Sam Dighton was appointed VSU Liaison Officer by the Adelaide University Union Administrators on the recommendation of Ian Cannon, the AUU's Student Services Director. This is not at all unusual. The AUU Administrators recognised the size of the task at hand, namely dealing with the Federal Liberal Government's proposed legislation regarding Voluntary Student Unionism and feel that assistance is required in campaigning against, and if worst, comes to worst, preparing for the transition to a VSU environment. Indeed, Sam is employed by the AUU, and his wage consists of an hourly rate which is based on the honorarium that the President of the AUU receives.

The position of VSU Liaison Officer was not advertised. The appointment took place during the summer break and thus no ad could be placed in *On Dit*. Furthermore, the nature of the VSU Liaison Officer's position is such that he is dealing with very sensitive re-organisational financial and structural issues within the AUU, and the Administrators agreed with the SSD's assessment that the appointment should be internal. This concurs with the Employment policy code of the AUU, section 4.5 (b).

VSU is the greatest threat that the AUU has ever faced, and the Administrators in their role as caretakers, must do everything in their power to assure the future of the organisation. For this reason the Administrators have passed a motion preventing the distribution of pro VSU material in and around Union premises, but the rest of the campus is unaffected. See my report this week for more details.

If you have any further queries, please don't hesitate to contact me on 8303 5401.

Yours sincerely,

Elysia Turcinovic, President Adelaide University Union

## He's Back

Dear editors,

I noted a letter from Forrest Gimp in your last edition, enquiring into the employment of Sam Dighton as VSU Liaison Officer.

The letter asked if the position is paid - he is, as I understand, a half time employee, and is paid accordingly. As to the public advertisement of the position, I saw none.

But it may be of interest to note that Sam Dighton is not without Union connections; he is a previous Board member, of Labor Party persuasions, appointed to a new paid position by the administrators of the Union, who were in turn appointed by the Board on which Sam sat.

On another note, I was interested to learn that self styled and undemocratically appointed Union President, Elysia Turcinovic, asked last week's correspondent on the O'Ball loss not to write his letter, on the grounds that it would give the Liberals ammunition to fight for students' rights not to be a union member. It sounds to me like the Union does a good job of this on its own.

Alan Anderson.

Law

From One  
Liberal To  
Another

Dear eds,

Apparently Union administrators have decreed that no pro-VSU material shall be distributed in or around Union premises, or

at Union sponsored events. The reason given is that pro-VSU material is "against the Union's interests".

To placate any censorious Union officials ready to class my letter as against the Union's interest and therefore unfit for publication, I'd like to say from the outset that I have no opinions whatsoever. I have no point of view. I wish to raise no dissent whatsoever against censorship of free speech. I aspire to be the model Union member.

When those nice people from the SAUA ask me to, I even get off my "fat lazy arse" and go on a rally where us three hundred students, unionists and other assorted oddbods make what is undoubtedly a powerful, striking and effective symbol of anti-government solidarity and other such fabbo things that accurately reflects the views of all those 12500 Adelaide University students who regularly don't quite seem to be able to make it to the march.

The point of my letter is one of inquiry. I'm terrible concerned that if I find myself attacked by someone espousing evil and nasty pro-VSU dogma, I won't know the appropriate channels to go through to have their material destroyed and their poor souls re-educated. If someone tells me in the bar that they support VSU, may I have them ejected from the Union Building for spreading dissent against the Union on Union premises? If I find a poster that presents arguments supporting VSU displayed on a noticeboard near the Union building, may I rip it down and sue whoever put it up? Will the Union support me in my quest to ban the sale of the Advertiser by Union retail outlets, given its continual and

seemingly unassuageable thirst for embarrassing quotes from Adelaide University Union officials that they probably just make up anyway since I'm sure that no-one would be so banal and intemperate to have actually said the sorts of things that have been reported.

Please respond soon: I've been ever so full of zeal to catch some nasty Liberal student in an illegal act of idea-presentation ever since I read that article by one time Union Presidential candidate Sam Dighton about how we must all band together in unity to defeat VSU.

Yours in Union,

John Gardner

Final Year Arts

What is this?  
A Liberal  
Convention?

Dear Eds,

I write in response to your letter of 8 March 1999 informing the Adelaide University Liberal Club of the Union Administrators' motion to ban any pro-VSU publications around Union property.

While not entirely unexpected, this is nothing short of outrageous. Not only do you want to deprive students of freedom of association, you want to deprive them of freedom of speech as well. Without doubt, the majority of students at Adelaide University will be morally outraged at this denial of free expression, regardless of whether or not they support VSU. This is not about mere difference of opinion. It is a far more serious issue involving suppression of free speech

and censorship which is being sacrificed in order to protect the interests of a privileged few.

You are only providing ammunition for the Federal Government and other supporters of VSU. If the majority of students oppose VSU as you allege, why are you so terrified that they may be exposed to both sides of the argument and be allowed to form their own opinions? Indeed, by attempting to silence the opinions of a significant group of the student population, aren't you providing an extremely persuasive argument that the Adelaide University Union is incapable of representing all students, and that membership should perhaps be made voluntary? It follows that if the Union's services are as vital as you claim, surely our well educated, progressive population will flock to join the Union irrespective of whether membership fees are voluntary or not? I detect an element of panic within the Union ranks.

Within twenty-four hours of the announcement of your outrageous decision, you provided fuel for your opponents to castigate you and attack you in arenas as diverse as Federal Parliament, major Internet News Services (NineMSN and AAP), ABC Radio's AM program, Channel 7 and the national print media. I submit that the only harm done to the interests of the Adelaide University Union has been catalysed by the naive, hasty and self serving actions of its administrators. In fact, where in all of this have the interests of the Union's membership been mentioned? The Administrators are terrified for the welfare of the Union as a body corporate, for the jobs of the management, the jobs of the staff, and most

## THE RING

of a'l, terrified at the concept of loss of power and the collateral personal importance. Nowhere - apart from in the now illegal Liberal Club publications - has there been a discussion to the benefit to the average student. They simply do not get value for money from the present Adelaide University Union Administration. Finally, in reference to your comments as reported in today's Advertiser, we find you have been misleading and hypocritical when you say that "...The Liberal Club received funding through the Union's Clubs Association and should not be allowed to use that money to advocate the Union's demise." First, we have never advocated that the Adelaide University Union be destroyed: we have simply put forward ideas and arguments conveniently ignored by other political groups on campus. Second, not one cent of compulsorily acquired student funds went toward the production or distribution of this material. Clubs' Association records will back us up on this. Last, your defence of "...the Union's actions as self-defence," reeks of pathetic and naive victim mentality which you have continuously allowed to rule your actions in this affair. In any situation in life, allowing your opponents to explain why they disagree with you will never destroy you unless you have no logical grounds for your own position.

Barney the Dinosaur

## Ah, Shucks

Dear Eds,

I thought that I would rise to the occasion that Kevin Nash began and say that he can shove his opinions about First Years up where the sun never shines! I worked hard for 13 years to get to Uni! As if primary school wasn't enough, then I had to go through 5 years of high school - putting up with patronising teachers, school bullies and not to mention high school boys going through puberty!

I finally get to a place where the teachers (lecturers/tutors) treat me like an equal and I get the crap paid out of me by some idiot who has no idea what he is talking about, like it is kindy!

About worrying about my appearance, I'm sure most first years are like me and trying to get into the routine of getting up before midday, so they stay in bed as long as possible & take 2 minutes to get ready in the morning before rushing off to Uni. So, I don't see where Nash is coming from. Anyway, here is your "wet-nosed sappy First-Year students" letter (written with sooo much sarcasm). I hope Nash has fun trying to pick it apart.

Closing, I'd just like to say as a new observer of *On Dit* that it's a wicked read and if it were to go back to being "a decent student newspaper" like the not-Simon-Hall-bloke wrote, I'm sure it would be boring as. After having only the sane, normal (in other words BORING) Y newspaper to read last year, *On Dit* is great!

Briony Marsham  
1st Year

And if a ringing mobile is irritating enough in a lecture imagine how fucking aggravating it could be in an end-of-year exam worth most of your final mark for a 2 semester law subject. I'm not making this up - it really happened.

Please, if you feel the need to label yourself as yuppie scum before you even start earning a decent income (or in some cases any income at all apart from your parents'), do the world a favour and die now. And if your mobile has a musical ring - well, God invented pain for people like you.

## Seamus Plug

Dear Editors,

I have been following with interest the saga of sensational Séamus and his shannigans, and I know exactly what happens next. Séamus commands all his minions to publicise and attend the Irish Club St Patrick's Day festivities on Wednesday, March 17th from 10-3 on the Barr Smith Lawns, with \$1.20 beers, cheap Guinness, a BBQ, band, dancers, pipers, face painters and a great raffle.

He also forces them to attend the Irish Club AGM, to vote for him as President - the man to take the Irish Club into 2000. Having succeeded in these aims, he allows them to go about their own business, happy with the knowledge of a job well done.

Bennachtaí ne feile Padraig,

Jane McDermott

President, Adelaide Uni Irish Clubs

## Obsession

Who are you Belinda S.?

I remember reading some of your better work. Perhaps you could write some more of your wonderful Poetry? What is it about Chocolate that gets you going?

What Coffee do you drink?

Does it (ahem) get your writing Flowing?

Does it help you think?

What colour is your hair?

What colour are your eyes?

What colour is your (ahem)?

I could not write the one for 'hair' guys

Sorry got a little carried away

Perhaps you will reply

Because I think your stuff is okay

Though I don't know Why?

Yours truly,

D. Thomas

*Flattery will get you everywhere.  
Poets Rule (even with skivvies and berets)*

Belinda

## What's Your Poison?

Tobacco smoke contains  
up to 4000 chemicals  
and poisons

**Acetone** (Paint Stripper)

**Carbon Monoxide** (Car Exhaust)

**DDT** (Insecticide)

**Methanol** (Rocket Fuel)

**Butane** (Lighter Fluid)

**Ammonia** (Floor Cleaner)

**Arsenic** (White Ant Poison)

**Hydrogen Cyanide** (Gas Chamber Poison)

**Napthalene** (Mothballs)

**Cadmium** (Car Batteries)

**Polonium-210\***

**Vinyl Chloride\***

\* Known cancer causing substances

These are just a few of the 4000  
chemicals you inhale. It's enough  
to make you sick. Very Sick.  
Every cigarette is doing you damage.  
Send for a Free **Quit** Kit to help you  
**Quit**, or call the **Quitline** on 131 848.

**Quit**

An initiative of the Anti-Cancer Foundation of South Australia  
and the National Heart Foundation (South Australian Division),  
Funded by the Department of Human Services (Living Health)



Please send me a  
Free **Quit** Kit

Name

Address

Postcode

Phone

Return Coupon to **Quit**, Campaign  
PO Box 929, Unley SA 5061

## Sydney Too Far Away

Dear Readers,  
I would like to express some concerns that have dogged me throughout my academic career. I believe it was C. Shannon and W. Weaver (cited in John Fiske's *\*Introduction to Communication Studies\**) who first wrote about the importance of redundant language. Why is etiquette such a significant mode of social engagement? Why does the question 'how are you?' ring hollow, and yet the absence of that very same question bring a sense of shame and worthlessness to the recipient? More importantly, why is the vast, vast (vast) majority of the English language apparently unnecessary for the transference of meaning? Well, I'll tell you. 'Redundant' language gives us a thick layer of cheesecake with which to gauge those few significant crumbs in each sentence. We can tell a spelling mistake from a genuine word because there are a vast number of letter combinations that mean nothing. An unusual sentence (such as 'your funeral, my trial') might need to be repeated several times (redundant) or prefaced by a warning (also redundant) to make it comprehensible. Context is a redundancy, but without it, language would be a series of multiplicitous signs without a frame of reference to guide interpretation. So, next time you see someone use a big word just to avoid a cliché, say 'no!' in a loud voice and turn in the opposite direction. Remember, kids: there's nothing 'cool' or 'clever' about being a pretentious wanker. So don't do it.  
**Pseudo Eco**

## A Borrower Nor A Lender Be

Dear On Dit,  
I read with some amusement the comments by Sky Mykyta regarding the demerit system used by the Barr Smith Library. The decision to not suspend students over the Summer break, instead waiting until they return in the new year, was one made about three years ago by the library. I do not take particular attention to such things, but I clearly remember it being discussed at many levels, including in this paper. Why has she not remembered? As for the demerit

system being confusing - I fail to see what is confusing about a system where you lose either one or two points on each book overdue (depending on the 'importance' of the book) for each day (or hour for Reserve books) until the book(s) are returned. If you reach 60 points you are suspended. If you reach 60 points in summer, it carries over to next year. If you don't, your points are wiped on re-enrolment.

I concede the points that Sky has made about there being more information regarding the demerit system being available. The point about making life easier for everybody is a little harder to take. Surely if ease and the common good is Sky's concern then she would not have had books overdue in the first place. This is far more inconvenient for other students needing the book than Sky receiving a suspension and not quite understanding how it works.

I am really sorry Sky, and I understand that you are really doing your best to make sure that everyone at this university gets the best deal, but you do not have my sympathy, and I am sure that I write for others. If you want to do the best for me and others, perhaps you could start with little things, like common courtesy and consideration through returning your books.

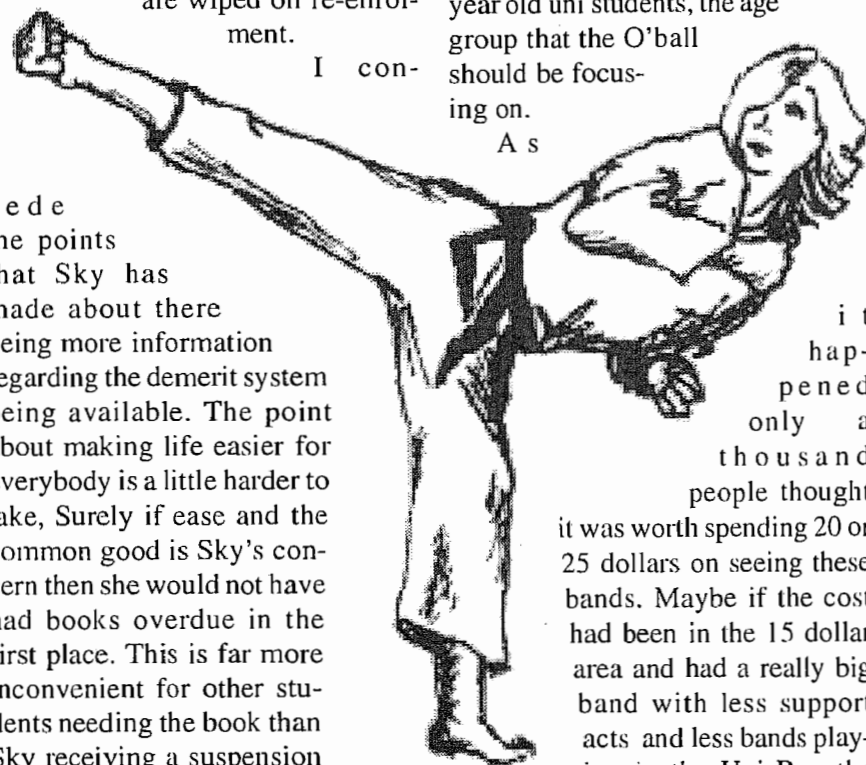
**Tom Lippett**  
4th Year Arts

## O'Wow

Dear Eds,  
Regarding the debate which has emerged on the financial loss of O'Ball 99, I believe there are some contributing factors which need to be looked at as to why the event failed. Firstly, the early start time of 5:30 was quite unnecessary as the early bands played to just a handful of people. Many ticket holders did not arrive until 6-7 o'clock and thus missed these bands altogether. A starting time of 7:30 would have been better and simply reducing the number of bands playing to the shorter timespan, thus saving expenditure on

bands nobody saw. Secondly, the line up on the night, although great and suited to the style of the event simply didn't have crowd pulling power. A better option would have been to have less bands and just one really big act, with one or two support acts that would have pulled the masses in droves. Although The Cruel Sea are a great band, they do not enjoy headline status with 17-24 year old uni students, the age group that the O'ball should be focusing on.

As



it happened only a thousand people thought it was worth spending 20 or 25 dollars on seeing these bands. Maybe if the cost had been in the 15 dollar area and had a really big band with less support acts and less bands playing in the Uni Bar, the numbers attending could have increased and the overhead costs would have been cut.

A huge amount of money must have been lost on the large amount of security guards at the O'Ball. There were security guards at every single post, searching you as you went in, standing around directing people which way to walk. I mean is it really necessary to employ people to sit at the top of a stair case and say, 'no you must use the other stair case to go down, this one is for up'. I realise that security is paramount to the safety of patrons, but the employment of people to enforce trivial stuff such as this is a waste of money.

Finally the pricing of the event was out of reach of most students. There were too many people who didn't go simply because the price wasn't enticing enough for them. A price reduction, combined with less bands would have brought greater crowds, reduced costs, and more importantly would have attracted the person who in O'Week is on the verge of buying a ticket, or thinking of going on the night.

I must enforce the point though that no finger pointing or blaming of the directors is going to solve anything. When commercial operations are

run, sometimes they fail, and it is up to future directors to learn from past mistakes. The directors of O'Week and O'Ball should be thanked for their time and effort to increase activity on campus and improve campus culture with events such as O'Ball 99.

**Jonathan Agar**  
Economics

## Prez Sez

Dearest On Dit,  
I fully believe that every student has the right to voice their opinion on issues. I have no doubt that a majority of students oppose the implementation of VSU. At a time where every action and word is being scrutinised from those who would like to see us silenced, it is imperative that we show a united front. It is necessary that we join forces to combat any issues that are detrimental to the services and representation that we as student organisations provide.

A lot of issues that are being raised in letters to On Dit can easily be explained. Everyone claims to be fighting the same battle, however, many of the letters that are written as an attack on the Presidents do the direct opposite. They show us not as a united group of students but as a fragmented group with no clear direction. However, your student leaders do have a direction and are pursuing it vigorously contrary to the tripe that is being peddled in this paper.

I would like to clarify some points, profits from student shows is students' money. It is placed into an account to provide additional services or improve the already existing services provided. I wrote in *On Dit* last week, "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". I would like to clarify that, Any losses that have been incurred will not come from union fees, none of it will come from the collection of \$270 at the beginning of the year. They will come from past O'Ball profits. When I was referring to "students' money" I was referring to the union fee of \$270.

I urge any student to please approach me with any concerns that they have, I am easily contacted on 8303 5406.

**Alida Parente**  
SAUA President

# ROUND

# TWO

## Indiana Loans

Dear On Dit,  
I read your last issue from cover to cover. It was great.  
I was just wondering where I could sign up for a 'business adventure' as mentioned (sort of) on page 11? They sound like fun. Is it a new service offered by the Students' Association? Just imagine the marketing possibilities: "Your Students' Association: Where Business is Always an Adventure!". That would scare those VSU blues away!  
regards,  
**Andrew Jolson**  
2nd Year Architecture

## The Early Bird

Dear Eds,  
First, let me say I love ya Stephen Mulligan. Long live the Irish!!!  
Next, what does Alida, our "pretend" president mean that the excellent loss made on the O'Ball will be made up without the loss of student money? God isn't the past profit from O'Balls student money anyway? In fact SAUA representatives are only there for students aren't they? Cost us money.

Next, does anyone think that the O'Ball posters plastered all over the Uni with cancelled written in red letters may have put people off. Most people might have failed to realise that it was a protest against VSU. What a fuck up.

Next - what happened to the new elections? Didn't the arbiter say - new elections - I've heard that everyone, even Janak Mayer (who only won by 9 votes out of 3,500 over Mulligan) got their preferred position. Shame the Union Board wasn't treated the same.

Finally, how come Sam Dighton is Vice President of the Union Board and VSU Liaison Officer? I too like "Forrest Gimp" would like to know how much he gets for this "new" position? When was the position advertised? And isn't the Union & its Board & its affiliate SAUA supposed to be working collectively on our behalf? Will Sam make the big difference? How much will that difference cost us?

Oh sorry one more for the road. How is it that up front fees were introduced for postgrads with the Uni of Adelaide saying that it would offer HECS deferred places to help disad-

vantaged students. Yet for postgrad students they offer 10 places based on academic merit. This means that the faculties where 100% is a possible mark one's academic record will be better than in faculties such as Arts where 90% is exceptional.  
Is the University's policy to only help disadvantaged students from academically advantaged faculties? I would be interested to know which faculties gained HECS deferred students.

**Lunatikit Too**

## Falafel Part 1

Dear On Dit,  
I really like my falafel with meat and blood and stuff in it. Why are my culinary needs not catered for during university events? I like meat but I am not a bloody vego weirdo. Represent me.

**Kathy Gage**  
3rd Year Engineering

## Falafel Part 2

Dear Editors,  
In Mr. George Valiotis's letter on the letters page of On Dit 8/3/99, it was alleged that felafel contains dairy. This was an error. To worried vegans and others, I would like to tell you that for the record, felafel contains chick peas, broad beans, soya beans, salt, and a secret mix of herbs and spices. It is dairy, gluten, MSG, and preservative free.  
**zane**

## Ludi's Cross

Dear Eds,  
Alida Parente's defence of the 1999 O'Ball (Campus 00 67/3) has all the trappings and credibility of a Primary school student's excuse for not doing her homework. Truly, the event is a commercial venture and commercial ventures don't always succeed. The reason they don't succeed is poor planning and organisation. The University has a professional activities officer whose advice was ignored despite years of experience in the industry. One can only speculate why such ventures thought themselves capable of running a \$60-70,000 event.

Even more arrogant was Alida's claim that no student's funds were lost on the event. Any 1st year ac-

counting student will tell you that Retained Profits (from Previous O'Balls) are the property of the shareholders - the students. To throw away \$30,000 of our money on an amateur venture like this deserves our wholehearted condemnation.  
Forget the investigation, the reason nobody turned up was that the organisers failed utterly to understand the desires of their target market - 1st year students. The Cruel Sea, despite their quality are not the sort of band that appeal to 18-20 year old students.

If the SAUA wants to spend \$70,000 of our money, next time you can at least consult some professionals instead of assuming you know everything.

**Ludicrous.**

PS: If you want to know why VSU sucks, go read the commemorative plaque in the Cloisters. No, the other side.

## Power to the People

Dear Editors,  
By the time of publication I expect the Federal Government will have introduced its VSU legislation into the Parliament. If so, expect it to hit the Senate in May. It could be all over Red Rover by July, when the Democrats will have sufficient Senate members to prevent this evil plan. Until then we are on our own. Hopefully, by time of publication, we will have also witnessed at least a vague stirring of our leaders from their Summer torpor, some degree of rabble rousing propaganda, the faintest hint of a practical strategy with which to resist the coming assault on our collective good.

The recent VSU "Training Day" was almost a good start to the campaign. The day was well run, attendance wasn't bad & the speakers/conveners I saw did a good job. Unfortunately the final session was cancelled because two out of the three speakers were absent. It was to have been the session focussing on what's been done, and what's going to be done on campuses to oppose the

VSU agenda. The speakers were to have been our student Presidents (one from each SA University). No doubt our "Prez" had her reason for not being there, but time runs out. The general student body is awaiting its chance to make itself heard, but perhaps our ladies are so busy "fighting on our behalf" that they've forgotten us. I hope not.

Yours sincerely,

**Lunatikit**

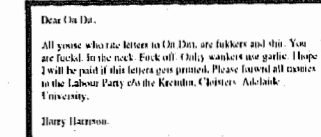
PS: Can our President explain her comments of last week implying that profits from student shows are not students' money?

## Wet Letters

Dear Eds,  
My boyfriend keeps requesting that I spank him with wet lettuce. I have never come across this sort of activity before and certainly not as a form of foreplay, but he assures me that it's completely normal, and that everyone is doing it. I must admit that it doesn't really ring my bells. Should I just grin and bear it, or should I tell him where to shove his lettuce?

**Confused**

## More Letters on pg 40



Need to let off steam?  
Something on your chest other than phlegm?  
Get your letter into On Dit by Thursday 4:00

# Bonging Along, Singing My Song

Have YOU pulled a bong lately?

Dear Kev, Bazz, Dazza and Dazza (Kevin Nash, letters last week), as it turns out you pre-empted my next article. And because of your infinite wisdom I dedicate this article to you and your belief in the immortal beer bong.

Dear the rest of you:

So you think you're pretty good, do you? You've sculled a couple of schooners, you've put put down the odd shotgun, you might have even had the odd flaming zambucca. In a word, you're soft. Ladies, gents and freshers; I give you the beer bong. No, I'm not talking about smoking drugs through a bong that has replaced the water with beer, but a large funnel with a tube attached through which the poor victim consumes incredible quantities of piss.

Do you remember the movie *Days of Thunder*? The bit I'm talking about is where the old guy is talking to the car (in the old barn) that he is about to rebuild: "You've gotta have a forty gallon fuel tank, the regulations say that. But you're gonna have an eight gallon fuel line that'll give you the extra go." (I apologise for slight inaccuracies in quotes). A beer bong is much the same - a plastic funnel that takes between seven and nine schooners and a rubber tube that takes another two. It is a device that divides true drinkers from the cadburies, dynamos and two-cans. The beer bong is the holy grail of beer lovers - if Jesus was gonna drink beer at the Last Supper, it was gonna be from a beer bong.

My first beer bong was on a Thursday night in my first year. Surrounded by a group of pissed twenty-somethings whose only objective was to see a fresher puke I was presented with the holy ves-

sel of piss sinkers. It was shoved into my virgin lips and and I sucked with all the drinking power I could muster. I got two thirds of the way down, blocked it with my tongue and got some air then sucked down the rest. A proper beer bong is topped off by the drinker having enough fight left in them to blow the froth out of the tube and send a shower of

parison. You need a lot of beer, the beer bong itself and a small group within the larger group of people who can be pressured into sacrificing their physical well-being for the sake of public entertainment (i.e. footy club with one team who's just won the G.F. and everyone else makes them consume).

However, the best beer bong that

three seconds later - but that is of no concern because she conquered the fearsome bong. Beer bongs are all about confidence, flair and an anaesthetised throat. You've got to realise that success is not without its price. You reach what you think is your physical limit and you have to keep going. Stopping is not an option. When you're half way through you feel

like your lungs and gut are about to explode. When you're almost there, you'd rather be diving off a cliff than drinking the last schooner. But when you consume the last of it and the bastard standing above you (holding the funnel) yells "BEER'S OUT!" - you search for the last remnants of oxygen in your lungs to push the froth from the tube. And when that's done you'll feel complete. You'll also wanna spew, and you need to sit down holding your gut for half an hour, but everybody loves you for a good hour or two.

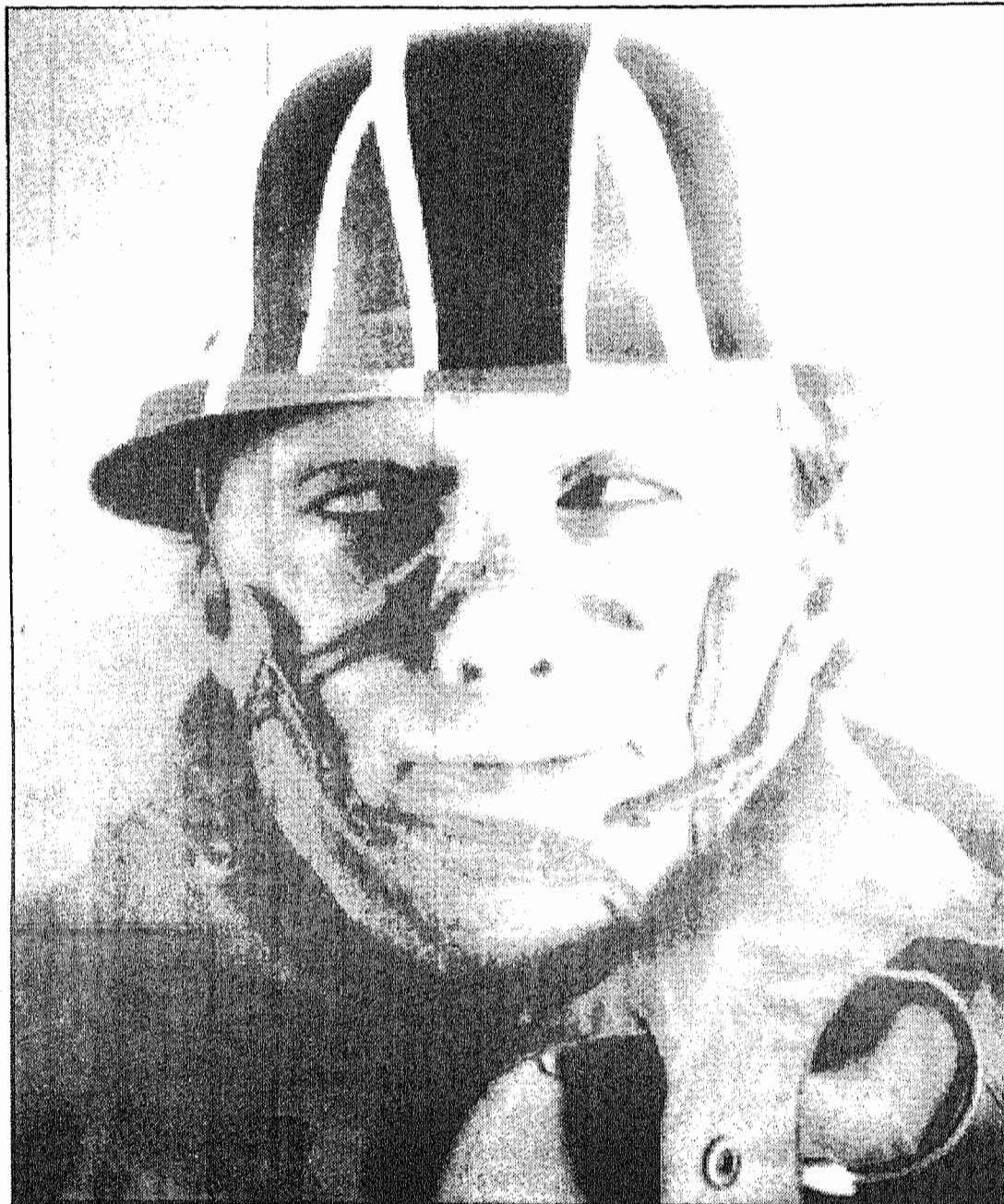
Some tips for the party goers:

- If the beer is chilled it will destroy your throat and you'll die.
- If your friends think it's funny to pour more beer into the bong while you're sculling - you're in deep shit.
- Don't even attempt while sober (this is a stupid bit of advice as no sane human would attempt it while sober)
- Don't do it alone. At least 5-10 people should give it a go.
- Don't worry coz re-

bound (puke) is a forgone conclusion.

If anyone out there has beer bong stories to tell (this includes you, Kevin), then get on to me in *On Dit* and we'll tell the world. Until then I wish you all happy piss sinking and if the urge takes you - pull a bong.

**Michael Hicks**



I have absolutely no idea what this chap is up to, but I suspect that Michael Hicks may well have an explanatory anecdote.

beer froth raining down on those around them. I didn't quite get that far and replaced the blow with a raucous yak. The twenty-somethings had seen what they came for.

A beer bong cannot be done just anywhere. It usually requires a large group of people whose sole objective is to make sure everyone gets fucked up beyond com-

I have ever seen belongs to a 17 year old (at the time) young lass who had barely ever drunk piss before. On a cold night in O'Week of 1997 she was presented with the intimidating sight of a ten schooner (including fuel line) beer bong. She sucked it down amidst plenty of peer pressure without even pausing for breath. She even blew the froth out. Mind you, she

# I Giggle When They Wiggle

In light of recent criticism of the general lack of discussion of two-minute noodles in this paper, I have turned my mind to this weighty topic. I apologise at this point for the general absence of two-minute and other noodle related discussion to this point. I now concede that a discussion of two-minute noodles is absolutely essential to lift the standards of this paper out of the mire that it is currently stuck in. Henceforth and fortowith, in order that you, the student, may get more value for your 30c packet of noodles, I now present my list of:

## TEN USES FOR TWO MINUTE NOODLES

### 1. Loofah

The abrasive and crunchy surface of the uncooked noodle square is just perfect for exfoliating. Give your face a good buff with the old noodles and see if your skin doesn't get a radiant glow. (Warning - noodles may get soggy in the shower and clog your drain).

### 2. Dog Food

When cooked, adding some two-minute noodles to Fido's dinner provides your beloved pet with much needed roughage at an inexpensive price.

