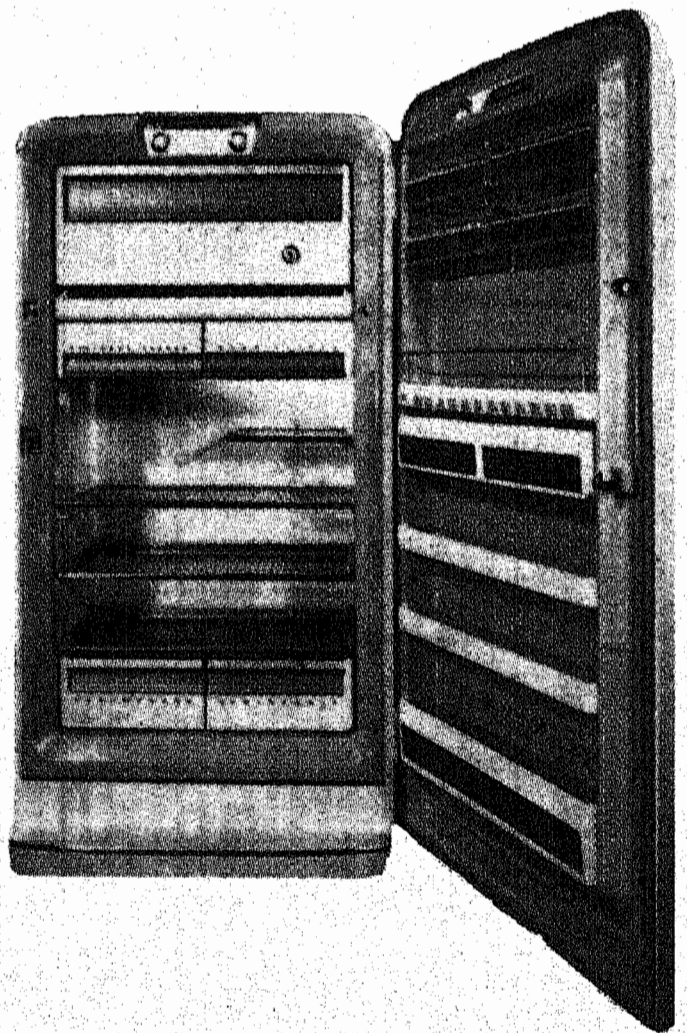
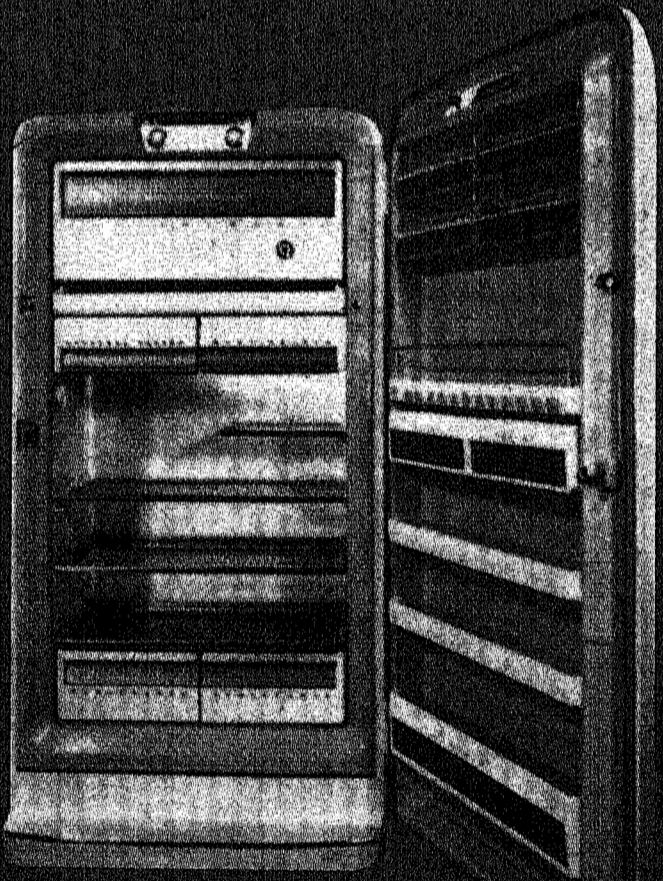
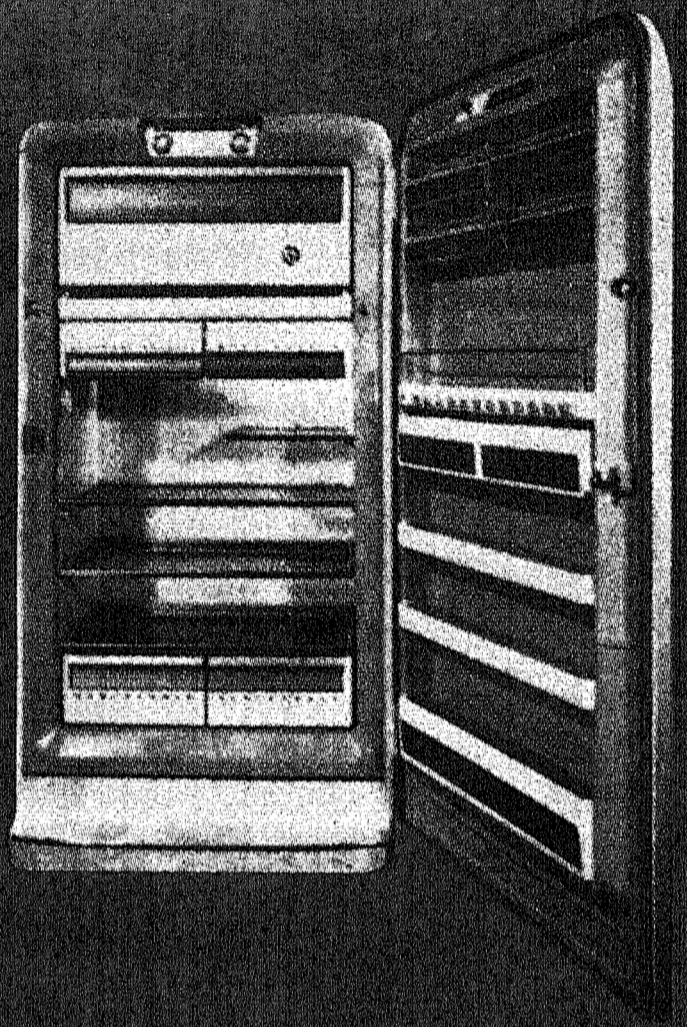
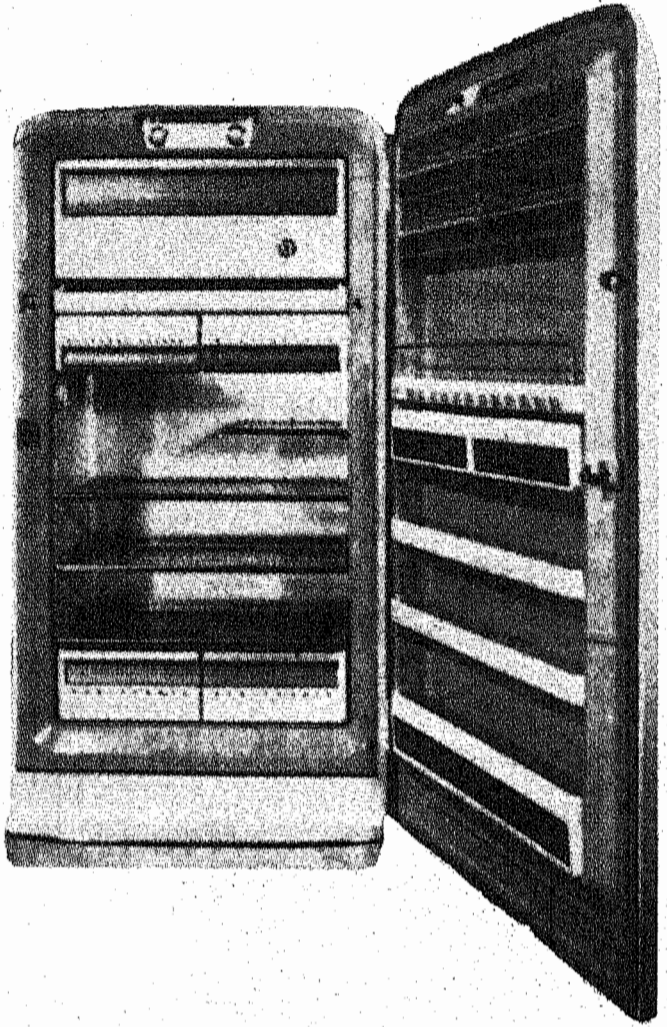


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On Dit is the weekly publication of the Students' Association of The University of Adelaide. The Editors have complete editorial control, although the opinions expressed are not necessarily their own.

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A Birthday Wish for:
Pene for Monday, Susie for Tuesday.

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, conveniently 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 although we are notoriously slack about reading our email.

About the cover:
We like stuff that's cold.

Next Edition:
Out March 29
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Editorial

Howdy, Public.

I don't much want to write this, and I'm fairly confident that you don't want to read it. Here's the plan: if anyone at all would like me to continue writing every second editorial, drop me a line at *On Dit*. If I don't hear from any of you, I will print a funny picture instead, or maybe a ribald limerick.

Did anyone watch Dr Katz on the weekend? It was great.

Contents

- 2. You're looking at it**
- 4. Lettuce**
- 8. Wayward**
- 10. Campus**
- 20. News**
- 22. Classifieds**
- 24. Free Thought**
- 26. Arts**
- 28. Vox Pop**
- 30. Teev**
- 32. Offshore**
- 34. Fillum**
- 40. Horoscopes**
- 42. Video**
- 44. Literature**
- 46. Music**
- 50. Clubs**
- 52. Creative Arts**
- 54. Sport**



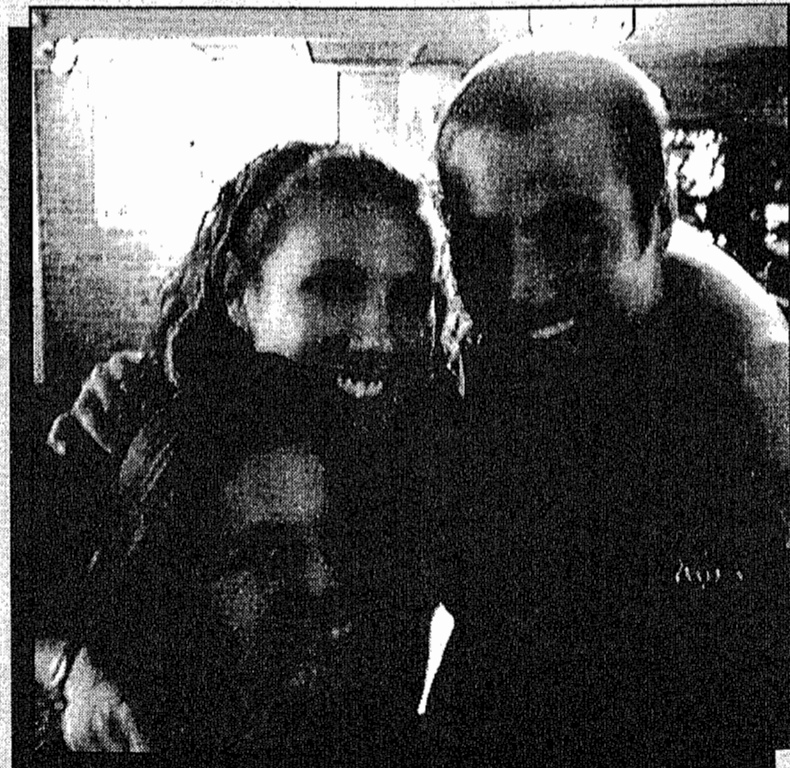


Adelaide Unibar
5th Floor Union building
Ph: 8303 5856
Opens at 12pm.

For years the Adelaide Unibar has been considered the best university bar in South Australia. Situated at the North Tce campus in the Union building, it offers students an "image-free" place to relax and hang out with friends.

The Unibar is more than just a "pub". It is a place which provides students with Channel V, pool tables and knock-out competitions (Thursdays), special meal-deals, DJs, Bands (local and interstate), dartboards, Karoke, and stacks more.

The Unibar is predominantly a West End establishment, however, it does cater for many tastes. On tap, students may indulge in a pint or two (or more) of West End draught; Southwark Pale or Bitter; Coopers Pale, Sparkling, or Dark; Victoria Bitter; Guinness or Kilkenny; or Draught Cider. A full range of spirits and wines are also available.



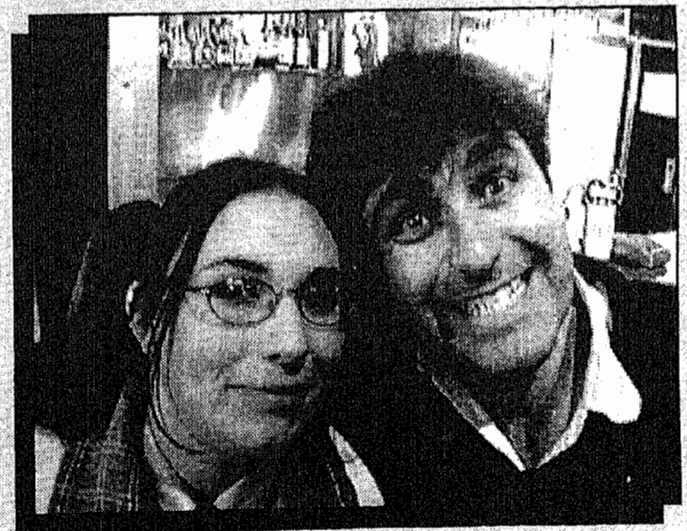
Adelaide Unibar



As of this term, the Unibar is extending its happy hours as follow: **Wed 4:30pm - 5:30pm, Thurs 4:30 - 5:30pm,** and **Fri 6 - 8pm.** Schooners will be priced at \$1.50 and base spirits (with a mix) at \$3.00. Champagne and housewine are also available, and there are always cocktail specials.

It is a long-standing tradition for students (not only from Adelaide Uni) to congregate in the Unibar on Friday afternoons and nights, for a couple of drinks to end the week with. They are joined by the sounds of DJ Ant and the karoke machine. The Unibar is also infamous for its cool band nights, most often held on Saturdays. Bands and musicians who've performed recently in the Unibar include: Something for Kate, Tim Rogers, Magic Dirt, Custard, Pollyanna, and Pornland. As the Unibar believes in and strongly supports the Adelaide band scene, bands such as the above are always supported by local acts. In addition, the Unibar also supports the "Battle of the Band" competitions.

So if you're looking for somewhere to relax and be yourself, the Adelaide Unibar is an old favourite, and is certainly not a pub to be ignored.



Letters (Give Them To Me Remix)

Hey guys. We love your letters but some of them are prematurely cut because we don't know who you are. We've had to throw out some of the funniest stomach-turning humour because some clown couldn't write her/his name and student number. We won't print them but we need to know if you're a real person instead of just ink on a page.

Name. Number.
No problem.

a few clubs, I don't require any of the religious facilities, and unless any facilities for short, left-handed people are introduced I don't require any of them. But I will support all of these facilities, because I think these varying interests deserve to be catered to. Heck, if a group of people wanted to form the "Talking out of their Arses Jim Carrey - Style Club" then they deserve funding like any other club.

I don't agree with the Liberals. I think the Liberal Club could be renamed the "Hey, if We Kiss Ass enough We could get into Politics Club". But they are a club, in accordance with all the rules of the union. And I don't think disagreeing with the union is enough to cut their funding.

Some people's rebuttal to this is "oh, but the Liberal Club will destroy the union". By printing some "VSU is good" posters? Since when has anyone given a flying fudge about what the Liberal Club says anyway?

I don't think cutting funds is "stalinist" or the destruction of free speech. I just think it's petty. I always assumed that the union should deal with clubs in an apolitical, fair manner, and should treat clubs of different political persuasion with the same evenhandedness that they treat clubs of different religious or other persuasions. By all means, the political arm of the union will act as a political group - toe the party line, just like Brentyn said. But the union has responsibilities to all the students of this uni, even if they have stupid opinions.

Toby Richer
3rd year Maths / Engineering.

PS. I'm still waiting for that Dawson's Creek column, Pete.

(Eds - In response to Toby's point regarding the SAUA cutting the Liberal Club's funding: the SAUA is not responsible for the administration of funds to clubs. The SAUA assures On Dit that it is impossible for them to cut or restrict any club's funding.)



"I thought nobody would read it."

B B B B Build

Dear Editors,

Can somebody - anybody - please tell me exactly what is the deal with that hideous monstrosity outside the Napier building? I do not here refer to the Ligertwood building (and the odious Law school within), but to that abysmal sculpture (for want of a better word) that has been erected by the undercroft, coated in part with red tiles (the sort you'd only usually see on the tackiest of bathroom floors) and bearing, in black tiles of similar nature, the epithet 'Napier'. Has the university administration gone completely off its nut? I would have thought that something with a little more artistic merit - not to mention sheer good taste - would be a little more suitable, sitting, as it does, outside the building that houses the Arts Faculty Office. It's just plain ugly, and looks like no-one has bothered to put any thought into it

whatsoever. Surely this can't be deliberate? It must be simply the result of some bureaucratic cock-up somewhere. Surely uni admin can't believe that the Napier building needs to look even more tacky than it has done since the day it was built? Isn't that what the Schultz building is for? If anyone can explain, I'd appreciate it greatly.

Yours sincerely,
Paul Bradley

V S Who?

Dear Editors,

This is just a short note to clear up a question that Anne Baraglia posed in the 6th Edition of *On Dit*. Anne supposed that under VSU students would still be charged \$270 but that this would go toward services provided by the University (which she rightly points out are underfunded) rather

Everybody Loves Brentyn

Dear Readers,

Brentyn Ramm finally did it (*On Dit* vol. 67, No. 5). Years of reading his column (nice column by the way), and I never had the time or interest to write in. But that last QED of his stirred something in me. You reckon you clearly proved the SAUA was completely right to cut funding to the Liberal Club.

The main thrust of your argument is 'Any member of any political party survives as long as they tow the party line. If they do not their finances are cut.' But I thought the SAUA wasn't a political party. Elysia suggests that the union is like Dr Kemp's office (sorry for all that chicken salt I've spilt in your office, Elysia). But what you both seem to have forgot is that unlike Dr Kemp, or a political party, one of the SAUA's main duties is to provide us with amenities - all of us, regardless of religion, sexual preference, or, until recently, political viewpoint. I pay my union fees in the knowledge that they will go towards amenities for the students of the University of Adelaide. I won't use many, or most, of these amenities. I'm only a member of

She Said, "Hand Me The Letters"

than the Student Union. Dr Kemp's proposed legislation actually prevents Universities from collecting *any* services or amenities fees for themselves or on behalf of a student union (only strictly educational fees may be charged), so in fact the university services will be no better off. Union services will be degraded and University services will continue to suffer.

In fact University services will probably get worse under VSU, because VSU will in some ways prevent the organised voice of students who through their representatives on University committees are able to fight for the preservation of University services that students value, and who are the public face to the Government and community of students' dissatisfaction with levels of university funding.

If you've got any other questions, please don't hesitate to give me a call on 8303 5401.

Yours sincerely,

Elysia Turcinovic
President
Adelaide University Union

An End To Pastiche

Dear On Dit Editors,

Good to read about Ric's anti-VSU enthusiasm (featured in last week's *On Dit*). But please - "joined by students from USA and Flinders, we could fuck some shit up". How would we be fucking shit? Oh, that's right: we'll get together, enjoy a free BBQ and beer, wave a couple of colourful flags, chant some slogans, AND HAND INTO PARLIAMENT A PETITION! Yes, Johnny will never think of introducing VSU again!

Of course, in reality, Johnny will be too busy enjoying a glass of red to watch the evening news about our 'hard-hitting' rally. The VSU won't get through parliament anyway! For those who feel the need to jump on the anti-VSU bandwagon, a little original-

ity please!

Love,
Jonathon

Pro-choice Protest

dear editors

some of you may have noticed the posters advertising a talk about abortion on tuesday may 4 or the stickers which say things like 'abortion exploits women and kills babies', 'abortion stops a beating heart'.

it looks like the moral right is again crusading against a woman's right to choose abortion. let's talk about it. yeah let's talk about how many women die from illegal and unsafe abortions. let's talk about how hard it is for women to control their lives when they are denied access to control of their bodies. let's talk about fighting for a woman's right

not to be forced to bear unwanted children. and let's organise a pro-choice contingent to this meeting on tuesday meeting 12:30pm outside the stationery shop in the union building.

jo ellis
the resistance club

Rotunda, Rotunda Again

Dear Editors,

In *On Dit*, 6th Edition, Lunatikit rightly points out that the Rotunda celebrating the Centenary of the Adelaide University Union, and which used to be found on the Barr Smith Lawns, is now located at the Waite Campus, and has been for some time.

During large events on the Barr Smith Lawns the rotunda had to be dismantled and reassembled which was not particularly healthy for it in the long run. It is now

erected permanently in the space outside of the Lirra Lirra Bar and Cafe at Waite.

Yours sincerely,
Elysia Turcinovic
President
Adelaide University Union

Space: Above and Beyond

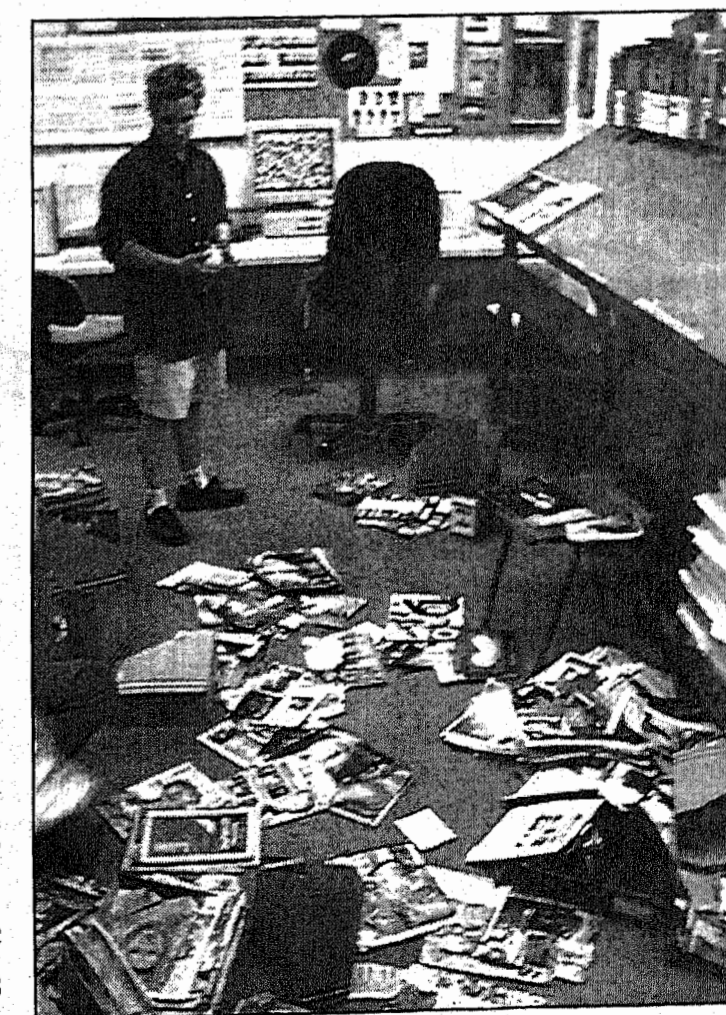
Dear Editors,

Phil's points about the stationery shop are noted. We recently upgraded the shelving in the shop to increase stock levels and variety, and have had numerous compliments! Space in the stationery shop is a problem, we are examining options to incorporate the stationery shop into UniBooks' premises.

George Ganter
UniBooks

Little Man Makes Big Mess

The Inaugural Homer Prize for Excellence in Incompetence for the month of April is proudly awarded to two perpetrators who will go unnamed. Stephen and Travis know who they are and we're not going to point it out to them. The two aforementioned unmentionables attempted a daring assault on the *On Dit* office. The attack was only prevented by their own squabbling, eventuating in a maelstrom of mess. Moral: These boys are not cut out to work as removalists.



Shang-a-shang-a-lang

Can Pelicans Point?

Dear Editors,

Four hundred local residents recently attended a meeting in Port Adelaide and signed a petition against the State Government's recent proposal for a power station to be built at Pelican Point at the end of Lefevre Peninsula. A local action group known as Community Action for Pelican Point organized this meeting. This opposition is perhaps not surprising considering the not so well publicized Ship Breaking proposal which John Olsen has been back-room dealing already for some time. State Treasurer Rob Lucas accepted an invitation to this meeting, though, believe me, the list of apologies was long and distinguished.

If the Liberal government intends to consult local residents as much for the Ship Breaking proposal as they did for the power station then we'll expect to hear about it when the first disused rusty oil freighters are already ditching in the Port River.

When asked why no-one either at an individual, residential, commercial or local government level was even consulted with respect to this proposal prior to its shunting through special legislation mechanisms, Rob Lucas declared in a brief arrogant retort (and it did sound arrogant) "because we are elected to govern". By "we" I assumed he meant the Liberal Party.

Silly us, if only we were told this prior to the meeting we wouldn't have had to go to all of that trouble organizing the hall and four hundred seats. Our cause could have been spared that publicity on three television channels on the next night's news.

"Elected to govern" couldn't have summed up or better confirmed my feelings about broad Liberal policy. David Kemp, like a bull in a china shop, pursues his narrow ideological assault on student voice. But don't worry guys, we don't need one, student associations are just another silly mistake,

we don't need them-the Liberals are "governing" us.

Make no mistake colleagues, the Liberals don't wish to hear a voice from even the most benign completely voluntary community organizations let alone any student organization, no matter how compulsory it is. The Liberals do intend to throw the baby out with the bath water. Oppose VSU.

Peter Bertossa
Secretary
Adelaide University Labor Club

Riposte, mmm, Good One

Dear *On Dit*,

I write this letter knowing full well that it is likely to cause a heated riposte in a number of students, yet I feel the urge, nay, need, to write in regarding my feelings concerning the Government's attempts to introduce Voluntary Student Unionism. From many conversations over the past six months with students of all ages, from all faculties, and from all backgrounds, it seems to me that I am



Every Night Is Ladies Night

one of the silent majority, that is, students who believe that we should have the right to choose whether or not we join a union, student or otherwise. As it stands, we have no right of choice, we MUST join the student union, and yes of course we are then free to withdraw, but this is not the point. We are being denied the right to choose for ourselves. At the moment, all that we hear are the vocal minority of students who want to keep the system compulsory, and if they doubt that they are a

minority, then just look at the number of people that have turned out to vote.

I was a recent attendant at the National Youth Congress, and as luck had it, I was made part of an education issue group and due to the hype surrounding the VSU issue, it came up for discussion. Now, at this time I thought that I would be alone in supporting voluntary student unionism, but to my surprise, what I had been hearing from my friends was the same as what was being said at this national conference. The majority (around 90%) of these young people wanted to have a say in whether or not they joined a student union, association, guild or whatever you want to call it. We all believed that the student unions played a vital role in campus life, yet we felt very strongly about being denied the right to choose for ourselves.

So perhaps the student politicians and the supporters of

voluntary student unionism will be a bit tough, some people may have to make a pay cut, and we might have to start making the most of the union's resources, but I also believe that after that year, the students would come to realise what they had been missing, and slowly, the number of members would increase. You will never regain 100% membership, but the people that are members will feel a greater pride in their union, and more of them will be willing to support the union, both at the polling booth, and around the campus.

And perhaps if the politicians actually had to work to impress people, instead of just towing party lines, then things would start to turn around at the uni, and we would once again have something to be proud of.

The Rear Admiral
3rd Year Maths and Computer Science/Arts

Gardner v. Tindall (Round 2)

Dear eds,

I write in response to Ms Alexis Tindall, who must be the only person on earth (including me) to think my political involvements and ideas worthy of an entire half column letter. First, in reference to the Liberal Club's VSU forum, who did Ms Tindall expect would be chairing the forum: Ian Sinclair? It was a Liberal Club sponsored event - of course someone from the Liberal Club would be fronting it. As for the allegation that I expressed an opinion in support of Chris Pyne from the chair, the only editorial comment I made during the entire debate was in response to the incorrect allegation that the event had been funded by Union fees. I merely stated that all of the expenses (all \$26 of them, for sticky-tape, paper, photocopying, and two bottles of wine for the two guest speakers) had been met with Liberal Club membership fees instead of compulsorily acquired stu-

a-Shang-a-long-ding-dang

dent funds, as was alleged during the course of the debate.

Ms Tindall also had a problem with why my letter to *On Dit* from some time ago did not bear in its signature my positions within the Liberal Club and the Young Liberals. (Incidentally, Ms Tindall might be interested to know that the letter addressed the issue of freedom of speech, not VSU.) The reason is this: I speak for myself. I have no wish to, nor right to, speak for either of those groups, and while John Love, NUS Education Officer (SA) is able to write "Labor is the best of a bad bunch when it comes to education", pretending to be objective even though he was elected to that lofty position on a National Organisation of Labor Students' ticket, then I don't think that Ms Tindall need spend so much time worrying about my political affiliations. Apart from anything else, I thought they were fairly

obvious.

Which brings me to Ms Tindall's final point - that of the article "Misplaced Ideology and Electoral Nightmare", whose authorship she correctly attributes to me. This requires some context, which Ms Tindall could have easily discovered had she simply asked me. Unfortunately, I have no idea who Ms Tindall is, and so I must respond here. Around the time when DEETYA was first making noises about VSU, I was editor of a political discussion journal (which seems to have found its way onto the internet), and wanted to cover the issue. Peter Leech, then President of the University of South Australia Liberal Club wrote an excellent article in favour of VSU, but although I approached then SAUA Education Vice President, Sky Mykyta, for a similar article from the other side, nothing was forthcoming. Thus, to maintain balance I had to write the article

myself. I hope that this clears up any of your nonsense claims that I have trouble being objective about intellectual ideas, Ms Tindall. Thanks for the letter though - it's been a long time since I've felt so special. Sorry all of your grounds for complaint turned out to be specious, but then again, that's not really my fault.

All my love,

John Gardner
Final Year Arts

Enggie (I Wanna Be A...)

Dear *On Dit*,

Seeing as I'm in my fourth year at University I thought I should've written a letter to *On Dit* by now, but being the Slackarse that my friends will agree I am, I haven't as yet. To get to the point, I

thought I might write something political as that always seems to guarantee a response to your letter.

