

SR
378.05
05

THE UNIVERSITY OF
23-AUG 1993
LIBRARY

on
volume 67, no 13

qit®

Contents

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 are not necessarily their own.

Editors:
Penny Fredericks
Anthony Paxton

Advertising Manager:
Chris Webber

Freight:
Darren O'Reilly

Typesetting:
Finona Dalton

Printing:
Cadillac Printing

Web Stuff:
Smug

Thanks:
Ant, Shirley, Fads, Chris S, Chris W, Brenty, Dirty, Mullighan, Mick Hicks, Lovely Linley, Rob & Stella, Susie B, all of the crowd at the open day who wouldn't shut up.

Where we are:
The *On Dit* office is located on the North Terrace campus opposite the Barr Smith Lawns, in the basement of the George Murray Building, remarkably close to the men's toilets.

How to contribute / contact us:
You can drop off stuff at the office or in the contribution box in the SAUA office. Alternatively, you can write to us at
On Dit, c/- The University of Adelaide, SA, 5005 or email us at
ondit@smug.adelaide.edu.au

About the cover:
Shut your eyes and open your mouth.

Next Edition:
Out August 9th, Deadline August 5th.

Contents

4. Letters

6. Wayward

9. Future Tense

10. News

14. Campus

24. Vox Pop

27. Classifieds

28. Video

30. Literature

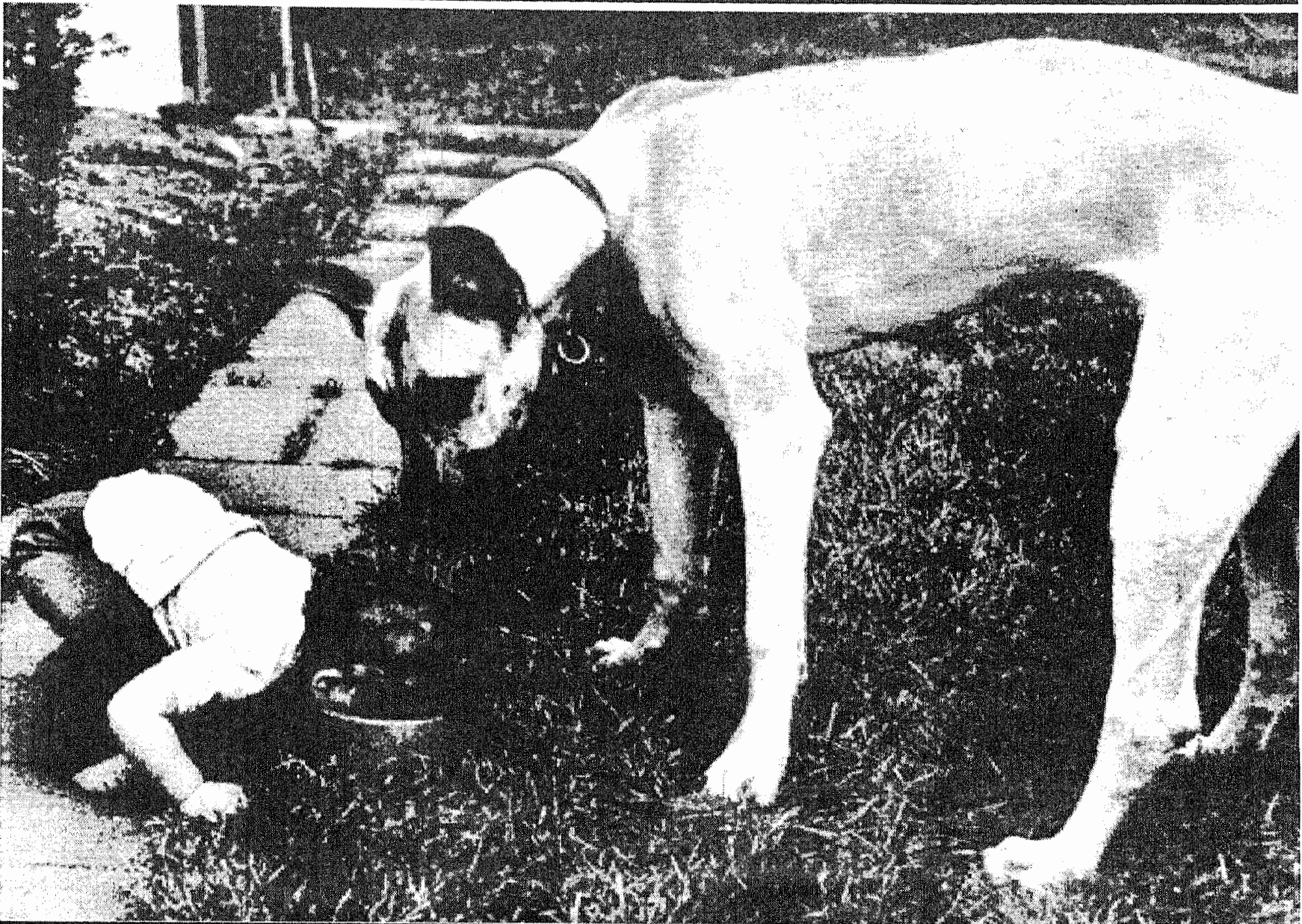
32. Film

35. Arts

36. Free Thought

38. Creative Arts

41. Music



editorial

OF THE WEEK

As the bulkhead slid into place she heaved a sigh of relief. The scratching noise on the outside of the hull was not as disturbing as the thing that made it. Leaning against the smooth metal she fingered the trigger of her staser. Regaining energy Lt. Anderson ran along the service corridor to the Nelosn tube. Grapping hold of the first rung she felt the anti-matter stabilizers go on the external hydraulics. The ship lurched and pitched to the side throwing the hapless officer against the access plate. Consciousness slipping away like a friction generator on slow rewind. . . .

5 WEEK SEASON SOLD OUT IN MELBOURNE!

ADELAIDE FESTIVAL CENTRE and STATE THEATRE SOUTH AUSTRALIA present the COMPANY B BELVOIR and BLACK SWAN THEATRE production of **STATE THEATRE 1999 SOUTH AUSTRALIA SEASON**

CLOUDSTREET

Tim Winton's magical story of love, histories and the bonds that tie us to our sense of place.

with ANNA BROCKWAY
MAX CULLEN
JUDI FARR
JULIE FORSYTH
JOHN GADEN
IAIN GRANDAGE
CLAIRE JONES
JOHN LEARY
TRAVIS McMAHON
KRIS McQUADE
REBECCA MASSEY
CHRISTOPHER PITMAN
STEVE RODGERS
KEVIN SMITH
and DANIEL WYLLIE

adapted by MICK ENRIGHT and JUSTIN MONJO from the novel by **TIM WINTON**
Directed by **NEIL ARMFIELD**
6 to 22 August
OPTIMA PLAYHOUSE
Book at **BASS** 131 246

ADELAIDE FESTIVAL CENTRE, THEATRE, COMPANY B, playing australia, ARTS A, Government of South Australia, Adelaide, GADEN, LISTING, VISUALS AUSTRALIA, Arts and Creative Industries Australia

Presented with the financial support of the Australia Council and Playing Australia, National and International Tour produced by Arts Projects Australia.

CLOUDSTREET TUCKER MENU - CALL FOR DETAILS 8216 8744

AFC/CL/05/006

BOOGIE IN A SUITCASE

SCEPTICAL PLUG

Dear Editors,
We write concerning the relocation of the Equal Opportunity Office to the bowels of the Horace Lamb Building, and the Medical Centre's move to where the Equal Opportunity Office used to reside. Quite a swap when you think about it.

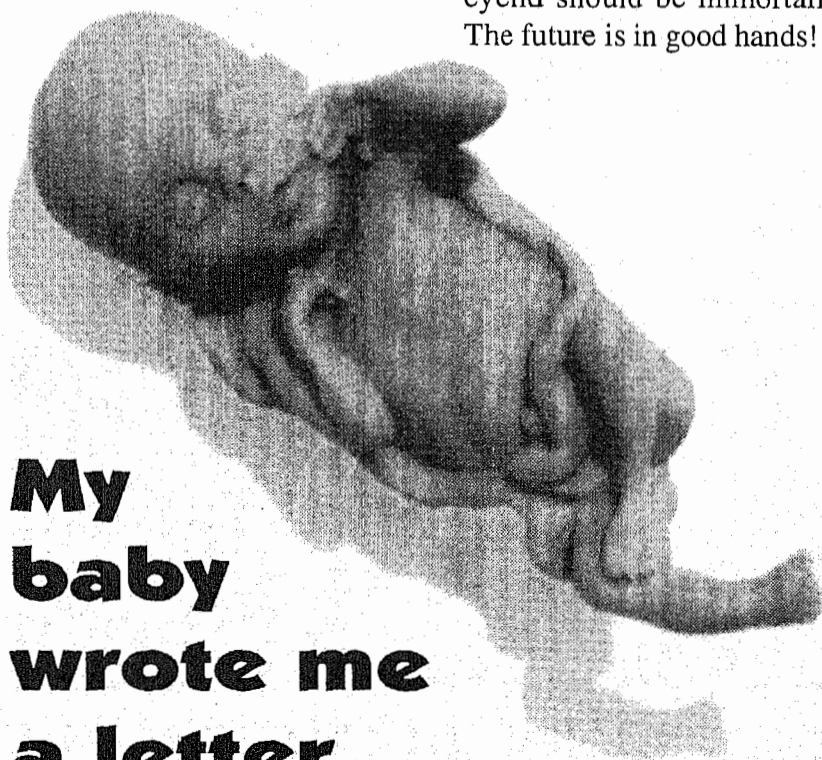
Wasn't the Equal Opportunity Office originally located on Hughes Plaza to facilitate what is usually a very difficult task (i.e. complaining about discrimination)? Is the med centre's move a part of the deal which resulted in its recent 'privatisation'? Coincidence, or good negotiation?

Is it true that the Student Services division was (is?) planning to close the Equal Opportunity Office? Could it be that hiding it away will make the demise of this vital service easier to 'achieve'?

Sceptically yours,

LUNATIKIT

P.S. Some of your tree-loving readers might want to ask the Adelaide City Council about its plans for Victoria Square, and the 35 unlucky trees that live there.



My baby wrote me a letter

Dear Eds,
Generosity did certainly not kill the cat!

PROSH WAS GOOD

Not only was heaps of money raised for charity, there was a lot of fun stuff that was enjoyed by all. There were some memorable Pranks, the toilet that appeared Monday morning at Parliament house was well planned and attracted much attention from passers by. Sadly they only wanted their picture taken next to it rather than donate money! I won't incriminate the person responsible for that wonderful piece of engineering, but he has been known to answer to "Mr Jug". Congratulations and a big pat on the back to those who helped out and donated to Prosh.

Get into it next year for those of you that did not.

And for those of you that actively opposed Prosh, and you do know who you are, "Get Proshed!"

David "Gorilla Boy" Bourne
Union Activities

P.S. Thanks heaps to the class of Blackfriars students that donated so generously. There were among that class true legends. Heck, anyone willing to part with \$2 for a Chupa Chup without batting an eyelid should be immortalised. The future is in good hands!

PLUGGER

Dear Editors,
Well what can I say, I've never had such a good time. This week I've been involved in one of the biggest and greatest pranks on campus (well at least that's what I think). It all started about two weeks ago when my best friend asked if I would like to help paint banners for Prosh, of course I said yes.

Well after having so much fun I quickly decided to get more involved with Prosh by becoming a helper for the week. Okay, now for the good stuff: The Toilet Prank. My friends convinced me to become a part of this prank and appointed me the photographer and film director.

Now for those of you who don't know about the toilet (or should I say those who have been living on a different planet) some fantastic students came up with a genius idea. They affixed a toilet bowl and banner to the steps of parliament house as a collection bin for Prosh. This prank was executed at 6:30am on Monday the 26th of July 1999 with all the style of engineering students, which for the safety of my friends Adam Langman and Michael Brauer shall remain nameless (oops!). So on a last note I would like to thank Adelaide Uni and the SAUA for making me part of Prosh and to Adam and Michael for letting me in the boys club to become part of the greatest prank ever.

Rachel Kennedy
1st year dentistry

PLUGGEST

Dear Editors,
I thought that bags being allowed in the library was a Prosh prank until I had a glass of champagne. While walking through the Barr Smith circle on Wednesday someone passed me a flier saying that the SAUA has succeeded in let-

ting us take our bags into the library. Following the flier arrived a glass of champagne and I thought; no Prosh prank would include free champagne, perhaps it is true?

Well indeed it is. For the first time this year I actually went into the library and I know I'm not the only one. When bags were not allowed I never felt safe enough leaving it out and having to carry my purse, phone, keys, pens, notebook, textbook and then have to juggle whatever books I may have been borrowing.

Thanks SAUA and the library.

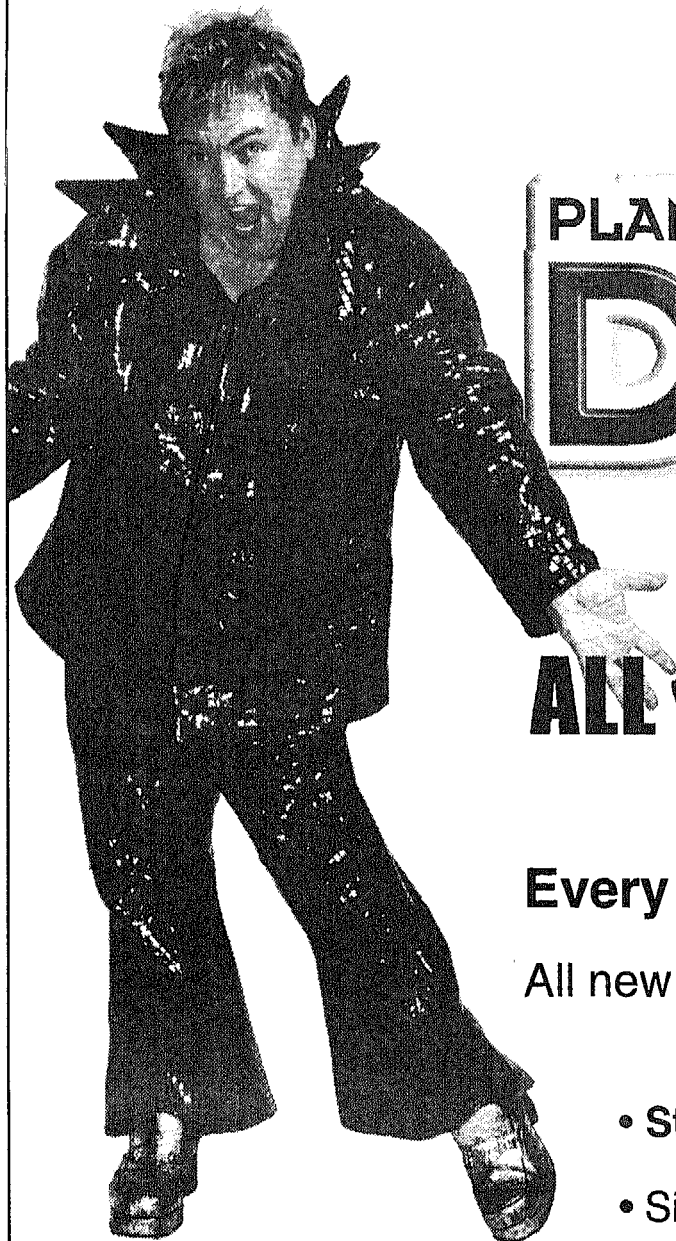
Vanessa Morris
2nd year Economics

TERSE

Dear Eds,
After having received a lot of criticism for my supposed letter I thought that I should actually write one. I totally support the SAUA and Alida Parente. Having formerly been a member of the sexuality standing committee I support the Sexuality officers. Furthermore I have no problem with *On Dit* for they are the outlet through which student views can be expressed and represented. What does piss me off is that a student such as 'Scott Carn' (who is apparently missing in student records as being enrolled in Honours History) can be so hyper-paranoid about possible objection and criticism of his (her?) views that they don't even print their REAL FUCKING NAME.

The REAL Scott Carn
Honours Anthropology

If you want your letter published, give us your student number. Otherwise we can't finger you when we get sued for publishing your crazy ideas. Okay?



PLANET DISCO

the best of the 70's, 80's & 90's.



ALL NEW STAGE SHOW

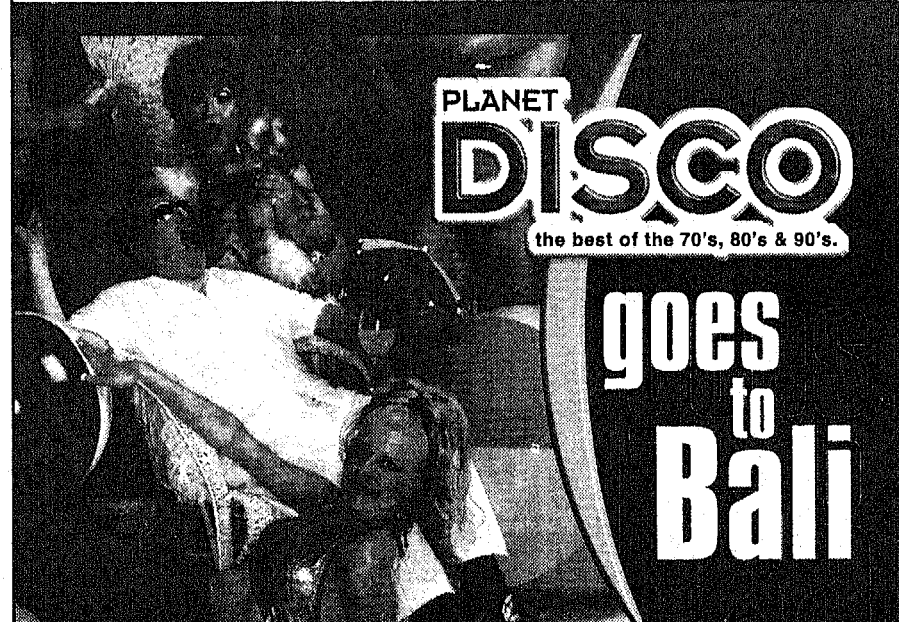
Every Wednesday Night at The Planet

All new stage show starring:

- Steve Hooper
- Singing sensation 'Rit Petite'
- Drag Queen Rochelle
- All new Solid Gold Dancers
- Djs Adam and James Ingram
- All new competitions including Hoopers 'Wheel of Coke'
- 50¢ Beer 9pm - 9.30pm and 12am - 12.30am
- Free entry before 10pm



THE PLANET 77 PIRIE STREET ADELAIDE AUSTRALIA TELEPHONE 08 8359 2797 SITE: www.planetweb.com.au



PLANET DISCO

the best of the 70's, 80's & 90's.

goes to Bali

Dates: 10th - 17th of September
Accom: The Indah Beach Ketty Club (just 5min from Kuta Beach)
Flights: Garuda Indonesia
Contact: Sue from Champion Travel for details on 08 8373 1666
Cost: \$998 per person

Includes: Economy class return airfare
Twin share accomodation with private facilities
Airport transfers
Australian breakfasts
Watersports Day inc. banana boat ride - parasail
Turtle Island snorkelling tour - Full day Kintamani tour
Planet Disco with Steve Hooper and the Crew performing live @ 001 Club with all you can drink.
Book now, only 200 seats available.

A Bowl of Dark Browns to say "Thank You"

There is nothing more disturbing than walking into a toilet and finding that the last visitor has left a steaming turd, accompanied by a rather hefty amount of soiled Sorbent sitting in the bowl. In a public toilet you can just go to the next cubicle; but when it's your bathroom and your house mate's nine hour-old stinker then there is no choice but to reach over the offending mess with its associated fumes and press the 'full flush' button. Then, with a lightening speed that you thought you'd lost after discovering scotch and dries, you leap back and pray that you don't get hit by any splash...but that's a story for another day.

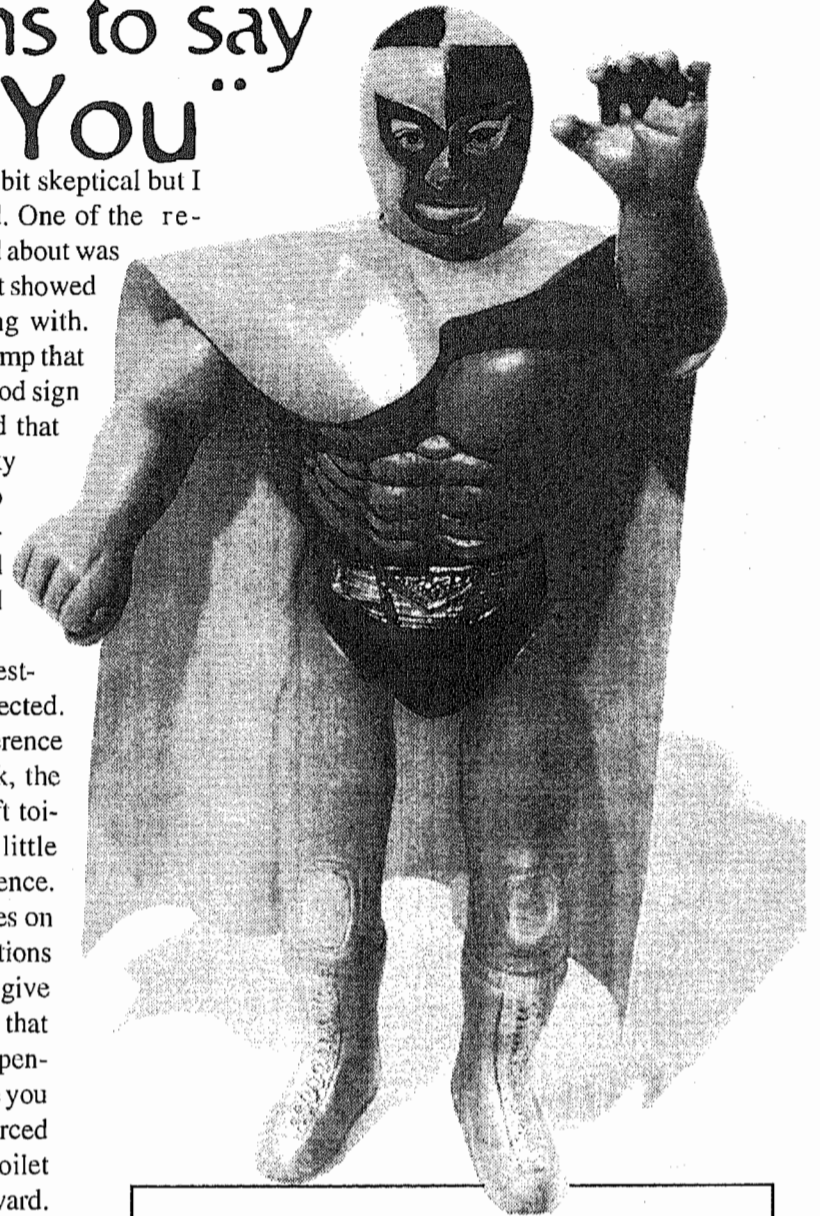
The reason I talk about this issue is that we spend so much quality time in *the bog* (an unfortunate pommy phrase). In this age of dog eat dog hard ass quasi communist capitalism we get to spend so little time in moments of true, peaceful contemplation which is why the moments we do get to ourselves are so important. Consider this: If you are sitting on the crapper with a nasty case of constipation, the runs, Bali belly or gastro then you are not having a good time and thus your moment of solitude is wasted by the sound of a bursting blood vessel or the whoosh of a water fall. But if you have a really good shit then you get multiple benefits. You feel so much better in a physical sense and a mental sense – the phrase *dropping a load* is more a reference to mental relief than bodily satisfaction. If it's a nice clean cut poo then you can let your mind wander to other thoughts while your mind is completely at ease. You're at ease because no-one is looking at you, listening to you or even really wanting to be anywhere near you at the time. Thus you can afford to think about anything. The thoughts themselves are not so much important as the fact that you can have them.

Another important role of the crapper is to give you an indication of your health. At work the other day they showed us an Amanda Gore video that had the message "Get lot of roots and have good

shits and U B Happy!" I was a bit skeptical but I was on paid time so I watched. One of the really interesting things she talked about was how the type of shit that you shat showed what your insides were dealing with. She said that a 'floaty fluffy' dump that wasn't overly odorous was a good sign of an A1 bowel. She then said that we should be wary of the 'stinky sinky' that fought like mule to get out and then stuck to everything it touched as this showed that we were truly on the road to bowel cancer.

The toilet is truly an icon of western culture and it must be respected. A good crapper can make a difference to you every day. A good book, the morning paper, some super soft toilet paper and a radio are all little things that can help the experience. Soft lighting, gentle colour tones on walls and air freshener are all options as well. A message that I must give to designers of public toilets is that you have to have an 'outward opening' door. How many times have you been trapped in a cubicle or forced to squeeze up the side of the toilet bowl because the door opens inward. Then try doing this with a back pack in an airport. Any designer who makes the cubicle too small or with a dodgy door is doing a disservice to humanity by causing so much mental anguish. A final tip about good shitting is that newspaper is not good stuff to wipe your arse with. No matter how much you may want to use the Advertiser or Green Left Weekly on ideological grounds, they'll end up hurting you.

So next time you're in the crapper, make it good for yourself and hope that the forces of



Captain Toilet says, "Two flushes can be better than one."

the fluffy floaties overcome the stinky sinkies.

Michael Hicks

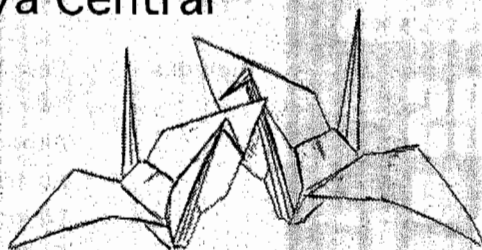
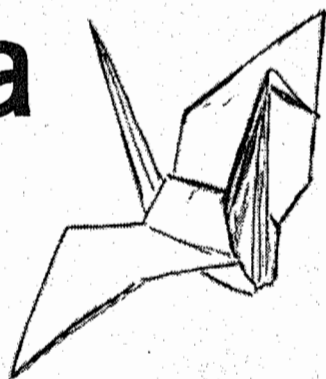
P.S. When you move in with someone, check that they're toilet trained.

