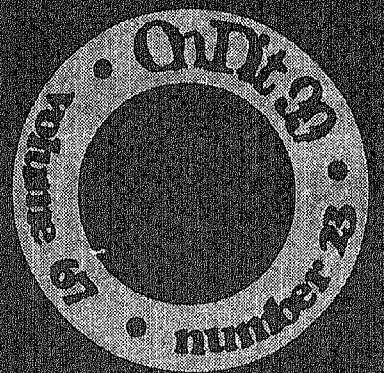


SR
378.05
05

1959

STUDENT RADIO
AM IS THE FUTURE





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

Editors:
Penny Fredericks
Anthony Paxton

Extra Special Guest Editors:

Peter Adams
Christian Haebich

Advertising Manager:
Michael Nelson

Freight:
Darien O'Reilly

Printing:
Cadillac Printing

Web Stuff:
Smug

Thanks:
Ant 'The Man',

superchilled Shirley, Joni, Elly, The Boltons, Linley, Spartacus, Katie, Toby, Dale & Eva and the ever punctual Mr Mullighan

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

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

About the cover:
Back in Black.

Next Edition:
Maybe Next Week

How to contribute /



student radio

"THE FUTURE OF RADIO AS WE KNOW IT"

Student Radio is an access program funded by the Students Association of the University of Adelaide which give students the opportunity to be involved in community broadcasting.

Student Radio has shows covering all kinds of music and all topics. From punk to jazz, sexuality to Australian music Student Radio has a show that covers it. And if it doesn't you're more than welcome to come and do a show yourself. Student Radio also has a strong commitment to local music through its LOCAL NOISE program which features the best in local, national and international bands and artists.

SO TUNE IN TO STUDENT RADIO 7 NIGHTS A WEEK FROM 9:00 PM TO 1:00 AM 7 NIGHTS A WEEK ON RADIO 5UV



THE CRUD HISTORY OF THE MELBOURNE CUP




"You fuckin' bet I'm a member, charlie!"

No other sporting event is ensconced, not only in legend and folklore, but also in misunderstanding, false **RUMOUR** and **INNUENDO**, as Oz's greatest **HORSE** racing event, the Melbourne Cup. Contrary to popular belief, the Melbourne Cup actually began in 1964 in a small paddock in inner-suburban Melbourne as an opportunity for a coterie of eccentric **FUR** dealers to earn extra dollars on the side by **RACING** their **WOMBATS** considered unsuitable for a fashion career. This was an unqualified success in its initial years until the yet unformed **AWRA** (Australasian Wombat Racing Authority) moved to make it a **PUBLIC** event in 1967, held at the newly **ERECTED** Phlegmington Race Course and Vegetative Mangrove Museum. This event was an unmitigated disaster, as no one in the **PUBLIC** domain was interested in watching wombats run laps of an oval. As a consequence the event was thrown into **JEOPARDY** and went into a three year recess where all wombats in Victoria were culled as both a knee-**JERK** reaction to the poor response and a celebration of Australia's **FAUNA**. A suggestion in late 1969 to race small **ADULT** men in **SHINY** suits and hats was rescinded due to a lack of **SHINY** clothing materials, such as **ALUMINIUM** and **BAUXITE**. This idea, however, led to the 1970 breakthrough of small men (in their jockey shorts) riding horses and hence the creation of the term 'Jockey Racing'. In 1972 the horses were made to wear the **JOCKEY** shorts in an attempt to clean up the sport, and 1975, saw the actual cup presentation at the race in a charming ceramic Hilton hotel coffee mug. 1977 saw the abolition of **LIQUIDS** inside the cup, as the inevitable **SPILLAGE** was a logistical nightmare for the **CLEANERS**, who ironically had neither logistic knowledge nor nasty dreams at all. The same year saw the Governor-General and regular **PENTHOUSE FORUM** contributor, John Singleton, win **BACK TO BACK** Melbourne Cups in the same year in a **CONTROVERSIAL** photo finish where his horse, **MARGARET THATCHER** was first past the post by a **THREE FOOT MARGIN**, but since the horse was running **BACKWARDS** in order to take the actual **PHOTOGRAPH** (as was the custom in those days), it, in horse racing parlance, was considered the first horse to have 'won by an **ARSE**'. 1981 saw the first **INTERNATIONAL** horses allowed to **COME** to Australia to watch the race and in 1986 the jockeys were allowed to use **WHIPS**, but not on each other.

John Watson and Dr. Sam Barrat
CRUD Radio., Monday Night 10 PM Student Radio

"FISH OR FOE: THE GREAT AUSTRALIAN HAIRCUT"

BY ELLY WRIGHT

Mulletus Mulletus

I tell you, there's nothing a girl likes more than a guy with a roaring V8, a mullet hairstyle and a plethora of sporting analogies suitable for any occasion. (eg. "geez you're a top sheila. You're like test cricket - after five days you're still interesting).

Yes, mullets are synonymous with blokey blokes and rightly so. These blokes provide perfect mullet-validating specimens.

However, mullets are about more than just rev-head sub cultures. They are, indeed, more than just a haircut. They are a lifestyle shared by men, women and children alike. And although the styles vary, the basic components of a mullet can be somewhat standardised.

Basically, a mullet can be broken down into four main components.

COMPONENT 1 - *The Brush*

Situated on top of the head this part of the mullet is critical to the success of the hairstyle overall. It varies in body and texture. It may be somewhat sparse as for a Bald Mullet (see picture), or it may have considerable height and body depending on the amount of styling product used. For example, the 80's Rock Mullet often defied gravity with the help of lashings of TLC and even more hair gel. The 90's Spike Mullet, on the other hand, has its brush carefully sculptured into fashionable spikes. I hope you get the idea.

COMPONENT 2 - *The Fleece*

This is the stuff sex-gods are made of. The fleece is the very heart of a mullet's appeal. Depending on the amount of differentiation between the brush and the fleece, this component has the potential to allow the wearer to grab the attention of that special someone. Ideally, the fleece should form octopus-like tentacles which hang, as though somehow suspended, at the nape of the neck. Conversely, the fleece may not be curly but instead may blend with the brush to form more of a Smooth-Line Mullet. Admittedly, this form of mullet is not a personal favourite but Engineering students seem to like them.

COMPONENTS 3 and 4 - *The Ferret and Epaulettes*

These components are the cherries on top of a good mullet. Although to say they were superfluous would be somewhat too harsh, these components are not vitally important if components 1 and 2 are substantial. Basically, the ferret is the mullet's fringe and the epaulettes frame either side of the face. Most often these features are combed in to blend with the brush. However, some deviants prefer to separate these components. Either way is good, but not both at the same time. (Although I did see a kid with killer epaulettes and a spiked ferret the other day and it was not a bad version of the usual Mini Mullet.)

So now you know the components - What about the styles? For the purposes of this article I need mention only one mullet style - **The King Mullet.**

The King Mullet is a mullet that has natural body and style. The brush is teased and yet flat and allows for maximum transition into a fleece that is softly curled yet rat tailed in appearance. The wearer of this mullet knows he's got the look, that it's all his, and that it's all natural.

Yes, this is the kind of mullet that makes a girl think about things she shouldn't be thinking about. This is the kind of mullet mothers only pray their daughters won't come across. After all, we all have urges, and the desire to caress the fleece of a good mullet is one of the strongest of all.....

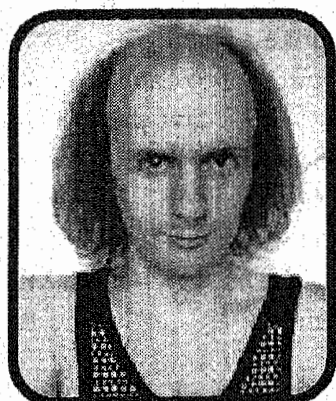
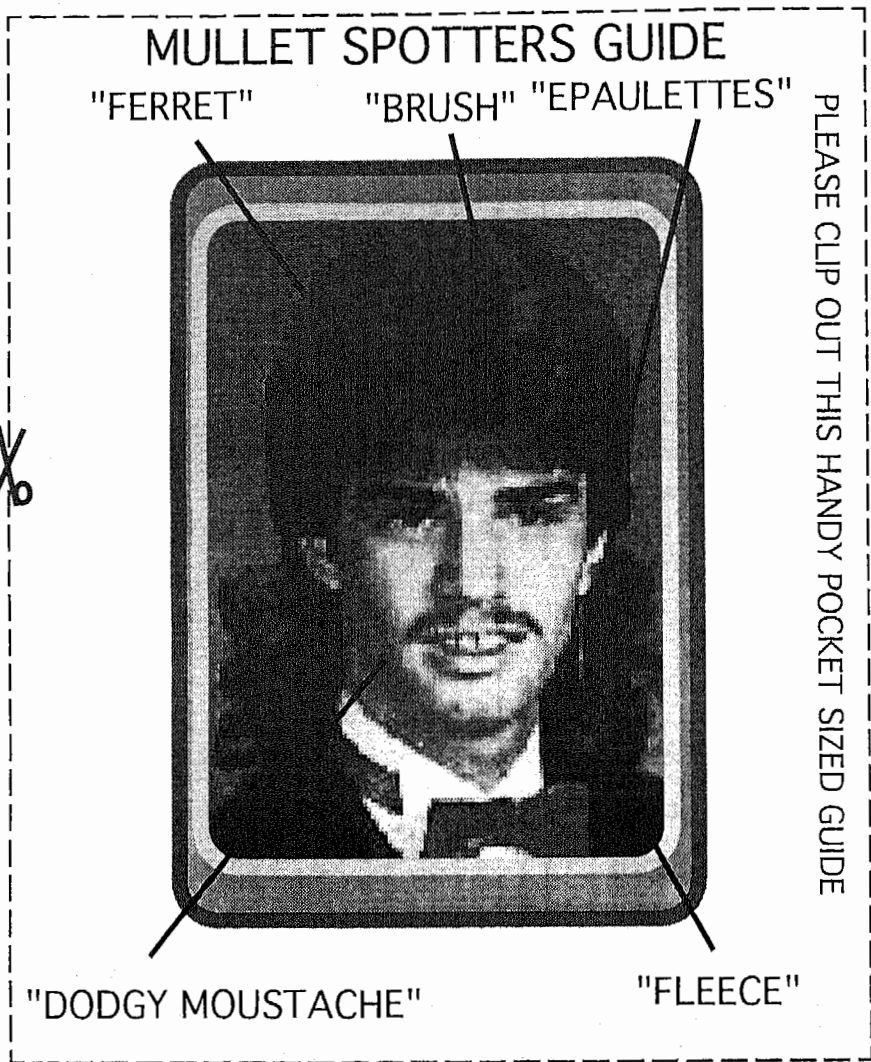


Exhibit 1: "The Bald Mullet"

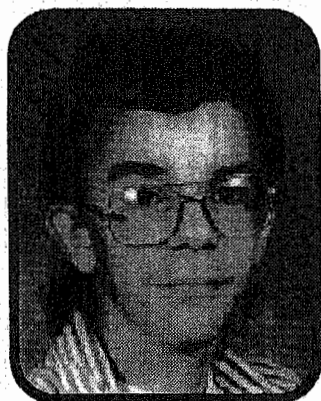


Exhibit 2: "'Weird Science' Mullet"

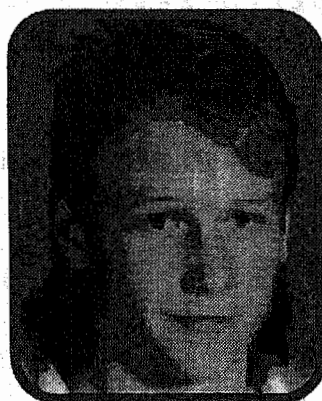


Exhibit 3: "'My Mum still cuts my' Mullet"

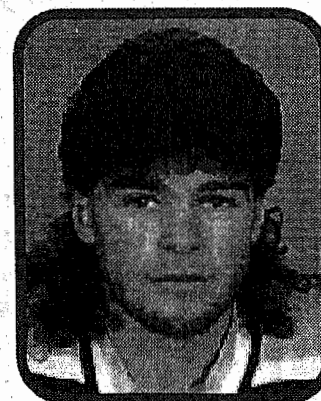
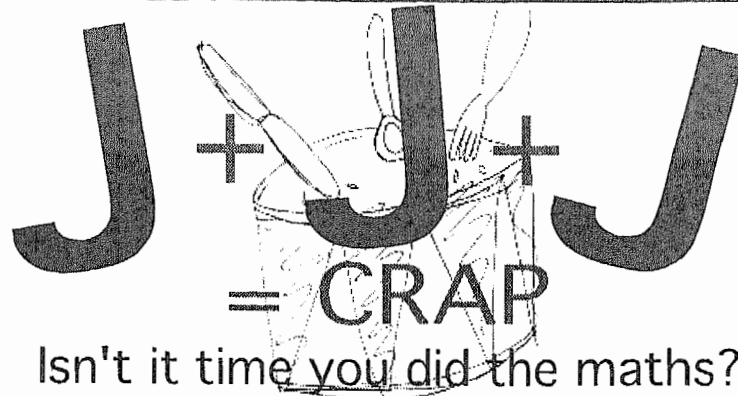


Exhibit 4: "'Maradona' Mullet"



Isn't it time you did the maths?

Triple J, founded in Sydney in 1975, has come a long way since its AM days, and in the process has unfortunately lost its direction and purpose.

What was once a station of diverse music, high quality content and little hype has, over the past decade or so, become no more than a Triple M for the under 20 year olds. The following is our argument as to why we think Triple J is crap.

Triple J uses playlists. A playlist is a formulated music schedule, more often than not by a computer. The formula is simple: a particular song is designated a level of 'rotation', and this determines how often the song is to be played in a certain period of time. This system implies repetition of some music, and conversely the complete absence of other music. Furthermore, this means that somewhere along the line somebody has to decide what is good music and what is not - in other words who will be supported and who won't. The categories of 'good' and 'bad' are decided on the basis of audience appeal. The Triple J website says 'we are 100% commercial free 100% of the time'. This may be the case, but Triple J still acts as though it is a commercial station through this use of playlists. The quest for ratings has replaced the emphasis on playing quality music. Look no further than Buckcherry for proof.

Youth. What does this mean exactly? Triple J uses this word like it was going out of fashion. 'Youth station'. 'Youth network'. 'Youth issues'. In practice, this means the mean age of Triple J 'target audience' (more commercial radio claptrap) is steadily decreasing. And Triple J is responding by playing music 'for the kids'. What was once a station with intelligent content and musical integrity has been reduced to an outlet for the lowest common denominator.

'New music is Triple J's trademark' - so says the website. Triple J's aim is to present a lot of new music. This is of course to put Triple J in distinction to those commercial stations that still pump out Cold Chisel and 'Hotel California'. And this is a worthy cause, right? Well, it is and it isn't. The emphasis on 'always new' effectively means that as soon as any music reaches an arbitrary used-by-date it is shelved, to be dusted off as novelties or flashbacks. This disposable approach to music also

effectively eliminates any historical perspective on music as a whole. How many people really appreciated the way that Marilyn Manson, for example, was borrowing (or stealing, if you like) from early Bowie? Even the short term evolution of any style of music cannot be appreciated. The

already-established East-coast-based guitar-driven Australian bands are the only ones really being supported.

The aim to provide all of Australia access to Triple J has the effect of saturating the market, driving the smaller, truly independent radio stations out of the market and therefore eliminating diversity. This is actually detrimental to Australian music, as local music needs small independent stations for support. Without these stations local music, and hence all Australian music, suffers.



If you don't have time to read the article then this picture of Michael Tunn should be enough to convince you to stop listening to Triple J

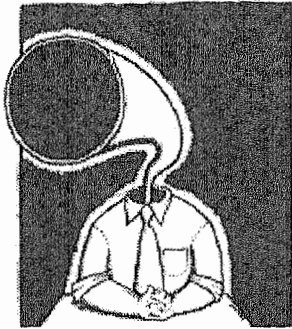
Triple J are very proud of the 'heady mix of talent' that constitutes their on-air staff. They are pleased that their presenters are celebrities in their own right - comedians, television personalities and the such. This further supports the argument that Triple J is more interested in entertaining 'the kids' and pursuing ratings rather than presenting serious content. The dominance of personalities over 'real' DJs ensures that the development of DJs as any sort of authority in the world of music is lacking. While Triple J's presenters are 'people, not voices', it would be more beneficial to have presenters who are more interested in presenting diverse music than picking up a paycheque or developing a cult following.

Diversity on Triple J consists of token late-night special interest programs. You can hear world music, rap and hip-hop, metal, and even 'classic' music on Triple J, but only after 10pm. And only once a week. Real diversity would be achieved with more integrated programming, rather than placing all 'non-rock-pop' music into the 'other, miscellaneous' category and then playing it late at night.

emphasis on 'always new' means that more music of less quality is needed to fill up airtime. 'New' and 'quality' are not synonymous. And besides, it would just be nice if one was able to hear, say, 'Wide Open Road' by The Triffids back-to-back with the latest Regurgitator song.

Triple J's claim to support local Australian music is questionable. When was the last time you heard an Adelaide band (and I don't mean The Superjesus) played on 'the Js'? No station could possibly play material from every band in Australia, but clearly Triple J could do a lot a better than it does. The Unearthed Program was a lovely idea, but to make such a big deal about doing something that the station should do anyway, as Triple J has always claimed to do, is a bit much. It smacks of throwing a bone to the regional centres after Triple J packed up and went central. Despite Unearthed, despite claims of unprecedented support for Australian talent, you will find that

Triple J is not a commercially funded station, as they are very quick to tell us. Triple J therefore can, and should, present diverse quality music with less repetition and more quantity in content. It can and should treat its audience as intelligent rather than appealing to the lowest common denominator. It can and should play music that does not get played anywhere else, including older music that is still relevant. It should actually support Australian music as much as it claims. It should also support real DJs rather than employing personalities that we already see enough of. And it should just play better music full-stop. Without hype, without trends, without nonsense. Triple J currently does not do any of this, and that is why Triple J is crap.



student radio 99.

1100 0101 PROGRAM GUIDE 0100 1101

week 1

monday

tuesday

9:00 pm

headroom

headroom is a programme with a focus on issues that matter to students. It blends lively debate with information about all the fun happening in and around the campus. tune in to edwina, elly and joni for upbeat interviews and all the unusual news stories.

local noise

local noise is the only program in adelaide that features a local band live-to-air every week. in the past, we have featured acts such as swervedriver (uk), something for kate, tendahook, cordrazine, revolver, scamfeeder and many more local and interstate acts.

10:00 pm

crud radio

enter the the world of crud with your guides slatty de crud, christopher louie johnston, 'crazy' sam mc crudden, johnny 'geetar'watson and friends. cruddy music, cruddy places, cruddy people, and most of all smutty talk. tune in every fortnight to get down and dirty with the crud boys.

requested by us

a show of cool music as requested by us. two knowledgeable girls qualified to play songs we know you will enjoy. full of punk music - be it pop, hardcore, ska or just old school punk; local interstate and overseas bands. heaps of interviews and competitions. we enjoy what we play so much we are positive you will too - so listen in and dance around the studio with us.

11:00 pm

phat radio

after the success of '98, phat radio will continue to play a wide range of funk, hip-hop, drum'n'bass and house in '99. phat radio will also take a fresh look into the adelaide music scene, discussing its people, places and musicians.

girlcrazy

starring a plethora of women from the university campus and beyond, girlcrazy aims to address and promote issues which recieve little or no coverage in the mainstream media. we want to kick up a fuss about things we care about, and play some music to go with it. a show by feminists who aren't afraid to declare their beliefs.

12:00 pm

the third stroke

the third stroke. an exacting mix of the newest local and national tunes, interviews with the stars and songs from the past. each month the third stroke will also feature a radio play by a local artist. tune in and listen and keep up to date.

several species

several species: electronic music news and views.
live dj sets.
waging war against commercial tones.

week 2

9:00 pm

stuff

talk 'bout stuff. university stuff. current affairs stuff. sport stuff. music stuff. people talking about the stuff that they do. people review stuff they've seen. just all kinds of stuff.

local noise

local noise is the only program in adelaide that features a local band live-to-air every week. in the past, we have featured acts such as swervedriver (uk), something for kate, alien dave, cordrazine, revolver, scamfeeder and many more local and interstate acts.

10:00 pm

the silent majority

a show devoted to expressing the feelings of the average man, woman and child in the average home, earning the average wage. let will and tom do the screaming for you. politics, sport, guns, prog-rock, guns, and stuff. let the silent majority do the talking for you.

grouse

the grouse philosophy is simple:
"if it's australian, support it!"
if you're into aussie new releases, interviews, live performances, etc. then this is the show for you.

11:00 pm

future tense

future tense is the show that investigates the how, when, what, why and who of the 21st century. every fortnight susie and anthony will look at a variety of topics including journalism, environment, technology, the arts, politics, the generation gap and the future of music. keep an eye out for the background article appearing in On Dit and also the web site www.smug.adelaide.edu.au/~adaniele/futuretense

perverts

a show for the perverse and the perverted at heart. ever asked yourself if lesbian beat sex exists? ever found yourself trying to explain what "heterosexist society" means to a stranger at a bus-stop? do you prefer "exile in guyville" to "exile on main street"? then tune into perverts. you can't go any lower ...

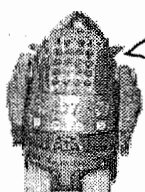
12:00 pm

noisegate

this year, luke and pals hope to add an extra dimension to their mix of live experimental and thermal radio shows - they want to promote local sonic artists and exhibitions as well. Inspired by negativland and dreaming daisies, can they bring it all together? you'll only find out when you open the noisegate ...

scrumpy club

the scrumpy club is hosted by hugh mc intosh and paul iannella, who will be joined by various special and not so special guests, as they attempt to run a show of no fixed genre, agenda and quality. hilarity is intended to prevail. expect the unexpected.



I'm a robot. He, he.

Do you want to be involved in Student Radio in 2000? Well pick up an application form from your Students Association NOW

00010 11010 10101 SEMESTER 2 1999 01100 1101

saturday

the f-spot

once upon a time there were three kids who went to uni. their names were heather, bree and daniel and they liked film. lots of films. weird films. funny films. crazy films. but also videos and other general tom-foolery. in fact, they liked it so much they began thier own radio show, and you'll like it too.

heresy

michael and michelle play the best in local, national and international heavy music, ranging from hardcore, industrial and crossover. tune in each fortnight and get your fill. you will be offended.

more you becomes you

a lot of radio does the listener a disservice. it plays a limited range of music and pretends that that is all there is out there. don't be fooled. there's more, and we play it.

contrast and contradiction

it's just that - contrasting electronic music from hosts with contradicting opinions. tune in each fortnight and join in on the argument. who's the winner - music is the winner tonight.

polar

join sal and steve on a genre hopping journey from laid-back to frenetic via just plain weird. in between the music (beck, dj shadow, catatonia, fat boy slim, underworld etc. you get the picture) we review movies, enthuse about artists and do our level best to keep you informed on all the cool stuff that is coming up in the near future.

take it outside

for an alternative view of the world, current events and interesting object d'art, with great music to match from across the board (pop to punk, retro to funk), tune into sarah and steve each fortnight. or you can take it outside.

groove relevation

let meg and georgie show you how to groove. each fortnight they'll lead you through the latest and the best in electronic, house and dance music - and experience that will postively change you life.

wait 'til dark

for all the best in local and international music, film and theatre reviews; prepare to be blown away as we will endeavour to reach into your soul and leave you feeling exposed!

LOCAL NOISE

LOCAL NOISE is Student Radio's weekly live music program. It features the best in local, national and international bands and artists playing live-to-air every week and is totally produced by students.

In the past we have featured the intergalactic talents of acts such as ...

SWERVEDRIVER (U.K.)

SOMETHING FOR KATE (VIC)

REVOLVAR

TENDAHOOK

SCREAMFEEDER (QLD)

LESSIE DOES

PLASTICINE (VIC)

to mention a few.

Coming up we have the best in local bands, including ...

BRUNATEX and

THE TRIMS

So tune in every TUESDAY NIGHT 9PM on Student Radio 5UV 531 AM

Do you have any questions, queries or advice? Or do you ant to get involved? Don't hesistate to contatc student radio on (08) 83030 5000 or e-mail us at peter.adams@adelaide.edu.au

You can also look us up at <http://www.smug.adelaide.edu.au/~radio/>

proudly supported by...



Ken Phillips



S.A.'s SECOND MOST LOVED COLUMNIST

And Another Thing...

In a world stripped of normative boundaries, it has come to my attention that most people at this university, probably you included, don't know what to think. Bombarded by elitist dandies, dread-locked ghouls and 'femos', the plain truth of the matter is washed away at the university by the ever present 'hoo-ha' of 'I want this' or 'give me back my (a) union fee, (b) parking privileges, (c) childhood, etc.' Now you might, at this point, think that this is none of my bee's wax, and you might have a point. In fact, I don't go to Adelaide University. But, because of the atrocious condition of my beloved city's parking facilities, I have, at least three times in as many years, been given no other choice than to walk through your campus and see firsthand a sector of our society that even the brave journalists of *The Advertiser* would not even dream about. And let me tell you something kiddos, it's not just the footwear. Your malevolent antics really give me an unwanted rogering. To put it bluntly, it's a real pain in the backside to have to listen to your whining, day in and day out, when the facts and answers to many of this city's most important questions are staring at you, as plain as Jane. It is with some degree of relish that I, at my own expense, show the errors in your ways and settle some of your concerns once and for all.

Hullaboo No. 1: That Women Should Pay No More Than Men For A Haircut

Now I'll be honest. This point of confusion was actually brought to my attention by my wife (and then ACA) and I am not exactly informed as to how many rallies you kids have had on this little fly in the equal opportunity ointment. But, considering all the free time that students have, I bet about two dozen at least. The confusion is clear: (a) women pay more than us men. (b) women don't want to pay more than us men. (c) what women call a haircut I call 172 minutes better spent doing something else. It is a matter of semantic relativism, ladies, and no experienced barber trying to keep the wife happy is going to ignore that for a second. Now with this in mind, besides the government distributing a set annual allowance for women's hair, there exists as far as I am concerned, one possible answer: call our haircuts 'quick snips' and call the broad's (and the woof's) haircuts 'outrageous bloody procedures'. That way the ladies stop whining, stay looking pretty, and no-one gets hurt.

Hullabaloo No. 2: That Portrush Road Cannot Be Fixed.

Again it seems like I am tackling issues not directly related to whinging 'lefty', 'femo', 'smelly', 'long 'air', 'sandle wearin'', 'tofu eatin'', 'all talk and no work', 'there was never a problem with Gough around', 'Victorian', 'don't have a TV', 'wouldn't know who Malcolm Blight was if he used your head to hammer a seventy-metre torpedo' students.

And again you would be wrong. By tackling the fundamental, more universal quandaries in the Adelaide sphere, the particularities of your lesser concerns will be simultaneously resolved, inducted into the common sense of it all, or exposed as dead-ends. To illustrate this, I turn to that age old myth: that Portrush Road cannot be fixed. Now Johnny 'Jack-in-the-box' Howard and his henchmen of 'it's all too hard' goons have done their best to make you

believe this twat. But if they would have the balls to block it off for an afternoon to widen and resurface the current calamity of a road, then I wouldn't be kept down to 75 clicks stuck behind a semi, running five minutes late for dinner. Now don't worry, I can hear you kids rambling on, 'What about this. What about that.' But it is as clear as daylight. I do my job, now you can do yours. Enough said.

Hullabaloo No. 3: That Falcons Are As (Or More) Reliable As Commodores.

This one always makes me chuckle. I don't know, kids. I'm not Jesus H. Christ! I can only help the ignorant, not the blind!

Hullabaloo No. 4: That We Should Not Become A Republic.

Now I'm no expert on politics. I can't tell one lying whiner from the next. But the fact that you kids are so obstinately opposed to the issue really gets up my clacker. As much as I don't like the sound of 'President Olsen', it's a step that we, as the people of Adelaide, must take. And if you kids think I'm going to let Sydney, or especially Melbourne, hold onto their smug control, even after we bring the flag twice in a row, then my name isn't Ken Phillips. As the great Robin Williams said: 'carpe diem'. If only you smelly kids would listen.

These, as I have said, are the big ones. But as the millenium draws to a close, it's time we fix what you students have been ignoring for too long. It's time you stepped out of your subjective holes. It's time you listened to answers instead of whinging and whining. It's time you took a bath. It's time you stared the common truth in the face. It's time you grew up.