VSU is bad. I would also like to say Zane may think himself quite witty for his numerous short letters but I do not. (I didn't like his wisecrack about engineers)

Fred
4th yr Eng

A Wise Man Once Said...

To the Editors,

Anthony Paxton, you're da man.

David Monaghan

PS
Penny Fredericks, you're good 2.

LA BELLA



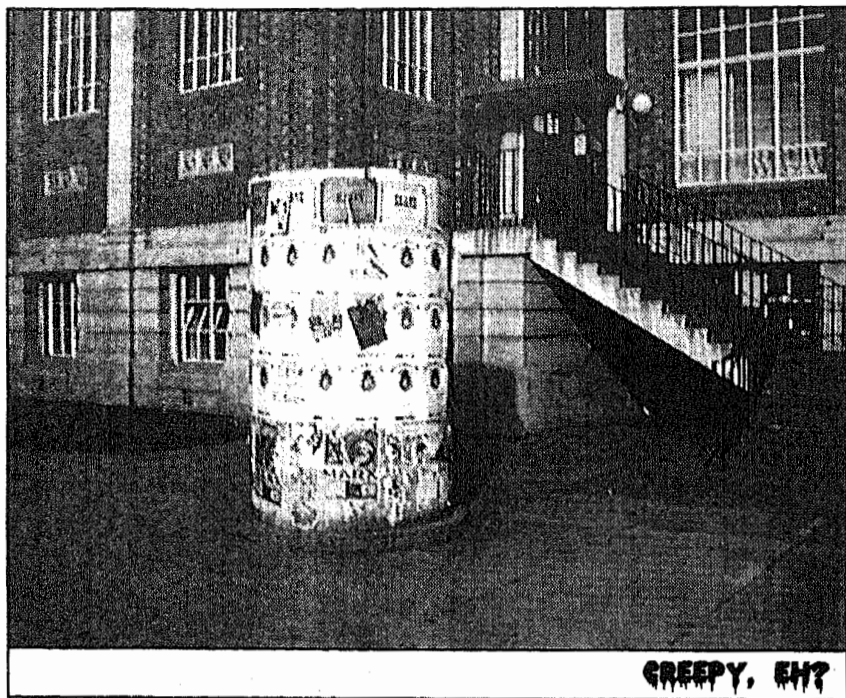
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THE MYSTERIOUS TUBES CONSPIRACY



CREEPY, EH?

One of the things that has been puzzling me ever since I embarked on my university career those three-and-a-quarter short years ago is the function and purpose of those weird concrete tubes dotting the campus. You know the ones - the three-metre grey cylinders that are always covered in EU posters and SAUA propaganda.

I've developed several theories about the nature of these strange monoliths. Here are just some of the possible answers to the questions: Who built them, and why?

- Resistance, as a tribute to Soviet architecture
 - One of the campus's many Christian groups in homage to their god
 - Ancient pagans, as a symbol of the divine phallus
 - The army, as cooling vents for a military nuclear reactor built underneath the Barr Smith lawns
 - The Lost Tribes of Israel, because they were lost and a very long way away from home
- Or maybe they have been here since time immemorial, and it is the University that has built itself around them.

After spending literally years trying to piece together a plausible explanation, I decided that the time for worthless ivory-tower theorising had passed. We live in an age where actions do all and words say nothing, so I set about planning a complex and difficult insertion operation - risky, to be sure, but what is a little danger

when so much forbidden knowledge awaits the courageous traveller?

After filling my trusty backpack with a week's worth of all-sugar sugar-enriched chocolate-coated sweetened health bars from the Mayo, I donned my spelunking helmet and began the long and difficult abseil down the side of the Union building. Pausing for a moment at the brink of what seemed like a bottomless abyss - and I can confirm, for a start, that the tubes are hollow - I waved one last time to my surface support crew and went in.

And what did I find "down below"? A labyrinth, a vast three-dimensional maze of twisty passages, all alike. In there I saw things which mortal eyes should never behold. I saw SAUA office bearers perform hideous ungodly acts on themselves, each other, and apparently willing recruits from the general student body. I saw Union officials do things that should never be allowed in a Christian nation such as our own. I saw apparently conservative and upstanding lecturers take defenceless drugged farm animals and - well, I saw things spanning the entire spectrum of human and bestial depravity.

These things I will not detail. But there were some sights in the sunless viscera of the North Terrace campus that remain with me less for their outright putrid and vulgar obscenity than for the sinister fear they evoked and continue

to evoke within my soul. I will speak of these, God help me, for they tell a story that must be brought into the light of day. The first of these accounts is below; others will follow if my tortured mind can be forced to live again the horror and blank despair of my journey into the Tube...

* * *

It was late in my first day of wandering when I came to a sudden widening in the passage. It opened into a huge, dimly lit space filled with the sounds of industrious machinery, where a horde of identical gnome-like figures clambered on, around and through a clanking, smoking, sparking assembly line apparatus bolted into the floor of a cavern the size of three Bonython Halls. One of the grimy work-worn figures, seemingly their leader, waved to me and ambled over.

"Michael! Fancy seeing you here!" I exclaimed as its features became apparent through the smoke-filled air. Yes, it was the notorious Michael Hicks - Labor hack, Union heavyweight, SAUA presidential hopeful, and now Wayward sub-editor at *On Dit* - the only journal brave enough to print the truth about my harrowing descent.

We chatted for a while, and after a few pleasantries he told me a little about what was going on in the cave. It was only then - after years of hinting and subtle clues - that the pieces of the puzzle fell into place and the true dimensions of Michael's twisted ambition became horribly clear.

Not content with being a hefty behind-the-scenes political operator, Michael was - and, I must assume, still is - engaged in a sinister plot the consummation of which would destroy society and elevate him to the status of World Dictator. It all started, he told me, one night long ago at St Mark's when he was drinking with some Engie acquaintances of his and a now horribly familiar situation developed...

Engie 1: You'll drink anything, won't you Hicky?

MH: Too true.

Engie 2: Okay, if you can scull this...

Engies 2 & 3 lift a ten-litre vat of noxious brown liquid from under the table and set it down in front of the already half-drunk Hickster.

Engie 2: ...and keep it down for ten minutes, we'll build you an army of mindless robotic slaves to fulfil your every lunatic desire.

MH: Okay! *Chug, chug, chug.*

Engie 3: Sucked in fucker! That was an equal mixture of arsenic, cyanide, strychnine, ethanol, benzene, pyrethrum extract, horse piss, Mayo coffee, rat poison and West End and you'll be dead in thirty seconds if not twenty.

MH: Oh shit.

Needless to say Michael survived this amusing prank and the three Engies had to take time off from their intensive drinking and internet porn timetable to build an army of mindless robotic slaves all looking and smelling exactly like Hicky. Except that they took a short cut - instead of building the whole army, they designed a small modular factory capable of extracting raw materials from the unpromising Adelaide bedrock and building the army itself. In time the factory learned how to extend its own substance, and can now, Michael tells me, turn out three fully functional Hicksbots every day while expanding at a constant rate of 4% an hour.

"By the end of term 2", said Hicky with visible pride, "I'll have enough manufacturing capacity to set up new plants in Melbourne and Sydney, and by October I should be well on my way to world domination." He was obviously eager to get back to supervising the construction of his army, so I wished him all the best and returned to wandering the bowels of the tube.

To be continued, maybe...

Linley Henzell



HOW TO SCORE the perfect park

It has happened at least once to those of us who drive to uni. You're running late (at least acceptably so, or else you wouldn't bother coming in to uni at all), and you think that driving will get you in quicker. In most cases it will, until you start searching for a park. The first dilemma is to decide between a private carpark, for example the old Johnnies or a U-Park, or street parking. If you take the first option, it is often costly (around \$5 a day casual), and a fair walk to uni: not such a good option if you are late.

For the last three years my street-parking options have been Victoria Drive, Kintore Ave, or Victor Richardson Drive. The last two are either very difficult to park on (especially VRD) or expensive (\$1 an hour on Kintore). The pick of the three and the easiest for cheap parking is Victoria Drive. To the uninitiated, though, parking there can be at best difficult, and at worst impossible. Initially, this is how I felt, but

after walking past there day after day, seeing the same cars in similar positions, I knew there were secrets to scoring the perfect park. And I think I've uncovered a few. A quick disclaimer: I drive an old, beaten-up Kingswood. If you are not prepared to put your car on the line, inciting road rage, frustration, and malicious animosity, these tactics may not be for you.

Timing

The easiest parks are scored before 9:30 am, and after 4:30 pm. Towards the end of term, end of semester, and during exam preparations and sittings, come earlier or later respectively.

There are daily 'windows' in which you will get the odd park. These are usually between 12:00pm and 1:00 pm, and 3:00pm till 4:00pm. These are the times that law-abiding people see

that their time is up (3 hours) and leave. Outside of 9am and 5pm parks are plentiful.

Also, don't be fooled into thinking that just because your time is up, you can't get another 3 hour ticket and stay in the same place. Trust me, I've been fined for a lot of offences over the last 3 years, but never this one.

Tactics

If you're looking for a park in one of the mentioned windows, or in

to a standstill if you see a park. You must now choose which side, left or right, you think will most likely contain a park. I almost always choose, provided I'm coming from King William Rd, the left. Now indicate left. Keep your indicator on while cruising until you see a park. This will scare off most other punters if a park could be contested.

The Contest

So the worst has happened.

tion, and walk away. After banging their fists in frustration on their dash board, they'll leave. Trust me. It never gets past this stage. If it does, there's always the axe handle in the boot...

Lily-Livered?

These win-at-all-costs, love-using-hyphenation tactics may seem morally repugnant to some of you. If this is the case, use the soft, boring, nerf approach. Wait at the Victoria Drive Main Gates until

someone with keys in hand begins briskly striding to their car. Follow them with indicator on, and take the soon to be vacated park. Poor form.

Only For The Hardcore

The final approach, and my personal favourite for flair, is the use of negative psychology. Situation: you've been driving around for half an hour in a fruitless search for a park, and then, there it is! Not twenty metres from the gates, and not a rival in sight! Bingo! But wait - are they putting a ticket on the passenger side dash? Have they really just got there?

Yes? Well, don't despair. They ARE going, they just don't know it yet.

Wind down you're window and ask, "Excuse me, are you going out?" To the negative answer, reply, "Great, thanks." Bemused, they keep motioning towards their bag in the back seat, and begin locking doors. Now yell, significantly louder, "Hey I thought you were going out? Well thanks a lot, you wanker, now I'm going to miss my tute. I'm presenting you know, not that it matters to you, you rude selfish fucker." Then, before they can respond in their defence, scream, "You know, we're living in a society here!" As they pull out of your park, utterly humiliated, don't forget to ask for their ticket.

Stephen Mullighan



the difficult times of 9am-12pm and 1pm-3pm, these tactics are a must. First, choose your entry into the Drive. My favourite is turning left from King William Rd (coming from the north), as you get the longest stretch of 3hr parks than from any other entry, you have right of way over traffic entering from Kintore, and you don't have to put up with panicking fools desperately attempting U-turns just before Frome Rd so they can do another run down the Drive.

After you have entered, no doubt there will be someone driving at idling speed in first gear in front of you looking for a park. Overtake them at all costs. They could just get a park - your park - if you don't. When the coast is clear drive as quick as you can, but slow enough so as to be able to brake

You've seen a park, you've indicated, and you're ready to pull in. But there's someone else with similar intentions, and for the same park. You must decide who's in the right, and whether to flout the law, be selfish and take the park. To me the answer is in the proximity to the main gates. If it's close, be a prick and take it. If it's the first park off King William Rd - the furthest from uni, your impetus for the park may not be so great. Mind you, I'd take it.

Assume you're going to push in. Stop entering the park only when your car is within millimetres of your opponent (no doubt he/she has made an attempt at it as well). At this stage, no doubt abuse will be hurled at you. Ignore it. If they haven't gone after 30 - 60 seconds of stalemate, lock and leave your car in the half-in, half-out posi-



SAUA President

WELCOME BACK

Welcome back, I hope that you had a good break and caught up on all your study. During the break the SAUA has been extremely busy ensuring that the needs of students are being addressed in the University. We have also been revving up for a new term of campaigns and activities.

LIBRARY BAG ROOM

It has come to my attention that there is an epidemic of thieving that is occurring at the University. In the last week of term one, over 15 bags were stolen or ransacked from the library bag room.

The SAUA strongly feels that this is totally unacceptable. The library has a duty of care to the students of this University to ensure that their property is safe. The SAUA believes that a way to reduce the thieving is to allow students to take their bags and possessions into the library. I will be having a meeting with the head of the library and university staff to discuss this matter and to advocate that bags be allowed in. I will keep you all informed of the progress on this matter.

CAREERS FAIR 26 May

As some of you may be aware the SAUA has been expanding its employment service. Currently, we have an employment Co-ordinator who can help you with all your employment needs. As part of the expansion we will be holding a Careers Fair on May 26th. The Careers Fair gives you an opportunity to speak to employers face to face. It allows you to speak directly to potential employers, regarding their company and what they look for in an employee. We have employers from all different disciplines attending, ranging from engineering to commerce. The Careers Fair will be held in the Games Room, which is located on level 5 of the Union Building, and begins at 12.00pm until 4.00pm on Wednesday the 26th May.

If you have any queries or wish to be involved in the campaigns in any way please feel free to contact me on 8303 5406 anytime.

Alida Parente
SAUA President
Working for you!

Education Vice President

Hey everyone,
Welcome back after the break - I hope everyone got to have at least a little rest before we get into the more stressful side of the semester.

VSU Update

Now that we're back, it's not just study that's going to be heating up - the VSU campaign is also moving into its critical phase. So far things have gone fantastically. With the VSU legislation being discussed in a Senate Committee, reporting on May 27, there is only a month left for the Government to attempt to get their legislation through the Senate - as well as deal with all those other things like the GST (!) - before the new senate comes in and the Democrats take up the balance of power. So, all in all things are definitely looking good. However, amid these cir-

cumstances, and much rumour of backbenchers reporting the issue is dead or dying, it is easy to take things for granted, and assume the battle is won. The battle is far from won, and there remains a very firm possibility of the government passing their legislation before the end of June. In this crucial period of the campaign, we all have to be more committed than ever in standing up to the government and showing them that students support their student organisations, and demand the right to maintain control of their own affairs.

National Day of Action

On May 19th, at 1:00, there will be a National Day of Action assembly on the Barr Smith Lawns. There will be political speakers and a band, and, most importantly, the opportunity to stand up and be heard, and let the government know that you will not allow your voice to be silenced. Get out there, defend your student organisations, and FIGHT VSU by being out there on the 19th. Stay tuned in coming weeks for further details of the event...

Janak Mayer <evp@smug.adelaide.edu.au>



Activities Vice President

Hello,

Welcome back to the fun filled institution known as Adelaide University. With one term down and three to go, it's time to get serious. It's time to cause some serious mayhem and enjoy uni life, before another year is gone.

Uni Bar

Every Friday night in the bar there is the ever famous "Happy Hours." During this great event the Students' Association Activities Department will be running a raffle in the bar for great prizes supplied by the Bar. So get to the bar to buy your raffle tickets!!!

Free BBQ

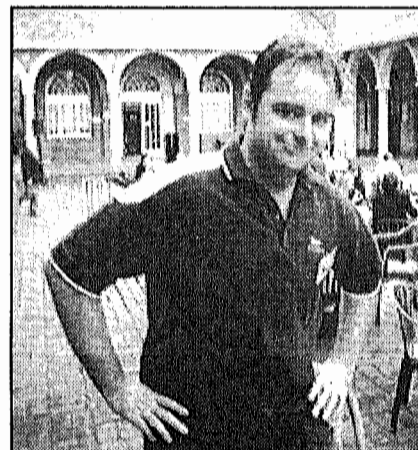
Did someone mention the word free? That's right free BBQs are being provided by the Student's Association Activities Department. Instead of your Union Fee going to subsidise others beer drinking, uni bar inhabitants are going to pay for your BBQ. To make these BBQs even weirder not only are they free but they will not be on the Barr Smith Lawns or in the Cloisters. Find out next week where the first free BBQ will be!

Prosh

This year Prosh will be in the second Semester in week ONE. So I plead with you all to get involved and become part of Prosh. Anyone who is interested in helping with Prosh, there is a Book at the SAUA reception desk. So come on in and sign it NOW please.

Have a great week and I hope to see you all in the bar buying raffle tickets to win great prizes on a Friday night after you have signed up to be a Prosh helper. Cheers,

Matt Sykes



Uranium at Jabiluka Totally Sucks Arse



the Mirrar hasn't controlled the area. They have always opposed the mine. They have been fighting for the right to oppose developments on their land since the 1976 Ranger mine proposal.

2) The site of the proposed mine is smack in the middle of Kakadu National Park, a UN **World Heritage listed area**, and as such, any development, let alone one which rips up the land and kills the wildlife, is prohibited. The Government was given until April 15 to prepare a report arguing why Kakadu should not be included on the List Of World Heritage In Danger at the next World Heritage meetings in June 1999. The Committee was persuaded by a large delegation sent to Kyoto to delay including Kakadu on the list of **World Heritage In Danger** until the Australian Government has an opportunity to respond to the Kakadu



Mission's report, but the committee gave the condition that construction of Jabiluka should not go ahead in the meantime. To date, this resolution has not been complied with.

3) If Australia exports uranium, we run the risk of also importing the waste to a central-Australian international waste dump. Nuclear waste takes roughly 10,000 years to deteriorate to a safe level of radioactivity. Think about that. Civilisation didn't exist until after 3,000 B.C. That was 5,000 years ago. Double the length of time human civilisation has existed, and you get the length of time it takes for nuclear waste to become safe. Nobody can say what can happen in 10,000 years, and nothing (to my knowledge) has lasted nearly that long in all of history.

4) Uranium is good for two things: blowing up cities, and unclean, unsafe power. Neither of these things are worth selling Australia short for!



There's nothing right about the Jabiluka proposal. If you would like more info or would like to join the fight, just ask me, or visit <http://www.jabiluka.net> or <http://www.jag.org.au>.

zane, <greenguy@smug.adelaide.edu.au>, Ph. 8303 5182.

It's Hip To Be Square

The Friday just gone, 30th April, marked the beginning of National Science Week. It runs all this week and finishes this Sunday, 9th May. Last year was the first National Science Week, and so successful was it that it attracted over 250 000 people to 400 events Australia-wide.

Similar to last year, but of course bigger and better, NSW will attract far more punters with over 800 events of rocket launches, earth-shattering explosions, guest speakers, debates, and lunchtime lectures.

South Australia's part in NSW will include over 100 events across the State, catering for all ages and interests. Main events include Young Australian of the Year, NASA astronomer Brian Gaensler talking about the stars; JJJ's Dr Karl Kruszelnicki and Adam Spencer (also of Quantum fame) presenting an evening of comedy and science; and the Investigator Science Centre programming 10 days of events for the whole family.



It is no coincidence that the big environmental questions facing S.A. are also major social issues. Professor Hugh Possingham, Associate Professor Mike Tyler, Dr Mike Kookin, and Dr David Paton will host an evening at Adelaide Uni discussing such issues as the menace of feral cats, the disappearance of frogs, and the overbreeding of koalas.

Also at Adelaide Uni will be a discussion on the dinosaurs and their representation by Hollywood. At the S.A. Museum there is an exhibition on Ancient Egypt, with further talks by Dr Brian Gaensler. At the beginning of the week will be a presentation of the award of Unsung Hero of South Australian Science at a special presentation breakfast.

For further details to specific locations and times, keep an eye out in the wider media, or look at www.abc.net.au/science.



Women's Officer

Welcome back! I hope everyone had a great holiday and is ready to get back in to the books again.

NO DIET DAY

This Thursday, the 6th of April, the SAUA Women's Department will be serving pancakes from 11:00am in the cloisters for No Diet Day. This annual event is to raise awareness about the problems caused by dieting, and also to promote the support organisations available to people with eating disorders. Dieting is fraught with both mental and physical health risks and can lead to the onset of Anorexia or Bulimia. Dieting in fact, has been known to cause an eventual increase in weight as it can set up a diet binge cycle. So what should you do? Don't diet! Give yourself permission to eat, and eat the food you want. Eating a variety of foods from all of the food groups will best look after your body. Most of all, listen to your body, because it will tell you what you need.

CHILDCARE

On Wednesday the 5th of April, the NUS Welfare Department will be distributing information about childcare and its importance on campuses. Look out for the posters and information that will be put up around Adelaide Uni. If you would like any further information come into the SAUA and see me.

Bye,

Eileen

sauawo@smug.adelaide.edu.au

Meet us at the Peace Pole

Did you know that the quietly inconspicuous pole in the upper garden of the Wills Courtyard was the first of its kind to be "planted" in an Australian University? Messages of peace written by community members are contained within, and on its four sides it bears the message "May Peace Prevail on Earth" in English, Japanese, French and Kaurna (the Aboriginal language of the Adelaide plains). For this reason, and since it encourages those who pass by to dwell on peace, the Peace Pole in Wills Court is considered the ideal location to begin our symbolic Journey of Healing on May 26th.

May 26th 1999 is the first anniversary of Sorry Day, which was unique, and began a healing process for many Aboriginal and Torres Strait Islander people suffering as a result of past policies. The Journey of Healing is an invitation to all who want to help the healing process - the healing of the Stolen Generations, the healing of all Aboriginal and Torres Strait Islander peoples, the healing of the non-Aboriginal peoples and the healing of relationships between us all.



It offers an opportunity to:

- Respect and honour the Aboriginal and Torres Strait Islander peoples
- Remember the tragic aspects of our past
- Assess the progress made in overcoming the harm done
- Promote understanding as we share our individual experiences
- Recommit ourselves to heal our communities and plan the next steps together

As a symbol of setting out on a journey towards a relationship of mutual respect and appreciation, and of a commitment to work for change, we shall meet at the Peace Pole and "journey" to the Barr Smith lawns, where music, speakers and a BBQ will provide respite for the weary!

UANTAR (University of Adelaide for Native Title and Reconciliation) meets every Thursday 1pm in the Post-Graduate Meeting Room, Level 1 George Murray Building

SEXY IS AS SEXY DOES NOT HOW SEXY LOOKS!

Dieting to be thin is fraught with both mental and physical health risks. Appearance and health are the two main reasons given for dieting. However, by far the most powerful motivator is appearance. Unfortunately, physical and mental health are often sacrificed for it.

Good health is a combination of several different factors. This includes, what we eat and drink, the amount of exercise we do, adequate housing and clothing, hereditary factors, environmental factors, stress in our lives and how we handle it, where we live and access to child care. Yet, for the most part, society is lead to believe that health is based only on smoking, stress and being overweight.

Dieting in fact, has been known to cause an eventual increase in weight. It does this because dieting is about food deprivation, which means that the diet is not supplying adequate nourishment to the body. The body is unable to endure this deprived state without showing signs or symptoms including: extreme hunger, irritability, headaches, poor concentration, anxiety, restlessness, fatigue and disrupted sleep patterns.

The body's craving to be fed and nourished is so great that eventually when food is available it is almost impossible not to binge. Therefore if dieting is done constantly it will set up a cycle of dieting and bingeing with all the negative feelings about oneself that is associated with this, as Bulimia sufferers face.

So, what should you do? Don't diet! Give yourself permission to eat, and eat the food you want. Stop thinking about what you should and shouldn't eat, and eat when you're hungry if possible. Eating a variety of foods encompassing all of the food groups will best look after your body. But most of all, listen to your body, because it will tell you what you need.

Les Just Be Friends

Sometimes it is irresistible to park inside Uni. You either have work to print off, hand up, or someone to meet. All the 15 min parks are taken, and the forbidden, but soooo convenient permit parks beckon. Well, it's only for 10 minutes, and THAT parking guy isn't around, so why not risk it?

You come back in 10 minutes, and yes, it's happened, you've been hit with a fine for \$25. Faaaaarrk. I know the pain. I've been hit quite a few times, and each time I've cursed THAT parking guy. Last week I finally caught up with him, to see what makes him tick, and to hear a few stories of parking indiscretions over the years.

His name is Leslie Webster. He's approaching 60, Scottish, and a damn nice guy. After emigrating in 1974 he was a butcher, but Les has been doing the parking job for the last 17 years. Serving in the army with some Australians enticed him out here. Growing up in Aberdeen, a harbour-side community, has given him an affinity for the Power and the Magpies, alongside his love for Manchester United and Aberdeen soccer teams. The horses and fishing are also great pastimes, but what about work?

It's pretty relaxed, with a comfortable spread of office work and patrolling the beat. He also has students working for him weeknights and weekends, and Adrian, Michael and Scott, according to Les, do a great job.

Understandably it is an unenviable job; Les has been attacked several times by unhappy finees. The vast majority of offenders, both parking and assailant, are Uni staff or the general public. On the whole, he says, students are very well behaved; incurring fines rarely, and violence is the exception not the rule.

Yet Les has been thrown over bonnets, held in headlocks, and punched in the face. To this sort of violence the Uni Admin seems unsympathetic, being reluctant to introduce measures to ensure his safety. To this Les seems unaffected, saying it goes with the job. One instance, though, I see as blatantly unacceptable. Les got a call on his mobile telling him to disappear for a few hours as there was an angry 6'6" bloke looking for him. He asked Security to get him off campus, but they couldn't, saying he strictly hadn't done anything yet. He is certainly patient.

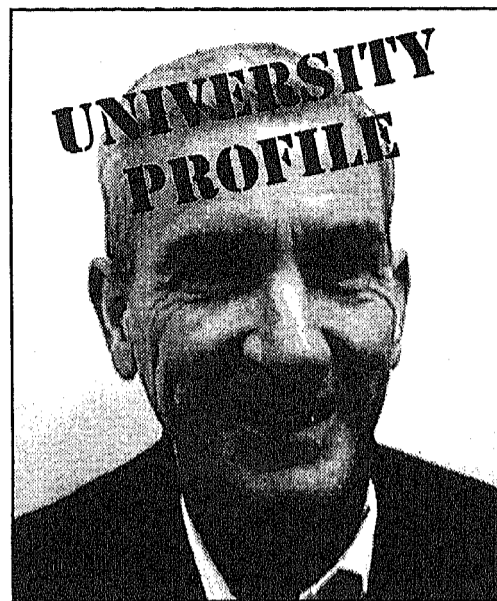
The strangest situation occurred when a woman had just arrived back to her car to find Les just closing the fine book. After pleading her case, Les used his discretion and let her off, telling her to go up to the Parking office and tell them Les sent her up and her fine would be annulled. Not content with this she screamed foul abuse at him for minutes! Stupid.

Always after tips, I asked Les what the best excuse he's heard is. He let a man off who had to rush to the cancer section of the RAH, having parked in the Med School carpark. I don't think I could get away with that...

Memorable instances include booking a Rolls parked half on, half off the pavement: "It was my lucky day," laughed Les. Another was the student who parked everyday for months in a 15 minute zone, accruing \$1700 of fines. Surprisingly, they were paid. Many times Les has been pressured from above to scrub fines for Admin staff or their friends, but he maintains he treats everyone the same. His best advice to students is to pick up an After Hours ticket, for cheap, easy parking at nights and weekends.

I enjoyed talking with Les; he is actually a human writing those tickets, and he's probably let most of us off at least once, usually without us knowing.

Stephen Mullighan



DID YOU GET YOUR STUDENT SMART CARD?

The Student Card roll out for 1999 is now complete. A review on the distribution of the 1999 Student Card is being conducted. We would welcome comments about the distribution by 10 May 1999.

Drop a line to Kathy Butler, c/
- The Card Centre, Hughes Plaza,
or via
e-mail:
kathy.butler@adelaide.edu.au

DENTAL TREATMENT FOR UNIVERSITY STUDENTS & STAFF

Emergency and routine treatment is available at the University's Colgate Australian Clinical Dental Research Centre.

Concessions are available for holders of University Cards. Set fee first appointments.

For Appointments ring 8303 3436

Address - 2nd Floor
Adelaide Dental Hospital
Frome Road
Adelaide 5000
(next to Medical School)

Adelaide University Union President

Anti-Student Organisation Legislation

The Senate Inquiry into Voluntary Student Unionism has been accepting written submissions from the community until today, 3 May, 1999. The AUU and many of its affiliates have sent in submissions. Oral hearings will take place this Friday, 7 May, 1999.

The House of Representatives has not yet passed the VSU legislation and we are hopeful that they will run out of time to do this before the end of June when the Democrats will have balance of power in the Senate, and together with the Labor Party can vote down the legislation in the Senate.

Discount Dental Service

Dr Peter Reed of the University's Colgate Australian Clinical Dental Research Centre is offering dental services for students and staff of the University. Concession will be given to those with Student Cards. Emergency and Routine treatment is available by calling 8303 3436. The Centre is located on the 2nd Floor of the Adelaide Dental Hospital, on Frome Road.

Roseworthy Campus News

Support the Roseworthy Netball Club's Trivia Night, this Friday, 7 May, at the Roseworthy Tavern. \$5 per person, and 8 to a table. Phone 8303 7810.

Winners

The winners of the Union Fee Refund Draw courtesy of the vouchers in the back of your Union Diary were drawn last week.

Congratulations to: 1st prize Miriam Lyons (full refund)

2nd prize Jayne Lewis (half refund)

3rd prize Marcus Cooper (half refund)

Further Congratulations

On behalf of the Adelaide University Union, congratulations to all those who have graduated in the April commemoration ceremonies!

Open Administrators Meeting tonight at 6pm in the WP Rogers Room - All welcome!!

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

Elysia Turcinovic

President

Adelaide University Union



Student Alert

The situation of the Library bag room and the frequency of thefts occurring has caused a great deal of grief for affected individuals and general concern from the campus community.

The Students' Association is currently negotiating with key players in obtaining a solution to this long-standing issue. These include the Library, University Administration and Security.

We have clear and succinct ideas of what needs to be done and we will be pursuing these with ardent vigour.

Could those people who have had their bags stolen or ransacked please come in and leave their details with the Students' Association.

Regardless of whether you or your friend reported the incident, we need to know more to make a case for our proposed solutions.

Alida Parente

SAUA President

Your Students' Association - Working for You.