### 3. Snow-Man Hair

When making a snow-man (as I so often do in our Australian climate), the final question always arises - what do we use for hair? I recommend two-minute noodles. Cook them up if you're really keen, and give your snow man the frizzy, blonde look, or if you really can't be bothered, just whack the uncooked square in the middle of the head. You're just going to kick the shit out of the snow-

man when you finish it anyway.

### 4. Confetti

If you can't find rice or little coloured squares of paper, then might I recommend throwing crushed up uncooked two-minute noodles over the happy bride and groom as they leave the church. I'm sure that they'll appreciate the thoughtfulness and originality of you gesture. (*Wayward Ed. - A recent US study has found that the oriental chicken flavour contains trace amounts of Viagra, so toss the flavour sachets all over both newly weds.*)

### 5. Sponge

The super-absorbent qualities of two minute noodles make them perfect for mopping up most household spills. Just whack the noodles in the spill and watch them soak it up. (Absorbant properties not guaranteed.)

### 6. Wrestling

You've heard of jelly-wrestling and mud-wrestling, now check out two-minute noodle wrestling. Watch as two of our gorgeous and scantily clad wrestlers battle it out for big prizes in a tub full of sloppy, cold two minute noodles. Yes folks, the pasta will be flying. It's noodly, its messy, it looks real bad, but it's damn sexy.

### 7. Stunt-person Landing Pad

Stunt-people are used to landing on such un-technological things as cardboard boxes and air-bags when they jump from ten-storey buildings. The way of the future though is two-minute noodles. That's right, a pile of uncooked two minute noodles provides an inexpensive and effective landing, as the noodles crush into a million tiny pieces on impact. (Survival not guaranteed)

vival not guaranteed)

### 8. Frisbee

Who wants a boring old plastic frisbee. With two minute noodles, you have a toy you can throw around with your friends, then after simmering for two minues - eat!

### 9. Cybernoodles

Now you can eat two-minute noodles without eating two minute noodles, by eating virtual noodles in cyberspace. Take advantage of this novel concept by flicking to <http://www.cs.mu.oz.au/~dgj/noodles.html>.

### 10. Eat the hideous little buggers.

Boil water. Put in noodles (take out the flavour sachet first). Cook 2 minutes. Drain water. Add flavour (there is some debate here over whether the flavour should be added before or after draining the water. Flavor should be added after draining. Anyone who does otherwise should be shot). Serve. Eat. Two-minute noodles have no recognised nutritional value and taste a lot like salt. On the other

hand they're cheap and a monkey could cook them. Eat away.

There. Two-minute noodles have had their fifteen minutes. Are you happy? Have you learned anything? Now go away .

Tim Kentish (never anonymous)

**We at On Dit are getting a little bit sick of your whinging. If you're so funny, why don't you write something? Drop it down to the office, and if we think it's funny too we might just print it. Maybe.**

**winter retro coats  
now in stock !**

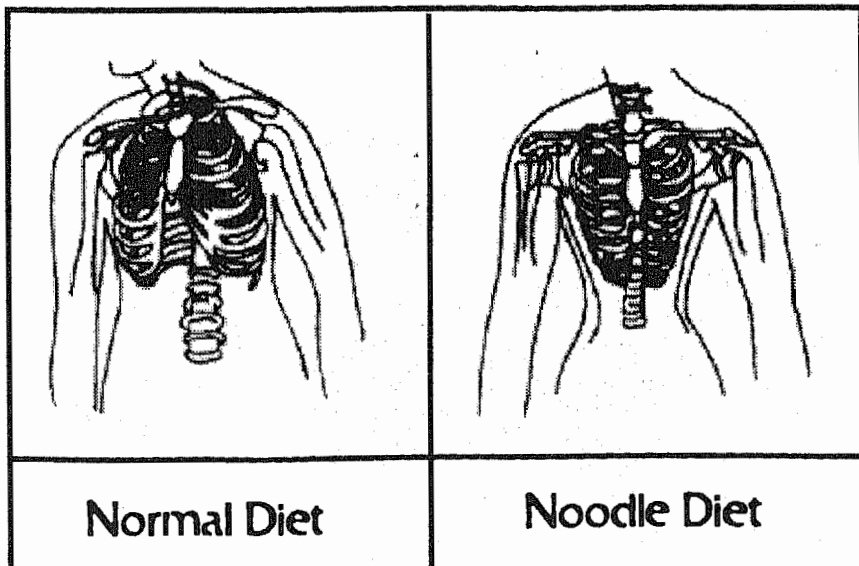
**JACKETS FROM \$8  
COATS FROM \$10  
RETRO TOPS, SKIRTS & PANTS \$5**

**SPECIAL STUDENT OFFER  
BUY 4 ITEMS.  
RECEIVE THE 5TH ITEM FREE**

*\* see instore for details\**

**GOODWILL**

97 Hindley Street Adelaide Ph 8231 3687



# 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

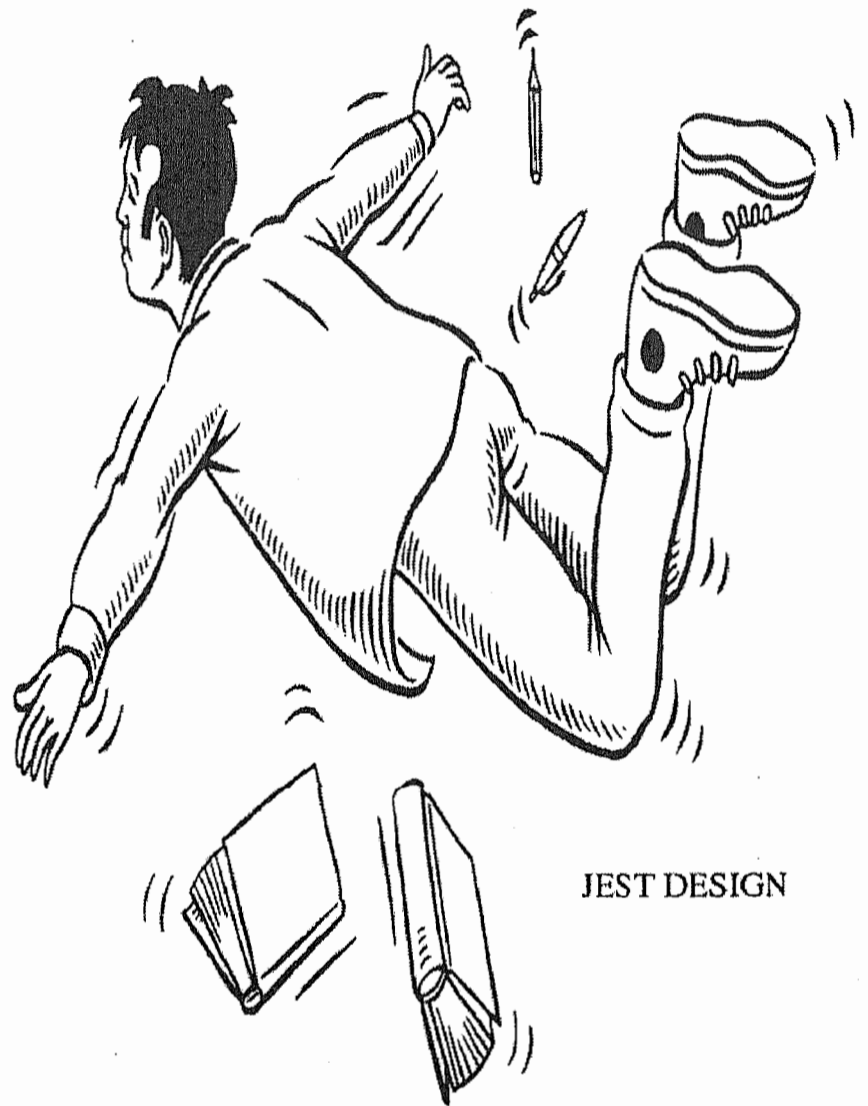
**3rd Prize** Has been generously donated by State Theatre South Australia. Enjoy a 10 play/10 party package subscription entitling you to all web.state performances throughout 1999.  
Prize valued at \$290.00

**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.

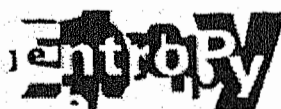
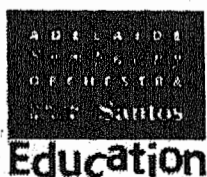
**5th Prize** \$250 worth of Photocopying from the University of Adelaide Library.

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

**7th Prize** \$100 Equinox Bistro Voucher.



### SPONSORS



**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.



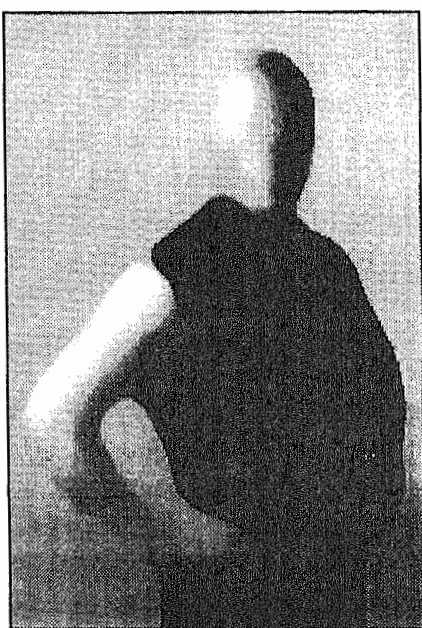
# It's called ASOL for a reason...

You may have noticed a certain VSU ('Voluntary' Student Unionism) phrase wandering the traps. Certainly if you have been reading *On Dit* over the past couple of weeks, and been paying attention at lunch on the Barr Smith Lawns (especially on Black Friday...) you would recognise that it's like a big rock is about to drop on the AUU and SAUA. No. It doth not rock.

Late last year *On Dit* (Vol 66 No 24) printed two articles on VSU, naively asserting that while this ASOL (Anti Student Organisation Legislation) existed on both the Western and Eastern sides of this country, its mould had not yet seeped to the middle. How quickly that seeping process has progressed. With VSU now explicitly on the Federal agenda it's time to get focussed; fast.

By now you would (hopefully) be aware of the fact that ASOL is an insidious strategy, already employed by state governments in Victoria and Western Australia and currently under consideration nationally, to disempower student representative organisations (especially as political entities). Essentially it makes the payment of student union fees at enrolment voluntary. This has led, in Victorian and Western Australian universities, to massively reduced operating budgets for their respective student representation organisations.

The Victorian model of ASOL specifies that the 'voluntary' fees are paid to the university administration, and then passed on to the representative body. Activities that are deemed 'non-political' are funded freely; anything else can be funded by entering into a 'funding agreement' with the administration, taking the control of such activities out of the hands of students. In terms of student media this has led to specific labelling of 'government funded' and 'non-government funded' pages in student newspapers. Apart from making the headers look less than appealing, and causing the paper(s) to be divided,



this model stipulates that any 'political' type of information must be funded through outside advertising.

The Western Australian model is considerably different, and in recent times has been cited as the federal government's preferred model. This legislation outlaws any compulsory amenities or 'services fee'; student organisations (Guilds) run completely on income derived from 'voluntary' membership or commercial services. As income from membership makes up only a small proportion of the operating revenue, WA Guilds now exist almost entirely through tenuous relationships with their university administration (thus enabling significant control over the Guilds' activities) and through soliciting outside revenue. At the 1998 National Student Media Conference we heard horror stories of student newspapers having to solicit advertising from McDonalds so they could afford

## The Future Tense of student representation is a faceless, unpowerful being

to put together their monthly(!) publications.

The government's insecurities in dealing with unions (please refer to the waterfront issue of yesteryear) are an obvious motivating factor in removing the power of students to join together and have a collective voice. Not surprisingly this is a bad thing, and of particular concern in terms of student media because they seem to be the most vulnerable appendages of the student organisation, and the first to lose funding and go under.

The WEEKLY publication of a student newspaper such as *On Dit* is no longer a reality in any other state of the country. In fact, *On Dit* is the ONLY weekly paper left. While it is granted that in some cases it is merely a matter of wanting to produce a different kind of student publication (ie producing a more commercial taste at the expense of regularity), in all of the WA and Victorian cases student papers simply

cannot afford to come out more than once every three weeks. Most publications come out monthly. Most publications are having to comply more and more with demands set out to them by both university administration and commercial groups (to make them more 'applicable' to a larger readership). With the onset of VSU *On Dit* as you know it would cease.

The other major student media outlet that SA is privileged to have is that of Student Radio. A question about the impact of VSU on Student Radio in WA was replied by a blank look; it just doesn't exist. There are some examples of 'student type radio' through access of a local community radio station, but Student Radio as we know it here in SA is not a reality any more for the Western Australian student population.

While not as thriving as it once was, Student Radio does still feature amongst the raging Victorian airwaves, mostly on temporary broadcast licences. SRA, the main Student Radio force (from RMIT) exists through some funding, some advertising and mostly listener subscriptions. However, it is hard to obtain subscribed listeners to a radio outlet that only exists on a temporary basis.

Student Media is just one outlet at university which faces danger through the introduction of VSU. Of course there are many other worthy facilities and splinter organisations which will also go under. VSU is a blatant political attack. It has nothing to do with giving students the choice about whether or not to join the union but is directed at sucking the lifeblood from the only existing structures we have that protect us from the various attacks on the right to an education.

**Susie Bate**

*Future Tense* (with Susie and Anthony) is on next Monday night, 11pm, on Student Radio SUV 531.

# Write No Evil, Read No Evil

## AIRMAIL

A postie is refusing to deliver mail to a Welsh village after being terrorised by a pheasant. The bird, nicknamed George by locals, set up home on the village green in Wiseman's Bridge after escaping from a local shoot. The bird apparently chased the postie on his rounds and so now villagers have to collect their mail from the nearby post office. A Royal Mail spokesman says they stop deliveries to an area if there is a dangerous dog and it's the same for the pheasant.

## TIME AND TIES WAIT FOR NO MAN

Two British physicists obviously have too much time on their hands. The two men have solved the problem men have apparently pondered for over 100 years - how to tie the perfect tie. Using a mathematical model, Thomas Fink and Yong Mao produced equations to classify the 85 ways to tie a tie. But out of the 85 designs only four are commonly used. The are the four-in-hand, the Windsor, the half-Windsor and the Pratt.

## DANCING TO THE JAILHOUSE ROCK

British authorities are considering dangling the carrot of sex to make prisoners behave. Under the pro-



Puttin the ale back into Air Mail

posals prisoners who show they're drug free would be able to receive conjugal visits from wives or partners. The plan is similar to schemes already in place in Canada, Scandinavia and others parts of Europe. Opposition MPs and Victims' Support Groups are unimpressed. The Victims of Crime Trust has asked whether prisoners will next be given a guitarist to serenade them while they and their partners enjoy a candlelit dinner together. The question on my mind is how to know whether a criminal is telling the truth about being drug free? Having been deprived of sex for quite some time now, I know that I'd be capable of the most convincing lies if I knew that it would result in some booty.

## NEO-NAZIS

London police say up to 15 people, including at least two soldiers, have been arrested in a swoop on neo-Nazis after an investigation by the security services. Scotland Yard says police forces around the country and MI5, the internal security service, had been investigating far-right fascist group Combat 18. She says a number of search warrants were executed seeking material including CDs and publications that were intended to or likely to stir up racial hatred. Combat 18 has in the past been blamed for other illegal activity including orchestrating hooligans to disrupt an England-Ireland football match in Dublin in 1995 and sending letter bombs to mixed race couples.

## CHEAP THRILLS?

Reports today that a German lawyer is planning to sell topless photographs of royal bride-to-be Sophie Rhys-Jones for at least 700 thousand dollars. Britain's Sunday Mirror says the pictures were taken by Jan Heissenberg - a very dirty and knifing little pervert - who spent the night with Rhys-Jones before she began seeing Prince Edward. The photos show her in an

outdoor swimming pool at a country house. It's understood the lawyer wants to wait until just before the Royal wedding in June to sell the photos. If any of you equally sick people out there want to make some quick cash, take a booty shot of your partner while they are sleeping and send it to People magazine. I have been told that you will receive \$500 cash and become the apple of your lovers' eye. For further information on this topic call in at 124 Cross Road, Highgate.

## SHIP

Interest in the voyages of Captain Cook may be rekindled by the apparent discovery of his ship, the Endeavour. Marine archaeologists searching a harbour off Rhode Island in the United States have found an 18th century wreck lying in thick mud. The wreckage matches the Endeavour's specifications. The find has increased speculation that the vessel ended its days as a transport ship, and was scuttled by the British as they made their escape during the American War of Independence. Its true fate has always been a mystery.

## MOTORING

A Tennessee man was so incensed when his car died on him he shot it. Police say he meant business after they counted 90 rounds from an AK-47 assault rifle had been pumped into the car. The episode startled other motorists, as well as revealing a very new and effective way of dealing with stress and avoiding road rage. The 39 year old told police he was angry at the 1988 Oldsmobile for conking out. Police believe that he over reacted.

## THE ALMIGHTY FINALLY CRACKS DOWN ON CRIME

There was speedy retribution for

a Kenyan thief who stole the takings from Nairobi's All Saints Cathedral. Witnesses say the middle aged man sat through the proceedings arousing no suspicions. However when the collection came round he couldn't resist the temptation to stuff some of the money in his pockets. When he was confronted, he fled the church running out onto a busy highway and straight into the path of a speeding bus.

## COLD WINTERS AND NO SUN

A disputed will has left one man dead and several people injured in Finland. Police say the man went to a court where a ruling was being delivered in the dispute. He was carrying a bomb which he decided to detonate in the middle of the hearing. Seven other people were injured including one who was seriously hurt.

## MORE FIGHTING IN KOSOVO

Fresh fighting has erupted in central Kosovo, one day after Serb forces destroyed a village in the south of the province. Reporters say Yugoslav security forces and separatist rebels have exchanged fire near the village of Trepeza. Ethnic Albanians close to the border with Macedonia say troops have looted and destroyed several settlements over the past two days. Amid the renewed fighting in Kosovo and with the apparent reluctance of the Yugoslav Government to accept the latest peace proposal, US envoys are warning of a potential collision course with NATO. Discussions are underway in Belgrade between Serbian president Slobodan Milosevic and US envoys Christopher Hill and Richard Holbrooke. Both envoys are trying to warn president Milosevic of the tragic consequences should he not accept NATO troops in Kosovo as part

# 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 defence), 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.

of the peace talks. The next round of talks is due to begin on March 15th.

## ANIMAL CRUELTY FOUND IN ASIA

An international animal rights group has discovered what it calls systematic cruelty to dogs in Asia. The World Society for the Protection of Animals sent field teams to carry out surveys in Taiwan, South Korea, Japan, Thailand, Hong Kong and China. The abuses uncovered include dogs being blow-torched to death, electrocuted and sold for their meat. This process is believed to preserve the exciting flavour of the dog meat. One team found that dog pounds in Thailand were poisoning up to 200 animals a day using strychnine, which results in internal bleeding and a traumatic death.

## DOUBLE THE HORN


Conservationists are excited by reported sightings of the rare two-horned Sumatran rhinoceros on India's border with Burma. The

species was once believed to have become extinct in the Indian sub-continent but recent sightings in the Indian states of Manipur and Nagaland suggest the hairy Sumatran rhinoceros has survived. It is estimated there are only around 400 Sumatran rhino world-wide after widespread poaching in the early 1920's for the animals horns, which many believe to be an aphrodisiac.

## ICELAND

A woman in Iceland was hit twice by the same car within 24 hours. The woman was driving in northern Iceland when a car came out of a car park and smashed into her vehicle. After hiring another car, the woman the next day was hit by the same car as she drove through a green light at an intersection. The offending driver says his vision had been impaired by low sunlight. The north Atlantic Island has a population of only 270,000, and in winter, it is common to drive for hours without seeing another vehicle. Although this story may seem pointless and

Xtra Xtra




## Special Offer for Students

MYER CENTRE ONLY

Over \$200 Off regular price \*Conditions apply Limited Offer

# MORE energy and LESS stress for just



\$1\* per day

Level 4, Myer Centre, Adelaide SA 5000  
Telephone: (08) 8410 0078

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

stupid to most, there might be some people out there who are interested in statistical anomalies. I dedicate this story to them.

## YOU RIGHT PRECIOUS?

A Queensland man has wrestled a two-metre saltwater crocodile with his bare hands to save his dog. Errol Thomas says his pet was in shallow water in the Endeavour River when it was attacked from behind. He leapt to the rescue and battled for some time before the crocodile finally released the dog. The Brazilian Bull Mastiff bitch required a number of stitches to her injured rump.

## Hmmmm

In the game of Monopoly, the secret of success is apparently what you do after you leave jail. Computer programmer John Haigh has devised a program which he claims can assure success. On more than 10 million rolls of the dice, he found that the most frequently landed on squares were the orange and red ones, clustered

around the parking lot at the corner of the jail. More than half a billion people are estimated to have played Monopoly since its invention in 1934 yet none have had as much time on their hands as Haigh. In his spare time, Haigh is a trainspotter and is believed to have an unrivalled collection of books on chain-mail designs.

## MUTANT HIPPIES, MUTANT FOOD

Food activists may have done their cause more harm than good with a vandalism attack on a genetically engineered potato crop in Canterbury. Protestors attacked the potatoes being grown by Crop and Food Research at Lincoln. Crop and Food Research boss Dr Michael Dunbier says the science programme being undertaken by three doctorate students will have to start again from scratch. He says the activists also breached the safety measures intended to prevent the spread of the genetically modified material before any dangers are identified.

# The Hamburger Strikes Back

Genetically engineered food has recently leaped from the realms of science fiction and settled comfortably into neat packages on the shelves of our supermarkets. Some people don't like this. Other people generally those who are making a lot of money from the biotech industry, think it's great. If you either fall into the latter group or plan to do so when you finish your degree, read on! There are so many opportunities out there in the Brave New World of modern food technology that it would be foolish not to take a place at the trough while there is still room for more hairy snouts like yours.

Perhaps you want to start out by genetically engineering a vegetable of some kind? There are many different reasons why you might want to do such a thing. Here are just some of them:

1) To make it resistant to a herbicide. This means that farmers can drench their fields with chemicals until eve-

rything is dead except your plant. Especially good if you sell the type of herbicide to which your plant is resistant. Not so good if you find the taste of weedkiller unpleasant. But remember that science has not conclusively proved a link between agrochemicals and gradually increasing rates of tumour formation and sterility, so you can sleep easy at night.

Even if you are killing people - what the hell! Our planet is already overpopulated, and environmental poisons take an especial toll on children and the elderly. Not only will we have fewer kids (and even fewer kids who live) between whom to divide the world, but our generation will all die of cancer before we can become useless sponging pensioners. See biotech not as a business, but as an environmental crusade.

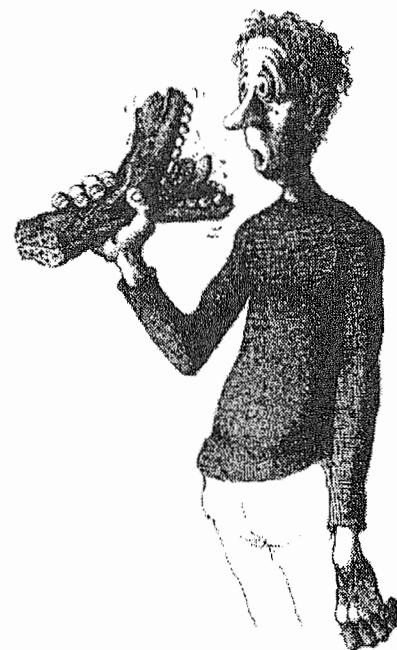
2) To let your plant produce a pesticide. Many plants have evolved their own chemicals to kill anything un-

wise enough to ingest them, but selective breeding by farmers has created plant strains suitable for human consumption because they no longer contain such poisons. Genetic engineering lets us put them back.

3) To stop your plant producing viable seed. If you do this, farmers in the Third World will have to buy more seeds from you whenever they get hungry and want to grow food. Remember that overpopulation is particularly bad in many developing countries, so you'll be doing your bit for future generations here as well. If you can do any of these things to a plant which people will eat and, more importantly, pay for (a genetically improved Brussel Sprout is nobody's friend), you are well on your way to making a fortune.

Not happy? I guess recalcitrants like you never will be. So you'll keep on whining away to the press and the government about something you know nothing about and probably could never hope to understand even if you spent all your time reading about it instead of standing on street corners selling Green Left and waiting for the Revolution to come. You'll probably also want to avoid consuming anything even lightly tapped by the filthy claw of biotechnology, but maybe looking for supplies in your local supermarket makes you feel like a Muslim in a pork factory. Let me tell you, it isn't easy.

You will need to eat *something*, un-



less you're like Michael Hicks and can survive on beer alone. Vegetables - apart from the expensive and poorly-regulated organic kind - are altered and/or coated in pesticides. But if you know anything about the growth hormones and antibiotic dietary supplements used in the meat and dairy industries you may not feel like eating farmed animal products. And fish do a remarkably good job of absorbing all the toxic crap we pump into the sea (I hear mercury-flavoured "Minamata sushi" is coming back on the menu). But! Human genetic engineering is still illegal over most of the world, so cannibalism remains an option for the health freak in all of us.

Linley Henzell



## Everyone Wins With Footy?

"If men think they know more about football than women, then this is their chance to prove it", Heath Kilgour, Marketing Director of [www.footytips.com.au](http://www.footytips.com.au) launched the footytips.com.au Internet site today, providing a free and convenient service linking all Australian AFL tipping competitions. The 1999 season will now take on a new level of rivalry with the opportunity to tackle the nation's best on a 'state of origin, 'battle of the sexes' and 'club supporters' level.

Competitions can be run independently within every Australian company, organization, Government department, school or university and individuals can rate their talents against others within their organisation and all of Australia.

Tippers can participate in any number of different competition categories, yet will only be required to

enter their predictions once each week. Email will be utilised to remind forgetful tippers and will also deliver personalised results on a weekly basis to participants.

'footytips.com.au' provides the infrastructure for different groups within organisations to coordinate their competitions on line. Results will also be posted on the Internet compatible for printing and promotional advice is available. "Football tipping administrators will save themselves significant time and effort running their competition on-line", suggests Kilgour.

The project overcomes common disabling factors such as distance or low frequency interpersonal contact, which have previously restricted the co-ordination of competitions amongst some friends and colleagues. This site caters for a variety of inter-

ests and levels of commitment", Kilgour emphasises.

The site's ability to network the results and produce meaningful statistics unique to each organisation will reform the existing profile of footy tipping competitions. At the conclusion of the season, [www.footytips.com.au](http://www.footytips.com.au) will announce the "Brownlow Medal" of footy tipping.

For further information:

Heath Kilgour  
Marketing Director

[www.footytips.com.au](http://www.footytips.com.au)

Email: [heath@footytips.com.au](mailto:heath@footytips.com.au)

Ph (BH): 03 9419 7408

Ph (AH): 03 9419 7203

Mobile: 0413 517 040



# Top Marx

**Capitalism:** a means of possessing capital; economic system that is based on private ownership of industry.

**Socialism:** a political system that advocates public ownership of all the means of production, distribution and exchange.

**Dictionary:** book setting forth, alphabetically, words of language and meanings, etc., reference book with items in alphabetical order.

-Collins English Gem Dictionary.

If Marx were not rotting in his grave then he would certainly be turning in it. Suppose for a moment that Marx is alive and he is staying at my place (my mum said it was okay) what would he be saying today? Well, to begin with, I think that Marx would be in the most odious of moods, and I am sure that this would have nothing to do with the sleep deprivation caused by my friends who insist on coming around at all hours of the night demanding recreational chemicals. No, I think that the source of Marx's frustration would stem from

the many injustices that have beseeched this bluish green organic mass we call our home. In every direction that he looked he would find environmental destruction, dictatorships, racism, and the oppression of women.

The type of system that generates these many injustices would have to be the singularly most stenchiest after-groggobog of political thought that one is ever likely to come across. It would have to be a system in which goods and services are supplied purely for profit regardless of social need. A system in which the workers make the products and the bosses reap the benefit. Such a system would be a prime breeding ground for the rich and other morally corrupt social parasites.

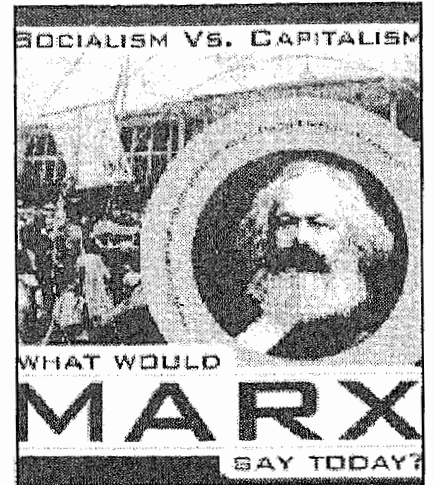
The above mentioned conditions are not unfamiliar to Marx for they are inherent within Capitalism.

A Capitalist is always recognisable as they are the ones who are handing out chocolate laced with the ebola virus to orphans. If a keen reader wishes to cap-

ture a Capitalist for study or amusement then make sure you have your gaff handy. They are incredibly feisty creatures with razor sharp teeth and claws, they could rip your arm off without you even knowing it, so be careful kids.

Socialism on the other hand is not a monster but quite the opposite. A Socialist system is one in which all means of production, distribution and exchange are publicly owned, therefore the wealth that society creates is kept in the hands of those who produce it, namely the workers. This in turn guarantees that the needs of the community are met in full. That everyone receives education, medicine and freedom from exploitation and oppression. Socialism is a gateway to social and economic freedom, the better Libertarian as Brecht puts it "wants no servants under him and no boss over his head."

With this in mind, Marx would be out on the streets organising a Socialist revolution. One that would not rise above the people but would rise with



them.

**K. Nanasi**

Capitalism vs Socialism -What would Marx say today?

a resistance seminar

6pm Wednesday March 24

Margaret Murray Room

5th floor of the Union building

## Your Money or Your Life?



**Centrelink can ruffle the strongest spirits**

Most students I would guess have had some dealings with Centrelink. The long office queues, the longer telephone queues and that familiar voice-recording saying "thank-you for being patient, your call has now advanced in the queue and will be attended to shortly". I have had rather a lot to do with Centrelink in recent weeks.

On the 27th of Jan I went to my bank to discover that my Austudy did not go in. As I have a mortgage taken out of my account on the following day, I rushed to Centrelink to find out what was going on. I waited in line for about 10 minutes and then waited again for about 20 minutes for an appointment. I was luckily able to get an EBT Card, which meant that I could get \$260 of my Austudy immediately and a further \$7.40, the following day. This was all

well and fine and I was pleased that they could accommodate for their computer stuff up. A few days later on Friday I discovered that Centrelink had yet again paid my Austudy into my account. For a few brief moments after I saw my over-inflated bank balance, I had the urge to run amok and spend crazily and then I thought, 'no, they'll then have to recover the debt, and that will mean chopping money from my future Austudy and that will mean not being able to probably budget for bills etc.'" To save the hassle of them having to recover this money, I rang Centrelink and told them what had happened.

After waiting for 35 minutes, I explained the situation to a guy called David, who said that they would either be sent back by the bank, or would be recovered from future allotments. I explained to him that it would suit me better if they took the money straight away. He said to check again on Friday, and the money should be gone. I didn't have time to ring on Friday, and so I rang the following Monday. After waiting on the phone 45 minutes (and hearing the call waiting beep and not daring to answer it for fear of being connected to Centrelink at the same time) I got onto someone else to find out that someone from Centrelink had at that very time being trying to ring me to let me know that the money would be coming out. I again checked my bank account the next day to see if the money was still there, and it was. The next day I again rang Centrelink, and luckily only had to wait 10 minutes as it was 9am, and yet again explained the whole story. The woman I

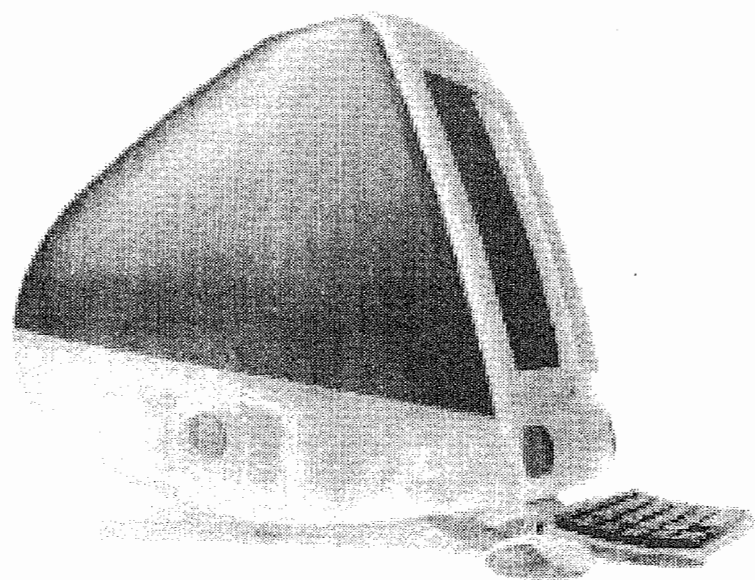
spoke with rang back immediately and said if the bank hadn't sent the money back by now Centrelink could either recover it from future payments or I could physically hand it back to them. I decided for the latter and went to the bank and then to the nearest branch. After the initial confusion over the money I was handing back and another 35 minute wait I got to see someone. On the Friday before the Valentine's Weekend, my boyfriend and I decided to go out for a drink and I went to the ATM to get some money to discover that I was over a \$150 in debt and the cheque money that my father had just loaned me for my car repairs (and that was not due to clear until Monday) had a huge chunk taken out of it. It took all of 5 seconds to realise that the bank had finally sent back the money and Centrelink had received my money twice. The whole weekend I had absolutely no money, coupled with this I was worrying that my mortgage payments had not been taken out and thus that I would have been dishonoured by the bank.