It's time you tuned in to STUDENT RADIO 5UV every tonight and every second Monday night at 10 PM to listen to THE SILENT MAJORITY HOUR. It's time you made my life, and the lives of a hell of a lot of other ordinary Australians, much easier.

University of Technology, Sydney
Faculty of Humanities and Social Sciences

considering graduate studies?

MEDIA ARTS AND PRODUCTION
| film | video | sound | new media |

GRADUATE CERTIFICATES
Sound, New Media or Film and Video

GRADUATE DIPLOMA
Media Arts and Production

MASTERS DEGREE
Media Arts and Production

- ✓ your 1st degree can be in any area
- ✓ state of the art facilities
- ✓ tuition from industry professionals
- ✓ strong industry links
- ✓ 25 years teaching experience

For brochures and application forms phone the Faculty Student Centre on (02) 9514 2300. Closing 29 Oct, late applications may be considered.

Working for your future

WHY AM IS BETTER THAN FM

the argument for mono radio

As some of you may know, Student Radio currently broadcasts on AM radio. AM Radio is a wonderful, magical place where time stands still. A place where John Laws is still king, Bob Francis is still relevant, horse racing is still classified as a sport and the golden tones of long dead rock 'n' roll stars can still be heard. Apart from these obvious advantages, AM radio is also mono. You may think that this is a bad thing, but no, there are many advantages to this outdated, low-fidelity mode of broadcasting. Some of these are outlined below:

① IT'S LESS COMPLICATED.

You see, those "scientists" when they invented FM radio weren't thinking of today's hectic lifestyle. Back in the 70s when those "scientists" were thinking up FM everything was love and peace and sunshine. In the 90s we don't have the time to listen to two things at once. With kids, and jobs, and taxes and study, who has time to listen to two things at once? Not me, that's for sure!

② IT'S ENVIRONMENTALLY FRIENDLY.

You see, FM radio stations are actually powered by coal, and oil, and wood from old growth forests, and tyres, and, quite possibly, mystical supernatural voodoo forces. Now that's bad. In America and elsewhere they use nuclear power. Do you remember that nuclear accident in Japan a few weeks ago? Yeah. Makes you think, eh?

③ IT'S AUSTRALIAN.

You see, AM radio was invented by an Australian (most probably Weary Dunlop) at the turn of the century to commemorate Australian Federation. If it's Australian, it's good I say. The diggers used it in Galipoli. How else would we have heard

about the successes of Don Bradman and Dawn Fraser? And if it's good enough for them it should be good enough for you.

④ RADIATION.

They always find the problems with new technology when it's too late to do anything about it. You see, much like mobile phones today, FM radio can actually make people sick. It's been banned in hospitals. A recent study by top "scientists" discovered that FM radio affects the auditory centres in the body. Don't ask me 'cause I'm no "scientist", but that can't be good. There is also much circumstantial evidence to support these claims. My Grandfather died and he had an FM radio. In fact, I think you'll find that many people who owned FM radios are now dead.

⑤ Y2K.

Like other complicated computer driven devices, come the 1st of January 2000 FM radios will go berzerk. They will melt and catch on fire and most likely hurt the ones you love - especially our children. And remember, as Whitney Houston said, the children are our future. If you really care about the kids you should tune into 5AA for uninterrupted music on New Year's Eve.

So, if you really care about the ones you love - our children, Australia, and Don Bradman, get rid of your FM radios before it's too late. By now the sheer weight of the argument must have won you over.

PETER ADAMS AND CHRISTIAN HAEBICH.
Average Australians and Dedicated Mono Supporters.








TRIMS

EST 1937

OPEN

Westfield Marion

8 November '99

PRESENT YOUR STUDENT CARD
FOR SPECIAL DISCOUNT



Adelaide University Union President

In compliance with section 24.2 of the Adelaide University Union (A.U.U.) Constitution, the A.U.U. Board gives notice of their intention to alter some Rules of the A.U.U..

On October 5th 1999 the A.U.U. Board indicated its intention to:

- 1) dissolve the Catering Advisory Committee
- 2) dissolve the Works of Art Committee
- 3) increase the President's honorarium
- 4) increase the President's Mobile Phone subsidy

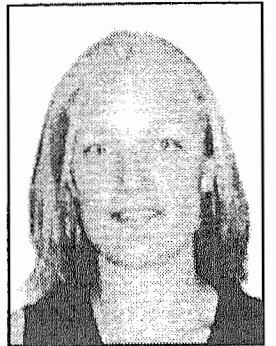
Details of the proposed changes are available at Union Admin.

All members of the A.U.U. have until Thursday November 25th to address any concerns in writing to the Union President, to be presented to the A.U.U. Board on December 13th for a final decision.

The next A.U.U. Board meeting will be held this evening, November 1st, at 6:00p.m. in the Lirra Lirra Bar & Café, Waite Campus. All are welcome to attend.

If you have any questions, please do not hesitate to contact me on 8303 5401, or be email >elysia.turcinovic@adelaide.edu.au< You can check out the Union's website at www.adelaide.edu.au/AUU for more information also.

Elysia Turcinovic



ERLECTIONS

AUSKI - WE WANT YOU!

Annual General Meeting to be held on Thursday 4th November 1999 at 1pm in the WP Rogers Room, level 5 Union House. ALL MEMBERS REQUESTED TO ATTEND

Are you interested in working in a team of highly motivated individuals aged 17-31?

We need six highly motivated people with a bit of spare time on their hands to be AUSKI COMMITTEE 2000. Personal requirements include:

- Σ The ability to work in a close team;
- Σ Competent with MS Word, Excel, PC and Macs (Photoshop and Pagemaker are also used);
- Σ Outgoing personality;
- Σ Vision, drive, commitment, enthusiasm etc etc;
- Σ At least five hours per week spare next year + O'Week
- Σ Previous AUSKI experience goes a long way;
- Σ Preferable non-drinker.

Positions Available Include:

- Σ President
- Σ Vice-President
- Σ Treasurer
- Σ Secretary
- Σ Social Secretary
- Σ Promotions Co-ordinator



"What do you get?" I hear you say. How about a trip to the snow and immortality in the AUSKI book of fame for the four main committee members? Of course there is also the bonus of hanging out with all the AUSKI legends and the legendary AUSKI alcohol collection.

Application forms can be obtained from the Sports Association and returned by Tuesday 9th. For further information contact Nicky "what a shitter of a jump" Briggs on 0417 800 734 or contact the Sports Association

Notice of Special General Meeting

Notice is hereby given, that the Adelaide University Snow Ski Club (AUSKI) shall hold a Special General Meeting for the purpose of incorporating the club under the Associations Incorporation Act (SA).

Date: 11 Nov

Time: Following the AUSKI AGM held at 1pm

Venue: WP Rogers Room, level 5 Union House.

Agenda:

1. Welcome
2. Motion: "That this club apply for incorporation under the Associations Incorporation Act 1985 (SA)."
3. Motion: "That this club authorise Nick Briggs to apply for incorporation."
4. Motion: "That this club accept the amendments to the constitution, as tabled, for the purposes of incorporation."
5. Election of Public Officer. (Nominations to be submitted at this meeting)



Film Society Programme

All films shown in the Union Cinema, Level 5, Union Building at 7pm. Free for Film Society Members, \$3 others (includes membership), unless otherwise stated.

Wednesday 3 November

LUNCH TIME VIDEOS 1-2pm with Friends of the Earth and SAUA environment department.

Indians and Eco-forestry: Mama Bilong Olgeta (Mother of us all), To the Roots: A Maya Reunion.

Gold coin donation at door, full description of screenings at door.

Thursday 4 November

Throne of Blood (1957 Japanese)

Director Akira Kurosawa's amazing retelling of *Macbeth*. Not to be missed, especially as it's our last film for the year!

With shorts *Red Hot Riding Hood* and *Three Little Bops*.

Wednesday 10 November

LUNCH TIME VIDEOS 1-2pm with Friends of the Earth and SAUA environment department.

The Nature of Suzuki: The Nature of David Suzuki, Three Good Reasons.

Gold coin donation at door, full description of screenings at door.



Adelaide University "Discover the Adventure" of Scuba Diving Courses

Become a PADI International Open Water Diver

Course Dates:

11th & 12th December
18th & 19th December

Course Cost:

\$340 - includes purchase of boots, and hire of mask, fins and snorkel, or
\$450 - includes purchase of mask, fins, boots and snorkel
(Cost from \$260 if you have your own gear (mask, boots, fins, snorkel))
All divers must complete a Diving Medical prior to first training session

For more information contact the

Adelaide University Skindiving Club

Ellie: ph 8271 7339 (h), email: ellie.simpson@student.adelaide.edu.au

EXAM NIGHTMARES

As the end of another year draws near, most of us are beginning to stress about those assignments that are still due, or even worse, the exams that are yet to be done. If you are one of these students, you have two choices — drop out of all your subjects (the Arts way), or knuckle down for a tough month.

Of course the second choice is the preferred (or should I say, only) option of 99.9% of students, so you should really think about taking this one.

The secret of cramming is time management, a strict routine, a healthy diet, and regular exercise, blah blah blah.

Crap. We all know it's caffeine and sugar that gets us through this most turbulent of times. So stock up on the most expensive instant stuff you can find (you can drink more cups of expensive instant without vomiting than you can of say, International Roast), and buy a box of Killer pythons.

Yet if you think you know more about cramming than I do, and that's probable, then submit your methods to the *On Dit* office by Thursday 5pm, ready for the Swot Vac study extravaganza. Just mark them "Exam ideas," and we'll put them all in a crammer's guide for next week (*ed. we hope*).



Stephen Mullighan

Having some one to talk to can always help relieve stress.

do you like good coffee?

the coffee appreciation society or C.A.S. for short is adelaide's newest club. The first brew meeting will be held on friday 5th of november in the wp rogers room on level 5 of the union building at 1pm.

the aim of the club is to organise coffee tastings and coffee crawls, whereby one may expand or share their good coffee knowledge with other addicts.

Just tell us where you put the Espresso or she'll play the Leo Sayer LP



NUS QUEER PUBLICATION

In Orientation 2000 NUS is publishing a queer publication to deal with queer and sexuality issues. The publication is intended to contain information including:

- Coming out stories
- Safe Sex information
- STD information
- Queer stories
- Advice on services and support

If you have any articles or information you think would be relevant you can email to <<queerbooklet2000@hotmail.com>>. The deadline for submissions is Monday the 17th of January 2000.



The Last Hunk of 1999
38 - 24 - 37

Education Vice President

National Day of Action

Many thanks to all the people who came out to the NDA Rally last Thursday to voice their outrage at Dr David Kemp's proposals to deregulate the Higher Education sector, impose vouchers, and saddle students with long-term crippling debts of up to \$100,000 - \$150,000. Given that the notice we were able to give for the action was effectively only three days, the turnout was fantastic. Many, many thanks especially to Elysia, Seb, and Zane for their outstanding work in the organisation of the event.

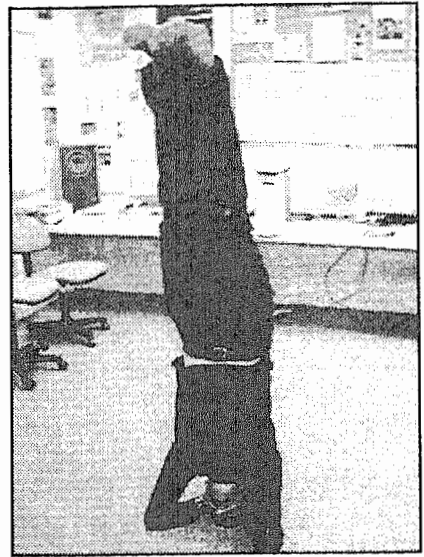
Cabinet Backdown on Kemp's Radical Anti-Student Agenda

As most of you will be aware, in the face of media and community outrage over Kemp's leaked cabinet briefing, John Howard has been forced to publicly back down from the majority of the contentious anti-student proposals contained within the document. He has stated that vouchers and de-regulation are off the government agenda, and that they will not move to place real interest rates on HECS debts. Whilst this is undoubtedly cause for celebration, there are three things worth remembering. The first is that Higher Education still remains chronically underfunded, as Kemp himself pointed out in his leaked cabinet paper. This situation will remain as long as the government refuses to replace the \$800 million it slashed from the sector when it came to power in 1996. The second point is that we must all be sceptical of the value of these promises - when the West Review on Higher Education was first released, the Government immediately moved to rule out vouchers and de-regulation - and yet they commissioned Kemp to explore the implementation of these options and present them to cabinet. In the face of public outrage the Government may have backed down for the moment, but the privatisation of Higher Education remains on the agenda, and we must remain ever vigilant if we are to fend it off. Finally we must remember that not all the proposals have been ruled out, and the government still intends to go ahead with its battle with the NTEU (the Union representing academic staff) to slash their collective bargaining power, introduce non-union presence in Enterprise Bargaining and phase in Australian Workplace Agreements. Staff are rightly outraged at these attacks, and if students want to know more about what they entail, they should come and talk to me in the SAUA office.

In the meanwhile, happy studying - I hope you all haven't left as much of it to the end of semester as I have!!

Cheers,

Janak Mayer



BBQ Vice President

matt sykes-hi sexo

sexo - hi matt, what have you been up to?

ms - heaps, the raffles in the bar have been going well, as well as the free Friday BBQs.

so - we heard that you have an end of term show? What's the deal with that?

ms - thanks for a great question so. The end of term is looking great, with heaps of different things happening on campus. Firstly during the day on the lawns there will be a cheap BBQ as well as well-priced beer. Student radio, we hope will be out on the lawns with us. For without the guys from stud rad no event should ever be attempted

so - so what else is happening on Friday?

ms - well so, there is also a great night planned in the bar for all to enjoy. Besides the usual three hour happy hour, there will also be a great band at the end of the happy hour. Not to forget the great entertainment being organised by Union Activities on the lawns during the day.

so - what are Union Activities doing?

ms - well the hot word on the street is sumo suits for all-star fat boy fighting, or maybe the bouncy thing will be making just one more trip to uni for the year, or maybe a hucking Bull will be put on the lawns for all to be tossed off.

so - is there room for the sexuality department?

ms - I hope that all the departments will be out to support activities on campus.

so - is their going to be a vegan alternative on Friday?

ms - yes, are you planning on doing anything during the last day?

so - yes we will be giving out free safe sex aids.

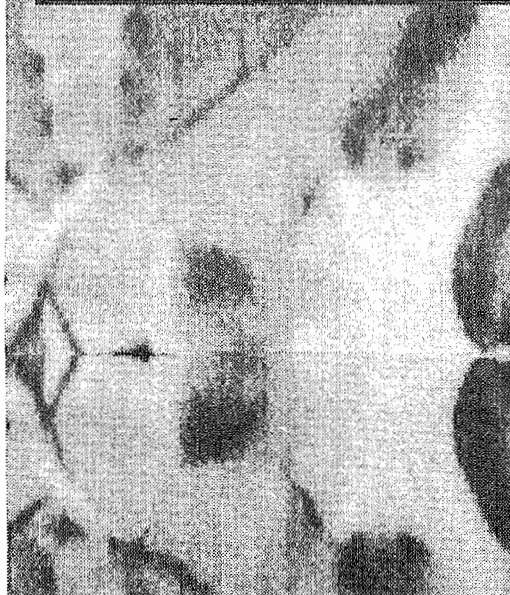
ms - great that will be just next to the table with smoking information about the pros and cons of why you should smoke or not!

so - it sounds like a great day!

ms - I can't wait, if we are lucky we might even get some people from the republic movement and some queen lovers to go toe to toe on the lawns, but then again they all might be to busy having coffee. bring on the royal-republic tug of war contest.

CHEERS

MATT



Women's Officer

With only one week to go, I'd like to wish you all good luck with exams. But to let you know, here are some things that will still be happening if you can pull yourself away from the books.....

NOWSA

If you didn't already know, the Network of Women Students in Australia Conference is being held in Adelaide next year so there is still a lot of planning to be done to ensure that this conference is a success. If you are interested in being part of the organizing collective it meets weekly in the women's room, which can be found downstairs in the Lady Symon Building. If you would like more information, please contact the NUSSA Women's Convenor.

DO YOU PARK IN THE BOTANIC GARDENS?

Recently there have been several attacks in the Botanic Gardens car park. So if you park there in the evening please organize a member of security to escort you to your car so that you are not at risk.

Good Luck with exams,

Eileen

Sexuality Officers

Amanda: Hey Daniel, how's the last weeks of the semester shaping up for you?

Daniel: Fantastic, I handed in my thesis last week!

Amanda: Lucky you. I still have exams to deal with. So what's on your agenda now?

Daniel: Well I was thinking of attending Matt's last day of term celebrations on the Barr Smith Lawns. How about you?

Amanda: I'm planning to attend Reclaim the Night on Friday night. Which by the time you read this will be over. I hope it doesn't rain like it did last year! Reclaim the Night is a good chance for women to support women's

rights for an end to violence against women and children. So what's happening sexuality way Dan?

Daniel: Well, after attending the International Health In Difference Conference last week, this has encouraged me to attend some workshops being run by Shine SA. Are you attending any Amanda?

Amanda: Yeah, I'm going to the workshop on understanding and challenging homophobia, young people and sexualities and women's sexual & reproductive health care.

Daniel: Yeah, I'm attending understanding and challenging homophobia, young people and sexualities and men's sexualities.

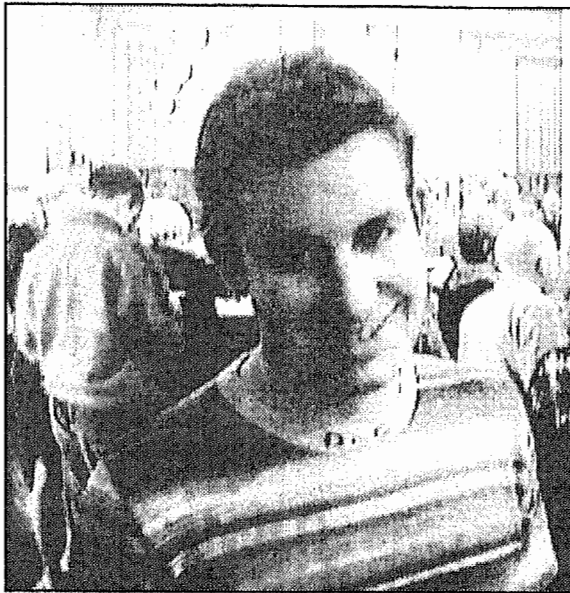
Amanda: Cool. I would just like to remind the students that we have plenty of safe sex aids available in the SAUA, sex is a good way to relieve stress....

Daniel: Yeah, and we are still available in the SAUA if you have any sexuality needs that you need to talk about or you can e-mail us.

Amanda: Cool, well we hope you'll have an enjoyable last week of the semester.

Amanda Camporeale & Daniel Marshall

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



SAUA President

NDA NO MONEY = NO DEGREE GIVE KEMP THE JEFF!

Two Thursdays ago was the National Day of Action opposing the reforms that David Kemp was proposing for universities. The NDA itself was highly successful with well over 300 students attending. Students from Adelaide University, the University of South Australia, and Flinders University met on the Barr Smith Lawns and marched through the streets to Liberal MPs offices to show their dissent to the ongoing attacks from this Federal Liberal Government on our universities.

Even though John Howard stated he would not implement such changes. We as students can not be complacent for the sake of all our family members. Students across this country sent messages that they stood united against the continuous deprioritisation of the higher education sector in terms of funding, in terms of access and in terms of the quality of our education.

The message was sent loud and clear that we think that the proposed changes were unjust, were wrong and as students we would not stand for it.

Thank you all those who played major part in the organisation of the rally and most of all thank you to all the students who participated and supported your student organisation.

ANCILLARY FEES

For some time the SAUA in conjunction with the Union have been reviewing the additional fees and charges that facilities across the university charge to students. Currently there is no uniform policy relating to this issue across the university. The SAUA and Union are lobbying for the additional cost of items for students be removed.

24HR COMPUTING SUITES

The SAUA is still negotiating for a 24 hour computing suite with the university. Hopefully very soon a 24 hour computing suite will be operational. It was anticipated that it would occur before exams, however things are taking slightly longer than anticipated. I will keep students informed on the process on this issue via e-mails.

For more information please do not hesitate to contact me on 8303 5406.

ALIDA PARENTE



Environment Officer

MORE STUDY TIPS

Be sure to study with the environment in mind. I know it's hard! Simply avoid the following things:

- Σ **Kleenex** tissues and toilet paper - some great postcards are available in the SAUA about them and there are lots of alternatives!
- Σ **Allen's, Nescafé and Nestlé** - they kill babies
- Σ **Nike** - they exploit the Third World
- Σ **Coca-Cola** - they exploit you!
- Σ **cigarettes (!!!)** - they suck! use lollies or fingernails instead!
- Σ **single-sided photocopying** — come copy in the SAUA and use recycled paper!

WHAT'S HAPPENING

The big issue at the moment is the proposed nuclear waste dump in SA's outback. Senator Minchin has announced that there are now only 6 sites to choose from, and as soon as a site is chosen, work will start.

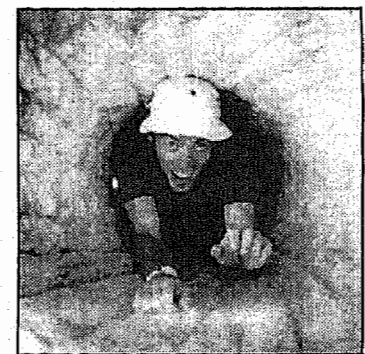
There's a public meeting about the proposed nuclear waste dump **at the Adelaide Town Hall on the 18th of November at 7:30**. It's free and will feature Peter Garrett, from the Australian Conservation Foundation, and Jean McSorely, from Greenpeace, as well as representatives from the local Aboriginal peoples and anti-nuclear reps from the Labor and Democrats parties. Please come to this and find out what the dump will mean to SA and you!

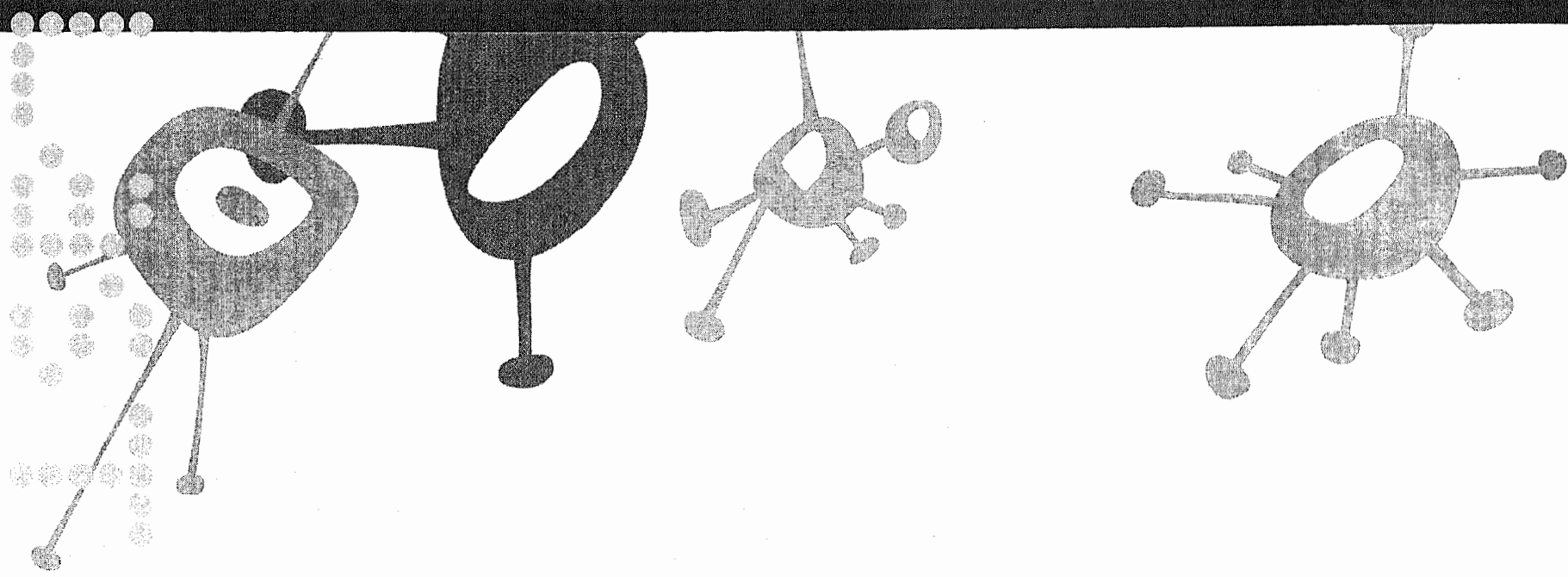
Furthermore, on the **4th and 5th of March, yes, March**, if the world is still around(!), there will be an academic conference about the dump proposals in the Napier building at this very institution. Speakers from both sides of the debate will include Paul Davies, Helen Caldicott, and Peter Garrett.

You can meet me on **Fridays after 1pm in the SAUA** if there is anything you would like to complain about or help with!

Good luck with y2k and the end of the world, and see you next year!

zane <environment@sua.asn.au> or telephone 8303 5182.

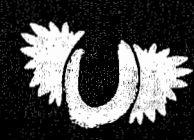
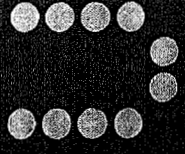
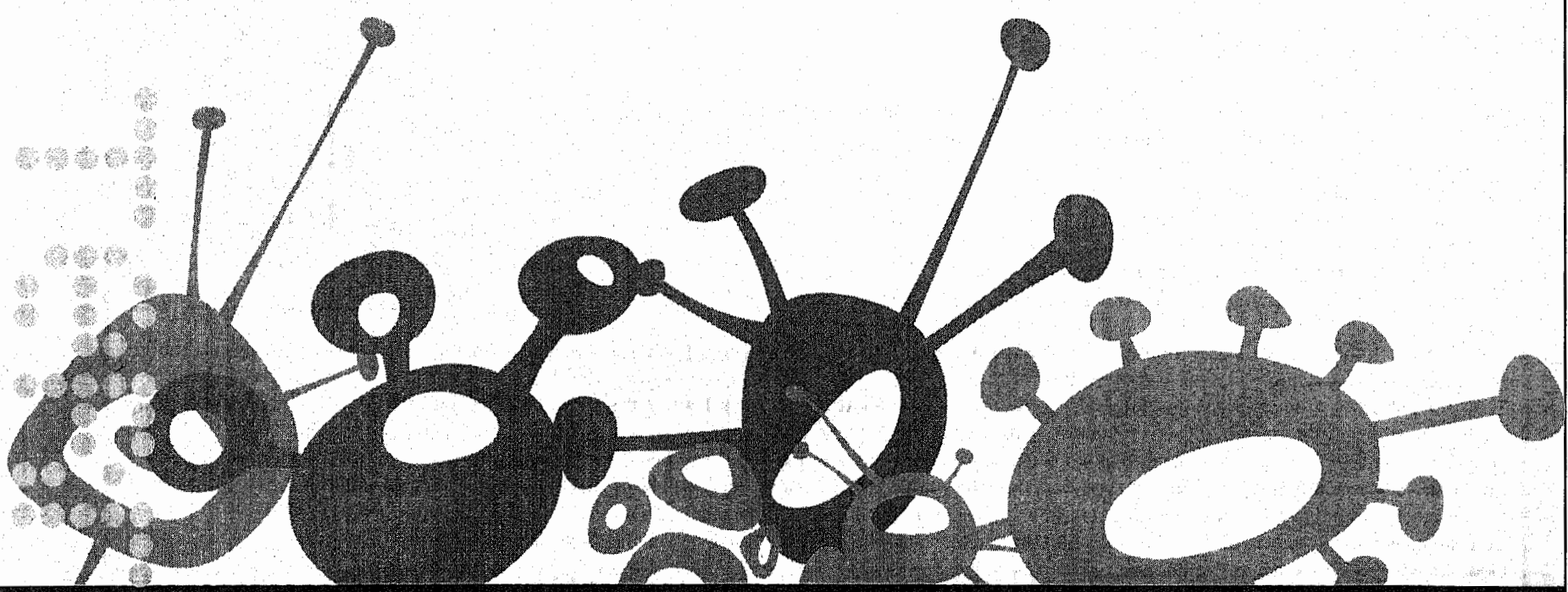




FIREWORKS...SLIP'N'SLIDE...
BUCKING BULL... STUDENT RADIO...
\$1 COOPERS BEER ON LAWNS FROM 12-2.30...BBQ...