The BSL Celebrates the Year (of) 2 000 000

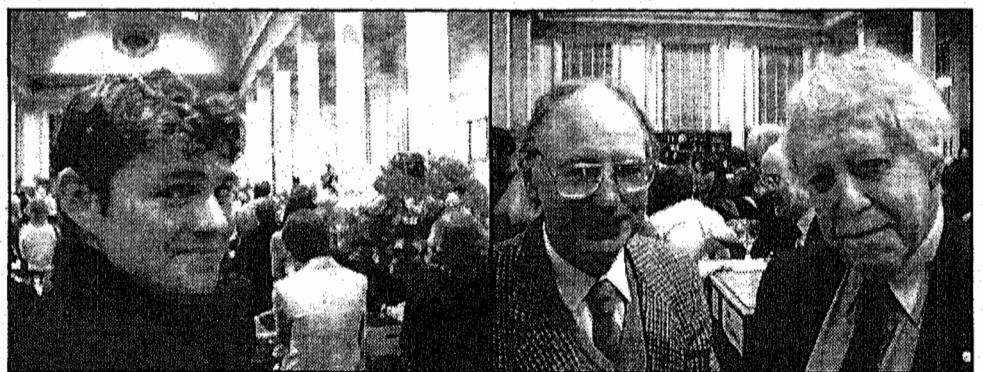
Last year the Barr Smith Library acquired its 2 000 000th volume, and to celebrate, it held a soiree in the reading room on Friday, 30th April. With the champagne flowing and the hors d'oeuvres circulating, it was an appropriate way for the State's largest and best library to celebrate such a milestone.

The library began as a collection of books initially purchased in 1876, two years after the University's foundation. In 1899 it was resolved the library should bear the name "Barr Smith" in recognition of service to the University by Robert Barr Smith, and his numerous, generous donations. The library was built initially in 1932. It was designed by renowned architect Walter Hervev Bagot, who also designed Xavier's and St Peter's Cathedrals. There was thought to be enough space for up to 500 000 volumes, then considered enough space for the next 100 years. The continual acquisition of literature, covering every facet of University study, has been quick enough so that the library has increased its stocks exponentially, benefitting all students who use it.

The library can accommodate up to 1300 students at a time, and membership is open to staff and students of the University, and those associated with the University.

The night began an informal welcome, refreshments and library tours. Then University Librarian Ray Choate formally welcomed all there, regaling some of the history of the Library. Mary O'Kane Vice-Chancellor of the University stressed the significance of the Library as the heart of the University, and was promptly asked by the intercom to vacate the Library at the 6 o'clock closing time!

The remainder of the evening went swimmingly, with further speeches intermingled with the pleasing strains of a string quartet from the Elder Conservatorium. Bring on the 3 000 000th!



Sexuality Officers



We hope you had a lovely break!! And we hope that whatever you did, you did it safely!!!

SEXWEEK 10-14 MAY 1999

Watch out for the Sexuality edition next week which will include more details about sexweek events, but for now here are some dates to scrawl in your diary...

PRIDE DAY Monday 10 May:

- *bbq&beer @ 1pm, barr smith lawns. Music: queen of sheba and student radio.
- *sextalk @ lawns: an informal forum about queer platforms of political parties.
- *sexweek happy-hour @ 4:30 - 5:30, UniBar.
- **"pink files" play-reading@6pm, little theatre, union building.
- *art launch @7:30 pm, gallery, union building. refreshments and entertainment.

SERVICE DAY Tuesday 11 May:

- *bbq&beer @ 1pm, cloisters. Music: snap to zero and student radio.

*service expo @ cloisters: campus and community sexuality services hold stalls to show off their wares - come to see what's out there in terms of sexual health and queer support.

*sexuality department launch @ cloisters.

*sexweek happy-hour @ 4:30 - 5:30, UniBar.

SEXPLOITS Wednesday 12 May:

*bbq & beer @ 1pm, barr smith lawns. Music: Just Cordial and student radio.

*Sexploits @ lawns: be educated by Professor Lasche in the realm of s&m and hear her safer sex hints...

*sexweek happy-hour @ 4:30 - 5:30, UniBar.

*sexscreenings @ 6pm, UniBar: come to see some sexy vids for free!

SEXSHOW Thursday 13 May:

*sexshow is the sexweek band-night @ 7pm, UniBar. Featuring Dale March, Queen of Sheba and Sam Lohs (Fruit). \$3 entry! And with two happy hours: 4:30 - 5:30 and 7 - 8. It is definitely going to get sexy indeed! be there for a fine time before all your deadlines hit...

SEXPEDITIONS Thursday 13 May/Friday 14 May:

*Thursday 1pm @ Waite campus = beer + bbq + student radio + sex dept.

*Friday 1pm @ Roseworthy campus = beer + bbq + student radio + sex dept.

*...and don't forget the final happy hour for sex week in the UniBar from 6 - 8.

See you in sexweek!

Daniel and Amanda.



BLITZ TOURNAMENT

The AU Chess Club is holding a blitz tournament over the next 2 Friday Lunchtimes (May 7 and 14, 1pm - 2pm). For a mere \$2 entry fee you get to enjoy at least 8 games of high speed chess!

Exciting chess book prize available! For an entry form, please come along to one of the chess clubs meetings, which are held from 1pm-3pm Tuesdays and Fridays in the Canon Poole Room (Union Building). For more information, visit our website at www.smug.adelaide.edu.au/~chess, email chess@smug.adelaide.edu.au or telephone Tim (8294-7019).

Too many *Il-Liberal* words

The ongoing battle against the destructive VSU took another twist in the last week of March. Although the House of Representatives failed to conclude its debate on the merits of the Bill, the Senate voted to hold inquiries into the issue by sending the VSU policy to an Education Legislation Committee. This committee is charged with the responsibility of accepting and reviewing submissions made by interest groups. I have been responsible for preparing the submission on behalf of the Adelaide University Union, as part of a joint document with the University. Submissions were due on Monday May 3rd, and there will be a public hearing in Canberra on May 7th. Whilst this committee will report back to the Senate on May 25th, debate on the Bill cannot start until the Bill has been passed in the House of Reps. Thus we can expect that this issue will not die until the June 30 deadline.

It was interesting to note that the President of the New South Wales, Young Liberals, Mr Tony Chapel, has publicly rubbished the policy and proposed Bill of his own party. In comments he made to ABC radio and Triple J, he said that "services such as childcare centres would be lost under VSU" and that a resolution from the NSW Young Liberals conference, 'overwhelmingly rejected the VSU legislation'. He further added that he considered such policy to be il-Liberal. These sort of statements strike at the heart of this issue. If Dr Kemp cannot convince members of his own party that this policy is worthwhile, it is a joke that he expects students to listen to his ideological whinge.

In relation to the letter by Anna Baraglia, in OnDit99 #6, the University of Adelaide Act, requires the University to collect the services fee on behalf of the Adelaide University Union. Thus University is obliged to transfer this money to the Union. The bill currently being debated would impose a restriction on the collection of any fees by the University. This means that services which cannot be funded by the Student Union will not be picked up by the University, as the University would be penalised for charging any services fee. When VSU legislation was introduced into Victoria, the Government allowed for the collection of fees to continue, but placed a restriction on the ways in which this money could be used by the Union, thus students still contributed to the student Unions and services remained on campus. The Western Australian model restricts the University from imposing service fees, which can be passed onto the Guilds. As a result the standards and levels of services have decreased. I hope this resolves any confusion.



Sam Dighton
VSU Liaison Officer/Vice President

STAY SAFE SEE SECURITY

Feeling safe on campus, or anywhere else for that matter, is every person's right, not a privilege. However, unfortunately there are a lot of people who do not feel secure when walking around uni, especially at night. Since lectures have just gone back, I thought that I would take this opportunity to point out the security facilities available at Adelaide University.

The University of Adelaide has a Security Office which is located in the Hughes Plaza, and they can be contacted on **8303 5990**. This office is open 24 hours a day and provides students with a number of services. Security officers patrol the University grounds and there are female security officers to escort women if they would prefer a female security officer. Some of the services provided are:

Escort Services

- This service is available 24 hours a day and is for anyone who has to walk around uni or to anywhere nearby off campus.
- A security officer can accompany you to your bus stop, car, or residential college.

To book a security escort all you need to do is go in to the security office or give them a call on **8303 5990**.

Security Phones

- There are eight security phones located around the University campus and they are found:
 - * Outside the Medical School
 - * Inside Gate 8, on Victoria Drive, near the Mawson Building
 - * Between the Mathematics Building and the Engineering North Building
 - * Napier Building, outside Women's Studies
 - * Inside Gate 9, bottom of the Barr Smith Lawns
 - * Johnson Building, building behind the CSIRO
 - * Madley Dance Building
 - * Schultz Building
- The security phones look like cream boxes with a red button. All you have to do is press the button and someone in the Security Office will answer the phone.

Tips

Just remember, staying safe on campus is about:

- * Following well lit paths
- * Being alert at all times
- * Being aware
- * and taking advantage of the services provided.

Eileen Fisher

SAUA Women's Officer

PRIDE DAY

Monday 10 May is Pride Day at Adelaide University, held by the non-heterosexual collective here, Pride. This is a day where remember the murder of Dr Duncan, and also celebrate queer sexuality.

Lunchtime on the Lawns:

Be entertained by a band, BBQ and a political forum in which politicians talk about their queer policies.

UniBar: Happy Hour 4:30 - 5:30

Pink Files: A play in Little Theatre, Union Building 6:00 - 7:00pm

Art Show: 7:30 in the Gallery. Listen to Helen Viqua speak and Merrie May play.

We invite all queer friendly students to attend these events, and to come and speak to us.

Pride meets every Monday at 1:00pm in the Rainbow Room, Level 6 Union Building.



Athletics Club AGM -With free BBQ-

Any interested athletes welcome!

Wednesday 5th May

Western end of Cloisters (just follow the smell!)

BBQ - 4pm

AGM - 5pm

Anyone interested please contact Karen Walker, Education and Welfare Officer, ph:8303 6001, by 4th May.

Clubs Association

Hello clubites,
Well it is back to term and Club events begin in earnest. Just a reminder that Clubs' Week is here from the 11th 'til the 13th August, 1999. It should be a big week so begin thinking of ideas to promote yourself and any of your club sponsors. Also, if you require any advice or assistance for Clubs' Week, or any week, come and see us. You know where we are.

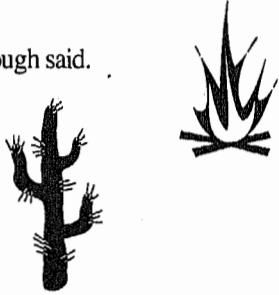
This Week:

Catholic Community
Discussion Session
1 - 2 pm
Tues, 4th May
Union Cinema
Lvl 5, Union House.
Abortion - let's talk about it. Enough said.



Coming up:

Democrats on Campus
Annual General Meeting
1pm
Tues, 11th May
Margaret Murray Rm
Lvl 5, Union House
Politics is still alive and kicking. If you want to get involved, here 'tis.



SHOE

Inaugural General Meeting
1pm
Wed, 12th May
Margaret Murray Rm
Lvl 5, Union House
Mysticism, philosophy and curiosity combine for interesting discussion.

Last but not least, the Film Society's program for term two,

Film Society Program
All films are screened in the Union Cinema, Level 5, Union Building
All Films are free to members and \$5 non-members (includes student membership)

Thursday, 6th May, 7pm
Blow Job (A Film by Andy Warhol)
Alvin Purple
The classic 1970s Australian Film.
(See reviews in the film section)

Thursday 13th May, 7pm
The Mummy (1932)
Boris Karloff plays an Egyptian mummy who is revived after thousands of years and begins pursuing the woman he believes is his lost love.
The Black Cat (1934)
The first teaming of Boris Karloff and Bela Lugosi is a fascinating horror classic, Karloff is an architect by day and a devil worshipper by night, Lugosi is a doctor.

Thursday 20th May, 7pm
The Bank Dick
Classic W.C. Fields film has all the hallmarks of Fields insane humor. Fields is a no hoper who becomes a bank detective.
With the short: *The Big Rain* (starring Felix the Cat).

Thursday 27th of May, 7pm
The Browning Version (1951) (in conjunction with *The Bacchae*)
Starring Michael Redgrave is an aging boarding school teacher who realizes that his life is a failure.
(With short TBA)

Thursday 3rd of June, 7pm
Hiroshima Mon Amour (1959 French-Japanese)
Alain Resnais' first feature film explores the relationship between a French film actress and a Japanese architect who have an affair in post war Hiroshima.
With short *Guernica*, also by Resnais.

Thursday 10th June, 7pm
The Persecution and Assassination of Jean-Paul Marat as performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade. (1966)
With short: *L'age Door.*

Thursday 28th July
On The Waterfront (1954)
Acclaimed film by Elia Kazan (the director who caused such a stir at this year's Academy Awards). Starring Marlon Brando. Winner of 8 Oscars including best picture, actor and supporting actor. Unflinching account of the New York City harbor unions.
With Short: *Ben Hur*

Thursday 4th August
The Seventh Seal (1957-Sweden)
Ingmar Bergman's powerhouse film which brought him international acclaim. Stars Max von Sydow as a knight on his way back from the crusades who tries to solve the mysteries of life while playing a chess game with death.
With short: *Bells of Atlantis.*

Thursday 12th August
Badlands (1973)
The Thin Red Line director Terrence Malick's film inspired by a young couple who went on a killing spree in the 1950s. Now a cult classic it is one of the films that inspired Quentin Tarantino when he wrote the original *Natural Born Killers* script. Starring Martin Sheen and Sissy Spaceck.
With short *Lucifer Rising.*

Matt Parker
CA CSPC

MSA Quiz Night

Friday 4th June
6:30 - 10:30pm
North/South Dining Room
\$5 MSA Members
\$7 Concession
\$10 Others
Tickets available at the
Clubs' Association.

Postgraduate Students' Association

In the first few weeks of taking up the position as PGSA President, I have been working on

1. **Anti-VSU** (which I prefer to call **ASOL: Anti Student Organisation Legislation**) which is taking up a lot of time. Although it might seem that the bill is "dead in the water" - you never know. Without an income, the PGSA would not exist and would be unable to act for you.

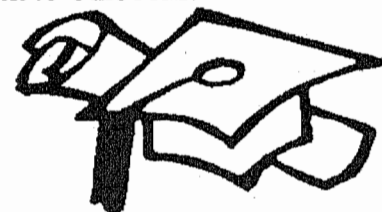
2. A major restructure of **STUDENT SERVICES** which is being conducted by the University. This restructure includes International Programs, Graduate Studies, Scholarships, Administration, Admissions, Exams and Commemorations, Wilto Yerlo, Equal Opportunity, etc.

Of course, as we all know "restructure" sometimes means "slash and burn" but the PGSA will be doing all it can to maintain services.

3. The **STUDENT GRIEVANCE POLICY** is also being reviewed, as is the postgrad **CODE OF PRACTICE**. This is our opportunity to have a say, so if anyone would like to share their experiences or ideas about any of the above, please give me a call on (830)34114, or email on pgsapresident@adelaide.edu.au, or come up and see me some time.



I have been elected to represent you, to advocate on your behalf, and to use all the contacts, knowledge and resources available to empower you to act for yourself. We want your experience at this university to be the best it can, so please do not hesitate to call on us. We are on Level One of the George Murray Building in the Cloisters, North Terrace Campus next to Unibooks.



THE ADELAIDE UNI GLIDING CLUB IN MARCH

After such a great start to the year, last month featured some disappointing weather. However this hasn't stopped a lot of people from getting out and enjoying themselves and going flying. We have already had a taste of the winter westerly winds and the great ridge soaring that it brings and we are looking forward to some great flying in winter.

Congratulations go to David Hichens and Matt Fenn (finally) for going solo. Matt Fenn also converted to his first single seat aircraft, the venerable Arrow along with Trent O'Connor. Ruth Curtis has re-appeared on field after a five year absence and gone solo again and even Judit O'Vari is allowed to fly by herself after the instructor gets too tired of walking back >from the middle of the airfield after each landing. And last of all, Andrew McCaully gained his Air experience Instructors rating, his first step towards becoming an instructor.

The club held its Annual General Meeting on Wednesday 7 Apr, despite a cunning plan by ETSA to disrupt things by cutting off the electricity to the Union Building that night. We have a new committee consisting of: President (for the second year running): Anthony Smith, Secretary: Scott Lewis, Treasurer: Dennis Medlow, Social Convener: Andrew McCauley, and Fifth Member: Rob Curtis.

On Wednesday 5th of May, the Gliding Club is pleased to present renowned aviation meteorologist, Mike Hancy at 7:30pm in the Canon Poole Room of the Union Building. Everyone is welcome to attend, especially if you are interested in either aviation or the weather. If you are interested in learning to fly and want to find out more about the gliding club, give Matt a call on 018 810 963 or send him an email: mkfenn@teaching.cs.adelaide.edu.au

— E-mail (home): Anthony Smith
<anthony.smith@adelaide.on.net>
Phone (home): (08) 8393 2646



"I said Gliding, not Bolshevism! Bloody Kids!"

**AUSKI
PUB NIGHT**

Wednesday May 5th

6pm

@ UNI BAR

Happy Hours 6-7 and 9-10

with

\$1.50 Beer, Wine and Champers,

\$3 Base Spirits

\$2.50 Sourz and Lemon.

\$3 Jager + Beer 6-10pm

\$4 Pulp All Night

WIN A FINLANDIA

SNOWBOARD !!!

Free pinball ALL Night

Adelaide University Tae Kwon Do Club

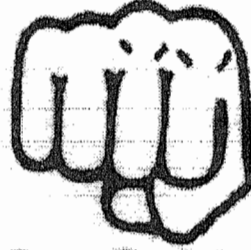
Demonstration and BBQ

Barr Smith Lawns

(Cloisters if wet)

Friday 7th May

from 12:30pm



CHEAP Beer
Sausages, etc
Soft Drinks

리태권도

Any Members able to participate
please see your Instructor or
Senior Instructor John O'Brien

**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 the Lady Symon Building and pick up an application form from either the Housing Officer or one of the three Education Welfare Officers.



Can't afford the south of France? Try Non-Collegiate Housing instead.

The Fonz may be too cool to put an H at the start of his "Hey"s - but he's not too lazy to get his gear in for the **Sexuality Edition.**

Deadline for material is this **Thursday 6th May.**



Are We Making This Shit Up?

MOTOREYSED

British doctors have developed a bionic eyelid which can blink like the real thing. The latex membrane device was incorporated into a glass eye, fitted to a patient who lost an eye as a result of a tumor. A tiny battery-driven motor opens the artificial eyelid in time with the real one. The lid is tugged open by a thread spooled onto a roll behind the false eye, it springs shut when the motor is stopped, due to the elasticity of the membrane. After 300 thousand test blinks the device showed no sign of wearing out.

MANY WODKA

A drunken Russian air passenger faces a series of charges after he stole an airport service vehicle and played a game of dodgems with planes parked at Vnukovo airport. The man had just taken his seat together with 73 other passengers on a flight to the republic of Georgia when a tussle ensued with stewards trying to get him to fasten his safety belt. After storming off the plane he leapt into a service vehicle and sped off across the tarmac, ramming three parked aircraft before police cars brought him to a standstill.

HAMBURGER ANYONE?

In response to public criticism, KLM Royal Dutch Airlines has issued a formal apology for killing 440 Chinese squirrels with an industrial shredder. The squirrels were illegally shipped to the Netherlands and after failing to locate a new home for the furry little critters, the decision was made to kill them one by one with a huge industrial shredder.

The squirrels arrived from China last week en route to a collector in Athens who has rejected KLM's offer to receive the squirrels in small jay bags. In a statement KLM has stated that the shredding was a 'grave mistake on ethical grounds' and that the airline deserved criticism.

Animal rights groups have been denied a court order to prosecute the officials responsible for making the 'squirrel soup' I assume that is due to the fact that all of the evidence has been shredded.

Consequently, proceedings have been ground-down to a halt. If there is anything positive to come out of this disaster, it is the knowledge that there is a De Meern Foundation for Squirrel Refuge, and that this foundation actually has a president by



The On Dit News Team: Sorting Out Your Who's Whos From Your What's Whats

the name of Mieke Holtslag. One must ask oneself, how often does this happen?

OPERATION 'PUB FLOOR'

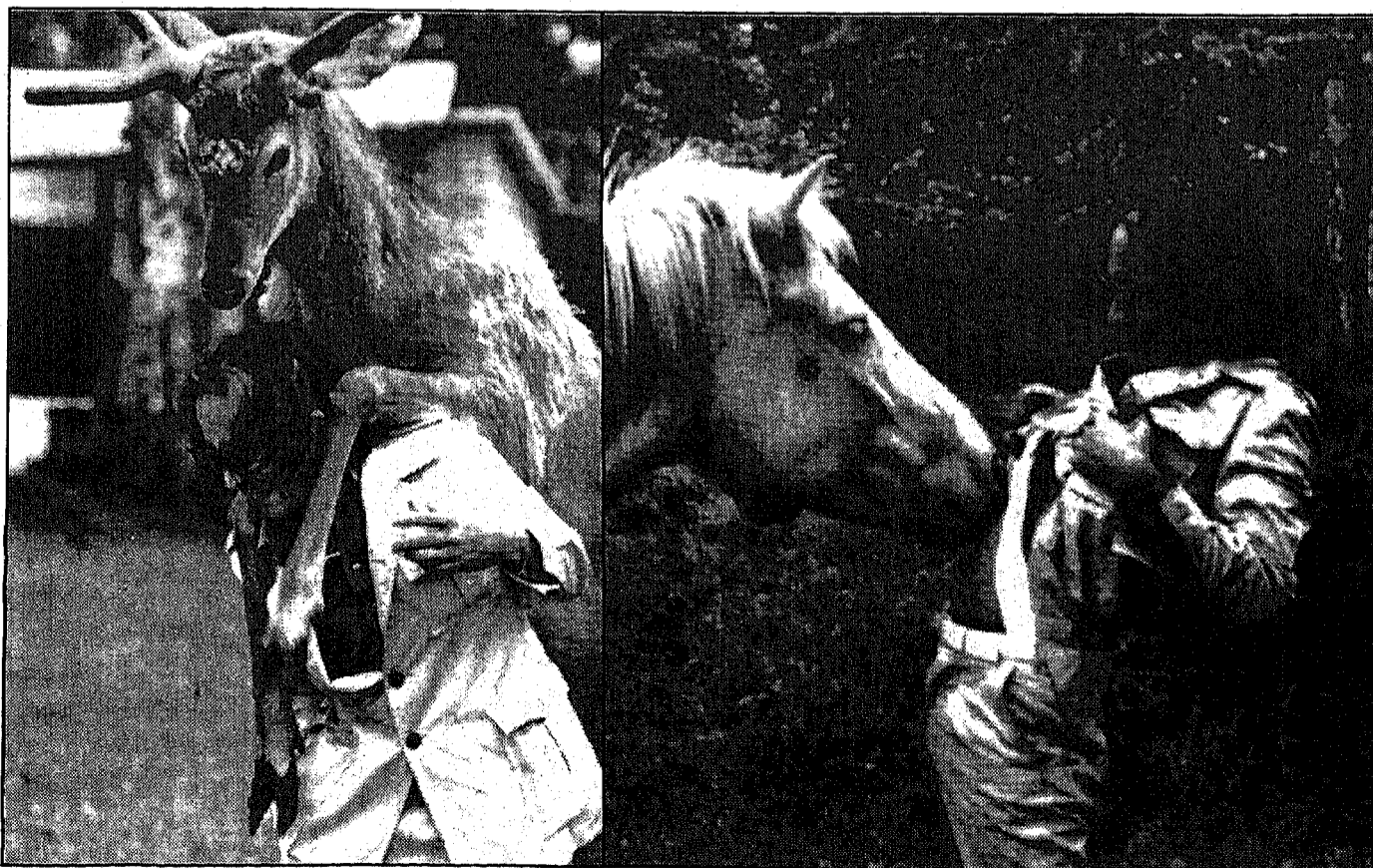
A doctor saved the life of a 22 year old man by performing heart surgery on a London pub floor. Heather Clark cut into the man's chest, severing the breast bone and lifting the rib cage to release a blood clot after Stephen Niland was stabbed. All the more remarkable, Ms. Clarke had only learnt the technique two days before. The newly appointed member of the Helicopter Emergency Medical Service says she really didn't notice the crowd looking on as she saved Niland's life.

I HATE EVERYTHING, ESPECIALLY SMILEY FACES

In Iowa, shock rocker Marilyn Manson has cut short a concert and walked off stage after realising someone had stuck a large yellow smiley face on a stage prop. The resulting rowdiness ended in 23 arrests. The crowd of nearly five thousand appeared stunned when Manson stormed off the stage. He's been the target of criticism this week alleging that his wild, "gothic" style influenced the Colorado school shooting.

WHEN A KIWI MOVES TO AUSTRALIA THE AVERAGE IQ OF BOTH COUNTRIES' CITIZENS FALLS

Police across the Tasman have been put out an alert for a Kiwi fugitive, believed to be on the run in South Australia. Peter Robert Samson is wanted in New Zealand in connection with a Hamilton robbery. He's now also accused of breaching visa conditions and fleeing to Australia. Three other people have already been convicted on charges relating to the heist, but Samson managed to flee New Zealand under the alias of 'Steven Roberts'. Kiwi police say they'll seek an extradition order for Samson once he's back in custody.



It's a Fine Line Between Pleasure and Pain

In May of 1998, President Suharto's thirty two year reign was finally brought to an end by mass student demonstrations. Despite the Indonesian president's control of the military and the backing of most of the world's rich and powerful countries, high school and university students were still able to bring about change through revolutionary action. But their struggle for democracy is not over yet. Suharto was replaced by his vice-president BJ Habibie and the ruling party Golkar's repressive military regime is still firmly in place. On June 7 of this year, Indonesia will have its first multi-party election for over three decades. This looks like what could be a great start, but with Golkar's control over the elections how democratic will they be? New electoral laws were drafted by Golkar officials elected under Suharto and this immediately casts doubt on their fairness. These laws proclaim that parties wishing to participate must have branches in at least nine provinces and in half the districts of each of these provinces. This clearly discriminates against new parties, and favours the older, conservative, nation-wide parties.

The People's Consultative Assembly, the highest decision making body in the country, and 238 seats in this Assembly will not be elected. Rather they will be automatically filled by military and government appointees. Golkar will also control the administration of the electoral process. Ballot papers require voters to pierce a hole in the symbol of their chosen party. This makes it easy for officials to invalidate non-Golkar votes by piercing a second symbol. Bullying and bribing people in order to ensure votes for Golkar votes has occurred in Indonesia before, and it is incredibly likely that it will occur again. Especially given the possibility that Golkar might otherwise not gain the majority vote.

The Indonesian People's Democratic Party (PRD) will be running in the June elections, despite the fact that in 1996 the regime ordered the arrest of all its leaders and personnel. Eight PRD leaders are still being held as political prisoners by the regime. These prisoners, including Budiman Sudjatmiko, chairperson of the PRD, have just finished a hunger strike which they endured in order to raise consciousness of the

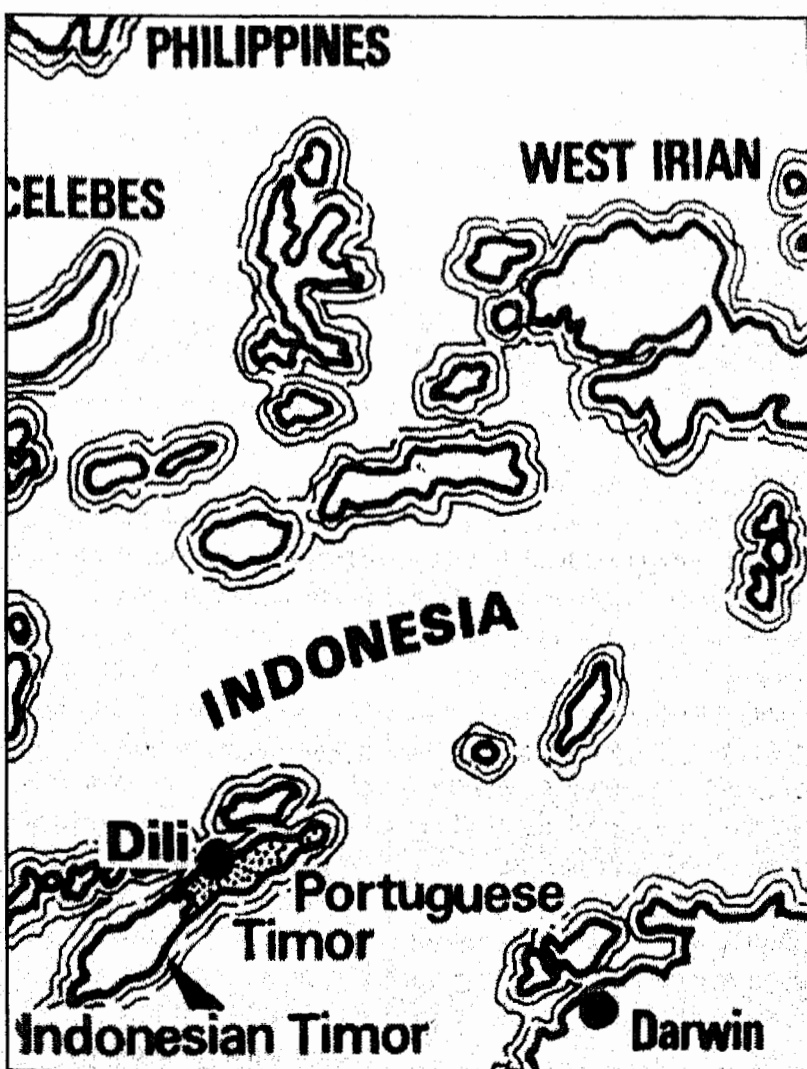
Student Unionism legislation, which is an attempt to politically silence students, precisely because of the potential for students to be a strong political voice against injustice in society. [see information elsewhere about the Day of Action against VSU on May 19] May 22 is the International Day of Solidarity with the Indonesian student movement. Protests and rallies will be taking place world-wide to demand:

- * end Australian military ties to Indonesia
- * freeze Suharto's assets in Australia
- * the withdrawal of Australia's recognition of Indonesia's occupation of East Timor
- * freedom for political prisoners in Indonesia
- * release all the disappeared
- * Indonesia out of East Timor

In Adelaide students will gather at 12 noon in front of Alexander Downers office (100 King William St) to highlight our demand for the end to military ties with Indonesia.