Hiroshima Day

Rally and Lantern Walk

Friday 6th August

meet 5:30pm Tandanya Central
(Victoria Square)



The University of Adelaide

Counselling Centre

Semester 2

WORKSHOPS

- Improving Sleep
- Developing a Lifestyle That Reduces Stress And Worry
- Learn Deep Relaxation
- The Perfect Procrastinator
- Overcoming Shyness
- Effortless Exams

LUNCH TIMES - FREE
BOOK ON 8303 5663 OR CALL IN

DAILY DROP IN SERVICE

1.00 - 2.30 pm
Brief consultations only
No appointment required

COUNSELLING BY TELEPHONE OR APPOINTMENT IS ALSO AVAILABLE

LOCATION:
GROUND FLOOR
HORACE LAMB BUILDING

Kapunda Chunder

Here in Adelaide we are blessed by the nearby presence of a premium wine-producing region: the Barossa Valley. It's only natural, then, that every now and then a group of urbanites get tired of their familiar drinking surroundings and go for the Barossa Valley Winery Tour.

The procedure is simple: you get a bunch of people together and drive from winery to winery; most are more than happy to let you sample their wares for nothing. The most difficult part of organising a wine trip is finding a driver. Few people are willing to spend the better part of a day carting a load of progressively drunker tourists from one far-flung establishment to the next while remaining sober themselves, but when I was invited along to a holiday tour to take advantage of the beautiful midwinter weather this had already been arranged.

I should begin by remarking that I know nothing at all about wine. I couldn't tell a chardonnay from a chablis or a port from a tokay, and I've never been able to really appreciate the intricate arcana of wine writing and this weird wine mystique that some people take ever so seriously. But when it's being given away for free, who can be a critic?

The first winery on our route was Yaldara. At least I think that was what it was called, my memory being pretty hazy on the finer details of the day. Maybe it was Yalumba. Or Yakuza. Or Yaktown, or something like that. Whatever it was called, we found some fine beverages there. Thankfully wine was not the only substance on offer, so I was able to indulge my taste for sickly-sweet liqueurs (although the cherry liqueur did taste unmistakably like Orthoxicol cough medicine) while the others sampled more serious things.

After passing through one or two less notable wineries, we made our way to my favourite Barossa institution, Chateau Dorien (the only one whose name really sticks in my mind). For all I

in the Shadow of the Valley of Noir

know Dorien may produce the worst wines in the State, but in addition to wines its tasting list includes items far more interesting - in particular, a very fine range of meads. The honey mead is drunk cold, while the spiced mead is heated before consumption to bring out the spices. Also on offer were the Gran Miele, a chocolate-orange liqueur that tastes much like an alcoholic jaffa, and some kind of "sparkling" blackberry thing. I bought a bottle of the spiced mead, my only alcoholic purchase for the day.

Next stop in our completely unplanned itinerary was a winery on a hill with flags outside. I wish I could be more specific, but its name was some kind of horrible German compound noun with at least nine syllables and a scattering of weird accents. Being the only customers in the place, we spent about thirty minutes chatting to an attendant with an enormous black beard who, between pouring out small glasses of various wines, denounced the high rate of taxation applied to alcohol and explained to us how the GST may spell the end of free wine tastings. Bloody Democrats. After saying goodbye to the beard we went outside and spent several minutes watching the flags and prodding the flagpoles to work out what they were made of - the many accumulated small doses of alcohol were starting to do their work.

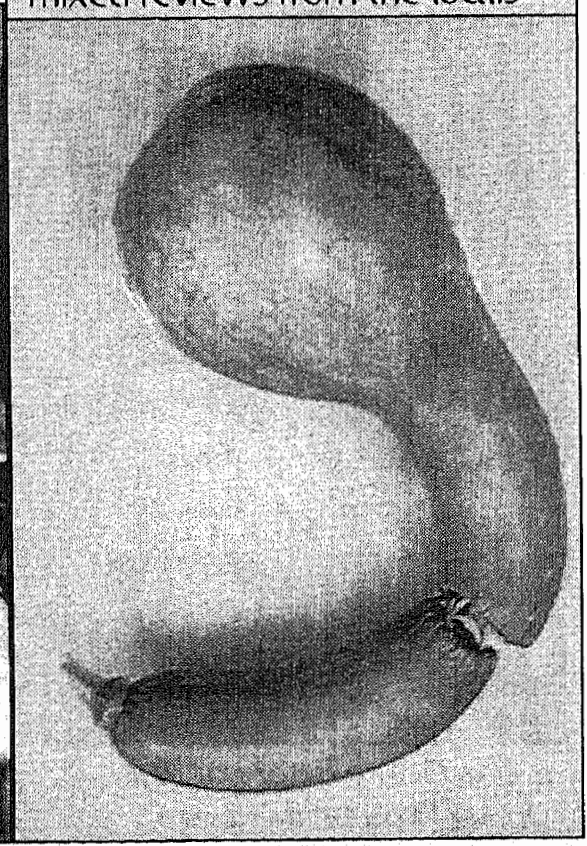
The rest of the day passed in a similar fashion, until we began to get a little bored of the wineries and stopped off at a little market. There, locals sold jams, vinegar, home-grown vegetables and various other fruits of the Barossa Valley. Unfortunately, the market was downwind from a field recently fertilised with something that made me ache for the delightfully pleasant scent of blood and bone; this had the effect of marginally reducing our ability to appreciate the local foods. But I did manage to find myself a truly beautiful gourd which, for only \$1.35, was irresistible.

After the revolting stench had driven us away from there, we decided to throw in the towel and head back home. Because at no point during a tour do you consume a sufficient amount of alcohol in a sufficiently small space of time to get properly drunk, the usual procedure afterwards is to proceed to one of the tourist's homes to finish off whatever was bought along the way. This we didn't do, but on previous occasions it has been more than pleasant to finish off a day of hovering on the edge of intoxication by falling well and truly over. Maybe next time.



(above) crystal spittoons add a sophisticated touch to any drinking hole

(below) oh my gourd - Barossa eating, better value than gold
(below left) the new merlot has mixed reviews from the locals



Punch and Face the Consequences

Nothing says "Party Time!" like a big, juicy bowl of punch. So, when a group of degenerate and bohemian students decided to have a get-together to mark the imminent death of the mid-year break, our first plans involved the manufacture of a huge volume of this sacred liquid. But how to do so? How to maintain that vital balance between strength and sweetness, that essential compromise between fizzy and smooth, that optimal state of punch nirvana that is so tantalisingly difficult to attain? I have no idea. But we had a lot of fun trying to find out.

First stop was Bi-Lo, where we bought general party supplies and non-alcoholic punch basics. Among these were several tins of Bi-Lo brand random fruit portions, a large amount of soda water, far too much nasty "tropical cup" cordial and two bottles of brilliantly coloured faux-orange fizzy drink. Next stop was an ATM. Armed with a generous slice of federal tax revenue in the form of a conspirators' first CYA payment, we headed in a North-Easterly direction to a bottleshop that was, we were assured, cheaper than any in the city.

What to buy? A friendly bottleshop attendant with a slightly dated but still attractive pompadour hairstyle assisted us in our deliberations. First stop was the refrigerated cabinet housing the sparkling wines. As previously agreed on we started out with two bottles of everybody's favourite carbonated alternative to a finger down the throat, Passion Pop (does it Pop your Passion, baby?). Followed by another two of Pink Spumante - the choice of a "Spu" generation. And two more of an odd pink



Agnas always makes her punch with a kick. Thanks Dr. Linley

fluid with the faintly disturbing name of "Crackling Peach". The pseudo-champagne backbone of our punch was complete.

After passing up some dodgy cask wine, flagon-style port and (remember this, kids?) Fruity Lexia, we made our way to the spirits section. Regretfully eyeing the \$30-plus quality brands of vodka - the punch committee's hard liquor of choice - we settled on a pair of sub-\$20 bottles. Although both came adorned with impressive Russian names, one was made in the Barossa (for a guaranteed one-way ticket to ride the porcelain underground) and the other hailed from, of all places, New Zealand (insert obligatory "and which part of the sheep do they make that from?" joke here).

Our attendant, seeing us debating whether or not to invest in a third bottle of bargain spirits - "Big Ben" brand gin was looking possible, if not drinkable - directed us to another shelf. Here we found something horrible, a guaranteed-to-make-you-go-blind distillation going by the name of Old Mule Natural Gin Essence. At 50% alcohol, it was the drunkard's version of weapons-grade plutonium. Also on show were various other "essences", including a truly evil concentrated ouzo mixture. We settled on the Old Mule.

We had the liquid, now we needed a suitable vessel in which to give life to our creation. After failing to find a decent punchbowl in any of our cupboards or in the Glen Osmond Cheap-as-Chips we settled on a large stainless steel mixing bowl (and not, despite one individual's repeated demands that we forget about the poisons, carcinogens and other nasty things present in non-food-

safe plastic, an almost visibly toxic laundry tub). Fortune then blessed us with two empty multi-gallon springwater bottles, suitable vessels indeed!

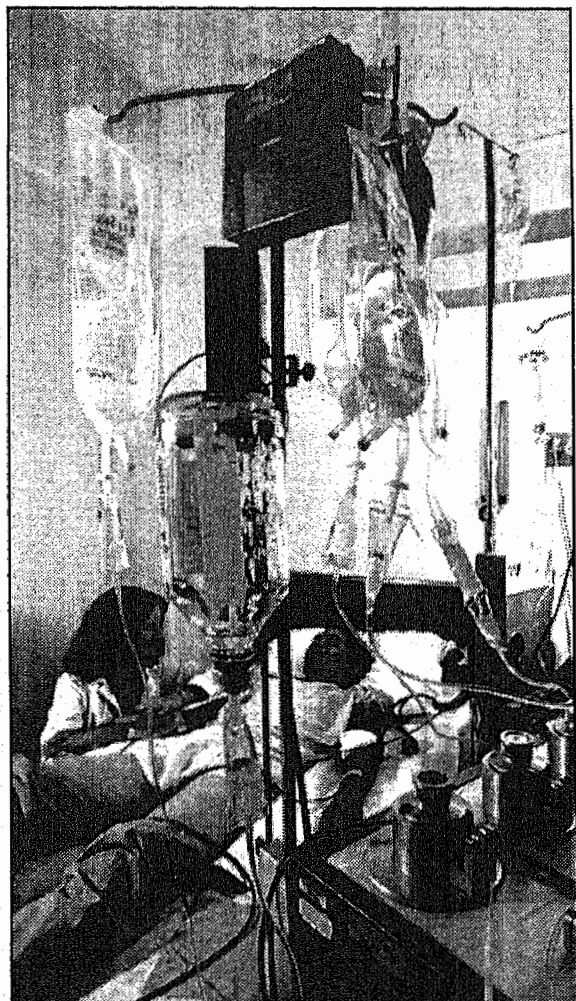
There followed the only part of the punch process more exciting than the purchase of alcohol: the mixing. And what an exciting time we had! Unfortunately, all of the things we were pouring into our huge bottles tasted far too vile to be indulged in between pours (even, as I found to my great surprise, the Old Mule). But we made up for that by frequently testing the mixture as a whole, as ritual requires.

The final result was, in all modesty, spectacular. A feisty, forthright vintage with a subtle and unpretentious Tropical Cup Fruit Cordial palate and unmistakable overtones of vine-ripened Spumante grapes. Or something. The fruit chunks confounded our expectations by sinking to the bottom, but this enabled them to sit and brood for longer while they absorbed frightening amounts of alcohol. Grade-Z tinned fruit seconds have never tasted so good.

And the public response? Overwhelming! Well, all of the stuff got drunk, anyway. All ten or so litres. Much of it by myself. Perhaps most pleasing, nobody hurled - or, at least, not in any place that we've looked at since (has anyone checked the cellar?)

So, there you have it: the story of a punch. It really is much more fun drinking something that you've crafted from the dregs up, and even the hangover feels a hell of a lot better.

Linley Henzell



Is This Picture Before or After or During? You be the Judge.

the circus has come to town...

*“I am one, I am many.
I am as we are - eternal, out of time.
I am science and magic, chimeric, ethereal.
I am Saltimbanco”*

Certainly the words on everyone’s lips at the moment in Adelaide are: Cirque du Soleil. Touted as the future of circus, Saltimbanco’s major claim to fame is the (by now) infamous ‘no animals’ stand. It’s a stand which has brought circuses clear into the politically correct arena (although some of the gender representations are still a little questionable). Saltimbanco, an Italian word for “street performer”, is a generous fusion of sight, sound, and atmosphere; of raw athleticism, theatre and a touch of magic. But surely this evaluation is much similar to the rave reviews we’ve all been subject to in the past couple of weeks. Still, I would argue, Cirque du Soleil has a lot to offer in terms of evaluating the future of circus (and on a larger scale, the performing arts) as we know it.

After having seen the show a number of times I question why circuses ever needed to add animals to the equation. Opening with an audience involved animation act (watch your seats!) the Saltimbanco troupe introduce a set of characters who communicate with a special “made up” language. By the end of the show they have you believe not only that it is a language, but that you too can understand it. And that’s only the start of the magic.

The story frames the characters, like human beings, as being born with nothing. “These are the Worms, at the very base of society. All similar in appearance yet different from one another, they must with time adapt themselves to their environment.” The presentation sees colourfully leotard-clad characters climb, cling, slide, stand and jump on four poles (“the Chinese Poles”). This leads into the oft-described acrobatic trio (“Adagio”), a moving demonstration involving a real family (Andrei, Oxana and their 8 year old daughter Dasha). The significance of the mother and father offering the child up to the Heavens is that she personifies the future. As the miniature clown (who then grows up very quickly) and a variety of other characters who revisit the arena in the acts that follow, the child is said

to be exploring her identity, hoping one day to accede to the rank of ‘Baroque’. It’s the kind of mythical story you would expect from dance, perhaps theatre, but definitely not the circus.

And yet, Saltimbanco is not all story and no show. Acts including: the Double Wire (the very traditional high wire, complete with parasol in hand), Russian Swing, Solo and Duo Trapeze, Bungee Ballet (a newer innovation), Hand to Hand (an unlikely demonstration of strength), Juggling and Bolas all play a hand in developing and maintaining the magical tour of human endeavours. And just when you feel that you can’t draw your breath in any further, light relief can be found in the Clown acts - a wonderous display of mime as you’ve never seen it before.

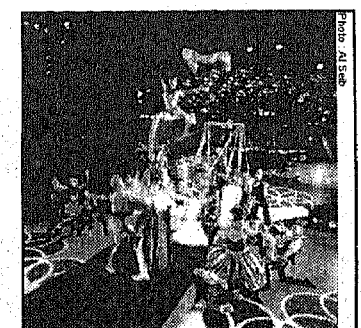
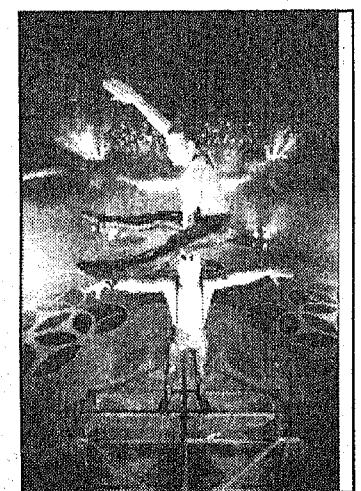
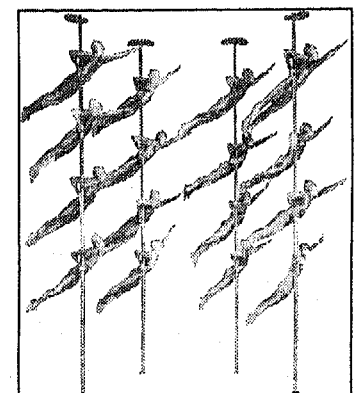
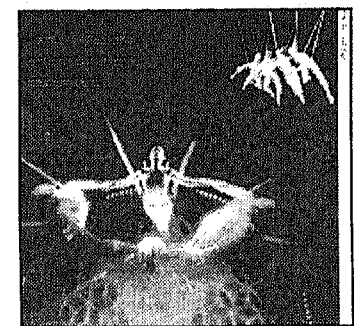
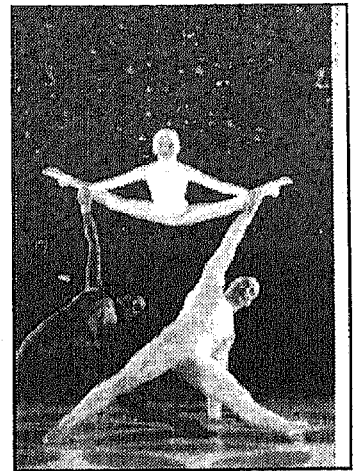
With a troupe from all over the world, costumes strangely eccentric, a live soundtrack set to question any former “roll up, roll up” memories and a creation set to implode and explode any audience, Saltimbanco has given us but a glimpse of what Cirque du Soleil has to offer.

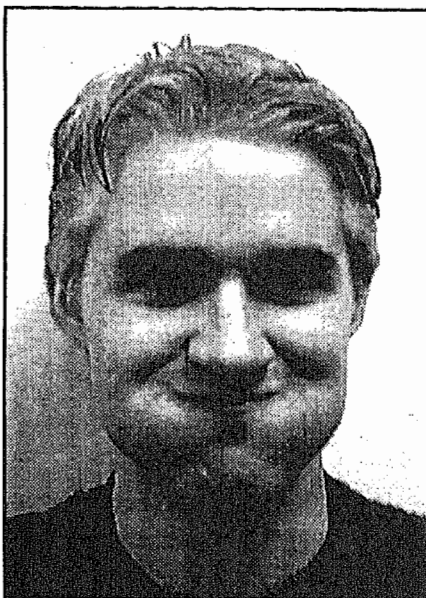
Cirque du Soleil is only in Adelaide for another month, but the impact on the minds, hearts and West Parklands of the people of Adelaide will be firmly etched. A brief investigation on <www.cirquedusoleil.com> reveals that further shows intend to explore the future in a much more upfront manner. We’ll just have to wait and see...

Saltimbanco is showing until August 25, under the Grand Chapiteau, Ellis Park (West Terrace). Tickets can be purchased from the Box Office on site, or through Bass (131 246).

Susie Bate

FutureTense with Susie Bate and Anthony Daniele is on next Monday @ 11pm, Student Radio 5UV 531 AM.





don't make me laugh, I'm full of chocolate

CHEARY, DEVIL WOMAN

Keep it legal but don't doubt the satisfaction in revenge, says self-styled "European Devil Woman" Jasmine Kluster, who advises women how to inflict it on the men who leave them.

But rather than amputating strategic body parts, the unmarried 44-year-old leans more toward growing grass meadows on an ex-lover's carpets and couches while he holidays with his new girlfriend. Austrian-born Kluster insists that retribution is crucial to inner peace and is an ancient and legitimate form of expression. "I don't think my kit has caused anyone who buys it to do anything dreadful — I'm sure I would have read about it," she told Reuters in an interview, turning heads in the elegant cafe as she loudly listed the ways and means of vengeance.

By "dreadful" Kluster means acts of violent retribution like that committed by American Lorena Bobbitt in 1993 when she amputated her husband's penis with a kitchen knife while he was sleeping. Instead Kluster advises women to inform tax authorities of their ex-husband or former partner's offshore bank accounts or to pay someone else's child to stand on his doorstep on Father's Day crying "Papa" while his new girlfriend looks on in horror. A freelance journalist, she says her Devil Women Society offers free counselling to abandoned women as well as selling them the kit for

\$49, postage included. Her kit includes a booklet encouraging self-esteem and a floor cloth printed with the face of the ex but, thwarting expectations, it lacks tools of Black Magic like Voodoo dolls. Kluster was educated in a convent but denies she got her fascination with revenge from the nuns. Instead she says she was inspired by the movie "First Wives' Club" starring Diane Keaton, Bette Midler and Goldie Hawn. Furthermore, Kluster says she has no animosity toward men. "I wouldn't say I was a feminist. We are all masculine and feminine at the same time. I love men. I love people regardless of sex or race or age. Revenge is a great equaliser. All people from all walks of life can seek revenge," she said.



I'll stuff prawns in your curtain rods

SEXLINES

Scandal in Colombia following revelations by the state phone company, Telecom, that the country's lawmakers were spending more than \$46 000 a month in public money on sex hotlines. Telecom made the discovery after they were asked to help trim the communications bill in Colombia's Chamber of Representatives. The company also discovered that at least 30 of the chamber's 620 lines had been diverted to nearby cafes and restaurants allowing lawmakers to work in more convivial surroundings. As if screwing the country over is not enough fun. Those caught spanking the monkey to the moans of the Swedish sexlines will have to answer to the Minister for Foreign Affairs.

WORD IS BORN

A major revamp of the Oxford

English Dictionary is underway more than 70 years after it was first published. The 110 million dollar revision is expected to take 10 years, but updates will start appearing on-line from March next year. It took 50 years to complete the first OED with its 12 volumes of nearly half a million words and two million quotations. Researchers are looking for brand-new words or words from the past that have escaped inclusion, like cunt.



I'm fucken telling you, Nanna, I read it in the dictionary

BEER, SHASHLICKS AND A ROUND OF POOL

A Melbourne teenager has been skewered on a pool cue while playing with friends. Ambulance staff say the 14-year-old had his chin resting on the pool cue when one of his friends accidentally knocked his head. That drove the cue up into his mouth where it lodged in his upper palette. Doctors were able to remove it and the boy is said to be in a satisfactory condition in hospital. Doctors also said that he is not eating well as he has lost his palette.



the bloke in the middle's about to go sick

LAHITAPALI, FAKKALAITI

A UN committee has recommended that the South Pacific Is-

land kingdom of Tonga be admitted to the United Nations. The recommendation of the Security Council's committee on the admission of new members now goes to the council itself, where diplomats say it's certain to be approved, probably this week. Tonga would then be formally admitted by the General Assembly at a later date. Tonga's head of state is 81-year-old King Taufa'ahau Tupou IV, who has reigned since 1965.

SWITZERLAND

Switzerland has suspended all canyoning adventure expeditions in the wake of the recent deaths. The toll includes two New Zealanders and 16 Australians. The final death toll may rise as two people are still missing after the flash flood trapped a group of 53 people. Swiss authorities say it could be weeks before all the victims of the alpine canyoning tragedy are formally identified. Investigating Magistrate Martin Trapp says the identification process could take weeks.

SHOP 'TILL YOU DROP

Greedy shoppers have helped a gang of jewellery thieves escape in Malaysia. The four crooks scattered some of their loot behind them as they ran from a Kuala Lumpur store. Shoppers who had been chasing the thieves, decided to help themselves to the jewels instead. Their frenzy also blocked security guards who were in hot pursuit. The jewellery haul has been estimated at more than 400 thousand dollars. Police have appealed to the shoppers to return the stolen goods.

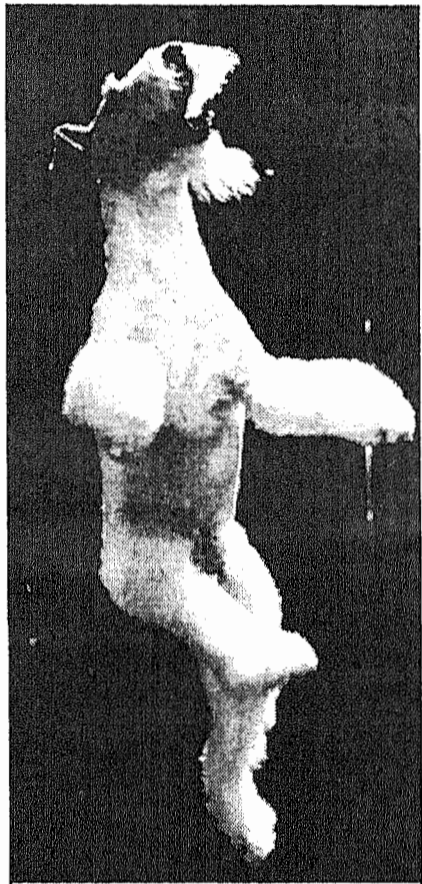


security measures became increasingly bizzare at this department store

because it's true

GIMME MY MAKITA BACK MAC

A man's been killed instantly in the United States when his lawn mower exploded. The blast also killed his dog and was so violent it hurled pieces of the mower onto the roof of his house. Fire fighters say they've never seen anything like it and suspect petrol fumes caused the explosion. Monty Python?



this dog's only pretending to be hacked into quivering lumps

CORFU SALAD

A group of vegetarian, health-conscious eco-tourists from Germany got a rude surprise during breakfast when Greek crop-dusters dumped insecticide on them. Dirk Stoller, who books environment tours on the Greek holiday island of Corfu, told Reuters his clients had been quietly enjoying the view of olive groves from their balconies when they were suddenly engulfed. "My customers were sprayed with poison from above," he said. "They have pictures." Stoller said two of the tourists had filed a lawsuit against local authorities charging that such crop dusting is illegal in the European Union. He said the hippie tourist group was eating organic

food at the time of the incident and were angered because hippies associate dust inhalation with loss of appetite and were unable to finish their meals.



a German

SIESTA TIME

A Trinidad thief who broke into a house was caught because he fell asleep in the kitchen. Magistrate Cheryl Ann Blake, presiding at the Arima court in the country's eastern region, Tuesday sentenced Leroy Antoine, 54, to five years in jail, court officials said. The snoozing crook was caught by the owner of the house, Nigel Balbickram, earlier this month. The court heard from prosecutor Victor Singh that Antoine, who had eight previous convictions for housebreaking and larceny, was found sleeping on a chair in the kitchen. A bag of stolen food was found next to him. The Magistrate suggested that Leroy find a new profession upon his release, as he did not seem very successful in the field of robbery.



my undies are full of capers - write about that, Toby

LONDON

Nude protesters amused passers-by in London on Wednesday by casting off their clothes to demand the right to be naked in public. A handful of people from "Freedom to be Yourself" were quickly bundled away by dozens of police. "Take off your clothes," Vincent Bethell implored the crowd after he scaled an ornate lamp post outside the Royal Courts of Justice, took off his clothes and scattered leaflets for a naked protest at London's St Paul's Cathedral on August 21. "Help to stop ignorance by protesting naked," the pamphlets read. "The protest is peaceful and for the legalisation of non-sexual public nakedness." "I think I've brought attention to this issue," Bethell told a Reuters reporter from the top of the lamp post as he posed for photos for the media and bemused tourists passing by in sightseeing buses. The crowd was reportedly mesmerised by the sheer size of Bethell's tool that rested just above the knee. Upon seeing this abnormally large member many of the male protestors re-cloaked in shame.



this nude cutie is too shy to take his hat off

YEAH YEAH PLUGGER

Some positive medical developments this morning for those men who suffer from baldness. US researchers say it may be possible to use gene therapy to treat it. A team at the University of Pennsylvania says it has managed to get growing human hairs to take up genetic material. So far they've only managed to turn hair blue, which they admit is "pretty

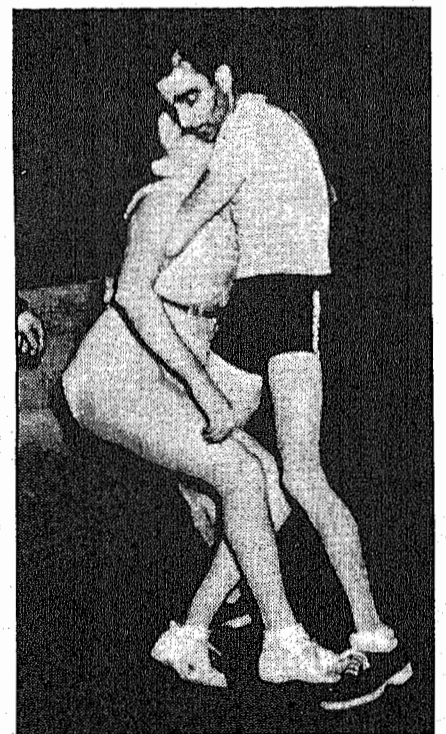
\$@!%ing useless unless you are a Romulan extra or a smurf hunter", but say the idea could one day be used to grow hair. It could also be used for cool party tricks like smearing it all over the face of the first person who passes out at the party so that they look like Cousin It by the next party.