FRIDAY NOVEMBER 5, 1999
12PM >> LATE
BARR SMITH LAWNS & UNIBAR
UNIVERSITY OF ADELAIDE
INCLUDING 3 HOUR HAPPY HOUR @ UNIBAR: 4-7PM

LAST DAY OF TERM SHOW >>



Extracts from a Discussion Paper on the introduction of a Campus Watch Program for the University of Adelaide.

This year at the University of Adelaide, there has been a significant rise in the number of crimes being committed, particularly in relation to personal property on the North Tee campus. The thefts of bags and bicycles reached epidemic proportions. With the acquiescence of the Library, the allowance of bags into the Barr Smith has seen a dramatic drop in incidents of bag stealing and criminal activity in the bag room. It is no secret that the area between Government House and the Royal Adelaide Hospital is considered a 'soft target' by offenders. This has been reinforced by discussions with SA Police (SAPOL). Although some students have been apprehended for certain episodes, the majority of the incidents are 'opportunity crimes' or 'walk throughs'.

As a result of the criminal activity and in an effort to respond to the concerns of the students and staff, preliminary discussions have occurred between student organisation representatives, Security Services and SAPOL. The discussions have centred on a solution to our problem based on a team effort or community approach to tackling the issue.

The establishment and ongoing responsibility of the program is contingent upon the existence of in-house security and student commitment.

The notion of community involvement with the support infrastructure of existing entities/units of the university was quickly arrived at in the discussions. A model that replicates the community-based program of Neighbourhood Watch was immediately identified as something that could be adapted to suit the requirements of addressing the situation at the University of Adelaide. Hence the moniker, Campus Watch.

So, what is Campus Watch, why do we need it, who is involved, how will it operate, where will it start and when? It is the aim of the student organisations in conjunction with Security Services and the support of the University and SAPOL, to establish a 'Watch' program next year. Campus Watch would involve student volunteers, in pairs with radio contact, patrolling the grounds of campuses during the core hours of 10.00am - 4.00pm, comprising of 4x1.5 hr shifts. The duties, apart from having a visual presence, have not been completely defined. However, it is anticipated that after completing training, 'Campus Watch' participants will deter the level of criminal activity, assist in detecting potential criminal acts and undertake physical safety audits that identify blind corners, poor lighting, dense vegetation and other safety matters.

As mentioned the concept of Campus Watch has risen from the concerns of the general student community. These safety and property issues have been brought to the attention of the student organisations and university senior management, through security services. The primary aim of Campus Watch is to raise the level of awareness about security issues in a manner acceptable and appropriate to the university community. The establishment and ongoing responsibility of the program is contingent upon the existence of in-house security and student commitment.

To gauge the level of student commitment, we are seeking expressions of interest from the Adelaide campus student body. There are a number of organisational and operational tasks to be completed, however, at this stage if we don't get the level of response required, the program will have to be diminished. No people, no program!

At this stage, discussions are occurring in relation to inducements to participate. There has to be an incentive, initially, to attract volunteers. Currently there are three prominent, separately sourced and achievable rewards for participants contributing to the safety and security of the University community.

1. Acknowledgment of the student's contribution by the institution and recognition of this on the student's academic transcript or a letter of commendation sanctioned by the University.
2. Meal vouchers redeemable through Adelaide University Union catering outlets.
3. Work opportunities through Security Services such as escort services for students.

Phil Harrison
Project/Research Officer, Students' Association University of Adelaide.

Want to get ahead of the pack?

Do something community minded?

Help make the campus a safer place?

Get free training to make you more safety conscious?

Receive recognition from the university for your efforts?

Increase your employability?

Then become a **CAMPUS WATCH** participant

For more details and to register your interest:

contact Phil Harrison, Project/Research Officer, Students' Association of the University of Adelaide. Register at the SAUA reception.

Any questions, contact Phil Harrison on (phone) 8303 5760 or (email) phil.harrison@adelaide.edu.au

If you would like a copy of the whole discussion paper contact Phil on the phone or computer.

campuswatch

VICTORIA DRIVE

KINTOR



The new iMac is coming. Order yours now at...

...Camtech Campus Computers.

YOUR computer shop on campus.

Affordable high performance

- 350- or 400-MHz PowerPC G3 processor
- ATI RAGE 128 VR 2D/3D accelerated graphics
- 64MB or 128MB of SDRAM; supports up to 512MB
- 6GB, 10GB, or 13GB hard disk drive
- Slot-loading CD-ROM or DVD-ROM drive

Fast, easy Internet access

- Get on the Internet in around 10 minutes
- Preinstalled Internet software
- High-speed 56K V.90 modem
- Built-in 10/100BASE-T Ethernet, ready to connect to a cable, DSL modem or LAN

Advanced video playback/editing capabilities

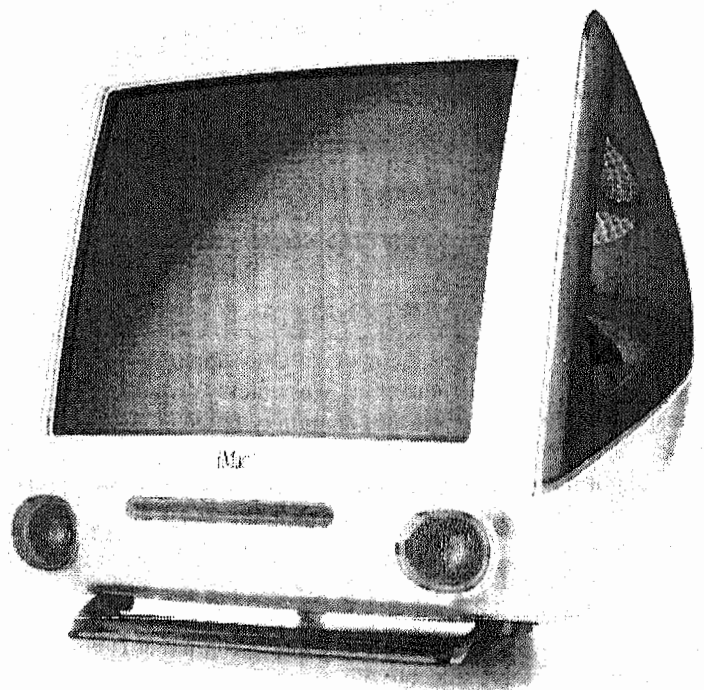
- Plug-and-play digital video (DV models only)
- Slot-loading DVD-ROM drive plays DVD-Video movies
- Two FireWire ports let you connect DV camcorders, hard disks, and other high-speed peripherals
- Preinstalled iMovie software makes it easy for anyone to create high-quality DV movies in minutes

Easy set-up and use

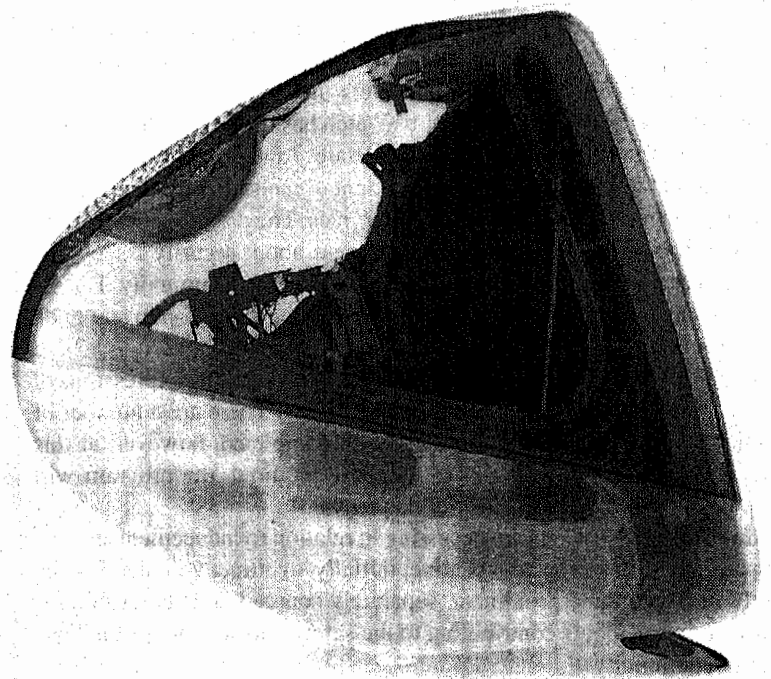
- All-in-one system includes everything you need. Just plug in the computer and you're ready to go
- The Mac OS provides you with easy-to-use system software
- Preinstalled applications let you begin working and playing right away
- Interactive tutorials help you get started with your new computer

As a member of the Apple University Consortium, Camtech Campus Computers maintains competitive pricing all year round and provides a 3-year genuine AppleCare warranty to students, staff, alumni and departments of the University of Adelaide and Flinders University.

iMac - \$1956
iMac DV - \$2482



iMac DV SE - \$2865



Priced for students, staff and Alumni
University of Adelaide and Flinders University.



CAMPUS COMPUTERS

Hughes Plaza, University of Adelaide

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

I don't hate *Sex and the City*.

I'm sure that no one particularly cares, but I just finished an Honours thesis. Handed it up on Friday. As I beavered away in my study to get it finished, I dreamt up a grand plan: that I would finish by ten o'clock Thursday, just in time to wander into the lounge room, open a beer and watch *Dilbert*.

Not much of a plan, but it's the little things that keep me happy. And so it was that I turned the computer off just before ten last Thursday, happy in the knowledge that I was finished, and could now concentrate on some serious relaxing. I grabbed a beer, made myself comfortable and turned on the box. But was *Dilbert* on? No. Instead I was faced with *The House From Hell Reunion*. A startlingly unfunny and uninteresting show in the first place, does anyone really care about these people enough to demand a reunion? I think not.

I don't ask for much in this life. All I wanted to do was watch *Dilbert*, but no. Apparently that's too much to expect. So I have one thing, and one thing only, to say to whoever was responsible: fuck you.

Ever since the first episode aired a month or so ago, I've been trying very hard to hate *Sex and the City* (Nine, Mondays 9.30). Every time someone asks me what I think of it, I make it perfectly clear that I'm sharpening the knives, getting ready to do a real hatchet job on it. But the strangest thing has happened: no matter what I do, I can't hate this show, and I'm not sure why.

Let's face it, the signs weren't too good for *Sex and the City*. Yet another Darren Star creation (and I just can't trust the man responsible for *Central Park West*), gratuitous (ie infantile and not particularly convincing) swearing, and more relationship obsessed psycho-babble than you can shake a proverbial stick at. The sort of show I'm only ever going to hate.

But I don't hate it, and this am-

bivalence troubles me.

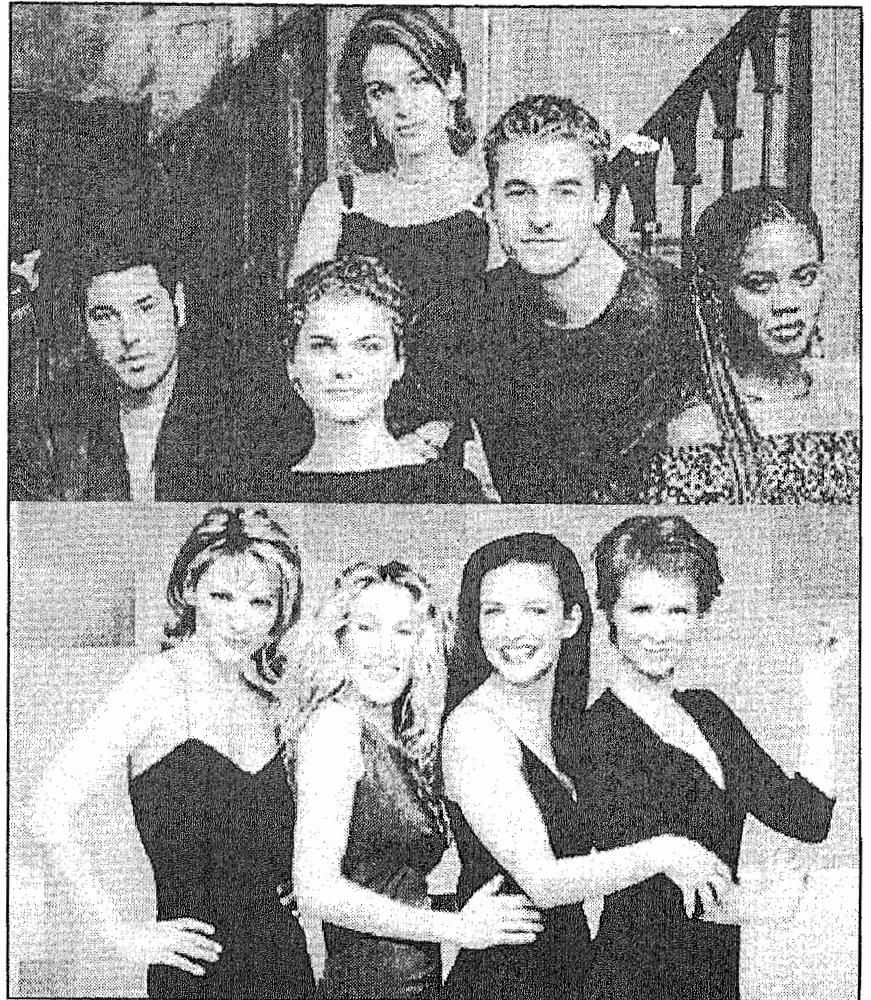
I have a sneaking suspicion that the strength of *Sex and the City* is that it has no qualms about making its main characters so overwhelmingly unlikable - unlike, say, *Ally McBeal*. The quartet of women at the centre of the show, with newspaper columnist Carrie Bradshaw (Sarah Jessica Parker) as their leader of sorts, are a pathetic, self-absorbed bunch, with few saving graces among them. Their foibles make this show watchable - who couldn't derive some satisfaction from watching these appalling creatures ruin their lives time after time?

Not that *Sex and the City* is particularly good, either. This is a program that just tries too hard, too often. It desperately wants to be hip and urbane, its origin as a newspaper column and then book by Candace Bushnell a little too obvious, and is nowhere near as clever as it wants to be.

It wants to be a bit edgy, a bit risqué, but ultimately comes across as forced. And the episodes, all so neatly pigeon-holed: the lesbian chic episode, the threesome episode, the vibrator episode ... I await the amputee cheerleader episode with interest.

Probably what worries me most about *Sex and the City*, however, is what I like to call the "McBeal factor". Once again we have a group of successful women in their thirties, seemingly obsessed with their weekly attempts to find a man, and there's something worrying about this relentlessly white, heterosexual world (token gay male character aside). What is it about "cutting-edge" television that dictates that it must be intrinsically conservative? And please, no more talk about these women who "act like men". It's a crock. Why compare them to men? Can't women be defined in any other way? Christ it's irritating.

And yet still not enough to get me really hating the show. Something tells me I must be



Some of the respective casts of *Felicity* and *Sex and the City*. What fresh-faced young things they are, too.

getting soft.

Not that I have any hatred problems with *Felicity* (Seven, Mondays 8.30). It has been proving itself the sort of show that sets my teeth on edge ever since its debut early this year, and I'm pleased to report that nothing much has changed. If anything, it irritates me more these days.

With its bright young things struggling to come to terms with college life and predominantly dorm room settings, there's something about *Felicity* that reminds me of Bret Easton Ellis' *The Rules of Attraction*, except without the sex, drugs and anything else remotely good. If my university experiences were anything like this, I'd have to punch myself in the face on principle, just for being a precious little self-absorbed arsehole.

Earnest with a capital "E", *Felicity* is turgid, overwrought adolescent drama at its absolute worst, with a healthy serve of angst on the side, not helped in the slightest by the fact that *Felicity* herself (Keri Russell, not

Sarah Michelle Gellar, as this week's *Sunday Mail* seems to suggest) is one of the more irritating televisual creations I've seen for a while. The scripts seem to try to inject a fair bit of quirk in to the show as well, which succeeds in being pretty unfunny - although last week saw an exception, with a quite funny couple of scenes involving Noel (Scott Foley) speeding like a mad bastard after taking smart powder. Still, highlights like this are few and far between.

Felicity seems to bring me back to the same point as *Sex and the City*. Doing everything in its power to be hip and 'youf', this is in truth incredibly conservative television. American teevee seems to go out of its way these days to tell us all to find Mr/Ms Right, get a good job and settle down to a life of happily ever after in a nice suburb. Escapist trash maybe, but there's the unpleasant whiff of propaganda about it all. And Jesus, I find that depressing.

Dale F Adams

Life Easier

Ahh ... it does the heart good to know that Telstra is here to make my life easier. And indeed, with our SmartCard Student Cards, they certainly are. How handy it will be to get a 10% discount on all my photocopy needs at Centreprint. If only I could find "Pulberry St".

Dazed and confused (in the concrete jungle)
SHARON GRAINGER
Marino.

Cave our Brains in

What are the ethics of the executive officers getting retrospective pay rises for a period of time when employees' conditions etc. were cut? Could this be a new species of performance based pay?

With holidays about to cave our brains in such questions help keep the ethicists amongst us sane. As do the following:

- How many trees will the Uni give the chop to this summer? Will they distinguish the feral from the non-feral?

- Will the Union and SAUA Council alter our (their?) election regulations to allow non-students and other out-of-town political hacks to join our annual circus?

Could you pass onto the author of last week's letter, titled "25 Oct 1999", the following: the requirement that *On Dit* report on SAUA/ Union business was removed from the Constitution, by referendum, in 1998.

Long live democracy,

REDD
Stirling.

Heartfelt Respect

I just wanted to write a letter expressing my heartfelt respect and admiration for Peter Adams and Christian Haebich. In my capacity as Union Activities Officer I have had the pleasure of working with these fine gentlemen for several years, and the experience has been certainly worthwhile. Peter and Christian have taught me a lot about myself, as well as others, and a lot about life too. They have been my co-workers, they have been my friends, and they would have been my lovers too if they had just accepted my offers. In short, I think these guys are great and I will sorely miss them when they are gone.

SACHA SEWELL
Activities Officer,
Adelaide University Union.

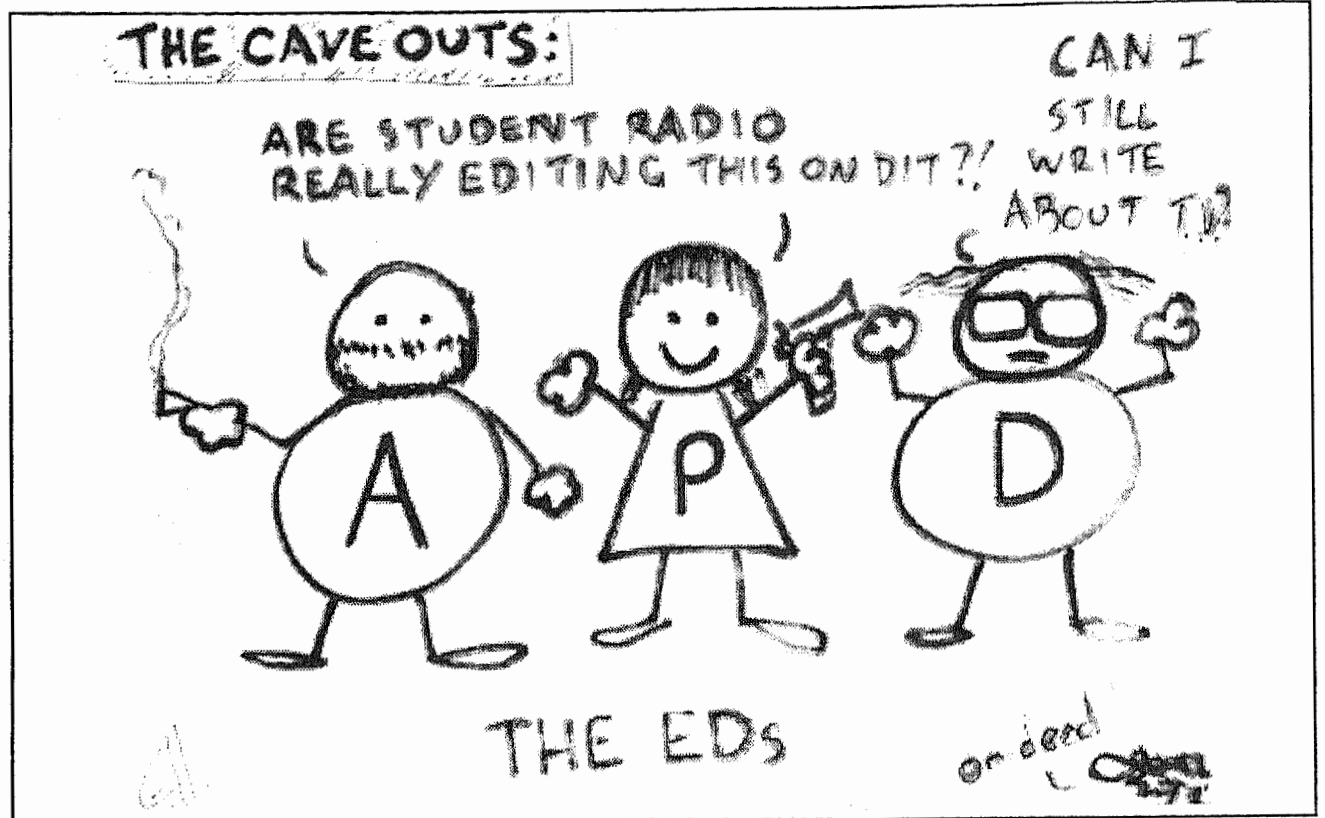
Outrage

I am writing to express my outrage.
MICHAEL NELSON
Kensington.

Not a Happy One

I write in response to the interesting article published in last week's *On Dit*, "Blood on Their Hands". It raised some interesting and thought-provoking points, some of which I feel warrant further discussion.

It is worth remembering that East Timor was, at the time of the Indonesian invasion, a colony of Portugal. I am not convinced that Australia should have engaged in a war to protect a European colonial power. The history of colonialism has in general not been a happy one. It is not necessarily better for East Timor to be ruled by a power on the other



LETTERS to the editor

side of the world than to be part of Indonesia.

Of course, it is much better than either of those alternatives for East Timor to be an independent nation, in line with the clear wishes of the East Timorese.

The article in general attacked the Australian government for what they have done and what they continue to do in relation to East Timor. What has happened historically is not a proud moment in our regional history. However, before attacking the current government, it is worth remembering that Australia has been one of the most outspoken countries in the international community on this issue recently. Australia has played (this year in particular) a major role in helping the people of East Timor. Far from being reluctant to act, we have been at the forefront of international action.

We cannot forget that what we have done has deteriorated significantly our relations with Indonesia and the rest of our region. South-East Asian countries do not like to see Australia meddling in their affairs. Australia is a small country.

It would be ill-advised in the extreme to try to order around the other countries in our region, if for no other reason than they are much bigger than us. For the sake of regional security, Australia can only do so much.

The action that the government has taken, while morally right, has already hurt, and will continue to hurt Australia. It is fine for people to protest about the genocide in East Timor, but we must remember that our protests hurt Australians more than they hurt the Indonesian government. Indonesia will not be hurt by Australians not flying Garuda or by Indonesian freight not being handled here. But, when Indonesia retaliates (as they have already done, and will continue to do) with trade sanctions against Australia, and by not buying Australian products, it will hurt the Australian economy, and hence all Australians. We must remember that there is a significant cost to Australia of doing the 'right thing' for the Timorese. Whilst all Australians must be horrified about what has happened in East Timor over the last 25 years,

Bollocks and the Rest

I was disgusted to read the article entitled "Bollocks and the Breast" in the last edition of *On Dit* (Volume 67, Number 22). What a baseless and unfounded attack on a respected and much loved broadcaster as Stan Zemanek. *The Beauty and the Beast* program is one of the best Channel Ten has offered us in years. It's amazing that in a country with so much talent we have to resort to cutting down the "tall poppies" amongst us. Next thing you know they'll be taking a swing at John Laws, Ray Mar-



from *On Dit* (25/10/99)

tin, or evn taking Daryl Somers off air. Heaven forbid!

BOB TAXPAYER,
Clovelly Park.

and especially recently, we must remember that we cannot be the world's policeman.

I must respond to the claim that, "there was never any legal obstacle to the Australia government immediately dispatching the 4500 troops it had said it could have in Dili in 24 hours." Engaging in an International Law discussion would be irrelevant here. Indonesia was still asserting Sovereignty over, and remained in military control of, East Timor at the relevant time. If Australia had sent the troops at that time, it would have been treated as an invasion of a foreign country. An invasion is an act of war. It is highly unlikely that Indonesia would have just retreated back out of the way of Australian troops.

They would have defended East Timor, and declared war on Australia. Sending those troops in before the Indonesian government actually approved their deployment there would have plunged Australia into a war with its largest and nearest neighbour.

No Australian could wish to start such a war without the gravest necessity of doing so. Whilst the delay was clearly tragic, it was not worth engaging in a war just to get to Timor days or weeks earlier (if in fact the Australian army could have successfully invaded at all).

I feel that the demand that, "any East Timorese person who wants it be given refugee status and asylum in Australia for as long

as they wish to stay here," needs a reality check. Australia cannot afford to let all East Timorese come here. Even if it were just the East Timorese, it would strain our resources to breaking point. More importantly, it would set a precedent to open the floodgates.

Australia cannot just take in people because they are oppressed in their traditional lands - half the population of the world would qualify on that criteria. More importantly, Australia taking in East Timorese would give the Indonesian government exactly what they wanted. The Timorese should not have to flee their homeland to Australia to escape persecution. This would complete the ethnic cleansing the Indonesians started. East Timorese should be supported by Australia, but our support should be for them to be able to live safely in their homeland, not conditional on their leaving their lives to become refugees in Australia.

The article concluded with the sentence, "East Timor needs our ongoing support in their struggle for independence." We must remember that achieving independence on paper at the ballot box is only the start of a long road for the East Timorese. East Timor needs and deserves our ongoing support as it is born as an independent nation in our region.

MATTHEW STUBBS
Clovelly Park.

Crap being Hurlled

To be political or not to be political? It's an important question. Everything we do is political. The decision to write a letter to *On Dit*, the decision to join or not to join a union, the decision to use public transport instead of driving, the decision to study at university, the decision to participate in a rally, march or demonstration of whatever sort. All our actions and decisions in life are political, even though most of us are probably not aware of it.

This brings me to an important point: why I look forward to having a political SAUA and a political Union in the coming year. With all the crap being hurlled at students by this useless Federal Government, it is important that students have organisations that are led by people who do more than bleat the fascistic slogan "Students First". Here's to a political student body in the year 2000.

JOEL NORTHCOTT
Plympton

Eat my Meat

After intense training at the Sarah Möller school of verbose procrastination, I feel I am now ready to contribute a letter for inclusion among your illustrious pages.

Nothing much troubles me about life at university, except for the fact that my beloved first year is about to draw to a close and I may be expected from now on to know where things are on campus (although I'm sure that next year's spunky girly O'Tour leaders could help me).

However, I digress. Although I am not troubled, I can think of many improvements to be made that would truly make the Nth. Terrace campus a delight to interact with. Firstly, incessant trips to the Mayo in search of Chupa Chups and things that aren't vegetarian - I have nothing against vegetarians [*we do - Guest Eds*] but personally I like to eat my fellow creatures.

It has come to my attention how lovely it would be to take part in some kind of customer loyalty scheme involving said Mayo. I propose a kind of 'frequent flubber card' whereby those who front up for their greasy goodness on a regular basis could get a little freebie every now and then. Even an out-of-date yakult would be better than a kick up the ginger. The punters would be happy and the whole program would add but a pittance to the dismal figure that is Union Catering's annual loss. The scheme could also extend to catering venues on all campuses beneath the mother duck's bottom that is the University of Adelaide. The Gallery could offer a free Paris Brest (*sic*) to anyone who accrues the receipts from the equivalent of an entire sticky date cake, and the somewhat more rural

institutions could offer free small woodland creatures or buckets of student-made riesling in return for continued patronage. Briefs could offer matching bras, or at least a discount lingerie voucher from Harris Scarfe, and the vending machine could be programmed to spit out a random goodie to every 20th patron.