Other events are being held for those who want to learn more about and become active. On June 1, the film "Democracy of Death" will be screened at the Union cin-

We Wish We Were Making This Up



undemocratic nature of Indonesian politics. The hunger strikers demanded that the military's role in politics must be ended, parties must be free to choose their own ideologies and 'money' politics must stop. The People's Democratic Party are adamant in their struggle for democracy and social change through the organisation and mobilisation of the people. It is of the utmost importance that we build solidarity with the activists of the democratic movement in Indonesia. So far in 1999 over twenty students have been shot dead and many more have been wounded or arrested for expressing their opinions. As students in Australia we must not take for granted the freedoms of speech and assembly. We need to exercise these rights in order to support those who do not have them. We also have to recognise any threats to our rights - such as the

Liberal Government's Voluntary

ema showing underground footage of the democracy movement. On May 16 a "Rage against the Regime" benefit gig is being held at the Crown and Anchor (from 7pm). Some of the bands playing are Kudos, White Collar Carousal and Ricochet.

Several Australian students have just returned from a 10 day 'exposure tour' during which time they travelled in Indonesia and stayed with activists, learning about their action. Watch this space to find out when public meetings will be held to share these experiences.

You don't need to risk your life to make a political statement in Australia. It doesn't take a great deal of effort at all. You just have to open your eyes to the suffering of others and decide to do something about it.

Lisa Lines
The Resistance Club

YOU WANT IT? YOU GOT IT.

OOH BABY

Do you need a Babysitter or child's companion?
References + Experience
Reliable
Own Transport
Call Bec 8262 5134
Answering machine, please leave clear reply, name, and phone number, thanks.

FROTHY MUG OF ALE

Need some extra cash?
Join a bar course and get a part time job.
The next Union Studio Bar course will be held during the mid-semester break. They will be full time for one week each from 9am - 4:30pm.
1. Mon 5 July - Fri 9 July.
2. Mon 19 July - Fri 23 July.
There is also a component of 20 hours work experience.
Half of the course covers bar work, and the other half is food service including the coffee machine.
The cost is \$190. Pay a deposit to enrol, and save up the balance by July.
For more details, call into the studio on Level 4 of the Union Building, or phone 8303 5857 and talk to Sherry or Helen.

LAW TALKING GUY

A Career in Law?
How? What? Where?
Wednesday, 19 May between 5:30 - 6:30pm
Lecture Theatre 2, The Law School, North Tce, The University of Adelaide.
Speakers: Dr John Williams: Lecturer in Law at The University of Adelaide, Ms Catherine Gooley: President, Law Students' Society, Mr Mark Griffin: Barrister.
For further details please contact Linda Lambie in the Law School Office on 8303 4020.

NOT JUST A BEER

Toyota Corona Liftback 1981, good interior, 5 speed, 2 litre. Must sell \$1100 o.n.o. Ph 8277 1180. SPX 504

TUTT TUTT

WANTED: photo from BARTREK of idiots carrying waterheater (for purposes of blackmail). Email on: stephan.pahl@student.adelaide.edu.au michael.roberts@student.adelaide.edu.au

GET SMART

Elementary Linear Algebra applications version, 6th edition: ANTON ROGERS, \$25 o.n.o.
Statistics An Introduction, 3rd edition: ROGER E KIRK, \$30 o.n.o.
Calculus and Its Application, 5th edition: GOLDSTEIN, LAY, SCHNEIDER (PRENTICE HALL) \$25 o.n.o.
Introduction to Organic Chemistry, 4th edition: WILLIAM H BROWN, \$30 o.n.o.
Chemistry - Raymond Chang Study Guide 4th Edition, \$15 o.n.o.
Contact Vicki Kolberg at Clubs Association or Sports Association office to view the books, or phone 8303 3410.

A NEW FRIEND

Second Year Students! How would you like to be shadowed by a school student? This university needs more students from the Northern suburbs to redress the under-representation of students from low socio economic backgrounds. To get this happening an Equity Outreach Project has been established where a year 11 student will follow you to your lectures, tutes and pracs to get a feel for university life. If you can help out on Mon 17 May, Tues 18 May, Wed 19 May or Thurs 20 May please leave your name and contact details in the SAUA office, see Jane Copeland at the EO office in Hughes Plaza near the public phones, or email your name and contact details to the project officers, Mary Hudson and Leanne Carr at >specs@camtech.net.au<. We'll provide you with a statement about your involvement to include in your CV.

STALKERS

NEED A CHEAP DARKROOM? Join the studio photography club to use its facilities. \$15 a semester covers the use of darkroom and all chemicals. You can have access whenever the studio is open, 10am - 6:30pm Monday to Friday. SPECIAL OFFER - join now for just \$20 and you will have membership until December 17 this year, and we are open all through the mid-year break!
Union Studio, Level 4 Union Building, Ph 8303 5857.

KEEPING IT COOL

FOR SALE: Fridge, painted red, good first fridge \$75; draughting table, grey \$70; video cabinet, black with glass doors \$30; coffee table \$15. Phone 8354 1747.

NOT BAD AT ALL

How does an inexpensive, adventurous long weekend travelling on a fast powerboat sound?
Trip includes
1 River Mouth (Murray)
1 Tavern (Hindmarsh Island)
3 Pubs (Milang, Tailem bend, Wellington)
2 Caravan Parks (Milang, Wellington)
1 Sheep Station (Poltalloch)
1 Large Lake (Alexandrina)
1 Scenic River (Murray)
For details, departure dates and bookings, phone Kevin Kennedy on 08 8278 5811 or 0414 994 021.

ONE YIROS - TWO YIRI

We need help to find South Australia's best Yiros. Factors which will be taken into account include ease of parking and cleanliness of establishment, the size, weight, price, ingredients, wrapping and of course the taste of the yiros. Suggestions can be emailed to us ua953688@adelaide.edu.au
The list of Top Ten Yiri will be published in *On Dit*. Please help us in our quest! The Society for the Development of the Yiros (SA)

ANOTHER NEW FRIEND

Interchange Teen Companion Programme wants to recruit people willing to regularly share some time with a teenager who has an intellectual disability. If you are 18 or over, have a sense of fun and enjoy the company of teenagers, this may be for you. For further information, please contact Rosey Robertson at Interchange Inc, 188 Fullarton Rd, Dulwich, or phone 08 8331 3505.

BYTE OF THE APPLE

WANTED: strategy games on disk for Apple Mac (fairly old). Chess, mah-jongg, cards, tetris etc. Will negotiate price. Ph: 8269 6689 and ask for Bronwyn.

GET SMARTER

Upcoming courses for Students and Lecturers:
1. Brain Gym for Parents and Teachers: How to assist your children in learning easier, faster and smarter! Wednesday evenings: 2, 16, 23 + 30 June from 7.15-10.15 pm at the OLC. Cost: \$195 (Conc. \$165). Teacher's Edition of the Brain Gym Book included.
2. Optimum Health Skills. How to improve your stress management skills as well as your energy level! 5 + 6 June from 9.30-5pm at the OLC. Cost: \$200 (Conc. \$170)
3. Successful Study Skills. How to improve study and exam taking skills, note taking, speedreading, dealing with exam blanks using accelerated learning techniques! 21 + 28 May from 6-9.30 pm at Adelaide Institute of TAFE, 120 Currie Street - for students and lecturers. Cost: \$115 (Conc. \$85)
Free Introductory Lecture for all courses: Tuesday 11th May from 8-9 pm at Norwood PS Activity Hall, Osmond Tce, Norwood.
For enquiries, assessments, brochures and enrolments: The OPTIMUM LEARNING Centre (OLC), 12 Bayview Crst, Beaumont 5066, Ph. 8379 4755, Fax. 8379 0824, E-Mail: >koelman@camtech.net.au<

YOU WANT IT? BABY, YOU GOT IT.

DOES THAT SAY DRUGS?

DRUGS! THERE IS ANOTHER WAY!

A Community Forum organised by the Australian Democrats on 7:30pm, Tues May 4 at Irish Association Hall, 13 Carrington St, Adelaide. Speakers: Dr Rodney Pearce- President The Australian Medical Association (SA), Australian Democrats SA Leader Mike Elliot- MLC, Mr Damon Brogan of the Aids Council of SA. Want to find out more? Contact the Australian Democrats State Office on 8371 1441.

MAKE IT NICE

If you need Wordprocessing or Formatting assistance with your assignment, thesis, resume, CV,

tape transcription, etc call ANNE EVERY, Professional Secretary. Phone 8212 6869 Fax 8212 6662 Pager 8415 7866 email cottages@macbbs.com.au Word processing (non-complex) \$3.50 per page @ 250 words per page, e.g. 1500 words = 6 pages = \$21.00, 2000 words = 8 pages = \$28.00. Bibliography and footnotes \$3.50 per page @ 200 words per page (word count provided with invoice) Thesis Formatting and Dictaphone Transcription \$21.00 per hour, Central City Location, Laser printing, After Hours Service including weekends, 24 hour pager, Accurate Spelling. Specialties are biologies, history, law, medicine, psychology. Strictly confidential, prompt and reliable, disk copy, IBM or Macintosh.

FIGHT A LAWNMOWER PENDANTIC

HAIRCUTS!

Union Studio: Home of the \$10 haircut, where cheap doesn't mean bad...

David Douglas, aka Dr Damage, consults on every 2nd Tuesday from noon to 4pm. Appointment necessary. Call into level 4, Union Building or phone 83035857 to book a time.

WAX TRAX

Wanted:- Rock'n'Roll Rodney wants any of your old records, especially 45s to be played on Student Radio's "Vinyl Frontier". Money paid for any real gems. Dig 'em out for posterity's sake. Contact Rodney on 82734041

LOST: Thursday before Easter, probably near the Uni Health Service: Small metal pendant on black leather band.

Great sentimental value.

Ph 8271 4168.

Reward offered.

FUTURE SO BRIGHT

LOST: 1 pair of sunglasses in the Maths Building or Computer Science Labs. They are Rudy Project brand glasses with a carbon coloured frame and metal side-arms. There are three small holes in each lens. If found please contact Simon on 8374 3910 or email ua960146@student.adelaide.edu.au for reward.

**NATIONAL DAY OF ACTION
MAY 19TH AT 1PM
ADELAIDE UNIVERSITY
BARR SMITH LAWNS**

STOP VSU

The Coalition Government is planning to introduce legislation that will give it the power to withhold funding from universities who continue to compulsorily collect student union fees. Come along on the 19th of May and show your anger at this attempt to silence students. Keep a look out for more information.

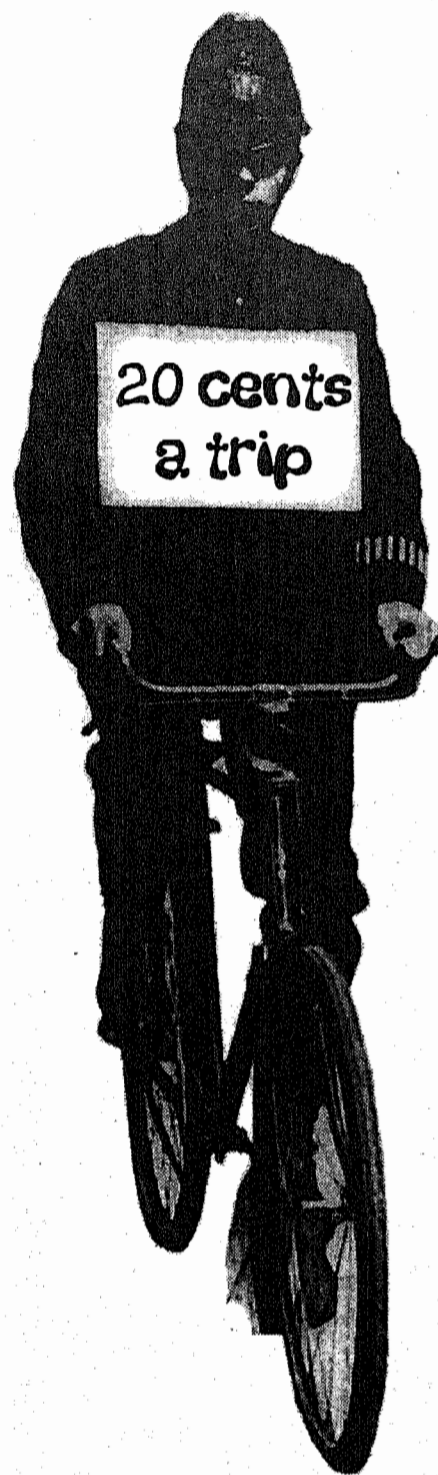
I'm Going To The Dali. Anyone

By reacting appropriately to them the brain has evolved to arrange bodily functions and limb movements such as to perform actions of survival value - eg pick up food and put in the crunching/preliminary digestive chamber (mouth). The brain is absolutely blind. It is trapped in a black encasement. It has no windows to the outside world. All it has is members of its society which co-evolved with it to be sensitive to changes in the dark void outside of it. Such as to react most appropriately to the outside void, it became useful to build a representation of what might be out there. Thus based upon various influences such as chemical shapes, vibrations of air particles, and light it built up a representation. This is what we call our perception. The eyes as we know them are a conglomerate of light sensitive cells interacting with the labyrinth biological morass of the brain. Together they construct everything we see. The world as we know it is only a representation of influences that happen to be detectable by biological matter. Given this, we realise that the universe as we know it is our own creation. Since the universe is a place occurring within your chemical composition it makes sense that if you change your chemical composition you will change the universe. To achieve this purpose, for millennia, people have used drugs. Not satisfied with the survival obsessed structural workings of their brain constructing its survival infused representational universe, they seek to create new universes and new selves, not constricted by matters of organic importance. By this means they may probe their sub-conscious, and for a short while alter the universe to something different. In this way, they may find some sort of answers to the questions that have always plagued us. The next few editions will be devoted to those who have, with curiosity, taken up a new lense; entered another universe and returned again.

Brentyn Ramm

THE CHEMICAL UNIVERSE AND ITS ALTERATION

We are made up of chemicals, both fluid and structured. This structure changes in response to various environmental stimuli. Formed, layer upon layer over millions of years of evolution the brain is a device for coordinating the society of organs and limbs to operate within the external void it finds itself. It just happens that out of that void emerges certain influences, which can be predictive of the needs of this society.



BLACK TRIP

(FREE THOUGHTS BEGIN HERE)

FOLLOW ME...
TO A PLACE WHERE BEAUTY SHINES IN DARKNESS
DEEPER THAN THE CHASMS OF ETERNITY.

THOUGHTS INTENSIFY INTO THE MOMENT
TILL THE MIND IS AWASH WITH
CALCULATED MEMORIES
OUR SCATTERED HANDS MULTIPLYING
INTO THE STARS.

THE COLOURS...
TWISTED, SHIMMERING
DANCING TO AN UNKNOWN TUNE
SWIRLING AND BULGING
A TRANCE OF CHAOS THAT CAN NOT BE BROKEN.

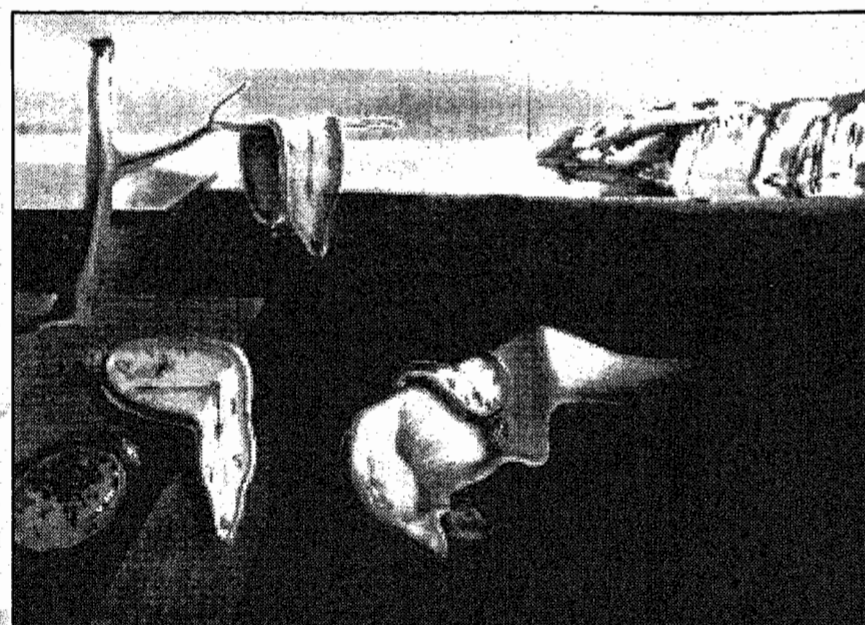
VISION BECOMES SKEWED.
DIMENSIONS DESTROYED.

THE WORLD IS A FISHBOWL WE'RE DROWNING IN
A
CONSCIOUS SLUMP LOOKING OUT OVER TWISTED
REALITIES.

THE DRAIN IS THROUGH NEVER IT FILLS WHILE
DESCENDING TO THE DEEPEST
DARK CAVERNS THAT
DWELL WITHIN MINDS.

LOST CHILDREN
WE ARE ALL LOST BUT SEARCHING
EVER SEARCHING
SEEKING NOTHING.

The Bard.



Want Anything?

O'WEEK 99: GEOSCIENCE III AND 2 TABS OF LSD

don't want to draw attention to myself.
I had stepped into the wrong lecture!!! I had no idea of time & a bad on rushing paranoia. My writing felt like a multidirectional gyroscope was living in my hand. I started seeing people ghosts on either side of me. My hands won't stop shaking, my bones feel freaky as though being compacted. I'm trying to concentrate on this writing, can't take outside interference. Might throw up arms weirdly. Forces against types of writing. New level of acid trip. I wonder if same with only - GET BACK HERE YOU SLUTS, YOU STOP FUCKING SLIDING OFF INTO INFINITY.

Can't stop shaking.
Student membership of professional association
- geophysists
- glenn symon - gauge interest..
- australian chapter
by no means!
- shadows deeper moment to moment
- red to the left of me
- blue behind



BUZZY!! GOWYPI These writings must destroy
These writings can be used
to convict me to the dark
lord recede...
- tick...tick...tick I can tell this is just

perception, stop trying
talking through water to tell me otherwise
- sucking me
to the left - RED no way!
INTEN
lines sliding away under writing SE
ITY

- the rustling
GWIQUW WOVPWIGWOW
is he trying to be as incomprehensible GOAMPY
as possible??? MAMPY
little

Don't leave now, stay inconspicuous! pampers.

Constant feelings of waking up from a dream - moments of clarity with sliding away - is this all they mean
...Guatamalon insanity peppers.

Just perception, its all in me
calm down, calm down.
They won't notice the changing of my page in this chaos and furry. Stop gibbering at me. Thankyou.

GIBBERING
V. important

Sucked back down into chaos.
- bright eyes & bushy tails I could just be writing a letter to a friend. Long Sliding. Fear and loathing is right.

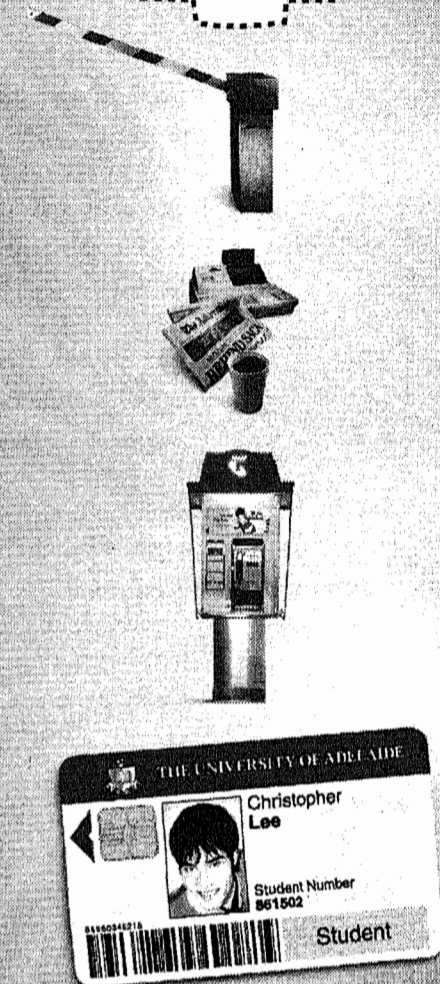


- I do believe, Watson, that I'm tripping
just have to retain reality if i'm to get out alive
I'm not even supposed to be here
\$150! how can I afford that? Thanks -
oh, arrangements, real friendly like.
I'll need my calculator.

he has found me out - my cover is blown -
looking straight at me
UH OH
GRIP ON REALITY FADING BIG TIME.
REALITY
Yes, it'll be over in a min or two
YAY OUT!!!

Anonymous.

Vending machines coming soon.



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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.

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Miracle Schmiracle

Courtyard of Miracles
By Iakovos Kambanellis
Directed by Rodney Fisher

The advertisements for the *Courtyard of Miracles* have all featured the actors' names, an unusual event for a State Theatre production. One can only imagine that a Greek play being produced by a non-Greek director in South Australia, felt the need to prove its authenticity - 'look at the names they are all authentic Greek'! Pity then, in a cast of authentic Greeks, there was at times a feel of caricature - a sort of Anglo-Celtic image of what Greece used to be like: dizzy Effie-types, old women in widows weeds and spivvy Greek men.



The set, designed by Mary Moore, stole the show. It encapsulated the corrugated-iron poverty; incestuous closeness and underpinning pride of what living in such a courtyard must have been like. What made the set particularly stand out was having it utilise only part of the huge stage. The Playhouse has to offer. This diminutiveness reinforced the insularity of living in such a courtyard and the message that these people were simply not allowed by their society to take up any more space than necessary. Of all the actors, only Pertu Gheorgiu gave you the sense that he lived in the space. Somehow, the others were too tentative.

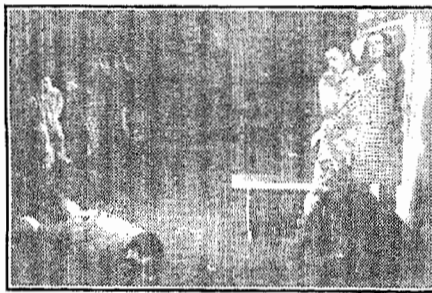
This tentativeness imbued other **Justene Knight**

aspects of the play. It simply lacked passion. Without passion, the play became meaningless. Strange with the happenings in the Balkans that a play about displaced persons should have no resonances.

Perhaps being from an Anglo-Celtic background, I simply lacked the cultural awareness to 'read' them or perhaps the slightly amateurish acting of some of the cast got in the way.

The *Courtyard of Miracles* is a nice night out, not stunning, not confronting, not thought provoking, not in the least bit offensive - but I saw it on opening night - there is hope for it yet!

Teetering on The Brink



cept who they are. Is it their lack of self-hood which justifies their execution? Does all this sound complex? I'm not sure that continental existentialism translates comfortably onto the Australian stage. I found it difficult to resolve the gap between the existential sub-plot and the naturalistic style of this production. Beckett's theatre of the absurd is that, but this play by Koltes seemed to get lost somewhere.

The play is considered a masterpiece, but this premier appeared unsure about whether it was farce, satire, melodrama, thriller, slapstick, existential exploration or comedy of errors. But maybe that's what was supposed to happen? Did I miss the point?

There are certainly scenes which

work and you could feel the cast rise to the moment, but at other times it appeared that they were floundering with the material, pushing on towards the escape of the final curtain. Was this just a flat night? Or does the production need major reworking and/or redirection?

Anyone who read my pre-show article knows that I had great expectations for this production, so beware the opinion of a jaded lover. Take me with a pinch of salt. It was also difficult to objectively review "Roberto Zucco", a first night performance, only two nights after Rawcus's seasoned opening of the appealing "Often I Find That I Am Naked."

The *Brink* cast work hard, indeed tenaciously, to thread the scenes

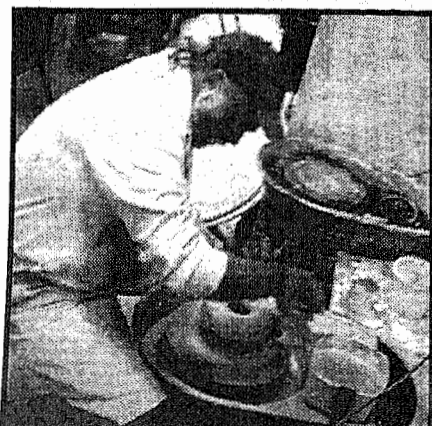
together, but ultimately I was less than convinced. I couldn't help but wonder whether the complexity of Mary Moore's stage set betrayed something about the production. There's suspense of disbelief and then there are things that just fail, such as when the audience were reduced to titters when a paper mache vase understandably fails to 'shatter' when 'dashed' upon the floor. More of a dull thud than an explosion. I'm sure the company must be climbing a vertical learning curve and it would be interesting to know how the show developed come its final week. If anyone saw it and experienced something different, could you let me know?

Farley Wright

Brink - Koltes' Roberto Zucco
Balcony Theatre
Season closed

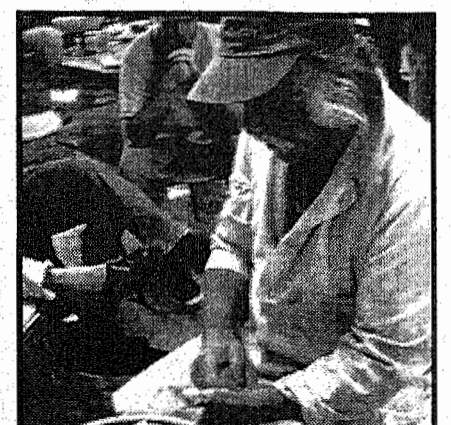
With an opening reminiscent of Beckett, the play launches into a progression of scattered scenes from the life of Roberto Zucco, an existentially challenged murderer looking for himself but only somehow finding, and often killing, everyone else - none of whom seem to have the honesty to ac-

Scott with Pots



Alec Leckie came down under from Glasgow in '55 to share with us his talent as a ceramicist, in less than world-class conditions, to less than institutional appreciation, but he was ultimately forced to leave the state under even less encouraging circumstances. South Oz was not the 'marvel' of arts-conscious multiculturalism we are now [sic]! Back in Scotland they

made him head of a ceramics department for 20 years. If it wasn't for a local daughter and friendships with half of Australia's artists you'd understand if he didn't revisit. But he's a generous character and now returns between international exhibitions to take our clay for a spin - much to the delight of students in the Union Studio. Quite a character!



Home Grown Heroes



Rawcus
Often I Find That I Am Naked
 Bakehouse Theatre
 April 15 - May 8

"Non-linear in style,...pastiche of vignettes, monologues and stand-

up forms." If I'd seen the word 'multi-media' I would have been even more sceptical. My issue is not with any of these forms, only that they are too often used to excuse otherwise lacking performances. This is so not the case with Rawcus's current offering - it is a shining jewel in all respects.

Adelaide playwright Fiona Sprott has produced a script which balances humour and pathos but refreshingly, in this period of political correctness, the play never preaches. Instead it allows us to laugh at ourselves, despite the humiliation, as it parades before us a series of characters and situations with which we are all embarrassingly familiar.

Jacqueline Linke's 'Jezebel' delivers the first person narrative adventure of her search for love and life in the nineties opposite Keith Agius (read 'agile') who plays every kind of male imaginable from drunken, grasping slob, through sensitive loser, to an insistent dog with a hard-on! Agius deserves a medal for his efforts, but I suspect he gains reward enough from all the fun he has with the characters.

Linke is impressive. Her performance brimming with confidence, style and skill. Constantly shifting from intimate monologues to brazen displays of sexuality or outbursts of angst, Linke carries us through Jezebel's disastrous efforts at finding a partner with which to share her life. Linke's Jezebel dances, drinks, screws, cries, asks "why" and "why not," and works and falls down and gets up again and more than carries us through to the curtain. Bravo.

This production reminds me of **Farley Wright**

Berkoff's excellent *Decadence* in what it demands of the performers: lightning fast character / situation changes delivered without a change of costume or set requiring a degree of convincing, energetic and focussed acting too rarely seen on Adelaide stages. This is the sort of show which validates ones belief in the value of theatre.

The direction, choreography, acting and staging all work well together. The stylistic projected subtitles gives the opportunity for asides and commentary otherwise unavailable to a two-handed performance, and having musician/composer Ian Moorhead on stage as a barman works a treat.

If I had to find any faults with the evening, it would be that the team didn't seem happy enough after the show with what they had created. Get real guys!

ARTS ON

So many galleries have new exhibitions this week. Robert Steele Gallery are showing recent works by Stephen Armstrong, Ian Lukey and Stephen Langdon. Greenaway is presenting Ian Chandler, Nicholas Folland and Malcolm McKinnon. The SA Art Gallery has opened both Picasso's *Vollard Suite* and an exhibition of classical Japanese works.

Burnside Players premier Ben Elton's *Silly Cow* from the 7th. Directed by Gerard Ryan and headed by Catherine Linnett as Doris Sloane, the play seems to be a comedy of errors. Sloane goes from being the bitch with the best to dragging her jaw on the floor as she realises it just wasn't that simple, darlings. Shit happens.

Full Swing Productions' company founder Samantha Francis has written and is directing *The Seedy Adventures of Johnny Steele* at the Radio City Ballroom (Burnside Town Hall) until the 8th. Ros Burford orchestrates a Big Band tribute while the cast welcome the audience into an "underworld 50's club scene." They say there'll be some hot new talent moving around amongst your seats!