I might have no hair, but I still pull the chicks

LOVE SICK

Falling madly in love may really involve a degree of mental illness, according to new research. A team of Italians has discovered striking biological similarities between people who are love struck and sufferers of obsessive compulsive disorder. Researchers found that the persistent one-track thoughts of OCD sufferers mirror the musings of people in love and that there were biochemical similarities between the two.



Sick? You tell me

Toby Bensimon

Cheap, easy

and waiting for your call!



NEW
environmentally & user
friendly Phonecards

China
Hong Kong
Indonesia
Malaysia
Singapore
UK
National calls

per min rate*

from \$0.86
from \$0.35
from \$0.86
from \$0.59
from \$0.45
from \$0.30
from \$0.24

The all new SuperSaver allows you to budget your calls, stay in control and SAVE.
Call 1800 737 011 for your nearest stockist.

SUPERSAVER



Cheap, easy and waiting for your call.



*Rates quoted are for Peak City Access® calls. Call charges will be charged for each of the calls to the City Access Number 200 dimensionless number. Calls are charged at 29 seconds for the first minute and the amount for subsequent charges is per second. Unidial Phonecard Commission is 10% (GST incl) 1/1/2002.



Where no-one knows your name ...

Let's get one thing clear from the outset. I did not like *Cheers* at all. Woody Harrelson was far and away the best thing on the show, so it's been no surprise to me that he's gone on to bigger and better. But Kirstie Alley, Shelley Long, Kelsey Grammar (have I mentioned I don't like *Frasier*?), that woman who's married to Danny de Vito, that guy who played Norm ... no time for any of them.

And then there's Ted Danson. Sure, he did good work in *Three Men and a Baby* (but who *didn't* shine in the cinematic masterpiece?), but he's done a whole lot of nothing besides. Jeez, he was bad in *Cheers*. Didn't see his last sitcom, *Ink* (did that even make it to Australia?), but I suspect he wasn't too good in that either. It's just a feeling I have. Well, Teddy boy's broken out a new wig and is back with another half-hour sitcom, *Becker* (Ten, 8.30 Wednesdays). Ten seems to be showing a fair amount of faith in the thing, because they've thrown it in *The X-Files*' old slot (against the evil that is *Blue Heelers*, what's more) and have been promoting the bejesus out of it. And the network has been kind enough to inform me that it's Danson's "funniest role since *Cheers*".

Wow.

Last Wednesday's premiere began with one of the most pathetic pieces of cross-promotion I've seen. Remember that *Simpsons* Super Bowl episode,

where Troy McLure plugs the sitcom he's in that's going to premiere "right after the game"? It was kinda like that. Thanks, *E! News*, for leaving that bad taste in my mouth.

The character of Becker is clearly some sort of attempt by Danson to prove that he has a range that extends further than Sam's affable doofus, because the two roles have little in common. Dr John Becker is almost a less pleasant, less-neurotic *Frasier*, never shying away from the rude, the abrasive and the cynical. An interesting idea for a character. However, in the episodes shown on Wednesday, Danson never quite seemed comfortable: the mannerisms were forced, and the delivery quite stilted on occasion.

Despite the steps forward the medium has made in recent years, American sitcom still seems to feel the need to resort to the cheese button, and *Becker* hits it long and hard. The pilot was particularly guilty in this respect: when Becker used thousands of dollars of his own money to buy some HIV positive kid into a treatment program, things were going just a little bit too far. An Ivy League doctor who gives up lucrative work to open a practice in the Bronx, and then shower his patients with his own money? I don't think so. Still, at least we know Becker has a heart of gold, so we can forgive him all of those *terrible* things he says.

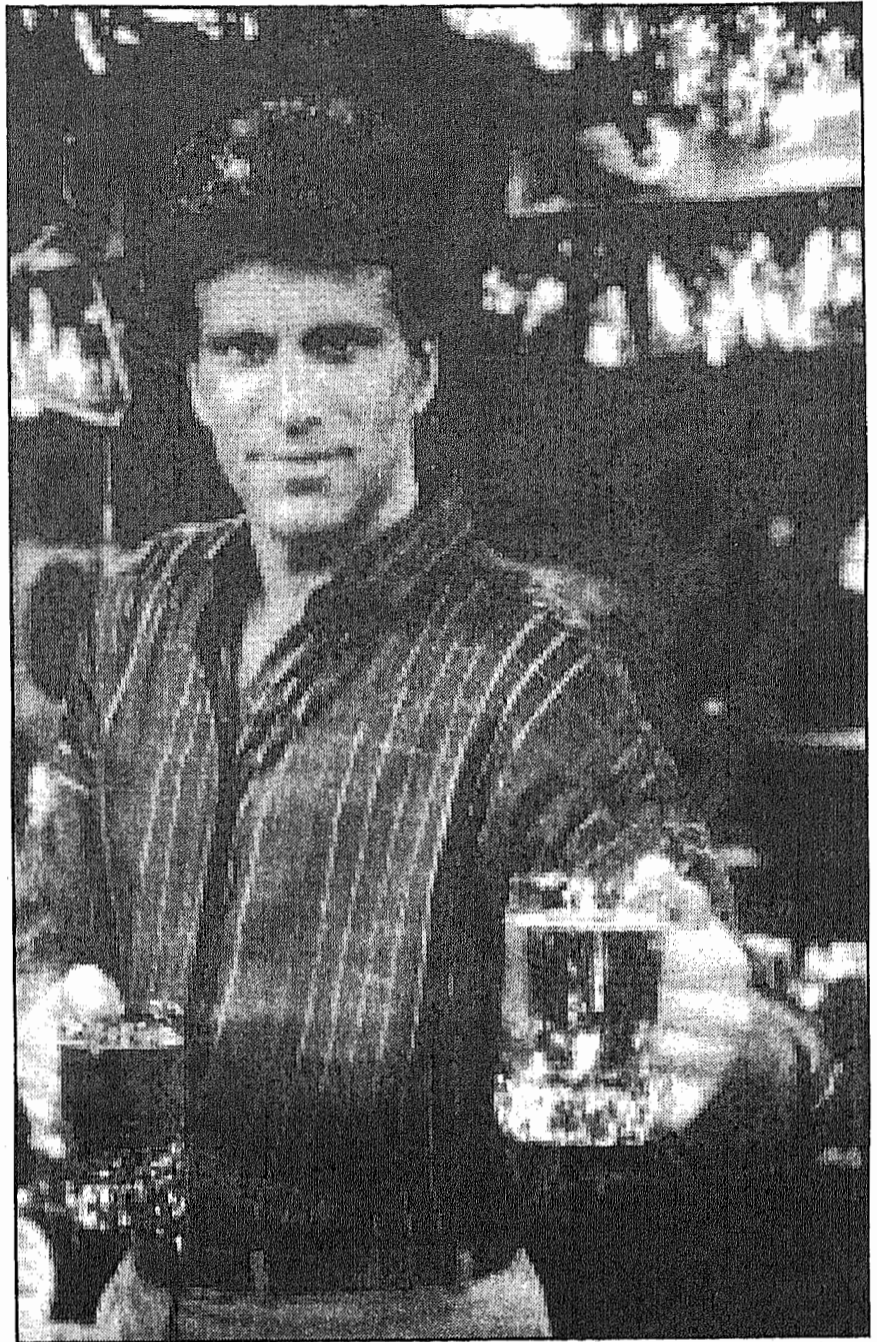
Something's been getting on my nerves for a while now, and it's time I said my piece. The television "watermark" has been with us for a couple of years now, purloined, as it was, from American cable. You can't miss it: the network's logo, usually residing in the top right hand corner of the screen during sports telecasts. Just in case, I assume, I forget which channel I'm watching. I am inconceivably stupid, after all. People have been telling me for years.

Cable teev leaves the watermark there all the time, of course, so I've counted myself lucky that its appearance on free-to-air has been

limited to sport. But no longer. Sometime recently, Seven started using it all the time (Christ knows when. I never watch Seven). Oh happy day.

I have one question, and I scream it to the heavens. Why? Does it attract the errant channel surfer? Does it act as a talisman, warding off bad ratings? It's sure as hell put a dent in my lucrative black market sales of pirated episodes of *Home and Away* and *Blue Heelers*. Not.

I suppose the watermark serves one real purpose. I now have a new focus for my hatred. Three words: make it stop.



Ted Danson: Gettin' wiggy with it.

What a crock. Show me a rude, abrasive character *without* a heart of gold and I'll be happy. It'd be something different.

And that's half the problem with *Becker*. There's nothing new here, nothing fresh, nothing that makes me think I want to watch this show. Even the character list reads like the definitive litany of sitcom stereotypes. Take the improbably named Reg (Regina), owner of the local diner. Oh my God, she and Becker seem to hate each other! But the sparks are flying! Could there be a "love interest" here? Oh please. And it goes on. There's a ditz nurse! And a large Afro-American woman with attitude (Earth mother alert)! She can match Becker at his acidic best, and maybe he might just *learn* a thing or two from her over the course of half an hour - The *Family Ties* legacy lives on, it

would seem. The only character with any real promise - Jake the blind guy who runs the newspaper stand - is drowned under a torrent of "blind guy" jokes that range from "in bad taste" to "in even worse taste". It's depressing really.

Becker is join the dots sitcom at best: shoddily conceived, shoddily written and shoddily produced. I laughed twice over the course of two episodes which, I think you'd agree, isn't much of a strike rate. I don't know, maybe it'll get better. Maybe Danson will come to terms with the part in ensuing weeks, maybe the script will rise above ex-wife jokes, maybe something (anything) fresh and funny will happen. But I can tell you one thing: I won't be around to find out.

Dale F Adams



SAUA President

GRIEVANCE PROCEDURES

The University with the assistance of Students' Association and The Union is updating its student Grievance Procedures. Until now the grievance procedures for students within the University have not been clear and have needed a great deal of work. The procedures that have been in place have been difficult for students to follow without assistance. If any student has been involved in a grievance and would like to comment on the process, please feel free to see me in the SAUA or alternatively you can speak to the Education Welfare Officers of the Union.

UNDERGRADUATE SEMINAR 15TH SEPTEMBER

There will be a careers seminar held on Wednesday the 15th of September from 12.00pm to 2.00pm in the Union Cinema, Level 5, Union House. There will be four key speakers at the seminar to discuss issues such as networking, interview preparation and employment opportunities within the public sector. This forum will allow students to listen to professional speakers concerning careers. There will also be a discussion time that will allow students to ask any questions of the speakers that are present.

BAGS ALLOWED IN THE LIBRARY LAUNCH

The launch held in the Barr Smith Circle last Wednesday was very successful. Thank you to all the people who helped at the Bags allowed in the library launch. A huge thanks to Tammy, Lyndsey, Briony, Alexis, George, Adam and Michael, Janak and Ned. If anyone has any queries concerning the acceptance of bags in the library please do not hesitate to call me.

PROSH

Well what a week it was. It was fantastic to see so many people getting involved whether it be through collecting money, giving money, attending the parade or organising a prank. It is this involvement that keeps the tradition of PROSH alive and kicking. A huge thank you needs to go to all the helpers involved in the preparation of Prosh. I would be here all day if I named all the helpers but a special thank you needs to go to the streakers and you know who you are.

If any one has any queries about any of the issues that have been raised in my column please do not hesitate to call me on 8303 5406 or e-mail me on sauapresident@adelaide.edu.au.

ALIDA PARENTE

Working for you!

Sexuality Officers

On Tuesday night of last week we witnessed the much-touted 'gay episode' of Dawson's Creek. And although we aren't as shopping-mall cute as they are - nor as witty! - it did touch our hearts. To hear the words "I am gay" on mainstream tv, despite how poxy the show is, still made our skin tingle. And in the bustle of the Student's Association, with wannabe student politicians and their recruiters running around, this episode helped to remind us why we ran for the job of Sexuality Officers in the first place.



The 'coming out' episode reminded us why we felt that this job was important. It reminded Daniel of how he felt when he came out all those years ago, and it helped to rekindle that community spirit which invigorated us to nominate for the positions in the first place. The experience of being non-heterosexual in this world is such an alienating one that we wanted the Sexuality Department to help connect non-heterosexuals at this university to services and each other. And this has been reflected in everything we have done: through going out to the satellite campuses, through anti-homophobia training in particular departments like engineering, through putting issues on the agenda through *SexualiDit*, through our one-to-one grievances and through the activities we organised during SexWeek. We have given sexuality issues a profile on campus once enjoyed by feminist activism, now in decline. As student elections approach we ask you to contemplate the state of progressive politics at this university, and to get involved! Remember: don't trust conservative incumbents!



the activities we organised during SexWeek. We have given sexuality issues a profile on campus once enjoyed by feminist activism, now in decline. As student elections approach we ask you to contemplate the state of progressive politics at this university, and to get involved! Remember: don't trust conservative incumbents!

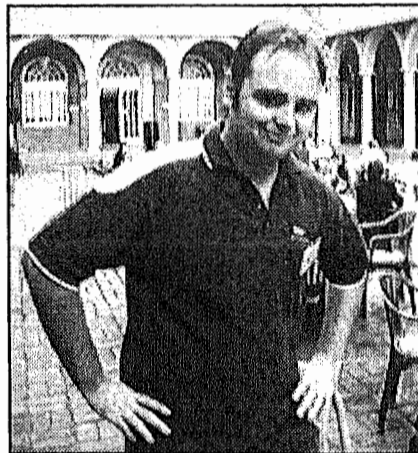
Amanda Camporeale and Daniel Marshall,

girlsexo@smug.adelaide.edu.au / boysexo@smug.adelaide.edu.au

Activities Vice President

Prosh 99

Prosh is over for another year and what a great time was had by all. Heaps of money has been raised for this year. A big thank you to all involved. The staff in the Union and SAUA have been great and I hope a fun time was had by all.



The parade this year has returned to the grand event that it should always be and a huge thanks to all involved. That even includes the lads and lasses from St Marks. Prosh Friday has been crazy as ever and would not be able to run without the great assistance from the many great helpers and friends. I will list all of the grand helpers in the next edition. cheers

Matthew Sykes



Environment Officer

Hello, how are you? Good to hear. I've been busy. I attended Students and Sustainability in NSW over the holidays. You can read about it elsewhere in *On Dit*. It was fun and I was inspired.

This week there is lots of stuff happening. For starters, we are having a poster competition for Romax. Romax is a really good Adelaide company who provide recyclable plastic plates, cups, and bowls to Adelaide Uni Union Catering. But not enough people know about it! So the SAUA, in conjunction with Romax, is offering \$100 first prize and \$50 second prize to the person who can design the funkiest poster for Romax. You may be thinking "that's well and good. But I don't even know what Romax is!" That's okay. You can contact me and ask.

Romax has been going at North Tce campus for a few years, and it's COMING TO ROSEWORTHY!! and so am I!!

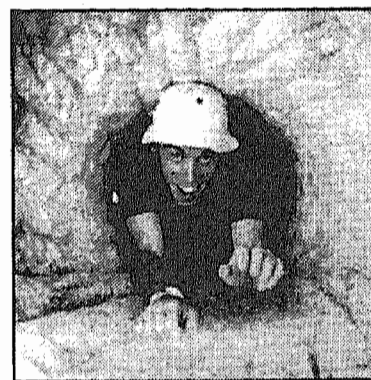
That's right, this Thursday lunchtime, we'll be around at Roseworthy and you can find out about the Environment department and the Environment Collective.

Also, Unibooks have advised me that they no longer stock any recycled lecture books at all! Their supplier no longer makes them. Come to the SAUA, WISA or RACSUC and sign the petition for recycled lecture pads! In the meantime, you can buy 'unlogged books' - for \$1, you get a book of about 100 pages of re-used paper, so that you can use the other side!

We had some bad news over the holidays the UN decision to allow Jabiluka to go ahead. The campaign is not over yet! There will be plenty more actions this year and next year.

Also, there is a forestry action coming up in September - stay tuned.

zane, 8303 5182 or greenguy@smug.adelaide.edu.au



Women's Officer

BLUE STOCKING WEEK

Whilst everyone has been amusing themselves with Prosh, the Womens' Department has been working hard for the fast approaching Blue Stocking Week. August 2 to 6 is Blue Stocking Week, a celebration of women in higher education, so we will be hosting some fun activities on campus.

Here's a list:

Monday: A group of funky women will be performing jazz music in the Equinox over lunchtime (1pm)

Tuesday: By popular demand, a repeat performance of the jazz group in the Equinox at 1pm.

Wednesday: Engineering Students' Forum.

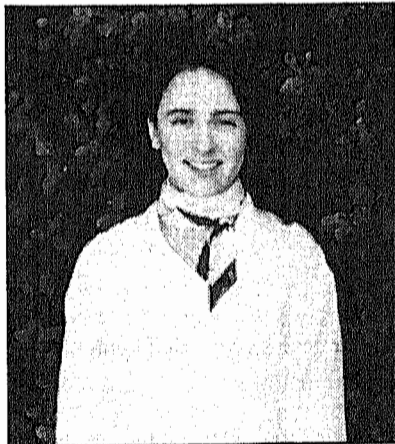
We will be hosting an informal discussion session in the Canon Poole Room for women involved in the Engineering faculty. Come along and meet other female engineering students from all departments in the school of Engineering. Share your experiences, make new friends

and socialise with students from other years and other departments. Light refreshments and fun conversation will be provided.

Thursday: Film Afternoon at 2pm.

Come along to the Union Cinema (level 5, Union building) to see "Love and Other Catastrophes"; a recent Australian film about students at university in Melbourne. (psst..... it's free!)

Eileen Fisher



Education Vice-President

Hey all,

Hope everyone had an absolutely fantastic Prosh, did loads of silly stuff, had a great time, and donated some of their money to the worthwhile charities being supported.

NEED A REMARK?

With semester just back into swing, and exam results still only recently returned, if you're unhappy about any of the marks you've received, think you've been treated unfairly in some way, missed out on a supp, or are having any sort of academic difficulties you'd like help with, make sure you come and see me in the SAUA, or the Union Education Welfare officers in the opposite corner of the cloisters. Remember, in particular, that if think you've had an essay marked unfairly, University Policy **guarantees you the right to an independent remark** - just talk to the lecturer in charge of the subject.

COUNTER CALENDAR

Counter Calendar editors for the 99/2000 edition have been appointed, and are well on their way with things. Counter Calendar forms are out and you'll find boxes in the SAUA, the Library, around the Union Building, and at various locations around the Uni. Find a form, write some responses, and plonk them in a box. Remember - the counter calendar is the alternative subject guide written by students for students - if you don't write, your subjects won't get covered. This is your chance to rave about that lecturer you just can't get enough of, or condemn that subject that you just couldn't stand. Let us know what you thought of your subjects, and get your opinion in print!!! There's also a chance to win one of four \$30 CD vouchers, so get your response in now!

Cheers,

Janak Mayer

<evp@smug.adelaide.edu.au>



Now You Too Can Have Your Work Published!

Below is a survey designed to gauge a readership demographic, your opinion of *On Dit* and of university life. The results will help us get a better paper to you in the future, and be part of a series in subsequent weeks about campus life. We here at Campus would appreciate your time in filling it out, and will be happy to give a CD to two lucky winners. Just fill in your details at the bottom of the survey, and the winners will be drawn at the weekend. Those winners will then be notified and announced in next week's *On Dit*. So drop your survey into the *On Dit* office. Say Stephen sent ya.

What best describes your university studies?

Course.....

Year level.....

Postgraduate/Undergraduate (please circle)

Campus: Nth Tce/Roseworthy/Waite/Thebarton (please circle)

Are you a cross-institutional student with USA/Flinders/Other?(please circle)

How often do you read *On Dit*?

Weekly/monthly/semesterly/never/never again (please circle)

If you read *On Dit*...

How often do you read the Campus section of *On Dit*?

Often/Sometimes/Never (please circle)

What aspects do you like about the Campus section?

.....

What would you like to see more of in the Campus section?

.....

What would you like to see less of in the Campus section?

.....

Did you participate in Orientation?

O'Camp/O'Tours/O'Hop/O'Ball/O'Week on the lawns/
 reading O'Guide/pub crawl (Please circle)

Are you a member of any sporting clubs?

.....

Are you a member of any interest clubs?

.....

What other extra-curricular activities have you participated in since you've been at uni?

.....

Do you use:(please circle)

a) SAUA services:

- (i) Employment service
- (ii) Office Bearer representation
- (iii) Activities
- (iv) Photocopying/fax service
- (v) Legal/Tax advice

b) Union Services:

- i) Activities



**Pencil on hand?
 Why not use it to fill
 out this form?**

- ii) Union Studio
- iii) Education and Welfare Officers
- iv) Catering facilities
- v) Conference services

What services or facilities would you like to see at Uni?

.....

What do you think of Campus culture?

alive and well/average/non-existent

If you change 1 thing at Uni what would it be?

.....

If you could have your time at uni over again, what would you do?

(please circle)

study arts/stay away from the UniBar/find the toilets on the second level of the Barr Smith Library/have sex in the back row of your most boring lecture?

Name.....

Student No.....

Phone No.....

Email.....

Continuing The "Journey Of Healing" At The University Of Adelaide

Across Australia, Wednesday 26th May 1999 was "Journey of Healing" Day, an event to mark the first anniversary of "Sorry Day." At Uni., the Day was commemorated with a special Journey of Healing organised by UANTaR (University of Adelaide for Native Title and Reconciliation) together with Wilto Yerlo (Aboriginal and Torres Strait Islander Programs), CASM (Centre for Aboriginal Studies in Music), and the PGSA (Postgraduate Students' Association). Although this symbolic "Journey" took place some time ago now, the real Journey is, of course, ongoing, and requires the participation of all of us here at Uni. and beyond. With that in mind, we thought that this small reminder of the Day, its message and its spirit would be well and truly in order.

The Journey began at the Peace Pole, Wills Court, with an eloquent "Welcome to Country" by Lewis O'Brien, an Elder of the Kaurna people of the Adelaide Plains. This was followed by superb, colourful performances from the CASM Choir and Dance Group, "Keriba Wakai" and "Keriba Sagul," which drew people to their office windows and inspired even the Vice Chancellor to come and have a look!

From there proceedings moved to the Cloisters, where the entertainment continued with more great music and songs by CASM artists including Jaiyah Rassip, Ashley and Annie Coleman, and the CASM Choir. Poignant and powerful speeches were made by the Lord Mayor, Jane Lomax-Smith, and AFL footballer Che Cockatoo-Collins. The Director of Wilto Yerlo, Roger Thomas, who also acted as M.C. for the event, spoke impressively on the theme of "Healing", emphasising that, although healing had commenced, Aboriginal and Torres Strait



Islander people were "far from totally healed" and that many would "wear the deep scars of the discriminating treatments for the remainder of (their) lives." He continued:

"We do not ask that you take on the guilt for these injustices nor do we expect you to give up your rights. We are simply asking that recognition be given to the fact that some of the most severe abuses of human rights of Aboriginal and Torres Strait Islander people were beyond any form of reparation and that the most sincere expression of sorrow and apology must be based on a frank acknowledgement of history..."

"Reconciliation must begin firstly with acknowledging what has happened in the past to create the need to reconcile and come together and then to simply say 'we are sorry, let's now try and live and come together'... Whilst many of us are now trying to repair our lives and heal our wounds of history, John Howard has failed to make the most basic human response to all Indigenous Australians and on behalf of those Non-Indigenous Australians who want to be healed. He has failed to simply say 'Sorry'..."

"Many non-Indigenous Australians have learnt of the history of forced removal and wish to apologise and join in healing with us. We understand the hurt and the despair you must feel also but we must strengthen the willingness and commitment to help overcome its debilitating effects... This commemoration can help restore the dignity stripped from those affected by removal and offers those who carried the policy and their successors a chance to move beyond denial and guilt..."

"In conclusion I leave you with one question: What will you do tonight, tomorrow, next week, next month, in the next year that represents 1) recognition, 2) reconciliation and 3) a healing process that rids us all of racism based on ignorance? I ask you to not only answer this in your own mind but also do something that will demonstrate to Indigenous people that you are dead serious about your



commitments.

"Thank you for listening to me."

In his moving speech, CASM Coordinator Jardine Kiwat provided a personal and professional perspective on the effects of Government policy on Aboriginal and Torres Strait Islander peoples and "the genocidal legacy that challenges our day-to-day battle of survival in Australian society":

"...I am a fourth generation South Sea Islander... on my mother's side and a fourth generation Torres Strait Islander... on my father's side. My mother's grandmother was blackbirded (or stolen) from Aoba Island approx. 90 km north-east of Vanuatu in 1875, as she was walking with a friend collecting shells for necklaces. She was in her early teens and was never reunited with her family. She was an incredible woman with a determination to succeed through whatever hardship or punishment that was dealt to her during her life as a slave in Mackay, Qld., Australia. I think about her and my great grandfather and can only imagine the horror they faced in the hull of a ship bound for sunny Queensland..."

Whenever we have embarked on special music projects in CASM it seems that these stories of hardships and despair become an integral part of our discussions and quite often form the heart of a piece of music which draws comparisons between the different Indigenous students in the CASM program and forms a common link of identity between Indigenous people.

"In this day and age Indigenous people can no longer carry the anger which has forever changed the lives of our ancestors and obstructed clarity of direction for so many of our youth... As Indigenous role models I feel we need to commit ourselves to what we do and how we survive. Through education and professional or domestic work practices, we have a task ahead of us to complete our educational studies, to be reliable and responsible in the workplace, to encourage and support our youth to succeed and to pursue their dreams of becoming professionals in their own right in whatever fields..."