Alternatively, the freebies could vary according to the course that one is enrolled in. Med. students could receive a novelty plastic vital organ, arts students could receive something suitably useless, and engineers could pick up....well....another ruler.

So there you have it, kiddies - food for thought. Get behind the force that is flubber. Wobble your chunky bum on into the nearest tuckshop and ask what they can do for you!

TRISTAN SEEBOHM
Hackham West

Congratulations, Fadams

Taking a leaf out of Sarah Möller's book, I've decided to participate in the fine institution of procrastinating by writing a pointless letter. It follows:

A hearty congratulations to Dale F. Adams for having the courage to break the silence on the tedium that is South Park. I too find the "comedy" tiresome but am afraid to speak out as every time I have done so I've been forced by friends, convinced that they are doing me a huge favour, to sit down and watch their tapes. After about 2 episodes of really trying to understand it I invariably leave my friends (who possess a usually sophisticated and dry sense of humour) clutching their bellies and slapping their thighs at the antics of a dancing poo while I go and clean the beer fridge or something. I don't get it! It's not even vaguely amusing! Perhaps I'm dense but I do not understand how a show so stupid can be so universally loved. Why does that kid die all the time? It's not funny! The show's attempts at satire are one of the only things I can laugh at. What the fuck are 'Cheesy Poofs' meant to represent? I'm not sure about everyone, but I like my inane TV to be at least understandable! Living in a gloriously ethnic family I'm used to bizarre accents and pronunciations of words, but I can't understand a thing that these characters say. I celebrated when that damn Granny May's went bust so I no longer have to look at those stupid stuffed toys in the window as a constant reminder that I've supposedly "missed out on a defining moment of our generation". Yours in anticipation of the day in which the South Park t-shirt is banished to the same fate as the hyper-colour t-shirt and used solely as sleepware and for cleaning cars,

MELISSA VINE
Collinswood

Very Relevant

Last week Daniel Marshall and Marian Prickett commented that I was irrelevant. I assume that my comments about the Sexuality Department were irrelevant, which has the further implication that the students who pay Daniel's wages and fund his campaigns are irrelevant - or do you reserve relevancy for those students you disagree with? Correct me if I am wrong but I am a student and I pay my Union fees, therefore I am a member of the STUDENTS' Association, which exists to represent and serve students. Which would make me very relevant, wouldn't you say? By the way, the reason I didn't mention Marian in my letter is because I have no problem with Marian - a woman student - commenting on teh Women's Department, even if I might not agree with everything she's written.

SKY MYKYTA
Skye

P.S. Don't get angry and plan to write a handful of responses to my letter, just do some work - that'll shut me up.

P.P.S. The fairy-tales were piss-funny!

What the Fuck

I was just wondering when the fuck are you guys gonna do a car edition. Cars are part of the Australian way of life and also important for gettin' around. You lefty bike riding environ-mentalists make me sick. What's wrong with a 308 donk and a ton of chargin steel to get you to the shops? It makes me feel alive to rumble down Hindley St on a Sat'd'y night, that's fuckin' culture, right there. So if you decide to do a DONK edition me and me mates would be only too willing to fill the pages with auto-loving tech talk and intelligent engineering discussion. No worries, see you on the road

DONK-MASTER 2000
Crudwood

Facetious

I am intensely worried about the lack of firedrills at University. Moreso, I think there are far too many facetious, wannabe, I too want to make a funny, bloody first years running around submitting inane letters to *On Dit*. Clearly, the time is ripe for a new batch of spotty first years to take the floor, fresh from the Spumante stained romps of Schoolies, and, clutching their TER scores closely to their boob-tube-from-Dotti bosoms, wide-eyed at the prospect of non-stop sausage sizzles, random Janak has a chats, and lubricated twister that is O'Week. Not to mention the glorious tirade of rich bollocks which overflows from the pages of student publications, authored by I too think I am frightfully hilarious darling, who finally lost the plot one day when the woodland folk in the trees on the Barr Smith Lawns showered them with one too many fluffy treasures from above. So. Bring on next year, and much more delightful inanity. In conclusion, I end with a question.. (brief pause which extends to become quick trip to the Mayo whilst trying to think of a pithy yet controversial halt to this ambrosial fountain of facetious drive!) Fat people: (see T. Seebohm's letter on how to cultivate a chunky bum) Do they use more soap?

SARAH MOLLER
Snowtown



THOUGHTS with John Watson

Words at Work

Root - a fairly common noun increasingly used as a verb.

Sign of The Times

The one with that chick on it and stuff. I like that one.

From The Quotebook

"My mum drinks at least as much as I do." - from *Memoirs: A Memorial Tribute*, by John Watson.

Keep On Counting

4 - the number of goals I scored as full back for the Callington Rams 1996 season (best and fairest).

Just A Thought

If you have no money, and you are flat broke, you can't go out and get pissed.

Today

Today is November 1, the 305th day of the year. On this day:

1912: Bert Newton was born. On his sixth birthday he received a bicycle. He met Patti in 1926.

1973: Tom Uren's Commonwealth Department of Urban and Regional Development proposed a raft of cutting edge policies that blew the Whitlam cabinet away. Phil Harrison bitter to this day.

1993: Warwick Capper loses Liberal preselection for the seat of Bennelong.

VICEREGAL

Saturday morning His Excellency the Project Research Officer Phil Harrison attended the local TAB and delivered a speech on his selections for the day. His Excellency, as patron, then proceeded to place his bets in the McKinnon Stakes. In the evening His Excellency gusted the 30th birthday celebrations of the honourable Linda Ginever, sister of Tim Ginever, previous captain of Port Adelaide Football Club.

On Sunday His Excellency Phil Harrison attended the official opening barbeque of the house of Mr. and Mrs. Olszewski in Golden Grove. Later His Excellency retired to Harrison House for quiet port and cigars with Lady Harrison and several sundry delagates in attendance.

Today His Excellency will preside over the official unlocking and opening of the SAUA offices in the morning, and will spend the afternoon hosting the Most Notable Ian Cannon, Chief Executive Officer of the Adelaide University Union.

THOUGHT FOR TODAY

I will send famine and wild beasts against you.

Ezekiel 6:17

QUICK WORD

Prove to be

Re:Mentor

1. Did your mentor prove to be beneficial to you?
2. Have you enjoyed your year at university?
3. Were your tutors and lecturers helpful, inspiring, boring - good, had or indifferent?
4. Are you happy with the subjects you chose?
5. Good luck with exams!

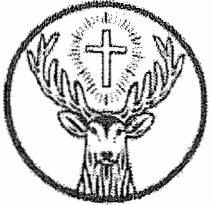
6. Happy holidays and enjoy the new century.

SOMEONE
Somewhere.

Goat's Cheese

I saw Daniel Marshall kissing Skye Mykyta on the banks of the River Torrens. They smell like goat's cheese.

GOSSIP QUEEN
Rosewater.



Jägermeister

Nth Tee

**Unibar Shooters
Only \$3.00**

Fri.

Brain
Cowboy Cocksucker
Black Nipple
and more



Adelaide University Unibar

level 5 Union House

Fosters Melbourne Cup

Tue 2nd November

\$1, \$2, and \$5 sweeps

\$3.80 Black Rat 2 for 1 All Day

\$1.50 Vic. Bitter Schooners Until Sold Out

\$2.00 Kilkenny Schooners Until Sold Out

\$1.50 Cider on tap All Day

\$1.50 Champagne by the Glass 2pm - 3pm



Friday Unibar Happy Hour

Big 3 Hour Happy Hour

4pm - 7pm

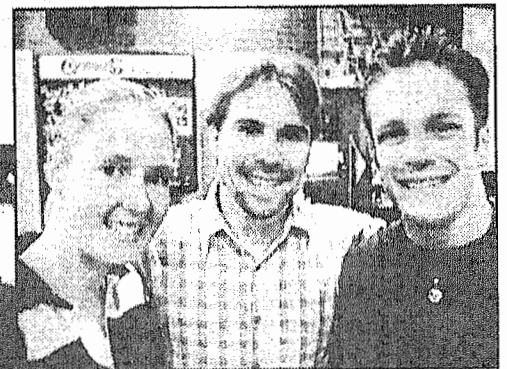
Free BBQ

\$1.50 Cider All Day

\$3.50 Sourz and Mix All Day

\$3.80 Black Rat 2 for 1 Deal

Free Band Starts @ 6:30pm



Tuesday & Thursday Unibar Meal Deal

Chook or Cow Schnitzel **\$5.50**
Chips, Gravy and Coleslaw

With a Butcher of West End or Southwark plus
a mini Cadbury chocolate bar

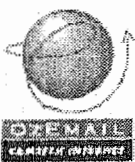
Meals start at 12pm and finish at 6pm



**Camtech Internet gives you
access to university data online,
off campus.**

(That's service!)

connect with the world
connect with the world
connect with the world
connect with the world
connect with the world
connect with the world

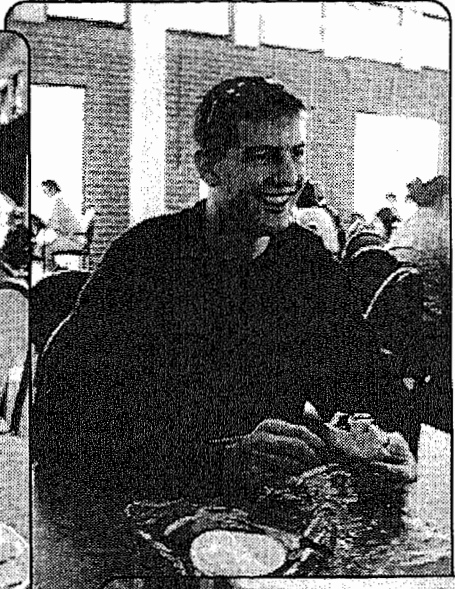
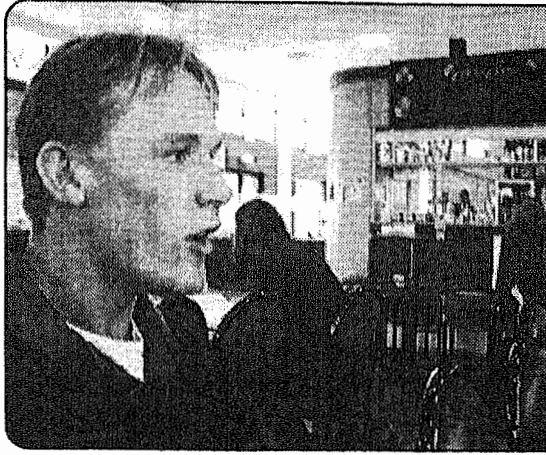


OZEMAIL CAMTECH INTERNET FAST RELIABLE SERVICE

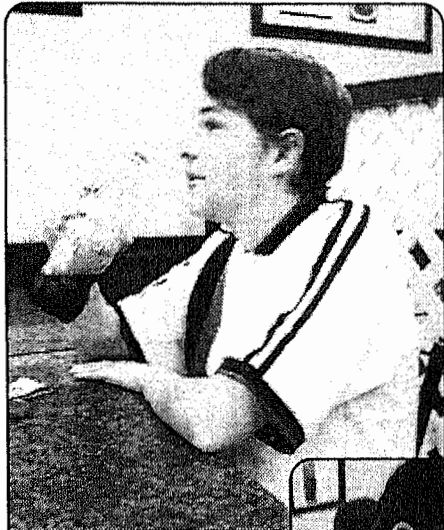
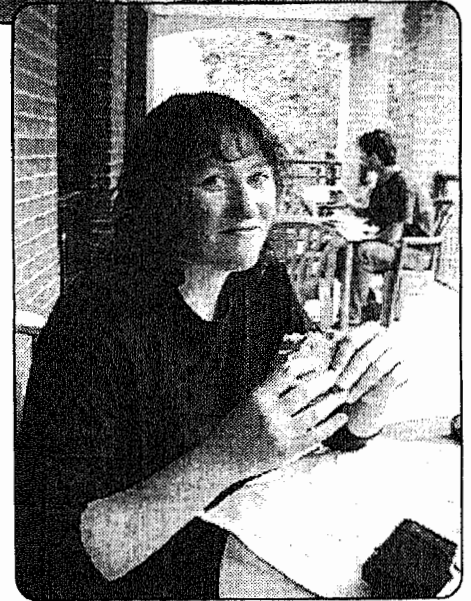
Level 8, 10 Pulteney Street, Adelaide SA 5000. Telephone (08) 8303 6000 Facsimile (08) 8303 6066
Email: lsales@camtech.net.au www.camtech.net.au

LIRRA LIRRA CAFÉ & BAR

Meals, wines, coffee, salad bar, sandwiches, rolls, cakes, etc.
Open Monday - Thursday, 8.00am - 5.00pm and Friday,
8.00am - 8.00pm for food. Bar is open Monday - Wednesday
12noon - 5.00pm, Thursday & Friday, 12noon - 8pm. Ph (08)
8303 7236.



food... glorious food!



BACKSTAGE CAFÉ

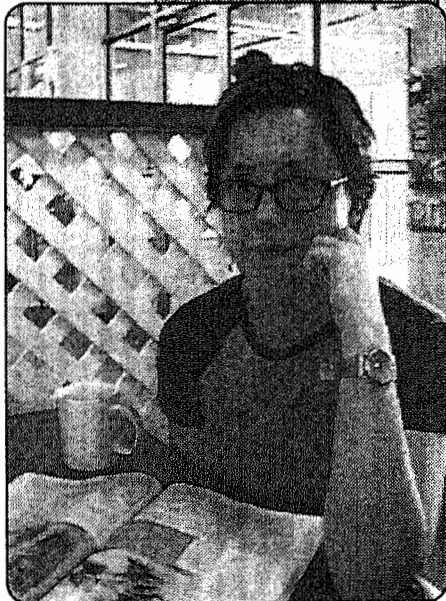
Ground Floor, Schulz Building.

A cool and pleasant retreat in the heart of the Performing Arts School. Have a light meal, make your own rolls and sandwiches, Scrumptious foccacias and croissants, great cappuccinos, cold drinks and giant milkshakes, as well as cakes, pies, pasties and confectionary. Gourmet sandwiches and cheese and fruit platters to order. (Ph: (08) 8303 3662). Open 8.00am - 6.00pm Monday - Thursday, 8.00am - 5.00pm Friday (term time).

THE CANTEEN

North Wing, Roseworthy.

Light meals, sandwiches, pies, hamburgers, chips, drinks & confectionary. Open Monday - Friday, 8.20am - 5.00pm (term time); Monday - Friday, 9.00am - 5.00pm & 3.00pm - 5.00pm (holiday times).



For daily specials and updates, check out the union website:
www.adelaide.edu.au/AUU/

If you think you're Voxy

They have been working in the SAUA office all year, but what do we really know about them? This week, Vox Pop accosts some of the outgoing SAUA folk and asks them the big questions ...

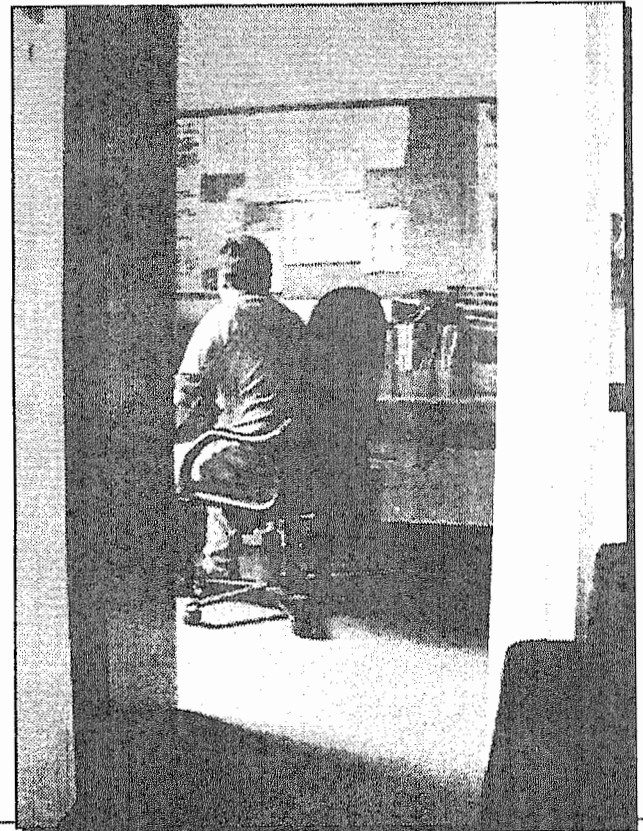
- 1) What do you like about working in an office?
- 2) What's your favourite office toy?
- 3) Where in your office would you most like to have sex?



Janak (Education Vice President)
Buying his chair a drink at the Unibar

- 1) I like my power chair.
- 2) I like my power chair.
- 3) On my power chair.

VOX



Matt (Activities and Campaigns Vice President)

Moonlighting at the On Dit office ... and leaving our door open too

- 1) If we didn't have Open Door Policy, I'd say 'Shutting my door'. As well as seeing other people stress out and knowing that you're not the only one. But really I just think I like being close to photocopiers.
- 2) I've got several. My first favourite is my 1970's wireless; second is my 'Please Be Patient - I'm Training' sign that was borrowed from MacDonalds by one of my predecessors; the cricket bats I borrowed from *On Dit* ... and my mannequin doll's head.
- 3) I wanna have sex on my phone. No, but seriously, the steps outside the building ... or the corner office - with the window open, and the door shut ... even though that would be against the Open Door Policy.



Daniel (Male Sexuality Officer)

Office lube: one of the lesser-known perks

- 1) The feeling that I'm playing my role as a small cog in the larger machine of realizing Rousseau's dream.
- 2) Janak.
- 3) I wouldn't have sex in the office. That would be unprofessional.



Alida (President)

The office is a great place to meet people ...

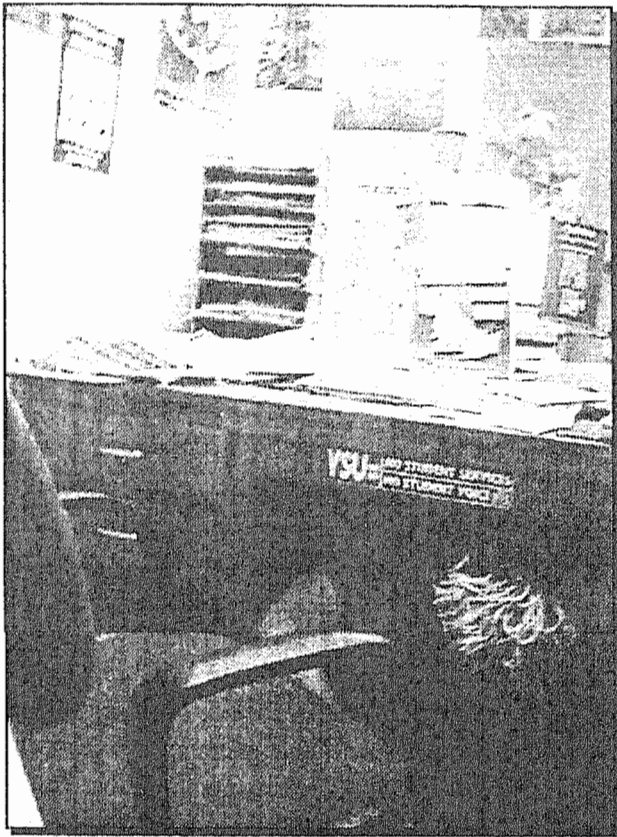
- 1) The people that you meet ... in terms of the students ... I love getting students remarks when they fail, negotiating grievances, going on rallies ... setting goals and then achieving them. And George.
- 2) George. And his fishing rod.
- 3) Well, you can't go past the desk and the power chair. Or just outside my window. The Office Manager's office isn't a bad choice either.

POP

Amanda (Female Sexuality Officer)

Kicking back on the swivel chair

- 1) That you get a computer, and a phone, and you get to look out the windows. Unless you have Zane's office.
- 2) The photocopier. I don't have any toys in my office.
- 3) On the desk, firstly, and then in my chair, which is a big executive swivel chair, and you can lean back in it, and then on the floor. Nowhere else.



Zane (Environment Officer)

Saving the Cloisters

- 1) The stale air and the lack of sunshine.
- 2) There's nothing in here! [overturning piles of papers as he looks for a toy] ... The fire alarm.
- 3) On the window-sill. Hang on ... there isn't one. On my desk ... No, it's too small. Behind the filing cabinets, except there aren't any ... Or on the photocopier. If there was one. Or the executive couch ... It would be nice to have one of those. Oh well, I would have to conclude ... probably in someone else's office.

WHERE'S ZANE?

If you think you know where Zane is this week, come down to the *On Dit* office at 12.10 on Thursday and show us which Vox Pop picture (or pictures) he is hidden in.

The first three people to deliver a correct answer will be the lucky winners of a Coopers Club annual membership (valued at \$20).

The Coopers Club brings together an Australia-wide network of Coopers drinkers and general beer buffs and sends them free stuff. On offer at the moment is a limited edition Coopers Club 2000 Silver Plated Tankard and a Coopers Club discount card, along with newsletters detailing Coopers events and Club offers.



Phil (Project Research Officer)

Gettin' Jeffy wid it

- 1) For me its like your own work space, and so your own space gives way to your own creativity and productivity.
- 2) Office toys are obvious signs that you're not busy enough. I'm a busy man, so my favourite office toy is the speed dial on my phone.
- 3) On the window ledge. Then the desk, followed by the floor, the big comfy visitor's chair, suspended from the roof in a parachute harness ... Under the desk, up against the wall, on top of the filing cabinet ... I'd pull all the draws out of the filing cabinet, of course, and have a go inside ... on top of the hard drive - using the appropriate soft ware ... and any other place where I could be creative and productive.

Mummy, Make

POWER BRAS

Two women were killed by a bolt of lightning in London's Hyde Park when their underwired bras acted as conductors, a coroner said Wednesday. "I think this was a tragic case, a pure act of God," coroner Paul Knapman told an inquest into the deaths. He recorded a verdict of death by misadventure. "This is only the second time in my experience of 50,000 deaths where lightning has struck the metal in a bra causing death, but I do not wish to over emphasize any significance," the coroner said. The two women, Anuban Bell, 24, and Sunee Whitworth, 39, had been sheltering under a tree in the park during a thunderstorm on September 22. Pathologist Dr Iain West said both women were wearing underwired bras and had been left with burn marks on their chests from the electrical current that passed through their bodies. Death would have been instant, he said. Both women were originally from Thailand but were living in London and had been on a shopping trip when the storm struck. The bodies were not discovered until the following day because passers-by thought they were vagrants.



During an electrical storm, On Dit recommends that you cower beneath local fauna

tacle occurred on Sunday night in the northern city of Valledupar, where the Mexico-based Modelo Circus was putting on a show before a crowd of about 400 people. Maggy, one of three elephants performing under the big top, had just gone through her nightly routine when she suddenly turned on her whip-wielding trainer, Elias Mitrobich Garcia, and wrapped her trunk around him, police and witnesses said. After tossing the trainer into the air, Maggy, who weighs about four tonnes, impaled him with her tusks and then proceeded to stomp all over him on the ground. Police said circus workers shot Maggy six times in a bid to stop her attack against Mitrobich Garcia. But the 50-year-old trainer, dressed in black and lying in a pool of blood, died with his skull crushed on the circus tent floor. A report in Tuesday's editions of Bogota's El Tiempo newspaper said Maggy was recovering from her gunshot wounds and had been heavily sedated in the aftermath of the attack. *The Daily* quoted Modelo spokesman Luis Alberto Bustos as saying the thick-skinned elephant would probably continue to perform in the near future. "The gunshots she has, in such a large body, are like a few pricks made to a person with a sewing needle," he said.



I'd watch out if I were you mate, they can turn nasty

JAMES BONDAGE Oh Oh Oh 7
The actions of British agents parachuted behind enemy lines in World War Two were subject to an intense Freudian analysis in an attempt to help them evade capture, according to secret files released Tuesday. The papers held at the Public Record Office include an extraordinary report by an

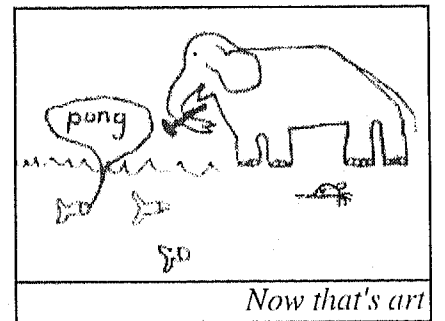
unidentified psychoanalyst into the workings of the unconscious minds of men and women sent into action by the Special Operations Executive. SOE agents dispatched to France to help resistance groups sabotage the German war effort needed to be aware of the sexual symbolism of many of the everyday actions they performed while on active service in the field, according to the report entitled "Cyphers, Signals and Sex." Some agents, it said, were reluctant to destroy their code pads once used, or to cut out the sections no longer needed. This was evidence of a "castration complex." "If the action of cutting away and destroying a code is regarded through the eyes of a psychoanalyst it becomes obvious at once that this action to many people will symbolize to the unconscious mind the act of organic castration," the report said. It even suggested that "unconscious sado-masochistic tendencies" may have led agents to court capture and torture. "Neurotics go to incredible lengths in order to attain the libidinal situation that pain may arouse in them," it said. This applied only to a minority of agents, but the damage they caused was "incalculable." The report said the failure of some agents to bury their parachutes was evidence of an "unconscious desire for exhibitionism." "Parachuting is a very powerful emotional and sexual stimulant," it said, adding that the act of burying a parachute was also sexually symbolic.



Better than porn

WORK 'O' FART

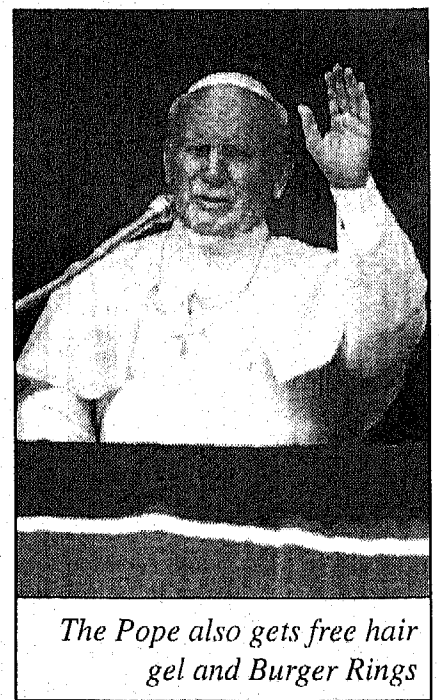
London's Tate Gallery, organizer of Britain's most famous art prize, was closed briefly after two men farted and had a pillow fight on one of the controversial exhibits. The men were arrested after jumping on Tracey Emin's exhibit of an unmade bed surrounded by champagne corks, used condoms and soiled underwear. The men, who said they were performance artists trying to improve the exhibit, were later released without being charged. Entries by the finalists vying for the Turner prize draw up to 120,000 visitors to the central London gallery each year. Reaction to this year's exhibits has ranged from praise to outrage to the question "Is this art?"



Now that's art

HOLY WATER, HOLY GAS, HOLY SHIT! GOD DAMN!

Rome's electricity, gas and water utility ACEA said on Saturday the Vatican owes it 44 billion lire (A\$32 million), but the Holy See is disputing the charges. ACEA, which was privatized earlier this year, detailed the Vatican's arrears in its annual report, distributed at a shareholders' meeting. The Vatican has rejected demands to pay up, saying it believes the Lateran Treaty that sets out its relations with Italy exonerates it from sewage charges and



The Pope also gets free hair gel and Burger Rings

the Bad Man Stop

ensures free water services as it is a sovereign state with no supply of its own. The Vatican said in January negotiations were in progress to try to resolve the dispute. ACEA chief executive office Paolo Cuccia said the foreign ministry had taken up the matter and further negotiations were due to start shortly. The credit is guaranteed by Rome city council, which sold off 49 percent of ACEA in July, if the Holy See does not pay up.

THE PEN IS MIGHTIER THAN THE SWORD

An Argentine man accidentally shot and killed his mother while playing with a pen that turned out to be a disguised miniature pistol, police said on Friday. The 29-year old man was sitting in the kitchen of his Buenos Aires

home trying to work out why the pen would not write when it went off and killed his mother, La Matanza police district said, according to the state-run Telam news agency. The man's eight-year-old step-brother had found the pen-shaped gun, a model illegal in Argentina, lying in the street. The man was held only briefly in police custody.