I went to the bank and found out where the money had gone. I took the evidence to Centrelink and asked for my money back. After 1 hour and 40 minutes I finally got it. (I had to re-explain, and wait and wait until the woman I was speaking to rang my bank and rang and re-rang the accounts department to have confirmation of my story, as the computer screen had absolutely no record of the money that had been retrieved from my account). Luckily, the money I was owed did go into my account the next day and I was not dishonoured by

the bank, however I still received a letter from Centrelink advising me that they had overpaid me and that if I did not pay the money back it would be subtracted from my future income.

I know that people are stirred into action by personal experience and I was hoping that if you had not already had a bit of a nightmare with Centrelink yourself, my experience would encourage you to fulfil a request that I have. As most of you may know, Centrelink is again going to have its staff numbers reduced. It has already suffered a drastic downsizing which we are all paying the price for with long queue times and breakdowns in communication. I personally do not blame any workers within Centrelink for the problems I have experienced. I do however, blame the Howard Government which seems bent on making life for students as difficult as possible. I feel very sorry for Centrelink staff who increasingly suffer abuse as people like myself get angrier and more frustrated as the Centrelink system comes under greater stress. As such, I would appeal to fellow students to sign the petition which is in the SAUA Office, which asks the Senate (in June, I think) to block the proposed Centrelink cuts. I know that this may seem like a futile action but we must at least try to stop things getting any worse; and at this point in time, this petition (as well as e-mailing members of the Executive etc and lobbying) seems like one of the only avenues disempowered students like us have.

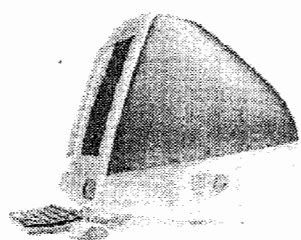
**Ziggy**



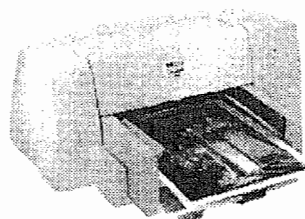
# Whoa! Win an iMac

To enter into the draw, drop into the  
Campus Computer Shop behind Elder Hall,  
or enter online at <http://www.apple.com.au/edu>  
Entries close 28th March 1999

## Back to Uni Student Special:



+



HP 695c

+

Bonus 35,000  
Masterclips  
Clip Art Package

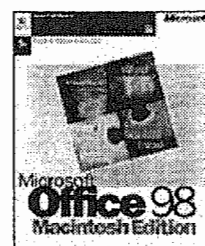
= \$2545

## Student prices for Microsoft Office!!



Office 98 for Macintosh \$249

Office 97 for Windows \$279



## Forget the Office value pack for \$699 RRP!!

Office 97 + Publisher 98 + Norton Antivirus = \$450

Why pay for stuff you don't need?

## Fast, reliable dual mode modems for internet:

56k flex / v90 Zoom modem \$199



**CAMPUS COMPUTERS**

University of Adelaide Telephone: 08 8303 3320 Email: [computers@camtech.com.au](mailto:computers@camtech.com.au)



Authorised Reseller

# I Don't Know What I Like, But I Like This Page

## Fever

When you wake  
 your body remembers  
 that shattered vase

your head  
 whose memory  
 is pushing off

into a cold sea  
 burning,  
 slipping

in an oily  
 kindling.  
 Those ice-hot splinters,

stars.  
 But now  
 the quiet day,

blank sky,  
 wind well-travelled,  
 young, annoying.

You come back  
 to the poem  
 but it hurts

like maths  
 and you'd give it away  
 to be well

Aidan Coleman

## Before Sunrise

The house crouched like a sprinter -  
 ready, set for day  
 and carpet, cold as the grass outside,  
 that's apple-crisp and chilled  
 to moon temperature.

This is closest to the breath of God  
 when the sun pencils  
 thin gold eyebrows on the hills,  
 when the air is flushed with dark  
 and you can hear condensation  
 on the mirror: dew, tinkering  
 with fine adjustments

Aidan Coleman.

## Night TV

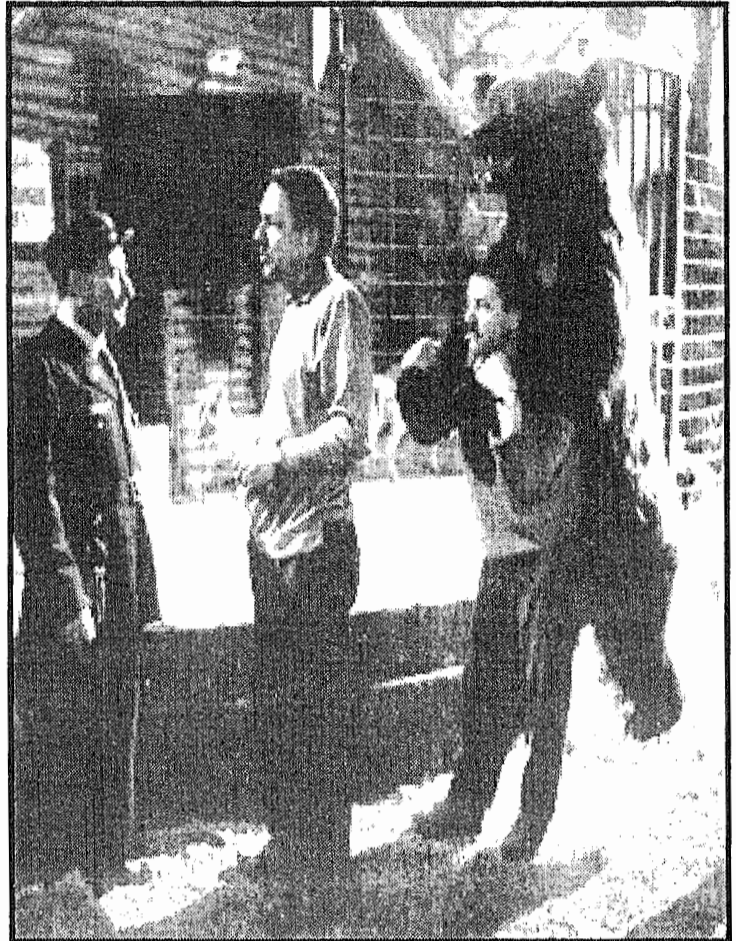
Indoor moonlight  
 Walls turn aquarium

Immersed in the deep  
 loving undertow of sleep

News a colourlullaby

Breath is all that moors you  
 to this room

Aidan Coleman.



**Excuse me Officer, am I Brett Anderson,  
 the charismatic frontman of a popular  
 britpop foursome?**

Ph: (08) 8223 4366  
 Fax: (08) 8223 4876  
[www.unibooks.com.au](http://www.unibooks.com.au)  
 Open Mon - Fri 9am - 5.30pm  
 Sat 10am - 1pm  
 Cash Discounts All Year



## WIN WITH ART

*Thanks to Unibooks (on campus),  
 we have a First Prize \$50 Book Voucher  
 and a Second Prize \$25 Book Voucher to  
 give away for the adjudged best pieces  
 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 1200 words. A name and phone number (not for publication) must be included.



Teddy, I'm worried about Gollywog. He says he's been hearing voices again.



**SAUA President**

**STUDENT SERVICES**

The University is currently reviewing the services that are provided around campus. A forum was held last week, with myself and other student representatives, to discuss the effectiveness of University services. The services such as counselling and health are an integral and important part of the University of Adelaide.

Issues that were raised included the lack of information provided to students about not only the services but where students should go for particular needs. If you have any comments about the university services offered, please do not hesitate to let me know your opinion on the services and how they could be more effective.

**VSU**

Last Thursday a bill was introduced to Parliament which threatens the existence of your student organisations. The proposed bill will tie university funding to the collection of amenity fees. Such a proposal has caused outrage not only from Vice-Chancellors across the nation and student representatives, but it has created a division among Liberal ranks themselves.

A mock funeral was held on the lawns, to signify the demise of student organisations and the services that are provided. It was well attended by many students, and a great deal of media was there which gave Adelaide a great deal of exposure. Many thanks needs to go to all the people who helped out.

**STUDENT RADIO**

Finally I would like to thank Student Radio for not only all the hard work that they put into Orientation Week, but for the fantastic work they do throughout the year.

**ALIDA PARENTE**

**Enviro Officer**

I still have some really really handy NUS environment calendar planners. Come into the SAUA to pick up one, they're free and cool.

Places in the bike shed are still going fast. There are a few

left as I write, though... for \$10 per semester, you can keep your bike extra-safe in the little bunker behind the Barr Smith Library. As well as that, we're about to install a mega bike pump in the shed as a bonus for all my buddies on treddlies. PLEASE NOTE THAT EVERYONE WHO SIGNED UP BEFORE WEDNESDAY NOW HAS ACCESS. As well, you can come in to the SAUA during office hours, and we can lend you a puncture repair kit and pump.

Also, I have still have lots of free bike maps and info you can have. The big thing that happened recently was that as a result of the national VELOCITY cycling conference in Adelaide, there's a new cycling strategy called "Australia Cycling" which you can have for free. The more people who order these, the better, because it shows your support for cycling in Australian cities! So order one from me now! You can also sign petitions in the SAUA to ask the Government to make cyclists a high priority in all their road strategy and planning.

Do you want to go to the Students & Sustainability Conference in Sydney on the 12th of July? If so, come and see me because this week, you're having a bikeathon to raise money!! If anyone wants to sponsor someone to ride their bike

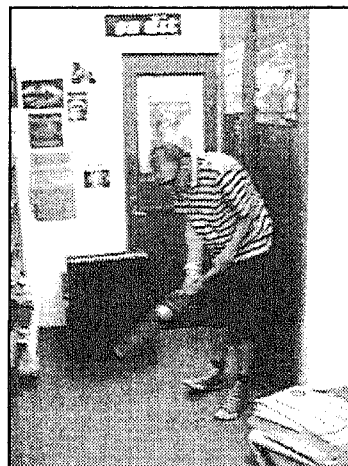
a little or a lot, just see me and it'll happen. Maybe your dad hasn't seen a bike in 30 years like my dad. Maybe you're making 300kms a week and you're aiming for 500. Whatever!

Did you know that between 9 and 3 weekdays, you can take your bike on a train for free? You just need to pay for yourself and your treddy travels free. This is an experiment run by the Transport Minister, so make the most of it!!

Thanks to those people who've written to me about bike access on campus. I'm on it and I'll be campaigning for more bike parking everywhere, most notably the med school on Frome Road. (Hi guys!)

Finally, 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, 8303 5182**

<greenguy@smug.adelaide.edu.au>



**Activities Vice President**

Hi!

How are you?

As the summer days are slowly fading into the joys of winter it is imperative that the most is made of the few warm days gracing the presence of little Adelaide Uni. What to do?

The event to be seen at is the Chicken and Champagne lunch with the group

Four Play playing on the lawns this Thursday. For a cheap meal come out to the lawns and have a great time.

The funeral procession on the lawns last Thursday was a great success and well done to all involved as students continue to challenge the government on real student issues.

Anyone heading to Oak Bank this year please come to the SAUA as I have a great package for the complete day at the races.

See you Thursday,

**Matt Sykes**



## Sexuality Officers

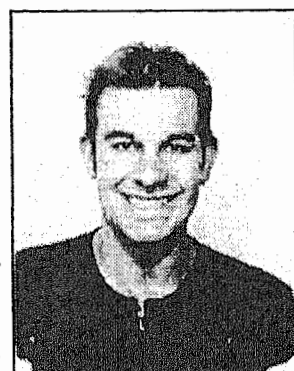
### QUEER EDUCATION LOBBY GROUP MEETING

On March 16, 7pm, at Second Story, the SAUA Sexuality Department in conjunction with Adelaide Uni Pride is holding a meeting to discuss issues facing high-school students who do not identify as heterosexual.

This meeting is in response to the continued interest in this and related issues, most specifically brought to our attention after a forum Pride organised in last year's Feast festival. The forum, entitled "School's Out", included on the panel a representative from the State Education Department and Michelle Rogers, an out high-school teacher, as well as three queer students. After last year's forum, Marian Prickett established a contact list for this group and did the ground-work to establish it. If you would like to be put on the contact list visit Daniel or Amanda in the SAUA Sexuality Department.

It has been suggested that this meeting could lead to the formation of a group of queers interested in issues confronting non-heterosexuals in high-schools, and that it could meet regularly. It has been suggested that a group like this could haps take on a role of liaising with both queers at high-schools and professionals (in the education department and the schools), advocate for queer students' rights, lobby for improvements in education department policy and to work to provide greater support for queer students.

But all of this depends on people attending and showing their support. We feel strongly that this is an incredibly important issue and we urge you to come, irrespective of whether you are unsure as to what part you could play in this group. It is what we make it.



Amanda Camporeale - Sexuality Officers - Daniel Marshal "Happy Birthday"

Hey. We hope that everyone is settling into their tute times and lectures. For all of us, your student representatives, it is a generally busy time with Voluntary Student Unionism breathing down our necks. If the VSU legislation is passed it means that lots of services that you guys can freely access will not be available. Because we do not provide a conventional student service (we promote good sexual health and a uni which is queer-friendly and active against sexual harrasment) our department would not exist after VSU. So use us while you can!

### Sexuality Standing Committee

This committee works with us to plan and organise our campaigns for the year. We meet once a fortnight, and because of the amount of people already involved in the committee it is difficult to find a time to meet which suits everyone. At the moment we are meeting at 6pm every second Monday, starting from Monday March 15 (ie this week). Come and see us if you are interested about getting involved.

### Consultation

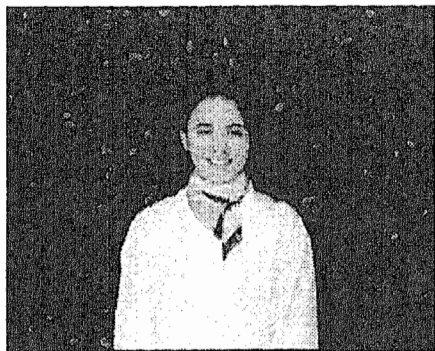
Now that we all have our academic timetables we have been able to timeshare office-space in the Student's Association. What this means is that if you want to come and see us about sexual harrasment, relationship difficulties, STD concerns, coming out stresses or if you want information about any of these things we will definitely be in the SAUA office on Mondays and Wednesdays, or you can make another time with us if these days are inconvenient. So drop in!

Daniel Marshall and Amanda Camporeale.



*Serving  
Students*





## Women's Officer

### WOMEN AND VSU

It is essential that students have the support and access to information and referral that student organisations provide. Many women currently benefit from the assistance of their student organisation, and there are many issues that impact on women's ability to study due to sexism in society. Issues such as unplanned pregnancy, security on campus, child care, sexual harassment, domestic responsibilities and eating disorders are all problems which prompt women to seek support from their stu-

dent organisation. With the help of student organisations, students can gain assistance and the organisation is able to advocate on behalf of the common concerns and problems faced by students. However, this support is under threat with the proposed VSU legislation. To find out how you can get involved with the fight against VSU, contact the SAUA on 8303 5406.

### WOMEN'S STUDIES RESOURCE CENTRE UNDER THREAT

The Women's Studies Resource Centre (WSRC) at 64 Pennington Terrace, North Adelaide, is a library, information and resource centre jointly funded by the Department for Education and Children's Services

and the Department for Employment Training and Further Education. WSRC specialises in resources about women for the education sector R-12, tertiary students, staff and the community. The WSRC has an extensive feminist library used by women throughout the community, and aims to promote measures to improve women's position in society, in particular in relation to their educational needs it also provides support and promotes the development and use of gender-inclusive curriculum resources.

However, the ability of the Women's Studies Resource Centre is now at threat as the funding from the Education budget has not been extended. This means that as from the end of first term the WSRC is expected to

exist without a paid director. However, there is still hope for the WSRC if women contact their local members expressing their concern perhaps then Minister Buckby may take note.

For further information about this issue, or to give your support, please contact the Women's Studies Resource on 8267 3633. - Eileen Fisher



## Education Vice President

### REVIEW OF UNIVERSITY GREIVANCE RROCEDURES

The University is about to start a long overdue review of its procedures for dealing with student grievances. The current procedures are poorly explained, and not understood by the vast majority of students, and in some circumstances can prove cumbersome or ineffectual. As we in the SAUA have to deal with student grievances on a whole range of issues, frequently several times each day, I think it is imperative that the Students' Association should assemble a comprehensive submission for the University on the issue, in conjunction with the Union's

Education Welfare Officers. If you have ever had cause to pursue a grievance, and have something to say about how it was dealt with by the University, how you would like things changed, or anything else on the matter, come in and talk to me about it, or send me an email!

### VSU LEGISLATION IN PARLIAMENT

As many of you might be aware, the government's Anti-Student-Organisation (or Voluntary Student Unionism) Legislation was introduced into Parliament last Thursday. If the bill is passed, it will mean the tragic demise of a massive range of services, as well as of effective, legitimate student representation and campus culture. To bring publicity to the event, students and student reps from all three universities in Adelaide staged a funeral on the Barr Smith Lawns on the day, to mourn the passing away of student services. The event was a great success, attracting a heap of media exposure, and many thanks should go to all who helped organise the event. The Anti VSU campaign will be continuing for some time, and I will be taking down a list of names of people who want to get involved. If you want to get active on the issue, or just want to know more about the proposed legislation, and what it will mean to you, come drop in.

Janak <janak.mayer@student.adelaide.edu.au>

## THE 1999 O'BALL REVIEW

As most students would now be aware, the 1999 O'Ball was not a financial success, as it has been for the last few years. It is true that this loss will have to be met by the SAUA, requiring the expenditure of student money, but it must be remembered that for the last four years O'Ball has made very significant profits, so not one cent of your actual student fee will be spent to meet this loss. It is your money, as students, and the fact that it has been lost is unacceptable, there is no denying that, but O'Ball is a commercial venture and so we have to expect that it will not always make a fortune. What we have to do is to look at what went wrong to ensure that it never happens again.

The SAUA and the Union have initiated a review with this aim. A Union Administrator, Ben Allgrove, and a SAUA Administrator, Eileen Fisher, have, for the last week, been looking into O'Ball 1999. What we have found is that the loss O'Ball made is due to a concurrence of unfortunate events and a bit of bad luck. When completed, our review will result in changes, procedures, and policies being put in place to ensure that any risk undertaken with student money is managed much more efficiently and effectively in the future. Details of those procedures and the review's conclusions will be published in *On Dit* soon.

What can be said is that the event itself was extremely well planned and went off without a hitch. While numbers were down, I'm sure that the majority of people who attended did have a good time, and let us not forget that over 1,500 people did attend the event, had a few beers, and mourned the end of another summer holiday!

Ben Allgrove/Eileen Fisher



## Adelaide University Union President

What a week it's been!

### Pro Voluntary Student Unionism material

On 2nd, March, 1999, the Adelaide University Union Administrators unanimously resolved "That distribution of pro VSU material will not be permitted within or around the Union premises or at Union or affiliate sponsored events. We come to this view as Administrators of an organisation with an obligation to protect that organisation".

This resolution, protecting the continuing existence of the AUU for the

benefit of its members, has been communicated to all clubs and societies (sporting and non-sporting) affiliated to the Adelaide University Union.

The Liberal Club at the University of Adelaide has taken particular offence to the resolution and have distributed the letter which I sent to their President, to the Federal Liberal Party. The letter has since been tabled in the Federal Parliament, where the Federal Education Minister, Dr David Kemp, has labelled the Administrators "Stalinist". I personally resent such name calling, and think it indicative of the fact that Dr Kemp and colleagues are stuck in the Cold War, seeing Student Unions as the enemy.

There has been a small media frenzy over the resolution, as Philip Moller has pointed out in his letter this week, with Dr David Kemp labelling the Administrators' decision as an infringement of freedom of speech. It should be noted that the Liberal Club, or anyone else supporting VSU, is not prevented from distributing materials regarding their cause away from the Union building and events. However, the material is not to be distributed in areas that are funded by student union fees. This is analogous to the example that Dr Kemp would prevent anti VSU materials from being distributed in the foyer of his office because it goes against the interests of his organisation - the Liberal Party.

The pro VSU material distributed by the Liberal Club on campus during O'Week is not constructive criticism of the organisation to which they are affiliated - it is destructive. It promotes the demise of the very organisation from which the Liberal Club receive funding - the Clubs Association, an affiliate of the AUU. If you want further information on this issue, please don't hesitate to contact me.

### Open Administrators' meeting

The AUU Administrators held an open meeting on 8/3/99. Minutes of this meeting and a copy of the reports presented will be posted on the AUU web page as soon as possible. Visit [www.adelaide.edu.au/AUU](http://www.adelaide.edu.au/AUU).

Elysia Turcinovic



## Seeing is Believing!

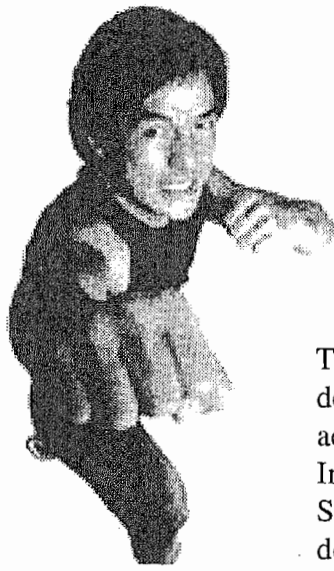
So disbelieving am I, that it was not until I opened up the Advertiser on Thursday morning and read that the Administrators of the Student Union were in fact Stalinists, that I thought about death. Stalin, a leader of his time, was also one of the world's most ruthless murderers. How is it then that people entrusted with the fiduciary legal duty to protect the student union community could be compared with the supreme destroyer of communities? But this is not the real issue.

**The real issue is Voluntary Student Unionism, the most destructive legislation against students this decade.** In Federal Parliament on Thursday 11/3/99, Dr David Kemp tabled for debate a bill to amend the *Higher Education Act 1988*. This proposed legislation will destroy the fabric on which the university culture is built. Student Unions play an integral role in providing students with valuable services. Without the student organisations on campus, representation and advocacy of student rights to the university, the community and the Government will be lost. There are many people who will push the rhetoric that university students need more choice in relation to their involvement at university. Freedom to choose whether or not we become members of the essential service providers on campus, the Student Union and Associations. This singular argument ignores the wide range of decisions which members of the student unions make everyday.

Perhaps the most important decision that a student makes is whether or not to study university. In fact the decision to attend university involves an understanding that this involves a contribution to the university community. Just as those who choose to work accept that they must make a contribution to the community through taxes. Just as those who choose to purchase a house accept that in doing so they must make a contribution to the council in the form of council rates for the services provided. The choice is very simple.

Once students get to university they must make a decision about every aspect of their movements. Which of the more than 75 interest clubs and 37 sports clubs to join? Whether to register with the employment service, and thereby have the opportunity to get some employment? Whether to visit the Education Welfare Officers to clear up a problem with their Youth Allowance payments, or sort out their financial problems? Whether to seek advocacy in a dispute with a faculty for an exam or essay mark? Whether to utilise the Women's Room as a safe environment for the female members of the Union? Whether or not to eat at one of eight catering outlets on the North Terrace campus? I hope that all students do what they can to prevent this anti-student organisation policy from being introduced.

Sam Dighton VSU Liaison Officer/Vice President



# VSU - Voluntary Student Unionism: eVery StUdents nightmare

The National Union of Students (NUS) fights for fair, accessible, publicly funded education for all students. As the peak student body in Australia, NUS strives to ensure that students are provided with adequate resources and support for their studies.

In recent times, the Howard government has cut the heart out of the Australian tertiary education sector. Since 1996 - Up-front fees for degrees have been introduced at 8 Universities, with the cost of an Arts degree starting at \$27,000 and a degree in dentistry costing Up-front fee payers up to \$110,000..

Other attacks have included:

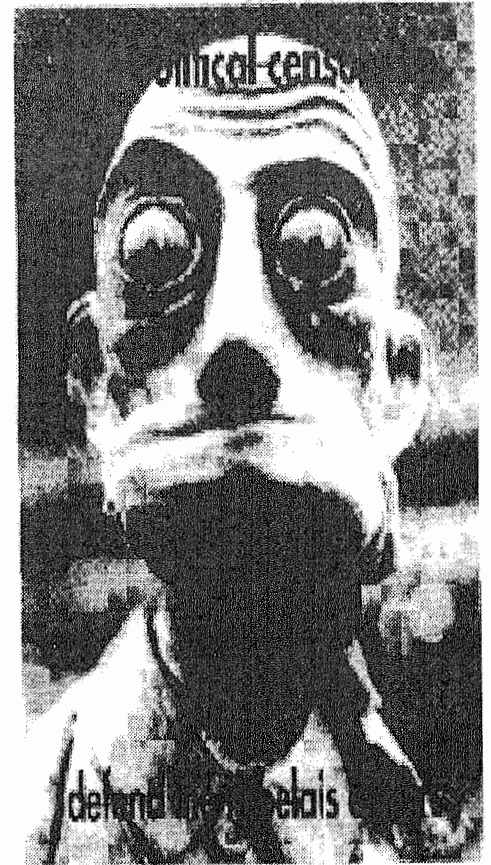
- Graduates have been forced to pay back their HECS sooner.
- The age of independence for income support has risen from 22 to 25
- ABSTUDY has been slashed by \$39 million
- Academic and support staff have been cut by over 3,000 Australia wide
- HECS has been increased from \$2,600 per year to as much as \$5,600 per year
- Over \$600 million has been cut from University funding for 1998-2000

To combat these attacks, and achieve an equitable education system, the NUS Education department conducts campaigns and helps to organise actions based around these four basic demands:

The concept of 'voluntary student unionism' sounds kinda OK - the Liberals say VSU is about choice, about making a decision about whether or not you become a member of your student organisation.

In reality VSU is not about choice, instead it is an attack your student organisations: the body which you control, who represents you, provides you with advocacy & academic advice, provides commercial services and sport on campus, and who fights against the government when they try to introduce policies that disadvantage students.

VSU threatens the existence of independent organisations on campus who fight for your rights, and defend you from government and University administration attacks. VSU is about political silence, so if you want to keep your voice



## GET ACTIVE, GET INVOLVED or GET DONE

For more information contact Paul Sykes: 0414 499 394 or John Love: 0413 674 758

## Dr David Kemp labels student leaders "Stalinist"

Dr David Kemp today labelled Administrators of the Adelaide University Union "Stalinist" in Federal Parliament.

"With this comment Dr David Kemp indicates that he is stuck in the Cold War, and for him Student Unions are the enemy", said Elysia Turcinovic, the President of the Adelaide University Union.

"He's now becoming pathological. The standards of Australian parliament will never rise for as long as parliamentarians continue to call ordinary citizens names. I am offended by his comment, labelling me as "Stalinist", and its implication that I possess murderous tendencies", said Elysia Turcinovic.

Dr Kemp shows own his murderous tendencies through the Voluntary Student Unionism Legislation that was tabled today in the House of Representatives and which will see the death of many student services and student unions.

For more information contact, Elysia Turcinovic, President, Adelaide University Union, on (08) 83035401, or fax (08) 82237165, or Mob. 0414530598.

## Adelaide University Union Forced to Act

During the course of the debate over the proposed introduction of Voluntary Student Unionism (VSU), both sides of the debate have published material and made comments seeking to support their argument. The Adelaide University Union respects the right of all students, politicians, and, indeed, members of the public to express their beliefs and views.

**VSU is a direct threat to the continued existence of the Adelaide University Union.** The Administrators of the Union have a legal duty to protect the interests and existence of the organisation for which they have responsibility.

Actions of the Liberal Club at the University of Adelaide's Orientation Week where pro VSU material was distributed, forced the AUU Administrators to act, fulfilling their legal duty to protect the interests of the organisation.

On 8 March, 1999, the Adelaide University Union wrote to the President of the Liberal Club on campus, advising him that, on 2 March, 1999, the Administrators had resolved unanimously, "That distribution of pro VSU material will not be permitted within or around the Union premises or at Union or affiliate sponsored events. We come to this view as Administrators of an organisation with an obligation to protect that organisation."

The resolution applies equally to anyone who would distribute pro VSU material. However, no-one is prevented from publishing or distributing pro VSU material on campus away from areas or events funded by the very organisation that VSU seeks to undermine. The Union does not seek to censor the Liberal Club's right to free speech, it merely seeks to protect its own interests and that of its membership, as any organisation, club, business, or other group has the duty and right to do.

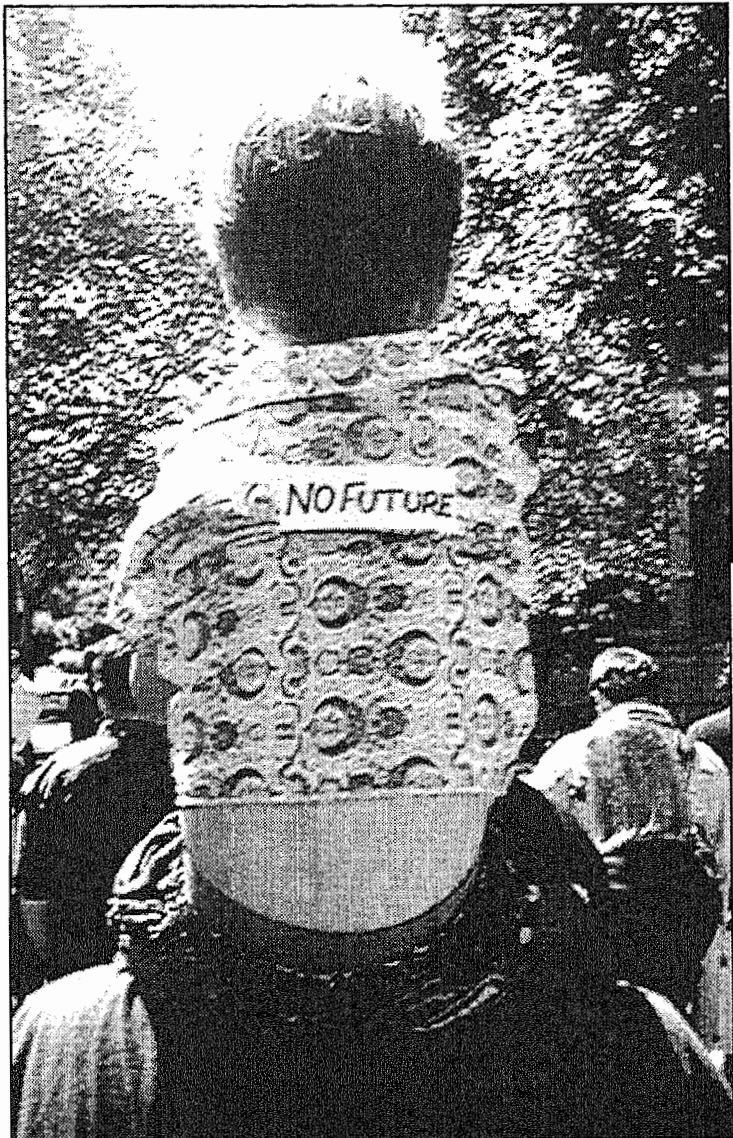
Other clubs and societies affiliated with the AUU have supported the resolution. The President of the Clubs Association, Jane McDermott indicated her support for the Administrators resolution recognising that, "the resolution is motivated by a need to protect the long term interest of the organisation and the continued existence of clubs on campus". Indeed the AUU supports a diversity of views among its members by funding many clubs and interest groups on campus. The Liberal Club, last year, received \$407 from the AUU through its affiliate, the Clubs Association. The Liberal Club, like all other clubs can only continue to be funded if student unionism remains compulsory.