"The message is clear as we all stand here together. The way for us to move forward in this country today is to stand together, Indigenous and non-Indigenous, with recognition of our diverse backgrounds, recognition of our skilled expertise, recognition of our contribution to the Australian society as leaders and educators and, most importantly, as people."

CASM student Wagwan Savage also contributed to the day with the following "rap poem."

"The Original": Take the Rap

There are too many things we define
From my understandings, in my mind
Suckers doin' crime, without the time
Fillin' up their pockets, to build rockets
Will they stop it, and take hold the blame?
Visions in my head, I can't deny
Promise that I made, I can't reply
The monstrosity that has plagued this land
Has my brothers and sisters going up to the stands
Why, you asking me why!
It started in your backyard
Your wheelin', dealin', your poor ass stealin'
Left up to me I'd leave you with nothing but...
Retrieving!
Never ever rush into the action, because what
Is written between the lines is facton.
Rational International -
And the Original...
That is why I'm known as the
Australian Aboriginal.



Prosh 1999

The Annual Prosh week this year was a successful fundraiser for The Florey Research Foundation and Student Care last week, with over double the amount raised last year taken from donations, raffle ticket sales and pranks. Around \$3500 is believed to have been raised, although the cost of SES services rendered on the day have not yet been met. When Union CEO Ian Cannon was handcuffed to SAUA Office Manager Jane Kelsall, the SES had to be called with their 'Jaws-of-Life' apparatus to separate them. Apparently the keys to the cuffs weren't sufficient.

A prosher from long ago, Alida, copped some of her own Thursday, being hit by cream pies from all sides, and of course the nudie runs through lectures were rampant; students were given a rare practical in Freudian Psychology.

The toilet outside Parliament house begging for more public funds managed to raise eyebrows, as did the Parade through the city on Friday. The highlight was a perfect throw of a water-bomb to hit three office-workers three stories above the

street, by Seamus, resident King of the slopes. Clanger of the afternoon goes to the boneheads in the red Laser. Sorry goes to the guy in the brown Triumph, but rubbing's racing.

The chop-top Suzuki Hatch gets a seven out of ten really. Great effort guys. Crossing the footbridge is hilarious and all, but my mother did it for Christ sake. The thing that takes the mini-air out of the Suzuki's succesful tyres was the idea to do donuts around the Barr Smith Lawns. With the Open Day two days later there were a few around campus just a tad miffed.

Most people, though, will remember the cocksure pledge by a St Mark's beer sculler that if his team was to lose, "I'll eat my own shit." Haven't we all felt like that before?

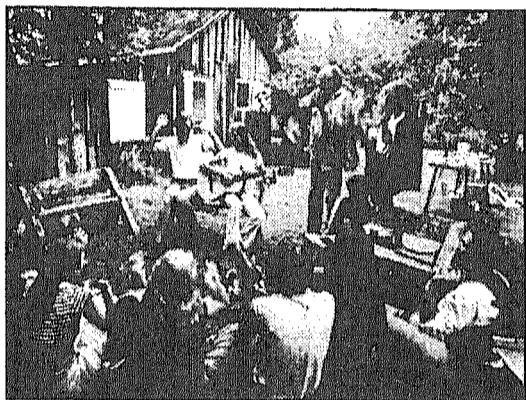
Friday night's Prosh after Dark was enjoyed by everyone, yet no one more so than the Prosh helpers. Of us up there, no one was more satisfied than Prosh King Matt Sykes, who, after organising such a huge week of events, was happy to get shalauquered

Stephen Mullighan and Anthony Paxton

HOUSING AVAILABLE FOR LOW INCOME STUDENTS

We currently have rooms available in Non-Collegiate Housing on a share-house basis. Non-Collegiate housing is for students with low incomes who cannot afford other housing or whose personal circumstances warrant this accommodation.

If you think you may be eligible for this type of housing please call into Student Care located on the ground floor of Lady Symon Building and pick up an application from either the Housing Officer or one of the three Education Welfare Officers.



Equal Opportunities Office About To Close

The Director of Student and Staff Services at Uni, Ian Creagh, made the decision last year to close Equal Opportunities as a separate entity.

Equal Opportunities was given an autonomous place at the University so as to be effective for all students' needs, including peer group issues. The idea was to have a high profile, not high numbers so a clear message was made, "This University takes Equal Opportunities seriously."

The staff who provide the Equal Opportunities service need to be highly skilled to be effective. By suggesting it's possible to integrate a skill such as Equal Opportunities with departmental staff who are already overloaded Ian Creagh has found a way to disband the service. I have asked around and only one student I spoke to knew of the closure. It looks like it was a matter of all of us being too busy to have found out and spread the message.

Equal Opportunities needs a high profile to be effective. The issues will get swept under the carpet without the strong message associated with a separate, highly visible office as it takes a huge amount to speak out.

Susan Ruler



International Women's Day

Women are still oppressed. They only earn two-thirds of the male wage and 80% of people living below the poverty line are women. Sexist advertising and the beauty myth cause

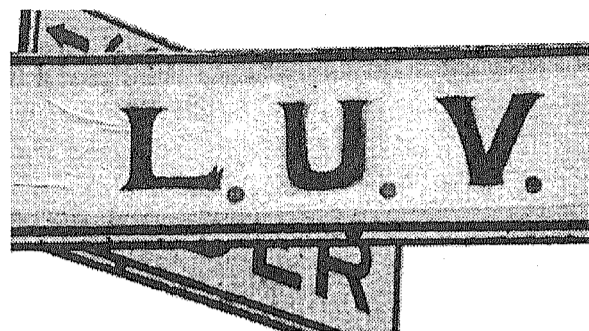
hundreds of deaths each year as women die from eating disorders. One in four women are sexually assaulted before they turn 18. Anti-abortion denies women the right to have control over their own bodies.

Clearly there is still much work to be done in the women's liberation movement. International Women's Day in March each year is an incredibly important date on the women's lib calendar. It gives us a chance to demand an improvement to the lives of women. But it takes a lot of organising. In Adelaide each year there is a rally, a march, a festival and a dance. The International Women's Day collective has already started meeting. If you would like to help organise IWD for next year, come along to a meeting. All women are welcome. Meetings are held on the third Saturday of every month, at 64 Pennington Tee North Adelaide, 12pm, in the Women's Studies Resource Centre.

21st August - meeting includes a speaker from Action in Solidarity in with Indonesia and East Timor, discussing the condition of women internationally.

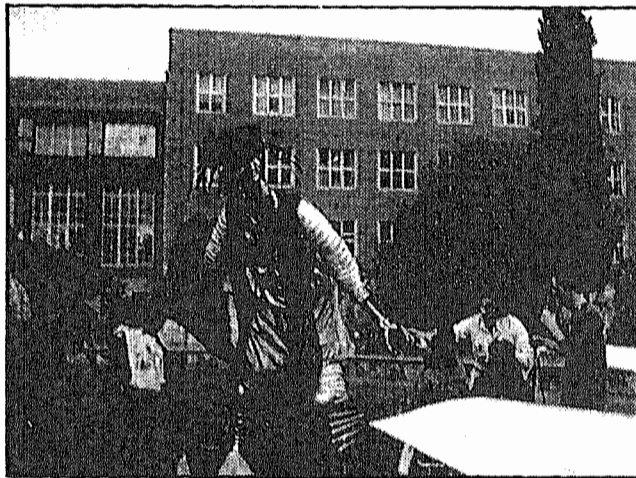
18th September - speaker to discuss women in the work force and union movement.

Lisa Lines - IWD and Resistance



**Concerned about Student Affairs?
Then get involved in the Campus Section of On Dit.
Call Stephen Mullighan on 8303 5404 or pop down to the office and make yourself heard.**

Photo: Cameron Richardson



Open Days '99

The North Tce campus held its annual Open Day on Sunday, 1st August. Mary O'Kane opened the day with the promise of even more information and fun than last year. The day was a chance for the University to display its integral role in the fields of teaching and research to the South Australian community.

Highlights of the day included the Career and Course Expo in Bonython Hall, giving prospective students an invaluable glimpse at university life as well as career and course information.

Others were the economic model of profit and loss designed around the simulated business of selling muffins, provided by the Economics department; the expo of chilli, olive oil and beer brewing by the Agricultural and Natural Resource Sciences; the Chinese calligraphy demon-

stration which enabled participants to write their name in an Asian language, put on by the Faculty of Humanities and Social Sciences; the exhibition of student designs by the Department of Architecture; discounts at Unibooks; and displays by the Faculty of Science.

Getting in on the act was Roseworthy with their Open Day on Friday, 30th July; Waite has their place in the sun booked for Wednesday, 4th of August. Features of the day will include opportunities to speak to the scientists from the University and affiliated partners.

Present will be members of South Australian Research and Development (SARDI), the Australian Wine Research Institute (AWRI), CSIRO, the Co-operative Research Centre for Molecular Plant Breeding, and Primary Industries and Resources South Australia (PIRSA). The day begins at 12.30pm and finishes at 5pm, and is at the Waite campus, Waite Rd Urrbrae. Phone 83037337 for details.

Adelaide University Union President

Student Elections

Student Elections are fast approaching with nominations opening this week. The Adelaide University Union (AUU) has 18 positions available for students who would like to be involved in the Union Board. The Union Board is the governing body of the AUU, and is responsible for all areas of the AUU, and the funding of the seven affiliate student organisations. There are also 5 positions available on the Union Activities Committee. Any student of the University of Adelaide is able to nominate. For further information, please don't hesitate to contact me, or to contact the AUU's Management and Events Assistant, or Returning Officer, on 8303 5401.

University's Grievance Policy

As part of the re-structuring of the University's Division of Student and Staff Services, grievance procedures are being reviewed. The review process should ensure that the procedures will be standardised so that they are consistent and ensure a swift resolution. If you are a student who has had difficulties in using the existing grievance procedures, or has found the procedure clear and helpful, please assist the AUU in commenting on the review by sharing your suggestions with me, or with one of the Auk's Education and Welfare Officers.

Open Day

The University of Adelaide held a very successful Open Day yesterday. The Adelaide University Union (AUU) played host to school captains from Adelaide High Schools for an official welcome in the Wills Refectory. The AUU also provided food and entertainment for the day with staff and students from many areas contributing the food service while 'Revolvar' and Student Radio provided entertainment in the Cloisters. Thank you to everyone who was involved in helping to promote the Union.

If you've any queries, you can call me on 8303 5401.

Elysia Turcinovic



Conference Extra

"never doubt that a group of thoughtful committed individuals can change the world - indeed it is the only thing that ever has" - Margaret Mead

Australia's largest annual student conference was held on the Richmond campus of the University of Western Sydney. Students and Sustainability is not limited to just students, or just sustainability, but a lot of people (about 600, but I'm not good with numbers) from all walks of life, who are committed to environmental protection. There were cyclists, nuclear activists, environment officers, dread-locked hippies, fascinated onlookers and a big group of high school students from Papua New Guinea. S&S strives to be an open forum of environmental ideas, initiatives, examples of sustainable living, and to encourage, motivate and inspire an attitude of personal responsibility. It also aims to strengthen and continue the role of the student environment movement, and network environmental contacts on every campus in Australia. For me, S&S was particularly inspiring because it motivated me to take action on issues that are important to me. I participated in an anti-McDonald's action, an action to lobby the Hawkesbury Council to veto a very stinky and very environmentally-unfriendly mushroom composting farm, and a beautiful and very moving paper lantern parade across Sydney Harbour Bridge and sit-in at ERA in support of the Mirarr people of Jabiluka. But the most exciting thing was that the conference itself was a statement - all veg an catering (and very well made too!), recycling of washing-up water, minimal paper usage, consciousness of our local environment (including a RAD abseil in the beautiful Grose Valley), and all-round friendliness! Proof that all you need is willing people, and you can make a positive change to your environment.

zane



Travellin' round the countryside

You can spot the student representatives at this time of year, they are the ones with bags under their eyes from too many hours on trains and long days at conferences. This is because mid year break seems to be the season for it. In this period NUS and other student organisations hold conferences based upon each of the portfolios with which the student union is associated. This year two of these, Queer Collaborations and National Education Conference were held in Adelaide, Students and Sustainability at the University of Western Sydney, and NOWSA in Melbourne. Adelaide University was fortunate to have representatives at each of these conferences.

NOWSA

NOWSA stands for the Network of Women Students of Australia, and is an annual conference for women only, promoting women's autonomous organising and discussion of feminist issues on campus and off. This year it was held in Melbourne, organised by RMIT and Melbourne University. This is not an official NUS conference, so anyone, any woman that is, can be involved in the organisation of it. This year's collective described their intention for the conference to be "exciting, stimulating and above all, hard core political". With a slogan of "Beat the Backlash, Smash the Patriarchy, Fight for the Feminist Revolution" this politicisation of women's issues could hardly be avoided. What came across in a series of very broadly themed plenaries, workshops and seminars was an acknowledgement that women do not all suffer the same oppression, and the importance of women uniting to fight oppression on this myriad of fronts.

Personally I found the conference to be an eye-opener. The collection of speakers tends towards the more extreme ends of feminism, and there is no assumption that you will agree with all or even any of them. But the point is to become more aware of the issues facing women not only on university campuses but in Australia today, as well as the ideas to fight these ongoing problems. Feminism is a wide and varied concept, and I found myself exposed to attitudes to women's experience I had not considered before, and found there was a lot I could learn from the women gathered there to speak. Another of the benefits of the

The aim of such gatherings is to assist in the spread of information about various issues concerning students, the sharing of experiences and the forming of important relationships between students Australia wide. This creates a national network of idea sharing and support for campaigns to do with student welfare, and strengthens relationships between student organisations. Any student can and is encouraged to go, information about any of the following conferences can be obtained from the appropriate office bearer in the SAUA.

Alida Parente



conference was that it was a gathering of close to 500 women students from around Australia, a number of whom had similar interests to me. I found it worthwhile to discuss what other women's departments had been doing, and most importantly make contact with other women involved in student representation, particularly in South Australia.

I will write a more complete description of what happened at NOWSA in *Elle Dit* (released sept 13th), but one of the most important things to have come out of this is that NOWSA is to be held at Flinders University next year. This means that Adelaide women have the opportunity to be involved in the organising collective. It has also drawn our attention to the fact that SA needs some kind of cross campus women's network, if any women were interested in being involved in the organisation of NOWSA or in a state women's network they should email Eileen at sauawo@smug.adelaide.edu.au, or call her in the SAUA on 83035406.

Queer Collaborations

Queer Collaborations is an annual student conference organised by queers for queers. This year it was held at Flinders University in partnership with Adelaide Uni and USA. The five day conference attracted 240 students from all states and territories with a few overseas guests.

Each day took the basic form of plenaries in the morning, workshops after lunch, followed by more plenaries and discussion. Each evening ended with a different social event including a viewing of the film 'Ma Vie En Rose', a band night and a dance party.

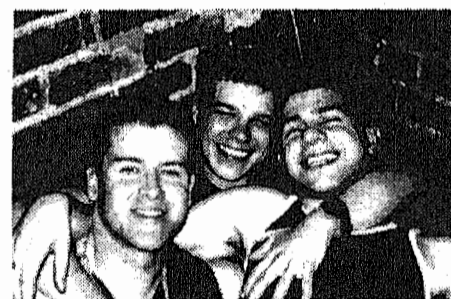
A theme was given to each day incorporating Queers and history, education, the law, sex and health. The afternoon of the Wednesday of conference is typically dedicated to an action in benefit of a current queer issue.

The conference itself is a valuable tool for any queer activist or interested individual. However as enjoyable as the conference was, even more enjoyable are the experiences that occur around the conference; the people you meet

through it, the conversations you have around it and the disputes you have because of it.

QC 2000 will be held in Bathurst, NSW and for those who want to get involved or just want to know more can do so through the mailing list at qc@queer.org.au or owner-qc@queer.org.au.

George Valiotis



NUS National Education Conference

NUS National Education Conference is put on to allow interested students from across Australia to come together to discuss pertinent higher education issues that affect all students, everywhere. It is an opportunity for students from diverse backgrounds and beliefs to come together and discuss, debate, and learn. The conference is designed to skill, inform, and energise student representatives and activists in relation to current and upcoming issues in tertiary education, and aims to look at, and provide focus and direction for campaigns for coming semester.

Held this year in Adelaide, and organised primarily by myself and Alida Parente, in conjunction with the National Education Officer, the conference was an enormous success. Around 200 delegates attended - over twice the number to have attended the conference the year before. In the short span of time allocated to Education Conference - just two days - we managed to cover a vast range of the upcoming issues facing tertiary education. Main plenaries covered a wrap-up of the VSU campaign, and a look at the situation ongoing in

Victoria and WA, Indigenous Peoples and Tertiary Education, 'Flexible Delivery' and the phenomenon of on-line course content and information technology in Higher Education, and last, a broad-spectrum look at the future issues facing the Higher Education Sector. In between these were a broad range of workshop concentrating both on skills (ranging from media skills, to t-shirt printing, to election ballot counting) and issues (everything from the Junior Rates of Pay Campaign to a look at Melbourne Uni Private). The only problem was fitting everything in!! Because there was so much to be covered, time for general discussion in plenaries had, unfortunately to be limited - some of the more vocal conference participants found this to be a problem. Overall, however, I think the conference ran very smoothly, successfully, and covered an exceptionally wide range of issues. But maybe you'd expect me to say that, since I organised it...

Janak Mayer

BLUE STOCKING WEEK



MONDAY 2/8: 1pm
Women performing Jazz in the Gallery, level 6, Union Building.

TUESDAY 3/8: 1pm
Women performing Jazz in Equinox, level 4, Union Building.

WEDNESDAY 4/8: 1:30pm
Engineering Student's Forum "Come and meet female engineers from other Engineering departments", Cannon Poole Room, level 5, Union Building. Light refreshments provided.

THURSDAY 5/8: 2:10pm
Film afternoon. *Love and Other Catastrophes*, a film about women at Australian Universities. Union Cinema, level 5, Union Building.

FRIDAY 6/8: 5-7pm
Support the Women's Department and buy a raffle ticket to win a carton of Coopers beer. Tickets \$1.

"What exactly is blue stocking week?" I hear the murmur go around campus.

To explain this requires a certain amount of historical background. Traditionally universities were the domain of men only who, to mark their status as men of learning, wore blue stockings. When women entered higher education they were labelled "blue stockings" as a sexist, derogatory term, accusing them of masquerading as intellectual men.

These women, however, must be admired for having the bravery to enter institutions of higher education and challenge traditional notions of these places being open to only upper class, white men. In line with the achievements of these pioneers, university women today have adopted the term as a celebration of women's involvement in higher education. Women have only been allowed to enter the tertiary education sector over the last century, and their participation in these institutions has tripled since the 1960s.

The role of blue stocking week has changed with time, as in the 90s we are more concerned with the participation of indigenous, non-English speaking background, and lower socio-economic women in education. This makes us aware that there are still difficulties to be faced by women in the higher education sector. The struggle has changed over the years but there is still a need for vigilance about women's place on campus.

Women at University Today

The issues still facing women at university concern equal access and issues of sexism and racism within this institution. Ideally the university would offer free accessible education to all people regardless of their gender, socio-economic background or race. We realise, however, that this is not occurring. One of the priorities of the women's movement on campus is a realisation that women from different backgrounds have different needs. The existence of sexism in courses, sexual harrasment on campus or elsewhere and the lack of adequate childcare or support for women at university are ongoing problems for women's organisations and particularly for union women's departments. The biggest priority for the students' association and for the students' union is to address the needs of people, and particularly disadvantaged people on campus, which is why we have such a big part to play in the place for women in the university.

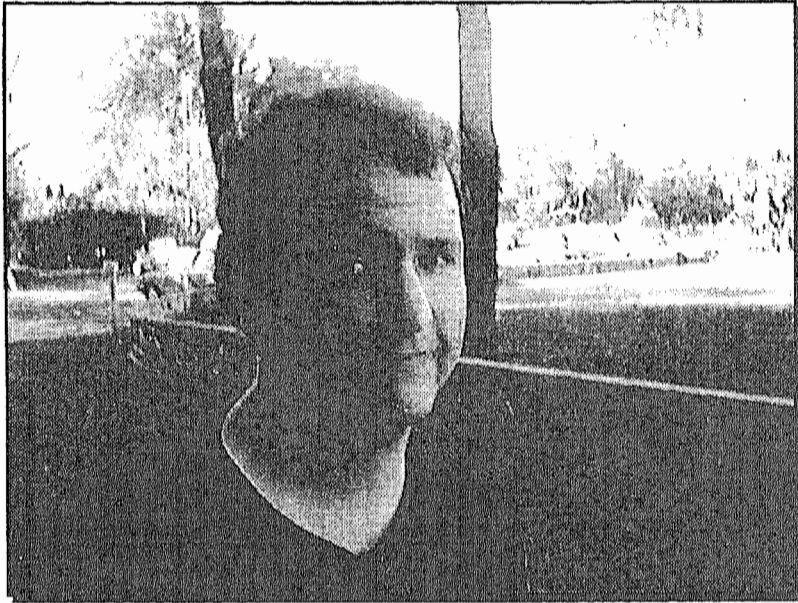
Alexis Tindall





Questions:

- 1) What does PROSH stand for?
- 2) What's your dream PROSH gag?
- 3) What's your favourite joke?



Ben

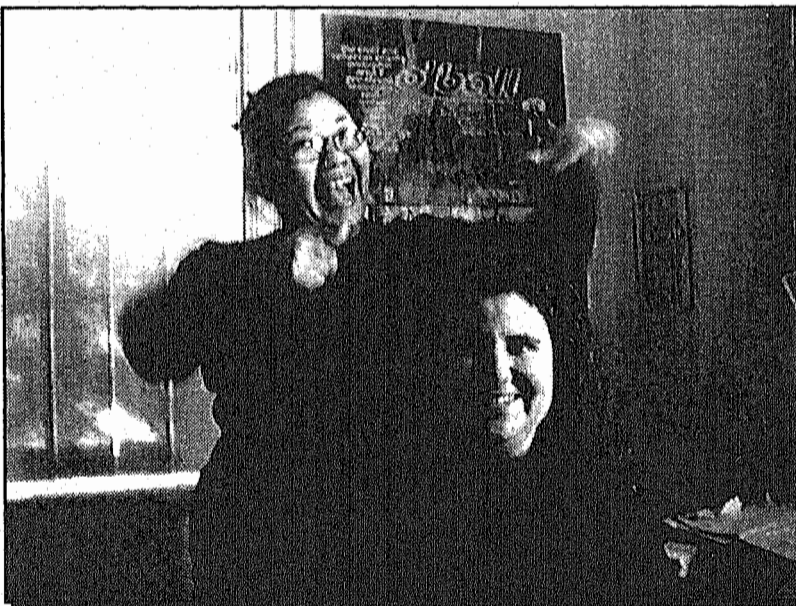
The only bloke with a clean joke, by the Barr Smith Lawns

- 1) Pretty Ridiculous Old Student Hi-jinks.
- 2) No, not naked rugby players with honey and rolled oats on the Barr Smith Lawns.
A public execution of that dickhead outside the Renaissance Tower... not strictly a prank, I guess, but it could be done in a pranky way
- 3) What did one farmer say to the other farmer?
'How's your farm?'

Chadd and Tim

Searching their memories for that joke they heard once that wasn't sexist

- 1) **Chadd:** Raising funds for the Florey research fund and nudity.
Tim: Rampant silliness for a good cause.
- 2) **Tim:** Sledding with pigs across the Barr Smith Lawns.
Chadd: Something not-too-illegal...
Tim: ... in a nice grey area.
- 3) **Tim:** How do you compliment a redneck? Nice tooth.
Chadd: What's 'wife' the acronym for? Wash Iron and Fucking Etcetera.



Ev and Al

Thinking only clean thoughts in the SA UA office

- 1) **Al:** Prosh stands for procession - it began in the 1900s with a procession through the streets... But if you want a funny one, you could say it stands for Pretty Rockin' Out there Special H ... oliday.
Ev: Something that other Unis did to raise money for charity (I'm not from here).
- 2) **Al:** I'm pretty fond of the classic car-suspended-from-the-foot-bridge prank myself.
Ev: I'd like to fill the SAUA with beanbag beans.
- 3) **Al:** What do Jack the Ripper and Winnie the Pooh have in common? Their middle name.
Ev: Three rats are sitting around a table, playing cards. One rat says 'You know what? I am tough. I am so tough, the other night I drank rat poison, and I didn't even get a stomach ache. The second rat says 'Yeah, well I'm so tough yesterday I put my head in a rat trap, and I didn't even get a headache. The third rat throws down his cards and gets up to leave. The other two rats say, 'What are you doing?' And he says, 'I'm going home to fuck the cat.'

POP



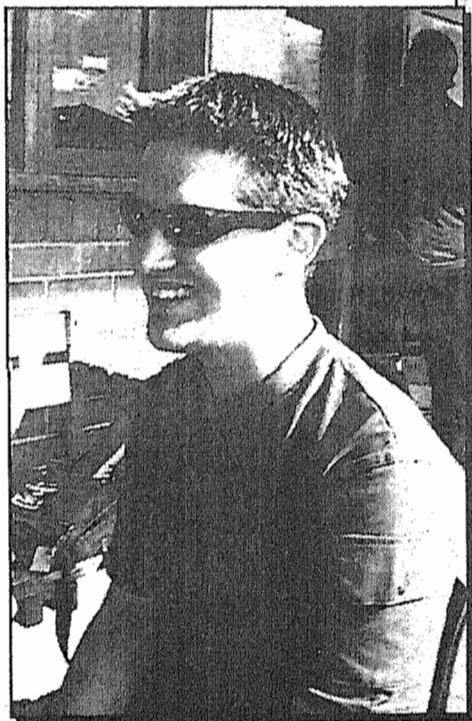
Briony, Lyndsey and Stephen
Getting Proshed in the Unibar

- 1) **Briony:** Raising money for charity.
Stephen: People Realising Omnipotence Subtly Harrassing.
Lyndsey: People Raising Oodles of \$ Heckling.
- 2) **Stephen:** To kidnap the PM and then obviously, to ransom him - if they pay the ransom, we'll keep him.
Briony: Bungee jumping out of a plane naked over the Uni.
Stephen: John Howard parading naked across the Barr Smith Lawns.
Lyndsey: No one would pay to see that.
Briony: They'd pay him to put them back on.
- 3) **Lyndsey:** I like Irish jokes. I think my favourite one is ...
I've forgotten
how it goes. It's a good one though ...
Stephen: I can't think even think of a joke.
Briony: One egg says to another in the frying pan Gee it's hot in here!' The other egg goes 'Oh my God - a talking egg!'