For the technologically equipped, go visit the *Adelaide Theatre Guide* at <http://come.to/atg>. They've just had their ten thousandth visitor and are damned



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Team Name
Players	Phone
1
2
3
4
5
Reserve

Questions:

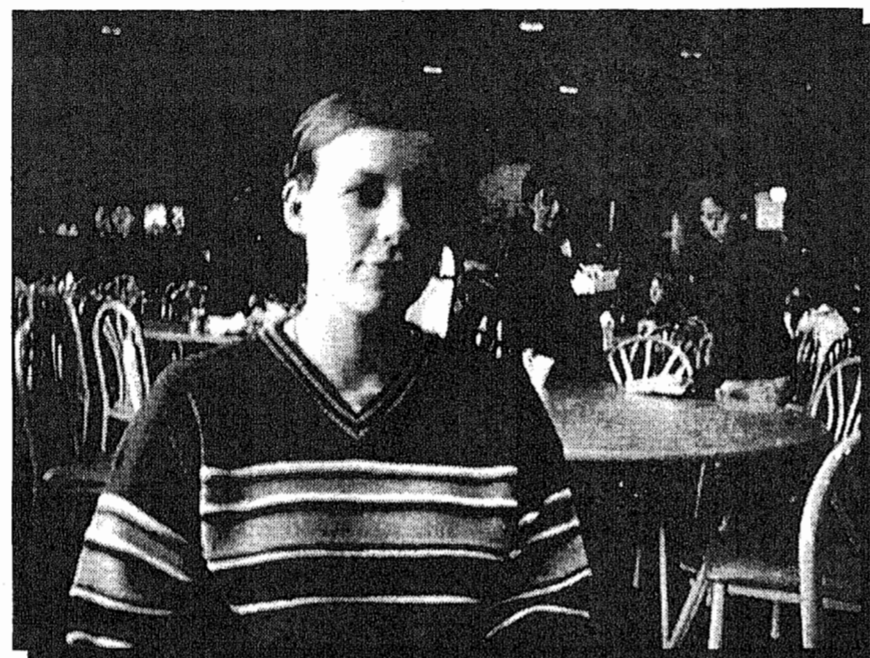
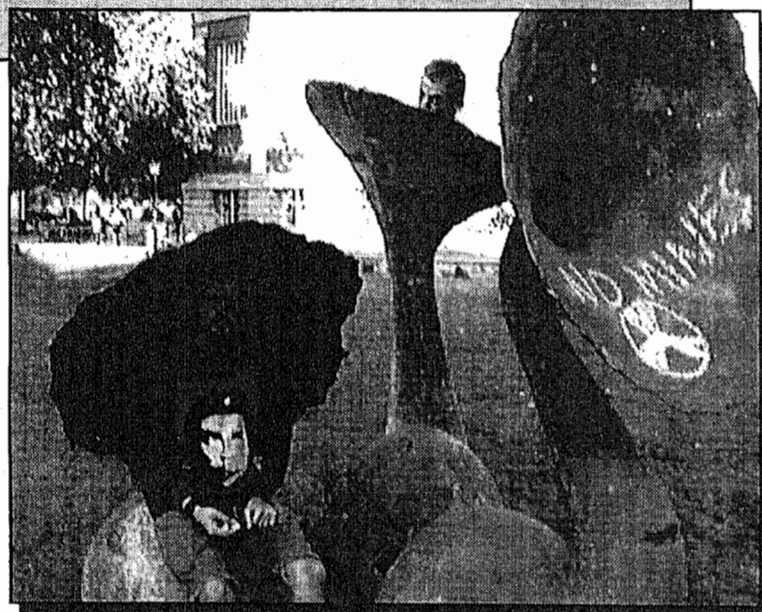
- 1) What's your favourite male body part?
- 2) What's your favourite female body part?
- 3) If you were to resemble a body part, what body part would you most like to resemble?

VOX

Rob

Brushing up on his Latin in the Fones

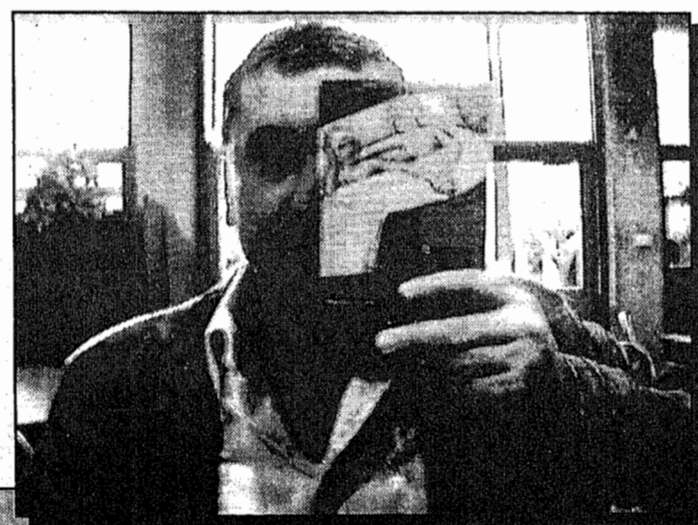
- 1) The gluteus maximus. Why? I don't know what it is, but it sounds good.
- 2) C...l... - you know the rest.
- 3) The tongue. It's sensitive and you can do cool things with it.



Kylie

Legging it

- 1) I can't answer that one.
- 2) Legs, because I can't think of anything else to say.
- 3) A leg, because they're long and thin.



Rob

Playing peek-a-boo in a fit of Chaucerian whimsy

- 1) The pancreas, because it reminds me of my mother.
- 2) The spleen, because I have a goldfish called Spleen, and she's a woman.
- 3) I think I'd like to look like a breast, because they look good enough to eat.

Public Phone

Shooting the breeze

- 1) The Adam's apple. I can't help but giggle when I see it bobbing up and down.
- 2) Women's inner thighs, because they're so smooth. Unfortunately, I don't come across many in my line of work.
- 3) I'd like to tell you, but I can't.

POP

Sadro, Matt and Jane

Not playing lawn bowls on the Lawns

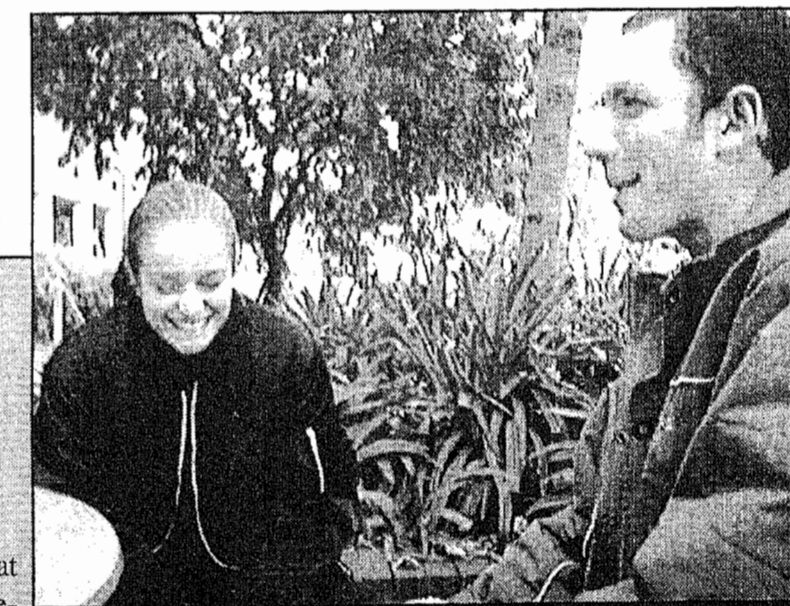
- 1) Sandro: The ass. They're great.
- Matt: The nose. I like big noses like his [pointing at Sandro].
- Jane: I'd have to say the butt as well - for the obvious reasons.
- 2) Sandro: Eyes. They're different colours and that's great. They're fantastic.
- Matt: The eyes, and the area around the eyes. The brows. Not for any particular reason.
- Jane: The calves - I think they're distinctly feminine.
- 3) Sandro: Fingers. I don't know why.
- Matt: No comment.
- Jane: I'd have to say Alannah's stomach. She's got an amazing stomach - womanly and voluptuous.



Abbie

Postering concrete poster things.

- 1) I don't have one that instantly comes to mind - it would depend on the person.
- 2) Lips perhaps, or women's bums. Women have such a hangup about their bums - cellulite and stuff - but I think they're cool. In Africa, the larger a woman's bottom is, the more beautiful she's considered to be. Women's bums have a character of their own. They're just juicy.
- 3) Eyes, because you can read so much about a person from them - you can tap into their soul.



Chelsea and Craig

Hangin' tough outside the Union building

- 1) Chelsea: Well, obviously it'd have to be a good one - if it's pimply and hairy I'm not interested in it - but I really like a good back.
- Craig: Feet. You wouldn't get anywhere without them, would you? And they're made pretty well.
- 2) Chelsea: I'd have to say the deltoid muscles. That curve from neck to shoulders is great.
- Craig: Eyes, because they can capture you within seconds.
- 3) Craig: I reckon a bellybutton, because it's a place that people just never go.
- Chelsea: A really nice attractive leg. Or a cleverdick.

WHERE'S ZANE?

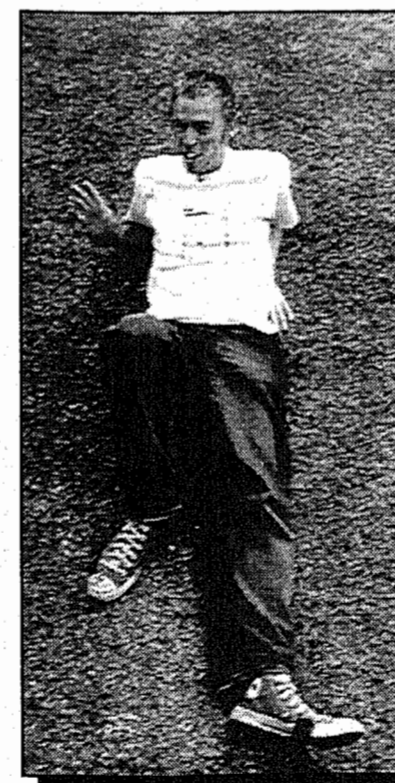
This here is Zane.

He's a wacky, zany kind of guy - just what we here at Vox Pop like. And in our tireless quest to entertain you, the reading public, we, the Vox Pop team, have enlisted his help in creating a wackier, zanier Vox Pop.

Yes, that's right, it's a wacky, zany Vox Pop Comp, affectionately dubbed "Where's Zane?"

So what's the story? Well, it's kind of like "Where's Wally?" but without Wally. Each week, for as long as we feel like it (and as long as we can find Zane) one of the photos in Vox Pop will have Zane cunningly hidden in it. If you find him, come down to the *On Dit* office at 2.00 on Friday and show us, and you could be the lucky winner of a Vox Pop novelty prize.

If you find Zane himself, please return him to the SAUA. And don't give him any liquids.

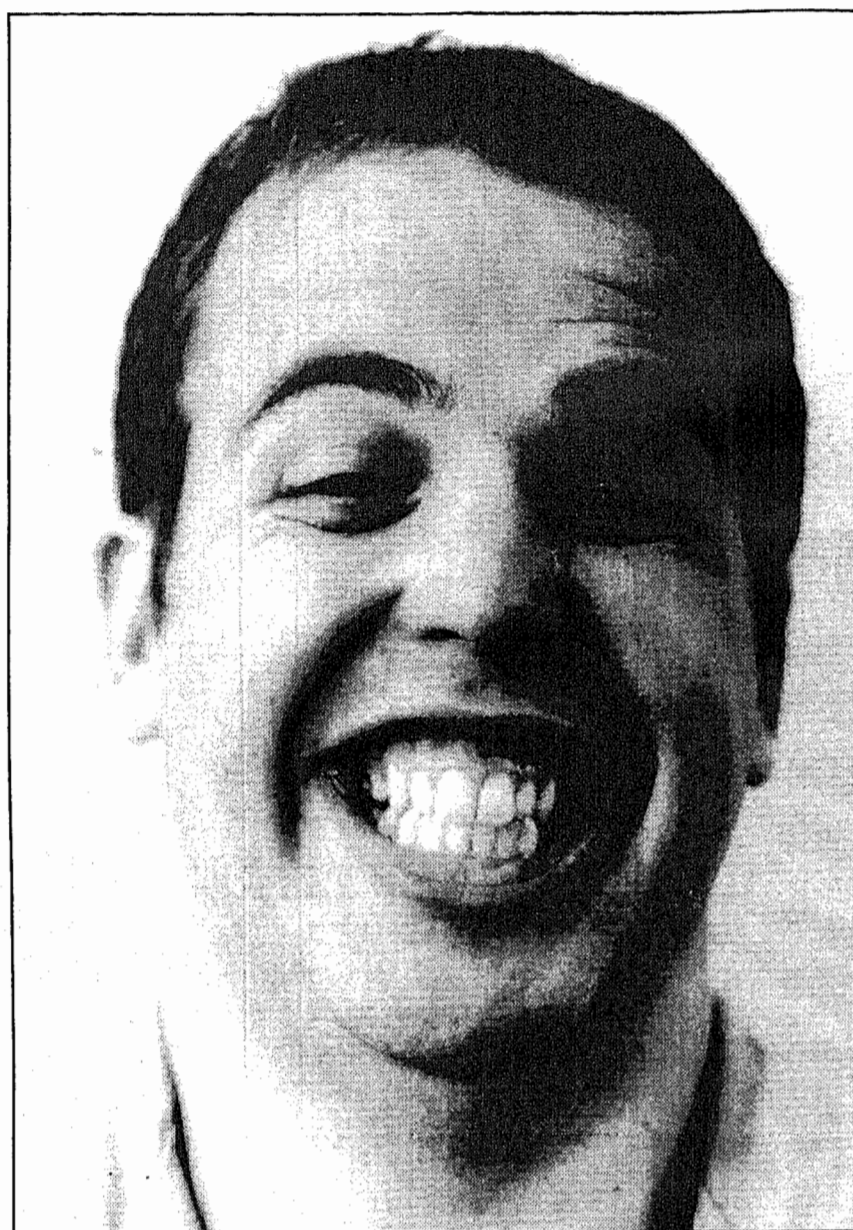


Making a Very

To be perfectly frank, youth programming has always irritated the pants off me. It didn't take a whole lot of time after the birth of the teev in Australia for *the man* to realise that there was a younger market out there controlling the viewing habits of the household, and they needed a panderin' to (and if that doesn't get the counter-culture blood boiling in your veins, I don't know what will). The resultant late fifties and sixties examples of tellie for the teens are simply frightening: amusing for their sheer kitsch value, sure, but you can't overlook how patronising they were. That anyone managed to stomach this shite is beyond me. And if I were given to conspiracy theories I'd probably mention something about their attempts to condition the youth into staying in line - can't have the youngster getting *too* rowdy, you see, not like in America. They might forget all about their superannuation and quarter-acre block. But such a suggestion is simply not in my nature.

Of course, you can't consider Australian youth programming without looking at *Countdown*. This lil' cultural phenomenon dictated the tastes and ideas of the kids with a dominance, and a longevity for that matter, that Triple J can only dream of. *Countdown* didn't patronise: Molly Meldrum

came across as such a fawning imbecile that any suggestion that the show put in him in an apparent position of dominance over the viewer is laughable. Nevertheless, if Uncle Molly the aging doofus told you something was cool, you damn well believed him. Like any good piece of programming, manipulation was still at the heart of *Countdown*, and it hardly flattered its audience. It seems that Meldrum, the focal point, chose to act in the manner he perceived his audience to act in order to woo them. Whether deliberate or not, ultimately this allowed him and his show to impose opinion and taste on the audience, who all seemed pretty damn excited to find this grown-up who was *just like them*. It is unfortunate that good ol' Molly seemed to think his audience were a bunch of ego driven half-wits, and acted accordingly. Mind you, it's probably even more unfortunate that the audience actually responded to it. Come to think of it, they didn't so much respond to it as lap it up with a voraciousness that is more than mildly frightening. Repeats of *Countdown* constantly cropping up on *Rage* might bring laughter now, but no one was laughing then. Except at Molly's jokes, cos, I mean, you know, they were heaps funny. Heaps. Not that it would ever be in my nature to mention anything as sin-



Angus from *Recovery*: is this the face of Australian youth? I hope to Cod it isn't.

ister as audience manipulation. Oh no. The *Countdown* formula has been followed slavishly ever since. Hordes of yooof oriented shows,

every one of them with that nasty stench of cynical manipulation lingering in the vicinity, featuring hordes of yooof oriented presenters with an irritating tendency to shout at the camera a fair bit. Want a contemporaneous example? *Ground Zero*. Ugly Phil O'Neill. I rest my case. And anyone who thinks for a second that there is even a hint of true anarchy in this type of programming is so wrong it kinda makes my nose hurt. Witness: late 80's on *Countdown Revolution* (hateful offshoot of, you guessed it, *Countdown*), Tania Lacey and that tall dorky guy who ended up on *Neighbours* and whose name I can never remember hijack the show. It used to run live a la *The Panel*, so in between the videos they waxed lyrical about how much they hated the shite they had to plug and bitched about the show in general. End result? They got fired from the ABC, which is no mean feat. Now there's the type of knee-jerk

The Panel

I didn't expect *The Panel* to work. Didn't think it had a budgie's chance in a microwave. Nothing against the folk behind it: their track record is impressive, to say the least. It just seems such a half-arsed idea, the sort of thing you come up with at a drunken dinner party: "Hey guys, we're *soooo* funny and clever, we should be on TV. And the show could be just like this, all of us sitting around, talking the bullshit. It'd be great." Kinda like those fantasies you get about buying a pub with your

mates at around 3am in the front bar on a school night. Nice, but impossible. Well, I was wrong. *The Panel* makes good television. Even more surprising, it's popular. Although it lacks the "game show" format, it has a lot in common with *Good News Week*, and like *GNW* it thrives on the quality of the regulars. Sitch and Gleisner are always funny (if a little smug), and Glen Robbins, once removed from *The Comedy Company* context, has been a revelation. Only Santo

Cilauro ever seems really out of place. Guest panellists can be a dodgy proposition, but semi-regulars like Jane Kennedy (who generally directs) and Martin and Molloy tend to keep this rather *D Generation* dominated number humming along. Just never set your video to tape it. It seems to run healthily over time every week. I hate admitting I was wrong. I don't do it much. But I was wrong. *The Panel* works. Happy?

Slight Recovery

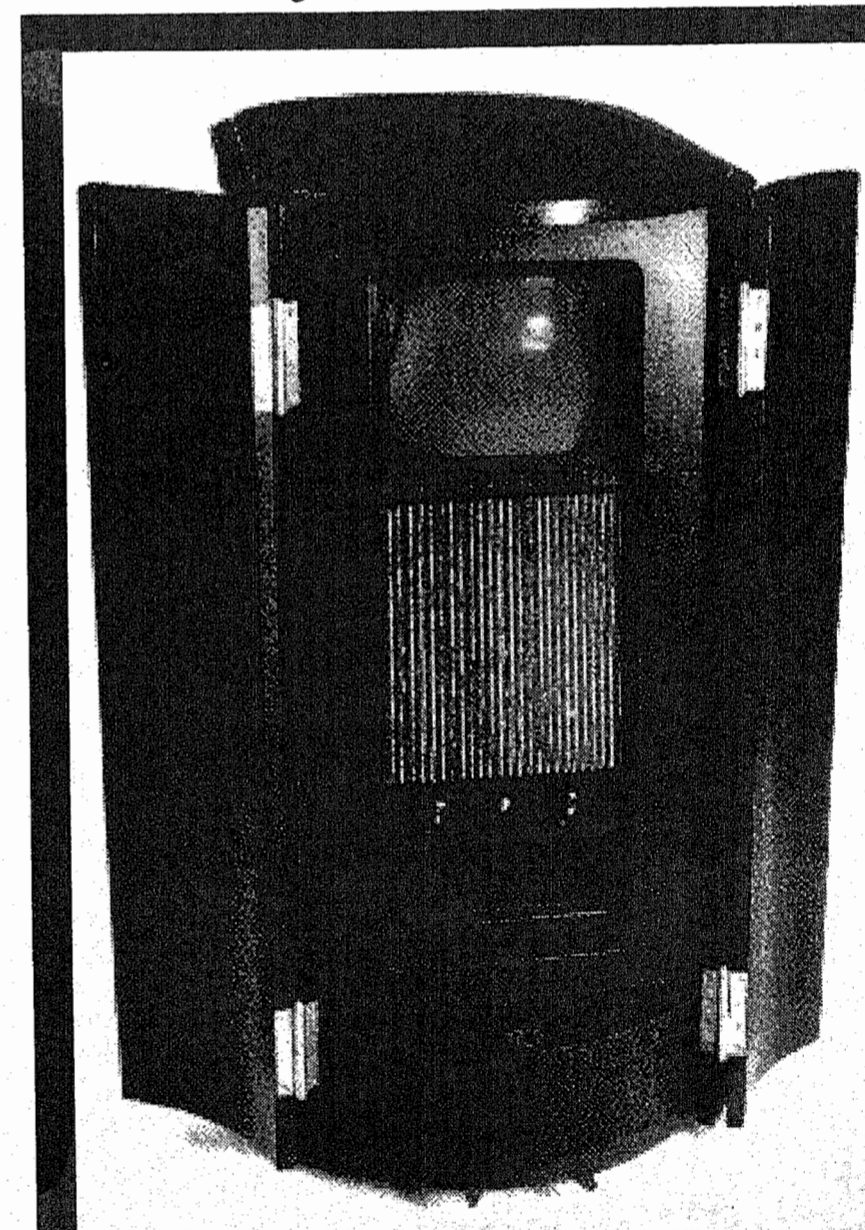
conservatism Seven would be proud of. Which has all been a pretty round about way of getting to *Recovery*. Now here's a show that has never seemed to suffer from the types of problems I've been talking about. Never once while watching the show has it crossed my mind that it was the brainchild of some exec who wheeled in a few consultants to tell them what videos to play and whether the presenters should be shouty, good looking or both. Instead it has always struck me as being the work of a bunch of folk who can't quite believe that they are even making a TV show, let alone that they're getting a rather sizeable budget to do pretty much anything they want. The work of a bunch of people who don't have the slightest fucking idea what they're doing, but seem to have some fun anyway. There's a genuine whiff of bedlam about proceedings sadly lacking in most teen tellie. Which is all well and good, but it

doesn't always make for good television. To be perfectly frank, it frequently makes for appalling, hateful, virtually unwatchable television. Unfunny, pointless, stupid and unprofessional to the extent that it frequently makes me wince. The inevitable by-product of television made for the kids, by the kids: when it's good, it's very good, and when it is bad, it's banal. *Recovery* walks this fine line, equally likely to topple in either direction. Not surprising, then, that the bubble burst. Someone at the ABC finally looked at the balance sheets and asked the inevitable question: "How much are we paying for this shit?" Too much, it would appear. Hence the move to a new (cheap) set and the decision to send Dylan Lewis to late night television. Well, the "new-look" *Recovery* has now had more than a month to strut its stuff and, I never thought I'd say it, but I miss Dylan Lewis. A raging mass of ego

driven, eye-brow ringed inanity he may well be, but he has become alarmingly good at his job. I have thought for some time that if he could just brush up on his interview skills, maybe make it slightly less obvious when he hates his guests, Lewis could well become the consummate variety show host. I look at what he does next with some interest. Irritation, but interest. The four new hosts are a mixed bag. Jodie and Janelle are both rather earnest, and both rather boring. Leigh was one of the best things about "old" *Recovery*, and remains one of the best things about the "new" version. I just wish he would stop getting in the spa to do his film reviews. Wacky. Zany. Bastard irritating. Angus used to float around in the old days, trying to pull off really bad comedy bits that the live audience seemed to view with nothing but embarrassment. Well, he seems to be the big kahuna, the big cheese of the new show, han-

dling the majority of the hosting duties. This not so young lad strikes me as being the sort of chap that, if you met him in a pub, you'd probably think was piss funny. This, of course, does not a good television host make. He has his moments, but for the most part he seems to be struggling. Maybe he'll get better, maybe he won't. And there's no live music any more. The one thing that truly made *Recovery* a show worth watching, and it's gone. This has to be the reason that the show is now floundering: it's focus was always live music, and that focus is gone. Without it *Recovery* has become a strange mish-mash of videos, pop-culture review, dodgy comedy and poorly executed interviews. Enjoy *Recovery* while you can. I get the feeling that it's on its last legs. Is the establishment triumphing over the yooof once more? Maybe I'm just being paranoid.

Dale F Adams



Do you remember?

Who Weekly think they're pretty damn clever. They may be right.

Doesn't mean we can't do it too.

So stroll with us down memory lane, as we proudly present the

On Dit 99

One Hundred Most Memorable Television Moments

Coming soon

Offsho

OFFSHORE AND THE CHRONICLE OF

Twenty thousand people. Three Days. Bells Beach. 30 pounds of hooter, 3 kilos of wizz, over 1000 googs - and to think the Verve reckons that the drugs don't work. Offshore 99 was much like a huge public pharmacy with some better than average elevator music playing as you waited to get served. Oh yeah, some people went for the twenty three bands. The sort of ridiculous fun that one can have at a major coastal rock-fest almost makes the gargantuan port-a-loos, shit food and car searches a novelty.

Geelong end of the Great Ocean Rd.) went through a three day invasion of teeny-boppers, grunge rockers, North American tourists and a couple of schmucks from Adelaide. The town's two bottle shops had permanent queues and the Lions Club \$1 Mini Golf was flooded with patrons (Hole 3 was a killer). Bells Beach had some good surf, and the next beach along (Jan Juc) had a shit pub called Pab's that should never be visited until the toilet smell is fixed. The food was a bit on the junky side at the show itself and the amount of oil used was proven

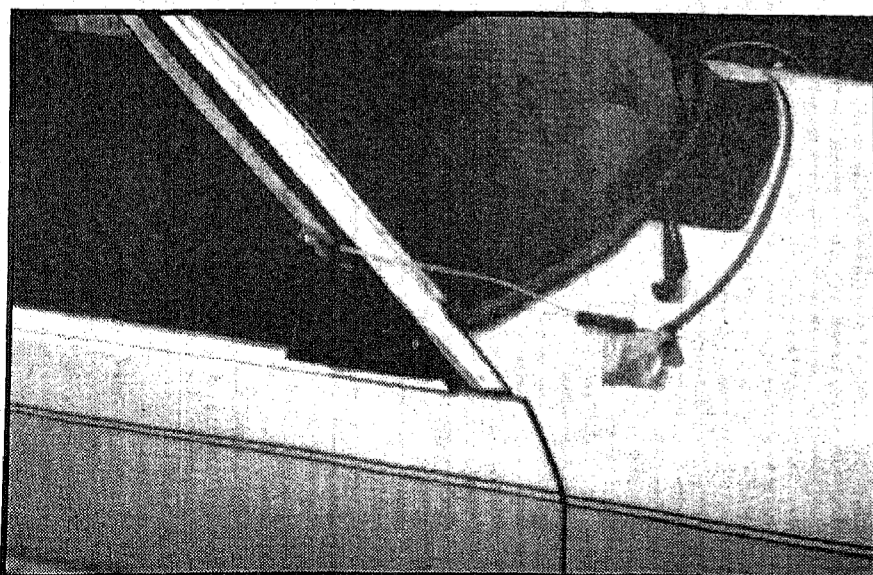
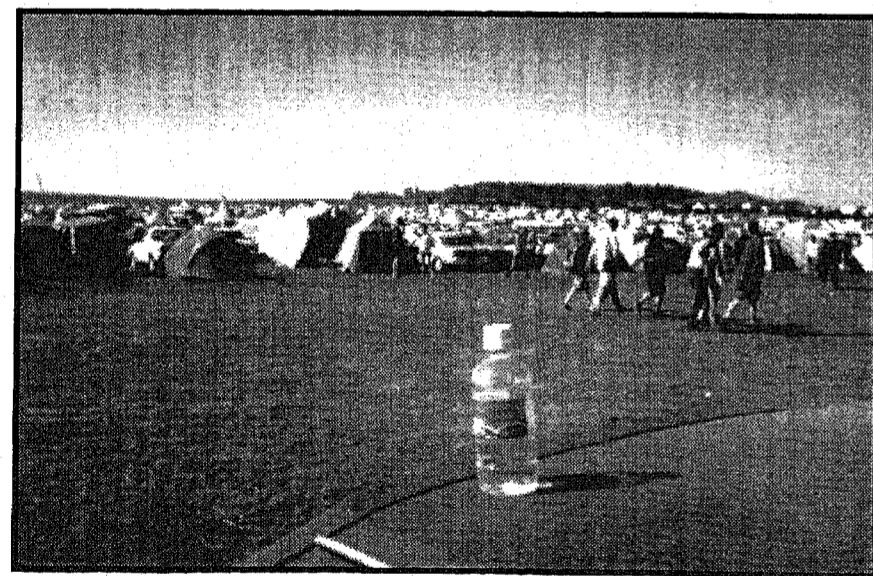
when one hamburger place exploded in a gut of flame. The situation was made funnier when people were too fixated on the music to get out of the way of the fire engines. It's amazing what some fans will do not to lose a spot at a concert. Two public phones for twenty thousand people made a long line up for anyone ringing hungover Easter greetings to parents who were wondering where little Toby had got to.

Dave from Warnumbool was a veteran of the rock-fest circuit and drove everywhere with a mattress in the back of his 1990 Magna wagon. The Canadian tourists who were travelling in a 1981 (unregistereed, uninsured, unlicenced) Falcon that had a wire coming out of the bonnet and through the window as the accelerator (the foot pedal had broken), and whose panels crumbled at the poke of a finger made some nice neighbours at the campsite. It was interesting to meet a guy (who was trying to sell drugs) who knew some people in Adelaide. This being Adelaide we each reeled off half a dozen names and

suddenly realized that we had mutual friends (this town's just a little too cozy). The drinks were a bit pricy, but if you bought \$40 worth of over-priced drinks at once then you got a cheap stubbie holder as a bonus. Of course, you shouldn't just buy a shit load of drink vouchers at once coz they're only valid the day of purchase. It was frightening how far things like bureaucracy have integrated with things like sex, drugs and music the industry. But as long as the bureaucracy was serving lots of booze and not being too strict on the rules then people didn't mind too much.

Thousands of men rediscovered the ancient art of pissing on fences. As the sun set and you couldn't quite make out a face 6 feet away, the men swarmed on the dim fenceline to hang a slash. The women just resorted to lining up for the guys' cubicles as well as their own. There really could have been some more toilets.

The Mosh Report
Mosh pits vary in size. The Adelaide UniBar®™ sometimes



we do

RELATED EVENTS: A PHARMACY ON WHEELS

has a bit of a mosh. They mosh at most concerts. The Offshore mosh pit got up to fifty metres on each side with thousands pogo dancing over the barriers every couple of seconds. Other pits were as hard core as a wet piece of bread. Every pit was flanked by two speaker stacks that were at least four stories high and whose bass just made the first fifty rows of people vibrate in their places. The pit was carpeted but that didn't help the 5'6" guys who get half their teeth broken by the elbow of the tall guy next to them. Here's the highlights:

Regurgitator
The Gurge were amazing from the vantage point of the third row. The rush was heightened by the fact that if you spent too long looking at the band and not long enough looking out for the deadly feet of crowd surfers, you'd get a kick in the head. Security were kept busy with the crowd spewing forth surfers at a steady rate.