Richard Scarry, prior to stabbing his aunt with a texta

GROZNY

Russian troops tightened the noose around Chechnya's capital on Wednesday, pounding Grozny with rockets from a nearby ridge as President Boris Yeltsin vowed to rid the region of "terrorism". Rockets slammed into an oil refinery in the western industrial part of the city, setting fires which shrouded the capital in choking, black smoke. Russian warplanes roared across the sky in pairs, dropping bombs. Residents panicked, trying to flee the rocket attacks launched from what seemed to be the Tersk ridge outside the capital to the north, where Russian troops are positioned. A Reuters reporter counted two dead. Russia's army headquarters said troops were advancing on Grozny on three fronts, from the north, east and west. Interfax quoted officials as saying forces had not entered the capital. Russia bombed the headquarters of Shamil Basayev, one of the rebel leaders whose forces have twice invaded neighbouring Dagestan. They also hit the homes of another commander, Jordanian-born Khattab, and Chechen spokesman Movladi Udugov. A spokesman at Russia's Defence Ministry said he was checking reports that Russian troops were firing tactical missiles at Grozny from Vladikavkaz, a town to the southwest. Russian forces and armoured columns fired artillery at Chechen fighters in the mountain stronghold of Bamut and were clos-

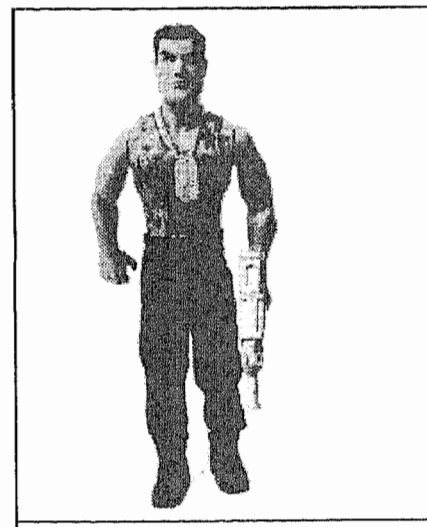
ing in on Gudermes, Chechnya's second biggest town, 30 km east of the capital. "We want to do away with terrorism, to get rid once and for all of the centre of terrorism, international terrorism in Chechnya," Yeltsin told a ceremony in Moscow bestowing awards on academics, soldiers and athletes. "Russian soldiers and officers will return peace and calm to the long-suffering land of Chechnya." Reuters reporter Arbi Tosuyev said the lowland village of Samashki, 30 km west of the capital, had been destroyed and many houses were burning after an early morning artillery attack. Russia says it wants to destroy Islamic guerrillas it blames for devastating bomb attacks in Moscow and other towns. Interfax quoted the Russian military command as saying its troops reached the outskirts of Gudermes and had seized four villages in the district. Troops had also encircled two other nearby rebel-held villages, it said. Defence Minister Igor Sergeyev arrived in the Russian rear command base of Mozdok to be briefed on developments in Chechnya, Interfax reported. Arkady Baskayev, commander of the Moscow district of Russian forces, said troops should move in and take the capital. "It is necessary to take Grozny, and not just Grozny," Baskayev was quoted as saying by Interfax. Residents in Grozny expressed fears of a repeat of the ill-fated 1994-96 Chechen war in which tens of thousands of people were killed. "What do they want from us? Why

LET'S GET PISSED AND GO SHOOTING

The prayers of our thirsty troops in East Timor are about to be answered. Beer is on the way, said a military spokesman for our 7,500-strong force. "There is a beer policy for the soldiers of INTERFET...(the beer) is being brought into theatre presently and as soon as we can we will make it available to the soldiers," Colonel Mark Kelly told reporters in Dili. The beer ration — two cans per man per day — will only be available to soldiers from nations that permit their soldiers to consume alcohol while on foreign deployment. "Beer is our mother's milk," joked Greg, an Australian infantryman deployed in Dili. "Two cans a day is a lot better than nothing, which is what we've been getting. But

it's hardly enough to slake a man's thirst. Two cans is medicinal at best."

Toby Bensimon



this guy will kill anything after a glass of red cordial

are they doing this? I just want to get out," a young woman, cowering in a doorway, said. "The rockets crash down every five minutes." The Council of Europe's human rights committee has requested an emergency debate on Russia's military intervention in Chechnya, joining a chorus of international criticism.

KHATAMI IN PARIS

Iranian President Mohammad Khatami began a three-day trip to France on Wednesday amid noisy protests and police raids to round up opponents of the first visit by an Iranian head of state since the 1979 Islamic revolution. His first appointment, with Prime Minister Lionel Jospin, was reduced to a five-minute formality after his plane landed two hours late in fog. He later met President Jacques Chirac. Several thousand Iranian dissidents demonstrated as Khatami landed and human rights groups planned rallies later in the day, piling pressure on France's leaders for playing host to Khatami hot on the heels of Chinese leader Jiang Zemin. The trip tests both sides' ability to build on a diplomatic thaw since reformer Khatami was elected in 1997. Both want closer economic and political ties but Khatami faces hardline Islamic opposition at home to such an opening to the West. This was also the second time this week Paris had to walk a tightrope between defending human rights abroad and seeking out lucrative contracts in countries with dubi-

ous rights records. French officials are under intense pressure to take Khatami to task over human rights, above all the suppression of student unrest and detention of 13 Iranian Jews, one a 16 year old child and an 87 year old rabbi, since early this year on charges of spying for Israel. Just before Khatami arrived, the French engineering company Alstom announced an order from Iran for 100 train locomotives in a deal worth nearly \$400 million. Before his arrival, police carried out a pre-dawn raid on headquarters near Paris of the dissident National Council of Resistance of Iran (NCR). Under a hail of stones, police detained 39 members. They were later released. Earlier this week, Paris took the exceptional step of re-establishing border controls to shut out Iranian exiles coming in from other European countries to protest here. Khatami cancelled a planned address on Thursday to the U.N. Educational, Scientific and Cultural Organisation (UNESCO) general assembly for security reasons, French sources said. Khatami said on leaving Tehran he hoped his visit "could bring security and stability in European and Asian regions". Foreign Minister Hubert Vedrine has said that Khatami can expect tough questions on the fate of the Iranian Jews. Jack Lang, head of parliament's foreign affairs committee, said he would ask for permission to visit them.

Late Capitalism or, The Slave You Never Knew You Were

"We nominate Pavlov as the father of modern advertising. Pavlov took a neutral object and by associating it with a meaningful object, made it a symbol of something else ...that is what we try to do in modern advertising." - Coca-Cola Executive.

SUPERMARKETS' TRICKS TO MAKE YOU BUY MORE...

People who get us to buy things that we don't want or need get paid more than most judges and politicians. It is quite interesting to discover the degree that our behaviour is manipulated so that we spend more. Below are some of the tricks used to do this in supermarkets, but which also get used elsewhere.

* Supermarkets are usually arranged so that the consumer either goes around clockwise or anticlockwise (usually anti-clockwise). This is usually achieved by having fresh fruit and vegetables just after the entrance to get people to go in a certain direction. Fresh fruit also slow people down after walking relatively quickly on the way to the supermarket, so they spend more time looking at merchandise. Because fruit are relatively fragile people will be likely to pick up the fruit last and so will spend more time in the supermarket walking past shelves. Supermarkets are usually laid out in an anticlockwise direction because people's right legs are usually slightly stronger so people turn a bit to the left.

* Products are positioned so that expensive ones are at the best height to be picked up (about 15cm below eye level). They are also placed so that expensive ones are further along in the direction the consumer is moving, while cheap ones are behind the consumer. Because people in western countries read from left to right, the more expensive brands are on the right.

* The milk and the bread are on the opposite ends of the supermarket.

* Displays targeted at children are located near the check-outs to encourage them to pester their parents to buy junk food. These items are usually very expensive, even compared to similar products located inside the supermarket. People also spend a lot of time waiting around near the checkout so this is a good time to get them to make a rather expensive "impulse purchase".

* At the end of each aisle there are "dynamic" product displays which change relatively frequently. This makes the supermarkets a bit less boring. The rest of the aisles are the same, so people still know where things are, and are more likely to come back to the same supermarket. This is also where more profitable merchandise is displayed and where supermarkets have their "specials", giving the illusion that things are cheap.

* The oldest trick in the book. Things have prices such as \$9.95 instead of \$10 because that way they look cheaper.

* Music is chosen for its effect on consumer behaviour. In a recent study, the effect of music on walking speed and sales over two months was measured. On each day the supermarket either played no music, fast music, or slow music. People walked on average 17 percent faster with the fast music than the slow music. When slow music was playing sales were 38 percent higher than when fast music was playing. The music was at a level so that most customers were not consciously aware about the music playing. Supermarkets often also know when mainly young people are going through and when older people are going through the

store, so they can also tailor the music to the tastes of the audience which is in the store.

* Marketers have been interested in developing probability models of purchasing behaviour. Research in this area has been facilitated by technologies such as the scanners at the checkouts in supermarkets. Supermarkets and department stores also have "discount" cards to gather more information about the behaviour of those customers.

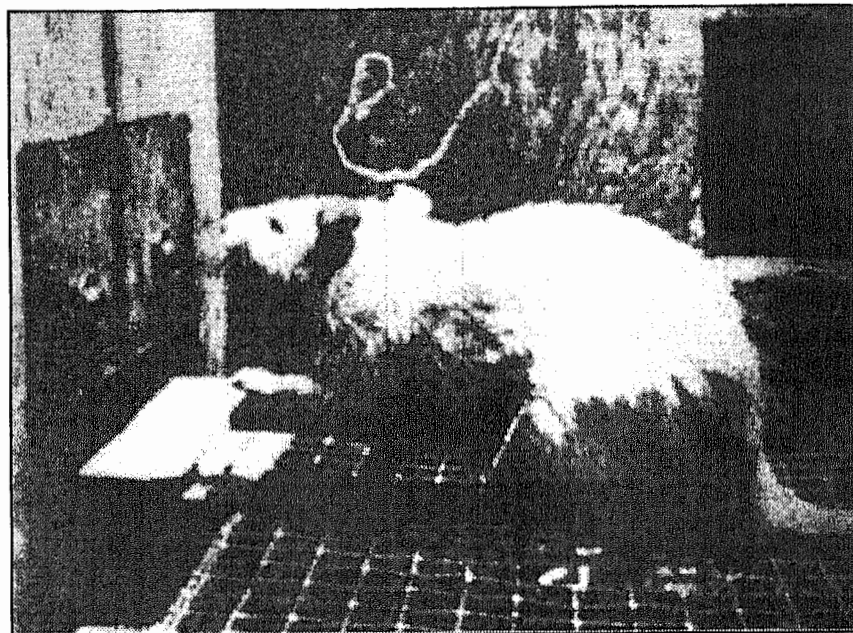
* Advertisers use various forms of conditioning to get people to buy things. One form of conditioning is known as classical conditioning; it involves training someone to associate a previously neutral conditioned stimulus with an eliciting stimulus. In one of Pavlov's experiments a dog was trained to associate a previously neutral stimulus of the sound of a tuning fork to the eliciting stimulus of food, eventually the dog would salivate at the sound of the tuning fork. In the 70's Coca-Cola had an advertising campaign based on the slogan "Have a Coke and a smile" in order to try to condition people to associate Coca-Cola with happiness. Advertisers also use operant conditioning based on rewarding the behaviour that is being conditioned. This is sometimes used when people are provided with free samples. Another form of conditioning is vicarious conditioning, which is when people are conditioned to engage in a certain behaviour by observing others engaging in that behaviour. In advertising this is often done with the use of celebrities.

* People are conditioned from a very young age. Toys 'R' Us sells a range of toys called "I love to shop", these toys include a miniature supermarket shelf which has various simulations of real breakfast cereals (eg. pretend coco-pops and pretend rice-bubbles etc.). Another toy is a pretend check-out which will beep when the various toy supermarket products are passed through it. By getting the children to role play shopping behaviour they are being conditioned to become consumers later on in life.

Fight Back!

There are various things we can do to prevent marketers and retailers from controlling us. It is very useful to be aware of the tricks that they use. It is good to avoid helping to do their job for them by wearing clothes with big ads for stupid products, it is time that people realised that there is nothing "cool" about wearing clothes sold by companies that pay people \$1 an hour to make them. A useful form of self-defence when buying groceries is to only buy things which were written on a piece of paper before leaving the house.

We should try to avoid giving capitalist retailers money whenever possible. One way of doing this is to use food co-ops and similar places it is also good to grow your own food. Another way to not give money to these retailers is to practice ethical shoplifting. There is nothing wrong with stealing from large supermarket chains that can afford the loss and deserve to go out of business anyway. Do not steal from small retailers who are trying to make a living just like us. Remember to look



out for hidden cameras (they often look like a black dome) and plain clothes security. It is good to subvert product displays and to move products to parts of the supermarket that they are not meant to be in.

A Concerned Anarchist.

HAPPY, HAPPY CAPITALISM

Oh, how appropriate the pig statues in Rundle Mall! Like swine to the feed-trough, the pathetic masses stand in their robotic lines, waiting for their McDonalds; waiting to gorge themselves on globs of fat. Little do they realise the historical threads which led to their current gastric slavery. There has always been a hierarchy. The powerful have always exploited the weak. Whereas we were once held in sway by chains, and whips, and guns, modern technology has brought with it bonds of domination that are far more insidious. There are a number of these slaveries:

GASTRIC SLAVERY

The taste buds evolved to find sugar, salt, and fat pleasurable. Since these valuable resources were scarce in the environment in which primitive humans evolved, there was no risk of over-indulgence. However, technology has enabled a massive surplus of these resources. Corporations exploit this innate requirement for such resources by pushing them in our face - eg erecting take-away-fat-salt-and-sugar-outlets on every street corner. They then poison us with excess salt, fat, and sugar (over 50% of Americans are unhealthy obese blobs of fat). Like poor pathetic pigs that can't stop gorging ourselves, we are slowly killed for their economic gain.

TRADING TOKEN SLAVERY

It is possible to train monkeys into token systems. That is, they will work for, and save up, plastic chips, to trade for food and other rewards. We have, likewise, been conditioned into such a trading token system. On every street there sits Skinnerian trading token dispensers, which reward the rat-humans with their tokens. These tokens give us the "freedom" to trade for other rewards supplied by the corporations, such as globs of fat and mass produced second skins.

TIME SLAVERY

Life as we know it depends upon time. Every second that passes symbolises a moment of your life - death

has come that little bit closer. Corporations exploit our time (life force) by luring us into the workforce for the promise of trading tokens. Here we produce tacky novelties, and globs of fat, or carry out meaningless bureaucratic number manipulating. To achieve this, capitalism has indoctrinated us into the 'Time is money metaphor'. Consider how we talk about time:

I'm RUNNING OUT of time.
Do you HAVE time?
I'm trying to SAVE time.

Can I HAVE a BIT of your time?
I don't HAVE ENOUGH time.
How do you SPEND your time?

These sayings suggest that time is a physical quantity. It is a thing that can be saved, used, lost, and amassed. By talking this way about time, time becomes a physical resource. Time becomes interchangeable with money, thus TIME IS MONEY. But, of course, the poor ignorant rat-people little realise they're not trading 'time' for money, but their life

substance. Every moment you spend working, is a moment that is forever lost, and can never be used again for experiencing.

By inculcating the rat-humans into believing that TIME IS MONEY, it hides the fact that TIME IS LIFE, thus fooling the pathetic consumerist rat-humans into wasting their lives on meaningless tasks, which ultimately produce the very bonds of their slavery.

Brentyn Ramm

NEXT WEEK: Is life worth living?

Intellectual Hooliganism

Part Two

Deconstruction, in its attempt to challenge that which is "self-evident" or innate, works by reversing and displacing the economy of hierarchies that constitute language. These binarisms of language are fundamental to the project of logocentric truth, because they serve to establish the foundations of truth, meaning and presence:

Western metaphysics is structured in terms of binary oppositions or dichotomies. Within this structure the opposed terms are not equally valued: one term occupies the structurally dominant position and takes on the power of defining its opposite or other. The dominant and subordinated terms are simply positive and negative versions of each other, the dominant term defining its other by negation.
(Grosz, Elizabeth. *Sexual Subversions*, 27)

This aspect of the structural linguistic project is identified by Derrida as its position of self-deconstruction. By embracing linguistic economy of values and meaning, language presents itself with the problem of grounding its logocentric center. For Derrida the "transcendental signified" implied by Saussurean linguistics is problematic because it defies its own logocentric principles. Derrida deconstructs the "transcendental signified" according to its own principles:

[I]n and of itself, in its essence, [the transcendental signified] would refer to no signifier, would exceed the chain of signs, and would no longer itself function as a signifier. On the contrary, though, from the moment that one questions the possibility of such a transcendental signified, and that one recognizes that every signified is also in the position of a signifier, the distinction between signified and signifier becomes problematical at its root.
(Derrida, *Positions*, trans. Alan Bass. Chicago: University of Chicago Press, 1981 19-20)

It can be seen from this that Derrida's obsessions with logocentrism and language are linked by their mutual exclusion. For Derrida the signifying chain denies the claims of Western metaphysics and the search for truth. Not only is the system of signs destabilized by the functioning of every signified as a signifier, but the actual process of reading and interpretation invokes further associations that prevent the closure of meaning. Paul de Man, that other leading deconstructionist, develops Charles Peirce's linguistic model to incorporate the practice of post-structuralism: "The interpretation of the sign is not, for Peirce, a meaning but another sign; it is a reading, not a decoding, and this reading has, in its turn, to be interpreted as another sign, and so on *ad infinitum*" (de Man, Paul. *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust*. New Haven: Yale University Press, 1979. pg 9). This notion of infinite deferral of meaning and infinite regress in language is crucial to Derrida's concept of

"infinite play". In his ground-breaking essay, "Structure, Sign, and Play in the Discourse of the Human Sciences", Derrida elaborates the notion of an infinite play of signs within the field of language:

This field is in effect that of *play*, that is to say, a field of infinite substitutions only because it is finite, that is to say, because instead of being an inexhaustible field, as in the classical hypothesis, instead of being too large, there is something missing from it: a center which arrests and grounds the play of substitutions.
(Derrida, *Writing and Difference*, trans. Alan Bass. London: Routledge & Kegan Paul, 1978. pg 289)

According to Derridean philosophy this element that is missing constitutes the always absent center of logocentrism. For Peirce the system of infinite play is initiated by the process of signification. Conversely for Derrida this field of play exists prior to the process of signification. It is inherent in the concept or notion of language in that there is always an indeterminate and conditional status for all signs. So if deconstruction discovers and elucidates the slippage of meaning, then how does the reversal of hierarchical structures work to investigate the procedures of language? As an investigation of discourse the practice of deconstructive inversion works to elaborate and re-examine "what has been relegated to the margins or set aside by previous interpreters" and these marginalized elements "may be important precisely for those reasons that let [them] be set aside" (Culler, Jonathan. *On Deconstruction: Theory and Criticism after Structuralism*. Ithaca: Cornell University Press, 1982. pg 140). The practice of inversion suffers from the same self-deconstruction or contradiction which belies the nature of the deconstructive movement: "To overvalue the repressed term and devalue the dominant term, however, still preserves the binary structure. At best, it creates an inverted logocentrism" (Grosz, 29). Inverting the system of dichotomy and difference crucial to language can only be accomplished according to the same principles that this process seeks to undermine. In defence of deconstruction this reversal of terms, despite its circular and self-reflexive nature, has greater ramifications for the structure as a whole. The singular binarism inverted becomes, as Grosz asserts, "an inverted logocentrism", but deconstruction is not intent on deciphering individual moments of meaning. There is a larger target for the deconstructionist:

The point will bear repeating: deconstruction is not simply a strategic reversal of categories which otherwise remain distinct and unaffected. It seeks to undo both a given order or priorities and the very system of con-

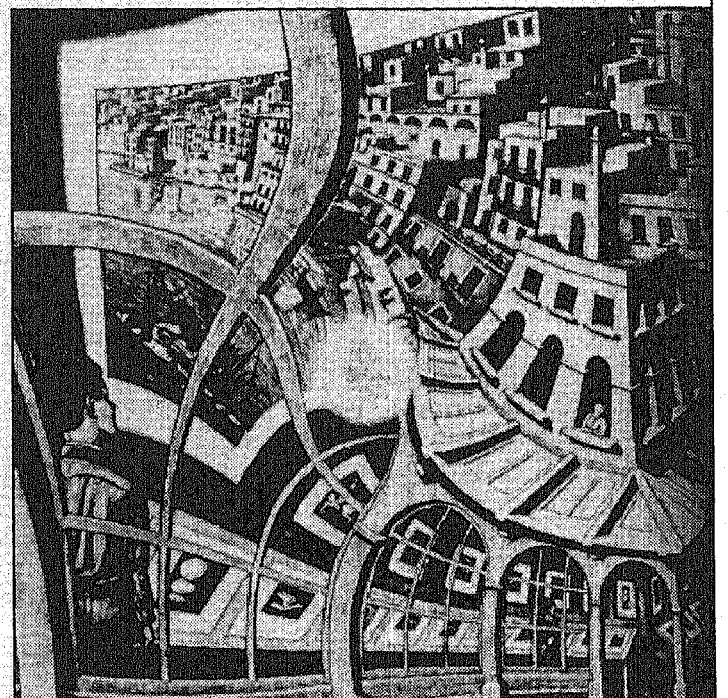
ceptual opposition that makes that order possible.

(Norris, Christopher. *Deconstruction: Theory and Practice*. Rev. ed., London: Routledge, 1991. pg 31)

Scott is correct then to suggest that deconstruction is a process of questioning, rather than "accepting" things as "self-evident" or given. In this respect deconstruction serves an important tool in the pursuit of theoretical investigation. The principles of deconstructive technique emphasize the importance of analysis and the rejection of "given truths". Deconstruction exists as "uncanny post-structuralism [which] arrives to waken canny structuralism from the dogmatic slumbers into which it was lulled by its "unshakable faith" in thought and "the promise of a rational ordering" (Culler, 24). Perhaps it is fair to claim that deconstruction is not responsible for its own muffled logic. The illogical refutations of logocentrism are caused by logocentrism's own circularity:

[Signs] are not positive entities at all but effects of difference. This is a powerful critique of logocentrism; as Derrida explains, to conclude that the system consists only of differences undermines the attempt to found a theory of language on positive entities which might be present either in the speech event or in the system.
(Culler, 99)

The philosophy of Derridean deconstruction allows us to question and examine the system of language necessary for the symbolic and social order. Language as the fundamental process of communication and articulation cannot be assumed and implicitly trusted.



The Big Fella Upstairs

Hello, humanity, this is God. And I have some bones to pick with you.



Back in the olden days when I made the world, I wanted it to be a happy place. So I filled it with beauty, and with delight, and with cute little furry animals to be wondered at or eaten, as necessary. But then I made a big mistake - I created you lot. And things haven't been the same since.

It all started with Cain. I really should have just taken the hint and started over, but I'm just too bloody patient for my own good. I said to myself, "Don't worry, they'll learn one day that violence, anger and hatred don't solve anything. Just give them time."

And so I've given you plenty of time. Century after century I've waited for you humans to stop beating each other up, to stop killing, to stop being randomly nasty for no reason at all. And you haven't got much better. There is still war and there is still oppression. I can't think of a single period in time during recent history when there hasn't been some violent cycle of death and destruction going on in some corner of the globe.

But I guess I shouldn't be too harsh on the human race for all the brutal things it gets up to. After all, I was a pretty vicious character myself for the first few thousand years of Earth's existence, what with the smitings and the slayings and the plaguings unto

the seventh generation that I used to get up to all the time. And even though the drugs have been working for the last two millennia and I feel okay about myself without having to take out all of my petty disappointments and frustrations on all of you helpless mortals, I should cut you some slack. Just as a way of saying "sorry". But, while I'm forgiving, I'm not *that* forgiving.

That having been said, you know what's getting me down even more? It's not so much the endless cycle of violence, death and suffering that is life on Earth. It's the irritation which does it. Okay, so I'm omniscient. You know what that means? I know everything. Every-thing. And can you imagine what it's like to be aware of every thought and every act of mortal man or woman, no matter how stupid? It is not good.

The advertising is what really gets to me. Hour after hour of the most mind-numbingly idiotic and puerile shit you'll ever see, and you people just drink it up! Every single time they play one of those Cunningham's Warehouse ads I have to know not just that it's happening, but that millions of people are sitting around in front of the box and thinking "Wow, that lime-green synthetic polyester bath towel ensemble is a real bargain". Omniscience might sound

like a barrel of laughs, but believe me - it isn't.

You'd think that after a few hundred years of Enlightened, rational civilisation the children of Adam and Eve could come up with better than that, but NO! You can't! And you pay people to think up this crap! Those McDonald's ads that try to use the "Olympic Spirit" to sell burgers that not even Baal would accept as offerings - man, that pisses me off. The Coke ads with their stupid "The Real Thing" jingle - honestly, I didn't invent tooth decay just to punish the stupid, but it's working out that way. The employment agency ad where that dopey chick dips her microphone into the mug of coffee? Sorry, my child, but if you were working in one of their sweatshop call centres and you really did something that stupid, you'd be out on your arse. And those agonisingly dumb feminine hygiene product promotions - how the fuck is a bunch of teenagers dancing around and clicking the lids of their tampon boxes supposed to tell you anything about the quality of their product? That one almost makes me wish I'd thought twice about the whole Curse thing.

Yeah, all of your media are nothing but a headache for me, sitting up here in the firmament and having *Australia's Funniest Home*

Videos beamed through my skull every week. The axing of *Hey! Hey! It's Saturday* is too little, too late.

Politics, too. Really, if I had meant John Howard to rule a nation, would I have poured his immortal soul into such an imperfect vessel? I don't see David or Solomon described as weedy little nerds anywhere, do you? And religion. Can't you people take a joke? I thought so, but I was wrong. So many times.

I could go on, but I won't. You can fill in the details yourself.

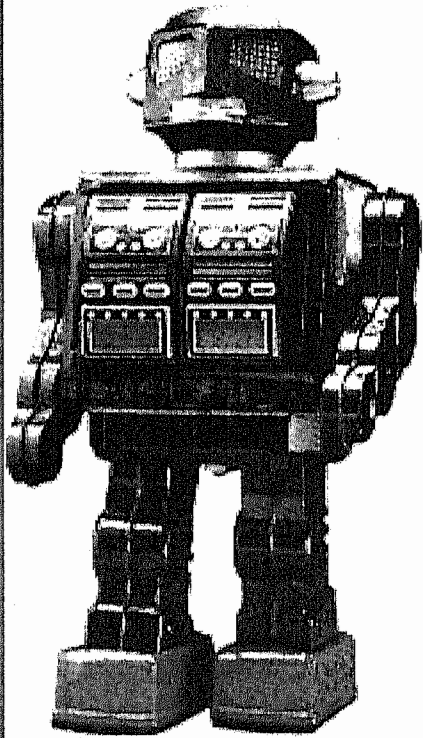
You know what I'm gonna do about it? It's over. That's right, I'm out of here. I'm thinking of shifting sideways a few degrees through the cosmic continuum and making myself a whole new universe, but this time I'll take a rest on the sixth day as well, dammit! And if I don't want some fruit to be eaten, I'll put razorwire around the bloody trunk. Whatever happens, you're on your own with Lucifer now - may he treat you well. My kid certainly won't be sticking around any longer, not after what you did to Him last time He tried to help out.

So goodbye. Ciao. Have fun. And stop praying.

God

(with help from Linley)

00101 000100 10100 00101 000100 10100 0010 000100 10100 00101
 00101 000100 10100 00101 000100 10100 0010 000100 10100 00101
 00101 000100 10100 00101 000100 10100 0010 000100 10100 00101
studentradio2000



- Ⓜ applications are now open for student radio in the year 2000
- Ⓜ pick up an application from your SAUA, WISA or RACSUC.
- Ⓜ make sure that you return it to the SAUA by ...