Toby

Avoiding balls on the Unibar balcony

- 1) I have no idea.
- 2) Aaah ... to run around naked. With ajar of Vaseline. Actually, can I amend that to run around like a Nature Boy... with a jar of Vaseline.
- 3) Shane Warne goes to the doctor and he says 'Doctor, I have a cricket ball stuck up my arse,' and the doctor says 'Hows that?' and Shane Wame says 'Don't you start!'



Nerissa and Melody

Certainly not doing work in the Resource Centre

- 1) **Melody:** Doing crazy things to raise money for a good cause.
Nerissa: I saw those little thingummies up there having dinner. That was funny.
- 2) **Melody:** Whose that lady who does Current Affairs and she's a real bitch? She's so stuck up, I'd like to do something to her.
Nerissa: I'd like to run over Pauline Hanson with a firetruck.
Melody: Or do something to John Howard
Nerissa: With cigars
- 3) **Nerissa and Melody:** These three nuns died and they were at the pearly gates, waiting to be let into Heaven. St Peter's there, and he explains that before he lets them in, they must each answer a question. He asks the first nun: 'Who were the first two people?' She replies 'Adam and Eve' and he says 'Right, you're in.' To the second nun, he says 'Where did Adam and Eve live?' She replies 'In the Garden of Eden,' at which he once again says 'Right, you're in.' He turns to the third nun, and explains that since she is a Mother Superior, he must give her a more difficult question, and asks 'What did Eve say when she first saw Adam?' at which the Mother Superior frowned, bit her lip, and said 'Oooh, that's a hard one!' ... and St Peter said 'That's right - you're in.'



WHERE'S ZANE?

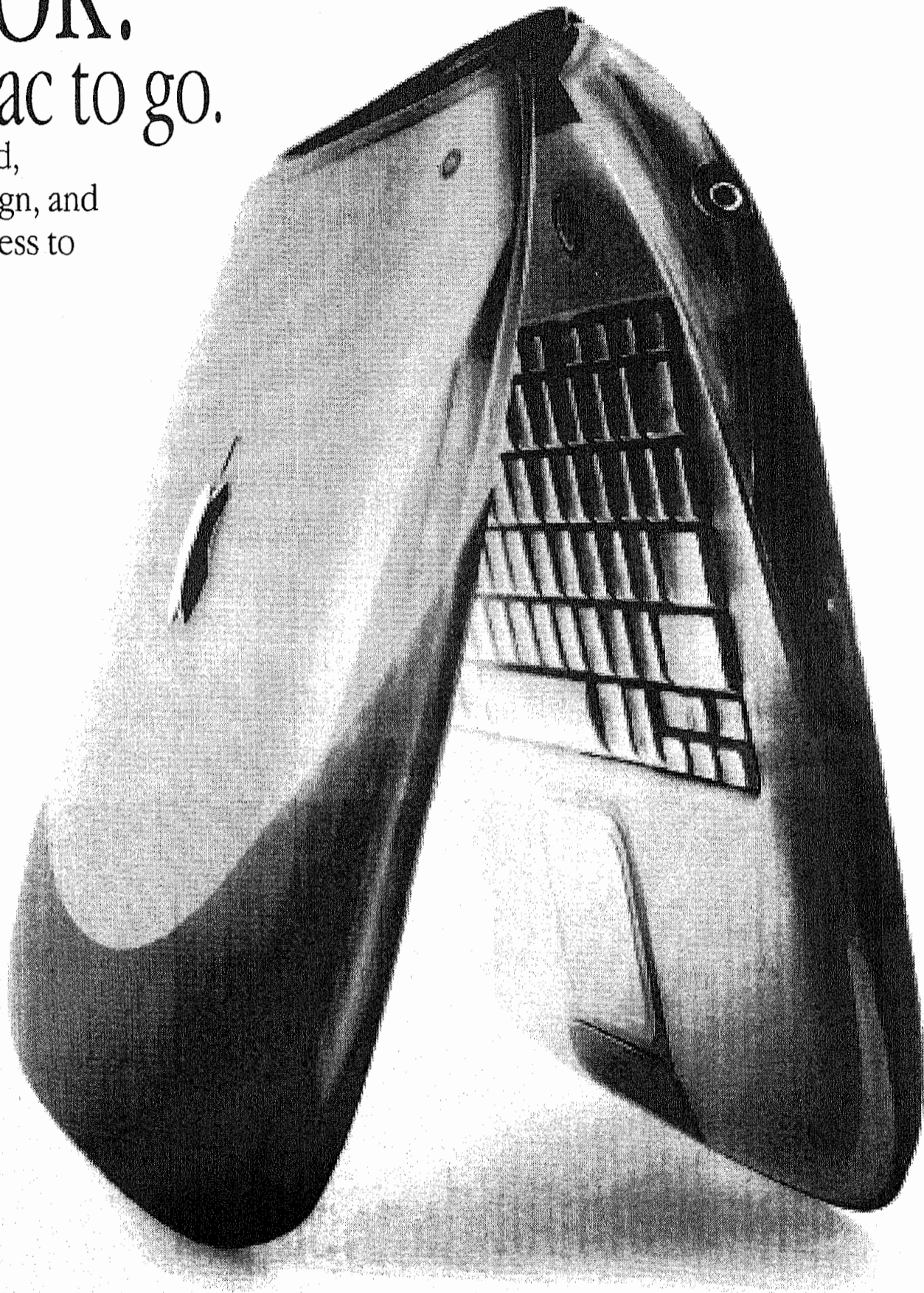
Vox Pop would like to offer a hearty apology to anyone who came down to the office at 2.00 on Friday 11 June to enter 'Where's Zane?' and found it closed.

If you think you found Zane in the Vox Pop pics of last edition, come down to the office at 2 this Friday, and we promise we'll be there this time - and in addition to the usual four-pack of Cubano, we'll offer a second for perseverance. As for finding Zane this week, we doubt you'll be able to, as we couldn't. But who knows...



iBook. It's iMac to go.

Blazing speed,
dazzling design, and
fast, easy access to
the Internet.



Orders accepted now for
expected delivery mid October.
Camtech reserves the right to
vary this price at any time
before iBook ships.

\$3045

Priced for students, staff and
alumni of the University of Ad-
elaide and Flinders University.



CAMPUS COMPUTERS

Hughes Plaza, University of Adelaide

Telephone: 08 8303 3320 E-mail: computers@camtech.com.au

CAMTECH

Love for Sale

This Parrot is Deceased

At long last! The British Comedy Club AGM!

Where? The Margaret Murray Room, Union Building.

When? Thursday 5th August 4-6pm

Why? Because we have to!*

Followed by a CURRY AND LAGER night!

*On a more important note: We are looking for a new executive committee, so if you're interested, or know someone, please come! If you're not a member, we'll enrol you!

E-mail:

britecom@smug.adelaide.edu.au for further information

Auditions!

Male singers under 26 to form a young male singing group to perform at Feast '99, the Adelaide Lesbian and Gay Cultural Festival. Audition date: Saturday August 7 at 1pm. Rehearsals every Saturday afternoon.

Further information and to book your audition phone the Feast office on 8231 2155.

Blacks Ball

The Adelaide University Football Club's Blacks Ball, presented by Bob Neil, the world's greatest football club and its major sponsor, The General Havelock Hotel on Saturday 7th August 1999, at RSL Memorial Hall, 27 Angas St, Adelaide from 8pm until 1am

Dress: Black Tie

Price: Guys \$40, Girls \$35

Free beer, wine champagne and soft drinks. Supper provided See Sports Association for tickets.

Med Entry

Wanted! 3 Uni students to sit on a proposed youth committee for the organisation of a forum discussing the entrance procedures concerning Medicine and Dentistry. Preferably one medical student, one dentistry student and one non med, dental or law student. Send written application to: Tessa Anthony-Qureshi's Law School Pigeonhole in the Ligertwood Building.

Any enquiries: 04 0928 2531

Instant Calm

IMPROVING SLEEP

When: Monday 9 August.
1.10 - 2.00pm

Where: Counselling Centre, Ground Floor, Horace Lamb Building

Presenter: Susan Howard

BOOK NOW ON 8303 5663 or CALL IN

and

DEVELOPING A LIFESTYLE THAT REDUCES STRESS AND WORRY

When: Tuesday 10 August. 1.10 - 2.00pm

Where: Counselling Centre, Ground Floor, Horace Lamb Building

Presenter: Mark O'Donoghue

BOOK NOW ON 8303 5663 or CALL IN

Marks for Wealth

Freelance secretarial, quality desktop publishing, typing e.g. resumes, manuscripts etc, anything office related! Please phone 0413 265 023

Counter Calendar

You might have noticed that bright yellow boxes have mysteriously surfaced around the campus. These are for your completed Counter Calendar surveys which you will find practically everywhere.

Counter Calendar is an alternative course guide provided by your Students' Association. The Counter Calendar aims to give you an authentic student perspective of the available subjects and can be used in conjunction with the official university calendar.

But we can't provide the Counter Calendar without your input, so fill in the forms for your semester one subjects and get them in the yellow boxes as soon as you can!

PS. We have CD voucher giveaways for four lucky people who fill in the surveys.

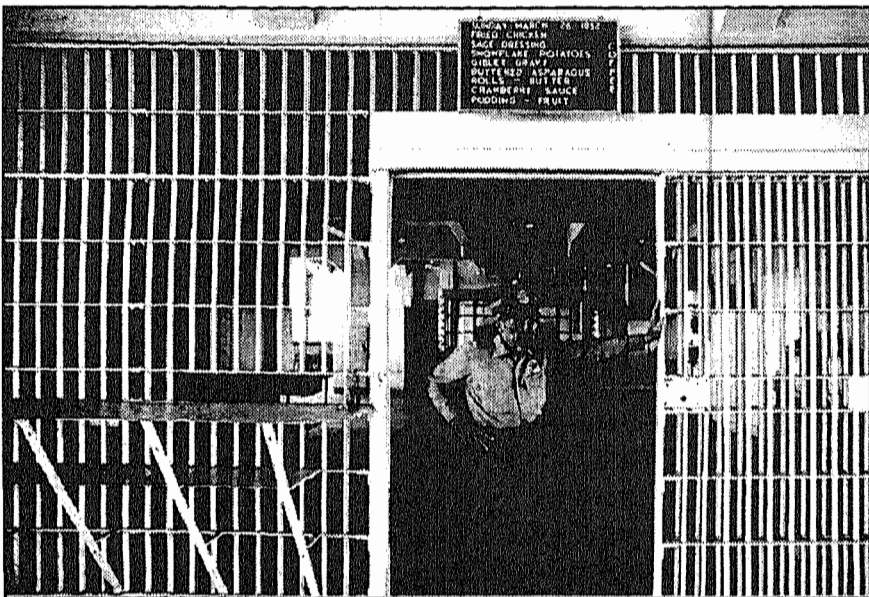
WARNING!

People have been attacked walking alone on campus after dark.

The University provides male and female security staff who will walk you to your car or bus stop.

Please take advantage of this service.

Screw You



The Spanish Prisoner
1998, Director: David Mamet
Campbell Scott, Rebecca
Pidgeon, Steve Martin

One of the truths discovered by the protagonist Joe Ross throughout David Mamet's film *The Spanish Prisoner* is that you should trust no one and that nothing is as it seems, Steve Martin's character Jimmy Dell supporting this when he says, "treat everyone when you first meet them as if they are going to screw you

over. Then if they don't, at least it will be a pleasant surprise". Joe is not the only one grappling with this idea, but also the audience whose sense of expectation, influenced by their exposure to Hollywood's conventions, twist and turn in confusion, unable to fathom the unexpected plot twists created by Mamet's ingenious use of dialogue and his attention to detail. It begins like just another conspiracy film - a man, Ross (Campbell Scott), discovers an important formula, befriends an-

other man, Jimmy Dell, who slowly turns Ross against his employers who are supposedly trying to take credit for his ideas. Ross soon realises, with the help of the FBI, that it is Dell who is doing the stealing. It distinguishes itself from other Hollywood products when Ross' future soon spirals out of control and his reality becomes nothing but a facade, merely constructed to further the evil of Dell's plan. Ross attempts to regain control of the events around him with the help of his secretary Susan (Rebecca Pidgeon), proving difficult in a world where it is difficult to know who to trust and seeing is not believing.

With past accomplishments such as *House of Games* as well as having written screenplays such as *The Untouchables* and *Wag the Dog*, only to name a few, it is no surprise that Mamet has produced with his past experience and skill a polished, clever film. Mamet's attention to detail and precise, analytical style, with its purposeful, emotionless dialogue enables

the audience to become involved in the film, so that along with Ross, we can help incriminate the bad, but not to the extent where our judgement is clouded by our sympathies for the characters. There are some outstanding performances. Campbell successfully portrays Ross with an important balance of characteristics - he is a man whose only flaw is being human and naive of the world's evils, but is still proud enough to fight when his boss insults his loyalty to the firm. Pidgeon's wooden acting style works well in film where all characters are performing roles in the conspiracy.

The Spanish Prisoner is an absorbing film due to Mamet's amazing script and attention to detail, proving his superior talent and control over the medium which is again shown in his later work *The Winslow Boy*. Depending on the level on which you interpret the ending, the film can be considered as good but a bit clumsy in parts, or nothing short of brilliant. Either way, you've got nothing to lose.

Arf



The Seventh Seal

The Seventh Seal is a black and white Swedish film made in 1957 by Ingmar Bergman, arguably the

church still open in the midst of Black Death, and goes to confession there. Speaking to a hooded figure half-seen through an iron grill, he pours out his heart: 'My

best film director Sweden has ever produced. The film has long been considered internationally as one of the masterpieces of cinema, with its stark imagery and uncompromising subject.

A knight returning from the Crusades finds a

indifference has shut me out. I live in a world of ghosts, a prisoner of dreams. I want God to put out his hand, show his face, speak to me. I cry out in the dark but there is no one there." The hooded figure turns, and is revealed as Death, who has been following the knight on his homeward journey.

It might seem slightly old-fashioned to see God as the patriarchal, all-seeing father, but if you can cope with that you will be rewarded by many other aspects of this film. The cinematography is simply stunning. The scene with the Knight playing chess with Death, in a literal manner, is probably one of the films most visually and thematically striking, along with the final image in which Death leads his latest victims on their last parade. Max von Sydow is radiant in his role as the knight.

Apart from the Knight and Death,

we encounter a girl (Gunnel Lindblom) who is about to get burnt at the stake. Her captors declare that she has slept with the devil, thereby drawing down the plague. The knight looks into her eyes for confirmation of the devil, and indirectly the God he is searching for, but sees nothing but terror.

Does *The Seventh Seal* sound like a heavy film? Well, it is laden with religious imagery but it also harbours characters who are down to earth and act to provide comic relief. For all of you who have never seen a Bergman film, this is an excellent opportunity, which also happens to be cheap, to make up your own mind about the film and the talents of its director. For all of you who are already fans: Enjoy!

Anna Golding

The Adelaide Uni Film Society

I Want Lee Majors

Sixty Million Dollar Man
Siren Entertainment

Hong Kong film *Sixty Million Dollar Man* wastes no time in introducing the viewer to the young cigar smoking Sing, spoilt son of a millionaire tycoon, who is pampered in his Honolulu mansion by beautiful, buxom, bikini-clad women and his older servant. Sing loves playing practical jokes on unsuspecting innocents at his college, and these, along with his insults, provide most of the film's initial content. It is not until we are introduced to a mad scientist at the college that any resemblance of a plot appears. The scientist has been conducting experiments on dead bodies a la Frankenstein, and after Sing is blown up by a Japanese triad gang for dating the boss's wife, it is up to the scientist to put him back together. Through this process, Sing develops the ability to be-

come any object he wishes, including (of all things) a giant toothpaste dispenser.

Henceforth, the viewer is taken on a thoroughly bizarre ride through kung-fu action, sci-fi, romance, and Porky's-like voyeurism, along with lashings of good old slapstick and an abundance of toilet humour. In fact, there are several scenes in this film that would make closet scatologists and even Dali himself proud.

Adding to the chaos on screen are the shoddy English sub-titles, and the special effects are similarly dodgy, to say the least, but it all adds to the *Sixty Million Dollar Man*'s charm. Despite these shortcomings, there were several moments in the film that made a positive impression. Most notable was the film's take off of the infamous dance scene and the ensuing overdose scene from *Pulp Fiction*. However, I must reiterate, if your idea of surreal madness is "Benny



if the six million dollar man can run really fast and the sixty million dollar man can shape shift, this must be the three dollars forty man, 'cause boy, can he sleep.

Hillian" as opposed to "David Lynchian", then it is likely that you will thoroughly enjoy the *Sixty Million-Dollar Man*. If not, you might want to think twice before entering this strange world.

dan V

ADELAIDE UNIVERSITY UNION STUDENT DIARY

COVER

COMPETITION

DESIGN THE WINNING COVER FOR THE YEAR 2000 STUDENT DIARY,
AND WIN \$300. FOR MORE INFORMATION AND DESIGN
SPECIFICATIONS CONTACT FIONA AT THE SAUA ON 8303 5406 OR
EMAIL SAUA@ADELAIDE.EDU.AU. ENTRIES CLOSE AUGUST 16TH 1999



Lurie not lurid

The Last Resort
Alison Lurie
Vintage 1999



The Last Resort is the latest release from Pulitzer Prize winner Alison Lurie, and it is not difficult to appreciate why she deserves the award. She shows herself to be the consummate social observer: reporting what people say and do, and subtly revealing what they actually mean, which is often quite a different thing altogether. The peculiar thing about Lurie's fiction is that the promotional summary gives the impression that she writes soap opera: human relationships, love and desire all figure prominently. However, she refuses to follow the conventions of soap opera, and as a result her novels rise above this genre and become ab-

sorbing and accurate studies of human nature. This explains why, thankfully, *The Last Resort* doesn't end with denunciations, tears, tragedy or betrayal. It is allowed to fade out, as it were, with the characters continuing in their lives, as though we were allowed to view them only for a brief period of their ordinary (and extraordinary) lives as they interconnect in the tropical haven of Key West, Florida.

A principle theme running throughout *The Last Resort* is uselessness and usefulness. Alison Lurie explores the human obsession with whether we belong, whether we participate constructively, whether we are useful. This dilemma absorbs the characters of Jenny and Barbie, two 'anachronistic' women involved in the unfashionable career of supporting a successful husband. However, the dilemma also shifts to one of these successful husbands, Wilkie Walker, famous naturalist and ag-

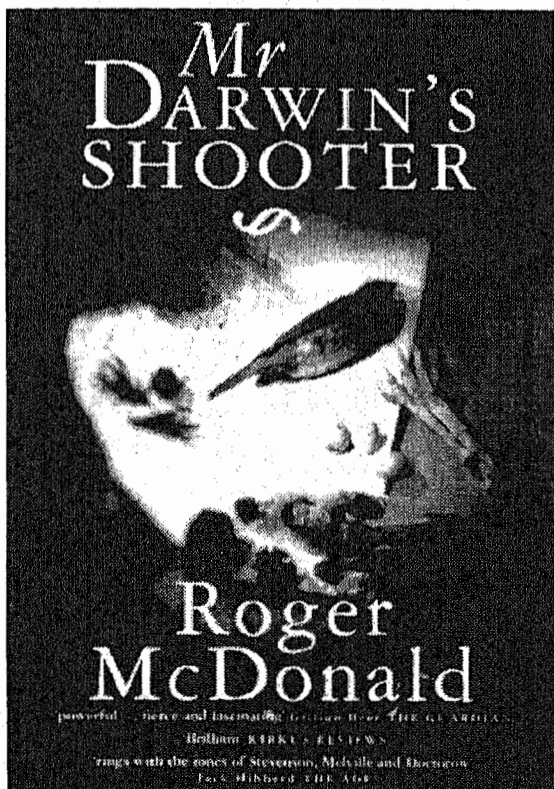
ing man, intent on suicide rather than the undignified death of old age. It haunts Molly, an elderly widow, once an illustrator for the *New Yorker*, now a permanent resident of Key West. In paradox, those people not obsessed by the question of their usefulness are those who are the least useful: overbearing real-estate agent Myra Mumpson, forever pushing one hapless man or another into the limelight of politics; Gerry Grass, self-absorbed poet and luckless lover.

Alison Lurie doesn't shy away from the messy, tangled web of human relationships; rather she plunges in, armed with delicate but deadly accurate descriptions of how and why we love and desire. The interplay between potential and established lovers is delicately but shrewdly constructed, and the resulting wit and cleverness will delight readers.

Alethea Reid

Mr whose what?

Mr Darwin's Shooter
Roger McDonald
Vintage



His writing career began with poetry... (from the author's bio, piii)

Mr Darwin's Shooter is the tale of Syms (Simon) Covington, personal assistant (for lack of a better term) to Charles Darwin on his famous voyage of the *Beagle*, when most of the research into *The Origin of Species* was performed. Interesting subject matter, you may say. Well, to be perfectly frank, I hated it.

The canvas used here is a broad one, utilising twin narratives, separated at first by thirty years, to span Covington's life. In the first, the young Covington is taken un-

der the wing of John Phipps (devout Christian and apparent "fan" of young boys) and follows him to sea. Much tedious travelling ensues, leading to his time on the *Beagle* and experiences with Darwin. In the other we find a middle-aged Covington living out the remainder of his life in New South Wales, managing property for MacCracken, and American doctor. As each narrative progresses, we find the influence of the spiritual John Phipps on Covington place him in increasing opposition with Darwin and MacCracken, the two men of science, with each learning much from the other. Blah blah blah.

Mr Darwin's Shooter is impeccably researched, making the most of the scant detail regarding Covington available. In this respect it cannot be faulted, although this is, of course, as one would hope with any novel con-

cerning real figures from history. Unfortunately, it is also inexcusably turgid, unforgivably flowery in its prose and ultimately intensely boring.

The potentially interesting characters of Darwin and MacCracken are left virtually as shells, so scarce is their characterisation, and Covington fares little better. Somewhat difficult to become involved in any prose, no matter how boring, when the characters offered up for consumption are as shallow as this. Perhaps if a little attention had been paid to matters other than research things may have been a little nicer for everyone.

There's a lesson here: never trust anyone whose bio goes so far as to admit to writing poetry. And that includes poets. Without exception.

Dale F Adams

CHEAP TEXTBOOKS

well, cheaper than usual

**receive 12%
discount for cash
purchases until 28th August**

**6% discount for
credit card purchases**

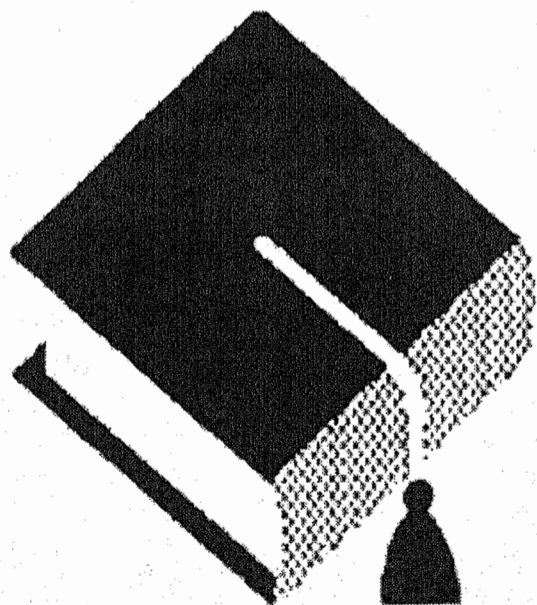
After 28 August, discount reverts
to usual 10% cash discount.

sorry, no discount on books marked 'nett'

only at

Unibooks

The University of Adelaide
ph 8223 4366
bookshop@unibooks.com.au
www.unibooks.com.au





FILM WITH GRANNY

Tea With Mussolini
Now Showing
Palace Nova

Tea With Mussolini is definitely the sort of film that your grandmother would enjoy (unlike *South Park*). There is absolutely no bad language, sex scenes or overt violence, and an average cast age of 60. This is the story of the youth of director Franco Zeffirelli and of the Scorpioni - the grand dames of Florence who rigidly cling to their British heritage while war raged around them. In the films opening scene these ladies gather to commemorate Elizabeth Barrett Browning at her tomb while Mary Wallace (Joan Plowright) finds herself left in charge of an illegitimate boy. This child, Luca, is to be raised as a joint project by the community of ladies as a Proper English Gentleman.

Into the midst of the group bursts Elsa (Cher), a brazen ex-zieligfield dancer who spends most of the movie at odds with the Scorpioni, in particular Lady Hester (Maggie Smith). Elsa is an American, which means that she is, to the Scorpioni, 'vulgar'. When she is asked about her views on Mussolini she responds with 'Butt's too big to push around the dance floor'. Lady Hester exists in her own reality, a world in which she is the leader of society and Mussolini is the gentleman who makes the trains run on time. Her most treasured possession is a framed photograph of herself and Mussolini taking tea together. Of course, war is declared and the

ladies are rounded up into the barracks as 'enemies' of Italy. It is up to the now adult Luca and the resistance to rescue Elsa, who is Jewish and in grave danger. The most striking feature of this film is the breathtaking scenery. It makes you just itch to go there and see it yourself. It is easy to understand why the ladies are willing to risk their lives to protect the beautiful frescoes from the Nazis. Unfortunately, throughout the movie, I half expected Cher to launch into a rendition of *Believe*, detracting from her otherwise admirable performance. Equally as outstanding is Maggie Smith, whose aristocratic airs and inability to see beyond her own la-la land left me wanting something to snap her into reality. Her nephew Will provided much of the humour, forced to cross-dress by Lady Hester in order to save his life (maybe Grandma wouldn't approve of it!) Of course this film is not everyone's cup of tea, but it provides a much needed alternate view of war, and showcases the talents of the grand ladies of British performance.

Linda Rust



LIKE AN UNCIRCUMCISED JOHN THOMAS

South Park: Bigger, Longer and Uncut

Now Showing
Greater Union Cinemas

Before you read this, I have a confession to make. I do not, nor have

I ever watched *South Park*. So it was with some trepidation that I ventured into a very male populated city cinema (an indication of the movie's fart focus perhaps??) to have a squiz at *South Park: Bigger, Longer and Uncut*.

I know, I know - I must have been living under a *South Park* free rock to have missed out on a weekly session with Kenny and his cohorts but there you have it!!! Indeed I'm still not sure if I missed the whole point of the movie because of my inexperience with *South Park*, but overall I thought it was a pretty good flick.