Guttermouth
Before that fateful Saturday night I had never even heard of a band

called Guttermouth. They had some kind of American accent and the lead singer was stripping his clothes off - but I wasn't seeing what was too good about them. They were playing some lively tunes so the pit was churning but it was nothing too special. And then the lead singer just flipped. He stage dove over security into the crowd with a microphone in one hand and wearing nothing but a blue pair of boxers. He kept singing as security tried to pull him back toward the stage. Then, back on stage, he starts hacking on the audience for not getting past security enough and that everyone should come up and dance on stage. The security guys suddenly looked a little nervous as armies of fans hurled themselves at the barrier and on to the stage. The Lead then started dancing with the guys who'd got on the stage and trying to stop security from getting them off the stage. It was pretty crazy shit. Guttermouth got the 'Best Mosh' award for the sheer drug-affected performance of the band as a whole.

Ben Harper
Mr Harper got the prize for 'Most Unmoveable Mosh Pit'. From the fifteenth row forward, no-one short of Martin Bryant was getting anywhere. Having just watched three quarters of the concert get surfed over the barrier during the Gurge, the change was somewhat eerie. For the entire ninety minutes of Harper and the Innocent Criminals (his band) only one person went over the barrier. People weren't giving up their view for anything. When he finished, not one person turned around to move - everyone just shouted for him to come back for an encore...and he did. And for another fifteen minutes you could hardly breathe because your face was touching the back of the head of the person in front (these quarters were a bit close after a three day camp-out). A couple of big thankyou's must be said:

• To the Canadians who lifted sleeping people out of tents and

then dismantled the tents early in the morning so we could shift our car.

- To the Victorian police whose only contact with us consisted of asking us to pop our bottles in the bin (which we were going to do anyway)
 - To the South Australian police who respected our Easter and never contacted us.
 - Stuart, the 25% man
 - The dudes who searched the car for not doing a very good job.
 - The army cadets for helping collect money for the National Highways Charity and making us think the army was patrolling the roads on Good Friday.
- Falls is the next big festival on New Year 2000. So if you can't make it to Time Square or the International Date Line, come and check out 20 or 30 bands with some serious intoxication and a few other schmucks from Adelaide.

Michael Hicks



Disgraceful



LOLITA
Now Showing
Palace East End

Whatever we've heard of *Lolita*, whatever press we've read about it, has largely been from those who have not seen it, those who believe that a movie featuring a paedophile in a leading role encourages the very act. So yes, it was rejected by nearly every distributor in the United States for

fear of backlash because of the subject, but *never* was it under such stringent classifying debates like those we have seen in Australia. For the record, *Lolita* is not *about* paedophilia, it's about forbidden desires and one man's fall into destruction over his impossible love.

Now that the hype has begun to die down, let's look at this for what it is - an entertaining movie - not a source for a political debate over right and wrong and what should and shouldn't be shown on the screen. *Lolita*, adapted from Vladimir Nabokov's controversial classic, is the story of University lecturer Humbert (Jeremy Irons), who, in 1947, travels to America with one romantic memory - that of a childhood romance that ended in his love dying at thirteen. Arriving on the doorstep of widow Charlotte Haze (Melanie Griffith), he takes up board after seeing her 14 year old daughter Lolita (Dominique Swain). Boy meets Girl and they are at-

tracted to each other. He marries Haze to be closer to Lolita and they soon become lovers, set off on a cross-country journey and become involved with the real villain - the devious Claire Quilty (Frank Langella).

Directed by Adrian Lyne (the man responsible for the sexually charged *Fatal Attraction*, *9 1/2 Weeks* and *Indecent Proposal*), *Lolita* is certainly a good looking and very well acted film. Jeremy Irons is astonishing as a man who knows his actions are wrong and Swain, as the confusing nymphette blending childish innocence with adult sexuality, is remarkably talented in this, her debut role. (She has since appeared in *Face/Off*). The only serious flaw is the fact that it is a little too long and drags in the middle.

Now it's soapbox time. If the Australian government had won the vote to ban *Lolita*, it would have been a sad day for censorship in this country. There are more dangerous films to be con-

cerned about. What about the implications of the recently released *She's All That? Lolita* is a worthy film to be seen and to be watched freely without a dark trench coat or a guilty conscience.

Belinda S

Thanks to Neil Ward Publicity and The Palace, *On Dit* has 10 season tickets for *Lolita* to give away. Just be the first to come down to the office to grab one. If you are at Waite or Roseworthy, call 8303 5404. Easy.

We also have two special packs that include a CD soundtrack and a copy of the novel by Vladimir Nabokov to give away. All we need you to do is participate in *On Dit's* Magical Movie Moments section, where you get to tell us about a particular scene in a movie that grabbed you and why this moment was so special. Put your entry in Belinda's pigeon hole by Thursday, 6 May.

Party Like it's 1981



200 Cigarettes
Coming Soon
To A Cinema Near You

It's New Year's Eve, 1981 and the characters in *200 Cigarettes* are heading to a party in New York's East Village that is being thrown by Monica (Martha Plimpton), and her friend, Hillary (Catherine Kellner). We meet Caitlyn and Bridget (Angela Featherstone and Nicole Parker) who are both out to score, believing that if they don't, they'll be romantically jinxed for the upcoming year, and Bridget's very recent ex, Eric (Brian McCardie) who just happens to also be Monica's former

boyfriend - we soon learn that he's really, really bad in bed. Then there is Lucy and Kevin (Courtney Love and Paul Rudd), best friends and both dateless. Kevin's girlfriend (Janeane Garofalo - at last playing a different type of character), has just dumped him and moved in with her therapist, so he's a little vulnerable (it's also his birthday). Also celebrating the New Year together are Jack (Jay Mohr) and Cindy (Kate Hudson) who met and slept together the previous night, Val (Christina Ricci) and Stephie (Gaby Hoffman) underage Long Islanders with very different agendas, and Ben Affleck as a smooth talking bartender. Holding the threads together is an upbeat cab driver played by Dave Chappelle, always eager to hear other people's problems so he can be the first to give advice.

Directed by Risa Bramon Garcia, and using none of the kitschiness of *The Wedding Singer*, *200 Ciga-*

rettes is a very pleasing film that doesn't rely on nostalgia to keep the audience interested. It's a character driven film and they are all well rounded with very clear motivations. Because the plot is so simple, the dialogue has to succeed and it does in all its sharp and witty glory. For a first time film director - she used to be a casting agent and auditioned an unsuccessful *Love for Wall Street* - Garcia has done a remarkable job of capturing the dark and grungy look of the Village in the early eighties. So much attention is paid to features such as street art, clothes, make-up (oh, the blusher, the eyeshadow) and hair, but we never really lose sight of any of the characters and the night that they are celebrating - New Year's Eve - love it or hate it. Garcia puts the movie into context: "In spite of our tenacious resolution to sabotage our own ambitions and our relationships, we all desperately want to connect

with someone else. It is about the celebration of the moment of connection, the realisation of friendship, relationship and intimacy". The acting is sublime with no standouts and no bad seeds, and it's made all the better with a cameo by Elvis Costello. *200 Cigarettes* is a very, very hip flashback, helped by groovy eighties sounds and an overall feeling that the pressures of one particular night of the year are universal and ultimately timeless.

Belinda S

Thanks to Buena Vista International, *On Dit* has 30 double passes to *200 Cigarettes* for Wednesday, May 12 at 6.30, at Greater Union Marion. Just come down to the office, or call 8303 5404 and tell us your answer to a very funny Ben Affleck line in the movie "How do you like your eggs in the morning? Scrambled or fertilised? Ha, ha, ha."

She's All What?

She's All That Now Showing Academy Cinema

If you ever got picked on at school for your brains, your braces or your breath - THEN THIS IS THE MOVIE FOR YOU! Teen flick, *She's All That*, is the ultimate nerd's revenge! It has 'the lot'... a pubic hair pizza, authentic-looking vomit and bad dance moves! Set at an LA high school - which could very well be your own - we revisit Mr. Popularity ('he-spoke-to-me!'), Zack, (Freddie Prinze Jr - *I Know What You Did Last Summer*), and his soon-to-be-ex-girlfriend, the grating and superficial Taylor (Jodi Lyn O'Keefe - *Nash Bridges*) - "Zack with tits".

And then there's YOU. Miss Invisible! Or this time around, Laney, played by Rachael Leigh Cook. She's the frowning vego - the politically conscious, artsy, "waste of space". Laney's the victim of a cruel bet, that Zack and try-hard mate, Dean (Paul Walker) concoct when Zack is dumped before the prom. The terms: Zack must make the girl Dean picks a worthy competitor to Taylor for prom queen. Any girl!

Luckily for Zack, Dean's choice isn't (heaven forbid) fat or blemished. In fact beneath the glasses and paint-splattered clothing, she looks fantastic. It's just getting at this!

At times, this flick almost steps over the line, into the realms of

'corny' and 'far-fetched'. The cliches and attempts at 'soul searching' are cringe worthy. The cool jargon a little too forced and Zack's change from Mr. Arrogant to Mr. Nice Guy is a little too swift, rather reminiscent of Jekyll & Hyde. The storyline moves too fast.

Tomboyish Laney slips into her new stilettos and strappy dresses as easily as though she's slicked with baby oil! Would someone as feisty as Laney not be more resistant to Zack's sexist attempts to re-invent her? And why can he only love her when she's caked in war-paint of the Revlon kind? Furthermore, what's with the bad wig she wears in the film's opening?

The movie's star line-up is pretty awesome, however. There's musician Usher Raymond, as the school DJ, and even one of the Culkin brothers. This movie may not be anything new. It may not stray too far from the tried and tested formula. But it has a heart, and will leave you feeling as warm and fuzzy as a latte on a cold day at the Equinox. In spite of yourself!

But, guys: Leave the girlfriend home for this one! She'll be so wrapped up in the close-ups of Freddie Prinze Jr (those puppy-dog eyes, that scar on his jaw, those soccer moves) - she'll forget who paid for the ticket. You!

Carla Caruso

I'm Hungry, Mom

In conjunction with the Evangelical Christian Campus Fellowship for Jesus and All The Saints, the Film Society is proud to present:

ALVIN PURPLE

Thursday 6 May, 7.00 PM

Union Cinema, Level 5 Union Building

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

This film tells the tale of a naive young man who finds himself, without any conscious effort, completely irresistible to the opposite sex. No, it's not a biography of a FilmSoc committee member, but rather a successful Australian comedy made in 1973.

Described as a "celebration of male wish-fulfillment fantasies", the story follows Alvin from his schooldays through various jobs as water-bed salesman, sex therapist and eventually convent gardener, always searching for true love but unable to escape the insatiable women who pursue him. One reviewer commented that "it is cheerfully sexist, unashamedly mindless and, in the *Carry On* manner, leaves no innuendo unexploited".

Alvin Purple is not for those who are offended by sex or full-frontal nudity (well I guess we won't be seeing too many engineering students!). It is rated R, so no minors (or miners) will be admitted.

Also screening is a short film by Andy Warhol called "Blowjob". If we even attempted to describe it, this edition of *On Dit* would have to be distributed in brown paper bags.

Ravenous Now Showing Hoyts Cinemas

"It's lonely being a cannibal"... well apparently so, according to the new release *Ravenous* directed by Antonia Bird (*Priest*). This film is likely to reveal a few more conceivable character traits of the cannibal: sneaky, unforgiving, unpredictable: but often very comical. The theme of cannibalism is introduced by Colqhoun, played by Robert Carlyle (*The Full Monty*, *Trainspotting*), a half-starved Scot who stumbles into a tiny collective of mountain houses one snowy night, telling his rescuers of his traumatic experience with his

former companions - "We ate the oxen, then the horses, then a dog, then our belts and shoes..."

The film stars Guy Pearce (*LA Confidential*) as an American soldier named Boyd who was an accidental hero in a battle during the war of 1812. By playing dead, Boyd was spared from being slaughtered by the enemy. When rounded up into a pile with other dead bodies, the blood, oozing excessively from the heavily wounded corpses sustains Boyd until he is able to capture an enemy outpost. Unfortunately for Boyd, his heroism is questioned and the commanding officer sends him to a deserted outpost in the icy Sierra Nevada mountains in California, where many of the events in the film are to take place. There he joins a small group of interesting characters, including a genial host-like commanding officer, Hart (Jeffrey Jones), second in command Knox (Stephen Spinella), Cleaves, the cook (David Arquette), the religious Toffler (Jeremy Davies), as well as some American-Indians.

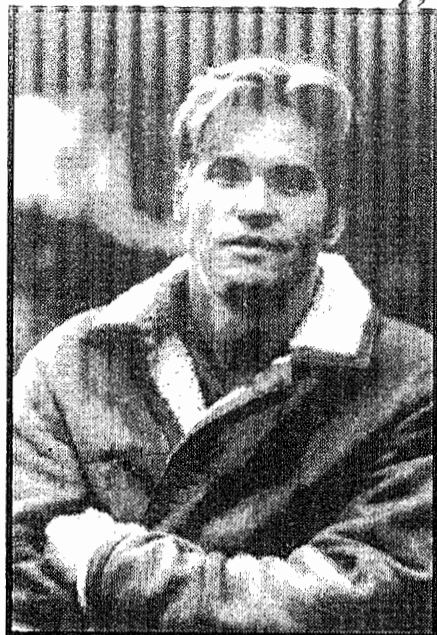
Upon the unexpected arrival of Colqhoun, the story appears to switch genres, now developing into the beginnings of a dark

thriller reminiscent of old vampire flicks. Though the film does have horror overtones, it isn't simply about a bloke or two running around biting each others limbs off (though that does sound kind of cool). The decision to eat another human's flesh should not be taken lightly, according to American Indian legend. It is believed that once you've consumed the human flesh, you will come to inherit the very soul of your victims, as well as their physical strength, and unfortunately, an insatiable hunger for more.

Ted Griffin's screenplay has the perfect measure of low key gore (mmm, bubbling human stew) and humour ("He was licking me!!!"), without managing to lose its element of realism. Robert Carlyle is extremely entertaining, and was well worth the camera attention away from Guy Pearce, who appeared to have confused his role with a zombie extra in a remake of *Night Of the Living Dead*. Overall, *Ravenous* is an enjoyable film for those who aren't repelled by the thought of cannibalism and some colourful ultra-violence.

Leah Kermode

Blind, Blonde and Bland



At First Sight
Now Showing
Greater Union Cinemas

Val Kilmer hasn't done much lately, and *At First Sight* certainly doesn't count for much either. Based on a part of the Oliver Sacks' best selling book *An Anthropologist On Mars*, *At First Sight* is about Virgil Adamson (Val - he's blind, he's blonde, but most of all bland) his relationship with Amy Benic (Mira Sorvino - *Mighty Aphrodite*) and the experimental surgery that gives him back the sight he lost as a child.

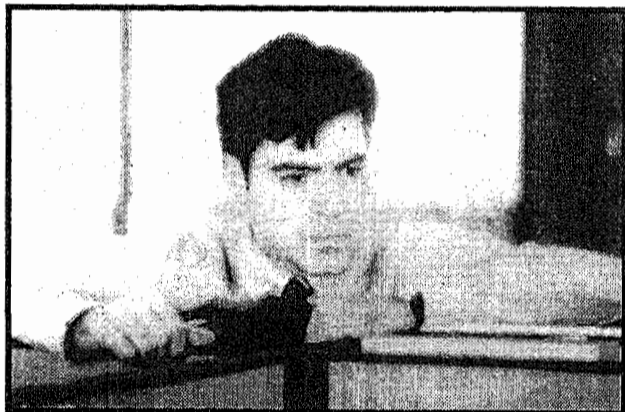
Directed and produced by Irwin Winkler (producer of such heavies as *Rocky*, *Raging Bull* and *Goodfellas*), *At First Sight* tries to pack way too much in for such a short time. We have a love story which is ultimately uninspired, a father/son reunion which could have so easily be left on the cutting room floor, a sisterly brotherly thing that lets Kelly McGillis frown her way through the narrative and an unorthodox therapist (Nathan Lane) who helps Virgil to die as a blind person and live as a person with sight. The only worthy scenes are part of the

medical miracle story - the scene where the bandages are taken off and Virgil can finally see is by far the most satisfying.

It should have been better. It relies too much on trying to pull our heart strings, but comes away with feeding us corny melodrama. Mira Sorvino is fine - she doesn't do anything bad, nor does she impress too much, and Kilmer, well he's never been Mr Charisma has he? He says that kids think he's cool. Well, he's not really.

Hannah Belle

Work Sucks



Office Space
Now Showing
Hoyts City and Selected Suburban Theatres

If you've ever worked 9-5 in a yucky, stifling office and hated it, *Office Space* is a film you should see. It's about a computer pro-

grammer, Peter Gibbons (Rob Livingston) who is fed up with petty annoyances and the day in, day out rituals of life in his cubicle at a corporation called INITECH. After being hypnotised

into hyper-relaxation, he realises that life would be easier if he just didn't work there anymore. He begins punching in hours late in jeans and shirts, seemingly smart talking his way to unemployment. Well, not quite. It seems that this new relaxed Peter has "upper management written all over him". So, while Peter climbs the

promotional ladder and gets the girl of his dreams (a fiery waitress played by Jennifer Aniston) his mates get fired, so he hatches a plan that will put them all on the road to a very early retirement.

Office Space is a very funny film drawn from Writer/director Mike Judge's first animated short by the same name. Judge, who also created *Beavis And Butt-head* and co-created the very comical *King Of The Hill*, is talented at creating ordinary situations and drawing the humour from them. His cast is fantastic, particularly *News Radio*'s Stephen Root as Milton, the tragically funny (we're laughing at you, not with you), waddling, lisping and spectacled worker (he was fired, but no one told him and

by some glitch he still receives a weekly paycheck), and Gary Cole (Mike Brady in *The Brady Bunch Movie* and the sequel) as Peter's broken record sounding and arrogant boss.

One minor problem: Judge has stated that "if there is a message to this movie, then I have failed as a director". Well, sorry, but he must have failed and failed dismally, because there is a message and it is painfully clear and profound: WORK SUCKS and you're lucky if you can find a job that you enjoy. Otherwise, shut up and face those temperamental photocopiers, head thumping traffic jams and repetitive memos.

Belinda S

Yes, You Would

La Verite Si Je Mens (Would I Lie To You?)
Now Showing
Nova Cinema

My first complaint about this film is - Shouldn't the title have a question mark? This film certainly needed one. There are several answers but not all of them are going to please the Director, Thomas Gilou. The film starts like many other social introspections, with a poor and desperate man. Through desperation our protagonist Eddie, played by the famous Richard

Anconina, takes the aid of a wealthy businessman who has mistaken him for a Jew. What could be a dangerous piece of cultural examination works surprisingly well as Eddie is forced to maintain his charade to keep his job. The ignorant position that Eddie holds in his assumed Jewish culture is a harsh indictment on a seemingly accepting yet ultimately ignorant society, yet Gilou's depiction of this French Jewish community has a passionately intelligent warmth. Even though the *Dramatis Personae*

seem caricatured this is seemingly countered by Gilou's engaging contention that we are all caricatures. An interesting point there, after all John Lennon was the Walrus.

That's all well and good, but really, is two hours of French farce nearly enough? Sure people running in and out of beds and in and out of love can be funny the first few times, but really. And by the way one shot of the Eiffel Tower is too many in any film that isn't Norwegian (this goes double for French films). But the truth be

known *La Verite Si Je Mens* is a surprisingly funny and sensitive film. There are problematic relationships a plenty and lots of double take potential and this fits perfectly with Gilou's subject matter. The cast are fantastic led by the great Richard Bohringer (*Nikita*, *L'Accompagnatrice* and *Tango*) as the kindly Fabric Manufacturer who mistakenly identifies Eddie and takes him in. Top marks to Gilou for an entertaining and surprisingly engaging movie.

Lil' Vince

And a Pizza Place?

**Two Girls and a Guy
Now Showing.
Palace East End Cinema.**

The film opens with two women waiting for their respective 'boy-friends' outside a SoHo loft. As they converse, or more precisely, as one extols the many virtues of her struggling actor boyfriend, it dawns on the other that they are waiting for the same man. So begins the latest movie from writer/director James Toback (*Fingers*, *The Pick-Up Artist*). The boyfriend, Blake is played by Robert Downey Jr. (*Chaplin*, *Natural Born Killers*) whose relationships with Carla (Heather Graham - *Boogie Nights*) and Lou (Natasha Gregson Wagner - *Lost Highway*) is about to take an unexpected turn. They break into his loft and while awaiting his return, the girls

begin to retell Blake's promises of fidelity, which they both know word for word. Their confrontation of him takes up, pretty much, the film's duration.

From this basic premise, Toback has created a showcase for the dramatic talents of the three actors involved. It resembled a one-and-a-bit scene play, rather than a film. The beginning sequence is the only external shot with the remainder of the action taking place in the loft. The whole film is based on the actions and motivations of the three characters, who are rarely at a loss for words. While the director's constant close-ups of the characters' faces, high angled shots and fluid camera movements open up the film and make it visually distinct from a play, I still found it too theatrical. Now none of these elements are a prob-

lem in themselves, the main thing that restricted my enjoyment was my inability to feel for any of the characters. The acting was far from poor, but I felt myself far more an observer of the events than a participant. The characters said so much, so fast - never at a loss for words even if the words were bland and pointless.

While I found nothing inherently wrong with this film, I didn't find that it said anything new or a new way to say anything old. Relationships can be difficult and trying. So what?!!!! If the film had anything to say, I didn't hear it. As far as I am concerned, it was a big nothing, but not that big. The acting was good, the dialogue wasn't too bad, the film was visually attractive, as were the actors and the loft, but is that reason enough to make a movie? Maybe so during

the French new wave movement, which is hinted at in the poster of Truffaut's *Jules and Jim* prominently displayed in Blake's loft. After all *Jules and Jim* was basically about two guys and a girl, but whereas that film was cinematically inventive, fresh and touching *Two Girls* is certainly not. If the two girls are as hurt as they claim to be, the script forgot to show them as such. After their later "shocking revelation" it seems they had no reason to be upset at all, in which case just what was the movie about? The last credited work this director did was the clever and Oscar-nominated screenplay for the 1991 film, *Bugsy*, what I am trying to figure out is what happened between then and now.

Mana Heasley

Dangerous Liasons 2

**Cruel Intentions
Now Showing
Academy and Selected Cinemas**

Cruel Intentions is an interesting film, hard to categorise, enjoyable to watch, yet too easy to disparage. *Intentions* is a Hollywood, "youth market" flick with a "greatest hits & chart-bound" type soundtrack, with the producer and half the cast of *I Know What You Did Last Summer*. If all this sounds good to you, then go see. I want more from a film though, and *Cruel Intentions* tries hard to deliver. It's a drama, a tragedy even, and I loved the way its lead characters, although final-year school students, are all multi-dimensional and non-stereotypic, and each have their own flaws, motivations and quirks. The characters are believable, even the part of Annette Hargrove, (Reese Witherspoon), the daughter of the new school principal, who is famous for an interview in *Seventeen* magazine, where she declares her intention to remain chaste until she finds true love.

Annette's antithesis is Kathryn Merteul (Sarah Michelle Gellar, most famous for appearing as

Buffy The Vampire Slayer), a beautiful, scheming, duplicitous, immoral vixen, as well as being the Head Girl of the prestigious school of which Annette's father is shortly to become the principal. Kathryn arranges a wager with her equally depraved step-brother, Sebastian (Ryan Phillippe) - if he can bed Annette before the start of the next school year, he shall win a night of "biblical pleasure" with Kathryn - the only girl Sebastian has been unable to seduce in his short but extensive sexual career.

Ryan Phillippe delivers an excellent performance as the initially world-weary Sebastian, who nearly tears himself apart in his experience of feelings he has only mocked in others. Phillippe is dynamic on the screen, and I found myself sympathising with Sebastian, in spite of the callous, disdainful way he treats people, and even in spite of his habit of wearing three piece designer suits like your average university student would wear jeans and a t-shirt.

Which leads me to my first gripe. *Cruel Intentions* is yet another example (See also *Melrose*, *90210*, *Dynasty*, *The Bold and the*

Beautiful and even *The Nanny*) of the American fascination with the rich and the snobbish. I was revolted not just by Sebastian's dress sense

but also by his favourite toy, a 1956 Jaguar coupe, which he uses to cruise between the townhouses and mansions which are the setting for most of the film.

Cruel Intentions is worth your time for the aural experience it provides. Kathryn and Sebastian, convinced of their superiority, are rude to everyone, to the point of crudity, yet they do so in a sophisticated, witty way which made the audience laugh out loud regularly for the first hour of the film.

In contrast, the film's ending was tedious. The pace drags to a halt as the film veers uncomfortably near to becoming a moralising, plodding melodrama. When eve-



rything is going awry, humour is needed to break up the nightmare, but we see nothing funny until the very last scene, which seemed to simultaneously vindicate and undermine the moral position the film was taking, leaving me confused and disgruntled.

It is shameful that good performances can be wasted by a plot which dies such a pitiful death. For this reason, I recommend you wait for video, so hopefully by the end of the film you will have drifted off to sleep, dreaming of the ending which should have been.

Andrew

Hi Lo Silver!

The Hi-Lo Country
Now Showing
The Palace

John Wayne, leather chaps, steaming hot beans served from a tin mug and long horned cattle. If any of the above irritate you, then avoid this film. If, however, you loved watching Bill Collins present westerns on Sunday afternoons you will appreciate *The Hi-Lo-Country*.

Set after the end of WWI, the action follows the return of two cowboys who go into the cattle trade together in opposition to the local cattle baron, Jim Ed Love

(Sam Elliott). Inevitably there is conflict over their desire for Mona (Patricia Arquette), a redheaded Jessica Rabbit-type seductress who's already married to Jim Ed's foreman. The narrator Pete (Billy Crudup, who you may remember from *Inventing the Abbotts*) is a laid-back country boy who is always in the shadow of his best friend's intensity. Woody Harrelson plays Big Boy (now where did he get that name from?) dominating the screen in his role as the gun-toting, gambling epitome of cowboydom. It is his flagrant affair with Mona that ignites the whole powder-keg

of betrayal and jealousy that brings them down.

It is quite a departure for the director, Stephen Frears, from his previous work such as *My Beautiful Laundrette*. Somehow a British director has managed to capture the essence of the Wild West of the late 1940's without making the whole thing into a cliché. Even the rodeo scene is tastefully done.

I had expected a dreary epic along the lines of *Legends of the Fall* but I was pleasantly surprised. The characters are not stereotypes and the film does have a lot to impart on the subject of friend-

ship and the difference between love and obsession. Fans of westerns will be satisfied by all the hooting, hollering and alcoholic beverages consumed, and those of you that appreciate simmering passion and star-crossed lovers will also find it rewarding. A word of warning, however. I certainly hope that more than a few of you will cringe, or at least feel a twinge of disapproval, at the amount of times the characters are seen, not only drink-driving, but also drinking while driving drunk.

Linda Rust



Fandango

Tango
Now Showing
Nova Cinema

Tango is not a simple film, though it has a simple plot. Mario (Miguel Angel Sola) is making a film about the Tango. He is using his work to forget his failed marriage to Laura (Cecilia Narova). He hires Elena (Mia Maestro) in a lead role, and falls in love with her, though their affair is complicated by that fact that Elena is living with Carlos (Juan Carlos Copes) at the time; unfortunately Carlos is a mobster with a violent reputation, who also happens to be the main investor in Mario's film.

All this is secondary however. *Tango* is hyperreal; a film within a film. It has many levels of complexity, and film and reality are constantly merging. *Tango* is two hours of images: memories, fantasy, dance, lust and aggression. There is a constant interplay of lighting, backdrop, silhouettes, and mirrors. It is brilliantly directed by Carlos Saura, and absolutely stunning to watch.

Saura, like his lead character, began without a clear narrative. *Tango* will not make sense, but Saura did not intend for it to fall into place: from his synopsis one

gets the feeling that he quite enjoyed toying with his audience in this way. There are pieces of this vibrant and absorbing puzzle which will not fall into place, even at the very end. If you see it, forget plot, forget dialogue, forget narrative, and see it for its beauty and imagery alone. These expectations will only spoil this unconventional piece of cinema. In this respect *Tango* is rather esoteric, and recommended only for aficionados of Art-House film.

The lack of a narrative was intentional: Saura felt that realism would detract from the music and dancing in the film. *Tango* features a lot of tangos, but it is not a film *about* the tango. The tango itself tells a story. I do not actually remember the film at all. I only remember images - glorious, visually spectacular images. The cinematographer, Vittorio Storaro, has said that "stories are mostly told in words, to the detriment of music and image. The art of screen-telling is to narrate through light and movement." Words, he claims, detract from the visual poetry of cinema.

Tango, like the dance itself, is haunting, elegant, sensual, and intense - lose yourself in it.

Jayne Lewis

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So Many, Many Prizes



Jawohl meine On Dit Editors!
Kumpels geben wir euch eine Menge von Eintritts Karten aus!

Thanks to the Academy, we have **HEAPS** of passes, valid until May 5, to see *The Craic* starring Jimedon (interview to be featured in next weeks edition) to give to you lucky people. We also have quite a bundle of doubles to see *True Crime* starring Clint Eastwood for May 12 at 9.00, and lots and lots of 'Buy One Get One Free' tickets to the biting and pitch black comedy, *Divorcing Jack* at the Nova. And when you see *Divorcing Jack*, don't forget to enter the Nova's **BLACKBUSH** Whiskey Competition where you get the chance to win one of three bottles of this famous whiskey which "co stars" in the film. So if you want to see any of these films, it's not hard. Come down to the office, or call 8303 5404 and grab 'em. All these films will be featured in upcoming editions of *On Dit*, but we seem to be ahead of ourselves, or is that behind?

Magical Movie Moments

My most memorable movie moment was when Brad Pitt was hit by a bus in *Meet Joe Black*. Not that I've seen the movie, but I've seen the preview. I just wish it'd happen in real life.

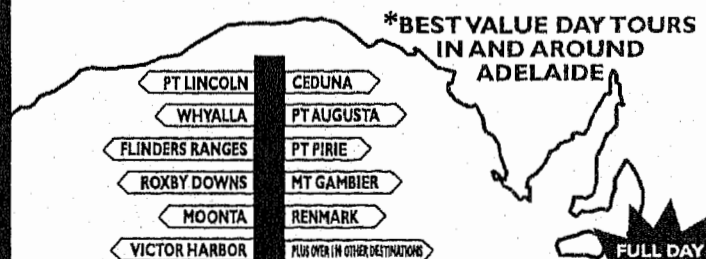
Simon the motoring guy (second best section after film) from *On Dit*.

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Have You Heard It's In The Stars? Next July We Collide With Mars.

Horrorscopes this week by guest astrologist Linley "Nostrildamus" Henzell, famous for predicting the Garibaldi food poisoning outbreak and the collapse of Soviet communism.