5 PM **NOVEMBER 26TH 1999**



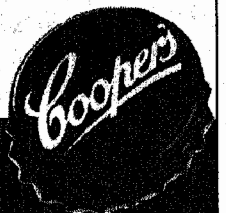
THE FUTURE IS NOW

YOUR ONLY ALTERNATIVE



- | | |
|--------------------------|--|
| <i>Mondays</i> | <i>After Hours Hospitality Nite
DJ Disco Dave</i> |
| <i>Tuesdays</i> | <i>Acoustic Nite
a variety of acoustic acts in the front bar</i> |
| <i>Wednesdays</i> | <i>Live bands every Wednesday</i> |
| <i>Thursdays</i> | <i>Zero Dance Club - indie/pop/alternative
DJ Sick Puppy & Disco Dave</i> |
| <i>Fridays</i> | <i>Ultragroove - alternative/dance
DJ Kraig Black & Disco Dave</i> |
| <i>Saturdays</i> | <i>Live Band Nite
an eclectic mix of bands & DJ Paul Belial</i> |
| <i>Sundays</i> | <i>All Ages Arvo's live bands from 2pm
Acoustic Eve's local & interstate acts</i> |

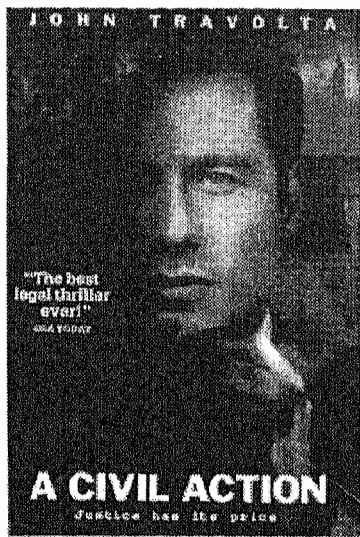
***Champagne \$2 a glass / Tequila Lip, Sip, Sucks \$4
All of May***



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

- | | |
|-----------|--|
| Wednesday | open late / happy hour 8:30 - 9:30 |
| Thursday | open 'til 4am / happy hour 8:30 - 9:30 |
| Friday | open 'til 4am / happy hour 8:30 - 9:30 & 4:00 - 5:00 |
| Saturday | open 'til 4am / happy hour 8:30 - 9:30 |
| Sunday | open 'til midnight / happy hour 8:30 - 9:30 |

He can Dance, too



A Civil Action
(1998) Director: Stephen Zaillian
John Travolta, Robert Duval, Stephen Fry (quick cameo role), Kathleen Quinlan
Roadshow Entertainment

Right from its slick opening *A Civil Action* is gripping. Jan Schlichtmann (John Travolta) is a personal injury lawyer. He is clever and knows his way around the heady world of litigation. He's on top, his law firm is rich and powerful. Schlichtmann's firm takes on an "orphan", a potential case that no one wants to represent. A group of families in small town America claim that their children have died from leukaemia due to the chemical contamination of the town's water sup-

ply. Drawn in by curiosity he begins to smell money and takes on the case, coming up against two huge America-wide companies who own factories that may have contributed to the contamination. When litigation begins Schlichtmann finds he is up against a formidable opponent in the form of one of the defence lawyers played by veteran actor Robert Duval. Seasoned lawyer Jerome Facher (Duval) knows how to play the game far better than any of the young hot shot lawyers around him.

During the film, both Schlichtmann and Facher narrate, giving depth and meaning to the lawyer's actions. They explain the reason why lawyers push for out of court settlements and they show up the inequalities in

the American judicial system, ultimately demonstrating why lawyers can not get emotionally involved with a case when the whole idea is to bargain a price for someone's life. Often funny, and often moving, the film is based on a true story, which leads it to be more than your usual Hollywood film. It does not have an ending that is clear cut and satisfying; rather, it shows that in real life there are no simple answers.

The bottom line is that *A Civil Action* is one of those "lawyer who finds a case to believe in" films done exceptionally well. If this kind of thing appeals to you (as it does to me) it is a must see movie.

Esther

Orstralian

Redball
1999, Director: John Hewitt
Village Roadshow

Some critics are willing to excuse any film just because it is Australian. Rather than holding the film to normal international standards of film-making, acting and writing, some critics set the bar lower for Australian movies. I am not one of them.

Redball is an ordinary film. There is nothing interesting or novel about it. It examines a group of Victorian detectives from the homicide, drug and vice units, and the problems they have with living in a world

where the responsibility of the law is on their shoulders. Temptation, in the form of drugs, graft and underage sex are presented to them everyday, and not all of these police officers are able to resist. The rather loose story thread the movie hangs on is the investigation of a serial killer who has returned to Melbourne after some time interstate. The investigating detective, J.J. Wilson, finds herself under immense emotional pressure to solve the case. She almost has a break down during the autopsy of the young victim, and is later put on leave when a psychiatric report states that she has inordinate feelings of responsibility to solve this murder. Meanwhile, her

partner is taking more and more drugs and members of a circle of friends are investigating other members for corruption.

This is a highly derivative film. From the *Seven* inspired credit sequence to the jump cuts and not-so-steadicam that is supposed to give the film a gritty, realistic, pseudo-documentary feel, the whole thing feels as if the film makers have tried to remake a profane Australian version of *Homicide: Life on the Street*. The cops are presented as being as low as the criminals they arrest or shake down; indeed, in a sense they are worse, for beyond the crimes of themselves, it is the abuse of power and authority that is shock-

ing. One scene, where two detectives coerce two schoolgirls to sleep with them under threat of arrest for possession, is shocking not for the depiction of underage sex (we've seen that before) but by the way these figures of authority force these girls into it.

While the writing is decent (if sometimes cliched), the acting is what really lets this film down. Lines are overdone, underdone or barely done. The direction, while ambitious, falls flat and comes off as a poor imitation. Ultimately, we've seen all of this before, and done much better.

A.J. Thomas

Filthy

The Acid House
1997, Director: Paul McGuigan
21st Century
Kevin McKidd, Ewen Bremner, Maurice Roëves.

The Acid House is a trilogy of stories adapted from an anthology of short stories by *Trainspotting* author Irvine Welsh. The film is set in the housing estates of Edinburgh, so you'd better get used to the Scottish accents. Actually, to help those who can't quite figure out what is going on, the filmmakers have kindly provided us with sub-titles.

The first story, *The Granton Star Cause*, is a black comedy about Boab, who meets a vengeful God in a foul mood. Having just been kicked out of his home, losing his job,

girlfriend, and position in his soccer team, Boab has a consolatory beer down at the pub, only to receive a tongue-lashing about how he has wasted his life. Boab receives his punishment in the form of a transformation into a fly. But Boab discovers that a fly has a lot more power than most would imagine.

A Soft Touch is the most disheartening story of the trio, being about the easily manipulated Johnny (well played by Kevin McKidd, who appeared as Tommy in *Trainspotting*). We start off with his marriage to the heavily pregnant Catriona, whose child could easily have been fathered by any one of the other men at the wedding. The relationship soon turns into a sad, loveless affair, typified with Catriona coming home after a night out (she won't tell where) with twice as much money

as she left with. Soon Catriona moves in with Larry, the psychopathic neighbour from upstairs, leaving the baby with the soft Johnny. The final story is *The Acid House*, a surreal, tripped out affair, involving a psyche-swap between a baby born to a middle-class couple and Coco Bryce (Ewen Bremner, who was also in *Trainspotting* as the legendary Spud). Coco is a football hooligan and raver, who drops one tab of acid too many. After he has exchanged places with the baby, everyone thinks his pre-natal state has been brought about as some kind of drug-induced psychosis. Meanwhile, Coco has discovered the joys of being an infant (especially during feeding time), until it becomes apparent that babies just can't stomach liquor. Mother Jenny notices something strange when her bundle of

joy starts speaking with a broad Scottish accent, but dismisses it, believing her son's claims that he is a prodigy.

The film stays true to Irvine Welsh's style, using a wry kind of observational humour that can be hard to swallow. This means you're either going to love it, or, well, you're not. Best performance definitely has to come from newcomer Gary McCormack, who plays the self-assured neighbour Larry. Larry is one of the funniest characters I've seen on screen for quite some time. Ewen Bremner also does an excellent job, playing both the infantile Coco and street-smart baby. While it's not *Trainspotting*, it's still an excellent film, well worth renting out soon.

Eddie Chan

Yes, I'd like some Coffee

Love and Death on Long Island
1997, Director: Richard Kwietniowski
Siren Entertainment
John Hurt, Jason Priestley

Following in the footsteps of Ian McKellen in *Gods and Monsters*, Dirk Bogarde in *Death in Venice* and James Mason/Jeremy Irons in *Lolita*, John Hurt portrays another cultured European gentleman doomed by his infatuation with a romantic object many years younger.

Love and Death on Long Island begins as a lightly comic observation of British writer/erstwhile fogey Giles De'Ath (John Hurt), a man so behind the times he mistakes a microwave oven for a television set. Intending to see an E.M. Forster adaptation at the local cinema, he winds up in a screening of *Hotpants College II* instead, a frat-house teen sex comedy at the bottom of the *Porky's* food chain.

Just as he is about to leave the theatre, Giles' eye is caught by an attractive young actor in

the film, Ronnie Bostock (Jason Priestley). From this moment on, everything in his life boils down to an unhealthy obsession with this starry-eyed teen idol, leading to his decision to travel to Long Island in search of his muse.

First-time feature director Richard Kwietniowski also wrote the screenplay for *Love and Death*, based on the novel by Gilbert Adair. The film is a lean and subtle exploration of the effect the power of cinema has on a sincere but impressionable man. The

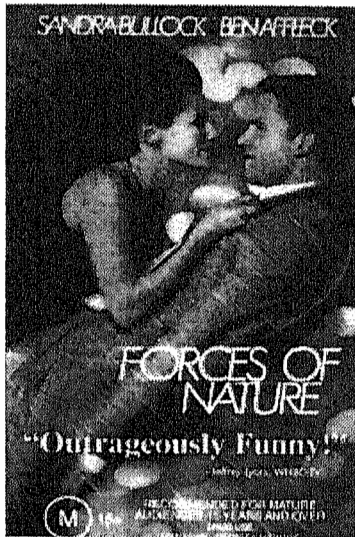
adaptation's central conceit is the casting of *Beverly Hills 90210* alumnus Jason Priestley as Ronnie Bostock, the earnest young star striving to become a serious actor, much like, well, Jason Priestley. But what makes *Love and Death on Long Island* work so well is the moving, brilliantly realised performance of John Hurt as the lovelorn De'Ath, forced to swallow at a later age one of life's bitter pills.

Daniel Gear

the video section is proudly sponsored by...

TabRiz

Fuck 'em on a Bus



Forces of Nature
1999, Director: Bronwen Hughes
Dream Works Home Entertainment / CIC
Video
Sandra Bullock, Ben Affleck

This isn't my first Sandra Bullock video this year and I couldn't help thinking that this film was just *Hope Floats* put in another video box with Ben Affleck doing the best Harry Connick Jr impersonation of his life. I was right in that Sandra again plays a loving and caring single mother married to an arsehole. The only difference is that this time she's the one doing the stinging in the relationship. Like so many comedies *Forces of Nature* begins at an airport with a near death experience.

Typical throughout this film leaves little to audience as so many road movies have done before it. From one form of transport to another with faultless imprecision this film has a movement that *Hope Floats* lacked. Where other Bullock films fall flat this one keeps you interested and listening. I'm pretty sure that Elliot Davis' stunningly brilliant cinematography is the likely culprit for this captivation. If you want someone to film a storm or a sunset this is the person to ask. Davis seems to have exactly the eye and artistry that Bronwen Hughes was looking for to match the story line. From New York to Savannah with plane crashes, hurricanes and some octogenarians on a bus you are constantly accompanied by the dazzling scenery as if it

were almost another character. This allows us to examine the nature of relationships and the interesting relation between meteorology and love. Ben plays a guy called Ben who ends up travelling with the wicked Sarah (Sandra Bullock) to his wedding in Savannah where he is to be joined with his sweet heart Bridget (Maura Tierney of *News Radio*). Surprisingly there are some funny scenes but all in all *Forces of Nature* wasn't the flop that I thought it would be. I'm not going to go around and recommend it to anyone or anything but I definitely can't say anything bad about it. All I can say is that if you liked *Speed 2* you'll love *Forces of Nature*.

Anthony Paxton

Titled Amusing

The Thin Red Line
1999, Director: Terrence Malick
Twentieth Century Fox

The Thin Red Line directed by Terrence Malick (Badlands) and based on the novel by James Jones, tells the story of an Army Rifle Company, C-for-Charlie. This group of men land in Guadalcanal in an attempt to relieve Marine troops and stop the Japanese advance through the Pacific Islands. *The Thin Red Line* is not only about the battle of WW2 but the experiences these men face. It's a story about change, suffering, loss, self-discovery and the bond the soldiers form with each other and the people of the Pacific. The audience is shown the conflicting emotions these soldiers feel and the effect the war has on them physically, emotionally, mentally and on their lives back home.

The phrase 'an all star cast' really does apply to this movie with appearances by Sean Penn (*Dead Man Walking*), Nick Nolte (*Cape*

Fear, Prince of Tides), George Clooney (*ER*, *Batman Forever*), Woody Harrelson (*The People vs Larry Flint*), John Cusak (*Grosse Pointe Blank*, *Con Air*), John Travolta (*Pulp Fiction*), John C. Reilly (*Boogie Nights*), John Savage (*Message in a Bottle*), Adrien Brody (*The Summer of Sam*), Ben Chaplin and Jim Caviezel.

The performances in this movie are fantastic but the most outstanding thing in the film was the sound. The stillness and uneasy calm created with the sound recording is amazing. Knowing that the 'enemy' is only a few metres away in absolute silence is nerve racking. Often the whisper of one man to another is the only sound we hear in the midst of this huge jungle. Moods are vividly created throughout this whether it be suspense or a lighter feel with the laughter of children and their splashing as they play in pools of water.

Other interesting story-telling effects

used in this film are the memories of home life and other past events that the audience sees as dialogue-free flashes. This is effective as it reminds the viewer of the families and lives these soldiers left behind and may never see again. The contrast between the images of a soldier's memories of being with

his wife and the horror he witnesses is great and highlights the insanity of war.

The Thin Red Line is not 'another war movie'. It's not *Saving Private Ryan*, it's smarter than that. *The Thin Red Line* is moving but not sentimental. *The Thin Red Line* is a bloody good movie.

**UNDERTAKE YOUR
POSTGRADUATE STUDY
AT A LEADING AUSTRALIAN
RESEARCH UNIVERSITY -**

FLINDERS

Check our website for details of postgraduate study opportunities in:

- science and engineering
- social sciences
- education, humanities, law and theology
- and health sciences

Or return the coupon below to:

The Admissions Office
Flinders University
GPO Box 2100 Adelaide SA 5001
Telephone (08) 8201 3074
1300 657 671 (local call charge only)
Website: www.flinders.edu.au



**FLINDERS
UNIVERSITY**
ADELAIDE
AUSTRALIA

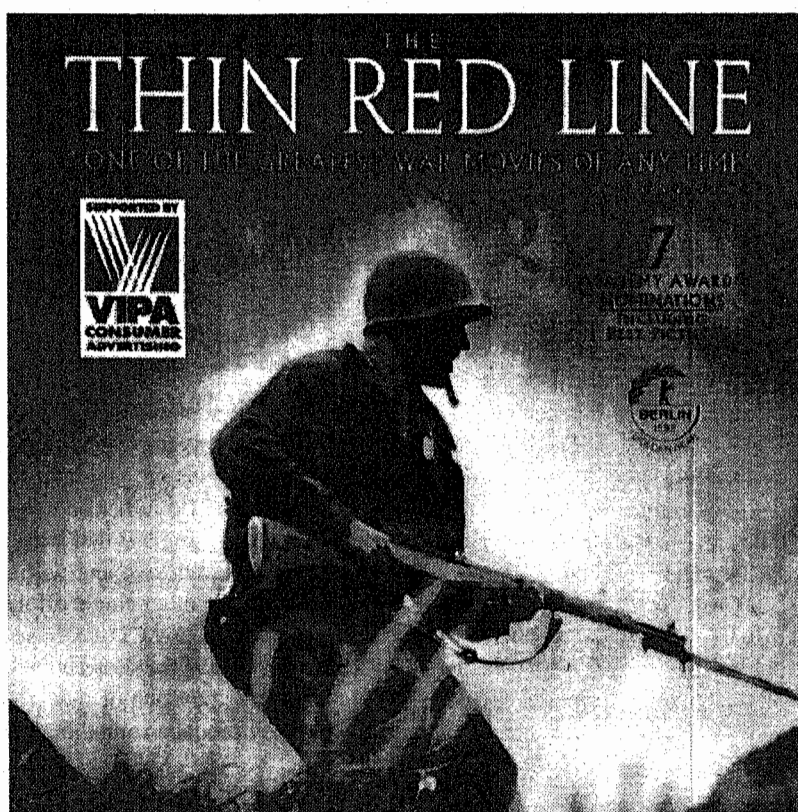
Please send me a copy of the Flinders University Postgraduate Course Guide :-

Name _____

Address _____

Postcode _____

FUA442.OD



Colour Me Autumnal

Ever ready reporter Luke Balzan responds to the call for local bands, and plenty of them, with a few bands and quite a few stubbies.



It was a typical night. I was out at the Heritage Hotel, watching a few bands play, and having a few drinks with mates. Nothing out of the ordinary. The bands playing were good, but there wasn't anything special; yet anyhow. They were all okay, I suppose, but I don't even recall who they were. Okay music, but nothing outstanding. No stage gimmicks. Just ordinary, average local bands.

A few bands and quite a few stubbies of good ol' West End later, I noticed how ordinary all the bands had been so far. But then, I noticed something different. There was a bunch of girls, school age girls, setting up on the stage. Being a single young guy, I took notice, and watched the band set up. It wasn't long before all was ready, and the same girls who had been setting up came out and began to play. Now I was really interested.

By this time, the crowd, which was fairly good for the night, was really getting going. I bought another stubby, and made my way down to watch the band more closely. Their music was pretty good, they were interacting with the crowd really well, and easily stood out as the best band all night. From where I stood, they looked quite young too, which impressed me; the music was very mature for such young musos. On top of that, they were a bunch of sexy rock chicks! Definitely the best band of the night.

That was my first experience with Crymson Fall. After they'd finished playing, I decided to go and talk to the girls, and tell them how good I thought they were. Being a drummer myself, I decided to speak to the drummer, Catherine Clare. She was a bit shy at first (it's not every day that a half drunk drummer comes up to you for a chat!), but we soon got to talking, as another average band took the stage.

It turned out that Crymson Fall, comprising of Alicia Carter (vocals), Face (Rachel Walpole, guitar), Becq Hinton (bass), and Catherine on drums, had formed in 1996 when the girls were all in year 9. "I'd known Alicia since I was 4 or 5, but the others we met in year 9", Catherine said. "We met at school through the common bond of all being musos, and decided to form a band. We all got together at my house, and it all just clicked." Their first gig was in 1997 at a really small venue. "Obviously, being only in year 10, we were really nervous, but after a couple of songs, that

feeling was gone and we played quite well."

Since those early days, they've come quite a fair way. They've released a demo CD, as well as having 3 songs featured on the *Foot In The Door* compilation disc. They've recently recorded a 5 track EP which will be released in early 2000. Already gaining record company interest, this recording venture appears very promising. From listening to their material it is clear to hear that they are influenced by bands such as REM, Radiohead, Tori Amos, and even the Tea Party. Yet, they have a characteristic, original sound. Alicia has a very unique and distinctive singing voice. Listening to

the lyrics, all penned by Alicia, you could be forgiven for thinking she is much older than 18. Being a teenager, her lyrics are able to relate to experiences of growing up and are somewhat more sincere than other band's lyrics. This backed up with clever music makes for a great band. I can't speak much for the other instruments, but as far as drums go, Catherine is one of the better artists that I've heard. She plays really well and gives the band it's driving force.

As far as live performance goes, they already stand out by being an all girl group. They have really good crowd interaction, and hold the crowds interest well. They're quite chatty with the crowd and this coupled with great music makes for a great show. Unfortunately, currently doing year 12, the girls don't have any upcoming gigs till December, but when they get back on the circuit, I assure you I'll be there, and make sure you are too! Watch out for their EP next year, and support the local live scene. See Crymson Fall!!

Luke 'Nothingbeatslivebands' Balzan



The Offspring She's Got Issues (single)

Sony Music

The latest release off *Americana*, The Offspring's latest album, this song has already been played on most of the radio stations and never really caught my attention the first time around. To tell you the truth I really don't like The Offspring's new album and have struggled to like both 'Why Don't You Get A Job' and 'The Kids Aren't Alright'. And for that matter 'Pretty Fly (For A

White Guy)' is really starting to piss me off as well, and the fact is 'She's

Got Issues' is nothing special. An attempt to get back to the sound of their previous two albums this track gets boring by the end of the first verse and reminds me just a bit too much of 'Self-Esteem' (which is what I'd rather be listening to). The only reason that I like this single is that it has a live version of 'All I Want' which I still love and will sit nicely by my copy of *Ixnay*. Unlike the other single off this album this one does not even have a crappy CD-ROM section to make it look interesting. It's out in the shops but take my advice and save your money or buy one of their first three albums. Let's just hope they produce something better for the next album.

Gareth Sharp



Nine Inch Nails The Day The World Went Away (single)

Nothing/Interscope

The a-side is all quiet vocals mixed with industrial noise - like "Eraser" on *The Downward Spiral* - but the track that I've been doing most listening to is the B-side "Starfuckers, Inc." which I'm reliably informed is also on the new LP. It's a mystery why this wasn't the a-side. The track is fast beats and rapid-fire vocal sampling with a scream-along chorus reminiscent of "Head Like A Hole", and is about musicians obsessed with celebrity, specifically Marilyn Manson ("All the pain/How did you think we'd get by without you?/You're so vain/I'll bet you think this song is about you, don't you? Don't you? DON'T YOU?"). If you're a fan you've already bought it, otherwise wait for the album as you can probably do without the third track, a quiet remix of the title track (although, as remixes go, it's not really THAT bad...).

Chris

Big Day Out Y2K Armageddon Permitting

Summer may seem a long way away, but there are only 95 sleeps till the Big Day Out

The Millennium's almost already been and there's something that's set to stop the hysterical Armageddon rampage of next year. The Big Day Out Y2K looks like being one of the biggest ever with a star-studded list of International and Homegrown talent. This rock Festival may be a somewhat cynical marketing strategy, the BDO has cemented itself as the most important festival this side of the Equator. This year sees the festival being headlined by the seminal Red Hot Chilli Peppers. The Chilli Peppers coming off the back of their new album and success in the American festival circuit, and with reinstated guitarist John Frusciante, are set to bring their energetic funk-rock to a crowd ready to burst with sat-

isfaction. Following the Peppers in the line-up are enigmatic Goth group Nine Inch Nails. "Head Like A Hole" sounds like an apt anthem for the mosh-pits of the new century, and with acts like Chemical Brothers playing, NIN will have to pull out the stops to prove themselves the more energetic. "Fuck You Like An Animal"? You bet Trent.

The boys who should cause some trouble are those three American rascals Blink182. Having seen this trio in Torquay I can testify that they are one of the most energetic bands since 2Unlimited. Only kidding.



they're still holding out on us. Local talent is diverse and front-line. Spiderbait are our to promote their Renaissance work on Grand Slam. Shihad are making the cross over the sea to join Magic Dirt, Grinspoon and Yothu Yindi.

Anyone who nudes-up in film clips and still wears black socks is alright by me. Along with Primal Scream and Joe Strummer this BDO already looks like something special and we all know that

Tickets are on sale at Uni Records, Andromeda Music, Big Star, Elevator Music, Krypton Music, 3D Radio, Oceangraffix. Price is \$70+bf, but with the list of bands and other activities on offer I'd much rather see NIN and Blink 182 then buy my family Christmas presents.

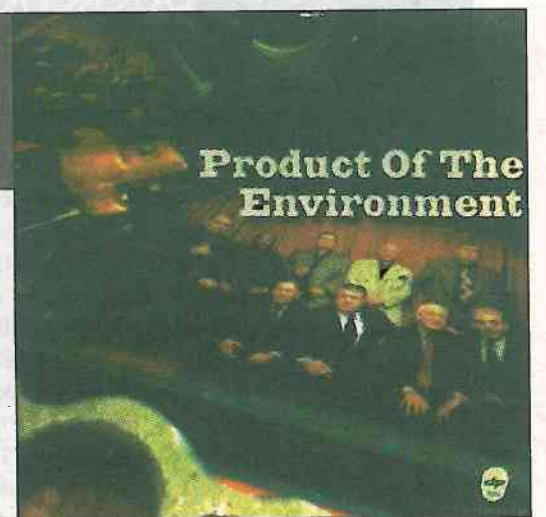
Tom Radzevicius and Anthony Paxton



Product Of The Environment Product Of The Environment

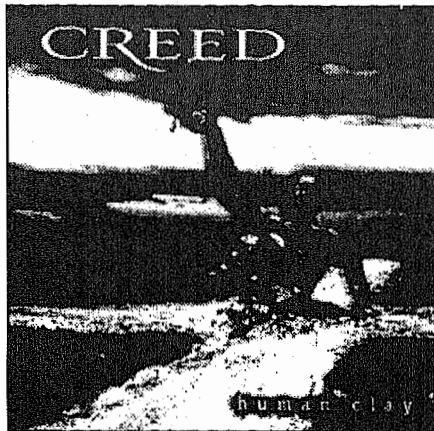
Palm Pictures/ Urban Poison

Executive producer Tricky has confused yet delighted me with this offering. Produced by a previous keyboardist of Tricky's, Gareth Brown, *Product of the Environment* is more a curio than an album. Featuring a host of Underworld-type figures (genuine or invented, I'm not too sure) telling their tales over subdued trip-hoppish beats, this CD has a very dark and shady atmosphere, which might fit in in a dodgy pool hall or a smoky bar, but even then would probably draw some perplexed stares. In fact I have no idea where one would play this album; it attracts one's attention with its stories of gangster violence and crime, but then the beats take over and you just tap your feet, nod your head. Maybe it would make an interesting documentary, but I think the novelty would wear off, as it is doing with me listening to it. Hard to get a handle on, yet quite amusing, this CD wouldn't fit into many bins at your local record store. Overall I give it a tentative thumbs up.



Becci Love

Woah ooh ooh ooooooh



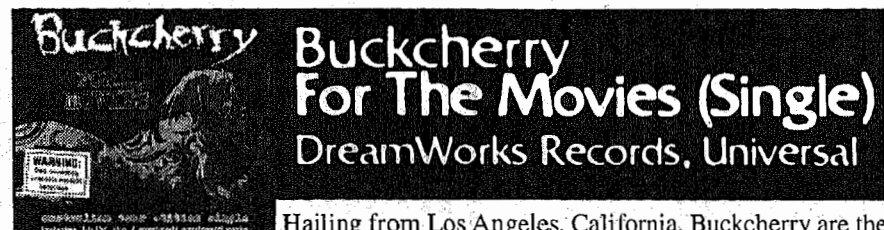
Creed Human Clay Wind-up/Epic

Creed are back! After their US success with their album *My Own Prison*, and the mega-single 'What's This Life For', Creed have cut a follow-up album. Unfortunately, Creed were (and still are) fairly unknown in Australia, and their debut album made virtually no impact here at all. Apart from 'What's This Life For' and a couple of other songs, I hadn't heard them. Luckily, based on how good those few songs I had heard were, when the opportunity came to review Creed's new album, I jumped at the chance. I expected an album with a few good songs, but what I ended up with was a spectacular collection of songs by an obviously talented group.

For those who haven't heard Creed before, you are seriously missing out! The singer has a very distinctive voice, which is different to, but as distinctive as, Eddie Vedder's voice. The two have similarities, such as large dynamic range, and large style range, and they both share the ability to have that strong shout. If Creed do cement themselves in rock and roll history, Scott Stapp, the singer, will go down as one of the better vocalists of our time. Coupled with this, Creed has the talents of Scott Phillips on drums. As a drummer, I tend to listen out for drumming styles, and Creed's drummer stands out as being a cut above many drummers today. This coupled with heavy driving bass and varied guitar styles, Creed are, musically, a very good band. Their style can be described as overall heavy, but their music also has soft elements, and even eastern style influence. On guitars particularly, many styles are used rather than the straight out heavy riffing used by most heavy and/or metal bands today. The album opens with a heavy driven song called 'Are You Ready?'. I found this song to be quite similar to silverchair's 'Tomorrow', and quite good. Next is 'What If?', a song which has the impact of Metallica's 'Sad But True', but faster. Track 3 is called 'Beautiful', and is a softer number, but is still laden with heavy riffing. It's about how men lust after women, and the damage it can do when you become involved in a loveless relationship. 'Say I' is up next, and is an excellent blend of soft sections with heavy parts, similar to 'What's This Life For'. It also has a good message, about how life can become meaningless when there is no goal in life. Next is 'Wrong Way', a softer eastern influenced song with very strange timing. 'Faceless Man' follows, and is another soft number. This one is about our relationship with nature. 'Never Die', another song made up of soft verses and heavy choruses is next. After that is 'With Arms Wide Open', a very soft number. The album's first single, 'Higher' is next, and this one is a softer sort of heavy song. One of the stand-out tracks, this one's about leaving the troubles on earth behind, and going to a better, higher place. Basically, it talks about how the world needs to change. 'Wash Away Those Years' comes next, and is another very soft track. This one's about a girl who gets raped, and the anger felt by her and those who love her. Track 11 is 'Inside Us All', and is yet another soft song. The final track is 'Young Grow Old', a very heavy song about the troubles experienced as a boy fights to become a man.