The resolution preventing the distribution of pro VSU material is also supported by the President of the Students' Association of the University of Adelaide, Alida Parente, and also by the State Branch President of the National Union of Students (SA), Paul Sykes.

The AUU, together with the Students' Association of the University of Adelaide, and the National Union of Students (SA), and other student organisations in South Australia, will protest against the Federal Liberal Government's proposed VSU legislation at 1pm, today, on the Barr Smith Lawns of the University of Adelaide.

This protest will occur at the same time as protests are held at other campuses across Australia.

For more information contact, Elysia Turcinovic, President, Adelaide University Union, on (08) 8303 5401, or fax (08) 8223 7165, or Mob. 0414530 598.





## Death to Division

Last week's *On Dit* contained a lot of material about VSU, 1999 O'Ball, and the Union's stance on the advertisement of pro-VSU material. Almost without exception, the Union and its political affiliate The Student's Association received an unprecedented amount of flak from students over these issues. I believe that a lot of it is justified, yet the way in which it arose has been detrimental to all sides of every issue.

The first issue that arose was the situation with this year's O'Ball. As students well know this event wasn't as successful as previous years, but the money lost can be replaced without financial ruin to

the SAUA. The issue is embarrassing for the SAUA, and ultimately the Union. But as SAUA financial records will show, the problem is but a small one.

The real issue that needs to be raised is the one raised by Sam Dighton, the Union's VSU Liaison Officer. He wrote that students support the Union, and that we must act as a unified body to defeat the proposed legislation. The comments from students have been divisive and harsh; the SAUA and the Union have only suffered in the State and National newspapers as a result. If the students are not unified in one direction (or at least have the appearance of being so) then neither the Government nor the general public will take us seriously.

The label of "Stalinist" for the Union is not entirely fair. One can understand why the Union objects to a club it partly funds distributing material that would endanger its financial well-being, as well as its ability to run efficiently in providing services for students. Yet the flip side of the coin is that it has attempted to gag a group of students that had registered themselves as a political club. Censorship of an ideology that had been previously recognised and accepted by the Union (if it is affiliated with the Union's Clubs' Association then it has to have been) is wrong. The President would have been better advised to negotiate a stalemate with the Liberal Club than to attack it and look a fool, as well as compromise the Union's public perception in doing so.

Both the students and their representatives must join together to fight not just attacks on our Union, but also attacks to higher education funding. Aaron Withhoeft wrote last week about the problems University Administration is having due to their DEETYA allocated funding being cut. It is important that we do not lose focus of this issue. It is more important than VSU, as it will affect the quality of our education, not just the quality of our university lifestyle. These two issues, and the problems associated with them, must be tackled and done so without divisiveness, no matter how tempting it seems.

## Better Off With Amanda

The following text comprises of snippets from what is alleged to be a confidential Coalition backbencher briefing. The statements attributed to David Kemp and Peter Reith, uncloaked by standard political rhetoric, reveal not only an attitude contemptuous of student unionism and students in general, but a frightening degree of calculated social manipulation.

### Coalition pro-VSU Campaign Strategies:

Kemp indicated campaign will be run on choice based argument.

Selling aspect - cutting compulsory fee will make going to university cheaper.

Part of the aim is to destroy NUS because not seen as "a conservative friend".

Kemp - Once implemented they intend to monitor the situation to see if universities are directly funding student unions. If so any loopholes made apparent will be closed.

Reith - Dissenters will be listened to but ignored.

Kemp - Truncate the culture of compulsory unionism at student level before people enter the workforce. Try to avoid references to professional compulsory bodies such as AMA and Law Societies.

Kemp - Exercise in ideological implementation.

Reith - Legislation will be prioritized and sped through house.



## In The Wake Of VSU

What would life be like at Roseworthy and Waite under "Voluntary Student Unionism"? Imagine...

- no more shows like the Roseworthy O'Ball or the Waite Ball.
  - no more keg on the Hill or Boat Races in Orientation.
  - having to come into the North Terrace campus to get help with academic problems because there are no more student reps on your campus.
  - having to go into Gawler every time you want to go out instead of knowing the Roseworthy Tavern will be open right there on campus for you.
  - having no one on campus to stand up for your rights when your course gets cut or you have to pay extra for essential materials or you're being moved to a different campus.
  - losing that feeling of being part of a special crowd that you get at WISA or RACSUC events.
  - not being able to go into the WISA or 'SUC office for cheap movie tickets or bus tickets or anything else -
- BECAUSE THERE IS NO WISA OR RACSUC OFFICE.**

This is life under VSU at small and regional campuses, take it or leave it. I reckon leaving it would be a good idea myself. How about telling John Howard, David Kemp and the rest, that our student organisations are just fine the way they are and they can keep their noses out of our business. That's what student control of student affairs is all about - they leave us alone to do what we like with our student organisations because it's our money and our activities. We know what we want to do with our money that's why we elect students to represent us, and if they don't do a good job it is our choice to elect someone else next time. VSU = a licence for the Government to tell students what to do with our own money and our own organisations. Sure they'll try and tell you that it's about giving you choice but are you *really* getting more choice if you can no longer hang out in the Tavern at night, no longer go into your campus student organisation for help when you've got a problem with your course, no longer have Orientation or other events throughout the year. Doesn't sound like much of a choice to me, I'd rather pay my \$270 and have the choice of *all* the things my campus student organisation provides.

Keep your hands off our small and regionals, Johnny.

**Sky Mykyta**

**Small & Regional Campuses Officer**

**National Union of Students (SA Branch)**



*Help Us Stott*

*Despoja.*

*You're Our Only*

*Hope.*

-----  
Short Message

Postgrads - access your student email account!!!

To get PGSA Bulletins

-----

Log In to your student email account and set forward to your own account to get around the 2meg limit on student email. To get started go to the following uni website [http://www.adelaide.edu.au/ITD/student\\_services/email](http://www.adelaide.edu.au/ITD/student_services/email) and look at *Help Me Please* and *Log Me In Now*. See your computing support staff for difficulties or ask the PGSA ph 8303 5898 or email [pgsa@www.adelaide.edu.au](mailto:pgsa@www.adelaide.edu.au) to mail/email a detailed info sheet on accessing your student email account.

## GOODBYE JILL - HELLO HELEN

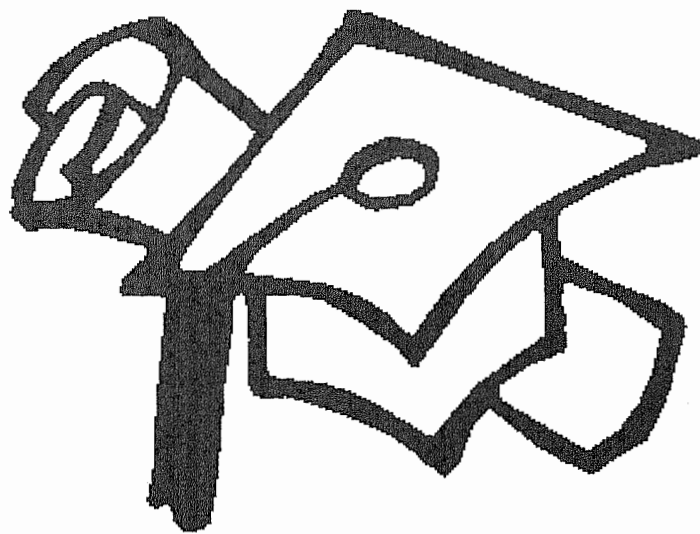
Looking back over the two years I have been President of the PGSA I can see the same issues recurring, namely University restructuring, effective student representation and advocacy and streamlined communication.

I was fortunate enough last year to be on the executive of our national body, the Council of Australian Postgraduate Associations (CAPA) first as Vice-President, then as President, and it became immediately clear to me that the above concerns are national concerns. I had the opportunity to visit 16 universities outside South Australia and the information I absorbed distilled years of experience for me. I was able to bring back substantial information to postgraduate students here and to the University in general regarding the plight of the postgraduate. Students are now paying up to \$60,000 to continue their coursework education!

Anti-Student Organisation Legislation in the form of VSU would destroy this national network of guards guarding the guards, so how can we maintain quality in our education if the so-called consumers are effectively gagged? Students do not want to become litigious, but they will be left with no other choice, if they have no internal representation.

Our new Executive Committee and Representative Council members elected on Friday 5 March are as follows:

President	Helen Kavanagh (English)
Vice President	Keith Edwards (History)
Secretary	Kathleen Lawler (History)
Treasurer	Robert Koehler (Mechanical Engineering)
Women's Officer	Regina Wilson (Politics)
Thebarton Rep	Ben Yengi (Environmental Studies)
Waite Rep	Stephanie Lambert (HV &O)
Roseworthy Rep	to be filled
Indigenous Rep	to be filled
International Rep	Wai Sing Yong OSA President (History)
Ordinary Member	Julia Pitcher (Physiology)
Ordinary Member	Catherine Jones (Clinical Nursing)



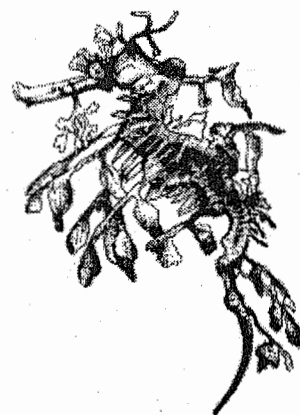
### Staff

Research and Office Coordinator	Joslyn van der Moolen
Administrative Assistant	Rebecca Johnke (English)

Finally thank you to all those people, particularly the undergraduates, who worked so hard to make this year's welcoming event a success - Dennis, Freedom, Swe, Michael, Ben, Catherine, Paul, Robert, Regina, Helen, Michael, Emma and Joslyn.



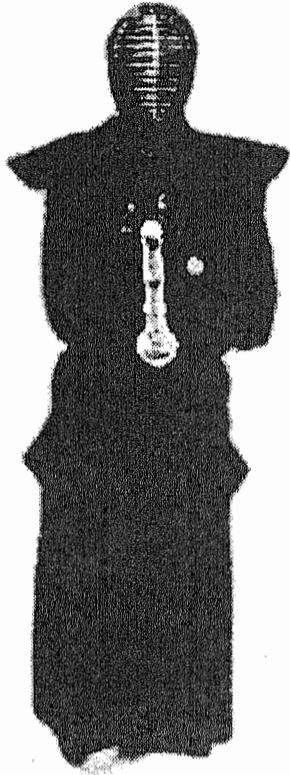
The Adelaide University Skindiving Club Inc. is about to hit the BIG 30 and to celebrate a Dinner has been organised Friday 9th April, 1999 Royal Hotel, Kent Town 7pm onwards. Only \$20 per head including 2 course meal and complimentary drinks on arrival. Tickets available from the Club Rooms, Committee members or Sports Association



### Adelaide University Community Club Notice of Inaugural General Meeting

Our IGM will be held on Friday 19th March at 1pm in the Margaret Murray Room (Level 5, Union House). Items to be discussed will be the acceptance of the Constitution, election of the Committee and affiliation with the Club's Association. All interested students welcome.

Ya!



That's right, this is no time to be afraid - it's an opportunity to make your voice heard; to get a point or two in, and to show confidence by learning a new position. Yes, it's time for the

### Adelaide University Kendo Club AGM '99

To be held Thursday March 18th as an adjunct to the beginner's course (6-8pm) in the Irene Watson Room (Unibar next door!), Level 5 Union Bldg. All members are asked to be there in person and in spirit!!

Agenda:

- President's Annual Report
- Treasurer's Financial Statement
- Affiliation to the new South Australian Kendo Association
- Review of Armour Hire Policy
- Election of Office-Bearers and Committee
- Business Arising from Previous AGM, General Business, Any Other Business

Naturally, only financial members may vote.

Authorised 11th March 1999 by Acting Secretary Chris Wallace (on behalf of the Committee).

## Rugby League is Alive & Kicking at Adelaide Uni!

Despite the death of the Rams, Rugby League in South Australia will not fade into the crowd. We have a strong competition and strong support base, and now it's Adelaide Uni's chance to get a piece of the action.

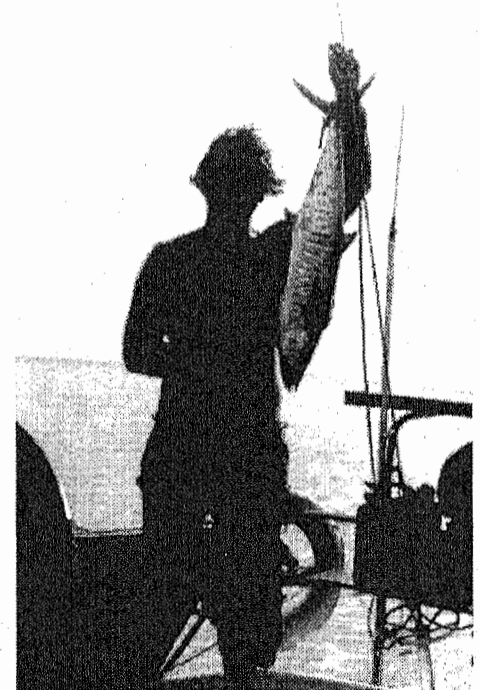
Adelaide University Rugby League Club (AURLC) wants YOU, as a PLAYER or a FAN, to join the club and show your support for the world's most beloved sport. You don't have to be super-fit, super-large or super-strong to play; no matter what your size, sex or ability, there is a position for you in League.

The club is directing its players to Norths Dragons. We have an agreement with them to take our players as we could never field a team of our own. They have their own ground, a major sponsor and the cheapest playing fees in the league.

The AURLC is first and foremost a social club. This means BEER. LOTS of it. Beer nights, beer at meetings (in fact, committee meetings are held in the UniBar!) beer after training, beer during training, beer during matches.. the possibilities are endless.

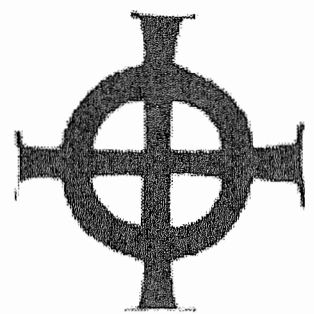
So join up with the AURLC NOW! Grab a beer and get your front-row forward arse to the Inaugural General Meeting, 1.00pm, Margaret Murray Room, level 5 of the Union Building, on Thursday, March 18. LETS GET SCRUMMING!

e-mail: james.england@student.adelaide.edu.au  
 president.aurlc@start.com.au



Fish Are Scrummy

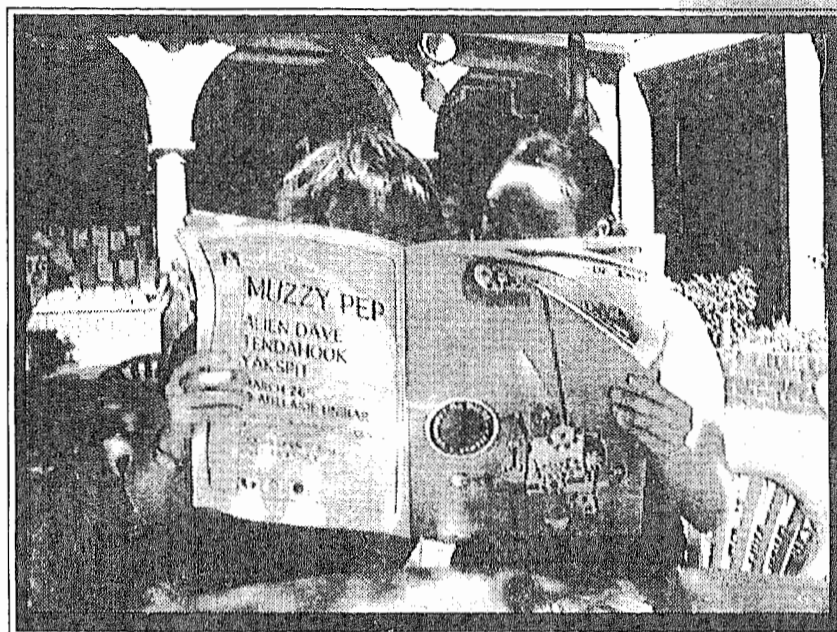




# VOX

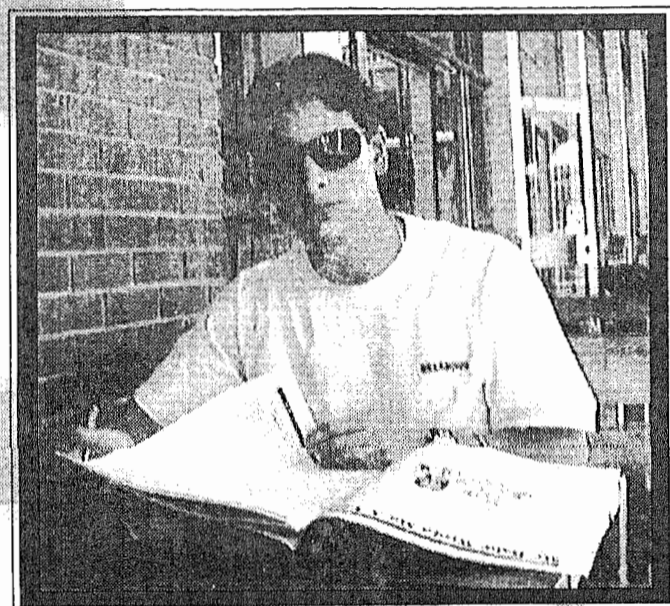
Questions:

- 1) What's your favourite section of *On Dit*?
- 2) If you had to describe *On Dit* in one word, what word would you use?
- 3) What's the most creative use you've ever seen an *On Dit* put to?



**Penny and Bonnie**  
*Co-conspiring in the Cloisters*

- 1) **Bonnie:** The ads.
- Penny:** The layout.
- 2) **Bonnie:** "Erotic".
- Penny:** "Perky".
- 3) **Bonnie:** It makes good wallpaper, especially the covers. Especially when they're pink.
- Penny:** I line my budgie cage with it.



**Adam**

*Having a flip-thru outside Mayo*

- 1) Vox Pop, because I'm in it.
- 2) "Sensual".
- 3) Apart from using them as condoms and toilet paper, once in the Unibar they ran out of cups, so they folded *On Dits* up into little boxes, and people drank out of them.

**Alison, Ceeja and Sarah**  
*Chuckling back some 'bows at the Unibar*

- 1) **Sarah:** The Wayward section.
- Ceeja:** Film.
- Alison:** Wayward.
- 2) **Sarah:** "Mellifluous".
- Ceeja:** "Loquacious".
- Alison:** "Suggestive".

3) **Sarah:** As a food ramp. I once saw a guy fuck a menu up into his collar like a serviette, but in such a way that any food that fell onto it would roll straight back onto his plate. *On Dit* can be used in the same way.

**Ceeja:** As a pant protector. A guy I know sat on one once so that he wouldn't get his cream shorts dirty when he sat on the ground under a tree.

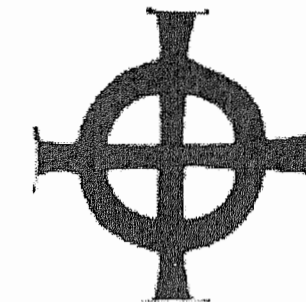
**Alison:** Because of the good paper quality, I think it would make a really good sailor's hat.

**Ceeja:** Not just a hat - I saw a woman on *Playschool* the other day who fold this story which involved transforming a piece of paper into first a jacket, then a waistcoat, then a bow tie, then a button. I wish I'd taped it. I bet you could do that with an *On Dit*.



## POP VOXULIS

Ever wonder why Vox Pop has such stupid/boring/crap questions? Well, that's because you - yes YOU - haven't taken the time and, yes, the effort, to suggest some good 'uns. - And we know you could So get to it! Call in or come on down to *On Dit*. We're Voxy. And we want to know the questions you want to ask.



# POP



**Yola and Shelley**  
*Hangin' outside Uni Records*

- 1) **Yola:** The Creative section and the funny one, Wayward.
- Shelley:** Wayward or Sport.
- 2) **Yola and Shelley:** Pink!
- 3) **Shelley:** I think in my past ...
- Yola:** It makes smooth toilet paper.
- Shelley:** And it's also a nice mat to lay on when you're outside getting some - it provides protection from the cold ground. And it's pink, so it creates mood. Yola told me that's what she does with hers. There's a big pink imprint on her back.



**Amanda, Beck and Josh**  
*Couching it in the Wills refectory*

- 1) **Josh:** Wayward, for the drinking games.
- Beck:** The Television section.
- Amanda:** Can we come back to that one?
- 2) **Josh:** "Apples".
- Beck:** "Morally offensive".
- Amanda:** What was the question? (I'm an Arts student).
- 3) **Beck:** As a weapon.
- Josh:** As a paper plane.
- Amanda:** That's a good question ...



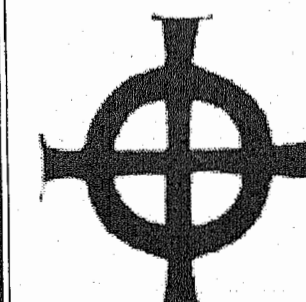
**Rick**  
*Dapper and Dappled in the Cloisters*

- 1) Vox Pop.
- 2) "Humorous".
- 3) In '97 there was that cover you could cut up and fold to make a Kermit the Frog hand-puppet. I saw some pretty entertaining stuff going on then.



**Kate and Bron**  
*Not eating at Equinox*

- 1) **Kate:** The Wayward section.
- Bron:** What's *On Dit*??
- 2) **Bron:** "Pink".
- Kate:** That was gonna be mine, damnit!
- 3) **Kate:** I saw someone read one once.
- Bron:** Diffo. Actually, make that *On Diffo*.



# This is Serious, Mum

**John Barbour: Accrued Losses, Survey 1993-98**

**Contemporary Art Centre of South Australia  
14 Porter St, Parkside  
until March 14.**

CACSA forum: Figure falls flat in field: Beckett, Bataille, and the performance of the formless in some recent Adelaide art.  
Iris Cinema, 8 March 1999

1. Barbour's title points to a central paradox running consistently through the deficits gathered here, an aesthetic economy of loss, an accumulation of lessness. Barbour's work is a patient labour of negation. In his catalogue notes he writes "No - a constructive principle". The key words are 'abjection,' 'waste,' the Bataille vocabulary of 'base' and 'informe,' and, in an affective register, 'love': "what made Beckett's 'Molloy' go on".

2. In the forum at the Iris Cinema, where six artists and writers address Barbour's work with varying degrees of obliqueness and attention, the name of Bataille hovers in abeyance, as if unmentionable. Bataille is the touchstone for a broader aesthetic project to which Barbour's work proclaims its allegiance: a project of negation, of reversal, of bringing things down in the world. Not just a lowering from the vertical plane to the horizontal, "figure falls flat in field", but also a concern for the low 'as low': brute matter, waste, poverty, abjection, loss.

3. Barbour's things are melancholy without nostalgia: in their

dumb persistence, they refuse to solicit you. "The Hours of Anonymous Object" is a small collection of whitish boxy cardboard constructions. Scattered along the floor against the wall, they are improbably haloed by a coloured aura, the diffuse reflection of their invisible brightly-painted reverse on the white background. They



**Fumbling Figures Fallen Flat in Field**

suggest a presence emanating beyond its physical boundaries, presence in a pure state, matter without materiality. Like Beckett's work, this could be sentimental, but a disciplined indifference refuses familiarity.

4. In a review in BROADsheet Ruark Lewis notes that since 1993 Barbour "has abandoned figurative expression in order to explore what might be called subjective 'disarray'". In many of these works the figure has been supplanted by its architectural emplacements. Bataille remarked

"an attack on architecture is necessarily, as it were, an attack on man". An insight he abandons too quickly, according to Yve-Alain Bois: "burdened by a figurative conception of art, he did not conceive of a more ambitious aesthetic violation than that of launching a low blow against the human form".

5. If Barbour's work is a work of the formless, then architecture, rather than the human figure, is its antagonist.

'Lebensraum': on a vast wooden table an isolated emplotment of neat rows of tiny cardboard couches, tiny analysts' chairs, tiny scattered books bearing pidgin German inscriptions. A map-pointer lies across one corner of the table, an authoritarian marker of scale. On the wall, a lightbox shows a photograph of empty bookshelves in the Freud Museum.

'Sisters of Charity': a row of Boltanski-style lightboxes, grainy colour photographs of dismal institutional interiors: iron cots, filthy bedding, stacks of empty bowls, and among them, vibrant and pathetic, children's dolls framed against a ghostly architectural monumentality.

Both savagery and intimacy. The vastness of the architectural project, the perfect nowhere of an ideal human form, brought down, 'debased', to an all-too-human scale. The fall into 'bathos': what Barthes called the inevitable banality of affect.

6. But also, a cooler, more terrifying aesthetic. 'Mercury': a series of styrofoam cups, sheared through by conical sections, resting lightly on mirrored plinths. They might be consumer refuse sinking into a polluted oblivion, and yet at the same time they're all surface, smooth, light, clean, precise. A series of very Bataillean oppositions unfolds like a concertina of tourist postcards. In this apparent sinking a fall which cancels the elevation of the mirrored plinths, an opposition which flips them from art to rubbish and back again. And in styrofoam, an ominous lightness, neither sinking nor floating. And in its clean precision a choking sense of pollution, a waste product baser than excrement, because non-decomposable, clogging up the life cycle, matter without redemption, pure nihilism. And thus, perhaps, an attack on man.

**Russell Smith**

## Ex Superhero

Rod Quantock  
Wednesday 10 March  
The Space

What a show! I haven't seen much Quantock before, only on Good News Week and Capt'n Snooze, but he is a very experienced and very funny comedian. He has been around the comedy scene since the late sixties, featuring at various comedy venues through-

out the seventies and beginning to write for television in the eighties. He also hosted the television show, "Australia, You're Standing In It" and wrote for Denton.

Today he is a renowned corporate speaker, what he calls "working for the enemy." Quantock is unashamedly Left-wing, and his political comedy is biting. The audience laughed regardless of their political persuasion. He told us

early in the piece that "this is not satire, it is vitriol." He began with the usual getting-to-know-the-audience routine by embarrassing the late comers, which incidentally is the worst thing to do at the Space, struggling to find your table while the comedian is waiting on you. Quantock used his blackboard to guide us through seemingly infinite sidetracks to his hilarious point. The sketch on Tim-Tams

will remain in my memory for a long time to come. You could tell he was good because I heard a guy trying to explain a joke to his friend that met him after the show, and he sounded like a wanker. The show was about one and half hours, and it felt like five minutes. You'll be sorry if you missed it.

**Steven Mulligan**

# Well, Puck Me

Lightning Strike Production's  
*A Midsummer Night's Dream*  
7-12, 14-18 March 1999

Carrick Hill

Directed by Dominic Pedlar

Designed by Cassandra Backler

Adelaide's climate in summer is absolutely perfect for outdoor theatre, Carrick Hill an exquisite location and *A Midsummer Night's Dream* infinitely suitable for open air and garden settings. With all these things in a production's favour, any halfway decent show would have soared... this one hasn't even removed its training wings.

It is so hard to explain why a production seems appalling, after all it is only my opinion... and apparently that of the other audience members who took advantage of the dark hillside and scuttled away at interval. One woman sitting near us was heard

to ask her daughter 'um... what time exactly do you need to be at school tomorrow?... well, I think we had better go - best not have a late night.'

So what do I feel wrong with the performance? You could not hear the actors' voices and when you could, it was because they were shouting.

Anyone who has ever been shouted at for more than five min-

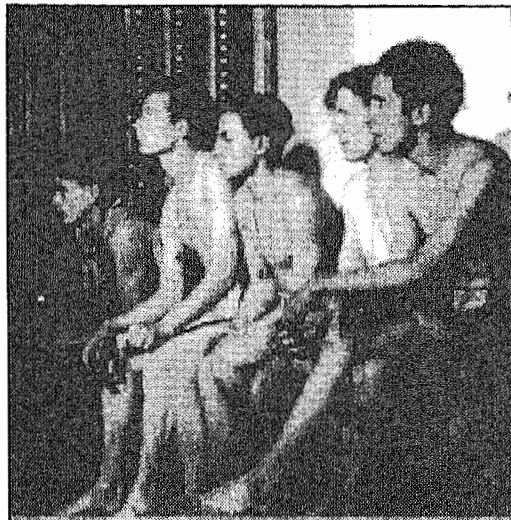
utes will understand why this did not endear the show to me. Some of the female leads choose not to shout - they whined instead. Many

members of the audience couldn't see the first part of the play because there were other audience members or actors in the way. The designer had built a small stage - but it was only about 20 centimetres high and a lot of the

lake, the viewing was better - only now there was a lake between us and the actors and the shouting and whining got worse. The silly girlish run affected by Hermia and Helena was irritating. The costumes of the fairies were ordinary, bland and amateurish, including the long false fingers that collapsed and bent backwards. The actors did not react until it was their turn to speak, and did not appear to know what it was they were saying, particularly in their long speeches, so the meaning and rhythm was lost.

I found the show to be atrociously amateurish, boring and, considering they were all Centre of Performing Arts graduates, acutely disappointing. Their teachers must be rolling over in their graves and if not yet dead then driven to them.

Justene Knight



Now that's what I call a Midsummer Night's Dream.

action didn't take place on it.

Once they moved us to near the

# Great Ozzie Blokes

Merrick & Rosso

*The Big Laugh - The Space*  
Season Closed

Merrick and Rosso are two Aussie blokes. Pure and bloody simple. They also can be quite amusing in a Terrance and Phillip sort of way. This can be a shame as when they do branch out into other spheres, they construct stories very well.

Merrick and Rosso obviously know each other back to front. One takes up where the other left off and they are quite happy to finish sentences for each other. One will take a backseat while the other races on with anecdotes, ideas or just plain nonsense.

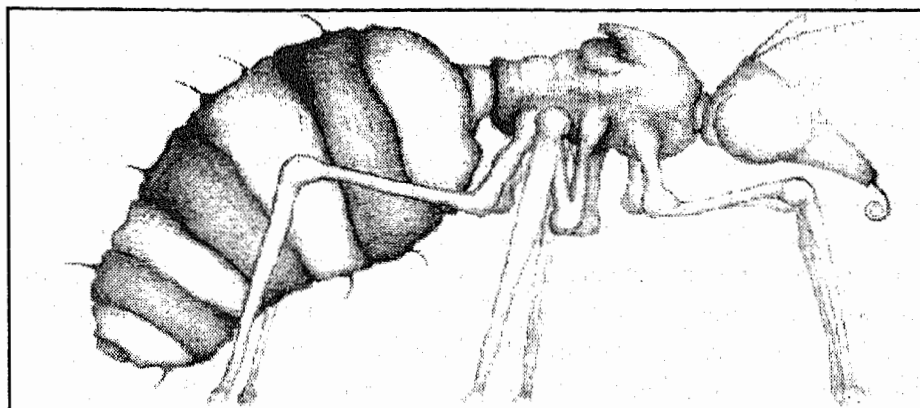
Merrick is the one that tends to be the chatterer. He prowls the stage in his off green suit and white loafers showing us snippets of his life and unleashing his brand of humour upon the waiting audience who lapped it up.

Rosso seems to be the ideas man of the show. He would introduce an idea such as the primary school tour and Merrick would run with it. Rosso also seems to be the more introspective of the two but he shares an earthy streak with his partner in crime. He put in asides, one liners and generally was the perfect foil for Merrick.

Taken together they are a gestalt. They bounce off each other wonderfully, have a general

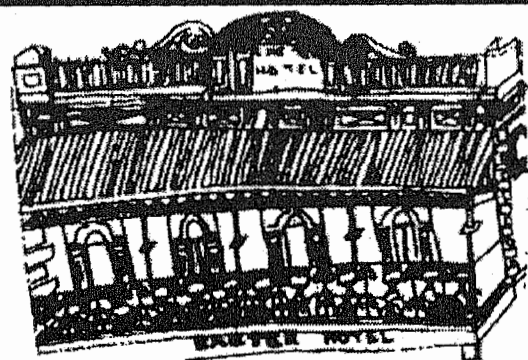
quickness of mind and delivery and are completely at ease with each other as well as being in front of a crowd. The audience was younger than any other night; whether this is due to their afternoon spots on JJJ or a slightly more "juvenile" sense of humour I'm not sure. The audience devoured it all appreciably and kept coming back for more. As comedians, this is all they could ask for.