If you're not a big fan of Winona Ryder, the Baldwin brothers, Bill Gates and Brooke Shields - this film is a pisser, and despite a cameo appearance by Saddam Hussain, there are a lot of similarities (believe it or not!!) between *South Park* and the classic Disney cartoons. Indeed I sensed a real *Beauty and the Beast* theme at the beginning of the movie - 'Waking up to say 'Bonjourrr... Bonjour. . . Bonjour. anyway...' *South Park* basically takes the piss out of itself, and at the same time, out of anyone who takes it / life / farting / swearing too seriously. The movie is centered around a film made by the kings of blasphemy and flatulence, 'Terence and Phillip', and it's negative influence on the kids of *South Park*. As they say in the film "horrific, deplorable violence is OK as long as people don't say dirty words." The film is not all the basic *South Park* cartoons and there are some excellent graphic effects used to paint a picture of 'hell'. Musical numbers also play a big part in the film with Terence and Phillip's 'Uncle' number a real show-stopper.

If you want to see it, the film actually takes quite a cynical look at intolerance in today's society and other current issues of politics and race. Actually, as I came out humming the 'Uncle' tune, I realised the irony of me coming out of the film imitating a film which is all about the mindlessness of following the crowd. But who cares? If you've gone to see this movie I'd probably say not you. However if you don't want look beyond the surface don't - there are plenty of farts for you to grab out of the air and enough f

words to occupy the most vacant of minds.

Oh yeah, and there was something about who killed Kenny?...

Charlotte Marshall



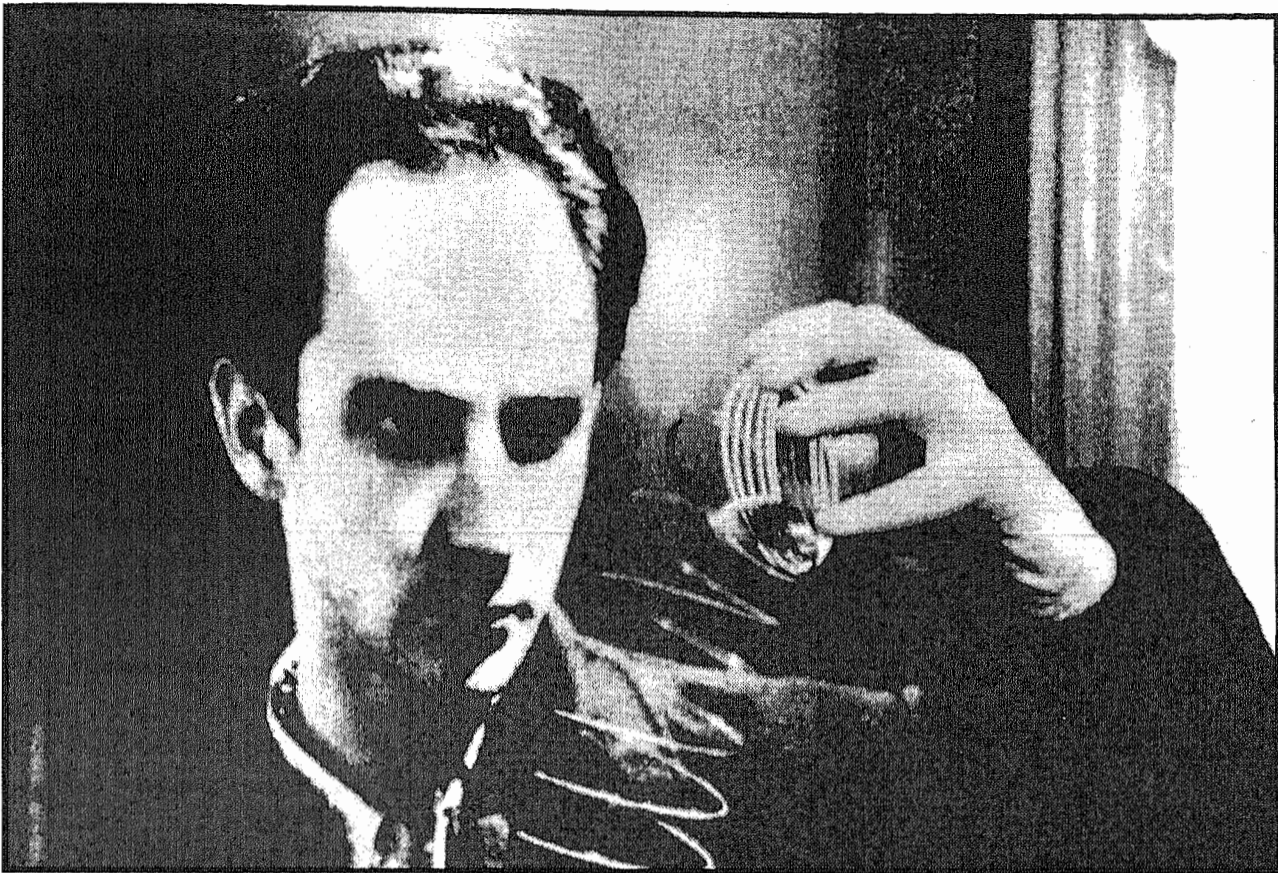
PASSION FOR PERCY

Passion
Now Showing
Palace Nova

Based on the play *Percy and Rose*, by Rob George, *Passion* is the story of Percy Grainger (Richard Roxburgh) an eccentric Australian pianist who was one of the most famous musicians of his day. The movie revolves around the intense relationships and contradictions in Percy's life. Not only does Percy hate the piano, but he is torn between the love of three women. He shares an unnaturally close relationship with his mother (Barbara Hershey), desires his best friends wife (Claudia Karvan with a German accent) and is in love with his Danish pupil Karen (Emily Woof). On top of this he has a penchant for self-flagellation (whipping), a flair for designing his own towelling sports wear, and a hobby that involves travelling the countryside recording old folk songs.

The acting in this film is very good, in particular Roxburgh who explores the character of Percy and shows us a man whose passions drove him insane. The rest of the cast are also good. Hershey as the protective mother slowly going dying of syphilis, and Woof as the lover who must come to terms with the fact that she will always be second in Percy's affections. Unfortunately what lets this movie down is the way that it was rushed through. Limited time led to a very ordinary script, and the end of the movie leaves you with the feeling that something is missing (how did he get to America?). The editing makes the scenes flat, and often the actors are left to fend for themselves as the plot goes AWOL.

This one is for the music fans, or those who enjoy a good whipping. Everyone else if you want to see



tortured music genius I recommend that you pick up a copy of *Shine*.

C.J.
P.S. Check out Percy's bleached locks, how ROCK!



CHERRY

Pi
Now Showing
Palace Nova

On the Australian release of his film *Pi* at the Melbourne film festival in 1998, David Aronofsky said of his feature length debut that the stars of the movie in many ways are the ideas. To appreciate *Pi*, the concepts and premises that the film and its central character Max Cohen put forward, must take priority in the viewer's mind. This is not to suggest that the film does not possess a narrative or an engaging and inventive visual style. Indeed *Pi* is an intriguing visually distinct thriller. However much like Max's spoken hypotheses, the ideas Aronofsky implements in his movie form the threads of *Pi*'s success. Taking the most central mathematical example of chaos and infinity (3.141592...) and blending this with the Icarian myth, Aronofsky delineates a relevant example of the paradox of universal order and the need for

faith in chaos. *Pi* resourcefully presents the problems of self-comprehension and, thankfully grants understanding to those of us happy to believe $2+2=3$. The film depicts the introverted and obsessive life of Max Cohen, a brilliant mathematical Faustus intent on discovering the universal numeric code. For Max, mathematics is the 'language of nature'. What he strives for is the pattern or meaning of life and, indeed, the entire universe; a liberation from chaos. Upon finding a hint of this code, Max becomes pursued by an aggressive Wall Street firm intent on controlling the underlying order of the global stock market and a Kabbalah sect, who seek connection with God through a certain number. Fleeing from his pursuers, Max progresses further towards universal comprehension, becoming increasingly divorced from the chaos surrounding him and his own sanity. Ultimately, with his absolute answer too much to bear, Max takes the only possible step and becomes reunited with the blissful ignorance of chaos. *Pi*'s visual style is distinctly chaotic. Shot in a harsh inky black and white, it has been compared by many to Lynch's *Eraserhead*. However the film's aesthetic is really much more similar to the mechanised organic style of Shinya Tsukamoto's films. Shot on a very tight budget (US \$60 000) *Pi* utilises every aspect of its dark medium to enforce the

film's overbearing environment and ideas. In stark contrast to almost all of the USA's post-Tarantino independent productions, Aronofsky in his debut rejects an alignment to the generic conventions which have developed in accordance with limited budgets. *Pi* is both unique in its vision and admirably controlled in the complexity of the ideas it represents and in the ultimate value it endorses.



REAL CHOICE, BRO

What Becomes of the Broken Hearted?
Now showing
Greater Union

The sequel to *Once Were Warriors*, taken from the book of the same name, *What Becomes of the Broken Hearted?* looks at the sinister gang scene in New Zealand, whilst continuing the story of "Jake the Muss" and his family that began in *Once Were Warriors*. Although the characters from the original

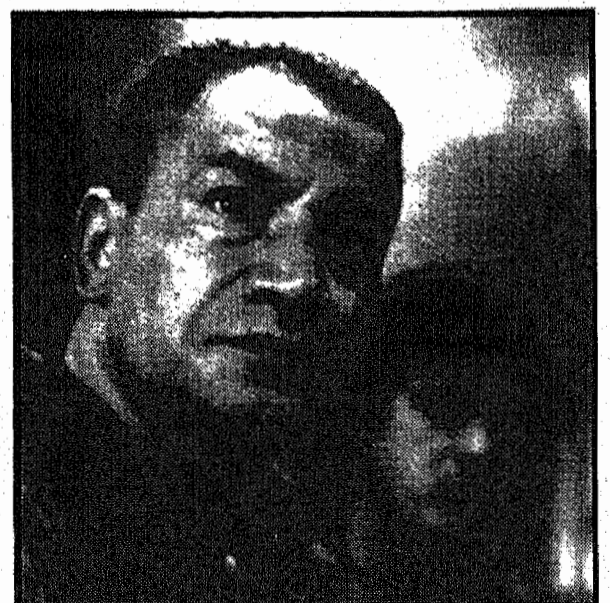
film carry on in a consistent fashion, the setting and the film's high action content make for a different, slicker feel.

Jake's eldest son Nig is killed in a gang fight, and at his farewell, his girlfriend Tania tells Sonny, Nig's brother, that he was murdered by his own gang in 'a set up'. They try to get Jake's help to avenge Nig's death, but the residual anger between father and son prevent them from being able to cooperate. Instead Tania and Sonny join a rival gang, and from there they get drawn deeper into violent gang life. Jake has a change of heart, but by the time he reaches Sonny and Tania, more tragedy occurs.

It is fantastic that the two key actors from the original film are back to relive their roles. Rena Owen, who plays Beth Heke, the central character from *Once Were Warriors*, is strong and sensitive. Temuera Morrison (Jake Heke) on whom the film focuses this time, puts on a stunning performance - deep, layered, intriguing, and totally believable. I could not find fault with any of the actors in this film. All are so engaging and interesting that you are forced to care deeply for them, even the non-key characters, and this makes for a rough journey of emotions whilst watching this film. Like its parent film, *What Becomes of the Broken Hearted?* can be graphically violent at times, but this is not simple Hollywood violence - the psychological aspect is fully there, and it is totally involving.

I recommend this film with all my heart, or the broken pieces that are left after watching it.

Chloe West



ON THE WHEEL

Two Hands
Now Showing
Cinemas Everywhere

Written and directed by Victorian born Gregor Jordan, *Two Hands* tells the story of eighteen year old Jimmy, a King's Cross strip club bouncer. Jimmy is enthusiastic about moving up in the crime world and when the opportunity arises to do a seemingly simple job for notorious local kingpin Pando (Bryan Brown), he takes it. Needless to say, through a series of events Jimmy loses ten thousand dollars of Pando's money and has to get the cash before Pando and his boys get him. Although *Two Hands* has been and will continue to be described as having much in common with the recent gangster flick *Lock, Stock and Two Smoking Barrels*, such a description neglects the original elements which set the film apart from *Lock, Stock...* For

example the inclusion of a character referred to as 'The Man' a pale, scarred figure who we learn early on is actually Michael, Jimmy's older brother who disappeared some years earlier. Michael is used in a way slightly reminiscent of the ancient Greek chorus, providing narrative to bring the audience up to date, as well as offering some humorous philosophy (but don't expect any *Pulp Fiction* type musings here). Also setting *Two Hands* apart from *Lock, Stock...* and your usual gangster flick is Jordan's blatant celebration of infamous Australian icons and his characters heavy use of the Aussie vernacular: Pando and his boys call each other 'mate', cradle VB's in Australian flag decorated stubby holders, wear stobbies shorts and give more care and attention to their souped-up Holdens than most other human beings. But despite the stereotypical elements, Jordan gives his characters enough quirks to prevent them from becoming mere caricatures. Pando for instance, in addition to being a repu-

table player in King's Cross, is a loving father who passes the time partaking in scrabble and chess with his right hand man Acko (David Field). Finally, Jimmy has a love interest in the form of country girl Alex (a capable Rose Byrne), who acts as a catalyst for Jimmy's move away from crime (in addition to the fact that he is about to be killed, of course). In the midst of this, Jordan keeps the action coming thick and fast, whilst successfully slipping in some comedy during the tense moments, such as during Jimmy's bank heist. His cast also do extremely well in swinging between these extremes. Bryan Brown successfully balances Pando's harsh nature and his desirable qualities as an affectionate father, and Field is also exceptional as the cruel Acko. Relative newcomer and soon to be star Heath Ledger puts in a surprisingly good performance as the eager and naive Jimmy, although he appears slightly shallow when witnessed next to the commanding screen presence of Brown and Field. Although the film's ending amounts to a crash course in morality (and vengeance), where *Two Hands* succeeds primarily is as an entertaining, fast paced romp with plenty of action and comedy to get lost in for 100 minutes. At the end of the day it's fine cinematic escapism, and home-made to boot.

dan V



Grat Nost

Deliverance, 1972

British-born John Boorman has had a diverse filmmaking career since the mid 1960s, with such impressive credits as *Point Blank*, *Excalibur* and *Hope and Glory*. Perhaps his most well remembered film is *Deliverance*, based on the novel by James Dickey, who also wrote the screenplay. Jon Voight, Burt Reynolds, Ned Beatty and Ronny Cox deliver excellent performances as a group of white collar buddies who decide to take a weekend canoe trip through America's Deep South.

While arranging for their cars to be driven to their destination point, the feeling dawns that they are going to get a lot more than they bargained for.

Deliverance is notorious for two reasons. The first is the 'Duelling Banjos' sequence, where one of the men plays an exciting, spontaneous tune on guitar with a young banjo player, a creepily deformed local. After captivating sequences of the men negotiating rapids and hunting, they bump into a pair of hillbillies armed with a shotgun. The second reason for *Deliverance's* place in movie history is the sodomy at gunpoint that ensues. This is a truly shocking scene, culminating in the murder of the rapist. The men argue vehemently about whether to alert the police. At this point, the lawlessness of the wilderness overcomes their more civilised tendencies.

Nominated for Best Picture, Director and Editing, *Deliverance* marks the first occasion that Boorman teamed with actor John Voight, twenty-six years before *The General*. Voight's sensitive performance off sets Reynold's macho, yet contemplative characterisation. Looking alarmingly like Marlon Brando, this might be his best performance before *Boogie Nights*.

Adopting age-old themes of survival and savagery in an environment that strips men down to their basic needs, the film offers panoramic views of lush scenery, and is masterfully shot and edited. At various junctures, all these elements come together in a philosophical thread, detailing a man's struggle with his divergent environments. *Deliverance* is a harrowing, yet seductive film about what happens to a group of men when they decide not to play golf one weekend.

Daniel Gear



k u l c h a

**Pork Chop's production of
Henrik Ibsen's
*The Wild Duck***

Director - Jeremy Sims

**Translator - May-Brit
Akerholt**

**July 20 @ The Playhouse
(Season closed)**

The first moments were dangerous as I was confronted by cinematic images of the cast projected onto a screen, accompanied by 'large' music, with the stage in semi-darkness. I thought "oh no," this is going to be a betrayal of theatre, a sycophantic genuflection to the marvels of technology. Wrong. "Wild Duck" was the most impressive piece of theatre I've seen in a long while.

The production standard was near perfect, definitely world class. The stage set was both realist and evocative. The movement of colours from the hot reds of the first set, through the warm blue-greens of the second set, into the cold blue of the final acts successfully

carried the action forward. The music, at first too powerful, was mastered and flawlessly employed from thence (although the poorly mimed flute playing received the good-humoured laughter that it deserved). The set was a marvel of scale and perspective, first twisting reality, and then drawing one in towards the deep darkness that lay behind everything. I don't normally wax about lighting, music and sets, but *The Wild Duck* was truly excellent. The projection screen finally made



sense, and after the opening pictures which had flown too quickly to create anything more than annoying distraction, the later images successfully contributed to the psycho-symbolic depth of the play.

When Ibsen wrote *The Wild Duck* in 1884 he was working ahead of Freud and Jung and yet he created a play impossibly loaded with keys

to the subconscious, with subtle readings of human motivation and drives. Akerholt's translation smooths out the Norwegian peculiarities, giving Sims and the cast a script which they appear to love.

The characterisations are diverse, vivid and at times surreal. For example, the two councillors in act one are bizarre, pure comedy. The Ekdal family seduce the audience, even while we can see the self-delusions piling up against their happiness.

Performances which stand out from their brilliant peers are hard to pick, but I was especially impressed with Lisa Henley and Pia Miranda - the space they held between them created a real sense of the female "practicalities" which underpin the more obvious male mis-endavours. What was it about? Humanity's struggle to live. An accessible theme, magnificently interpreted. Bravo.

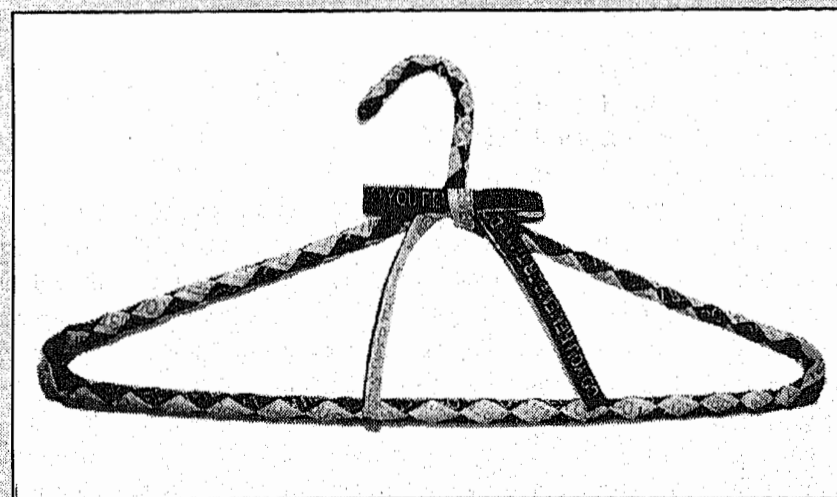
Farley Wright

**SALA Week Exhibition
Annette Bezor and Michelle
Nikou
Greenaway Art Gallery
39 Rundle Street
Exhibition concludes 24th
August**

This exhibition is absolutely breath-taking. Annette Bezor's work occupies the front of the gallery, peering at you with its beautiful, disturbing intensity. This exhibition marks an important tremor in the Adelaide art community. The artists use of vibrant colour and foreboding light combine to form a social criticism of images of women. From goddess to whore, Bezor has encapsulated the expanse of debate focused on the gaze. "Seeing Me" is a fine work on five canvases that asserts the undefinable essence of the aesthetic feminine. The

warped and contorted figures juxtaposed with the pristine models signifies the incompatibility of social (mis)conceptions of women. The four "Tension" paintings are more historical and allow a contemporised chronology of feminine depiction.

It wasn't until we hit the Michelle Nikou display in the back of the gallery that I was absolutely dumbfounded. In a Koontz-like display of the ordinary becoming art we were surrounded by puzzled expressions and sceptical smiles. Personally I couldn't have been more impressed. One of my gallery companions (a neo-fascist whose identity



must remain secret because he voted Liberal) remarked that he thought Nikou's "Bread" (four pieces of bread in a square) represented the inevitable foreboding of breakfast on Monday, before the worker must sell his/her labour to the owners of capital. I think he's an idiot. Surely

the piece is about the inability we have in a post-scientific age to make a perfect loaf of bread? Her piece "Signifying Nothing" is intelligently amusing with its four felt, double buttoned pockets. To evoke such issues and concerns from ordinarily extraordinary objects is exceptional. She leaves her devilish humour for its best effort with "The Bold & the Beautiful" and "The Young & the Restless." Made up of gold rings, time and mathematics, these pieces are hilarious.

Both artists should be commended for their mature and thoughtful presentation of important subject matter: for Bezor the problematic topic of gender construction, and for Nikou the challenge of the nature of art. You can expect to see these artists engage us again, hopefully with equally important concerns.

Anthony Paxton

If Thoughts Are Free, Why

Dear Brentyn,

A criticism of your article on fate.

I am sorry if this reply may seem a bit didactic, but I hope it can be taken as an impersonal philosophical argument, and not as a cynical dampener on your beautiful ideas. Your claim (I hope) is that a fateful, as opposed to a simply deterministic, universe depends upon these forces which determine us being conscious and purposeful. 'Purposeful', I think, is fair. I disagree with the way in which the word tags along with consciousness in your article, as if it was a corollary. I think that a better representation of peoples' evocation of 'fate' would be to say that they feel there is a will operating which follows anthropocentric principles: compassion, fairness, or perhaps irony ('Murphy's Law'). Consciousness is used to denote the existential category of basic experiential awareness, and I think people would call a cause fateful without consideration of whether the fateful force is experientially aware or not - the important factor is that it somehow equates neatly, either justly or ironically, with human needs or ambitions.

Now if fate is a 'humanoid will', you may be thinking that free will is surely conscious anyway. But I don't care if consciousness tags along in the description of fate, I care if it is given precedence as a necessary requirement of fate. The assumption which I suspect your article carries, and which I want to criticise, is that consciousness is an interchangeable equivalent of cognisant purpose. I think the assumption surfaces again when you speculate: "if we take in the entire universe, all at once and in a single glance, perhaps then we will find a conscious force". I've been talking to my mother for years, and I've never found any consciousness even once. The idea that consciousness can be "found" suggests that you are actually thinking of observable evidence of mental activity. If you really want to be a consciousness-radical, get rid of this silly old idea: it is one of the stupidest assumptions which the Adelaide Philosophy Department embraces, and boy do they embrace it. If we don't know from where consciousness arises, why do so many philosophers try to show how it arises from mental processes - if you don't know what brings it about then how can you possibly assume that it has any special connection to thinking? The horribly simple truth is that it's just there, everywhere, in rocks and water and in atoms. And there is consciousness when we fall asleep and consciousness when we die, but they are different consciousnesses (naturally, as the brain's structural process drastically alters), which our self in fact knows nothing about, because they are just too different. Except for in those shreds of memories of dreams, the first little hint that other consciousnesses are occurring, for they are the only ones close enough to leave an imprint on our self. So if you think your dreamstate is weird, imagine what it is like being a piece of belly-button fluff!

P.S. I am a government spy.

Yours with admiration bordering on envy,

John Mansfield



Dear John,

I apologise for the delay in printing your contribution. I believe I remember you from a philosophy tute, no doubt Cog Science or Mental Rep. First, I feel that, I need to put into context the article to which you refer. Rather than a serious logically coherent, philosophical exposition, it was more of a spilling out of my thoughts onto paper, thus flaws are to be expected. This, of course, does not make it beyond criticism, and you have quite rightly pointed to and criticised a number of its assumptions.

I agree that the term 'fate' as applied by most people probably does not necessarily incorporate the notion of a conscious force, but just that the universe, and people's lives in particular unfold in conformity to anthropocentric principles. Perhaps even more accurate: fate is something like a human-will but at a higher level, such that events like senseless death and violence, which seem purposeless and unjust from our limited perspectives, actually serve a "higher purpose", which is justified in some wider sense.

What brought me to add a conscious force as a necessary ingredient to fate, was the attempt to straighten in my own mind, the distinction between determinism and fate. Thus I thought that perhaps determinism means, everything happens beyond our control due to the blind, unconscious

laws of physics; while fate means, everything happens beyond our control due to conscious purposeful forces.

I'm not sure that this required me to assume that 'consciousness is an interchangeable equivalent of cognisant purpose'. Purpose, it seems to me, is only meaningful if some sort of consciousness is involved. But, let's consider another sense in which the term purpose can be used. We say that the heart evolved for the purpose of pumping blood. Here we are imposing a human metaphor - that of the pump - onto the heart. A pump by its

very nature, is a human creation designed for the purpose of forcibly transporting liquid. Thus a pump has a conscious purpose behind it. The heart on the other

hand, was not designed, but evolved by trial and error - no consciousness was required. Even though no consciousness was required, the heart seems to have approximated the "purpose" of "pumping" (pumping as I've already said seems to be a loaded term in that it assumes an origin from an anthropomorphic conscious entity). But then we must ask - if the heart is non-purposeful, then perhaps neither is the rest of an animal, including its brain, and thus neither are its thoughts. In this case it wouldn't make sense to call anything in the universe purposeful. But, on the other hand, surely what we do is purposeful, if only by definition, (even if derived from non-purposeful

"... a rock is not conscious?"

Can't We All Have One?

origins) in that our conscious thoughts have a causal effect upon the world. Thus we have a thought of an apparatus that serves to pump water, and based upon this conscious thought we implement this device in physical reality. This theory assumes that purpose is an emergent property. That is, as creatures evolve they become more and more capable of purposeful actions. If nothing else this discussion reveals the gradedness and slipperiness of the concept of purpose. No doubt great problems arise from attempting to apply purpose in the human decision making sense, to the pseudo-purpose of nature.

However, there is a major flaw in this philosophising. When I said, 'The heart ... was not designed, but evolved by trial and error - no consciousness was required' I was making a major assumption about reality to which I believe your criticism applies. The assumption I was making is that nature is composed solely of mechanical and insensate matter. And here I admit to my previous article following a rather conventional view, that of consciousness as an emergent property of matter. I'm guessing that this is the theoretical assumption to which you vehemently dissent.

You are, it seems, advocating a Dual Aspect theory of reality. That is, consciousness is an irreducible quality of reality, which is found in all things. Thus consciousness is not an emergent property of the brain, or its cognitions, but is to be found everywhere throughout the universe as a base compound of reality.