Overall, the album was quite good, and worth a listen. Hopefully Creed will get more recognition here with this album, and they can have the success they deserve. If you like heavy music, but aren't into hard-core metal, this one's worth getting, and I recommend it fully! 9/10!

Luke 'Mouldmebaby' Balzan



Buckcherry For The Movies (Single) DreamWorks Records, Universal

Hailing from Los Angeles, California, Buckcherry are the stereotypical "cock-rock" group. You know the type - the promo pictures of the band have far more attitude than the music. "Lit Up" pretty much spells out the L.A. rock music scene to the uninitiated. Basically, generic and redundant guitar riffs with a steady drum beat and a vocalist who likes singing about "your mama" and the amounts of drugs they take in an effort to be cool. This "Australian Tour Edition Single" obviously contains the title track "For The Movies" which is, in contrast to "Lit Up", a slow ballad with a vocal style similar to Axl Rose (Guns N' Roses) in the verses. Musically, it's not even that bad. Think an emerging Aerosmith crossed with Guns N' Roses type and you'll know what I mean. Two previously unreleased tracks round off the single - "Late Nights And Voodoo", a straight forward rock/12 bar blues song with the slide guitar, and "Fastback-69", another upbeat "Lit Up" type song. As a joke during the drum intro the vocalist blurts out "Get up on this" a couple of times...pretty fucking funny really. Let's be honest, if you like cock-rock you're gonna love this. If, like me, you think cock-rock had its day (hey, I'll admit that I liked it back in the eighties and still very infrequently listen to those old recordings) then it's probably wise to give this one a miss.

Jorm

Automatic Get Together

I am not entirely sure what to write about these guys. To say that Automatic are an Indie band with a touch of Brit-pop sounds so clichéd, and really does nothing to differentiate them from any one of *hundreds* of bands floating around the place. Then again, maybe the fault lays

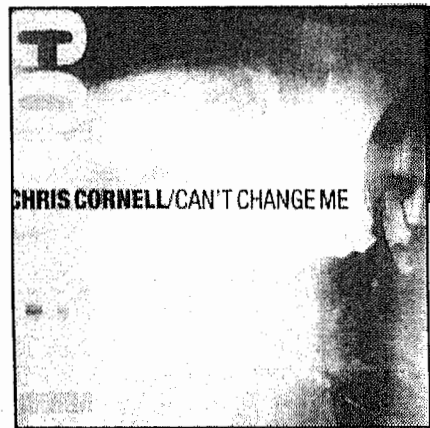
not with this humble reviewer and her lack of musical knowledge, but with the band for failing to distinguish themselves. *Get Together* presents a pleasant, if ordinary, collection of songs which range from almost-but-not-quite-pop to almost-but-not-quite-grunge (if such a thing exists any more I cannot help but feel that 'grunge', like 'rock', has become a dirty word). Reasonable, but unexceptional.

Jayne Lewis

Apollo 440 Stop the Rock (Single)

Dispense with your ideas of Apollo 440 still being somewhat of a reggae loving dub band or you will be destined for disappointment, as was this naive young reviewer. *Stop the Rock* explores smash 'n' grab guitar boogie coated in surf melodies as Apollo 440 take on the task of revitalising generic boogie, with an incorporation of vocoders screaming puns on rock. This 8 peice have deserted the beach of what appeared to be Jamaica (as seen in their "Not Talkin' About Dub" clip) in the hope of "Dancing Like Madonna" and "Meeting Aphrodite At The Waterhole". Whilst this reviewer feels that the rock should have most definitely been stopped in the first minute of the track, Apollo 440 have satisfied George Clinton by proving that, yes, a dance band are capable of playing rock music.

Nicole Montana



Chris Cornell Can't Change Me A&M

In the wake of the great revivals of artists from the grunge era, Chris Cornell returns with his debut solo album. For those who didn't know, Chris is the former lead singer of the first major 'grunge' band, the sensational Soundgarden (they actually preceded Nirvana's signing to Sub Pop, and had the first well selling grunge EP, 'Nothing To Say').

After Soundgarden split up, apparently because they wanted to go out while they were still 'good', members have been involved in many other projects, notably drummer Matt Cameron (in his own words) 'permanently filling in' for Pearl Jam, while Chris has been working on his solo career. He has already given a couple of tracks to soundtracks, including one to the *Great Expectations Soundtrack*, and has now just completed his first full length album, *Euphoria Morning*.

'Can't Change Me' is the excellent first single from the album, due out in a couple of weeks.

For all Soundgarden fans, the most obvious thing about the single is the change in pace for Chris. 'Can't Change Me' is a great deal softer than any Soundgarden stuff, and is somewhat folksy. Despite this, it is still a great song, and is certainly welcome in my collection. The song itself is about a person (in this case, a girl) who has the power to do absolutely anything, even change the world. Despite this, she is unable to change another person (Chris) because he is the only one who has the power to change himself. It is also saying that if we aren't ourselves, then we are nothing.

Like many other songs penned by Chris, this one has powerful lyrics with a strong message behind them. Also, like many of his other songs, this one has a somewhat depressing sound, and has an eastern influence. All in all, it is a great blend of styles that make for a fantastic song.

Included on the CD are three b-sides, two with a very strong acoustic feel to them, and the final, a jazzy bluesy sound. 'Flutter Girl', the first b-side is a soft love song, followed by 'Nowhere But You' which is reminiscent of a Page/Plant song (eastern mixed with rock guitar). In fact, the song could very easily pass as a Page/Plant cover.

The final b-side is 'When I'm Down', a piano-driven bluesy number. All three songs are quite good, especially the final track.

Basically, the whole CD is a pleasing listen for anyone. Already getting a fair amount of air-play on Triple J, and even some on other stations, the single is sure to please a wide range of people, including Soundgarden fans and others alike. Hopefully, the rest of the album is just as good, and Chris should win over a whole new bunch of fans, as well as keeping the huge Soundgarden following. 10/10!

By the way, to any Temple Of The Dog fans, I've heard rumours that Chris Cornell, Matt Cameron, Eddie Vedder, Jeff Ament, and Mike McCree will be getting back together soon to record a new album too.

Luke 'Spoonmanwithnothingtosayinmyrustycage' Balzan

Clouds Favourites
Grudge/Festival

This is a great compilation and one which should be bought by any Clouds fan as it has most of their best songs on one album. The songs sparkle as the vocals soar, the harmonies flow and the music follows along for a ride. It is superb value with 24 tracks plus a bonus disc containing their

demos. The demos have a raw quality but not so much as to not be enjoyable or show the promise of the Clouds. This is a brilliant 'best of' album.

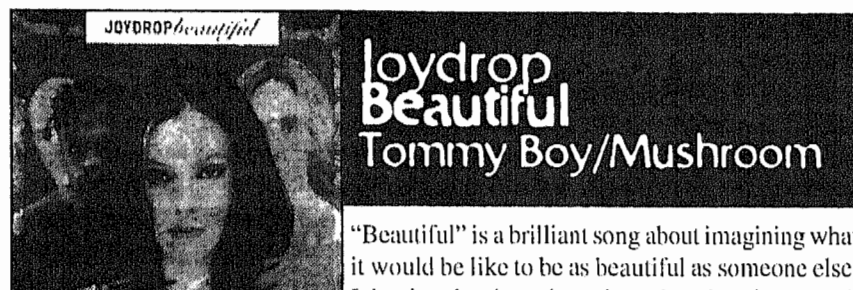
Catherine Evans

Corduroy Klik
Big Cat Records

Klik is a hyperactive album which begins with the almost irritating single "Moshi Moshi". The songs are a combination of catchiness, grooviness and repetitiveness which somehow work. Some have an almost Olive feel to them but at twice the speed. The most interesting

songs on the album are the eastern influenced "Safety Light" and the '70s spy show wannabe theme "The Addison Tapes". This is not an album to unwind to but if that's not what you want then buy this album.

Catherine Evans



"Beautiful" is a brilliant song about imagining what it would be like to be as beautiful as someone else. It begins slowly and gently and evolves into a rock song before returning to its original sound. The live version of "Beautiful" and "Strawberry Marigold" are also definitely worth a listen.

Catherine Evans

Various Artists Cool Nineties
Mushroom

This compilation, (hopefully nothing to do with the "Cool Britannia" campaign of Britain's New Labour) is basically a trawl through the last decade to build a party album. The key word here is Eclectic. Where else could you hear Kylie

Minogue rub shoulders with Ice T? The count of quality tracks runs to about 10 or so, highlights being Moby's twin peaks sampling "Go", The Chemical Brother's "Leave Home" and the omnipresent (I-don't-think-I've-ever-been-to-a-club-where-I-haven't-heard-it-played) "Groove is in the Heart" by Deee-Lite. Disappointments include Tony Toni Tone (Do we have to have them back?) and the KLF with "Make it Rain", a track that would have been surpassed by at least half a dozen of their better known hits. I think the biggest problem with this compilation, like Baz Luhrmann's *Something for Everybody* this CD does indeed have something for everybody, but not that much for any given person. It sells itself as a mish-mash of clubby music, but there's nothing here that I haven't heard on the Js at some stage or another. Given the choice between purchasing this CD and a more focused compilation, I would opt for the latter.

Steve Finney



This is a novel experiment for one of the greatest song writing teams this century. *Come On Now Social* is a perfect

blend of classic harmonies and guitar strums as well as a harder rock style that you can really shake your tush to. Indigo Girls have never really been known for their habits of turning up the amps and breaking out the wah-wahs. On tracks like "Trouble", "Cold Beer And Remote Control" and "Compromise" this works really well. The only problem is that the most disappointing song on the album is also the first song on the album. The opening track, "Go", is in the same vein as the rockier side of the album but it completely misses the mark. What makes this worse is that the rest of the album is sensational. "Soon To Be Nothing" is a sublime folk/rock/ballad to rival any of Indigo Girls previous work. The swinging horn section in "Peace Tonight" could be played in pool halls across the mid-west and may inadvertently be responsible for bringing the Spice Girls to Hicksville. "Gone Again" has a lot of Australian references but you better be a little bit country as well as a little bit rock'n'roll because banjos abound. Don't laugh, I grew up with John Denver. Possibly the most interesting track on the album is the finale of "Faye Tucker". This climactic epic ranges from Cajun/folk to Indian harmony. *Come On Now Social* is a welcome return for two peerless songsmiths. Lennon and McCartney would love to have had half of the empathy and sympathy of these musicians.

Anthony Paxton

Atari Teenage Riot Revolution Action
Video Clip

"It's time to live and it's time to die" Ahhh!

I cannot curb my love for German hardcore riot band Atari Teenage Riot. Their film clip "Revolution Action" is a pumping powerhouse of shouts and noise. The vivacious energy of Haniah Ellis and Alec Empire is fuelled by the live concert footage (oh the envy). Despite some below-par video effects, this song packs a punch of raw riot energy into even the most stout of couch commandos.

Nicole Montana

Manic Street Preachers Everlasting (single)
Epic

MSP are virtually unknown here and in the USA but in the UK they are equivalent in popularity terms to giants like Radiohead, winning both Band and Album Of The Year at the 1998 British Music Awards. This is the third single off the 1998 release *This Is My Truth Tell Me Yours*. Soaring pop similar to first single "If You Tolerate This Your Children Will Be Next", "The Everlasting" appears in its original form here, rather than the dodgy radio edit with half the chorus cut out. B-sides are "Black Holes For The Young", which has grown on me considerably, and the spacy, improvised-sounding "Valley Boy". Also appearing are a couple of remixes, but as my reviewing colleague Jorm said a week or two ago, "...the remixes can fuck off as always". Amen to that. "The Everlasting" is recommended, but not essential. If it's b-sides you want, try the "If You Tolerate This..." single. Otherwise just get the album.

Chris

The Swots, Muscle Car, Toxic Shock, KT 26, Repo
InZone Nightclub, Friday 22nd October

So you want to rock... well the InZone is the place to do it. The gig started at 9:45 with a hard and fast set from The Swots, sometimes "The Swotts". With subject material ranging from Sesame St and Super Grover to Vampires and Slaying them, these guys really entertain... especially if you like it loud with a bit of banter with the crowd in between... I'm just glad it wasn't Nick's birthday. The Swots played to an undeservedly small yet enthusiastic crowd, one of the problems with opening a bill.

Muscle Car played an energetic set with the line up changing halfway and an encore reversion. We got tongue-in-cheek cock-rock punk, lead by the red tele' attitude of Damien of Mondo Bizarro records and Lond Gone Loser Zine notoriety. They are currently in bass player transition and thus did the old switcheroo halfway through their set. James of The Fallen performed solidly with the band despite only practicing with them a couple of times previously. Next on stage was Toxic Shock... with out a single Y chromosome amongst them these grrls rock. Toxic Shock play hard loud Punk 'n Roll, "Mystery Boy" and "PMT" (an AC/DC interpretation), being highlights. They pleased the regular punters with some new material and all the favorites. Billy should have kicked the fuck-knuckle that stole her drink in the head! Look out for a demo from this great band that's reportedly going to be available soon.

At this point in the evening I was convinced to disembark the Punk Train... so I missed KT 26 and Repo... Fortunately a man who wants the kids to know about the rock was at hand to back me up...

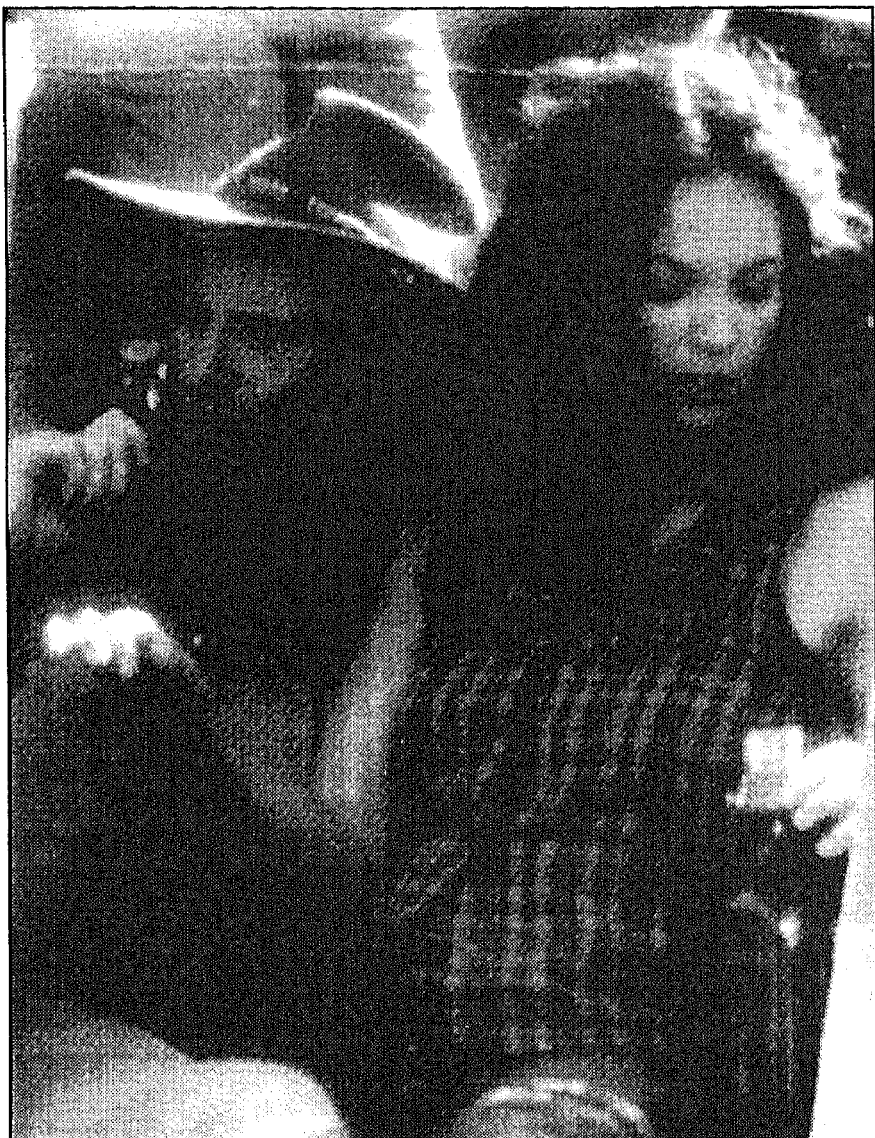
Leon Linden

Muscle Car took the stage and once again they didn't let the faithful down. Damo's leopard skin amp was poised to jump at us with fuzzy guitar gems they're famous for. The originals showed the same amount of vigor while Poison's "Talk Dirty to me" gave everybody that special warm feeling you don't often get these days. It was Nick's (bass) last gig and he bravely passed the torch to ex-Deadlock Bassanova, James H. who proceeded to plough into the rest of the set. Nick came back for the encore and we did not want to let him go.

KT 26 wear their dick firmly on their sleeves and they were not shy about it. They don't stop their high powered brand of Pub-Punk-Rock for anything (except to get another beer). Their CD *Lousy Lover* is a must for all those who think music should be beer fuelled.

Repo went where not many can follow as they were firmly resolved not to let the crowd have a rest. Tony was everywhere, powered by the backing of his all-star punk musicians. If there is a more ruthless band in Adelaide I haven't heard about them. They concluded a great night at the InZone and not a note of Acid-Jazz in sight.

Armin Mayer



Girls' Blouse

A Walk On The Moon
Now Showing
Palace/Nova EastEnd

It's the summer of '69. The time of the moon landing, Woodstock, Vietnam and flower power. It is also the year that beautiful New York housewife Pearl Kantrowitz (Diane Lane) is about to have her own personal sexual revolution. While many Americans are on their way to march on Washington or to find enlightenment in India, Pearl and her adolescent daughter Alison (Anna Paquin), precocious son Daniel (Bobby Boriello) and their grandmother Lilian (Tovah Feldshuh) are en route to Dr. Fogler's Bungalows, a Catskills summer resort that does not quite cough up to the sixties life of sex, drugs and rock 'n roll. Staying behind to work is Pearl's nerdy hubby Marty (Liev Schreiber), to whom Pearl fears she was married way too young. Oh No. Travelling salesmen show up each day at the quiet bungalows. There is the 'Knish Man', 'The Ice Cream Man' and lowe and behold, there is 'The Blouse Man', Walker

Jerome (Viggo Mortensen) who drives his hippy van filled with clothes and jewellery to satisfy the eager ladies. Pretty soon Walker and Pearl are making whoopee while the rest of the resort is watching Armstrong making discoveries of his own, and while she is wearing tie dye, skinny dipping and having a good old time with the sexy Walker, Alison is finding out things of her own concerning her new 'steady' and new feelings towards her mother. Directed by actor Tony Goldwyn (he was the baddie in *Ghost*) *A Walk On The Moon* is a coming of age story that pulls all the right strings for a reaction in the audience. All the details of the time are in place, as is a general feeling of the uncertainty of the time. The plot is as simple as a good old American apple pie; it's been done hundreds of times before, but the intelligent script and mature acting make up for the 'classical' theme. Paquin and Lane are particularly good as rivalling mother and daughter and it's good to see Paquin's believable American accent in full swing. While not one of the best sixties films to come out of the States in recent years, *A Walk On The Moon* certainly shows us all the hippies, free lovin' and sexual dis-

covery of the time in its absolute glory. It does manage to achieve what the best preiod films do - it makes you want to go there.

Belinda Schenk

He Da Man

An Ideal Husband
Now Showing
Hoyts (City) and Selected Sub-urban Theatres

Well what can you say about a film that is this good? It's based on Oscar Wilde's sublimely mischievous play and has a cast that most directors would kill for. Cate Blanchett, Minnie Driver, Rupert Everett, Julianne Moore, Jeremy Northam and a cameo by Simon Russell Beale as the media magnate Sir Edward. Jeremy Northam might as well come from the change of the century he seems so comfortable in its costuming and setting. He is five times as perfect as Sir Robert Chiltern as he was in *The Winslow Boy*. The rest of the cast are faultless. Although a spirited and passionate play this narrative calls for a delicate emphasis on wit and intellectualised puns. The cast never loses sight of these complexities and, under skilled direction from Oliver Parker this is one of the most gripping cinematic examinations of Victorian society since the hugely popular *Wilde* a few years ago. Despite the beautiful and inspiring cast, it is Rupert Everett who steals the show as the delightful Lord Arthur Goring. If the Millennium Bug strikes on New Years and the clock goes back to 1900 then Lord Goring is going to be "the man". With his sophistication, *sauee repartee* and dashing good looks Goring is a man of impeccable wit and sensitivity. Some would claim that this character is Wilde's best effort at empathy and sympathy. *An Ideal Husband* revolves around the Chilterns (Cate Blanchett and Jeremy Northam). They are the perfect couple in London society and they are both heavily involved in politics with Sir Chiltern sitting as a member of the House of Commons. What seems to be a blissful domestic setting is soon disrupted by the appearance of the mischievous

Mrs. Cheveley. Secrets threaten the status quo and a comic drama of manners and intrigue ensues. This is a superb production of an already marvellous play. If you enjoy good literature, love the use of fast, clever and inspiring language, or just think that Cate Blanchett was alright in *Elizabeth*, then you must see this film.

Anthony Paxton

GratNost

Lone Star, 1996

John Sayles has enthralled audiences in recent years with a series of acute regional snapshots. His latest is *Limbo*, recently shown at the Palace/Eastend Cinema. In between *Passionfish* (1992), set in Louisiana bayou country, and *Men With Guns* (1998, just released on video), set in Latin America, Sayles wrote, directed and edited *Lone Star*. Operating ostensibly as a murder mystery, *Lone Star* hovers around the Texas/Mexico border as Sheriff Sam Deeds (Chris Cooper, *The Horse Whisperer*) investigates the discovery of a skeleton with a badge in the desert. He discovers that his deceased father (Matthew McConaughey - *Amistad*) once came up against corrupt Sheriff Charlie Wade (Kris Kristofferson, *Limbo*) just before Wade went missing forty years ago, as revealed in expertly interwoven flashbacks. *Lone Star* goes beyond the parameters of the conventional thriller to reveal its inner workings as a multi-layered character study, somewhat reminiscent of Robert Altman's *Short Cuts* in the way the histories and fates of the characters intersect. Seemingly innocent meetings between characters can hide what they really feel about old wounds and lost love. The notion of family discord is a prominent theme, as various characters strive for personal integrity in the face of hazardous family history. Some try to find out things that have been kept from them, others must come to terms with what they already know, but during the course of the film they achieve a higher level of understanding of their circumstances. *Lone Star's* Golden Globe and Academy Award-nominated

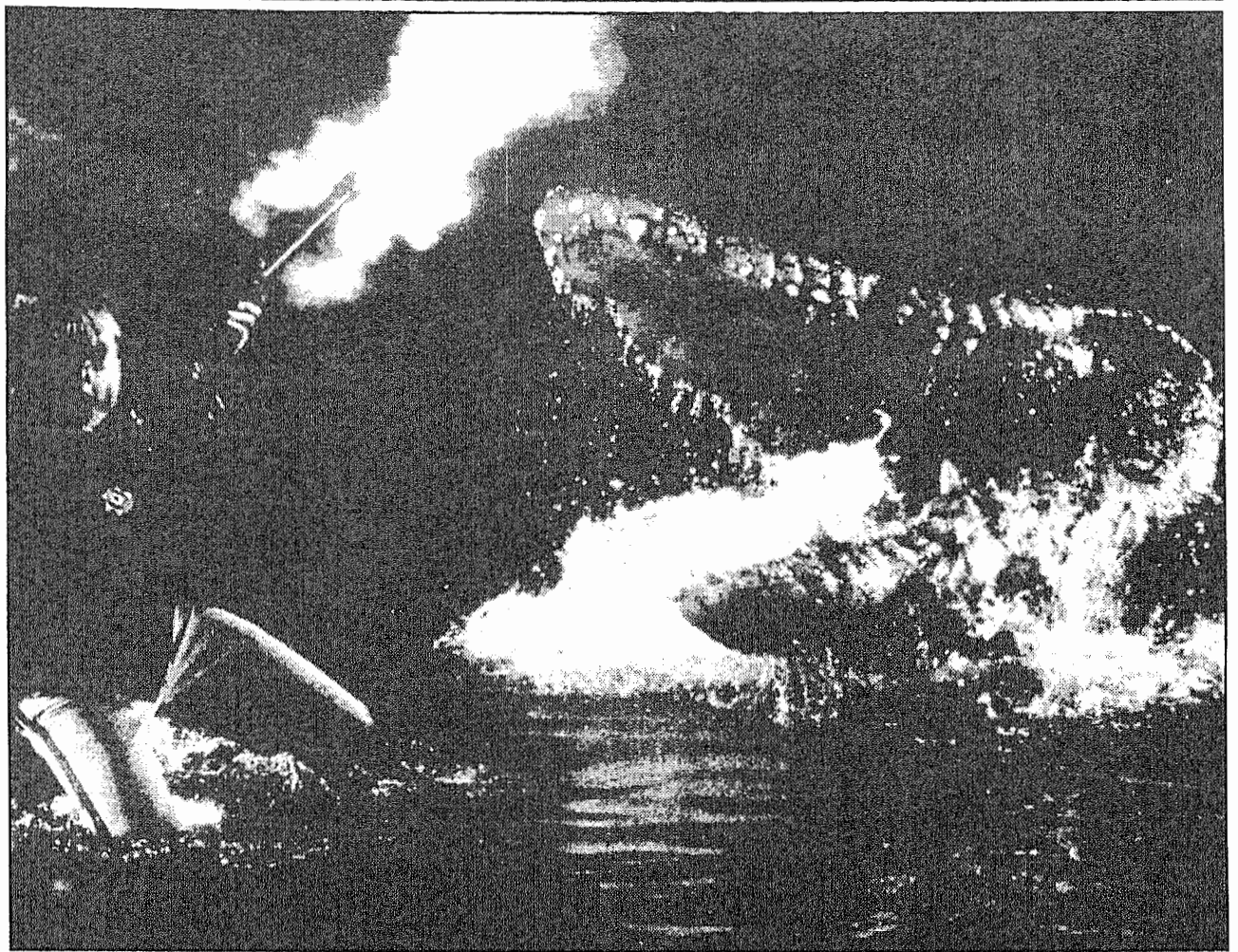
screenplay is as elaborately structured and its dialogue as skillfully written as audiences have come to expect from John Sayles, who began his filmmaking career two decades ago writing popular schlock like *Piranha*, *Alligator* and *The Howling*. Likewise, the performances are evocative and deeply felt by the multicultural cast. Broad in its scope, yet finely tuned and even intimate, *Lone Star* is a moralistic vision of history, and how it changes in the telling.

Daniel Gear

Psychologically Overpowering

Teaching Mrs Tingle
Now Showing
Academy and Selected Cinemas

If I said that *Teaching Mrs Tingle* was the worst film I have ever seen, it would be a conscious exaggeration. Kevin Williamson's directorial debut is bad, but I've seen worse. Some of Williamson's own credits, which include the screenplays for both *Scream* movies and *I Know what You Did Last Summer*, wouldn't be out of place going round for round with his latest creation. The plot is anchored around Mrs. Tingle (Helen Mirren - *The Cook, The Thief, His Wife and Her Lover*), an embittered and thoroughly loathed high school teacher who is extremely generous with her misery. Unfortunately for her, she messes with one life too many and a trio of wronged students decide to take matters into their own hands. A series of improbable events leads to Mrs. Tingle being held captive in her own home. Katie Holmes, the school's star pupil, leads the home invasion along with her annoying sidekick, Jo Lynn (Marisa Coughlan) and Luke (Barry Watson), the man they both love. This teenage love triangle decide to teach Mrs. Tingle a lesson. As the lesson continues, Katie loses her virginity to the town's aspiring alcoholic in a passionate fit of emotional relief. This strains her relationship with her annoying sidekick, whose mind (if one accepts that it exists in this character) has been tampered with by the psychologically overpowering Mrs. Tingle. The plot plods along, of course, to resolve itself and one



assumes that all three students live happily ever after. Williamson grew rich on, and is best known for, his teenage slasher films. Stylistically, *Teaching Mrs Tingle* seems to confuse itself with the conventions Williamson helped create, but someone forgot to provide these teens sharp and shiny instruments to carve each other up with. The production notes claim that this was Williamson's first script, inspired by an unsympathetic teacher who advised him he was not talented enough to be a writer. If *Teaching Mrs Tingle* is the result, she had a valid point.