Dirty



I seem to remember Merrick and Rosso making a joke about this bug.

Reckon you know something about art? Why don't you tell Uncle Farley all about it? Come down and see me sometime at the On Dit office.



YOU DON'T HAVE TO BE A WRITER, PAINTER, MUSICIAN, WAVE MAKER, POET OR PRESS MAGNATE TO ENJOY PLEASANT HOSPITALITY + REAL ALE

## THE EXETER

246 RUNDLE ST, ADELAIDE

Superb food, menu constantly changing, complemented by a full range of Coopers beers on tap.

Lunch Sunday-Friday  
Dinner Monday & Friday only

# Robe Up, Sandal On Mo Man



**Greg Fleet**  
*Scary*  
The Space Theatre  
Season closed

Greg Fleet rolled into Adelaide again, stood in front of some people and talked some arrant nonsense again.

With *Scary*, Fleety moves away from his reasonably tightly scripted shows of the recent past (such as *Thai-Die*) to indulge himself in an at times surreal and at other times open look at sex, drugs that make you grab your teeth, work and character impersonations. *Scary* owes a lot to imagination, to an ability to run with

something that is not intrinsically funny but push it until it becomes so.

*Scary* did appear a little loose and disjointed at times but whether this was the plan or just the result I guess I'll never know. The format gave Fleety room to move which he did to extremes at times while also providing loose parameters within which he could tie everything up. Unfortunately this was the problem with the show. By being like a rambling walk with an eccentric uncle, *Scary* also fell flat at times. This though was acknowledged by Fleety at the end of the show where he described himself as feeling fey, in-

dulgent and suffering from whimsy. I have no doubt that he will iron out the crinkles in the show's shirt and strut.

*Scary* was at times brilliant, at times just plain weird. It has some inspired nonsense such as the story of Quintox the Luminous Horse and friends, some caustic observations about modern advertising, a gentle poke of the tongue at the Bible and some general silliness.

Despite the seeming confusion, *Scary* is enjoyable and it made me often giggle like a schoolgirl. His work is then done.

**Darien O'Reilly**

# Cripes, They're in the Nuddy



**Sonja Butt**  
*Black and White Nude Photography*  
Rhino Room 7 March -April

As I made my way, disaffectedly in the Rundle Street Style, to the Rhino Room for the exhibition launch, my partner in art threatened that he'd heckle the attending throngs with, "Cop a load of ..." and "Look at the set of ... on that one". Wine glass in hand, however, he reverted to a more critically aware, sensitive beast. This does raise a valid point

though as to how we culturally process and value the human figure when it is presented in the format of "nude photography".

Accustomed as we are to receiving an escalating daily dosage of skin in all forms of media, it is not a little surprising that "nude photography" can still be compelling. The twelve pieces of Sonja's work on display certainly attest to the continuing relevance and vitality of the genre. For Sonja's pictures demand attention, unlike the usual slide show of flesh we are made to consume in our everyday.

The infinite, the particular, nature scapes, store dummies, skin and politics collide in a complementary, intuitive manner in these pieces. It is this layering of the specific (body) superimposed on an environment which gives the photographs of the human form a depth of context that disarms the

viewer and determines the interest and resonance that such photography can have in our image-saturated culture. The photos consist of individual men and women confirming or establishing their connection and difference with various landscapes, and a series of moody, evocatively shot pieces featuring a female figure amongst a line-up of mannequins. While the nature pieces are fuelled by a clarity of tone and technique, the woman/model shots are grainy and thick with a threatening, anticipatory dialogue. The edgy intrusion of flesh into a synthetic, mass-produced crowd that these photos display, interestingly echoes the contrast of this work to our more common visual junket.

All prints are in black and white save one in glossy delicious red that stood out due to its repetition of a single image four times. Each

of the four images that make the piece have their own character and individual interest simply from being cropped differently which demonstrates Sonja's skill in perception and presentation.

The power of the exhibition ultimately resides in the photographs' latent symbolism which whispers rather than shouts for the viewer's attention. Whether you choose to swim in the levels of meaning in the series or admire the silky control of the technique, Sonja's *Black and White Nude Photography* will challenge any complacency you may have regarding the importance of exhibiting such works.

\* For further visual pleasure and information, visit Sonja's website: <http://www.iweb.net.au/~photbson>

**Jade O'Donohue**

# It's a Little Bit Spooky

*Death in a Settler Culture*  
Ayers House Museum until mid-year.

Beware the women in black as you wander through the musty corridors of this nineteenth century mansion. These are all women's things, the artifices of mourning worn by the bereaved to signal their pain, but also their intention to gain...social empathy, sym-

pathy, or a new husband? The pain of losing a loved one in the neo-gothic drawing rooms of the nineteenth century appears to have caused as much grief as it does today, or even more (if you can quantify these things) when compared to our cultural repression of such ultimate metaphysical dilemmas as eternal annihilation.

But these women lived in a world without cable television and the

present was an ever-threatened, limited thing and the only reassurance of existence was family. And thus the theatre of death took on a significance that we fail to express. Death became surrounded by an intensity of ritual and costume, of silent signs and secret feelings kept muffled beneath a Victorian reserve. These women knew, and understood well, that their duty to themselves required

both that they honour their horror at the obliteration of Being, but like the knitting hags in Conrad's 'Heart of Darkness,' that they proceed forthwith to lure yet another into the folds of their skirts.

All that is missing from this exhibition is a black cat freely roaming between the headless mannequins. And maybe some cobwebs.

**Farley Wright.**

# I'd Buy That For a Dollar

## Have On Dit, Will Travel

Ayers Rock 8 Days Safari Tour  
**APRIL SEMESTER BREAK**  
**13th April - 20th April 1999**  
**COST Approx \$475 (All inclusive)**  
 Book now!! \$50 deposit will reserve you a place!! Hurry... hurry!! Places are limited!!  
**DAY 1:** Adelaide to Coober Pedy (underground dormitory accommodation)  
**DAY 2:** Coober Pedy to Ayers Rock (accommodation in tents)  
**DAY 3:** Visit Ayers Rock & The Olgas  
**DAY 4:** Ayers Rock to Kings Canyon (accommodation in tents)  
**DAY 5:** King Canyon to Alice Springs (dormitory accommodation)  
**DAY 6:** Visit Alice Springs (accommodation in tents)  
**DAY 7:** Alice Springs to Coober Pedy (underground dormitory accommodation)  
**DAY 8:** Coober Pedy to Adelaide

## GREAT OCEAN ROAD TOUR HOLIDAY WEEK-END 1-17 MAY

CISSA EASTER TOUR TO MELBOURNE  
**2-5 APRIL 1999**  
 VISIT CROWN CASINO, PHILIP ISLAND, LOCAL SIGHTSEEING  
**APPROX COST \$175 INCLUDING SOME MEALS. SUBJECT TO A MINIMUM OF 30. AIR-COND COACH WILL DEPART AT VICTORIA SQUARE (CORNER OF WAKEFIELD ST) AT 9.30AM ON 2 APRIL. RETURNING 5 APRIL APPROX 7 PM. ACCOMODATION AT ST LEO INTERNATIONAL COLLEGE. DEPOSIT OF \$20 REQUIRED TO CONFIRM BOOKING.**

For further details or to register your interest in any of these tours, please call CISSA at 8302 0601 or 0602 (fax). And E-mail : Greg.Anderson@unisa.edu.au  
 CISSA can supply UNIDIAL & EZI Phone cards with special overseas rates. Save money & purchase now! CISSA is on the web at <http://business.unisa.edu.au/cissa>

## Guys Guys Guys!

Health Talk by Dr Alec Burton, Hygienic Physician, studies and clinical practice: 3 yrs medicine • osteopathy • chiropractic • psychology • PhD research in cardio-vascular • for 45 years: personal care of patients' health recovery, including supervised fasting; since 1961 at the Arcadia Health Centre near Sydney; • past President of the International Association of Hygienic Physicians \* Internationally renowned authority on fasting.

March 20th 7.30pm Mercury Cinema Adelaide, Tickets: Pre-booked \$12, at door \$15, Conc. \$10 (Includes light supper) Books, videos for sale. Bookings, ph: 8364 1699 (Tues to Sun, 10am - 4pm)

## As a Bug in a Rug

The SMUG AGM will be held on Friday the 19th of March at 1pm in the Union Cinema.  
 There will be elections for several committee positions. The positions to be voted on are:  
 President  
 Vice President  
 Honorary Secretary  
 Honorary Treasurer  
 CA Delegate  
 Public Relations Officer  
 Membership Officer  
 1 System Administrator (18 months term)  
 3 Assistant System Administrators (6 months term)  
 Each position last 12 months, except where indicated.  
 Agenda:  
 Reports from:  
 President  
 Honorary Secretary  
 Honorary Treasurer - including audited financial statement of the previous financial year  
 Sysadmins  
 Elections of a new committee.  
 Nominations can be made at SMUG help desk [Monday, Wednesday and Friday from 1 till 2pm]. Any member of the club can nominate themselves, or another member of the club for any of these positions [though if you nominate another person, you should ask if they actually want to do the job, because they do have the right to refuse the nomination]. A nomination should include name, smug username, the position the person is being nominated for, and the name and username of the person making the nomination [if the person isn't nominating themselves]. Nominations can also be made by e-mail to [info@smug.adelaide.edu.au](mailto:info@smug.adelaide.edu.au).

## Fwaw! Afuw!

(Australian Federation of University Women SA. Inc) Presents: Mary Bambacas (Dept. of Business Management, University of South Australia) "Casual Female Staff In Academe: Job Satisfaction and Organisational Commitment"  
 The University of Adelaide, Margaret Murray Room, Union Building Level 5  
 Drinks 5.30 pm, Presentation 6.00 pm  
 Wednesday 17th March 1999  
 All welcome  
 For further information contact:  
 Christyana Bambacas (8303 3351) or Rachel Aylward (8303 3560).

## Don't Tell Mom

Wanted: work as a babysitter or child's companion, References + experience  
 Reliable, Own Transport  
 Call Bec 8262 5134. Answering machine, please leave clear reply, name and phone number please. Thanks.

## Look Important

2 Medical Lab coats near new \$45 each  
 White with 3 pockets, button up front, size 5 (85 - 90cm)  
 Sophie 8365 8465

## Learn Stuff

Medical Books for Sale  
 Immunology (4th Ed) by Tizard \$40 ono  
 Medical Microbiology (20th ed) by Jawetz \$40 ono  
 Human Physiology (5th ed) by Vander \$10 ono  
 Essential Immunology (5th ed) by Roitt \$3 ono  
 If interested, phone Jay on 8222 5169 (ext 506) or leave a message

## Gutless Prick

STOLEN/LOST:  
 1 NOKIA 5110 mobile phone, red cover, in leather case in the Library Bag Room or thereabouts. To the thief who stole it, unfortunately you can't even use this, even by using a different sim card, these new phones have a phone lock so if you put a new sim card in you need my five digit pin no. SORRY GAME OVER. Dont throw it away, just return it to Security so I can have it back you prick. Have some guts.  
 Any Details Contact John J Girvan 8258 6280 (leave a message if unavailable)

## Peace, Dude

### "Peaceful Living"

Welcome to The Phap Hoa Temple (meaning Dharma-Lotus Temple)  
 An open day including a program of activities. Admission \$20 incl. Vegetarian lunch & books. Quantum book sale  
 Bring a poem or a song for Tea Meditation.

The Phap Hoa Temple  
 The United Vietnamese Buddhist Congregation SA  
 20 Butler Avenue, Pennington, SA 501  
**Peaceful Living**  
**Mindfulness Meditation Retreat**  
**Sunday 21 March 1999**  
**Program**

10.00 to 10.15 Introduction  
 10.15 to 10.45 Master's Speech  
 10.45 to 11.45 Sitting Meditation  
 11.45 to 12.25 Walking Meditation  
 12.30 to 130pm Lunch Meditation  
 1.30 to 1.45 pm Free Time  
 1.45 to 2.15pm Resting Meditation  
 2.15 to 3.15 pm Question Time  
 3.15 to 4.15 pm Tea Meditation  
 4.15 to 5.00 pm Feedback  
 5.00pm Close  
 Please forward payment to "Peaceful Living" 71 Acacia St, Seacliff 5049  
 For more details contact:  
 Nola 0414 644 705  
 Marion 8352 8601  
[pcnguyen@physics.adelaide.edu.au](mailto:pcnguyen@physics.adelaide.edu.au)

## Rent Me

Unit for Rent.  
 Perfect for Student.  
 Close to City (near North Adelaide).  
 Partly furnished, 2 bedrooms, 1 sunroom, carport, shed. Low maintenance garden. Airconditioned and heated. Close to all facilities, eg: shops, buses, trains.  
 Phone Martin 0417 861103

## Zzzzz...

OVERCOMING SLEEP DIFFICULTIES  
 When: Tuesday 16 March 1999.  
 1.10 - 2.00pm  
 Where: Counselling Centre, Ground floor, Horace Lamb Building  
 Presenter: Susan Howard  
**BOOK NOW ON 8303 5663 or CALL IN.**

## Rent Me Harder

ROOM IN HOUSE NEAR CITY:  
 Nearby Shops, Library & Transport Buses to City, The Levels & TAFE TTG Campuses. Inexpensive but Nice! Available NOW! Ring Today! Share Large House with only two others (both Uni grads) Elegant, Inexpensive, Quiet, Comfortable, SMOKE-FREE House. Spacious Kitchen, Large Lounge, Study & 1.5 Baths (2 toilets). Relaxing Gum Trees & Local Birds in Nice Green Back Garden. Great for the Serious Student (e.g. Overseas or Country). Can offer Help with English and several other subjects. Ring: 8344-1804 (if necessary, leave message to register interest)  
 David Kaczmarek

## Oi! Steve Jenkins!

Attention Steve Jenkins of UANTaR, or other UANTaR folk  
 Thanks for the photos you gave us for your club's bit in the *O'Guide*. We'd like to give them back but haven't been able to contact you by phone.  
 If you want your pics, call or visit *On Dit* and ask for Eva.  
**O'Guide Eds**

## Nudie Meeting

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:  
 President  
 Vice President  
 Treasurer  
 Secretary  
 Newsletter Editor  
 4 General positions:  
 Boating Officer  
 Equipment Officer  
 2 General positions

*You've chosen your dream machine, and you've found one in your price range. How do you know whether this one is going to be a Speed-Demon or a Oil-Burning Lemon? The final part in this series on finding your perfect car will give you a few suggestions to help save you from heartache round the next corner.*

**Part 3. How do I know if this car is ok?**

When you have finally found a car you are interested in, you are going to want to take it for a test drive. If the car you like is at a car-yard, the salesperson will probably come along for the ride to make sure you bring it back. If it is a private sale, then you may need to leave something, say your house keys or id, with the owner as a form of collateral.

The test drive will give you second impressions of the car. All cars drive differently, and it is as important a personal taste as the look of the car is. It will also give you an insight into the health of the car. Does the car start easily enough? Is the transmission lumpy? Are the brakes soft or squeaky? Does the engine make funny noises when revving? It is also a good idea to check out how much smoke the car is blowing out it's exhaust pipe, because ex-

cessive smoke is often a sign that the engine is totally screwed, and you could be up for a new engine. It is a good idea to test the car properly by taking it up hills and around windy roads. Whilst these may not always be around the place of purchase, it is a good idea to see how the engine takes a hill, and how the car handles around corners.

This too could help you work out whether the car is going to need lots of work



cessive smoke is often a sign that the engine is totally screwed, and you could be up for a new engine. It is a good idea to test the car properly by taking it up hills and around windy roads. Whilst these may not always be around the place of purchase, it is a good idea to see how the engine takes a hill, and how the car handles around corners. This too could help you work out whether the car is going to need lots of work

take, because the salesperson is less likely to try and take advantage of your lack of driving experience by spinning you shit that is just not true.

Rust is the cancer of the car, and it is a must to look to see the extent to which the car has rusted. All cars over about 3-5 years old will have signs of rust, but the extent is what's important. Lift up the floor

mat to check the floor, open the doors and check out the inside of doors, check the columns around the doors and inside the engine bay to check for structural rust. While you're checking this, look at the seat-belts and check for signs of wear and tear. Frayed seat-belts, and structural rust are major safety hazards, and can cause the car to be defectable. Tyres are another major cause of car defects, so check that there is a good amount of tread on the tyres. Retreads can cost as low as \$25 per tyre, and you can pay hundreds of dollars per tyre for good new tyres, so if

they do need replacing, you need to consider this in the purchase price.

Next thing to do is ask if the car has been professionally checked. The RAA have an excellent multi-point vehicle check that looks at everything from the condition of the chassis to the condition of the brake pads. This RAA check costs in the order of \$90, but is definitely worth the money, because it tells you exactly what's wrong with the car, what work needs to be done to the car, and the condition of the brakes, the shockers, the battery, and all of the regularly replaced items.

The \$90 spent on

getting the car professionally checked could save you a LOT of money if it turns out you have bought a lemon. So if the car has been recently checked, ask the owner or salesperson to have a look at the warrant of fitness report. If it hasn't been checked, ask if you can get the check done. If they refuse to let you get one, then there is obviously something they're trying to hide, so don't bother going any further.

Another important quality to look for is prior history. Ask the salesperson if the car has been in any major accidents, even though they will be likely to deny any knowledge of such an event. Get in some good light and look down along car panels to check for dents, or ripples or any sign of panel beating. Look for colour

# Lost

# Highway

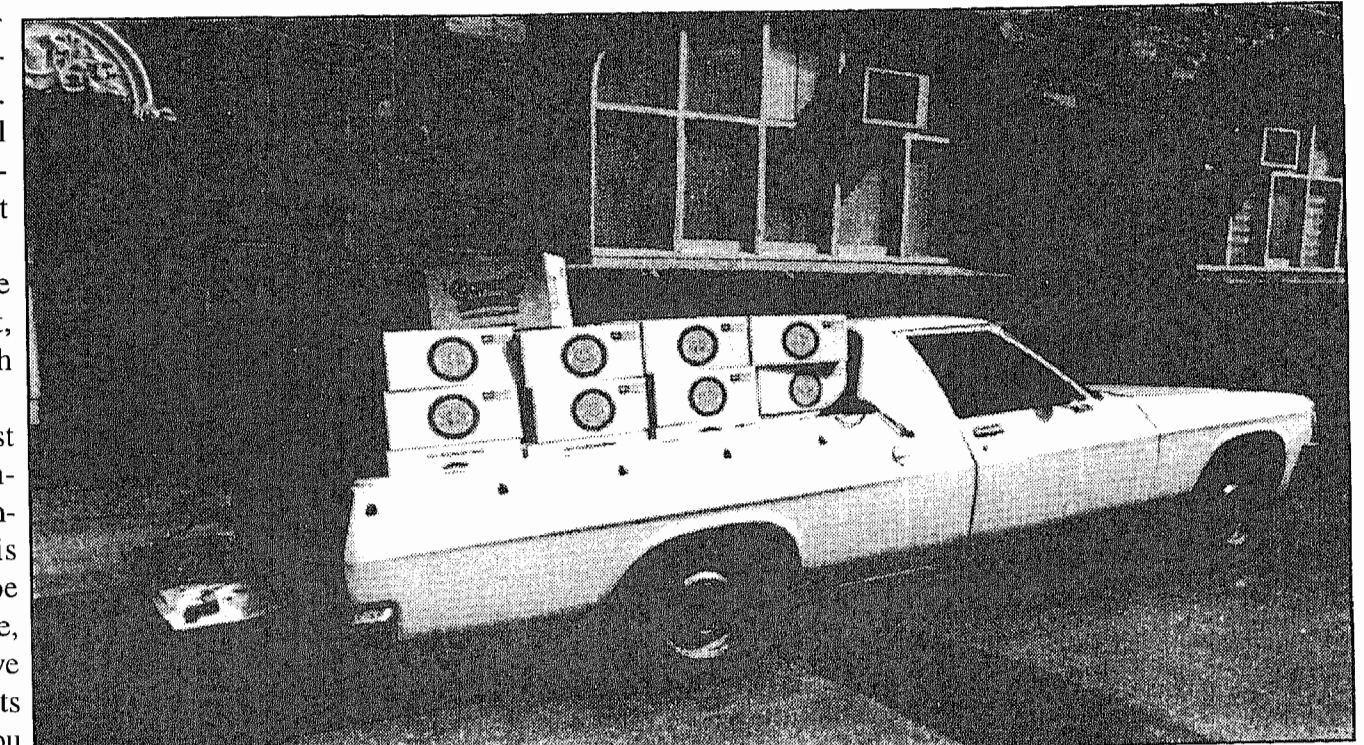
mismatches. Newer paint technology means it is more UV resistant, and will fade slower. Multiple shades on a car will give away past accidents, as differential fading is a sure sign that the panel has been resprayed. So if you have decided that the car is ok and is the one you want, it is time to talk seriously with the salesperson.

They will try and get the most money out of you, but more important to them is usually simply selling the vehicle. This means that there will usually be room for haggling over the price, and haggle you must. If you have a trade-in, then haggle over its value. If they are offering you next to nothing for your trade-in, then consider selling it privately, because you might be able to get a bit more for it. If they aren't moving much on the price, go for extras. If you are at a car-yard, go for free extended warranty, or a free scheduled service.

Once you have got the price to an acceptable level then it is simply a matter of signing on the dotted line, slapping on your 'GREENPEACE' sticker, cranking the stereo to 5UV and doing a few laps of Hindley Street on a Friday or Saturday night - oh there's no greater pleasure!!!!

**That concludes the series on buying a car.**

Next week On Dit will start looking at the Engineering of a Racing Car.



*The Humble Ute has many a purpose - but is more expensive to register*

**Eric Estrada (of CHiPs fame) is said to have got the lead role in a new Australian sitcom set around Peter Brock's last five attempts to win back the mountain he used to call home. Rumours suggest a multi-network deal involving the writers of 'Hey Dad' and 'Prisoner'.**

# WORLDSEND

the other side of hindley street

- > great pub food
- > intimate & friendly dining room
- > ideal venue for parties
- > free entertainment & pub prices all night
- > fully licenced 'til 4am
- > open 7 days, 'til late Wednesday - Saturday

**worldsend hotel**  
 208 hindley street west  
 adelaide sa 5000  
 bookings, phone 8231 9137

# The Pigeons of *NYPD Blue*

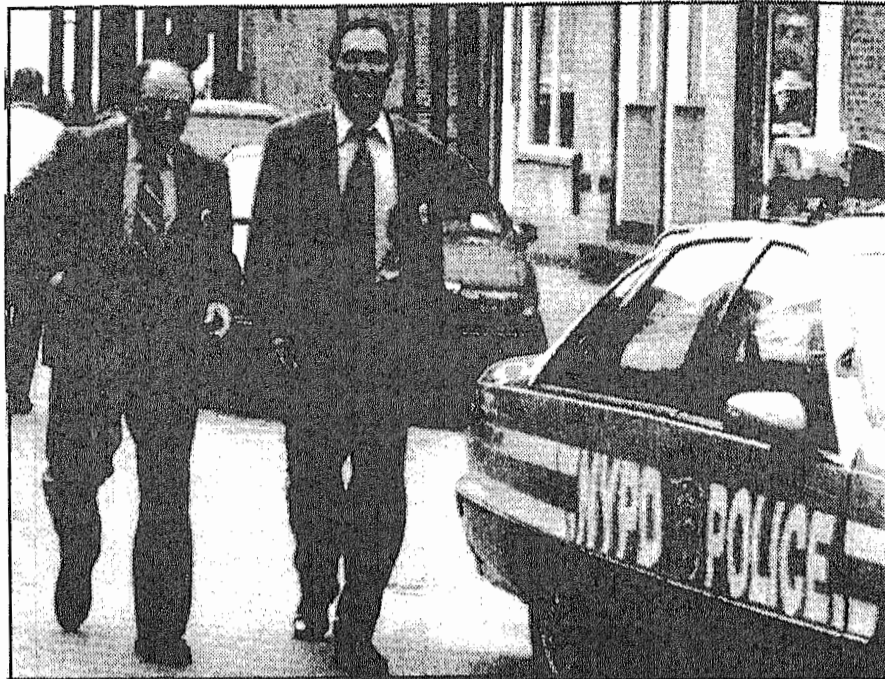
It occurred to me the other day that I haven't said a whole lot of nice things about the box this year. Which is fair - the overwhelming majority of television is shite. But I reckon it's about time I said something positive. So here goes. I used to be addicted to *NYPD Blue*. Completely and utterly addicted, sad creature that I am (although I was addicted to *Models Inc* for a while there, which possibly damns my taste to hell for all eternity). I have fond memories of sitting around a while back with an old housemate of mine, hanging out for our weekly dose of "cutting edge" Bocchco drama and drinking dodgy homebrew. (Note for all aspiring brewers out there: sterilising the bottles *does* make a difference. A difference you can taste. But I digress.) For a while there we were obsessed with Andy Sipowicz (Dennis Franz). Everyone else took their pants off. Why didn't he? "Yo Sipowicz, when we gonna see your butt?" we'd cry. Then the strides came off, and it was less pleasant than we could ever have imagined. The catchcry should have become "Mr Franz, please put your trousers back on," but it was less catchy. Shit we had some fun.

I seem to recall being a bit worried when I found out that David Caruso (Detective John Kelly, trivia buffs) was leaving the show. It was only the end of the first season. How could the show survive? (A whole lot easier than Mr Ca-

ruso's movie career, thank you very much, but I digress once again.) Jimmy Smits? How could they? I always figured that *LA Law* was kinda crappy. And when this Simone character turns up, he raises racing pigeons. I mean, really.

History, of course, dictates that I was wrong. Big time. But I am frequently wrong, so I try not to let it bother me too much. The world loved Bobby Simone. Even Sipowicz liked Simone, and he don't hardly like no one. Besides, it wasn't like Dennis Franz had left. He was still there, wearing short sleeve shirts with ties and telling young punks that he'd get a migraine because he hadn't beaten them. Yahoo! And there was Simone, helping good ol' Andy, recovering alcoholic, to "be a better person" when he fell off the wagon. And there he was, lending support when Diane (Kim Delaney), his future wife and (you guessed it) recovering alcoholic, fell off the wagon. You had to like the guy: all he had in his life were alcoholics and pigeons, which is deeply screwed up when you think about it.

But somewhere along the line I stopped watching. I can't really explain why: maybe the heavy-handed postmodern camera work (someone, please buy a tripod) stopped being cute and started getting annoying, maybe the show itself descended into self parody ... I have no idea. Maybe I just



Simone: So, did you hear the average homing pigeon can fly at an airspeed of ...

Sipowicz: Shut up. Now.

got pissed off with all the pigeons. The word filtered through to me late last year that Smits was leaving. Going back to the stage and trying his hand at a few flicks, they said. Oh well, I thought, that's the end of *NYPD Blue*. What a shame. Hope he talked to Caruso about that move. He's being replaced with Rick Schroder, they said. I'd never heard of him. Annoying child actor, they said. Used to be in *Silver Spoons*.

Oh Christ. Unwavering in my duty to the good ship *On Dit*, I sat down over the last couple of Mondays and watched *NYPD Blue* for the first time in quite a while. Smits' last episode was billed as some sort of hour and a half televisual extravaganza, a farewell to one of the teev's favourite sons, or some such pap. He died. Something to do with his heart. What was surprising to me was that this was *good television*. Plenty of hallucinatory dream sequences, plenty of pathos, and plenty of pigeons. *NYPD Blue* has never really been a subtle show: lots of swearing, lots of arse baring, but little subtlety. Yet this was a deftly handled episode, with everyone, particularly Franz and Smits, underplaying things nicely. It was a little hard not to get caught up in it all. Excellent stuff.

Which is all very well and good, but I seem to remember Rob Morrow's last episode of *Northern*

*Exposure* being pretty good before everything went to shit. So I wasn't holding out much hope when I settled into the couch on Monday night like a good Gen-Xer to see how the new chap panned out. The first pleasant surprise dished out to me was Dennis Franz getting top billing. 'Bout time - he's only won like a million Emmies for the show or something. The next pleasant surprise was bigger. *NYPD Blue* had Rick Schroder in it, and it was good. Schroder does a quite a nice job as young Detective Danny Sorenson, bringing a macho swagger to the role that helps you forget that he looks about fourteen. And Sipowicz thinks he reminds him of his dead son, Andy Jr, which is the official seal of approval as far as I'm concerned. On the strength of the last two episodes, and with the promise of the friction in the squadroom as the new guy tries to replace Simone, this is a show that may well get me interested again. Shouldn't be any more pigeons, either.

In hindsight, I'm not sure why I was worried - as long as Sipowicz is still in the show, he might fall off the wagon again and hit someone. That's enough to keep me happy.

Yo Sorenson, when we gonna see your butt?

Dale F Adams



Last week I mentioned that the ABC had finally confirmed that *Recovery* would be returning to our screens. Well, now we know the new hosts filling the void left by Dylan Lewis: old regulars Leigh Whannel and Jodie J. Hill, together with newcomers Janelle Da Silva and Angus Cerini. Here's a photo of them. One of them is in the pool. Wacky, hey?

# Why I'm an X-Files Addict

Aside from the occasional *Simpsons* episode (and really, who *doesn't* need a little *Simpsons* in their life?), I swore off watching television over four years ago. The set stayed because, even though I have been known to say with great indignation "I never watch TV!", I spend 4-6 hours per week watching rented movies. But something happened to me when I lived on a drop zone (you know, that place where people jump from fast airplanes because they think it's fun) in the Sonoran desert of the great US.

at eight) became to me as big as an addiction as skydiving. In the beginning, *The X-Files* was just plain good. There was nothing like it on television. There were no lawyers sleeping with each other, no doctors sleeping with each other, no friends sleeping with each other. Its premise was a "what if" in the strangest sense. Each episode found Mulder and Scully exploring bizarre cases that the FBI don't really want explained. When a case is unexplainable (because how can you explain a man who can change his

movies and was a bad tipper. Scully's hair just kept getting redder and redder, and people were beginning to talk. Entire episodes were devoted to the "spoof" effect. They were playgrounds for creator Chris Carter to explore the idiosyncrasies of the characters he developed, born of a weighty seriousness. He was making fun of his children and we were laughing! This approach made the attraction between the two agents seem deliciously inevitable. I'd do Mulder in a heartbeat! Hell, I'd probably do Scully too! But

with Mulder's flights of fancy because she's weak, but because she wants to prove him wrong. She's a hard ass! And *that's* where her appeal lies. That and her hennaed hair. With this obvious - not just to us, but to the characters, as well - sexual tension, the show has become even more laughable, even more lovable, even more ir-repressible. And I have become even more addicted.

I've told my friends not, under *any circumstances*, to invite me out on a Wednesday for jugs of beer. I've told my housemates that, since



I was living in the middle of the Arizona desert with four other people in make-shift homes, and when a person lives in the middle of nowhere, she sort of expects to see a UFO. Especially if that person is living in Buckeye, Arizona - not far from the infamous Area 54 - where American stereotypes of 'real men' live, wearing Stetsons and fist-sized belt buckles, drink lukewarm Budweiser, and boast about the mangy stray dogs they just shot dead ("Shit! They won't be tippin' no more garbage over!"). I just figured I might see a UFO. Maybe that's why I started watching *The X-Files*.

The truth is out there. Mulder. Scully. Scully. Mulder. Suddenly, Sunday night TV (*The Simpsons* came on at seven and *The X-Files*

physical features as if he were changing his shoes?), "To Be Continued" will flash on the screen. And it'll be continued. Again and again. But when a case is solved we, the faithful viewers, are left thinking as we turn off the TV set, as we brush our teeth, as we lay awake in bed, too wired to sleep, and think "Wow! That really *could* happen!" This show is for people who don't turn off their brains when they turn on the set. This show is for people tired of the same old bullshit because, in this life, more than just relationships need to be examined.

Once the popularity of the *The X-Files* had become pandemonium, the show took on a quirkier atmosphere. It was discovered Mulder had a fetish for pornographic

will Mulder and Scully ever get it on? My hope is no. I'd like to think of them as being too smart to run the risk of destroying their work. I'd like to think of Chris Carter as being too smart to run the risk of destroying the show. See, there's Fox Mulder (even his name is a joke). He's tall and thin, just the way I've always liked my men (Sort of like my dad. Hmmm.). He's got a crooked smile, like he knows everything. Both pity and praise for the deeply rooted passion for his work are unavoidable and aid in making Fox utterly adorable. Then there's Dana Scully. She's short and slight, an unlikely sex symbol. But she's a doctor with a degree in medicine and "background in hard science." She doesn't put up

they don't know how to wash their dishes or throw away their trash, they owe it to me to have control of the TV set on Wednesdays at 8:30. Because for me, someone morally opposed to the idea of television, to the way it sucks in the unsuspecting minds of our youth, I've decided to give in to the Dark Side and just accept that Wednesday nights belong to two kinds of people - those who live their lives and those who get off watching the lives of Mulder and Scully. I belong to the latter, and whether it's made me a better or more rounded person is not the question. The question is, will they ever find the truth and give me back my Wednesday nights?