The chief problem of this theory is: if consciousness is everywhere why are we only aware of a select segment of these consciousnesses? An answer may possibly be that, the brain is not a device for creating consciousness, since this already exists everywhere, but for regulating the work that the already present consciousness does. That is, the brain's filtering function makes sure that we are only aware of a small subset of reality, so that we are not overwhelmed by sensory input. The end-product of this filtering operation is what we call the self.

But surely, you may say, "a rock is not conscious". How can it be aware of itself? But here occurs a mistake. The second question assumes that self-awareness and consciousness are the same thing. I believe it was Hofstadter who said something about the self being a feedback loop. Since a rock has no structure which could regulate consciousness into any such system which could reflect upon its own experience we can assume that the rock is not self-aware.

I've reflected upon this type of theory for a long time, as I have found the conventional materialist theories of consciousness to be unsatisfactory. Perhaps the most useful notion I've considered is of the distinction between the content of consciousness and 'what it is like' to be conscious. It seems to me that philosophers like Nagel are referring to the 'what it is likeness' of consciousness as the irreducible aspect, that is, the aspect which can not emerge from material processes. What can emerge however is the content of consciousness. The advantage of this distinction is that it allows a foot in both the Mono-Aspect materialist and the Dual Aspect camps. It allows

that, in some sense, our consciousness is indeed a brain-dependent emergent property, but that it is also non-reducible. Thus when we notice the distinction between such colours as green and red, or compare a taste to a sound we are referring to differing qualities in the content of consciousness created by the respective sense organs and the neural processes of the brain. That which seems to be in common with all types of conscious experiences, however, whether they be a trumpet sounding or a splash of cold water in your face, is that they all have 'something it is like' to experience that sensation. It is the 'what it is likeness' that occurs naturally throughout reality, and it is this aspect of reality which our brain has utilised in building a functional and adaptable entity. Thus the brain can be seen as a type of 'Content Machine' which systematically organises the usually chaotic content of the 'what it is likeness' aspect of reality into a structure useful for differentiating among things in the world; consequently allowing animals to react in a systematic fashion conducive to their survival value.

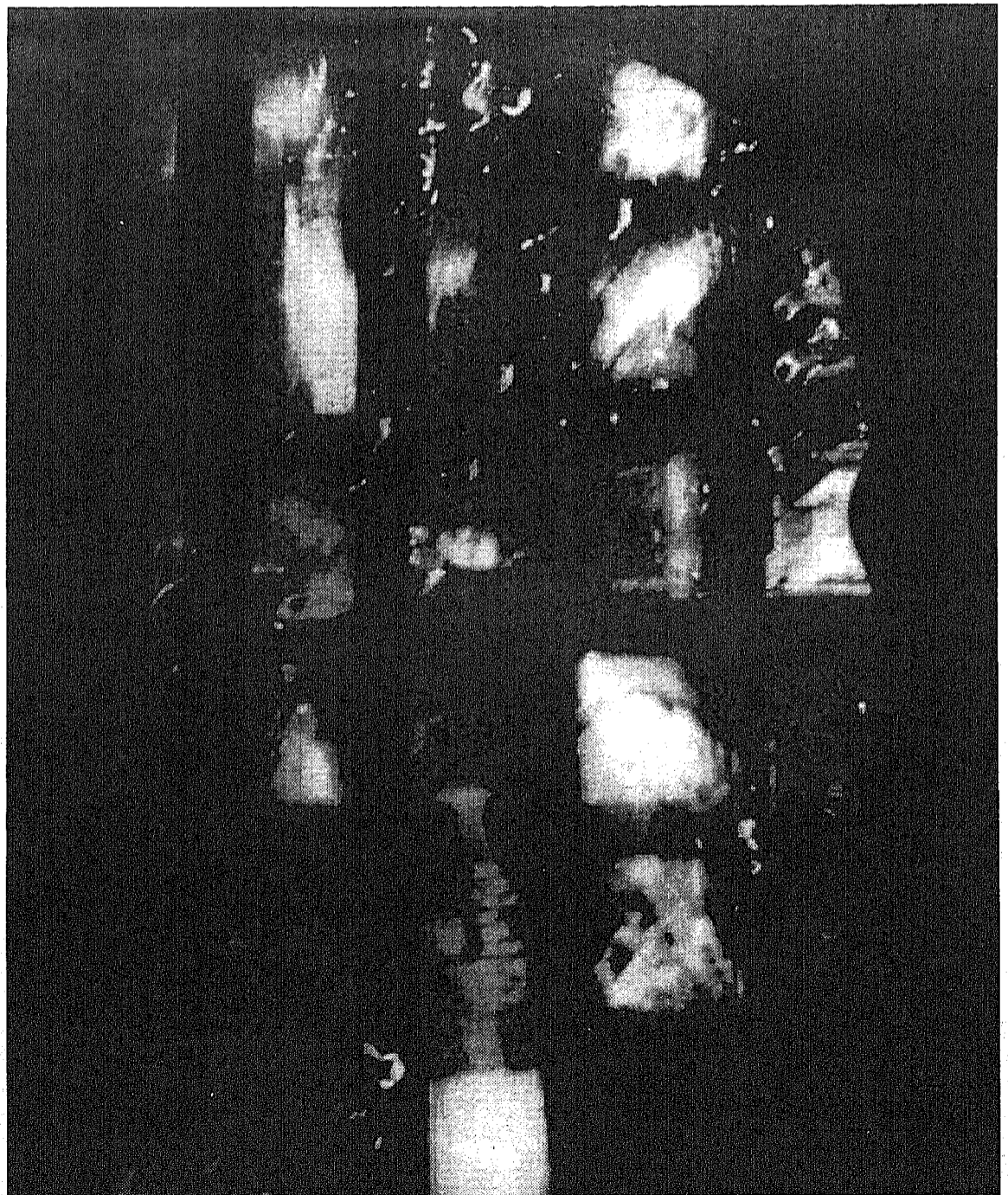
Finally, I'd like to remark upon what you said about our memories of dreams, suggesting that other consciousnesses may be occurring. I found this an interesting statement in that it seems to have profound consequences for what we refer to

as the 'unconscious'. It seems to suggest that that which we call the unconscious, is in fact made up of conscious experiences just like our everyday "normal" conscious experiences, except that they are not integrated into our self, but rather occur outside of it. This would mean that dreams occur in a kind of selfless state, or at least a state in which the usually rigid boundaries of the self are loosened. This would explain why in a dream we can view occurrences through our own eyes, or switch to a third person perspective (view ourselves in a situation from the outside), or to someone else's point of view, or to a kind of selfless god-like observer morphing across perspectives, all without even noticing. The fact that we don't notice the peculiarity of a dream, whilst in the midst of it (except in half-waking, half-dreaming states) seems to point to a relaxation of the normally strict perimeters of the self. Perhaps in such states as these, and in meditative and drug-induced euphorias, we come the closest to knowing what it is like to merge with the infinite.

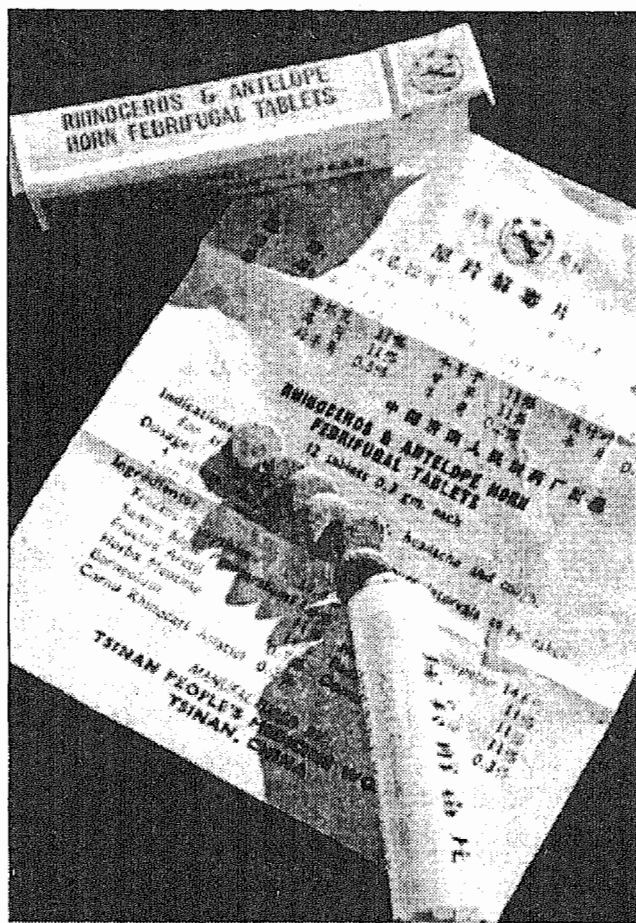
Thanks, with sincerity for your insightful and intelligent critique.

Yours,

Brentyn Ramm



Which Drug Would You



sus Christ days, might I add, decided to begin our meeting with a "special question", resembling the types of quizzical bleedings a New Age democratic socialist may be asked at forum. You know the kinda questions I mean. "If you were a member of the ficus tree family, which would you be and why?" "If you were a compound chemical element, which would you be and why?" Or the question which had us all awaiting in breathbated anticipation, "If you were a type of drug, which would you be and

At a recent gathering for Young Christian Workers (YCW), Jeremy, our delightful leader, who has a glorious wardrobe of brush cotton parchment coloured chinos and an array of Hawaiian shirts and who is recovering well from his long hair a la Je-

why?" Well use your imagination. The guy responded to question 3 as wanting to be "Vitamin C" because he likes oranges no doubt. And perhaps not at all for his wishing to disappoint us all by not saying "Viagra" and thus

Most Like To Be?

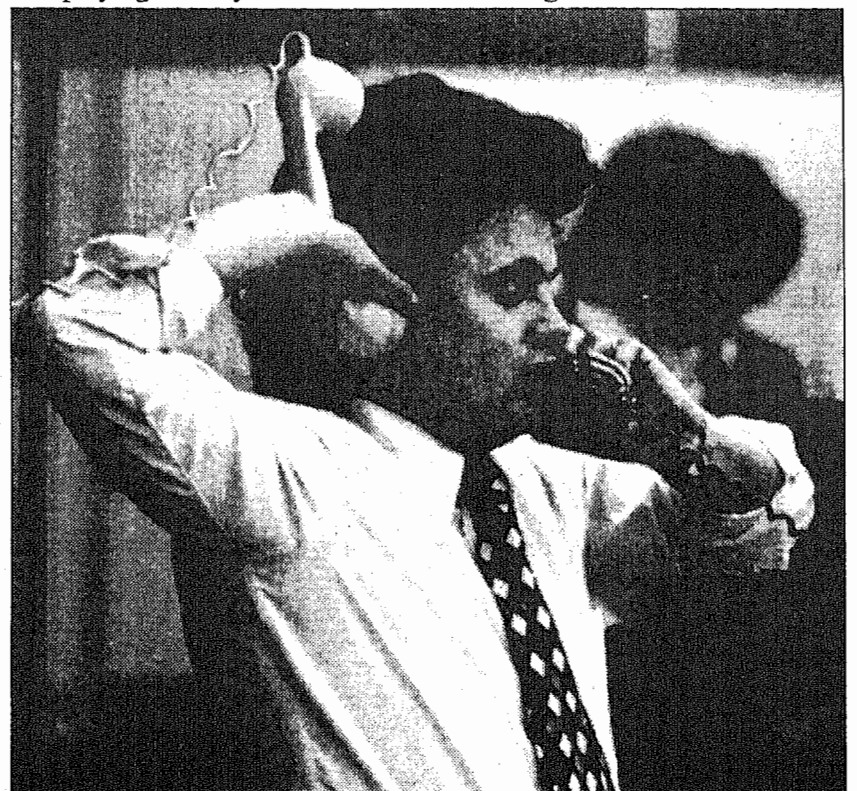
questioning his own robust sexual affiliations. Remember this was at a catholic youth group meeting, one should not discuss such profanities in the presence of God! It may well have been a different response at a bar table with a six pack and a bunch of Med students or even, I would imagine, at a dinner party with David Koresh.

But the response that had me finally realise the epitome of my state of living and in fact at which plot of the food chain I am liable to fall, came after the question "If you were a street sign, which would you be and why?" at which a response came from an obviously stressed, overworked and underpaid worker as myself, "The sign that says Wrong Way Go Back!". At this point, amid the chuckle of a seemingly ironic response, I realised that the essence of my whole life as an Italo-maltese-Australian Catholic Male Lesbian was outlined in four simple words for all to see on a pomegranite red street sign. Components of culture, family, tradition, expectations and the desire to sing the latest Tina Arena single at the top of my lungs in the front row of an Oasis concert without fearing severe injuries from surrounding "moshers" has led the course of my life through a concourse not unlike that bloody monstrosity of a round-a-bout that they insisted on building in the middle of Canberra at which I am hindered at every turn! (cue: violins playing sweetly in the back-

ground)

The stupidity of living and the error of our human ways throughout the ages causes call for alarm. I mean, justify nailing some poor bloke to a carefully arranged wooden fixture for claiming to be the son of God! I mean, really! A bloke called Barry Manilow claims to be famous and all his earthly punishment is to record a bunch of embarrassing songs with such lines as "with yellow feathers in her hair and a dress cut down to there", a haircut that has remained unchanged from an obvious phase of Mick Jagger and David Bowie idolatry and to have to wear a collection of lovely vestiture hand picked by his Nanny from a St Vinnies bin at the local supermarket car park! Look, world, it's not just me! We've all gone a little mad in the modern world, and our ancient world wasn't much better. Just flick through the Good Book (sic), I ask you! Murder, larceny, portrayal of lepers and assorted ill people as social outcasts, I mean what has changed? Fashion sense? Well, I question that to a point, I actually quite admire the drapery of the period and those Roman sandals are just divine, although I would worry about a knee high tan line if there was the desire to wear shorts the next day. I think we all just need to retract a few metres and take note of the street signs. We've all gone the wrong way, so bloody get back!

Aldo Longobardi



Which drug is he being?

Ph: (08) 8223 4366

Fax: (08) 8223 4876

www.unibooks.com.au

Open Mon - Fri 9am - 5.30pm

Sat 10am - 1pm

Cash Discounts All Year



UNIBOOKS

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.

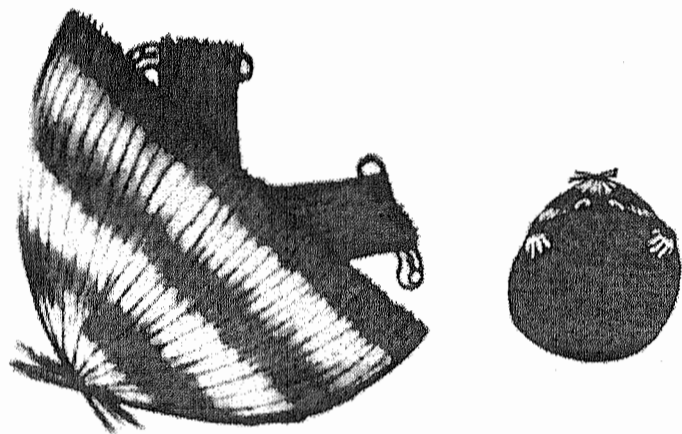
The Butterfly Effect?

Chaotic Love by Paul Bradley

The best thing in the world is to bump into her unexpectedly, chat and laugh a minute or two, and then spend the next few days with nervous butterflies, like being tickled from the inside.

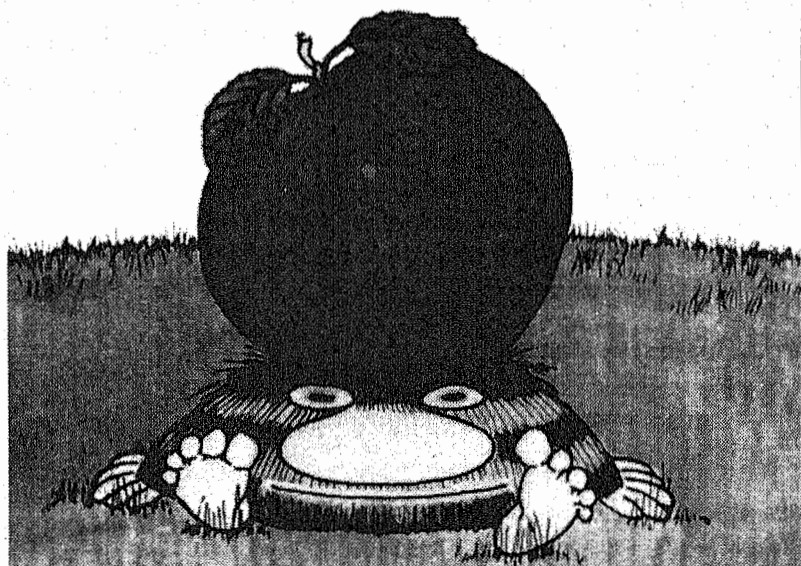
Or that surprise phone call followed by the joyous "Yes! She called me!" echoing excitement through the house.

It's the random things that make life worth living.

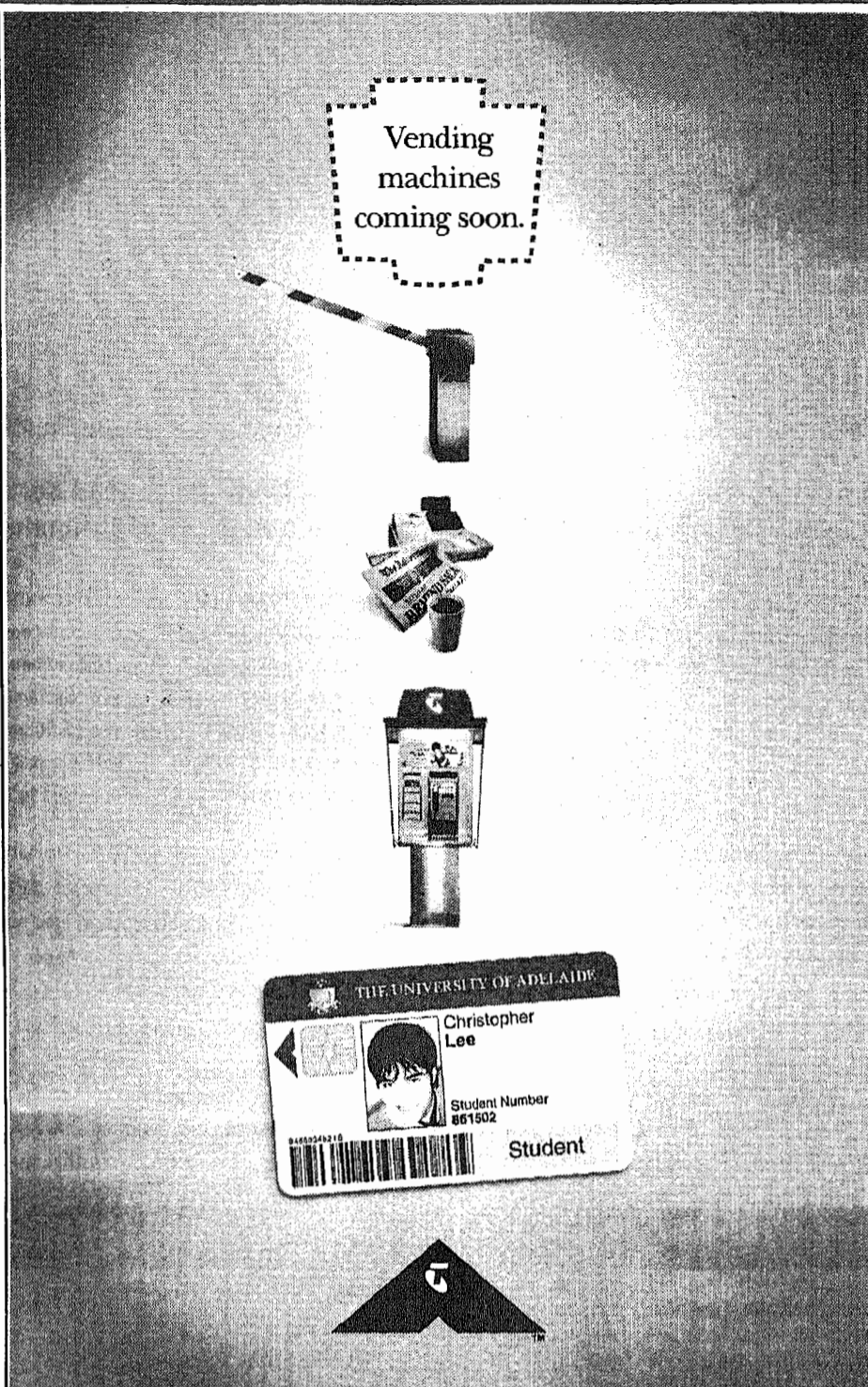


GRUG'S CORNER

This week Grug says "If you would like to leave a message after the beep, I'll get back to you." (and good throw Seamus)



www.smug.adelaide.edu.au/ondit



Adelaide University Student Card. Now your everyday buying card.

Now your Adelaide University Student Card can pay for a whole lot more. At the moment you can use it for loads of things. Make a purchase at a campus shop, use it as a library card, even pay for calls at a Telstra Smart Payphone. If you thought that was great, wait until you see what your student card can now do around the city.

Throughout the Adelaide CBD it can now get you "in and out" of a busy retail store, it can assist you in making a "fast getaway" from a parking station and very soon it will even be able to get you "quick refreshment" from a nearby vending machine. Use it as your everyday buying card, wherever you see This Red Arrow sign displayed.

It's simple to use, it's quick and best of all you can forget about the hassles of loose notes and coins. Now you can purchase what you want with all the speed and convenience you need to support a busy lifestyle. Easy. What a way to buy.

For more information please call the Telstra Smart Phonocard Helpline on FREECALL™ 1800 676 638†

Adelaide University Student Card. Now your everyday buying card.

Telstra
Making life easier™

Telstra is piloting this programme in the Adelaide CBD. †A freecall except from a mobile phone which will be charged at the applicable mobile rate. ™Trade mark of Telstra Corporation Ltd. A.C.N. 051 775 556. SOM TPP 0499

annual student elections

**Election week for the 1999 SAUA and AUU Elections shall be: Monday, 30th August until Friday, 3rd September 1999
Nominations open: 9.00 am, Thursday 5th August 1999. Nominations close: 4.00 pm, Friday 13th August 1999**

NOMINATION FORMS SHALL BE AVAILABLE FROM AND LODGED WITH:

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

Please Note: Nominations close at RACSUC and WISA offices at close of business, Thursday 12th August.

Nominations from Roseworthy & Waite Campuses can be forwarded to North Terrace until 4pm, Friday 13th August.

Nomination forms shall be available from the opening of nominations at the above locations. Completed nomination forms (including policy statement and photograph, if desired) shall be lodged at the above locations by the close of nominations. Candidates, upon lodging a nomination form, shall receive:- SAUA ... a general guide for the conduct of the election, the SAUA Election Regulations, the SAUA Election Material policy and the SAUA Poster Policy; AUU ... a general guide for the conduct of the election, the Union's Election Regulations and the Union's Poster Policy. Students who cannot get to the above locations during those hours may receive and/or lodge their nomination form by contacting the Students' Association office by telephone on (08) 8303 5406 or by post (mail to The Returning Officer, Students' Association, University of Adelaide, 5005) or by contacting the Union Administration Office by telephone on (08) 8303 5401 or by post (mail to The Returning Officer, Adelaide University Union, University of Adelaide, 5005). Nomination forms by post MUST BE RECEIVED by the respective offices by close of nomination.

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

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

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

POSITIONS AVAILABLE FOR ELECTION:

SAUA PRESIDENT (1 position, paid, full time)

Responsible for the overall co-ordination of SAUA's activities, chief spokesperson for the SAUA and Chair of SAUA Council.

SAUA EDUCATION VICE-PRESIDENT (1 position, paid, half time)

Chief student advocate in academic matters and assists students who are having problems with the University's academic procedure.

SAUA ACTIVITIES/CAMPAIGNS VICE-PRESIDENT (1 position, paid, half time)

Co-ordinator and facilitator of SAUA's activities for students and campaigns to promote student interests during the year.

SAUA WOMEN'S OFFICER (1 position, paid, half time, candidates must be female)

Responsible for promoting a positive role for women within the University and the community at large, an advocate for women's interests, co-ordinator of women's action on campus and assists student with problems such as sexual harassment and discrimination.

SAUA ENVIRONMENT OFFICER (1 position, paid, quarter time)

Responsible for co-ordinating SAUA and student projects designed to promote, protect and/or regenerate a sustainable environment in Adelaide, Australia and/or the world.

SAUA SEXUALITY OFFICERS (2 positions [1 female, 1 male], paid, each position quarter time)

Responsible for creating awareness of sexuality issues, and to act as a referral service to assist students in locating appropriate organisations, persons & social groups.

SAUA ORIENTATION CO-ORDINATOR (1 position, paid, requires a great deal of time in summer holidays, position until mid-March 1999)

Responsible for SAUA's 1998 Orientation Programme which includes O'Week, O'Campus, O'Tours, O'Ball and O'Guide.

ON DIT EDITOR(S) (1 position, paid, requires many weekends during 1999, up to three students may nominate together to be joint editors)

Responsible for the publication of SAUA's student newspaper which is published most weeks during academic term. It is highly desirable that the successful candidate(s) have some knowledge of producing a student newspaper (if you are considering nominating please find out what is involved).

STUDENT RADIO DIRECTOR(S) (1 position, paid, up to two students may nominate to be joint-directors)

Responsible for the co-ordination of the Student Radio programs on 5UV, the co-ordination and training of students involved in producing programs. It is highly desirable that the successful candidate(s) have knowledge of producing radio programs.

GENERAL MEMBER OF SAUA COUNCIL (8 positions, meets fortnightly)

The group responsible for determining SAUA policy and the watchdog of SAUA Office Bearers. Members are expected to contribute to the activities of SAUA.

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

GENERAL MEMBER OF SAUA ACTIVITIES STANDING COMMITTEE (6 positions)

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

GENERAL MEMBER OF SAUA ENVIRONMENT STANDING COMMITTEE (6 positions)

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

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

NUS DELEGATES (6 positions)

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

GENERAL MEMBER OF UNION BOARD (18 positions)

Union board is the governing body of the Union. Board is directly responsible for the Union Complex, Craft Studio and Gallery. The Union also provides funding for the Students' Association, Sports Association, Roseworthy Student Union, Postgraduate Students' Association, Overseas Students' Association, Clubs Association and Waite Student Groups among others. The Board meets monthly and has various sub-committees in which Board members are expected to participate.

GENERAL MEMBER OF UNION ACTIVITIES COMMITTEE (5 positions)

The Union Activities Committee is responsible for organising Union activities for students. The Committee meets monthly and members are expected to help in creating Union activities projects.