Aries

You will manage to lose several kilograms of weight this week. Unfortunately this is the result not of dieting or exercise but of a hideous degenerative muscular disorder which will soon see you too atrophied to walk, talk or chew solid foods.

Aquarius

You will be offered a controlling share in Western Mining Corporation but turn it down for ethical reasons.

Leonardo

Sometime this week a drunken night's indiscretions will come back to haunt you as you realise that the neighbour's daschund is pregnant with your litter of pups. Female Capricornians will realise that the reverse is true.

Scorpio

Face it, you're going bald. Just sit back and watch that forehead grow. This applies to both sexes, I'm afraid, but if you're lucky you may start a trend - Neo-Nazi Chic.

Cancer

The name of your star-sign will seem oddly appropriate this week as you find you may have only months to live. Just

in case, a serious period of self-examination will be in order - but remember kids, onany is a sin. If a visit to the doctor is required, both sexes should practise loosening their muscles for an unpleasantly intrusive diagnostic procedure.

Sagittarius

Your hated ex-boy/girlfriend will steal your current partner or love object and convert them to exclusive homosexuality (unless you're gay, in which case everything will be fine). If you were better in bed this kind of thing wouldn't happen so much.

Taurus

You will meet your soulmate this week, but will fail to recognise him/her. The next six decades of your life will be spent drifting listlessly through an endless series of empty and self-abusive relationships. You will next meet in a nursing home in the year 2063, but as both of you will by then be dribbling toothless Alzheimer's patients, love is unlikely to blossom (and won't be pretty if it does).

Minogue

Those tiny red spots on your face or upper body will transform overnight into huge suppurating buboes which will last for months before turning into permanent disfiguring scars. You can also expect some romance, but no lasting attachments are

likely once the buboes come out.

Virgo

The name of your sign suggests chastity, purity, virginity. What a joke - everyone knows how much of a slut you are.

Libra

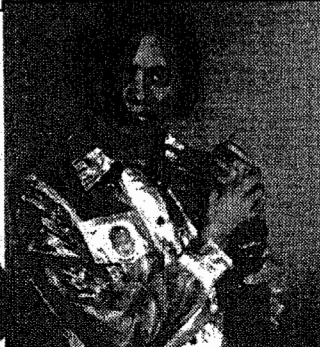
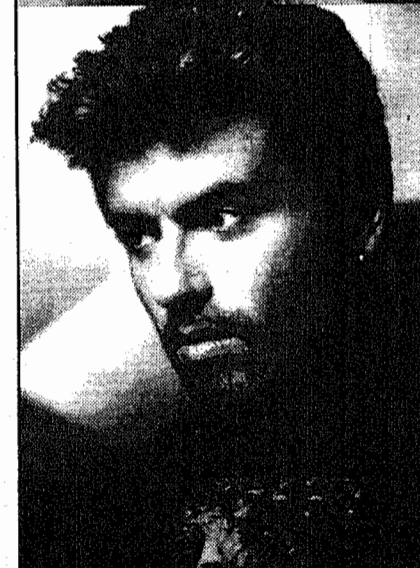
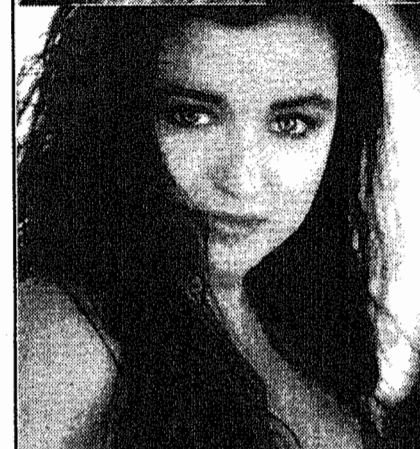
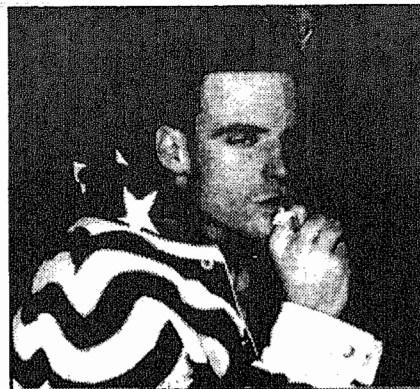
You will suddenly realise just how much your current sexual partner looks like Mum, Dad, or that friendly uncle who used to play with you when you were little.

Trojan

Satan will rise from the fiery pits of hell to couple with you every night for the whole of next week, exposing the limits of your mortal ability to experience both pleasure and pain. Keep a tube of KY jelly by your bed 'cos Old Nick likes to come in the back door.

Monaro GTI

You will start to feel a strange attraction to garden gnomes. Try to resist temptation, as those little gnome hats are pointy and difficult to remove without surgery.



A.F. REVIEW

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Gross Finger Chopping

Night Watch

1998, Director: Ole Bornedal
Roadshow Entertainment
Nick Nolte, Ewan McGregor,
Josh Brolin, Patricia Arquette,
Lauren Graham

Suspense generally stems from a person's feelings of fear and apprehension. Whether it is a direct result of some physical or visual stimulant, it comes about from somewhere. The film *Night Watch* stimulates this emotion within its viewers. Starring Nick Nolte in the role of an Inspector Gray and Ewan McGregor in the role of Martin Bells, we have a film that can be classified as suspense, falling just short of a thriller.

The story line follows a very common theme by comparing reality and 'the movies.' A slightly deluded male of about twenty to thirty apparently becomes fixated on a particular type of female and, thus sets out to slaughter them leaving behind a trade marking clue. The female type within *Night Watch* is not the stereotypical smart and successful beauty, but the unlucky prostitute junkie. Unluckily for clean-cut law student Martin Bells (Ewan McGregor), he becomes unwittingly involved in the recurrent murders due to his new position of night watchman within the Medical Examination building where the dead prostitutes are left.

Unsurprisingly, he gets set up to look like the murderer and a man of the prostitute circle. Only one man, Inspector Gray, believes in Martin's innocence...

This movie contains love, fear, trust, violence, murder, rape, suspense and where would we be without a hero? The acting within this film is commendable on parts -the 'psycho' character did justice to his role, leaving me wondering how much 'they' were actually acting!

This film is not too intense or too boring, yet lacks that little something to make it a box-office smash. My advice is to put this movie on your next 'movie marathon' list. Although it's not a



thriller, it is suspenseful and leaves you anticipating throughout.

Emma Grubb

That Cigarette Guy Did It

X-Files One Son

1998

20th Century Fox

David Duchovny, Gillian Anderson

"This is the end. Never thought I would hear myself say those words after all these years. Put your life into something, built it, protected it. The end is as unimaginable as your own death or the death of your children. I could never have scripted the events that lead us to this, none of us could. The secret that we kept so well."

-Cigarette Smoking Man

Lately the X-Files has been changing, some would say for the worst, with increasingly corny and comic storylines. I sadly agreed with this belief, but

watching this double episode reignited some of the old magic for me. Yes, this is a mammoth of conspiracy episode and the one that answers all the questions posed over the last six years of UFOs, cloning, genetics, abductions, parentage etc. All I will say about the content of the video is that the first few minutes recap the best moments from the previous conspiracy episodes, from *The Pilot* to *Ice* to *Tunguska* to the latest series.

The thing that most impressed me about this episode was the narrative which reminded me of the classic episode *Memoirs Of The Cigarette Smoking Man*. The Cigarette Smoking Man is my favourite character and his despicable yet heroic motivations

are further revealed so that we ultimately see the conspirators in a dark shade of grey rather than evilly black. This video is full of the same twisted philosophical logic that was a hallmark of the *Talitha Cumi* conversation between Cancer Man and the alien, which is a welcome change from the corny dribble of the latest episodes.

In parts, *One Son* is just like the denouement of an Agatha Christie novel, made more compelling by the fact that the story took six years to develop. But one last question must be answered: "Is this the end of the X-Files?" For me personally, this episode spells the end of my favourite part of X-Files. All that's left is the great sexual tension between Mulder



and Scully, which has been milked dry by the latest TV episodes. This is not to say that *One Son* is a big let-down for fans. It should be viewed as a fine way to expose the mammoth conspiracy that has captivated popular culture for so long.

Lindsay Gordon

Bolli, Dahling?

Absolutely Fabulous - A Life

1998, Director: Bob Spiers

Jennifer Saunders and Joanna Lumely

Roadshow Entertainment

This is a story based upon the fictitious life of Eddy and the bizarre people which make her life complete (or not so complete). From 'Eddy's Early Years' through to

'Alternative Therapies', the viewer is taken on a guided tour through *A Life*. As a first-time viewer, I didn't find it too hard to get the gist of things; however, I struggled at times with the humour. I suppose that some things were funny, but most of the time, I was left wondering what was just soooooo funny.

Without being insensitive towards

Ab Fab fans, I would only recommend this video to those of you who delight in laughing simply because the video audience is laughing. I do have a sense of humour but my expectations of the movie were slightly higher than what was presented and this put a damper on my video viewing.

Elena Coccetti



Not Even a Comedy



Her Majesty Mrs. Brown
1997, Director: John Madden
Roadshow Entertainment
Judi Dench, Billy Connolly,
Geoffrey Palmer

Originally intended for television, *Her Majesty Mrs. Brown*, (which is based on actual events involving Queen Victoria), has since made it to cinemas around the world and been given a video re-

lease. The story begins in England, 1861, three years after the death of Queen Victoria's (played by Judi Dench) husband Prince Albert from typhoid fever. With the Queen overcome with grief, and withdrawn from public life for close to 3 years, secretary Sir Ponsonby (played by Geoffrey Palmer) sends for John Brown, (Billy Connolly) a former outdoor servant to Prince Albert, originally to tend to the Queen's stable and take her on outings. Needless to say, Brown does much more, firstly breaking almost every rule there in the royal household, and eventually winning the Queen's trust and friendship. Somewhat expectedly, there follows much disapproval and gossip amongst the Queen's entourage and family regarding the relationship, and intrusive journalists do little to

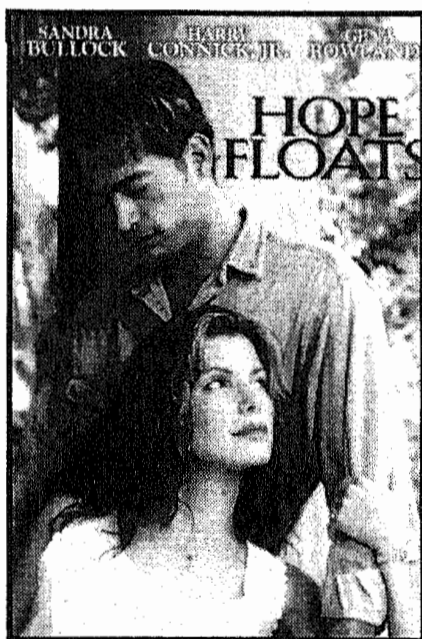
help the problem. Before long, pressure mounts from all sides for the Queen to resume her public duties and for the contact with Brown to be less personal in nature. Brown's loyalty to serving his Queen soon leads him to becoming obsessed with her well being, and they become estranged from one another after Victoria's return to the public eye.

Although few of the performances stand out, this is more to do with the Jeremy Brock's screenplay's adherence to the rigid conversational etiquette of the time than any fault of the actors, and indeed all of the portrayals were adequate. In particular, it is refreshing to see Connolly speak without peppering every sentence with expletives, as he shows a depth of character, which will surprise most fans of his comedy. Dench

also proves herself to be a worthy actress yet again, bringing human emotions to a character that has been expected to be reserved and in control for her whole life, in a much more successful way than in her controversial Oscar winning eight-minute role in *Shakespeare In Love*. Director John Madden does well in recreating the period, but I felt the ending was understated given the development of the strong relationship between Brown and the Queen throughout the film, which seems to all be forgotten by the time the credits role. Still, where *Her Majesty Mrs. Brown* succeeds the most is in its human portrayal of the difficult life of a monarch with both duties and emotions to see to.

dan V

Upstream with a Paddle



Hope Floats
1998, Director: Forrest Whitaker
20th Century Fox
Sandra Bullock, Harry Connick, Jr., Gena Rowlands

It's hard to know just what to say about this film. Sure it's gonna be a hit and I've heard it has the potential to make people cry. But that doesn't change the fact that some duffer made a romantic comedy starring Sandra Bullock and Harry Connick Jr. no less. The fact that this duffer is Forrest Whitaker makes the crime even

more unforgivable (those unfamiliar with his work will remember him as the British soldier held captive at the start of *The Crying Game*). Forrest's direction is original and beautiful, I can't deny that. His use of liquid filters for time lapses are exceptionally striking due to the imaginative use of colour and movement.

This film starts on a Ricki Lake inspired chat show where Sandra Bullock (Birdie) is told by her best friend on national TV that she has been having an affair with Birdie's husband. Obviously the reaction to this is far from joyous. Shocked, crushed and shattered, Birdie decides to return to her home town down South. There we are fed the standard crap universalizations about country-life and the lost innocence of the urban wasteland. If I see one more movie depict the country as metaphor for lost innocence and utopian splendour, I'll jam a copy of *Deliverance* in the video at the Bar and let it play for a week. Obviously the newly separated Birdie is having troubles with her young daughter who blames her mother for no longer having her father around. Add an ex-boyfriend who looks sexy boot-

scootin' and you're asking for trouble. If this movie says anything at all, it's that Hollywood can't progress very far romantically from the Lancelot myth. *Hope Floats* may be a contemporary understanding about relationships but there are no challenges or criticisms here, only vacuous and narrow-minded definitions of what it is to be a person.

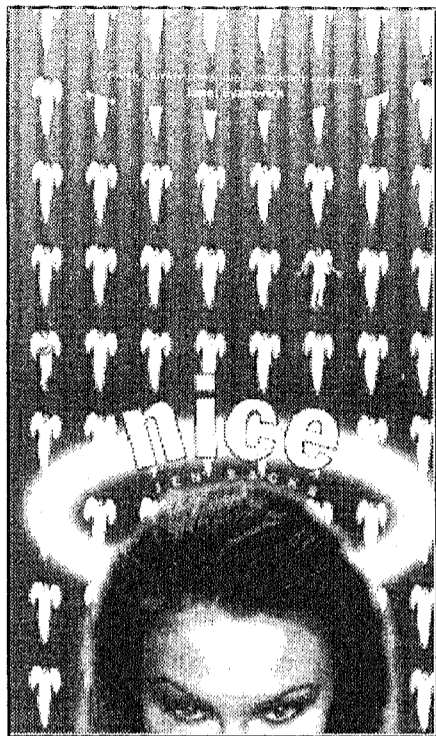
Lil' Vince

The fantastically wonderful people at Roadshow Entertainment have been kind enough to give us five copies of *The Ice Storm* to giveaway. To win one, just pop your name and phone number into the On Dit office by Friday.

Not Naughty

Nice

Jen Sacks
Pan Books
\$15.95



I don't know why I get the romance novels to review (maybe it's because I ask for them), but I thought this one would be *Nice* and it was. Again it's your typical story of girl meets boys and ends up killing them in favour of commitment, then she meets another boy who turns out to be an ex-soviet killer and falls madly in love. *Nice* brings a whole new meaning to the phrase "dead-end relationship". Afraid of breaking up with someone? Don't feel like dealing with emotional blackmail and the messy disappointment that

comes with a break-up? Well, why not try snuffing your partner with a pillow?

Scepticism is the only way I can describe my anticipation of Jen Sacks' novella and I was mercifully right/wrong. The story sounds trite - two killers fall in love and try to survive their dangerous relationship. The initial movement of bars, dates and New York transports seems like a poorly written and slightly demented episode of *Friends*. The novel approaches believability or at least an unrecognisable verisimilitude because Sacks deals with singles culture in the late late 90's extremely "nice"ly. She only lets herself down after the relationship is established. Up until then the

stalking and the murders adds a comical variation on the classical French farce. Once our protagonists fall in love they are faced with the shocking realisation that homicide is not necessarily compatible with a contemporary relationship. When your partner cleans up you don't often protest, but when they start disposing of your recently prepared cadavers then you should seriously think about asking some questions. I'd be lying to you if I said that I would recommend this book, but it's not bad tonic if you're making the mistake of entering into a relationship. I knew there was a problem with serial monogamy.

Lil' Vince

They're Giving It Away



Body Parts - On the Road with the Red Hot Chili Peppers
Grier Govorko
Macmillan

Ever wondered what it might be like to spend a year on tour with the Red Hot Chili Peppers? Well, wonder no more with this fantastic new product. *Body Parts* is a collection of photographs taken during RHCP's 1996 world tour, interspersed with snippets of writing by Govorko and the band's bassist, Flea. The book is a chronicle of life both on and off the stage, and at shows the band at their most powerful, and at their most vulnerable.

The collection ranges from standard candid photos of the band members and various other characters, to more artistic work revolving around place and detail; the small things which one might just catch for a moment. There are many photos of the true RHCP, that is, naked. Bums and willies get fair coverage in some pretty hilarious photos. There are photos of girlfriends, fans and people who the band have met on tour. There are stacks of great stage shots, showing the incredible audiences that the band consistently

play to. A particular favourite of mine is a photo of Flea with a glass stuck in his mouth and his tongue poking out, which needs to be seen to be really appreciated; it's odd how photos are like that.

I must admit that while there are hundreds of good photos here, there are a lot that seem pretty pointless, just filling space. The layout also can get a bit tedious: the book would be half as thick without all the space and graphics. The writings and poetry though are interesting. A large amount of it seems rambling and makes no sense, but a lot of it is also very deep and personal.

Australia gets a bit of a plug in a photo of Louie and Alex with two topless Sydney-siders, but that's about all. So if you're looking for something to help you remember that concert you went to in '96, forget it. But if you're a fan of RHCP or rock photography, or even just photography, check it out.

There's stuff in this collection to please everyone. There's even a list of RHCP's tour equipment, complete with serial numbers, just in case you need one.

A.P.



It Isn't Brave

COLD NEW WORLD

GROWING UP IN A HARDER COUNTRY

WILL FINNEGAN



Cold New World: Growing Up in a Harder Country
William Finnegan
Picador, 421p.

After years of staking out some of the most dangerous and unpredictable societies in the world William Finnegan returned to

America to research issues closer to home. *Cold New World* focuses on the downward mobility which has been the trend amongst middle and working class Americans since the dawn of deindustrialization. Finnegan begins with the premise that, despite a growing national economy, the economic prospects of citizens has been in decline. The last few generations have experienced a very real downward turn in family prosperity. Teenagers and twenty-somethings are facing a world where job security is a fantasy, stable families an impossibility and reliance on drugs either as a user or dealer is commonplace. Finnegan's four case studies are: Terry Jackson, a black teenager (and sometime cocaine dealer) from New Haven in Connecticut; Lane Turner, a single black mother living in San Augustine County in East Texas; Juan Guerrero, a second-generation

Latino from the Yakima Valley in Washington State; and Mindy Turner, a recently reformed neo-Nazi teenager from the Antelope Valley in Northern Los Angeles County. They live on welfare, own no property, see no real sense in education because of the dismal job prospects, and in three of the four cases fall in with gangs to fill the void left by a lack of family and security.

Finnegan confesses that he started this project with "a set of relatively neat, received ideas about what I would find in this country under headings like race, class, poverty and the drug trade." What he discovered as he located his four case studies was that his "tidy ideas were upended ... at every turn." And this is exactly what this book succeeds in doing: upending pre-conceived ideas about the current state of the world's most prosperous nation. Finnegan does not limit his research to his case study

subject alone: Mindy Turner gets to say her piece, as do the gang members of the Nazi Low Riders (the gang she has renounced), the local gang of Sharps (Skinheads Against Racial Prejudice), the police, the local high school principals, Mindy's friends, mother, grandparents, even her imprisoned boyfriend. Finnegan's lucid prose and judicious use of resources and statistics combine to memorably reproduce the four communities, and his occasional interference in the lives of his subjects in order to prevent one disaster or another enhanced the feeling of immediacy and reality. *Cold New World* is more than a freakshow display of contemporary youth culture: it is a successful attempt to fathom the reasons behind the cynicism, the alienation, the sense of dislocation and the identity crises currently being experienced by so many young Americans.

Suck On This

Mikal Gilmore has been writing about the rock industry for a long time, for such publications as the *LA Times*, *LA Weekly* and *Rolling Stone*. The end-product of all this writing is *Night Beat*, a collection of some of his best material in one handy volume.

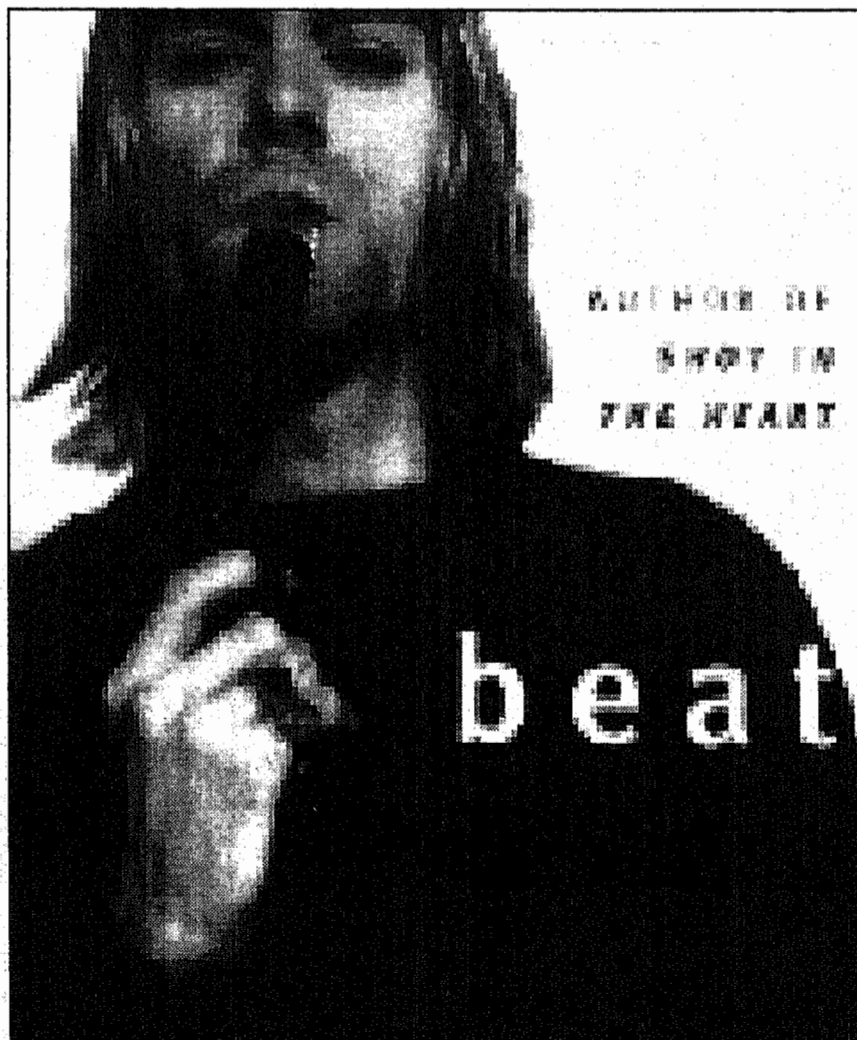
This is how easy it is to write a book these days. You don't even have to set out with a book in mind: all you have to do is write a two- or three- thousand word article every other week to fill the fridge, and when you have something of a reputation someone will probably approach you spouting words like 'anthology' and 'dollars' and 'national publicity tours'. A few years ago Anka Radakovich, who wrote a regular sex column for *Details*, an American magazine for men [kind of an undergraduate *GQ*], had an anthology of her material published under the title of *The Wild Girls Club*. Robert Desaix had his ephemera bound and vended as the collection ...*And So Forth*. I myself am currently negotiating with the much venerated Pious

Press who wish to release a slim volume of my best writing from *On Dit* [slim indeed].

At the end of the day you can't blame a journalist for accepting a book contract; it's like offering a circus clown the role of the Fool in a production of *King Lear*. It's every piece-writer's dream to have a book or two to their name - it legitimises what they've spent their career doing.

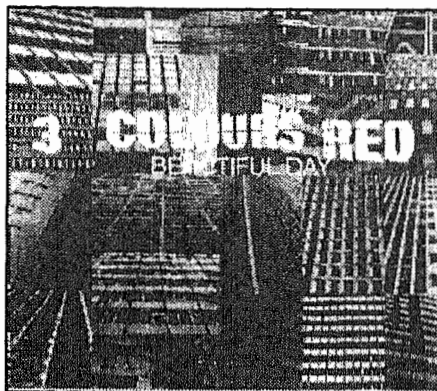
The subtitle, 'a shadow history of rock and roll' is a little misleading. It suggests that the author has accompanied Jagger and Richards as they bunny-boff their way across America, or hoovered an entire hotel-room of snow with Marvin Gaye. This is not the case. The only thing on offer here is some damn good writing about the legendary and the notorious of the rock industry. Gilmore is a surgeon, his style is sharp, succinct and incisive, cutting away the myth of his subjects to portray the actual person.

Sam Andraes-Fault



Night Beat: a Shadow History of Rock & Roll
Mikal Gilmore
Picador

Writing About Music is Like



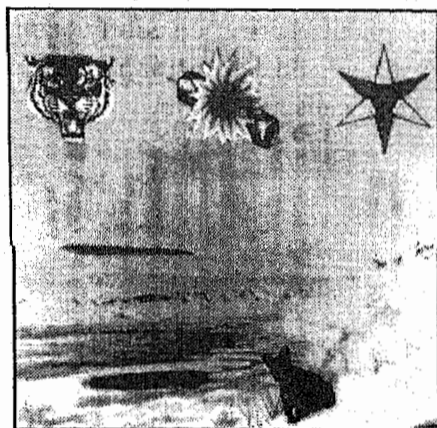
3 Colours Red
"Beautiful Day"
Creation / Sony

From listening to this CD, it is my guess that 3 Colours Red had been listening to a lot of Manic Street Preachers and Verve while writing their music. They have that same style of hard and soft rock

fused together with electric, acoustic, distorted, and classical instruments.

The title song is easily the standout track (which is probably why they chose it as a single), and is about a guy in love with a girl (as they often are). As you can guess, he thinks that it is a beautiful day when he is with her. A nice song to mellow out to. The remaining tracks are pretty good, and have a slightly harder sound than "Beautiful Day". There is also a DJ mix of a song at the end, which sounds like a cross between Korn's "Got The Life", Nirvana's "Drain You", and a couple of Ash songs. Altogether, a pretty good CD, recommended for fans of the Verve, Manic Street Preachers, and other such bands. 7.5/10

Luke Balzan

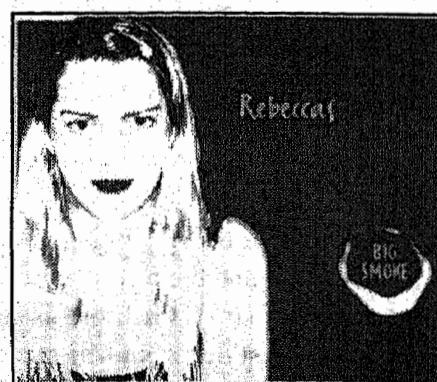


The Beta Band
"The Three EPs"
Royal / EMI

Wow. This album was a real surprise - I took it because no-one else would, and it's hardly left my CD player since. The Beta Band defy easy description - they write pop songs, often with a country-

rhythmic feel - except that unlike a normal pop song, the Beta Band aren't afraid to write a song that rolls on for 10 minutes. They combine traditional instruments with bizarre programmed effects (like a meowing kitten), in songs that are the most absolutely pure artistic visions. The Beta Band make their own music without compromise to commercial forces. It's not always easy to listen to, but nothing creative and rewarding ever is. Listen to it a few times, let it roll over you, and be prepared to be amazed with the laid-back genius of this band. Buy it and support real musicians in their work.

Tim Kentish



Rebecca's Empire
"Big Smoke" Single
Festival

Rebecca and the crew are back with yet another impeccable pop song. And maybe that's the problem with Rebecca's Empire songs - the verse catchy chorus verse

formula starts to sound the same. It's throw-away alternative radio stuff, but sweetly done and always likeable. The other tracks on the single are better - the remix which strips Big Smoke back shows Rebecca's strength as a songwriter, and the Hendrix cover rocks.

Tim Kentish

beaverloop
"Resistance is Useful"
Murmur / Sony

I'd love to write that this album is good, but in the end, beaverloop didn't have enough material for this album. There are classic tracks (Splatterpunk, Spring Is Here Again (the eclectic first aid acid wash testosterone mix) and Buy Me A Phony (guys, you'll never succeed in Australian music by dissing Spiderbait). There's also quite a bit of time-wasting stuff and on a 40-minute album, you can't afford that. But if you want to check them out, buy the Splatterpunk single and listen to "Splatterpunk" and "Shot Hole Fungus", or buy one of their eps. If you go straight to the album, you'll be disappointed and \$30 out of pocket. Fans only for this one.

Chris



Blue Flannel
"Blue Flannel"
Universal

Teenage angst didn't die with grunge, but lived on in a million high school bands, to which Blue Flannel owe their inspiration. There isn't much on their debut release, apart from half-assed rock

songs and lyrics to make one seem to cringe ("Wake up sleepy boy" is one memorable chorus). The similarity between the songs is high, so much so that they might as well be one long and boring warble. Lastly, although the record company might think kazoos and xylophones are innovative, and songs about farmyard animals are humorous, at times the CD really does appear to be aimed at the primary school listener. Not one for the music listener.

Stuart



The Cranberries
"Promises" Single
Island

This single is pure Cranberries, no change of style here. It is a pity the second song, "The Sweetest Thing" is not the feature song, it's very catchy. For those who have

a soft spot for The Cranberries the live version of "Linger" on this single is lovely.

Catherine Evans

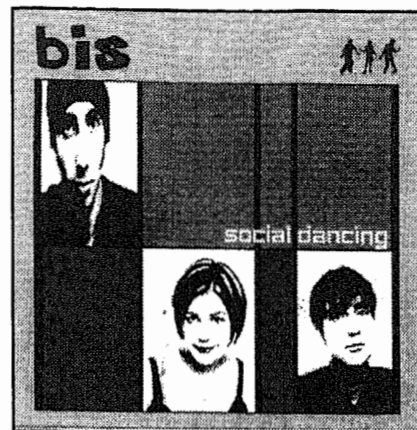
beaverloop
"Splatterpunk" Single
Murmur / Sony

beaverloop are a bizarre Australian funk/punk fusion threepiece. The A-side, "Splatterpunk", is a pop-punk song about killing various disliked people ("I had a run in with Ms. Hanson... she called me a pinko commie nigger-lovin' hippie / Dat's not a vewwy nice thing to say / So I BLEW HER AWAY..."). Shot Hole Fungus (live) is the best of the four B-sides, opening with a B-boy white-rapping parody with multiple references to "funky fungus". A shouted "Fungus, Two, Three, Four!" launches it into a hardcore-driven anti-American diatribe.