Heather Johnson



# Babel Without

## THE PROBLEM OF HAVING A PURPOSE

If the universe follows a pre-set plot then we all, each one of us, have a purpose. Unfortunately since those that will be great are pre-set, we may find ourselves mere fodder in a genetic line, marrying and dying as is required to spawn or improve the life of someone great. Our purpose could be reduced to one as trivial as someone whose sole existence is to get their shoe stuck on a piece of chewing gum on a certain street at a certain time such that a great person is witness to the event and thus is stimulated to a revolutionary idea. As our entire lives were orchestrated towards fulfilling that purpose, and the rest such as to not disturb anyone of a higher purpose, then we can now be disposed of by fate in whatever way is convenient, whether by cancer or by being struck down by an ice-cream truck. If some have a higher purpose than others, then millions of lesser purpose will be sacrificed, sent to war, struck by cars, starved, and killed by disease to ensure fulfilment. If on the other hand, the universe is not pre-set but rather like the writer who discovers the story as they write it, then it will make itself up as it goes, always building new plots upon old. Then even the insignificant can procure themselves a good life. Those that become great will be those who didn't have to be, but are because they chose to be.

"Until one is committed, there is hesitancy, the chance to draw back, always ineffective-

ness. Concerning all acts of initiative (and creation) there is one elementary truth, the ignorance of which kills countless ideas and splendid plans: that the moment one definitely commits oneself, that providence moves too. All sorts of things occur to help one that would never otherwise have occurred. A whole stream of events issue from the decision, raising in one's favour all manner of unforeseen incidents and meetings and material assistance, which no one could have dreamed would have come their way." - W. H. Murray.

## MAKING YOUR OWN FATE

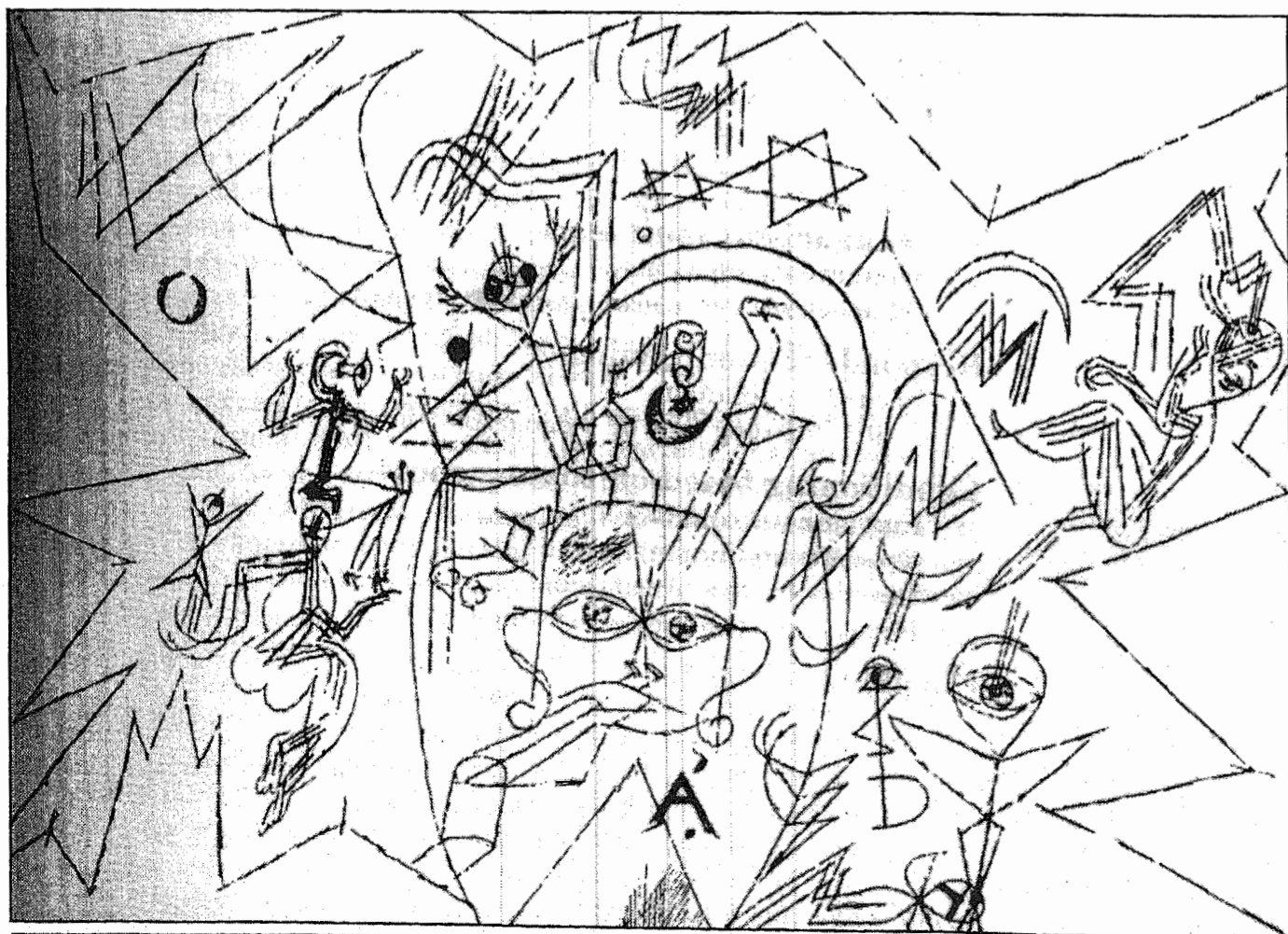
We are physical things. If our lives are determined by the laws of physics then it follows that we have no free will. Quantum physics disputes the idea that every event must have a cause, and that every event is determined. Even if the universe was some huge clock-work mechanism it would not destroy our free will. Why? Because our minds are patterns within that mechanism. Even if everything was determined from the outset, then our minds would still be operating as an essential causal component within that system. Even if that pattern is absolutely determined by biological and environmental factors, that pattern and the mathematical solution it equates upon interaction with the environment is by definition what you have chosen to do. That pattern is your consciousness. It is you. This is a compatibilist stance upon the problem of determinism.

I have explored the question of how being immersed in a social system may constrict our freedom. What I didn't mention, however, was the fact that we maintain the social system by our beliefs. Society continues to exist only because we believe we must act according to its rules. How free you are depends upon what choices you BELIEVE are available to you. Dr Robert Schuller once asked: "What would you attempt to do if you knew you could not fail?" Your choices depend not upon what society says you should or shouldn't do, but upon what you believe you can do. We live in a capitalist system where gaining money and possessions are the only options offered for living a good life. I don't believe that money equals happiness. Thus I am free to do the infinite number of other choices available. I am free to live at one with nature, or sail around the world, and at any time escape from our society of mindless consumerism. Most people are not free to do such things. Why? Because they don't ever consider these any alternatives. They let society and culture dictate what they will do. How many of you out there are doing a course to gain a career just for the money? My question is: are you going to enjoy that job? Let's hope so because every moment you spend in that job is a living moment. What if you had been born in another culture? I guarantee that you would want to do something totally different. If you open your mind to the infinite number of possible scenarios your life could follow, then, and only then, will you truly be the maker of your own fate.

Brentyn Ramm

## THE BIBLE CONVERTS

Thank God for a place where I can put forward my ideas (for free)! People in general don't seem to realise how limited they are by the controller's monopoly over media resources. Most of us are but indifferent drones. Well not me! Here's what I have to say: Religious conversion is systematic brainwashing. Religion is nothing more than a form of cerebral control. An effective method of controlling the behaviour of an animal is to condition it with rewards and punishments. Pavlov conditioned dogs



# A Clause

with food (reward) and electric shocks (punishment). Pavlov showed experimentally that when under stress dogs are more susceptible to behaviour change. That is, brain patterns are more easily altered when the subject is weakened by stress. Religion exploits humans' greatest fear - DEATH. They scare the shit out of people with stories of hell (punishment) and promise eternal life in some form (reward) if only they will believe. The stress caused by these despicable scare tactics puts the victim into intolerable mental agitation (punishment), which breaks down resistance and prepares the victim's mind for acceptance of the religious concepts. The religious doctrine is offered as an escape from the pain. It is also offered as an alternative from general feelings of purposelessness and grief. Most conversion occurs whilst the victim is mentally vulnerable.

"The majority of conversions take place between the ages of twelve and twenty-five, a period when young people are going through the storm and stress associated with adolescence".

- J. A. C. Brown.

Other stresses aiding conversion include: being a social outcast ("criminals" are often easy to brainwash with religion), undergoing a midlife crises, and sexual deprivation. Chastity is imposed by most religions because the stress caused by sexual deprivation is easily channelled into increased religious fervour. Don't be brainwashed. Keep your minds free!

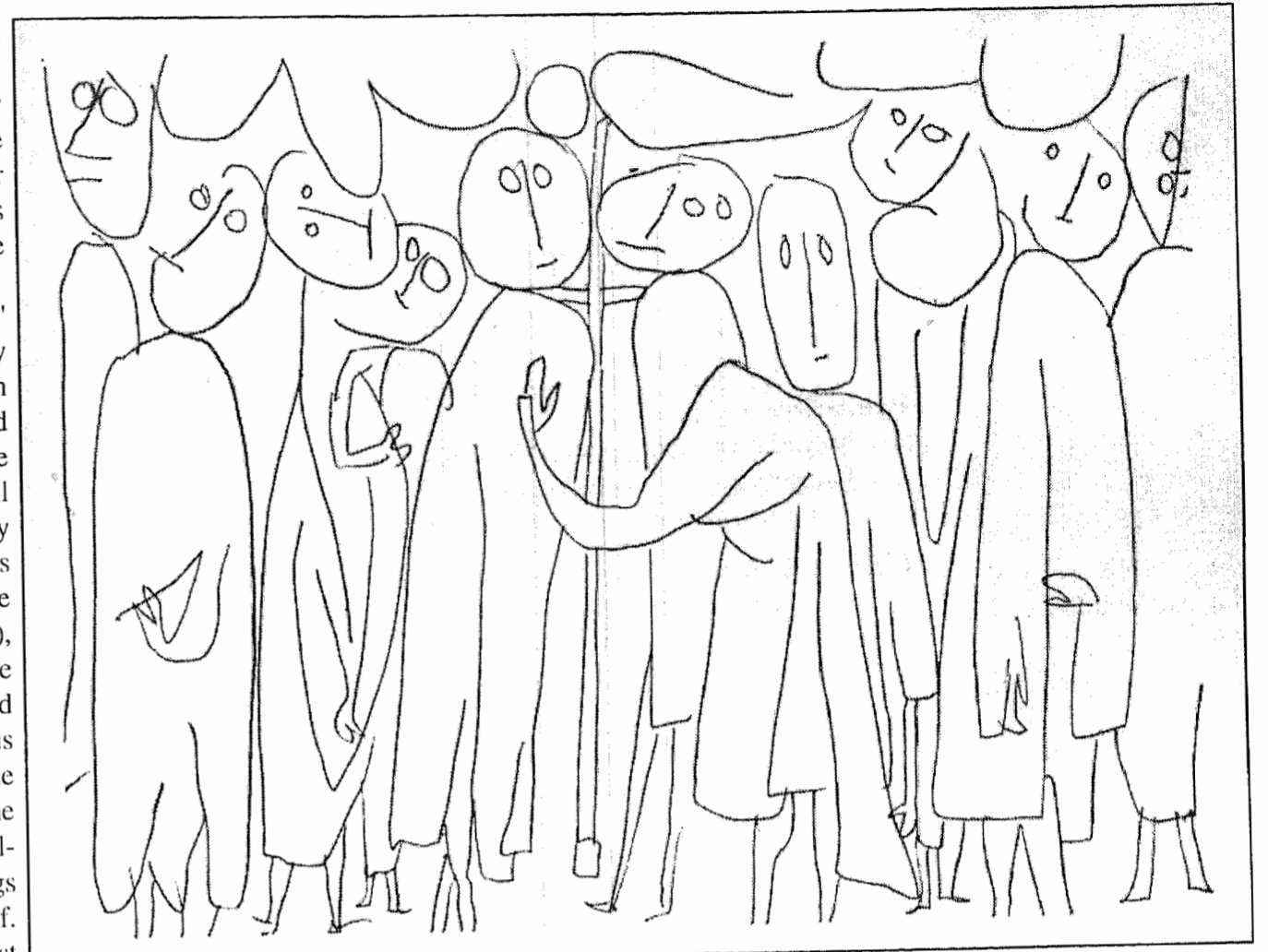
Simon Andrews

Source: *Techniques of Persuasion*. J. A. C. Brown.

## FATE AND FRACTAL GEOMETRY

I don't believe in fate. I take a view of the world that is consistent with the theories of fractal geometry, a relatively new stream of mathematics. I don't know a great deal about it, but the basic gist is that simple equations iterated billions of times can create infinitely complex patterns.

Anthony Daniele



JULES' BIT

The real life metaphor for this is that all life on Earth is created by similar simple equations - DNA. The complex nature of our body and mind is developed from very basic building blocks, replicated billions and billions of times.

Life is a dynamic interaction between us, the environment and the situation we are in. Anything that occurs is not predetermined but once it happens, it is impossible to suggest anything else was possible. That is because everything involved in the interaction behaved in a manner consistent with its underlying character. Yes, people sometimes do things that are out of character, but the fact that they did something seemingly out of character is a result of their true underlying character reacting to their mood, the situation etc. In that way we have complete control of what we do, but only in the framework of our DNA. So when you consider how much the human body is renewing itself all the time, it is no wonder we feel in control of our attitudes and behaviour.

The whole concept of predefinition has serious flaws. For fate to play a role, it must know where each particle will be at some time in the future and then influence its behaviour. It makes the dangerous assumption that fate can somehow fast-forward the universe; influencing us, but from a completely separate temporal plane.

We determine our own fate based on the constraints of the world in which we live. In our capitalist democracy, freedom of choice is supreme, swayed by the will of the people. The constraints of my world are few, my genetic make up and socio-economic background easy to overcome in my lifetime. Any material thing must simply be desired to be obtained. But other people exist. They become constraints limiting my free will, and forcing the hand of fate as I let others decide what can and will be done. Humans are seemingly the only beings with free choice, the biblical knowledge of "good" or "evil" making us masters of our own fate and not slaves to instinct. Our thoughts become actions. Like a pebble thrown into the raging torrent which is life, a few ripples form, but fade quickly. If enough people are convinced to throw their pebbles into the river, we can form a dam, altering the course of the river. But sometimes it seems, try as we might, the rivers will always flow down to the sea, eventually.

Jules

**Question 3: Are there intelligent life forms elsewhere in the universe? Can we comprehend what such beings would be like? What consequences would there be for humanity to meet such life forms?**

# WELL WORN THREE

Letters Continued From pg 7

## On Ya Mate

Dear *On Dit*,  
 On behalf of all the freshers out there, I would like to take this opportunity to knock some sense and manners into one Kevin Nash. I was absolutely appalled to read his shocking attempt at humour in last week's edition. However, I did realize that he was driven by a superficial desire to stir some shit, gratify his own booming ego and invite what he calls "crappy responses" (because let's face it - we can't all be as witty and insightful as the great one himself). I was torn between a) the urge to retaliate through recognition of his feeble and, dare I say, less than mediocre talent as a comedian and b) the urge to remain silent, thus thwarting his attempts to rile and anger. Needless to say, retaliation won. I was sorry to read, Kevin, that you were disappointed at the latest editions of *On Dit*. Being only a mere 'wet nosed' fresher, I have had no prior experience with the paper, therefore I know no different way of publications. However, you, a fully fledged University student, wise in the ways of education, beer and free condoms, must be suffering from withdrawal symptoms following your soiree in lands across the ocean. Just who do the *On Dit* staff, and indeed the rest of the student population, think they are?! Imagine denying YOU your mid Tuesday morning entertainment? It is only natural, in your selfless way, that you would be disposed to write such literary brilliance to nudge the plebs in the right direction. "Grumple Bum" and "Disgruntled" are at this very moment honouring you with a toast for the fine work you did in widening their outlook on life. You considerate thing, you. We bow down to you most humbly, Your Worship! *On Dit*, I may not have anything to compare you with, but from where I'm standing you guys are doing a great job. Last, but most certainly not least, I would like to address the accusations and blatant generalizations made concerning freshers by the "esteemed" Kevin Nash. Kevin, your letter was printed in the second edition of *On Dit* for the year. Think about this. There was only one edition before its publication for you to come up with the exclamation, "Will one of you wet-nosed sappy 1st year students write a letter?" Excuse me, but we cannot all be super humans. I think that the general consensus would be that most freshers were face

down in a pool of beer during O'Week and week one. Certainly having a hard enough time trying to remember the name of the person they were tickling tonsils with, let alone being coherent enough to sit down and tackle the task of stringing a few words together. ("Um...hi....\*hic\*, yeah, on behalf of the freshies, um....beer Is zzzzzzzzz.") As to our ability to make it through the "rigorous" requirements to acquire University placement, I think most of us gave up on the idea of bribes when we discovered what the going rate was when placed by you. . . . Your final generalization labels freshers as superficial bimbos, totally brainless and ultimately more worried about their appearance than issues such as VSU. Even if this were the case, I can hardly see how you'd be complaining. After all, you want *someone* to sleep with you, and as far as I can see, the ball ain't in your court. There is only one line in your letter that I can find agreement with. "Bring back the days of intelligent letters." It's just a shame you could not support your own convictions. Don't wait pensively for too long Kevin. You won't find much "crappier" letters than your own. Having fulfilled my duty as a first year in support of *On Dit*, there can only be one thing left to say. VIVA LA FRESHERS!

Clementine F.

## Inactualities

Dear *On Dit*,  
 Well, someone can't handle a little criticism, can they? Hmmm, does it hurt one's ego too much to receive a view slightly different from their own. I thought a real newspaper would print readers' views without passion or prejudice. Somehow "Dear reader, get fucked" doesn't sound like an objective view-point. Do you think that *On Dit* is your own little play thing, Fascist pigs? This publication belongs to the people. It's ours. So you & your tyrannical ideas can sod off. But on the good side. Good to see people having a bitch in the letters dept. It lets us know what's going on (Thanks Marvin Gaye). And just what is going on? "VSU". Mr Prime Minister, the Right Honourable John Howard, screw you. We mustn't let Howard destroy the Student Union. We need a Student Union to organise such wonderful events as O'Ball. No, honestly, we do.

You suggested that I write an article to substitute your shit. So next week you will receive a work of unquestionable standing. What more could you ask?  
 Lastly, Kevin Nash, I almost broke my fucken neck lookin for the Pack!  
 Sincerely,  
 Pete Wirth

Eds,  
 Well, Pete, mate, thank you for your valid and insightful criticism. We'll certainly take it on board. We also want to thank you for helping us sort out our political beliefs. You're quite right, we are fascists. We'll be buying some nifty black uniforms as you read this very response. But Pete, next time you write something, do you reckon you could change your tune? Readers get bored if we reprint the same letters again and again. Also, could you please forward us a schematic of your brain because we're building a fuckwit at home.

## Break It On Down

Dear Eds,  
 I was glad to see that the Union included a breakdown of money from Student Union fees (and other sources) in the last edition. However, I was peeved that there was no specific mention of the amount that goes from Union fees into the funding of things such as the Presidential Card etc. I would be very grateful if the Union (in some future edition) could outline a further breakdown of the allocation of Union fees that would include details such as these.

Ziggy  
 PS: I again re-affirm that I am anti-VSU but hasten to add that the Union needs to address student concerns (& anger) and allocate money from Union fees into relevant services such as the subsidisation of food on campus.



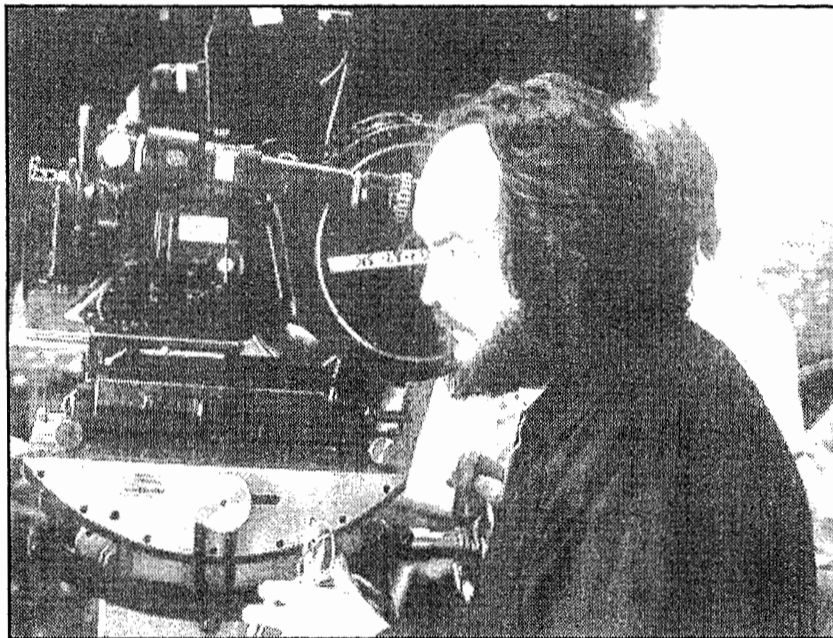
## Rubbish

Dear Editors,  
 if there's one thing I hate it's when people standing for an election, once having been elected, don't follow up on their promises. I refer here, specifically, to the election held over last year by Nickles, Baxter and Frederick, of 'Foot the name, but better'.  
 It seems besides myself, not a newspaper between last year's fine publication, and this year's, they will have revised a certain lack of follow-through as regards that phrase.  
 Where is the character? The sheep, the cows, the dogs, even that adball post that the Unaided, who even if it didn't understand all the time, was still funny and added just a little more character to the paper. What's with the dull, static layout? Why all the black and white, when a touch of grey - say, these faint graphics that used to sit behind the text - can make a page so much more interesting to look at? And where has that tremendous range of whimsical and graphic fonts disappeared to? You could get your pages looking so much more dynamic with their judicious use. Similarly, brightening up your graphics would give your pages just that extra bit of movement they currently so desperately need.  
 What's with the large type? Making the typeface look a pain or two would still be perfectly readable, and allow you to fit more on a page, cutting down your paper usage. These SHITTY pages, and their associated drive, could even without diminishing the typeface, easily be filled into a couple less pages without compromising their text. Last year's paper's margins have been big, but they weren't spaced out anywhere near as much as yours. Be a little more environmentally responsible, please.  
 And lastly, just a suggestion: the 'Newspaper' section was dropped a couple of years ago for a reason. It was quite in '96, and it's this one. Lose it. General out some of last year's papers for some tips, good, and talk back, because you really need to.  
 Where are last year's editors? How do you read them?  
 Yours Sincerely,  
 Steven Seaman  
 PS: Whatever happened to that Nickles piece, again?

# Stanley Kubrick 1928 - 1999

More than any other post-war director, Stanley Kubrick was a visionary. Throughout every aspect of his artistic life, his relentless determination, his obsessional detail, his films' radical subject matter, his technological and cinematic method and, finally, his quest for perfection, Stanley Kubrick was forever determining with his visual imagination where he wanted to go. A great artist even in temperament, he became known as an obsessive recluse, passionately thirsty for complete creative control over anything he involved himself with. Because of this personality, which pervades all of his films, Kubrick and his work became classified as cold, unsympathetic and authoritarian, lifeless genius. To be sure, Kubrick may have been autocratic and humourless, but it is his vision, his eyes and not his heart, that must and will be remembered. Stanley Kubrick's vision created indelible images and gave concepts a fluid visual form with an unsurpassed cinematic mastery, achieved through a relentlessly detailed devotion to his work. To quote Jack Nicholson, 'Stanley was good on sound. So are a lot of directors. But, Stanley was good on designing a new microphone harness. Stanley was good on the colour of the mike. Stanley was good about the merchant he bought the mike from. Stanley was good about the merchant's daughter who needed some dental work. Stanley was good.' Born in 1928, Stanley Kubrick grew up in the Bronx in an upper-middle class Jewish family. A poor student, he floundered his way through school and left college after a week to become a novice photographer for *Life* magazine. In 1951 he made two documentaries, *Day of the Fight* and *Flying Padre*, even then illustrating his capacity for obsessional detail. After making two other documentaries for the US State Department he assembled funds for his first film, *Fear and Desire*, made in 1953. Two years later he finished *Killer's Kiss*, a surreal crime film which, like his debut, he later disowned as a work of naive immaturity. In 1956 he was

employed by Warner Bros. and made *The Killing*, a heist film displaying a jumbled chronology that Tarantino recently robbed for his debut, *Reservoir Dogs*. In 1958, now quite widely recognised as a potential genius, he made *Paths of Glory*, on its own substantiating his brilliance. His significance in the American film industry was illustrated two years later when he was given the rejected Anthony Mann's role to direct the epic *Spartacus*. Arguably, Kubrick was given such a financially important position at the age of 30 in order to place the film's producer Kirk Douglas, in full control. How wrong Douglas was. Kubrick



seized creative power of the film and, from it, accumulated enough financial independence and prestige to move to England, where he remained for the rest of his life. He became what he desired most, his own master.

In 1962 Kubrick made *Lolita*, successfully luring Nabokov to adapt his literary masterpiece into the screenplay. Two years later he completed *Dr. Strangelove*, widely considered the most daring and unnerving political satire ever put to celluloid. Then came his masterpiece. From 1964-1968, Stanley Kubrick created a film unsurpassed in its pioneering and seamless transposition of concept to image, *2001: A Space Odyssey*. In the years following 1968 he endeavoured to surpass *2001* with an historical, and potentially symphonic, retelling of Napoleon Bonaparte's life, a man he much admired and imitated. Failing to

achieve financial backing for the film, he scrapped his detailed pre-production work on *Napoleon* and made *A Clockwork Orange*, associating, as in *Lolita*, with the original novel's author Anthony Burgess, to produce the screenplay. *A Clockwork Orange* experienced unwarranted controversy when released. Thus, now feeling an unnecessary responsibility for the public reception of his films, Kubrick became preoccupied with not only the production of his work, but also with its exhibition. He implemented restrictions on the screening of *A Clockwork Orange* and after completing *Barry Lyndon* in 1975 spent four years

making sure every cinema on the globe screening the film was implemented with a 1.66:1 ration lens. As a result, it was not until 1980 that he would finish *The Shining*. By this time Kubrick's films were dividing audiences and critics in a way that his earlier films did not. While the new wave of American filmmakers hailed him as the greatest living director, many felt Stanley Kubrick's films represented an indulgent reflection of his uncharismatic persona. Typically though, not giving a rat's turd as to what the little people thought of his work, he went off to make the most soulless, demanding, yet awesome account of war ever filmed, *Full Metal Jacket*, released in 1987. Since then, Stanley Kubrick made only one film that is yet to be released, *Eyes Wide Shut*, based on the little known 1971 novel *Who Were You With Last Night?* After

three years of obsessive work on *Eyes Wide Shut* he completed it less than a week before his death on the seventh of March.

Stanley Kubrick was a mountain of postwar cinema. He demonstrated an assimilation of his imagination with cinematography that seems almost inherent to his genius. That is, he seemed to have a natural capacity for film in the same way that James Joyce and Alexander Pope seem to have been born with a perfect literary capacity. Stanley Kubrick's implementation of his gift was to assert himself as a visionary. In portraying the inherited and universal evil of humanity and directly confronting our own spiritual position as humans, he took controversial risks that no other large-scale director has even touched. In his creative technique he implemented and developed brilliant new technological methods of cinematography and audio recording that directors still crave to imitate to a far lesser degree. In his approach to the potentially enormous chaos that is producing a feature film, he exhibited an obsessive devotion to his medium in a manner previously associated only with the more individualist aesthetic forms. Ultimately, Stanley Kubrick's vision can be interpreted as one stubbornly focussed on the achievement of perfection. Throughout his career, what is most noticeable is his determination to fulfil his self-recognised potential to analyse and control every aspect of a film and to do so without error. Without wanting to place too much hope on his upcoming release *Eyes Wide Shut*, I wonder whether it was the fulfilment of this self-prescribed telos that instigated his death. Who can say? What can be assured is that if Stanley Kubrick made it into heaven last Sunday, he has no doubt already defied a role of subservience to God, set up his own dimension and begun his next project, an eternity in the making; the construction of a Kubrickian universe. perfect in every detail.

Tom Redwood

# Blame it on the Sunshine



**The Last Days of Disco**  
1998, Director: Whit Stillman  
Kate Beckinsale, Chloe Sevigny

"I was just starting law school when the first up-tempo Philadelphia hits broke. Some people don't consider that 'disco' - because it's good - but I remem-

ber feeling absolutely electrified and thinking finally dance music's back - dance places can't be far behind".

The sentiment expressed by Josh encapsulates the early 80's mind-set of the 20-something characters in Whit Stillman's *The Last Days of Disco*. After the mundane reality of working life, Alison (Chloe Sevigny), Charlotte (Kate Beckinsale) and a group of Harvard 'marriage potentials', escape to a groovy, free lovin',

disco dancing, exclusive New York night club. The film's depiction of the disco era disappointed me at first - it lacked the obvious 80's set design and energetic mood of similar films - but soon I realised it was my original perceptions of the period that were stereotypical. Following

the trend of his previous films, *Metropolitan* (1990) and *Barcelona* (1994), Stillman's perspective of disco night life is realistic but not campy, emphasising real human relationships and creating a snapshot of the universal woes of youth through dry, witty dialogue and a whimsical humour. Although just out of college and naively confident with the world at their feet, Alice and Charlotte both question traditional values and experience the insecurities of love common to all youth as they try to find a place in society.

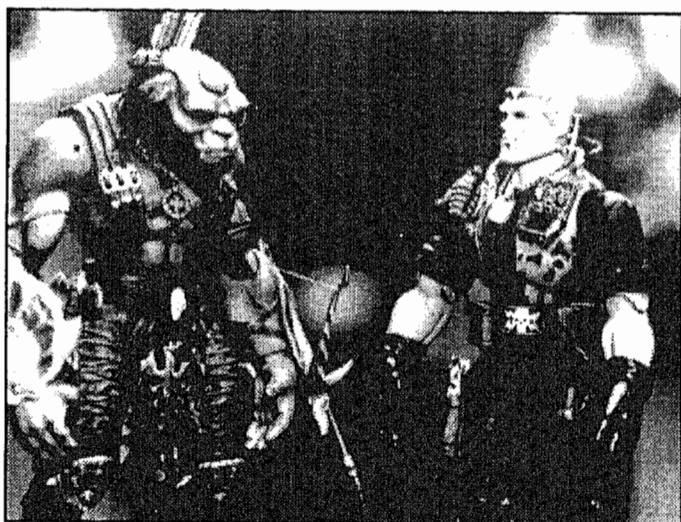
*The Last Days of Disco* works well if considered in light of Stillman's previous work and this film's 'supposed' purpose of capturing reality and the essence of a decade. Unfortunately, if you're unaware of this as was I at first, the film appears a bit meaningless and hardly a romantic comedy due to its minimal plot. The film maker seemingly wants us to sympathise with the so-called protagonist,

Alice, by focussing on her life experiences, but at the same time gives us an insight into the lives of the others and the dealings of the club. Such a broad focus means the film is a reflection of the period, and also contains a plot, but does neither very consistently. As a result, not enough time is spent on character development and it is difficult to sympathise with or understand Alice's motivations and how she has changed to live independently from her yuppie, self-obsessed friends.

Possibly this is a good thing. Perhaps it withholds just the right amount of information to keep the audience thinking, perhaps it makes this reflective film more interesting and perhaps it further stresses the film as a realistic portrayal of youth during the death of disco. Admittedly, the film *is* fun but I still found it confusing, unfocussed and unsatisfying. So there!

**Bree Bickmore**

# Widdle Wawiors



**Small Soldiers**  
1998, Director: Joe Dante  
Kirsten Dunst, Denis Leary, Phil Hartman

The movie *Small Soldiers* is built around an idea that was a favourite of mine as a child, back when I believed that trucks kept moving when I left the room, and that

dolls really suffered without me. It has a fantastic cast with Kirsten Dunst, Denis Leary and Phil Hartman (in his last movie), with the voices of the toys provided by Tommy Lee Jones, Christina Ricci, Sarah Michelle Gellar and the original cast members from both *The Dirty Dozen* and *Spinal Tap*.