For further information contact the respective office bearer, Alida Parente - SAUA President, Jane Kelsall - SAUA Office Manager, Jo England - AUU Management & Events Assistant or the Returning Officer. Telephone (08) 8303 5406 / (08) 8303 5401

Cowardly Custard

Custard are one of the most original and impressive bands Australia could have hoped to produce. With a brilliant sense of humour and faultless musical skills, these mischievous rogues are the pinnacle of so-called "art-rock". Hailing from Brisbane, these guys have made people jump and groove the nation into a seething spasm of grooviness. Three fantastic debut albums means that their fourth album should have been their fifth.

On Dit's ace Dogsbody, Anthony Paxton, recently caught up with Custard's Paul Medew to discuss everything musical, everything hip and all things Ricky Martin.

On Dit: Custard have always been the funky divas of Australian rock..

Paul Medew: Oh for sure.

OD: .. was there a definite need to encapsulate this on *Loverama*?

PM: It had to be done, let's face it. The kids wanted it and we wanted to give it to them.

OD: So *Loverama* is all about giving it to the kids?

PM: It's for the kids.

OD: "Genius" surprised me on the new album, what with the band shuffle. David (McCormack) plays the drums and Glenn (Thompson) comes out from behind the kit to sing. What was the inspiration for that?

PM: Oh that's something that we've been doing for a while and on the last album David drummed on a couple and Glenn sang them and it's sort of continued on.

OD: That song is fantastic.

PM: It's good isn't it. It's a fine, fine song that one.

OD: At Offshore recently the band was heard to perform a cover of Madonna's "Like a Virgin". Tribute or Jealousy?

PM: It's just a good song.

OD: That's it?

PM: Yeah.

OD: You weren't trying to get a message across to "the kids"?

PM: No, just that Madonna's ace. We love

her. We're doing a Ricky Martin song at the moment. We've traded Madonna in for Ricky Martin.

OD: Which Ricky Martin song?

PM: Oh "La . . ." what is it? "La . . ." I don't know, it's a good song.

OD: Why do you think the Ricky Martin / Custard connection is there?

naturally or do you have to work at it?

PM: No, it's too natural. That's the trouble. We don't like it.

OD: Why?

PM: I don't know. You can get sick of it really quickly. I hate being known as the quirky boys of Brisbane rock or Australia's quirkiest band, or quirky this, or

quirky that. I want serious art. People have got to listen deeper. People have got to get past the superficial. Custard aren't like that. We're all miserable old bastards. When are people going to wake up and realise.

OD: I think they might wake up when you lose the fake moustaches and the tracky daks.



PM: He loves to dance. He looks good. We love to dance. We look good. We're interchangeable. You don't know who you're looking at.

OD: Techno question: Why put the videos on the CD? Is it just the done thing these days?

PM: No, we're just trying to be trendy.

OD: Speaking of trends, you guys have always put the quirk back into Australian rock.

PM: Oh, I thought we were more serious.

OD: Sorry to break it to you.

PM: My illusions are shattered.

OD: Is your quirkiness something that comes

PM: Yeah, good point.

OD: How would you describe the new album *Loverama*?

PM: Um, yeah. It's good. We like it. You can dance to it. You can cry to it.

OD: You're coming to Adelaide on the national tour. When is that?

PM: We're playing at Heaven on the 13th of August. We're touring with the Custari Orchestra which is Custard and associated hangers on playing associated instruments. So we're going for the big production numbers this time. You know, the whole Ricky Martin thing.

OD: I'll be there front row.

Rock, Paper, Scissor Pretty

The Adelaide music scene couldn't get any better than it is at the moment. One shining light of alternative art on the rise is the eerie Scissor Pretty. *On Dit's* Anthony Paxton recently caught up with Melissa Iocco and Matthew Brooke over a few pints in the Unibar.

On Dit: I'll start with something a little bit different. Morrissey has been known to say, "I wear black on the outside cause black is how I feel inside." But we all know that Morrissey is a prat, so what does Scissor Pretty understand as Gothic?

Matthew: (sips his beer) Mmmm Kilkenny. Well that's two questions. What does Gothic entail? . . .

Melissa: To us or to the band or to our music?

Matthew: To us.

OD: To all three.

Melissa: Well I wouldn't define us as a strictly gothic band. I think that within Adelaide there is such a mixture of everything that it's never one thing. Don't you think Matthew?

Matthew: Yes.

Melissa: I think that in Adelaide there's not much room to be one thing or to embrace one particular style. When we came together we didn't like the mainstream, so what that meant was that we mixed a lot of different styles under the guise of black clothing.

Matthew: I think when we started out we could probably have been labelled a gothic band in a traditional sense in as much as we were influenced, although "influenced" may be too strong a word, but we certainly listened to a lot of Cure, Siouxsie, Bauhaus and all that. Now it came through our music a little bit I think.

Melissa: Just a little bit though.

Matthew: Yeah, not to the extent where we'd label ourselves or anything or want tie ourselves down to anything.

OD: Would a fairer term be Romantic or what exactly is Scissor Pretty?

Melissa: Well that's really changed. We started out not really knowing. We all played something and we didn't really have any training in any particular area or styles. We sort of just came together with our different influences and sort of wrote music. Practicalities influenced our music as well. I sing and play guitar, so the guitar style is very much influenced by what I can sing with it. So in that sense we don't have real rock'n'roll guitar leads. So I stuck with what I could do as a singer and a guitarist and that might give the band a romantic feel to an extent. Matthew also played guitar, but we decided that we didn't really like the two guitar sound. It

wasn't working.

Matthew: I think that it was more like we didn't like my guitar.

Melissa: No no no no. That's not it.

Matthew: We have got a pragmatic approach to music. I realised I couldn't play guitar and there was a keyboard lying about so I thought I'd give that a go.

Melissa: No that's not true. What happened was that we had a keyboard around and I actually started playing keyboard the first time just to muck around. I thought wouldn't a keyboard be good here, so we mucked around and then we decided that we preferred the effect of the keyboard.

Matthew: Because the keyboard gave an atmosphere which was very easy to get with a keyboard. A lot more so than with a guitar cause then you

have to actually be able to play. So yeah, a sort of ambience. A certain "I don't know what" (*eds. In french that phrase sounds fancy.*)

Melissa: I mean personally we played a few gothic gigs where we were invited to play at nightclubs and stuff like that. And I found it just a bit limiting. I found it limiting creatively to always stick to a certain dress, style or make-up. I found that I had to wear practical shoes because I'd trip my skirt as I played. And I couldn't wear too much dark lipstick

because it would get smeared all over the microphone. Just practical things made me tone down a bit.

Matthew: Is that from a presentation point of view?

Melissa: A presentation point of view? Yeah. But also lyrically. I found that in order to ex-



"I thought
wouldn't a
keyboard
be good
here . . ."

pand creatively, especially seeing as we'd been together for four years, I had to let go of some of those traditional, cliched, gothic ideas. And in order to be comfortable with what I was writing, I had to let go of some of the pretension or the worry that it wasn't going to be accepted as purely gothic. So now we do what we want.

Matthew: I think we have a certain modesty that we didn't have before. Even down to the fonts we use on the fliers. We used chunky Black Chancery fonts but now we use a nice Arial.

Melissa: But also it's to do with age as well. We started out in our teens and we stayed friends and just as you grow up. You're at Uni, everything is new. You're not wearing a school uniform anymore and so you think, "Oh, I'm going to drape myself in velvet and lace." Scissor Pretty are playing throughout the month of August to promote their new CD, *are you home?* So put your docs on, do your hair and dance like your brother's wearing your favourite cardigan.

Not Empty Garageland

New Zealand has long had a tradition of producing fine pop bands that have been critically acclaimed yet largely publically ignored. Carrying on this tradition are Garageland, a four piece comprising Jeremy Eade (vocals, guitar), Andrew Gladstone (drums, vocals), Mark Silvy (bass) and Andrew Claridge (English interloper and guitar).

Interviews were on the agenda for Jeremy as Garageland are busy touring nationally with Jebediah, releasing *The Not Empty EP* while further releasing a full length album *Do What You Want* in September. *Do What You Want* was recorded at Neil Finn's studio at his behest and so Garageland left their London home and returned to their native New Zealand.

"The three of us basically met at school, got a band together and played a bit. We split up, went our separate ways for awhile, like University then reunited, played in a garage for ages (hence the name) and went from there. The garage allowed us to really hone our music and allow us to develop confidence in each others abilities. We always just flowed along, no real plan or plan for world musical domination. We liked seeing bands, listening to the radio but playing and writing your own music is even better. New Zealand has had many fine bands and, in my mind, bands like the Bats, the Chills, Straightjacket Fits and the like are just straight up and down pop bands although others describe them as esoteric pop. I liked the style, the music and the fact that it was right there and available. Flying Nun Records were important to this development and by extension my musical development. Having such a legacy on your doorstep can only influence you and give you inspiration."

Garageland moved to London after two years in which they toured Australia with Loves Ugly Children and King Loser, released "Last Exit to Garageland" described as wired moments of catchy pop bliss by Rolling Stone and tightened their live sound.

"Basically we went for a short tour and ended up relocating. Our label in England, Infectious, were extraordinarily helpful giving us enough money to live on but not enough to go really crazy upon. We thought that we could be champions of New Zealand and stop the cultural cringe often associated with Australian and New Zealand bands. We did shows with labelmates Garbage and Ash and basically toured non-stop. We toured America where we had been picked up by some college radio stations. FoodChain, a Los Angeles based label helped us out. America was, and is weird; it has made an exact science of pigeonholing anything and everything and loves it. We were modern rock.

It was in London that we picked up Andrew and added him to Garageland. He brought new influences and added an extra dimension to our songwriting. So far I've written all the lyrics to our songs. University was fine for a lot of things but I found that my lyrics have remained reasonably monosyllabic. I like focussing on phrasing and simply getting what the song is about across. I bring the structure or the skeleton of the song to practice and the others write their sections and contribute to the sound. They make suggestions and changes and more often than not the sound and hence song will change dramatically.

Influences are important as they define us as people and what we like. We try to acknowledge them without them overriding our individuality or dominating our sound.



Looking mysterious and drinking tea: A fine combination



Garageland The Not Empty EP Flying Nun/Festival

This ep is a collection of out takes and songs that are not on the forthcoming album *Do What You Want*.

It shows that Garageland are more than just a straight ahead

pop band. "Not Empty" is pure bliss: 3 mins 54 seconds of infuriatingly catchy song, alone this song is worth the purchase price. They do an acoustic version of the Pixies' "Allison" and insert a Smithesque track to round things out. *The Not Empty EP* finishes with a couple of raucous tracks showing Garageland's love affair with the guitar.

They have a great sense of melody, of harmony and a deft hand with simple lyrics making this ep a winner on all fronts.

Basically, it rocks arse.

If this collection is not good enough to make the album then bring it on quick.

We listen to pretty much anything but our influences are pop in nature. We all are unashamed fans of straight up and down pop such as the Beach Boys, the Beatles and then looked to the quirky feel of the Pixies, Pavement who seemed to be a natural extension of the Flying Nun ethos and Guided by Voices. Guitar bands were and are influences upon us so Jesus and Mary Chain and Mercury Rev are great."

In the background Andrew added his love for the Smiths and Steve Jones.

Garageland have slipped back into fulltime touring.

"Once again our label is making our lifestyle possible; we can't thank them enough. Touring can be draining and a pain in the arse at times but it is much better than washing dishes or waiting for a living which we used to do. Touring can also be the best as you discover the world. Shows can be difficult but are just a matter of finding a groove and running with it. We're touring with Jebediah and follow them around like little puppies. They know their way around, we could still get lost easily.

We will be back when *Do What You Want* is released. We consider *Do What You Want* to be our most focussed effort yet."

Garageland are pop with a little dash of quirk added for good measure. They are playing the USA Magill campus this Friday with Jebediah.

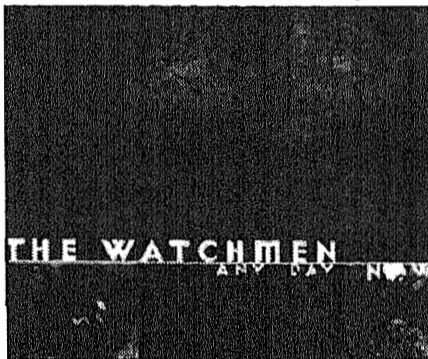
Zippitty Doo Dah



Various
Two Hands Soundtrack
 Mana Music, Festival

I haven't actually seen this film (because at the time of writing this review it hasn't actually been released) which makes me have to review this soundtrack as a stand-alone album. As such the CD is listenable but ultimately nothing special. The main highlight is for Powderfinger fans (who would already know) because they have contributed a newly recorded song, "These Days". The song is good and would fit well onto "Internationalist"...but sadly isn't anything amazing (I still prefer "Double Allergic"). "Belter", an upbeat "pump-up" song, is also present and can be heard in the background on any TV advertisement for the film. Alex Lloyd also has surrendered an unreleased track called "Lucky Star". The press information given states that JJJ has put this track on "high rotation" so I'm sure I don't need to go into any detail about the song for most

of you. Other newly recorded songs can be found from Primary, "What Does It Matter", Kate Ceberano, "Two Hands", Tracky Dax (nice name), "Heavenly Sublime", and Skunkhour with "Stadium". Other tracks can be found on previous works by the respective artists with highlights being Crowded House's "Kare Kare" from Together Alone and The Reels with "This Guy's In Love". The latter song being a Bert Bacharach classic. Of special note are the "orchestral" tracks usually included on such soundtrack albums. This time instead of seemingly pointless string arrangements due to the lack of context (try listening to a Bugs Bunny cartoon without actually watching and you will know what I mean) the orchestra is replaced by the "normal" rock band structure of guitar, drums and bass with a sax thrown in for good measure. The result consists of listenable-in-their-own-right jazz/rock instrumentals. In the end it is a fairly good accompaniment to this Australian film.



Any Day Now
(Single)
The Watchmen
 EMI Music

Canadian band The Watchmen are talented but this song doesn't do much for me. There is nothing particularly wrong with it...it just seems to remind me of a combination of other bands (ie. Live) rather than something new and fresh. This song would seem to fit very well into MMM's "90s selection" playlist alongside Matchbox 20 - which is unfortunate. Vocals are strong and well executed which make this group stand out, so to speak, in comparison to most of today's "new" groups. The rest of the band doesn't do anything spectacular which suits the style of song. Having seen the band live recently it would seem that their talent is more apparent live - as with most good bands. Included with the "radio edit" version (hmmm...bad) of "Any Day Now" is a live acoustic version (ie. no crowd - which is good) of "Stereo (My Life Is A)" and an unreleased track called "I'm Blind" which is pretty much more of the same style. Overall this would be a must for fans considering the rare b-sides....otherwise don't bother.

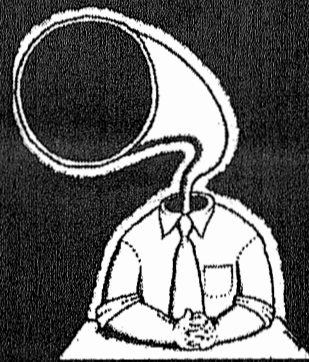
Jorm

Pollyanna
Delta City Skies
 Sony Records

Unless you haven't switched the radio on in the last half a year or so, you've heard the first single "Hermit Inertia" by now. However the latest single "Feeding Circle" gives a much better idea of what the album is like. Softer guitar and vocal lines are generally the order of the day, rather than hard edged riffs like "Her-

mit Inertia". Best tracks include "Feeding Circle" and the country-influenced "Home Is Where My Heart Sank" but there are no complete bombs here. A solid effort, but given the crowded indie-rock marketplace into which it is launched, one that is unlikely to get it's nose in front.

Chris



Student Radio

We hope that you all enjoyed PROSH. It was a great week and thanks must go to Matt Sykes for his wonderful work and to Joni and Elly for their great work with Student Radio all week. This is but another big week of Student Radio. Starting Monday night we have HEADROOM at 9 PM leading the charge, talking about what's happening near and far. Bringing in the artillery is CRUD RADIO at 10 PM this week featuring Dr. Rockafreakapotamus. He will be conducting a series of informative sessions over the next four weeks delving into the fascinating world of metal music. On Tuesday night REQUESTED BY US will be back on air playing their favourite punk and power pop tunes. Call in and request a song and they might just play it. Now if we asked you what was up next you'd probably say "Gina-a-genda", right? Yes, but you'd be wrong. Returning at the 11 PM slot we have GIRL CRAZY. It's basically the same as Gina-a-genda but with a different name. And on Saturday we now start with POLAR. Sal and Steve will be playing many a song and sea shanty for your pleasure. Make sure that you tune in.

This week on LOCAL NOISE we have local rocksters BRAILE playing live to air on Student Radio. Tune in at 9 PM and hear the band goin' their hardest and you might be able to win some great prizes too.

Peter Adams And Christian Haebich
 1999 Boiler Makers of the Year

Zippitty Day

The Screaming Jets

Live Heaven II

July 6th

Almost every Australian would have heard of the Screaming Jets and most probably would know a few of their songs. They are icons of Aussie "pub-rock" and are up there with the likes of Cold Chisel and Rose Tattoo in keeping that tradition going. Surely anyone with any knowledge of the music scene in Australia in the early 90s will recall "Better" - their breakthrough "hit" - which has since become an Australian classic. Their success, however, did not come overnight for this Newcastle group (yes, Newcastle has produced a few now) with the band being together for a while prior to that song.

Local band Sauce (I'm not sure whether this is the correct spelling) opened for the night. The

humour value of the songs was high - the band stating for themselves that they are a "very serious" group - but after a while of 3 chord songs (which gets very annoying) and repetitive choruses with the topic being beer cans and the Liberals (which I don't object to!) I was thankful to see them off. Canadian group the Watchmen followed and gave a strong set. I couldn't help but liken them to Live - not just for the shaved head of the singer but for the vocal style and stage presence - and, oddly enough, Pearl Jam...I swear, at times, if you closed your eyes you could imagine Eddie Vedder delivering the songs. Before Pearl Jam fans start hammering me down on this point I am not referring to the songs...just the vocal

style. Great singer and a good band but they just don't do it for me (yet). Their current single "Any Day Now" was performed as well as "(My Life Is A) Stereo". The Screaming Jets gave a powerful live show as one would expect from a "two guitar rock 'n' roll" group. Unfortunately for me the Marshall's were pumped up to 10 and I was placed near the main "Heaven II-dance-techno-fuckin' loud" speakers which impacted my hearing for a few days after the gig. All their main "radio" songs were played including "Better", "Sad Song", "Shivers", "Helping Hand" and "Eve Of Destruction" (yes...they have had quite a few good songs haven't they).

The current single "Individuality"

was also included midway through the set and played with extra intensity which was fitting considering that it was the "Individuality" tour and the single was only released the previous day and they were trying to promote their forthcoming album...etc. The crowd was very responsive - and pretty obviously all MMM listeners - and certainly got their money's worth for a loud, energy filled night.

I'm sure Heaven II got their money back on beer sales alone unlike their usual dance nights. In fact, with groups like this touring our country why would you waste your time going to a "normal" nightclub anyway?

Jorm

**Camtech Internet gives you
access to university data online,
off campus.
(That's service!)**

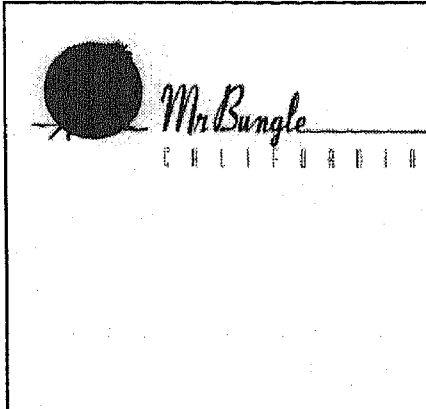


OZEMAIL CAMTECH INTERNET FAST RELIABLE SERVICE

Level 8, 10 Pulteney Street, Adelaide SA 5000. Telephone (08) 8303 6000 Facsimile (08) 8303 6066
Email: isales@camtech.net.au www.camtech.net.au

My oh My, what a Wonderful Day

Mr. Bungle
California
Warner



Finally, it's here! The third Bungle album (on a major label that is) and without bias (hmmmm.....) I can say that this is the greatest album released, not only this year, but also the last few years. Anyway, for those not acquainted with Bungle by now the most obvious feature of the band was previously the frontman for Faith No More - Mike Patton. Also, this was his first

group (ie. FNM came AFTER Bungle) and it seems that Mr. B. always had some priority over FNM to him. Mind you, this is a band and as such there are other members (though not as high profiled) who are all masters of their respective instruments and are well respected by musicians worldwide. "Normal" and exotic instruments are used throughout this recording (as with their other albums) and at times there is so much going on in each song the listener can almost be confused. Now, enough for the introductions....on to the music.

The band themselves described this album as "poppy", but DO NOT let this put you off. What is "poppy" to Bungle is extremely twisted music to most people. Imagine a bright sunny Californian day on Malibu beach - with a few disasters thrown in for good measure. For fans "California" is best thought of as a mixture of "Disco Volante", their self-titled original, elements of Fantomas including Patton's solo work and Secret Chiefs 3. Fuck, I'm sure I lost most of you there. This is the sort of music that at first listen seems soft and uplifting in a way but at a closer inspection is very dark and twisted.

The opening track, beginning with the sound of birds chirping at the beach, "Sweet Charity" is a fairly good example of what to expect from this album. Hawaiian guitars, elements of "muzak" and Patton crooning....but all is not happy. At all times the song seems ready to explode into something. My personal favourite at the moment - "None Of Them Knew They Were Robots" - is a demented psycho-hillbilly flavoured composition with a bit of jazz, Hawaiian and country thrown in. This track is similar in style to "Ma Meeshka Mow Skwoz" from Disco Volante. "Retrovertigo" is fairly "straight" for a Bungle song but the song is still strong and builds to a powerful crescendo. The xylophone in the middle over the slow acoustic guitars is almost scary providing a haunting feeling to an otherwise "normal" song. Another great track is "The Air-Conditioned Nightmare". You have to hear this to believe it. The changes are classic Bungle and are impossible to explain. Overall this song has a 60s surf-rock feel. Even the Beach Boys would have been happy with Patton's harmonies. Very demented, very good. If you want unusual check out "Ars Moriendi" and "Golem II: The Bionic Vapour Boy". The former, penned by Patton himself, has Middle Eastern feel complete with Middle Eastern type vocals and computerised section a la "Desert Search For Techno Allah". The later has robotic vocals and computer sounds throughout (a la Kraftwerk) and a recurring melody similar to Mancini's "Baby Elephant Walk". It is certainly weird but in a good way. "Pink Cigarette" is another "straight" song but still extremely good with a twist at the end...sort of like a love song gone wrong. On "Vanity Fair" we find Patton's vocals reverting back to the self-titled days (or "The Real Thing for FNM fans). Surprisingly his voice doesn't seem out of place even though the "whine" is only a distant memory for some of

us. The voice is fitting however to the "be-bop" music and subject matter (ie. male circumcision....hehehehe...sorry). "Goodbye Sober Day" is a complex track which incorporates Fantomas stylings near the end and an amazing Middle-Eastern chanting section in which apparently 15 vocal tracks were used to get the desired effect. You would be forgiven to think that it wasn't Patton. The only other track not mentioned is "The Holy Filament". Slow, atmospheric and foreboding at times this song is strong but will probably take a few listens to build on the listener.

By the way, not to be picky or anything, the title "California" was thought of long before the Red Hot Chili Peppers envisaged "Californication". Also, if it weren't for the same aforementioned band (also on Warner Brothers) this album would have been out at least a month earlier due to the fucked up promotional interests of the RHCP. Enough bitching though, if you want this album you my have to get it on import for a while longer because it is not currently being distributed outside the US at the moment due to Warner being taken over by Universal and the Australian distributors (Reprise) not being happy blah blah etc. etc.....record company politics sucks.

Jorm

Music Reviewers!
There is a new time for
the music meeting.

Friday
at
12 : 30

Come on down to the
On Dit office and I may
shower you with
exotic gifts. Or CDs.



Adelaide University Unibar

level 5 Union House

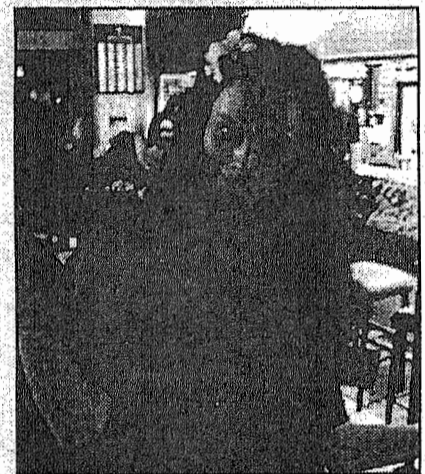
Happy Hours

\$1.50 West End Draught,
Southwark Bitter,
Southwark Pale
and Classic Cider
\$1.50 Champers and wine
\$3.00 Basic Spirits
\$3.00 KGB

Thursday: 4:30 - 5:30pm
Friday: 5:00 - 7:00pm

West End Pool Comp

Thursday Nights: 5:30pm onwards.



gallery coffee shop

Level 6, Union House, Nth Tce
Open Mon - Fri 8am - 4.45pm

the canteen & tavern

Roseworthy Campus, Nth Tce
Open Mon - Fri 8.30am - 5pm

mayo refectory

Ground Floor, Union House, Nth Tce
Open Mon - Fri 8am - 6pm

equinox café & bar

Level 4, Union House, Nth Tce
Open Mon - Fri 10am - 10pm

the wills

Ground Floor, Union House, Nth Tce
Open Mon - Fri 11.30am - 3pm

briefs

Ligertwood Building, Nth Tce
Open Mon - Fri 9am - 3pm

food court

Level 4, Union House, Nth Tce
Open Mon - Fri 10am - 3pm

unibar

Level 5, Union House, Nth Tce
Open Mon - Thurs noon - 9pm &
Fri noon - late

backstage café

Schulz Building, Nth Tce
Open Mon - Thurs 8am - 6pm
& Fri 8am - 5pm

lirra lirra café & bar

Warrle Campus
Cafe open Mon - Thurs 8am - 5pm,
& Fri 8am - 8pm. Bar open Mon - Wed
12noon - 5pm, Thurs & Fri 12noon - 8pm.

2 FOR 1 DEAL...

Present this voucher at the Gallery Coffee shop, Equinox Café & Bar, or Backstage Café & receive 2 Aroma Coffees for the price of one



union food & beverage



Popé has an immediate impact on the league...



... leaving a lasting impression on his opponents