The weirdness is contagious. I'm an instant fan.

Chris

Dancing to Architecture



Bis
"Social Dancing"
Wiiija Records / Shock

Where do I start? There's something supremely throw-away about Bis, but it's just a trick to get you to listen. John Disco, Sci-fi Steven and Manda Rin have demonstrated with their second album, *Social Dancing*, no small amount of hubris, flying in the face of this week's styles to combine Aqua-style novelty-song fashioning with thought-provoking, subversive lyrics. Yet they manage to pull it off - and with Analogue synth-driven finesse, if not grace.

In fact 'subversive' pretty much sums up the Bis experience; through the course of the album no sacred cow goes unbutchered. With lyrics like 'get yourself an image / and a nice wee slogan' and 'we're at the end of the party / a style's named it's dead' *Social Dancing* isn't going to make Bis too many friends. But with songs like the jumpy "Making People Normal", the patently quirky "Eurodisco" and "I'm a Slut" and the commodity-soulful "Sale or Return" Bis might just prove to be the Pulp of the next decade.

J.D.

Various Artists
"Family Values"
Epic / Sony

This live compilation is centered around Korn's recent Family Values tour. Fans of Korn and their style of music will find this album an interesting listen. Seven bands / artists in total most being situated on Korn's own Immortal label. Songs are offered by Limp Bizkit (who do two noteworthy covers of House Of Pain's "Jump Around" and ...wait for it...George Michael's "Faith"!), Incubus (a cross between early Faith No More and Red Hot Chili Peppers), Ice Cube (doing his N.W.A. classics Straight Outta Compton and Fuck Tha Police), Rammstein, C-Minus (providing hip/hop studio interludes between bands) and a quite interesting band called Orgy. They sound like a cross between Korn and Marilyn Manson (and aren't shit!) and do an amazing cover of New Order's eighties dance classic "Blue Monday" complete with real drums and heavy guitars. For my money this CD is worth a listen just for that track. Korn ends the CD with four tracks: Got The Life, Freak On A Leash, Twist / Chi (my favourite Korn song) and a medley which includes Shoots and Ladders, Justin, Ball Tongue, Divine and Kill You.

All in all, this CD is surprisingly good with interesting song choices, energetic bands and, for a live album, good clean production.

Jorm

Furslide
"Love Song (R)"
Sony

Kind of good. But somehow falls short of rocking my world. A little too slick for its own good.

Chris



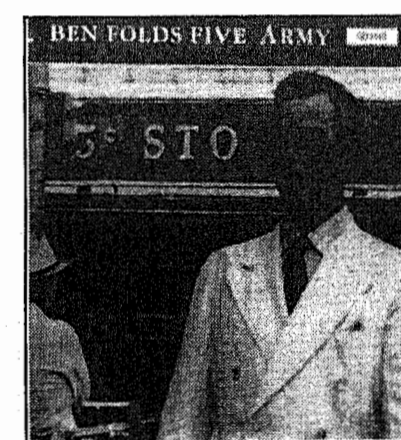
Headrillaz
"Return of the Pistachio Rockers" EP
V2 / Sony

Having delivered both B movie horror ("Spacefunk") and robust pugilistic ("The Right Way") flavours of big beat in the past I was expecting big things from this UK

collective. Named cryptically after a Breakdancing crew (But why the hell was the crew called that for starters?), this EP delivers 4 tracks of whirring Electro breakbeat madness. Weird-ass vocal samples are out in force. The opener "Hairs on End" is all high pitched lovey-doveyness over a squelching synthline, while "Turn Around" features a deranged hillbilly going on about his dungarees (?). Next, the propulsive bass line of "Murder" brings it on in the style of the Chemical Brothers' "Electrobank", but with more horns. The Closer "Head On" is described as "pre-school electro" by its makers, and that description fits fine.

"Return" as a whole is fine, but no track grabs me in the same way as some of their older singles did (Go out and hunt down "Space Funk"- it's a complete killer). It would be hard to pick any one of these tracks as a stand out single. Hence I suppose, this EP format. A soundtrack to breakdance to.

Freestyle Fish



Ben Folds Five
"Army" Single
Sony

A catchy three minute pop song in the style of former work. The only b-side is an uncensored version. Bah.

Stuart

Adam Cohen
"Adam Cohen"
Columbia Records

Another male ballad-singer - a kind of Elton John for the 90's I guess (most of the songs are synthesizer-backed... that makes him up-to-date, right?). The best moments on the album come when, as in "Don't Mean Anything" and "Beautiful As You", he slips out of the ballad framework and allows the backing synthesizer to lead the band in creating a darker atmosphere for the song. But even the best moments aren't particularly good. Don't buy this album.

Chris

The Afgan Whigs
"66" Single
Columbia / Sony

The vocals continue to let them down on the funky "66", and to be brutally honest, I've heard far better songs about wanting to bonk someone. There's also an awful B-side cover of Hole's "Miss World", so bad I didn't even recognise it at first. Guys aren't allowed to sing that song dammit!! Buy this single if you think brass backing to Hole songs would be a good idea.

Chris

Bathing to Mathematics

George Michael / Mary J Blige
 "As - the Mixes" Single
 Epic / Sony

George is back again after his little "toilet-tampering" indiscretion (sorry, it was too irresistible) doing a cover of a Stevie Wonder penned tune.

Production is handled by Babyface ("Baby...who?" I wish!) whilst Mary J. Blige makes an appearance on vocals.

This is a pop / gospel song (complete with a church choir in the chorus - what gospel song doesn't!?) and is fairly mid-tempo, ie. not a dance song like Outside. I've got to admit that George Michael is one of the best male vocalists available given the fact that he can SING unlike quite a lot of vocalists out there today. Sadly for me though, I preferred the days of his first solo album "Faith" and still enjoy the odd Wham! song much better (hmmmm...Wake me up before you gogo"). This song isn't bad but it doesn't show what George is actually capable of doing. The rest of the single comprises of two remixes. Now, here I can understand that fans of George "I'm never gonna dance again" Michael (ahhh...now that's a song!) may enjoy hearing remixes considering his style of music / fan base / etc. As I mentioned (ever so discreetly in the Korn review) previously I don't care much for remixes and even so, I'm not sure whether this song lends itself to be remixed. Try and see the video for this song too because it is quite interesting...multiple George "cause I gotta have faitha, faitha, faitha" Michaels dancing and chatting each other up at a party...do I sense sarcasm?

Jorm

Korn
 "Freak on a Leash" Single
 Immortal / Epic / Sony



Fuck! I HATE remixes. I will never understand why bands (ie. with REAL instruments) fill up singles with fucked-up remixes. Whatever happened to the days of purchasing a single only to find a hidden gem of a non-album studio track, live recording or demo!?!? Oh well...

Anyway, I've been told that JJJ is playing this song quite a bit so most of you who have come this far in the review would have heard it by now. Freak On A Leash has all the elements of a typical Korn song: - chunky bass with the treble turned way up, heavy guitars - tuned down to A - (utilizing MANY effects pedals) and steady/strong drums. The main attraction for this song is lead singer Jonathan Davis' vocal part just over halfway through the song. He has a fairly unique way of using his voice as a percussive instrument. This is almost a Korn trademark as they also experiment with these type of vocals on their past two albums (remember Twist?) and the current album - Follow The Leader - on which this single is situated. As for the remixes of Freak On A Leash (4 in total - DJ Lethal, Josh Abraham, Butch Vig and Dante Ross)...fuck. (If you do like this song and, like me, you do not care much for remixes, I would advise by-passing the single and purchasing the album instead...)

Jorm

Various Artists
 "Just the Ticket" Soundtrack
 Meteor Blue / Capitol Records

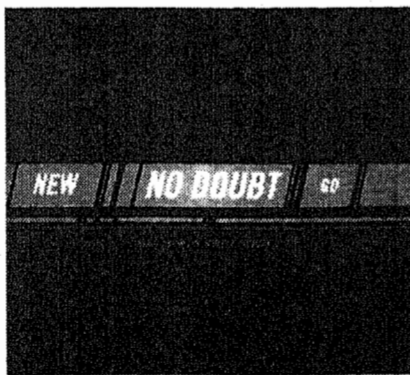
Andy Garcia in a movie which looks suspiciously like a romantic comedy? Ooo-kay... but I'm not here to bag the movie, I'm here to bag the album. And an easy one to bag it is. A compilation of blues, jazz, soul and plain easy listenin', the thing doesn't exactly reek of indie-rock street cred. To give you an idea of the feel of the thing, a track everyone will know: "Feelin' Alright", by Dr. John (you know... "Ya feelin' alright?... uh huh... not feelin' too good myself... oh no..."). The album is mostly flat, uninteresting, unoriginal and tasteless. With that in mind, I recommend it to fans of romantic comedy everywhere. Just kidding - could you buy an album containing a track entitled "Jesus Is On The Main Line"? Could you live with yourself?

Chris

Kula:Shaker
 "Peasants, Pigs & Astronauts"
 Columbia / Sony

Kula:Shaker draw influences from The Beatles and various 70's groups (too much Hammond organ will send you blind) to create their own special kind of upbeat pop that sounds very different to most material around at the moment (it's upbeat, for starters). Unfortunately they've also copied the worst excesses of the pre-punk mid to late 70's. Choral backings, Indian influences and instrumentation, and overproduction combine in a display of lavish excess. "Will we arise in our time" the chorus backing howls "At the dawn of another meaning/Will we awake at the break of a Great Hosannah". Hallelujah, the hippie movement will never die. Kula:Shaker's best moments come when they drop this progressive mantle for short and to the point songs such as "S.O.S" and "I'm Still Here", but this happens too infrequently. Vocalist Crispian Mills complains in "S.O.S" that "Sometimes I feel like the world isn't ready for me". Just maybe, it's the other way around.

Chris



No Doubt
 "New"
 Columbia / Sony

No Doubt are back with the punk/pop sounds that made them famous. This is their first release after the massive Tragic Kingdom, and it is a worthy follow up.

It has a sound different from the Tragic Kingdom album, but is still a great single. Unfortunately, there are no other songs on the CD by No Doubt, nor from the movie soundtrack. There is no mention of a new No Doubt album, but hopefully, one is not too far off.

The song, taken from the up-coming independant flick 'Go' (starring the absolutely gorgeous Katie Holmes!) has a mixture of the pop sound from the single 'Don't Speak' and the punk sound from 'Just A Girl'. It will definately please all old No Doubt fans, and should please a wide range of other listeners. As an original fan of No Doubt, this single certainly satisfied - I loved it! 9/10

Luke Balzan

or Shaving to Economics

Mase Presents
 "The Movement Harlem World"
 Sony / SoSoDef

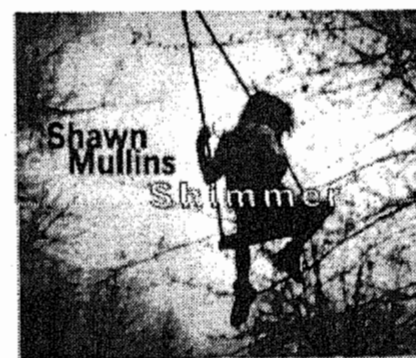
"Yawn". This is so damn average. I blame Puff Daddy. Hopelessly overproduced, ultrasmooth backbeats are no recompense for the mediocre delivery and vacuous content of the rapping of Mase and his cliched clique. It's stuff like this that makes you realize why some people found it hard to take hip hop seriously. Unadventurous and unremarkable.

Fazed Fish

Ministry of Sound
 "Blockster You Should Be"
 EMI

Hrm. What can I say. It's the Bee Gee's *ahem* disco classic "You Should Be Dancing" given a thorough going-over in the commercial house style. Truth be told though, the Gibb brothers' harmonies stand the test of time and are better quality than half the stuff you hear in modern vocal house. Soon to be sighted at Planet Disco, Timewarp etc. I'd put money on it.

Falsetto Fish



Shawn Mullins
 "Shimmer"
 Columbia / Sony

Shawn Mullins, the amazing new talent of '99, is back with his follow up single to the mega popular "Lullaby". The new single,

"Shimmer", is another refreshing soft rock song, featuring the same blend of acoustic and electric instruments used in the first single. The song itself is a reflective look at how people can 'shimmer', and 'shine' throughout their lives loving each other. It is obviously an idealistic view of things, but we can learn from the lyrics and help make the world the better place. After all, we can all 'shimmer'! Also included on the single is a cover of the David Bowie song "Changes" (infinitely improved, but that wouldn't really be hard!), an acoustic version of "Shimmer", and also the song that made him famous, "Lullaby". All in all, it is a well rounded CD that would suit any soft rock or even pop fans. 8.5/10

Luke Balzan

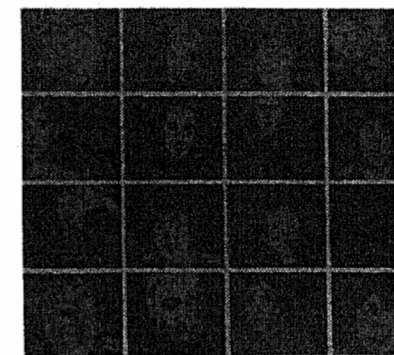
Tal Bachman
 "She's So High"
 Sony



Like Bryan Adams after a few good knocks to the head. This CD has excellent distance and balance but broke on impact, suggesting corruption of the medium by terrible lyrics.

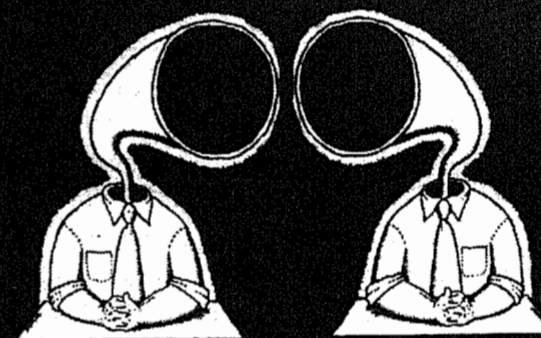
Stuart

Spiderbait
 "Shazam"
 Sony



Shazam! is a song in the style of the Spiderbait of old by the Spiderbait of new, and it's a tad weak, but continues the spirit of short high energy songs. There are three excellent (if weird) b-sides.

Stuart



Student Radio Column #7

Dear students. how were your holidays? ours were good. last monday Christian and I went to the beach. It was fun. We ate some packed sandwiches but they tasted like sand 'cause christian dropped them on the way down to the beach. it was good, though. then yesterday we played cricket in my back yard. sam came over and played too but he cheated when christian got him out LBW. he's a cheat. we also listened to student radio every night 'cause it's good. i heard from my friend gary that on monday night there's this grouse show called FUTURE TENSE. it's good. i like it because it talks about topical things, and stuff. i'll be tuning in about 9 o'clock for the start of student radio, but if you only want to hear FUTURE TENSE then listen at 11 pm on 5UV 531 AM. that's first on the am dial. anyway, i've got to go. my little brother timmy has got his head stuck in the fence and my mum's yelling at me to help get him out.

love,

Peter Adams
 Christian Haebich
 1999 Student Radio Directors and Reigning Premiers.

P.S. you should listen to LOCAL NOISE on TUESDAY night 'cause that bulk ace pop band FLAT STANLEY will be playing at about 9 PM. P.P.S. say hi to your mum and your dad. they're funny.

Tea and a Chat with Kate's Thingy

I must admit to being a little apprehensive about interviewing Something for Kate. After all, it was the first time I'd interviewed any real, true to life rock stars - what if they sucked and I hated them?

Fortunately, Stephanie (Bass) and Clint (Drums) from Something for Kate are very nice people. And not nice in a bland, meaningless way, but nice in an intelligent, congenial, funny, really great people to interview kind of way. As Clint said later in the interview "I don't see myself as a rock star - I'm just a farmer from Melbourne who's hanging around with all these famous celebrities."

So let's start at the beginning. To begin with, I didn't have a dictaphone - so any misquoting is all my fault. More importantly though, the band have a new release out, the single Electricity (currently getting a good flogging on JJJ), with an album, "Beautiful Sharks", following some time in June.

Electricity is the band's first recording since Stephanie joined that band - and her addition has changed the way the band works - whereas once Paul (vox and guitar) was the only songwriter in the band, now Stephanie shoulders some of the responsibility. According to Clint, who has seen the move, "Paul's loosened up", and the way the band works has changed for the better.

Hey Hey it's Saturday has always interested me. Are bands embarrassed to appear with Darryl and the gang on a Saturday night, or would they kill for the exposure? Stephanie was vocal on the point, saying that SFK would jump at the opportunity: "Bands at this stage are subverting a lot of things, it's about subverting the perception that you only play these shows if you're a crap band... to not play would mean being elitist. Even if people don't like what they see, if you didn't play these shows people would get a skewed idea of what's available." It seems to

follow then that SFK are going to grab any opportunity that comes their way - we finally ended up drawing an analogy between rock music and, of all things, tomatoes. As trends in tomatoes shift from sun dried, to part dried; what's popular in rock will shift as well. And like bagettes, what was popular once will come around and be popular again. Will SFK ride out the perils of changing fashion? Who knows, but they seem to be having fun trying.

The band recently travelled to America and Canada - the official word - they were writing the album - unofficially, it was all about shopping and site-seeing. Niagra Falls (Stephanie wanted to just drive past - the shops were going to shut), Disneyland, shops shops shops, and somewhere in between, writing songs for the upcoming album. The band have no illusions about the need to break outside of Australia - "Australia with 18 million people just can't support too many bands" -

but are in no rush - Clint: "The US will notice you if you do really well and are embraced by the whole country". SFK seem prepared to keep slogging it out in Australia's pubs, and wait and see. Not that their sound is too Australian to travel - the last word can go to Stephanie on the new album: "I think this album's sound is universal. I think the last album was quite specific to its time period - this album is really diverse and has something for everybody". We're just going to have to wait and see.

Tim Kentish

Electricity- The Single

You've heard it by now, and you know if you like it or not. I do - it's a catchy, emotionally intense song. Paul's voice roars like a wounded lion over discordant guitar and bass tracks - there is no compromise to duller, mindless pop blandness here. Something for Kate are making their music, and everyone should sit up and listen.



student radio's

LOCAL NOISE

presents ...

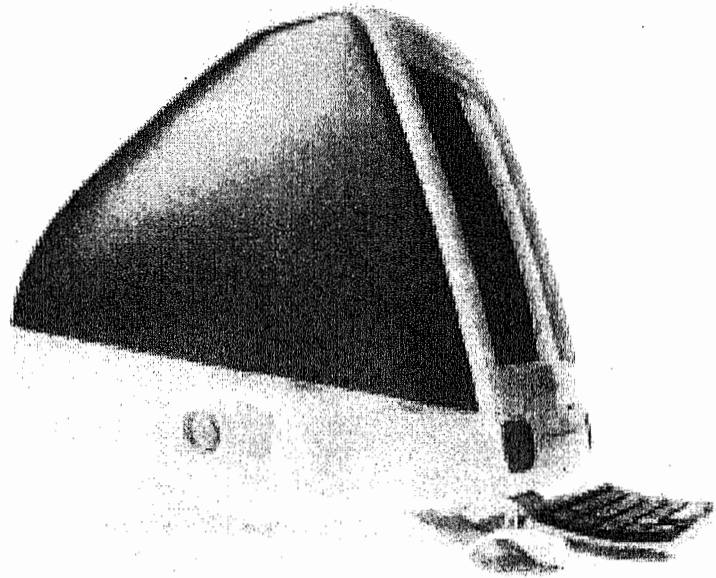
flat stanley

playing live to air on the

3rd of MAY

9 PM on 5UV 531 AM

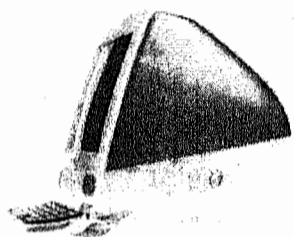
playing their pop for your pop (and your mum).



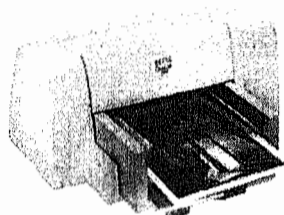
Whoa! Win an iMac

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

Back to Uni Student Special:



+



HP 695c

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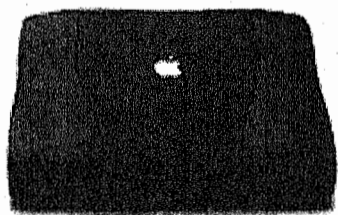


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Authorised Reseller

AWAITING

:02.....

:03.....

:12.....

:45.....

waiting.

Will you acknowledge me?
or will you let me disperse
like ink in its own medium?
Immerse me in a coma
of space to fill...

:49.....

waiting.

Damn you,
my borders are weak
they won't keep me in.
I run wild outside my boundaries
I only hurt myself
and stain the outside
with my feelings.

:54.....

red over white.
my love over your indifference,
too much in love to love me,

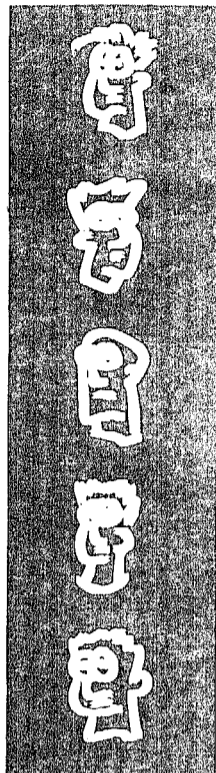
:58.....

red is indifferently non existent to
a severely dislocated vision...
colour blindness : your weakness.

:59.....

I've run out of ink.

Andreena

*A Memory*

*A flirtatious glance,
followed by an inviting smile.
A reassuring laugh,
combined with a warm sensation.
A strong feeling,
accompanied by a foreign happiness.
The smile fades.
The feeling dims.
A memory.*

Melody

A long time ago an old Indian Woman taught me. We met on a long desert road. The type of road that stretched into the horizon, going on and on forever, until it reared up behind you, and slid smoothly under your feet again. We met when the sun was high-in-the-sky. It pressed down on us so hard that it almost held the desert road to the horizon and pushed down against the hot red sand, grinding us into the earth. The Indian Woman knew the way to stop the sun drying you out and turning you into red, red sand. She walked me over to a mountain that just grew up out of the sand and showed me into a cave. We sat in the cool darkness and melted away into the mountain, while outside the sun and the sand fought each other in the raging heat. When the earth moved on and the sun took the heat, the moon rose and we entered the transformed desert, stars reflecting in the cool sand. We walked throughout the night. Our footsteps were quickly erased by the gentle wind, sweeping the sand clear of marks. It left no trace of our persons in the land, taking our souls and blowing over the dark red sand.

Katherine Doube

MC HAMMER

Full name: Stanley Kirk Burrell

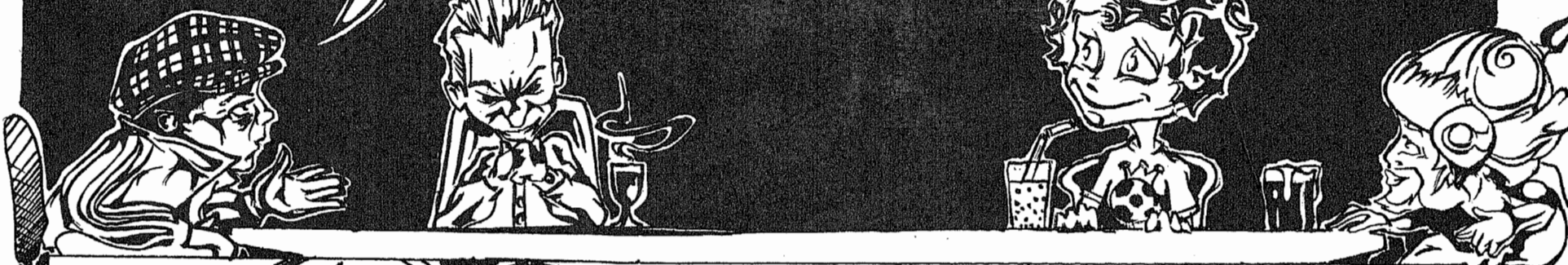
Born: March 30, 1962, Oakland, USA

Star Sign: Aries

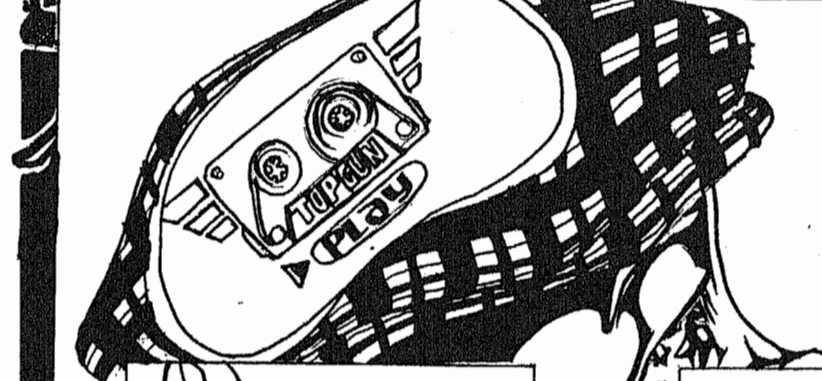
Biggest Hit: U Can't Touch This (No. 1, July 1990)

Stanley owns over a thousand stage outfits that constantly need updating! He has own his own factory to manufacture his clothes! "There are 30 of us on stage and we constantly need new outfits so it's cheaper to mass produce them," he says assertively.

PEPE, Agent Börg, Thank you for you're time...



I represent uni.t.e.d, an organisation whose sole goal is to bring a championship home, in a style that...



...befits the beautiful game...



...is irresistably attractive...



...and makes success inevitable!!!



Who will join my CRUSADE?



It's settled then, i'll see you for pre-season in two weeks



Contract



TOUCH CLUB

Touch footy is on with a vengeance every Sunday morning. So get active with Adelaide Uni's best kept secret hangover cure. Wednesday night practice opposite the Footbridge on the University Oval @ 6pm. For more details contact the Sports Association on 8303 5403.

Sunday May 16th @7pm
President's Keg
Worlds End Hotel

NETBALL WANTS YOU !

The Australian Universities Games are coming up soon and netball needs you. Kellie Tilbrook is I.V. team manager and can be contacted on 8336 2034. Perth, W.A. 26th September - 1st October 1999

Netball needs a logo. If you have some interesting designs or ideas contact the club today.

Umpiring
Do you want a little extra cash? Have you got what it takes to umpire games? Netball needs more people to become involved with Saturday Umpiring (before or after your own game).

Contact Eleanor on 8370 6447

CENTRAL AUSTRALIA TRIP

The Sports Association Central Australia Camping Adventure leaves on July the 12th for 10 days of sightseeing in Australia's red centre. Ayres Rock, Coober Pedy and more...

For more details contact Pene or Vicki on 8303 5403.

2001 AN NT ODYSSEY

According to *The Advertiser* the Northern Territory Football League will soon field a composite team in an expanded SANFL competition. Intense negotiations between the SANFL and NTFL will see a composite Darwin based team enter the 2001 season.

1 + 1 = 36

The Adelaide 36ers after winning the national basketball crown for the second year in a row will be off to Milan in October. The 36ers were chosen to represent Australia at the World Club Championships in Italy and will face up against the top clubs from around the world.

PAT'S POOR FORM

Out of form Pat Rafter bows out of the ATP Challenge to 101 ranked Martin Rodriguez. Rafter has so far struggled to find form and has only won five matches this year.

OLYMPIC OPENING

The Soceroos will compete against a world eleven to open the Sydney Olympic Stadium in June. With Australian Soccer fans likely to be treated to a bevy of world class players including Spanish, Argentinian and French internationals, the Soceroos will have their work cut out to defeat the world's best.

CROWS V. POWER

What is the Power playing at? With twenty seven scoring shots versus the Crows twenty five you could be forgiven for thinking the Power would have had Sunday's Derby home and hosed. But yet again the Power have proven that they lack the scoring potential up front. The Crows just went and went and it was bye bye Power. It wasn't until the last quarter that Port were able to stem the tide with

some accurate work by the forwards. To give Port its due Michael Wilson was able stem an inform Jarman in Port's back pocket.

Matthew Robran was certainly best on ground with 5 goals to confirm the Crows' accuracy where it counts.

Adelaide 18.7 115
defeated
Port Adelaide 12.15 87

ALFIE HANGS UP HIS BOOTS FOR THE LAST TIME

Allan Langer has this week stood down as Brisbane Broncos captain and has retired from the sport. Despite rumours that Langer was to be dropped to the reserves for poor form his decision to retire was not seen as a jump or be pushed move. Langers close confidant Wayne Bennett made the announcement of his retirement and stressed that it was due to Langers loss of enthusiasm to play that was seeing his retirement.

The move has seen Langer's financial position come under scrutiny with the Broncos saying he will be well looked after. Allan Langer is well known gambler with a penchant for taking a punt on the horses and at the casino. Langer will be taking on a sponsorship role for the Broncos and will be asistant coach

THE BLACKS

Adelaide University Football Club
Straight from the mouth of Chocka Bloch himself

A1	19.10	Broadview	6.11
Reserve	4.4		4.6
A7	5.5	Brahma Lodge	14.9
Reserve	20.21		1.
A8	10.17	Rostrevor O.C.	8.12
Reserve	Bye		
A9 South	5.8	P.A.O.C.	18.13
A9 North	6.4	Pooraka	18.18

On Dit game of the week A7 Reserve def. Brahma Lodge - Thank you for coming..... 20.21 v 1. (yep 1 goal the boys must have tired in the last quarter)

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The Students' Association
Ground Floor, George Murray Building
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now due
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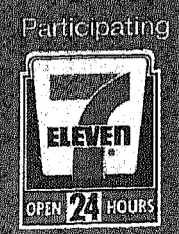
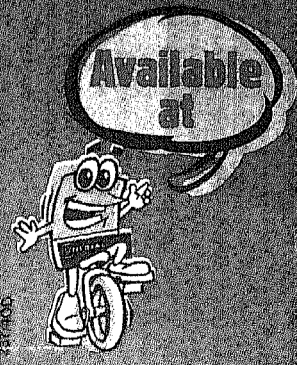
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