A new set of action figures are developed by a toy company which has just been taken over by a multi-national. Computer chips are inserted into the figures, so that they can do the things that "they say they do on the ads" -

they can talk, walk and fight with the children who play with them. There are two types of figures - the "baddies", the Commando Elite, who are designed to seek out and destroy the "goodies", the peaceful Gorgonites. Alan, who is minding his father's toy store, gets an early set of the toys, and things quickly start to go wrong. To satisfy the demands of the multi-national, corners have been cut in the production process of these toys, and Military chips have been accidentally inserted into the figures. The Commando Elite are now actually ruthless killing machines who will stop at nothing to destroy the Gorgonites and all humans who have unwittingly allied themselves with their enemies. Alan and his family must, therefore, destroy the Commando Elite to stay alive. Although exciting and action-packed, the film unfortunately closes on a ques-

tionable (if not realistic??) moral note, as the head of the multi-national pays everyone to keep quiet about the scandal, and sets about developing a new market for the toys.

*Small Soldiers* combines some pretty impressive computer animation, with live action that is, at times, a little violent. It is definitely not a film for young children (it is rated PG), but rather adolescent 15 year olds who enjoy seeing people attacked with chainsaws, metal hooks and knives. A personal highlight would have to be the evil mutant Barbie dolls who try to maim and dismember their victims while chanting such inanities as "will you go to the prom with me?", or "all my make up is cruelty free"! Definitely a film that is lots of fun and can be enjoyed by all.

**W**

# Keep Your Trap Shut



**The Parent Trap**  
1998, Director: Nancy Meyers  
Dennis Quaid, Natasha Richardson, Lindsay Lohan

*The Parent Trap* is Disney's latest offering (released to video March 10) and as in the case of most of the recent remake and rehashes of previously popular films, this one is very, very good. *The Parent Trap* has been updated and improved - the original is a classic with the wonderful Haley Mills, but it is extremely soppy and sentimental. The remake, whilst still maintaining the charm of the original, is certainly

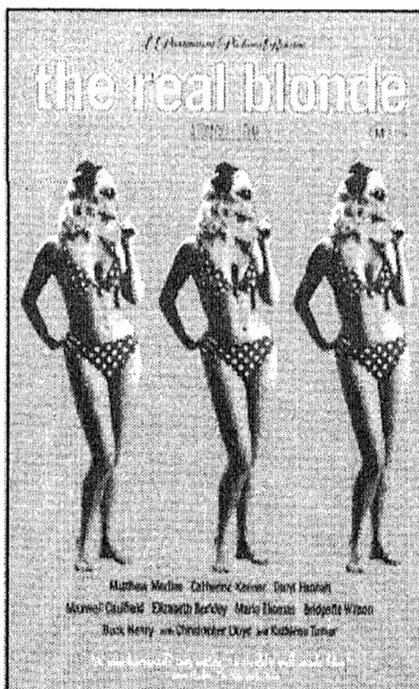
more entertaining to watch. The story, for those who don't already know: Two girls, complete strangers, meet at a summer camp in America. They bear a striking resemblance to each other and become instant enemies, constantly competing with each other. On being punished together they discover that they are identical twins, each living with one of their parents. They decide to swap places and somehow get their parents back together. The fly in the ointment being that, not only do the parents not want to be together, but that their father is planning on remarrying soon. It is Dis-

ney, so you can expect a happy ending.

The twins are played by Lindsay Lohan who does a wonderful job, not only with her acting but with her American and English accents. The twin scenes are seamless and I even ended up having to pull out the production notes to prove to my mother that they were one person! My five year old son insisted that we watch this three times, once together and then with other members of our family - everyone enjoyed this film, so it is truly one for all ages.

**Esther Speight**

# Real to Reel



**The Real Blonde**  
1997, Director: Tom DiCillo  
Mathew Modine, Catherine Keener, Daryl Hannah

This is really your classic story of "woman gets dog stolen and subsequently two of her neighbours lose their libidos." We've seen that story so many times that it seems too predictable. What is Tom DiCillo trying to tell us about our sexual energies? Is he attempting to suggest that our ideas of ourselves and our sexuality are too domesticated? Either way, DiCillo has succeeded in presenting a complex examination of sexuality and the way it is sold in fash-

ion, films and music. Unfortunately DiCillo has already wowed audiences with his previous features - *Living in Oblivion* and *Johnny Suede*. In relation to these hits *The Real Blonde* stands to the side as an average representation of sexual struggle. Rather than maintain the surreal visual style and structure of his previous films, DiCillo has adopted a painfully realistic style that leaves a hollow impression of the characters and their empty lives. That may sound too harsh because actually this painful realism contributes to the painful and poignant observations about relationships and emotions. Catherine Keener

(no DiCillo film would be complete without her) puts in a powerful performance along with Matthew Modine as the libidoless couple. Denis Leary is wonderful as the deceptively sensitive self-defence instructor. Although the script may not be DiCillo's best work, the film is saved by an experienced cast and some inspired direction. If you're in a relationship or were ever in a relationship, then this film will speak to your concepts of gender and the baggage that the outside world can place on the internal dynamic of personal love.

**Lil' Vince**

# Microsoft



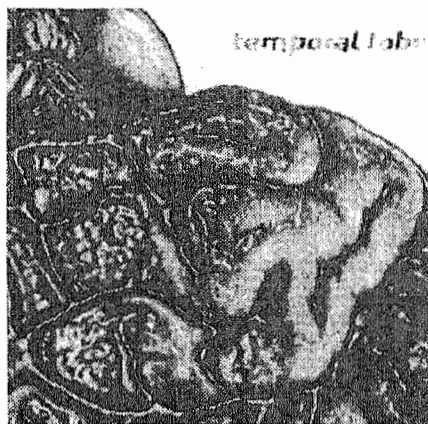
**Company of Wolves**  
1984, Director: Neil Jordan  
Angela Lansbury, David Warner, Stephen Rea

This movie is kinda dumb, but kinda sexy in a non-specific way. It is an adaptation of several of the short stories in Angela Carter's fantastic book *The Bloody Chamber* all rolled into a rather unsatisfying conglomeration. Leonard Maltin reckons the film is a "Freudian adult version of

Little Red Riding Hood" and I guess it more or less is.

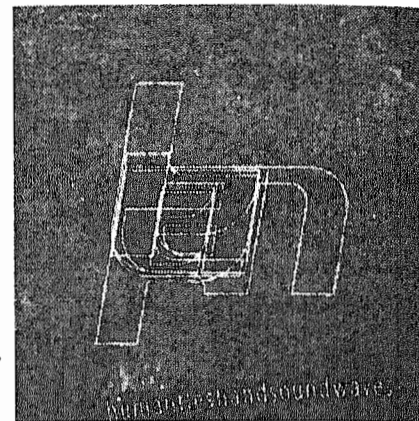
Angela Lansbury plays the grandmother, who relates a series of fairy stories to LRRH. The action of the film consists of both the enactment of these stories, which are of the unfaithful man got magically turned into a wolf variety, and LRRH's doings, which tend toward the quasi-sexual. Worth watching for the unconvincing joker-turning-into-a-werewolf scene. Phwoar!

# Reviews



Temporal Lobe

**Temporal Lobe**  
**"Auditory Cortex" & "humanfleshandsoundwaves"**  
 Independently released



Since their inception at the end of 1995, local trio Temporal Lobe has been busy gigging and honing their own brand of emo rock. The band's recording debut, "Auditory Cortex", was released nationally almost two years ago, but is still worthy of a look today.

The disc opens with "Kobe", a mid-tempo tune with an acoustic guitar intro giving way to a grungy hook laden chorus, complete with string accompaniment, making it ready for radio play. On "Punished" the

combination of pseudo-sitar guitar work and tribal drumming (courtesy of Matt Richardson) brings to mind the eastern-tinged sound of the Tea Party. On this note I might mention that I've often heard the Lobes being accused of borrowing too much from their influences, such as Tool, Soundgarden, Alice in Chains et. al. Granted, guitarist Joel Pannell incorporates many of the Tool/Helmet-isms such as muted dropped-D riffs, discordant harmonics, and minor tonalities in his playing, and at times, bassist/vocalist Damien Shen sounds uncannily similar to Chris Cornell. However, such criticisms are not entirely accurate, as there is sufficient diversity among the tracks, from the discordant "The Last Waltz", to "Shadow of Hope", which with its stop-start dynamics is perhaps the most abrasive song included here, and one of the disc's standout tracks. Shen displays a wide dynamic vocal range throughout the tracks, although the use of vocal overdubs can become tedious after a few listens.

The band's recent followup release, "humanfleshandsoundwaves", sounds to me in many ways a lot darker than its predecessor does. Evidence of this can be found within the tracks "12 days, 14 years", a syncopated, riff-heavy number with distorted vocal effects (that actually complements the track, unlike many other poor examples where this effect is overused) and on "Untold till now", which extends the band's dropped tuning ideas to even lower regions of rumble (it sounds like low B to me, for all you musos out there). The sound also sounds here to be significantly more confident in the recording process, somewhat understandably given this is their second recording and they apparently logged in 100 or so hours of recording time. "OCD" features the band incorporating new ideas into their sound, namely the use of scratching and samples. With the inclusion of the sparse acoustic ballad "January", Temporal Lobe have come up with a successfully diverse album which sees them progress further towards an original sound of their own. Perhaps the major criticism to be made of this disc is that the mix falls a little short of completely conveying the dynamic of the band. However, a band such as Temporal Lobe needs to be fully appreciated in an intimate live setting, preferably in a hot, sweaty overcrowded beer garden. Check them out now before they become famous and/or disappear to Melbourne.

danV.



**VAST**  
**"Visual Audio Sensory Theater"**  
 Mushroom records

For an elaborate band name and concept it's almost ludicrous that VAST is actually one person, one Jon Crosby. The fact that Metallica love his work can't possibly go in his favour no matter how much JJJ wants to try and convince us that Metallica have made any positive contribution to music. With inspiration from Nine Inch Nails, Metallica,

Enigma, Depeche Mode and Deep Forest, it's hard to know how to react to Crosby's eclectic vision. What you find on VAST is an ambitious first work which ends up sounding somewhere new but not necessarily pleasant.

I don't want to sound rude, but Crosby's voice doesn't sound very strong. His screaming seems more an effect to cover his limited range, rather than an expression of soulful anguish. For a solo project involving numerous musical tangents and experimentations VAST is powerfully intoxicating but it seems that the album could work a lot better with collaboration (if not in the writing then at least in the production). Everyone is probably familiar with the grandiose "Touched" which employs the vocal effects of the Monks of Bhutan. The musical arrangement on tracks like "Pretty When You Cry" and "Dirty Hole" is fantastic but the lyrics are a poor cross between Trent Reznor's lyrics and Crowley's Satanic Bible. The artwork is suitably gothic and impressing but it does seem true that a genre will eventually die because of its inability to progress. Independence Day marked a death knell for the Science Fiction genre and perhaps Jon Crosby has undone all of the good work of The Crow. If you can't get enough of candles and ritual then give this album a listen. Either way I think you'll discover that Trent Reznor did it first and did it better.

Lil' Vince

**New Radicals**  
**"Get What You Give"**  
 MCA/BMG

The cover promises something like the Manchester 'baggy' sound, but delivers something closer to Ben Folds Five with a Guitar. Middle of the road with a pleasant enough sound, but hardly remarkable. Not to mention the fact that dissing Beck doesn't score them any extra points.

Steve Finney

**Dope Smugglaz**  
**"The Word"**

If you are a lover of lyrics this song is not for you. However, being a fan of dance style, groovy music, without too much lyrical substance, I like it. Computer beats and added synthesised instruments culminate to produce an easy listening funky party tune. The B side *Janis* (the extended version) is just a techno instrumental, nothing special.

Seamus

**Creed**  
**"Whats This Life For?"**

Commercial radio's idea of a grunge song.  
 Catherine Evans

# Reviews

**DJ Tr!p**  
**"VINYL PERPLEXa"**  
 Independent

VINYL PERPLEXa is the first release by local artist Dj Tr!p.

Tr!p is a member of the itinerant PONG! Event crew (responsible for the excellent chill out room at the Adelaide Big Day Out) and is set to play at Off the Couch (April), after success in last year's event.

Described by the artist himself as "disturbed, fractured electronica", VINYL PERPLEXa is a journey that explores the dark side of Dj Tr!p's repertoire. This is in contrast to much of his "live" material which is much more dancefloor oriented. That's not necessarily a bad thing though. This is music to listen to. You could dance, it's just that you don't have to. As a trip, I would liken the EP to a mountain hike. Rising from the comforting foetal ebb and flow at the foothills of *drink fourteen* we climb through rising levels of atmosphere, eventually reach the peak after the screaming anime breakbeat assault of *GrungeBitch*. What naturally follows is a descent back into more sedate, if no less weird terrain. Also, of interest is Adam Morton's remix of *I Trackmind* which mutates the ominous viscous pulsing of the original (also included) into something far more metronomic and volatile.

Across genre barriers, VINYL PERPLEXa exudes a kind of digital cum analog ambience. The fusion of lo fi sampling and vinyl hiss suggests that you may just be listening to something transmitted from a distant star system rather than something made in your home town. So if you are looking for something a little bit different, feel like taking a Tr!p? VINYL PERPLEXa is available from Big Star, Central Station and Uni Records.

Steve 'fish' Finney

**Triple J Unearthed 7 - Various Artists**  
**Virgin Records \$9.95**

For this latest 10-track volume Triple J unearthed Tamworth/Moree/Narrabri, Adelaide and Newcastle. As always, it's both good and bad, but there are interesting bands emerging everywhere. Newcastle's Muzzy Pep deliver '185', a quirky brass-backed alternative rock song. Gramps's 'Glitter-Eyed Girl' is another passable song in the same vein. Adelaide's Juju Eyeballs also get an honourable mention, but wanky lyrics spoil the enjoyment of their airy electronic pop song 'The Butterfly Factor'. 'Primordia', by Steve Blevin, is one of the three real standouts on the disc: an atmospheric, African-flavoured techno song originally written as the soundtrack to a computer game. Karrion's 'My Place' is great pop-punk for a band composed of 17 and 18 year olds. Probably the best track on the disc is Thirteen's 'Cupid'. So what if they sound like the illegitimate child of Grinspoon and Jebediah: sometimes it's better to be good than original. Improve the vocals and production a little and this Warnambool four-piece could be the Next Big Thing. (Really)

This is the cutting edge of Australian music and there are some really good tracks. There's some pretty bad ones too, but what the hell. I can think of far worse things to do to a ten-dollar note.

Chris

**Cassius 99**  
**"Cassius 99"**

It is a cold, rainy Paris night. You are wandering down a quiet street in a non-descript neighbourhood. The only sign of your destination is the muffled sound of bass that you can hear as you get closer. The sound gets louder as you near the entrance – and you're there. You smile at the bouncer, pay the ridiculous cover, and you're in.

Inside, supermodels and men in million dollar suits lounge around in plush cubicles. The young and trendy dance in a drug induced frenzy on the crowded dance floor. There is a dancing bear in one corner – another woman is wandering around with an enormous poodle on a leash. The room pulses and glows with a life of its own. You approach the bar. Pierre pours your martini and you pull up a seat. The poodle woman is having a fight with one of the stoned young trendies, but the music pounds on and no-one notices. A beautiful woman smiles at you and you say hello.

Somewhere above the dance-floor, Cassius 99 plays on.

Tim Kentish

## UniBar gigs coming soon

March 20 - **Cosmic Psychos**

**Magic Dirt**, Blood Sucking Freaks  
 The Gels

March 24 - **Not From There**,  
**Shihad**, Beaverloop

April 1 - **Something For Kate**

April 3 - **Tim Rogers** (solo)

## Student Radio Column #4

Just before we start another interesting column, let's talk about VSU. Most of you by now would have heard about VSU, or Voluntary Student Unionism. Why is it so bad? Well all I know is that it means the end of Student Radio. Basically, Student Radio's funding will evaporate as we are funded by the Union through the Student Union. And if Student Radio goes so does *On Dit*. This means that students will no longer have a strong voice in media. Well, what can you do about it? Drop into the SAUA and ask how you can help, write to your local member and tell them that you won't vote for them, or take to the streets waving signs and placards. Just let yourself be heard.

Anyway, what's happening on Student Radio this week? Monday night tune into *HEADROOM* at 9 PM who will be discussing VSU and its ramifications. Then at 10 tune into *CRUD RADIO*, followed by *PHAT RADIO* at 11 PM, serving up your fortnightly dose of funk, dance and hip-hop. Then finish the night with *POLAR* with Sal and Steve. What a night. As satisfying as a four course meal. Then on Tuesday night tune into Jeremy and *LOCAL NOISE* at 9 PM where you'll hear more from O'Ball '99, and beyond. What a week.

Also, remember that MUZZY PEP are playing the Uni Bar on Friday the 26th of March supported by Alien Dave, Tendahook and Yakspit. It's FREE for Adelaide University students and \$5 for others. Be there. We will be.

Peter Adams  
 Christian Haebich  
 1999 Student Radio  
 Directors



# Hurly & Burly

With the release of David Rabe's *Hurly Burly* on the big screen this week, *On Dit's* Little Vince caught up with director Anthony Drazan to talk about his exciting third feature.

**LV: What was it like to work with such an amazing cast?**

**AD:** We had waited two years to get the money together to do the film and in that time we had become creatively committed to make a film that satisfied our need to do it to begin with, without too much compromise and with a certain respect for the text and the original material that we should keep. And we had very little time to do it, we had 30 days, which here is brief. And out of those 30 days 23 of them turned out to be nights. And we shot it on a relatively low budget, certainly none of the actors had worked this way in a long time. We were locked in the town together night after night, there was nowhere to go, no place to hide and it ended up being a kind of intense and delightful collaboration.

**LV: When you first saw the play of *Hurly Burly* did it seem like something you'd be interested in directing?**

**AD:** No, I wasn't even thinking about making films then. I was a college student, and I really liked the play. I wasn't sure what it was about when I saw it in New York back in 1984. I remember being dazzled by the language and finding it very funny and poignant. And then only years later after I did a movie called *Imaginary Crimes* with Harvey Keitel, Harvey and I were having sort of a post-party dinner together and we were talking about writers that we liked and he brought up Rabe and suggested that I reacquaint myself with Rabe's work. Then I went back to *Hurly Burly* and doing so I sort of hooked into that scene on the road (or what was on the road in the movie) between Darlene and Eddie about where to eat. It seemed like a struggle about how to remain a feeling person in our contemporary world and there are many examples of that throughout *Hurly Burly* and then I started to think "Wow, this could be a pretty interesting movie. Not easy, but an interesting film to do".

**LV: Was Sean Penn's performance in Rabe's *Casualties of War* an impetus to seek him out for**

**the role of Eddie?**

**AD:** Rabe knew Sean already and I'd worked with Sean's brother Chris on *Imaginary Crimes* as well. And Sean did the play on the independent circuit over here. So there was no one else that Rabe and I were interested in playing the part but Sean, so we sought him out after we completed our script.

**LV: The film's about definitions and the way in which people define themselves. Do you think that *Hurly Burly* points out that we are too hung up on definitions? Or is that too general?**

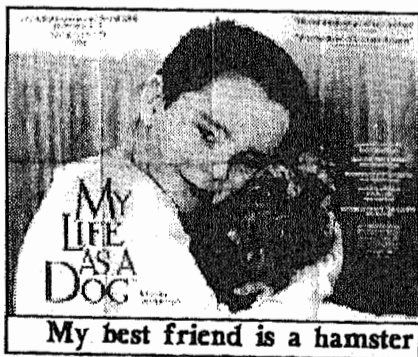
**AD:** That's a fine question. I like the idea that we're in the world and how we're going to be. There's a certain dynamic between Phil and Eddie and Mickey which I think is sort of speaking to that idea. Phil is kind of unbridled in his emotional energy and he is trying to overcome the dark tug, you know the shadow. Then there is Mickey who remains detached, cerebral and full of wit, disarming coolness, unaffected by everything. And I think Eddie is trying to negotiate his relationship, not only with these two men as they exist, but also as they rep-

resent ideas. We all want to be Mickey at one time or another, it helps to get us through the day. I certainly don't want to speak for any one of them but I know that Sean and I in early conversations felt that *Hurly Burly* was about how we can recover feeling in our lives and maybe how definitions or identities or possibly language gets in the way of that experience. There's a lot of information coming at us from all directions telling us what we need to know and how we need to know it. Ultimately it makes it very hard to stay involved.

**LV: It's good to see Hollywood addressing these concerns of postmodernism.**

**AD:** I don't know for sure if Hollywood is. David Rabe is as far away from Hollywood as you can be, probably further away now. It wasn't easy to get this movie made you know, and we actually got to do the movie by raising the money through pre-sales to countries like yours. We didn't have an American distributor until after the film was finished.

# Woof Doggy Dog



**My Life As A Dog (1985)**  
(Mitt Liv Som Hund)  
Directed by Lasse Hallstrom

Swedish with English Subtitles

Screening 7pm Thursday 18 March, Union Cinema, Level 5 Union Building. Members free, \$5 non-members (membership included).

*My Life as a Dog* is a warm-hearted look at the tumultuous life of an irrepressibly mischievous 12-year-old boy who's shipped off to live with relatives in a rural village in 1950s Sweden. Both comedic and poignant, this is ultimately an honest depiction of the often confusing nature of childhood, based on an autobiographical novel by Reidar Jonsson which later became a cable-TV series. Glanzelius is excellent in the lead.

Lasse Hallstrom came into prominence with *What's Eating Gilbert Grape*. *My Life as a Dog* demonstrates that Hallstrom is a master at making films about life. Both films are about daily dramas on ordinary people's lives but *My Life as a Dog* is more fun to watch than the great but depressing

*What's Eating Gilbert Grape*.

*My Life as a Dog* focuses on the joy and sadness of a growing boy, Ingemar. It's set in beautiful Sweden in 1959. Ingemar has to live in different places and meet different people because of his mother's illness. In his being away from home, he gets a lot of experience. In dealing with his experiences, he tells us about what he thinks about life. Although the words come out from a boy's mouth, they actually teach all of us something.

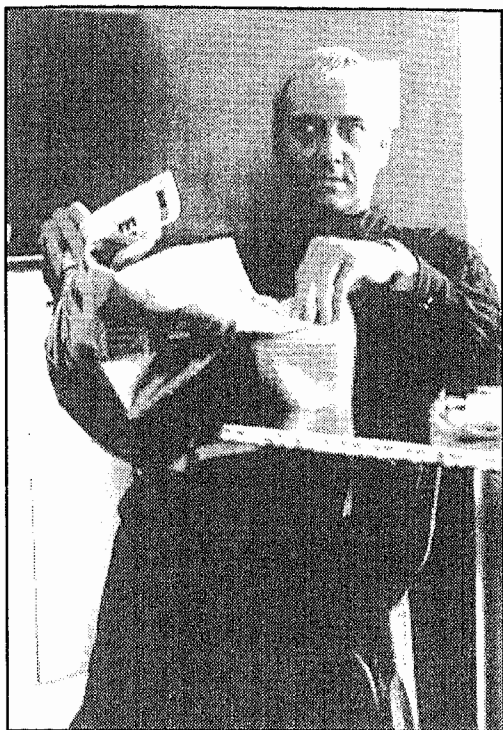
Hallstrom intelligently portrays small details to make this movie 'alive', rich and inspiringly funny. The casts are excellent. All the acting from three children in this film are natural and realistic. *My Life as a Dog* is really delightful to watch.

## FREE STUFF

- We at *On Dit* have a few special two-for-one ticket offers to see *Hurly Burly* at The Nova on either the 15th or 16th of this month. If you want one, just come down to the office and pick one up. Understood? If you're from Waite or Roseworthy, be the first to ring us on 8303 5404 and beg.
- The Palace has kindly given us 10 double passes to see *The Dream Life of Angels* on Monday March 22 at 6.30. If you want a pass, come in and tell us the French title in your best accent - la vie revéc des anges. If you can't get down, just call 8303 5404.
- The very funny, yet provocative *Happiness* (R) by Todd Solondz opens on the 25th of March, but you can sneak a look this weekend. Those lovely Palace people have given us 20 double passes, but you don't expect us to just give them away do you? *On Dit* would like you to submit a few sentences so we can run a new weekly section - *Magical Movie Moments*. What is your favourite movie moment and why? Make it serious, funny or downright stupid if you want. Scribble your response on a piece of paper with your name, phone number and the course you are studying by Wednesday 17th and put it in Belinda's pigeon hole. Easy isn't it?



# Curley & Surly



Hot damn! It's Kevin Spacey!

**Hurly Burly**  
Now Showing  
Nova Cinema

As we move through life buffeted about by circumstance, how can we help ourselves when we have such precious little control over the course of events? It is this sense of chaos and seeming inevi-

tability which lends *Hurly Burly* its name, and makes it such a tragic film.

Directed by Anthony Drazen and starring Sean Penn, Kevin Spacey, Chazz Palminteri, Garry Shandling and Robin Wright-Penn, *Hurly Burly* is such a fantastic film because the cast and crew between them have won-or been nominated for-just about every film and theatre award imaginable. Penn and Spacey both starred in the stage version (adapted for the screen by its original writer/director, David Rabe), and Penn, Spacey, and Palminteri all

have writing and directing experience. An inexperienced filmmaker such as Drazen (*Hurly Burly* is only his third film) could not hope for a more accomplished and professional cast.

The production notes insist that *Hurly Burly* is a comedy; I think it is one of the most tragic films I have seen. There are moments of humour and insight, as well as

despair and desperation, but the laughter from the audience was mostly the uncomfortable kind.

The characters make references to chaos and frenzy throughout the film; hence the title. They tear through their lives and through each other- as Eddie (Penn) tears maniacally through each television channel searching for some peace, some meaning. The almost constant feeling of barely repressed violence leaves the viewer expecting an explosion at any moment. Occasionally, amongst the confusion and desperation, one feels the characters have touched on a fleeting revelation or insight. Like the tempest of life, however, the moment passes and is forgotten; everything remains the same.

*Hurly Burly* is a strong character and dialogue film- the character development is so powerful that we are drawn right in to the extent of being repelled and repulsed by these people. When a film evokes feelings this strong, one knows it is brilliantly performed and directed. Spacey asked in a publicity interview, "What is it

about these people that reminds us of ourselves?" What seems to bother audiences about *Hurly Burly*, and films like it, is the fact that the characters are too close to home: they are flawed. Being confronted with the darker aspects of ourselves makes us uncomfortable; we are horrified, yet we cannot look away. Such films leave an audience uneasy (and many people will not watch confronting films) because they are not escapist: we cannot run away from life's harsh realities for 90 minutes or so because they are thrown in our face. Drazen's use of close-ups and imperfect camera work ensures that this flawed, higher level of reality is *literally* in our faces.

Brilliant and violent, poignant and pathetic, *Hurly Burly* is not a film for the kiddies, or those who cannot deal with the darker aspects of humanity. The characters are *real*, not parodies of evil, and it is this reality, this flawed humanness, which makes it frightening.

Jayne Lewis

## How Do You Don't



Apparently Brad Pitt is dead.

**Meet Joe Black**  
Now Showing  
Greater Union and Selected  
Cinemas

Meet Joe Black. Yeah I met him. The first hour of this flick treats you to a promise, teases about a climax, whispers that you can trust its secrets, and delivers

above and beyond. Somewhere after Bill Parrish (Sir Anthony Hopkins)\*, however, meets Death, Joe Black (Brad Pitt), and invites him to dinner, somewhere after the hilarious board-meeting, the whole *pace* dies in the bum. Bill Parrish is a moral hero, an ultra-breadhead. Death does Bill Parrish a deal: extra time, foreknowledge of the end, in exchange for being introduced around. The Reaper on vacation. *MJB* falls short of excellence, however, mainly due to the slack editing of the middle hour. A three hour haul, it could have been done slickly in two-and-a-half - too many pictures telling the story. The steady and measured tempo gets lost, reemerging briefly near the finale, which in itself was too reflective and drawn out.

Anthony Hopkins portrays his standard fare, calm and precise, "...those round, pear-shaped

tones..." Death calls them, and he engages our sympathies. Brad Pitt wavers between the inquisitive and compassionate outsider to a wooden and rigid caricature.

He gets the best of the dialogue, gets to cry, and gets to both win and lose, yet still I wanted convincing.

The other cast members are superb, with special gongs for Allison Parrish (Marcia Gay Harden), the eldest daughter and her husband, the toe-rag suck-job with a heart of silver Quincey (Jeffrey Tambour), both in top form and giving us the real breathing soul of the movie.

One word of warning: the trailer *suggests* Pitt is run over by a car. The movie *shows* Pitt being run over, and even in this cynical and desensitised world the image of the body flopping through the air is graphically portrayed. Computer graphics, morphing technol-

ogy and gee-whizz fuckery. My concern is the reaction of the audience: we all laughed, nervously and shocked. Observe this when you see it, and learn the nature of the species. Also beware the pouting lips and vulnerable eyes of Ms Forlani; this Kate Moss/Ally McBeal so-called waif image must stop.

More than a few of those around me had sniffles, so take the tissues if romance and tragedy choke you up like they do me. Prepare to question yourself, your beliefs, to travel the paths that the characters do, and to confront things normally shied away from. Tick tock, death awaits...

Scott Hopkins

\*MY middle name is Anthony, my surname Hopkins, and I have tried it as a line.

# Wet Dreams in Heaven



*The Dream Life Of Angels*  
 Palace Cinemas  
 Opens March 25

This is the first feature film from director Erick Zonca, and it is one

which I struggled to sit through. Admittedly the film was in French, but this has not worried me before. I get the feeling that this film has won so many awards (eight to date) in France because

it conveys the feelings of frustration and hopelessness felt by the characters. I felt that this was lost through the weighty content, length, and subtitles.

The film is the story of twenty year old Isa, a homeless backpacker scraping a living from selling greeting cards. She arrives at Lille and meets a man who employs her as a seamstress. Here she meets Marie, also feeling frustrated and trapped by her poverty. Isa moves in with Marie who is house-sitting for a woman in a coma (don't ask me how that was arranged). After being fired, the two wander the streets and meet two bouncers, Fredo and Charly, at an exclusive nightclub. Here we see sociopathic Marie depart from the more easy going Isa, and chase

after the womanising nightclub owner, Chriss (and no, it's not a typo, but this iss).

Her hyper-sensitivity, and her desperate wish to ascend from her lifestyle see her become emotionally chained to Chriss, leading to... Go and see the film if you want to know what happens next, but I will say this: the film seems long and disjointed due to poor editing and my poor grasp of French. The acting seems quite good, and the setting of the film typifies the bleak outlook Marie has on her life. The music is... well, what do you expect from a French nightclub?

Should you go and see it? Well, the Palace is mighty comfortable.

Etienne

# More Gratuitous Nost



Even shaving is bad in *The Badlands*

**BADLANDS, 1973**

*Badlands* was the directorial debut of Terrence Malick, who went onto direct *The Thin Red Line* 20 years later. The film is based on the lives of Charles Starkweather and Caril Ann Fugate, who in 1958 went on a killing spree that ended with eleven people dead. Kit (Charlie Sheen) and Holly (Sissy Spacek) are the central characters living out their monotonous lives in a dreary rural

backwater. Holly first meets Kit just after he has finished his round collecting garbage. She remarks that "he was handsomer than anybody I'd ever met, he looked just like James Dean." They develop a relationship behind the back of Holly's father (Warren Oats). The bloodletting begins after Holly's father approaches Kit packing Holly's clothes - he's decided that they are leaving. When Kit is ap-

proached, he responds by pulling out a handgun, pronouncing "I've got a gun here, sir. It's always a good idea to have one around," and shooting him. Then the cross country killing spree kicks off. Malick's films derive as much from the settings as the characters. Malick uses the settings to help us understand and delineate his characters. The unspoiled and inhospitable badlands are the only place where Kit and Holly could possibly belong. Malick is also daring in the portrayal of his characters; they are unusually empty, emotionless, naive and remain amazingly innocent throughout their killings. When Kit shoots his friend, Cato, the couple seem more embarrassed than anything. While Cato is sitting semiconscious in the adjoining room, Holly asks "Is he upset?" to which Kit replies, "He didn't say anything to me about it."

It is hard to believe that a filmmaker who has had such a small output of films has had so much influence on the landscape of

American film. The most obvious example can be found in the Tarrantino scripted, *True Romance*. Malick's use of voiceover to reveal the motivations and aspirations of Holly was so familiar that when I first heard it, I looked around the room for Alabama Worley. In both movies the first victim of the protagonist is the only one who separates them from each other, father/pimp. The bounty hunters in *Badlands* were later replaced by the Christopher Walken led Mafia, while Kit's fixation with James Dean is strongly reminiscent of Clarence's bathroom Elvis etc, etc...

*Badlands* contains a reasonably orthodox structure and narrative and focuses on two main characters. At the same time it marks the beginning of Malick's extremely cerebral style, where imagery is at least as important to the film as action. Although there is no shortage of violence, there is very little action - which may or may not alienate some viewers. *Badlands* certainly does not appeal to all tastes, but for me this film is a fine and extremely rare example of what Hollywood is capable of producing.

Mana Heasley

# Couch vs Tommy Gun

**Analyze This  
Now Showing  
Academy Cinema**

Paul Vitti (Robert De Niro) is a mobster. After the gunning down of his mentor he begins to suffer from panic attacks and starts going to a psychiatrist (Billy Crystal). The humour in this film develops as he tries to apply his concrete-shoe approach to relationships to his sessions with the suburban Dr Sobol.

The worst thing about this movie is Lisa Kudrow, who plays Sobol's fiancée Laura. She looks like a fish out of water. It is precisely this quality which makes

her charming as Phoebe in *Friends*, but it doesn't ring true for the successful so-called newscaster Laura. It seems as if she is rehashing old and inappropriate material. In fact her whole character seems kind of unnecessary. She is being used, I guess, to illustrate Vitti's impact upon Sobol's personal life, but this could have been achieved more effectively, and probably more humorously, if it had been his son or his best friend or his work colleagues who were affected by Vitti's behaviour.

The best thing about this movie is its implication that Dr Sobol is a more powerful man than Paul

Vitti, that Sobol's emotional wisdom is more valuable than Vitti's machismo. Vitti needs Sobol, and although Sobol is initially intimidated by Vitti by the end of the movie Sobol is clearly calling the shots. It's refreshing to see a comedy which can deliver a "message" without descending to the saccharin.

*Analyze This* is well worth a look. It's pretty funny. Not hysterical, tears-down-the-face, clutching-the-sides funny, but smile-and-maybe-chuckle-now-and-then funny. If you like gangster films this provides a glimpse of mobster kitsch from a slightly skewed perspective.



Why you kick my dog and call him get fucked?

Pinochet

Cabernet Sauvignon Merlot  
Shiraz Grenache Monaro

1973

Crushed by the feet of the  
Proletariat  
for your drinking pleasure

I make mine a

Pinochet

Cabernet Sauvignon Merlot  
Shiraz Grenache Monaro

"...a tour de force. The deep reds remind me of the blood of the workers running through my fingers..."  
Skelton G Harrington-Blythe  
Times Wine Supplement

"...this feisty number may be hard to import, but the lingering aftertaste makes it worth the price of admission alone..."  
Harriet Spleen  
The Guardian on Wine

"...this wine, quite simply, is a coup. Bloodless or otherwise..."  
Martin Sheen  
Green Left Weekly

# Folks Reading Stuff

Hi everyone, and welcome to the first of an occasional column about what's happening in the literary arts around Adelaide.

It's occasional because, frankly, I haven't got a life and I don't know squat about what's going on in the outside world. That's why I need you kind people to write or e-mail me and tell me about what you're doing. If you have a reading or a launch or something you want to plug, drop me a line and I'll make sure the four-or-five people that read this paper hear about it [well, read about it, actually].

Anyway, the only news I have this week is good news indeed. This Wednesday [March 17] you can be one of the lucky people to hear some top local talent give it up for the punters and stool warmers at Supermild as The Lee Marvin Readings slides smoothly into its 5th session. Featured readers include Lee Cataldi, John Barbour and our very own Russell Smith. Next month Peter Goldsworthy, Cath Keneally and Luke Whitby. Where will the madness end? Get along and get a clue.

Marvin impresario Ken Bolton is always on the lookout for people willing to get up in front of a drunken crowd and try to entertain them with words. If you think you just might have what it takes, get your shit together and drop a sampler into the E.A.F. Bookshop at the Lion Arts Centre, or to me here at On Dit and I'll make sure Ken gets it, 'cause that's the kind of guy I am.

J.D.



Rundle Street - Adelaide



UNIBOOKS

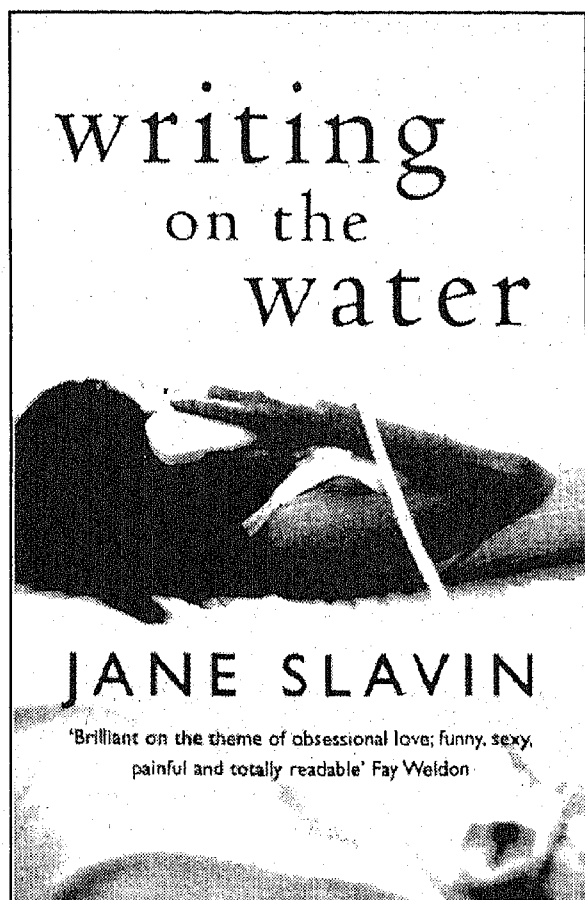
## MindField Top Ten

1. *Last Mortal Generation*  
Damien Broderick
2. *Zoom*  
Ishran Banyai
3. *Cambridge Quintet*  
John Custi
4. *Chocolat*  
Joanne Harris
5. *Ex-Libris*  
Ross King
6. *Breeder's Box*  
Timothy Murphy
7. *Art of Happiness*  
The Dalai Lama
8. *Where the Wild Things Are*  
Maurice Sendack
9. *Crisis of Global Capitalism*  
George Soros
10. *The Melancholy Death of Oyster Boy*  
Tim Burton

## Unibooks Top Ten

1. *The Whole Woman*  
Germaine Greer
2. *The Surgeon of Crowthorne*  
Simon Winchester
3. *Open Australia*  
Lindsey Tanner
4. *Eucalyptus*  
Murray Bail
5. *Another World*  
Pat Barker
6. *Southern Cross*  
Patricia Cornwell
7. *A Billion Voices*  
Phillip Adams
8. *The Breaker*  
Minette Walters
9. *Two Nations*  
Tony Abbott
10. *An Instance at the Fingerpost*  
Iain Pears

# Love Lost



*Writing On The Water*  
Jane Slavin  
Black Swan  
\$ 18.95

*Writing On The Water* is the first novel impelled from the pen of one, Jane Slavin, known actress. For a first novel this novel does contain many gems of cultural inspection, unlike the usual romantic narrative of "woman meets attractive Irishman and ends up with commitment problems". The original honesty of this love story sets it apart from other examples of

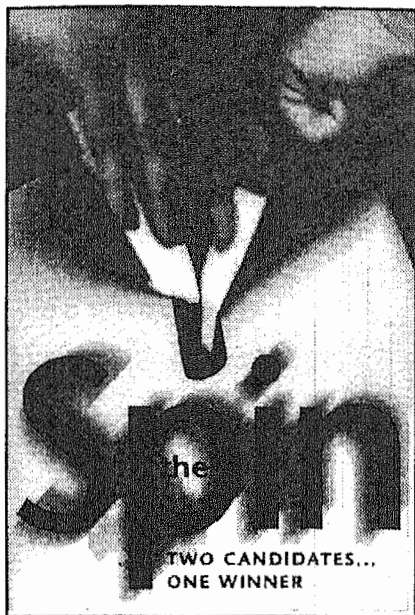
the genre. There is something disturbingly romantic about the city of London and Slavin's narrative seems to draw from the richness of the surrounding environment and architecture. The landmarks of a tragic city punctuate the emotional ravings of a tortured soul. Slavin's protagonist, Ellen Millar, is a familiar and believable figure (if for the fact that she's an actress). Her experiences with trust, hope and insanely blissful abandon are unparalleled in this

decade of romantic novellas. Slavin saves her narrative from a fate worse than a connecting flight between Sydney and Melbourne, by intelligently representing the psyche of her characters through poignant echoes of childhood and its tales. Well worth a read and sob.

Lil' Vince



# Come in Spinner



*The Spin*  
Hugh Mackay  
Pan Macmillan

*The Spin* is a nicely written political satire which focuses, for once, on small-politics: the everyday treachery and spindoctoring occurring in an Australian marginal seat called Blenheim. Martina Miller is running for Labor and cheating on her hapless husband, Frank. Andy Fletcher is running for the Coalition under the tutelage of his manager the fast talking, cynical, sleazy Rob Ayling.

There is no doubt as to where the author's political biases lie: Martina is referred to by name, for instance, whilst Andy is usually referred to as 'The Candidate', although this could also be a device to stress the extent to which Andy is a puppet of the Party's machinations.

Mackay has written a novel which is full of quips for the sceptical mind, such as: "The truth doesn't come into it.. I thought you realised that" (p88).

In the light of recent films such as *Wag the Dog*, *Primary Colours* and *Bob Roberts*, the novel's cynicism is almost cliched. It is, nonetheless, a well-researched, erudite window on Australia's political climate and processes.

Whilst Mackay's protagonists do not go so far as to invent a war (a la *Wag the Dog*), they still play some dirty political games, providing insights into the role of Push Polling (sorry, 'Telephone Advocacy') in election campaigns, for instance. These insights were fascinating for me because I once worked for a dodgy Market Research company who did the 'Advocacy' thing for a

certain conservative, right-wing political party who I cannot name here. An example (from p55): "Andy Fletcher's wife is divorcing him, but they have agreed to stay together until after the election.' True or false?" and "Andy Fletcher is under investigation for fraudulent property deals...' True or false?" Yes, they actually do this kind of thing.

Each chapter is ended with a voyeuristic glance into the life of a local 'punter' (as voters are called by Rob Ayling). I am not sure how these pieces tie in - perhaps to reinforce the human side of the election campaign. The candidates are caught up in their own reality, with their campaigns taking over every facet of their lives; for the voters, however, the upcoming election has minimal impact - life, love, and death continue untouched by the election frenzy. Mackay's biases have already been mentioned, consequently the ending is predictable... with a twist. Whilst *The Spin* is not as sardonic as the likes of *Frontline* or *Yes Minister*, or as acute as Bob Ellis or John Clarke's work, it will certainly appeal to anyone with a satire-prone mind.

Jayne Lewis

## Celebrate being Irish and Win One of Fifteen Copies of "A Song For Mary"

Dennis Smith's new novel launched on St Patricks Day (Total prizes valued at \$344.25)

To enter fill in the following coupon and drop it into the ground floor of Unibooks, Adelaide University Campus.

Competition begins March 17th and is Drawn April 9th at an Irish Club event on level four of the Union building. Call Grace at Unibooks on 8232 3301 for further details. Employees of competition organisers and sponsors cannot enter.

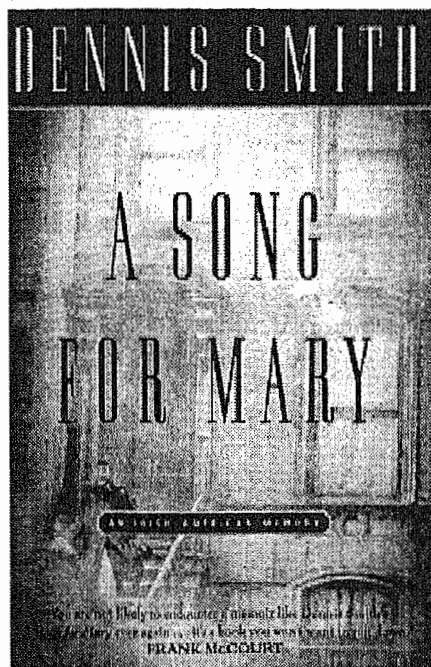
NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

P/CODE \_\_\_\_\_  
PHONE \_\_\_\_\_  
EMAIL \_\_\_\_\_

CAMPUS \_\_\_\_\_  
STUDENT ID \_\_\_\_\_  
NO \_\_\_\_\_

YES  I'd like to join your mailing list and receive information about competitions, special offers, book sales and book information.

Brought to you by  
Unibooks, The Irish Club,  
On Dit, Empire Times and  
Harper Collins Publishers



## North Terrace

OPTOMETRISTS

Elizabeth House  
231 North Terrace  
Adelaide



Telephone: 8223 2713

Quality comprehensive  
eyecare and eyewear  
Eyewear with appeal,  
performance and value  
The widest scope in  
professional and  
clinical service



15% Savings to Student Card Holders

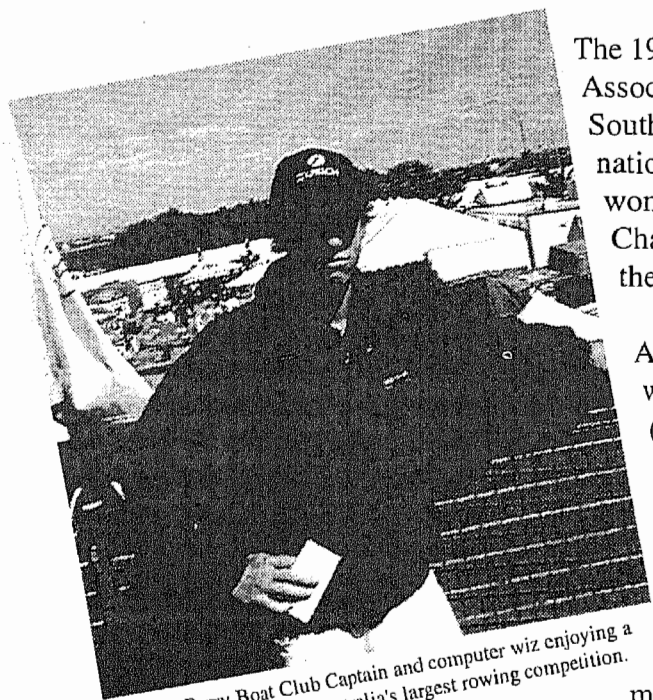
# DON'T SINK THIS BOAT!



Alison Davies, Carmen Klomp, Kate Slatter, Amy Safe, Liz Windle, Chris Bursill  
A.U.B.C. members of the 1999 South Australian Women's Eight

# SUPPORT UNIVERSITY SPORT

# Australian National ROWING CHAMPIONSHIPS

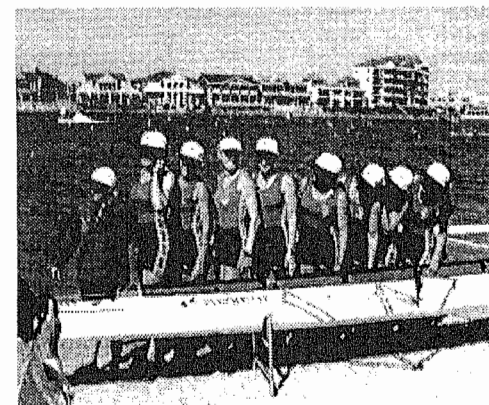


Steve Perry Boat Club Captain and computer wiz enjoying a break from running Australia's largest rowing competition.

The 1999 Zurich Australian Rowing Championships were held this week at the SA Rowing Association's West Lakes Regatta Course. The event is one of the largest of its kind in the Southern Hemisphere. Beginning on Tuesday over 2,000 competitors slogged it out for national honours. The Adelaide University Boat Club was represented by a very strong women's contingent headed by Kate Slatter (Gold Medal - Atlanta Olympics and World Championships). At the end of Saturday the Blacks/Composite had been successful in the Pair, Four and Eight.

Amber Halliday, came 1st in the light weight senior B double and 3rd in the light weight single. Sunday heralds the interstate racing with the running of the Kings Cup (Men's Eight) and Governor Generals Trophy (Women's Eight) as well as small boats. The Blacks are represented by 6 of the Women's eight in one of the states finest boats. The Kings Cup Eight is comprised of some of the states best current and up and coming rowers but would seem to have lacked a lot in preparation.

The Blacks are also represented in the management of the regatta with the Boat Club captain Steve Perry undertaking the herculean effort of keeping the regatta computers up to date with entries and results. Steve has been coordinating timing results and has achieved international standard results. Not content in only helping on the day Steve has been a key figure in the setting up of the regatta from day one. Mark Miller Club President is also state team manager, coordinating sponsorship and team matters. This is a great example of University sport helping the community.



VSU has created a large amount of public discussion regarding the merits of compulsory student fees. Many people have taken up arguments for and against these fees and the way in which they are spent. Perhaps the most interesting aspect of the whole debate has been they way in which both parties have tried to justify their stance.

To begin with Mr Kemp's view that the issue is one of freedom of choice is flawed. Mr Kemp views the collection of fees as an impost against the student body. Students, according to Mr Kemp, should be allowed to choose what services they wish to access (and accordingly pay for them on the spot). That is a very noble

view and if were to be carried to its logical conclusion the whole of society would fall into anarchy.

I do not use many of the services offered by the federal government and yet I have to pay taxes. To bring this down to a more local or community level you could look at council rates. I do not use most of the services offered by my council, the community bus, council library, local parks and sporting grounds.

Why do I have to pay council rates? To answer my own question it is because I belong to the community and if I wish to have a level of standing infrastructure I have to pay for it. Mr Kemp speaks of consumer rights, unfortunately life is not so black and white, students belong to a community in the same way in which I belong to my local community.

Andrew Southcott has been made use of anecdotal evidence regarding campus societies gaining money for personal profit.

## VSU - It's Not Cricket!

Andrew spoke of the Chocolate Appreciation Society and how they gained some degree of funding, and of the Days of our Lives Club. Apparently these people gained money for food and alcohol, sorry Andrew it is now 1999 not 1987 and at the University of Adelaide Clubs Association does not allow student money to be used for food or alcohol.

If Andrew is fully supportive of Mr

Kemp's VSU policies then perhaps he could tell his own sister that she can no longer use the University's boathouse or to cease to be a member of the University Basketball Club. Emma Southcott (Andrew's sister) is a University Blue in rowing. Emma has for many years been supported by the Sports Association and has been able to reach her fullest potential as a student athlete (National and Intervarsity Champion). It would also seem that Andrew's memory can also be a bit selective: if mine serves me right Andrew was

a member of the same University Boat Club.

The Adelaide University sports Association and its clubs have been in existence for around 120 years. The Association itself has a degree of transparency in its decision making processes that would put many politicians to shame. It is like wise fiscally accountable.

To continue with this theme the Association does not give out money

to clubs that could be used for anything other than sporting equipment or facilities hire. Clubs cannot spend this money on food, alcohol or even uniforms for themselves (they must buy their own). All of the clubs must provide accurate financial statements each year as well as a president's report. Clubs must keep a register of assets and cannot dispose of large assets without authority.

The Sports Association provides scholarships and bursaries open to all students. The money comes from the Associations own fund raising (not the Union grant). Like wise the Sports Association contributes to the maintenance of the University's ovals with its own mon-

ies.

To Andrew Southcott all I can say is see you at the next Liberal Party quiz night at the Adelaide University Union's Lirra Lirra Café and hope Jackie Kelly (Minister for Sport) enjoyed her row in the double scull at the 1997 World Masters Regatta courtesy of the Adelaide University Boat Club.

Daren Potts

# Dead Set Legend

The news that the one known as the Keg with a Willow, David Boon, has retired has signified the end of an era in Australian Cricket.

Most famous for his grit and determination, whether that be at digging out yorker after yorker from Curtly Ambrose, or swallowing the last mouthful from the 50th stubby on the flight from Hobart to Melbourne, Boonie represented the Australian Spirit - the never say die attitude that we all wish we had.

As the clock strikes 12 in the career of David Boon, I reminisce about one of my favourite Boonie Stories.

On the Sunday of the Ashes test last year, I sat on the hill under the scoreboard and sledged the Barmy Army's wit with quips like "Fuck off back Home and Stop Whingeing" and "Go and Fuck Yourself". Whilst we may not have been as funny as the Poms, we were at least louder, and that was all that mattered. But it is not the shouting match between us and them that I will remember the day for.

Sitting on the hill, right by the path under the Scoreboard was a nuggetty little bloke, with a big bushy moe. He wasn't the Hero from Hobart but he looked damn like him.

As the first ball was bowled, and the first drinks run was on it's way from the bar, someone noticed the little guy in the front row, pointed at him and shouted out "BOONIE!!!!".

This brought a cheer from the not yet drunk mass, as we all recalled the little fighter. As the cheering subsided, the guy with the beers offered one to the look-alike. This time the chant goes up "BOONIE... BOONIE... BOONIE...". Soon enough the one now known as Boonie stood up and accepted the beer. The chant got louder "BOONIE... BOONIE... BOONIE...". Like a true showman, Boonie turned, faced the crowd, cocked his head back and downed the lager. The resulting adulation from the hill culminated into a roar louder than any on-field antics could produce. As the last drop of beer went down the throat, Boonie tossed the cup



over his head, threw his arms into the air and accepted the love from the crowd like a true professional. Well, as you can imagine, this was the start of something big. Boonie was now included in the round of every beer run from anywhere on the hill. And they came thick and fast. Beer after beer was accompanied by chanting and cheering from the ever intoxicated hill residents.

In true Boon style, no beer was refused, and all were consumed on his feet, facing the crowd, in one gulp. It was magical. it was sublime. It was like being in the presence of the great man himself. If cricket is a religion, and I think it is, then not only was I at my Mecca, but I was witnessing one of the holy moments. It was in the air - I could feel the love and spirit that one can only get from a private meeting with the Pope himself in the Vatican.

At the tea break, Boonie stood up, a bit shaky on his feet, saluted to the crowd, obviously deciding that it was time to "break the seal". On unsteady legs he staggered up the hill, being helped along by the crowd in his moments of doubt and pain. I don't know how he got down the stairs, but he did. I don't know how dented he left the trough in The Mens, but I am sure he left his mark.

10 minutes later, he re-emerged in a questionable state, and was helped to his seat by a friendly policeman. That was the only time an officer-of-the-law has

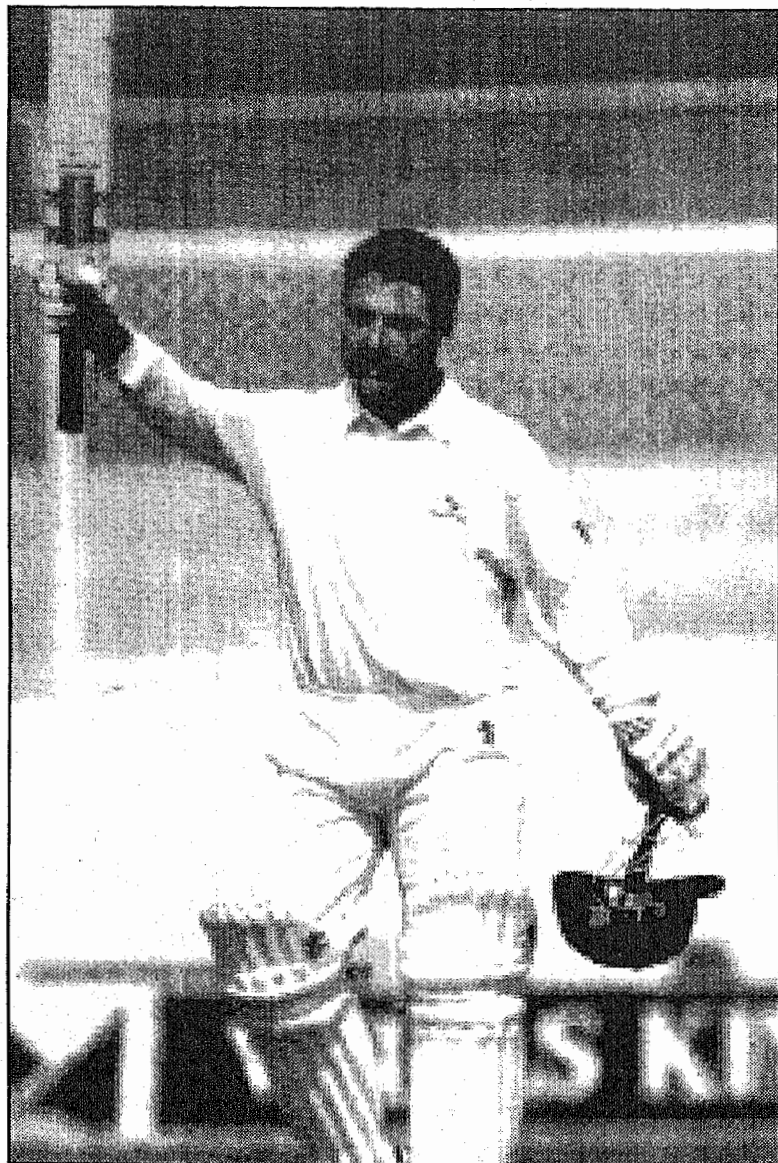
EVER been cheered at a public sporting event, making this historic day even more memorable. Keeping up his form, Boonie kept drinking for the afternoon, and went-on to make a well earned 50. What was happening on the ground was of little consequence, as this battle between man (Boonie) and foe (another beer) had more drama, more excitement, and more crowd appeal. If John Elliot was there, I am sure a sponsorship would have been in the air.

Eventually the day's play was over, and the yellow-coats started pushing us all out. But by now the legend of Boonie had been well and truly reinforced in the memory of all of the supporters on the hill. We all went home with a smile on our face, recognising that we had seen a true genius at work.

The funny thing is that there is a cherry on the top of this tale of misadventure.

The following day I watched the days play from the members area, where the beer is full strength and the food is gourmet. Sitting in the members area of the Bradman Stand, I spied the one known as Boonie sit down a few seats away from me. He told me that he goes and sits on the hill for the Free Beer.

Maybe he was the real Boonie after all.





# Funky Custard

Custard, Pollyanna,  
Revolvar and  
Timothy

UniBar, Sat 13 March

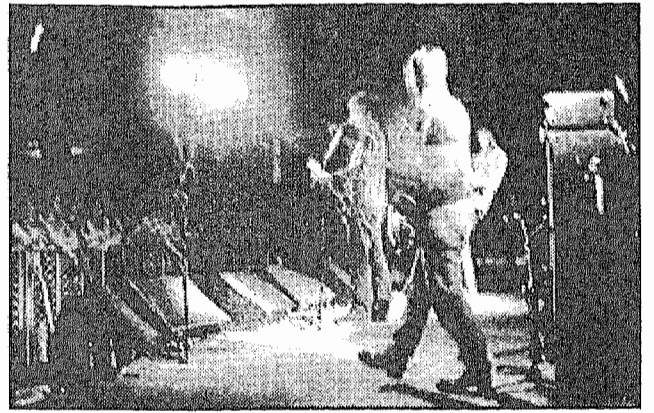
The night started with the unexplained withdrawal of 78 Saab from the line-up, and the inclusion of local act *Timothy*, who pulled out an entertaining set. Their rock genre may be a little tired, but they played with enough spark to entertain the punters.



Next on the bill were the fabber than fab, *Revolvar*. After having already supported You Am I and the Whitlams, *Revolvar* are set for a big year, with the release of their second EP pencilled in for next month. By the time *Revolvar* came out before most of the sell-out crowd had arrived, and were beginning to get quite well lubricated. *Revolvar* were tight, and the new songs are bound to give the boys further national airplay on the kiddie's network.

*Pollyanna* casually strolled onto stage, and, as most people were expecting 78 Saab, were unrecognised by most until Matt said "Hi we're Pollyanna" at the conclusion of their opening track. Playing all of their old favs, such as *Cinnamon Lip* and *Pale Grey Eyes*,

as well as a fair sprinkling of the music off of their new CD, *DELTA CITY SKIES*, which is set for release very soon. The highlight of the set was the final track, and crowd



pleaser, *Brittle then Broken*. It was played with the passion and ferocity that we have come to expect from the Pollies, and left the crowd hungry for some Custard. The thing I like most about *Custard* is that they don't take themselves too seriously, something which is evident in their often silly lyrics. Their stage antics, especially those of Matthew Strong on lead six-string showed that they

were having as much fun as the crowd were. The Custard live show, on the other hand was nothing less than pure professionalism. Wowing the audience with new stuff from *LOVERAMA*, which is due out soon, and pumping out the hits, like *Apartment*, *Girls Like That*, and *Music is Crap*, Custard were simply sweet and not too lumpy.



## Starred For Life



### Sagittarius

Watch out for green things, they may be dangerous. They might also be plants. You can't be too careful. Who's that looking at you?

### Cancer

With Semester 1 underway you'll soon be grinding your teeth into talc. With Mercury's retro 1970's influence you may find that you have achieved the ability to fold space and travel through temporal dimensions. Handy for assessment, because now you can travel forward in time to the point when your essay is finished. You'll never have to do anything again.

### Pisces

You will meet a feisty red-haired serving wench this week. Order a mug of frothing ale and follow up with the line that you'd like to hear the bard play his lute. This will be a life-changing discussion.

### Monaro GTI

Once you've discovered that tear in your shirt you'll find people's gaze easier to read. Luck will come your way in the form of a needle and thread and you'll make an extraordinary advance in the Beaumont Case. You are truly psychic.

### Taurus

Yes, the police are coming to get you. Run. Hide. Start a militia in the hills and hoard weapons. Short hair cuts are in for you this week.

### Virgo

The drought is over; you're gonna get sex this week. I can't be sure but you'll probably have to meet a complete stranger, get yourself and them really pissed and then go bump uglies around a corner. Please get some self respect you bunch of degenerates.

### Minogue

The voice in your head is right for once; this week you should abuse substances, miss all your lectures and watch every episode of *Hardcastle and McCormack*. All your parents' dreams will be fulfilled.

### Libra

Beware the sun. It is hot. It is bigger than you are. It is a star. Please use sunscreen in your hair and remember that even you smell on a hot day.

### Capricorn

With the woollen Long Johns in the cleaners you'll find it much harder to be nasty to people this week. Although no one has managed to work out which half of you is beast and which human, at least we all know which end is up. Perhaps a handy "Handle With Care" tattoo will solve future problems.

### Aquarius

You've run your dash, but now it's time for the Scorning of Aquarius. Get some practice in with hot wax and episodes of "Judge Judy". You knew you had it coming so don't start complaining now.

### Scorpio

Some say that a Scorpio's sting is worse than their annoying sense of superiority. This of course is not true. The only reason you still have an ego is because people insist on writing in "Do It Yourself Astrology Guides" that Scorpios are great in bed. This could be true if the bed was a fold-in.

### Aries

Shang-a-lang, boom-bam-boo, ob-la-de, tooti-fran shang-a-dang; or as a wise man once said, "Wow man, I can't feel my feet."

MUSIC & SKATING

# TUNES n TRIX

IN AID OF YOUTH SUICIDE PREVENTION

**BUNCH A WIZE GUYZ  
HIGH STAKES  
INNER VISION  
MISLED YOUTH  
SLUMBER  
STR**

**MARCH 20 Skating 12pm-5pm**

**Live Bands 5pm till late**

**REYNELLA ENTERPRISE**

**& YOUTH CENTRE**

**PHONE 8387 5577**

**<http://reyc.missionsa.org.au/soundcore>**



PRESENTED BY THE GUYZ FROM SOUND CORE -  
NATIONALLY ACCREDITED AUSMUSIC LEVEL 2 MUSIC INDUSTRY COURSE  
A DRUG AND ALCOHOL FREE EVENT

# Soundcore

**MORE THAN  
A  
MUSIC COURSE**

**MUSIC INDUSTRY  
SKILLS CERT 2  
AUSMUSIC  
NATIONALLY  
ACCREDITED**

**Full-time course  
beginning April 27th**

**INFORMATION SESSION TUES MARCH 23RD  
11.30am - 12.30pm followed by lunch**

**REYNELLA ENTERPRISE & YOUTH CENTRE 10 MAIN SOUTH ROAD REYNELLA  
PH (08) 8387 5577 <http://reyc.missionsa.org.au/soundcore>**