Mana Heasley

Stonking Reptile

Lake Placid
Bridget Fonda, Bill Pullman,
Oliver Platt
Now Showing
@Cinemas Everywhere

I like a movie that involves a large animal of any kind. *Anaconda* was a triumph. *Jaws* changed my life. I haven't seen a *Godzilla* movie, but I have been assured by people whose opinions I trust that it was tastefully erotic. So, it was with high expectations I entered the Capri last Monday night. The crocodile was indeed large. Bridget Fonda is timorous yet tenacious, Bill Pullman is firm yet

yielding, the comic relief dude is more than usually sweaty and the obligatory sheriff looks like a bottle-blonde Meatloaf. Phwoar. You can pretty much guess what went on from here. People were initially sceptical, then their dawning awareness provoked a cocky defiance which was subdued by the failure of their first attempt to do whatever they had to do, then they managed to do it. Spectacularly. The thing that bothers me about this movie was that the lake wasn't placid at all. I feel this was misleading. Why couldn't they have called it Lake Dismemberment? Or, at a pinch, Lake Aggressive Reptile.

Magical Movie Moments

The end credits of *A Bug's Life*. I laughed so hard, everyone walked out of the cinema. Oh, hang on, was that because the film had ended? Oh, I get it.

Warren
4th year Arts

NUS OBSERVERSHIPS

Applications are open to be an observer to the National Union of Students Annual Conference, from December 5-11, 1999 at Ballarat University.

Address your application of 150 words to Alida Parente, SAUA President and The Students' Association of the University of Adelaide Council.

Applications to be handed in at the SAUA Office (ground floor, George Murray Building, Union House) by 5.00pm, Wednesday 3rd November, 1999.

For more information, please call Alida Parente at the Students' Association on 8303 5406.





Unibooks
Your Campus Bookshop

literature
reviews

Unibooks
Your Campus Bookshop



Aussie Icon



Maggie
Maggie Tabberer
Allen & Unwin

As the blurb states, 'delving into the pages of Maggie is rather like straying into her boudoir.' I say bring on more Maggie and certainly more boudoir. Maggie Tabberer is an Australian icon, and I believe the way in which she is often overlooked by the youth of today is a travesty. There's not much that dear old Maggie hasn't put her hand to - she's been a model, a designer (who could ever forget *Maggie T?*), a P.R. consultant, a journalist, and a television celebrity. Add to that her careers as wife and mother - how *does* she cope? She introduced the 'fashion Boo-Boo' section to the *Women's Weekly*, was one of the original Beauties on *Beauty and the Beast* and lead Australia into the glorious world of lifestyle television with the prophetic *The Home Show*. One could argue that she has achieved more by herself than Noni Hazelhurst, Collette Dinnigan, Ita Buttrose

and Jenny Kee could ever lay claim to collectively. However, Maggie's life hasn't all been spent dressing the larger lady with style and class; she has had her share of heartache. As the book so vividly recounts, she has been through two marriages (and two divorces), as well as *that* relationship with Richard Zachariah which left her in emotional agony and him known simply as Maggie's ex. Ms. Tabberer has certainly 'been around the block' but the dismal lows she has experienced are only paralleled by the dizzying heights she has climbed to as one of Australia's most loved women. Her witty quips about encounters with other celebrities and the marvellous glossy plates which are sprinkled liberally throughout the book can do nothing but delight the reader, and as my mother said "It's written just like she talks". Quite often the story leads off onto a seemingly inappro-

priate tangent, but said tangent is always a refreshing treat filled with scandals, giggles, white couches and sisal floor matting. Ms. Tabberer's writing style is easy to read, as well as endearing to the reader. Chapters fly by - before I knew it, I had read all 430 pages and was left with nothing but a reluctance to wrench myself away from the joy that is *Maggie*. With more than 100,000 copies sold in hardcover, Maggie has stretched out to embrace the cheap and cheerful domain of the paperback. With a special new chapter to bring the story up to date, and at only \$17.95 (or \$14.45 if you buy it at Target Castle Plaza), you'd be silly not to snatch up this gem of Australian literature. It may not exactly be your cup of tea, but I'm sure your mum would love it.

Tristan Seebohm

The Internet's on Computers now

Get great info.rm@tion fast.

John Germov and Lauren Williams
Allen & Unwin
\$14.95 rrp

We live in an information age, so I'm told. We are all becoming more dependent on information with each passing day, people tell me. No kidding. Seems to me people have always been dependent on information, since before we swung out of the trees: 'Don't eat

those berries, Roy - they'll make you puke.' These days accessing information has become the easy part. You just gotta jump on the 'Information Superhighway'. The trouble with this is, left to your own devices, you're not going to know the good information from the bad. You probably figured this out already just walking into the library. Think of any information access system, like a library or an archive or the Internet as one big cloverleaf intersection that you're just

going to end up driving round and round on until you learn to spot the off-ramp signs. That's where this book comes in. *Get great info.rm@tion fast* has been prepared by two academics, John Germov and Lauren Williams, who would like us to think that they wrote it for purely altruistic reasons. More likely they just got sick of undergraduates handing up badly researched essays. All in all it's not a bad book. It fits all the prerequisites for student use: slim (around 160

pages), easy to understand (with illustrations), and well worth the fifteen bucks it's going to cost you. Chapters cover using the library, searching for journal articles, searching on the web, and managing your information once you've found it. Every first year should be given a copy of *Get great info.rm@tion fast* when they enrol, it would save so much heartache.

Jonathon Dyer

Model Bio



Desert Flower
Waris Dirie
(with Cathleen Miller)
Virago

Supermodel fanatics will easily recognise the name of Waris Dirie: she has modelled with Naomi Campbell, and boasts Iman as a relation. The question is: why is her autobiography graced with the sub-title, 'the extraordinary life of a desert nomad'? This striking beauty, who has graced the cover of *Marie Claire* and modelled across the globe, originates from the desert nomads of Somalia. She changed the course of her life from milking camels to modelling when, at the age of thirteen, she was introduced to her sixty year old husband-to-be. In a bid to escape this arranged marriage, one night she fled into the desert, toward Somalia's capital of Mogadishu. From there she obtains work as a housemaid to her uncle, the

Somali ambassador in the United Kingdom. She is soon discovered by a fashion photographer, and goes on to enjoy a highly successful modelling career.

This autobiography, penned with the help of Cathleen Miller, is a strange read. Dirie's recollections of her youth and her early days in London and the modelling world come across as wooden and contrived. Family and friends, who are no doubt vivid in Dirie's mind, translate as unconvincing and shallow. It isn't until she gives birth to her son, Alecke, that Dirie herself assumes a three-dimensional role: prior to this she is something of a two-dimensional oddity, forever feeling one thing but lashing out and doing or saying the opposite. To my increasing frustration, a number of irrelevant and trivial conversations are repeated word for word throughout the book, whereas important details such as consistency and plot development are ignored. However, the book covers one topic which doesn't require stylish prose or delicate metaphors. It is written in the same basic, mono-

syllables as the rest of the book but stands out dramatically. Waris Dirie was circumcised when she was five years old. She not only describes the experience, but the days of infection, shock and fever which followed. When she is in London the side-effects from her genital mutilation - to say life-threatening is not exaggerating - lead her to seek treatment, and she has the procedure reversed, as far as is possible. The last chapters of *Desert Flower* show Dirie truly coming of age: gone is the awkward, naive girl, to be replaced by a strong and determined woman. She decides to go public about the topic of Female Genital Mutilation, and ultimately becomes an ambassador for the United Nations, touring the world to increase awareness about this brutal and unnecessary custom. For the coverage of this topic alone, *Desert Flower* is worthy of attention. Despite a lack of any narrative panache, it certainly packs a punch.

Alethea Reid

Unibooks
Your Campus Bookshopliterature
reviewsUnibooks
Your Campus Bookshop

Soft, Sweet, Sadness

Firehead
Venero Armanno

She used to sell her kisses for caramels; her lips went for long licks of licorice and her touch for tangerines and tutti frutti...

So begins the sweetest, strongest, most heart-breaking love story I've ever read. It stretches across twenty years, in Brisbane, from 1975 to 1995, tracing the growth of a young Sicilian Australian in snapshots ten years apart. His name is Salvatore Capistrano, Sam for short, and when he is fifteen, Gabriella moves in next door, the firehead of the title. In spite of her Sicilian name and her Sicilian accent,

her hair is long and curly and red, and her skin is white, and freckled. She storms into his life and makes a prisoner of his soul. Sam, however, is a fifteen year old boy, and brimming over with hormones. He lives with such a narrow focus that he never really understands this girl he so adores, or the life she leads. So when she suddenly disappears, no one can tell why or how, and the loss tears the heart out of the community and leaves Sam empty, with nothing but the echo of her presence.

The romance, which continues long after her disappearance, is set against the backdrop of the Brisbane community: police corruption,

and the changing morals of the seventies, eighties and nineties. Sam is a wanderer, not in physical reality, but in the sense that he is lost, anchorless, empty. The story unfolds as he grows, and changes, but never quite lets go of his memories, and his firehead.

Written in the most exquisite language, *Firehead* wraps itself around your mind, until you merge with the raw emotions of Salvatore and his perception of the world. The view through his eyes is so powerful that you never stop to consider what the world is like for the others, for Gabriella. Glimpses of her diary offer the only contrast, and they are just as heated, but more confusing. There is a

hidden undercurrent to this tale much at odds with the emotional rapids on the surface. It is not a fairy-tale romance, simply the tale of ordinary people made magical by the writer and the sheer power of their passion. Armanno's Sicilian heritage comes out strongly in his writing and the easy control of his character's emotional ebb and flow.

This book is delightful, and haunts you for days afterward. The feelings of soft, sweet sadness; of real loves, lived and lost; and of happiness, worn with the comfort of a mid-summer afternoon, remain, and brighten the colors of our own ordinary lives.

Erin O'Donnell

Fusion Reactions

infusion: Short Stories, Poetry and Design. eds. Nadeemy Chen, David Ducrou & Luisa Marinucci. Flinders Writers in Association with Wakefield Press

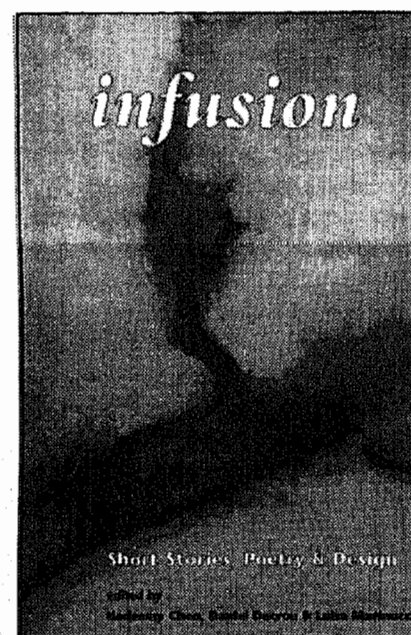
infusion is an ambitious project for three young motivated Adelaide artists. Having taken the work of twenty-six artists Nadeemy, David and Luisa have attempted to "fuse" these broadly focused talents into one concerted anthology. The thing that is most impressive about the book is its obvious professionalism and the readily apparent enthusiasm of all involved in the project. All credit should go to the writers and organisers although perhaps the greatest winner is the young Flinders population of arts students. Why can't the University of Adelaide engage upon more of these proactive and commu-

nity focused endeavours? The benefit for students is glaringly obvious and the impact on the local writing scene is invaluable.

Having said all that I still wouldn't feel completely honest without saying that some of the "young" and "enthusiastic" writing is painful in the extreme. Although young writers may have energy and enthusiasm they can have little or no experience to draw upon in order to to effectively demonstrate and establish a scene or its participating psychologies. Beginning, as the book does, with the tentative writings of Kerstin Anderson I was almost immediately put off by her inability to grasp basic thought patterns and human response. The up side was that as soon as I was disappointed by this disillusionment I was immediately humbled by the clever and provocative writing of Bill Bidstrup. Bill's rather ambitious poem enti-

tled "Good Morning Ladies" echoes the saue intellectual playfulness of Eliot whilst maintaining its own individual flare and wit. The three editors aren't likely to be shown up in this collection either. Nadeemy's potent, confrontational and charged subject matter represent possibly the stand-out impact of what is essentially a crucial locus for young writers to express themselves and learn their craft. The consolidation of disparate thought processes in the one creative effort can potentially say a great deal about a demographic or audience and its needs. What *infusion* demonstrates to me is that the young writers of this State have found their voice and they can only improve from here. Congratulations Nadeemy, David and Luisa for their invaluable contribution to Adelaide culture.

Anthony Paxton



eXtensions Strikes Cord

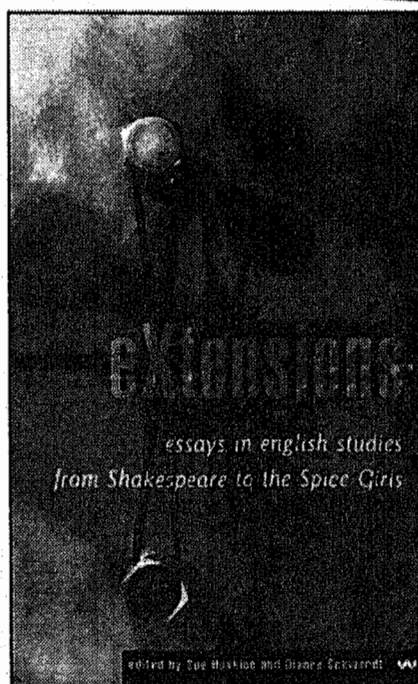
eXtensions: essays in english studies from Shakespeare to the Spice Girls ed. Sue Hosking and Dianne Schwerdt Wakefield Press

There must be something in the water because no sooner has the Flinders English Department contributed to an exciting young anthology, then The Uni of Adelaide English department has collaborated to produce a stunning collection of fourteen essays addressing topics currently studied in the English 1 syllabus. Not only are these topics of considerable individual interest but this book would be priceless for any student undertaking Undergraduate English at Adelaide. If you had a passion for reading before University and your literacy skills haven't had a chance to be formally assessed since, then *eXtensions* is a must

read. As an introduction to the complex philosophies of reading practices this anthology is faultless. Sue and Dianne's "Introduction" succinctly explains the objectives of the collection and the nature of English Studies.

Whether you like reading or not, or if you only read things you have written yourself, this enthralling anthology will keep you riveted to the page. Having read *eXtensions* I don't think you can claim to have studied at this Uni anymore until you've read Mandy Teagus' "Television Gothic: *The X-Files*." In light of the number of essays tackling the topic of "the Gothic" it seems that there are questions that English Studies must still strive to answer and answers that we must strive to question. Read this book. It will put hairs on your cerebral cortex.

Anthony Paxton



Dianne Schwerdt and Sue Hosking at the official departmental launch of eXtensions

K i s s M y A r t s

What's



T h e a t r e

Wrecked

October 28 to November 6
Bakehouse Theatre
255 Angus Street, Adelaide

The Crescent Company's latest excursion into contemporary and original theatre commences at the Bakehouse Theatre on October 28. With three short plays which, according to the media release, 'tackle some serious subjects with Crescent's trademark comic undertones', this looks like a good night out, and at \$12 for a full price ticket a cheap one as well. Call BASS for tickets.

Ada

November 5 to November 13

181 Hindley Street West

Based around the story of Ada Byron Lovelace, who amongst her other claims to fame was responsible for developing the first computer program in the mid 19th Century, Heliograph Theatre return with a genuinely multimedia performance piece which combines live theatre, 3D animation, video and original music. Heliograph have a good name for productions like this, so it's worth getting along to. Booking on 8379 0777.

Hyper

November 13
Ceremonial Court Rooms
Sir Samuel Way Building
Victoria Square, Adelaide

More multimedia, but with an entirely different edge, *Hyper* is a Port Youth Theatre project which brings together young people and the justice system. Although it sounds fairly hard going, *Hyper* so far has the hallmarks of an idea worth supporting. It concludes with a hypothetical court room drama on November 13 with representatives of the judiciary system, youth and aboriginal services and the community at large, including a list of luminaries such as Trevor Griffin, Elliot Johnson, Che Cockatoo-Collins. If you're interested in going along, call Port Youth Theatre on 8341 1150.

H e l i o g r a p h ' s A d a

Heliograph is a relatively new company, starting in Adelaide last year with its debut season of *Insectspace* for the Adelaide Fringe, but already it has begun to attract a following in the local performing arts scene. Based around a core of two people—Sarah Neville and Nic Mollison—Heliograph sees its role as one of exploring the possibilities which come out of new media.

'Heliograph houses our individual skills, as well as the shows we mount, so Nic will freelance as a lighting designer, and I'll get other contracts as a director. I guess, it's a fairly new and exciting thing for us, because we don't really have a model for this type of company in Adelaide.

'We do have a base group of people, although it's fairly small and I'm always looking for more performers. It's a hard thing for me, because I'm looking for people with an openness to the whole production. In the past, I've worked with dancers who just want to be dancers, and don't have the time to do the technical side of things, which makes tech-ing hard.

'Which is why I think Heliograph's productions are quite different, because we try and get the performers to inform the show. Tech rehearsals turn into a conversation between the performers, the lighting designer, the animator and so on. That dialogue's really important.

'I guess it is a collective approach to some degree. But it needs to work towards a vision. Not necessarily my vision, but something that everyone works towards, something that will inevitably evolve along the way.'

Drawing on their individual talents—Neville acts as artistic director and Mollison as technical director—and their remarkable CVs, the pair have formed a company which is genuinely—and I hate to use this phrase—cutting edge. Their latest show, *Ada*, concerns one of the pioneers of computing in the Nineteenth Century, Ada Byron Lovelace, daughter of Lord Byron.

'This is the most ambitious show we've done to date. Prior to that, we've been fairly successful in doing one-off or three show seasons, so I'll be curious to see if we can get an audience for a week. Usually I feel quite confident because I use live electronic music, and projection and dance theatre, and that's a found audience. But I would like an audience beyond that one.'

'*Ada* is changing every day. Animations are rendered one day, and we'll include those in the piece, then the video content will be done and we'll need to focus on that. I think this show's exciting because it's coming from an alternative theatre practice. It's not dance, or theatre... I'm happy enough to make it up as we go along. Maybe when people see it, they can define it,' she grins.

'*Ada* tends to be better known by computer programmers and mathematicians. I became

fascinated by her when I came across her letters. And, I guess, I'm from a particular subculture that is interested in arts and technology, so she's not really unfamiliar to me.'

'In this day and age, people seem to be concerned about where technology's going as we move into the new millennium. To sample

back and see what's gone before seems quite important. This is why I'm fascinated by *Ada*. Her writings were about creating technology. She prophesied the use of computer graphics and electronic music—things that weren't practically conceivable then.

'It was both foresight and the 'wishing' the technology into a creative ideal. So I want to sample back to her, and show how the apocalyptic vision that people have about technology is sometimes a bit misplaced.'

'As theatre, music, and dance cross disciplinary genres, technology is playing a greater part in what has been called 'hybrid arts'. But this show is much more planned than the ones I'm normally involved in, leaving the key commands and the vision mixing as the only loose cannons. Usually I use live DJs, live lighting, live everything.

'The live elements in *Ada* come about through the *Ada Two* character. She can choose key commands which make actions

on stage, to display particular images. Once she has chosen the image she wants to illustrate the actions on stage, the live vision mixing will kick in to illustrate further. That's integrating the technology in live performance.'

Neville's long association with varying theatrical genre has obviously had a major influence on the work that she and Mollison are producing at the moment. 'I studied theatre at Flinders then I went to Japan for two years to study Butoh. That was movement orientated, but while I was there, I linked up with a group of people who were Butoh inspired, but were working with new media technology and vision mixing and sampling and web casting... this was in 1994.

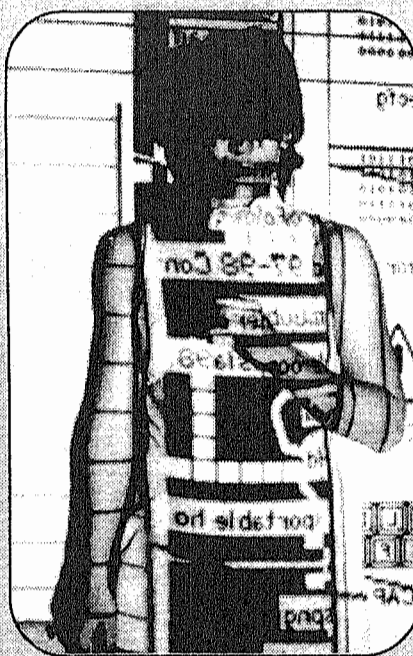
'Working in Tokyo, I started to have a very strong vision about working from my home base with my own company. Butoh teaches that you must create something from your home town, otherwise it's not authentic.

'It seems to me that, on a global scale, we're doing stuff that was done in 1994 or 1995, but I'm worried that audiences might find it a bit strange. It's a bit frustrating, because there's not an audience for this 'new theatre'.

'But then again, Adelaide's great. We've got ANAT here, and the MRC. Ngapartji have been excellent as well. And the live electronic scene in Adelaide is globally recognised.'

Heliograph's *Ada* runs from November 5 to November 13 at 181 Hindley Street West. It will also be webcast from

www.ada.va.com.au.



K i s s M y A r t s

D a n c e

Thwack

November 2 to November 6

**The Space,
Adelaide Festival Centre**

Gary Stewart, the new artistic director at Australian Dance Theatre, is back in Adelaide with his company—including three ex-Meryl Tankard dancers—with his show *Thwack*. If you like your dance fast, frenetic and athletic, then *Thwack's* the show for you. Book though BASS.

V i s u a l A r t s

Positive Lives

Festival Theatre Foyer

October 13 to December 11

Positive Lives is a collection of photographic images which reveal the lives of people who are HIV positive. It's already toured throughout Europe and the States, to some excellent reviews, and now it's in Adelaide until mid-December. With free entry, there's no excuse for missing a photographic exhibition of this quality.

Festish

October 21 to December 5

**Flinders Art Museum City Gallery
14-16 Grote Street, Adelaide**

As part of the ongoing Feast Festival, painter Arone Raymond Meeks has an exhibition of some of his work up at the Flinders Art Museum. Meeks is an indigenous artist from North Queensland, and his work

appears to be an interesting cross-cultural mix.

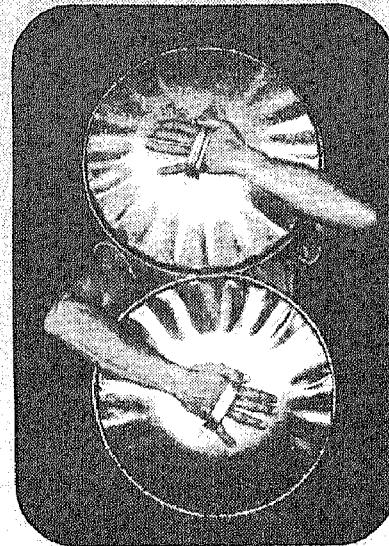
Blaise Meredith

October 22 to November 21

**Adelaide Central School of Art
45 Osmond Tee, North Adelaide**

An exhibition of six young graduate artists from the Adelaide Central School of Art, *Blaise Meredith* gets its name from the Morris West character who plays the Devil's Advocate in the eponymous book. These artists all see themselves as fulfilling a similar role in the South Australian visual arts scene, and the result is something that the curator, Arran Stierman, describes as something Giles Auty would hate. Can't be a bad thing at all then.

On



T h w a c k

Thwack is Gary Stewart's latest foray into a style of contemporary dance which is gathering a strong following in Australia. The grand pop-opera works of Sydney Dance's Graham Murphy and Meryl Tankard's reflective dramas are being replaced by works from new generation of choreographers who are exploring new media as a way to develop dance's vocabulary.

Stewart, the new Australian Dance Theatre choreographer, gave Adelaide audiences a taste of what to expect in his recent short works season—*Split*—and *Thwack* continues in the same vein, using video and still projection to augment the formidable talents of his dancers. But it's also a pertinent medium for the ideas behind the show.

'I think the inspiration came about from some readings of Carl Sagan that I'd done, particularly the *Demon Haunted World*. He basically reasons that there is this current cultural phenomenon about UFOs and aliens and life out there. There's a historical aspect to that, in that people have always believed in some kind of 'out there'. What he actually says is that the universe is actually far more bizarre and extraordinary than anyone could possibly dream up.

'So, each act has its own plot based around that concept. The first act is grounded in humans and our belief systems, and presenting through text, video text and movement, and a theatricality, certain aspects of alien abduction and the kind of trauma that people experience. And basically, the piece is saying that this is what people experience, and not necessarily critiquing it.

The second half of the work is a lot more expansive and open, with lots of cross-dissolving slides. It's a movement piece that is essentially a treatise on science, with aspects of spirituality. So there's a convergence between science and certain spiritual beliefs.

As part of the new wave of choreographer/directors who are influencing contemporary dance both in Australia and overseas, Stewart is playing a pivotal role in creating a kind of dance that goes beyond tightly defined genres.

'The thing about dance is that it doesn't usually involve text. That's one of the reasons I like to use video and slides, because it provides the audience with some kind of opening into a particular dialogue, and the dance is an extrapolation of that, and an abstraction around that. Dance can't be that specific... it's not its strength. I like to give certain clues as to what I'm saying, but there's a certain nebulous quality to dance that I really enjoy. It's not a literal, deliverable level of meaning... it's not subscribing to a particular narrative thread.

'There's a certain frustration with what dance can articulate, and at this point in time, contemporary dance is at a cross road. So much has been said with the body this century, and I think there's a sense of limitation. But new media offers new horizons, and new possibilities for dialogue. And also I think that various forms of new media do seem to engage in a really fresh dialogue with the human body. The body is a really powerful image, and when it's placed in this new dimension, it becomes a really vital symbol. I think it's a new avenue for choreographers

to move into, to relieve some of the angst concerned with current movements.

'Everyone's trying something... certainly there's a kind of mind-bending going on to try and extend the body beyond itself, to try and morph the body into something new. Putting dancers on ropes, or projecting dancers onto a screen and putting some kind of bizarre image on the screen... fragmenting it and sticking it online... it's all going on. And when you compare that with just sticking some dancers on a stage with a CD playing and some lights... what can you do that hasn't been done before?

'I'm sure there is some really interesting choreography staying with the pure dance form, but I prefer to do something different. Particularly when you're a visual person, the use of video and slides, and certain lighting effects and design and so on, are really exciting. In a way, I feel that the word 'choreographer' is a really limited description of

what I do. Certainly the guts of the work is in the choreography, but there's more to it than that. Choreography seems to refer to just putting steps together, but I try and do more.' After *Thwack* finishes its tour in Adelaide, Stewart is heading back to Sydney to work on the Millennium Broadcast from the Sydney Opera House, which will be beamed globally as the millennium dawns around the world. Then it's back to Adelaide, to start work on what promises to be an exciting three years for both Adelaide audiences and the Adelaide dance community.

Stewart's vision for the company revolves around his interest in developing dance as a performance art form, drawing in both new

ideas and new choreographers into Australian Dance Theatre productions.

'I want to continue doing my theatre based works, but I also want to create work that is site specific. I also want to keep going with the multi-media, and try and make some headway in the articulation of dance through new media, and there'll be a focus on that in the company. But I want to keep making work that pushes the boundaries of dance in Australia, and exploring my particular vocabulary which is becoming more risk orientated, with break dancing and gymnastics.

'We'll be doing work that's not just for the proscenium arch theatre, but gallery installation, an outdoor performance aimed at youth. I'll also be commissioning choreographers, so that not all the work will be coming from me and my vision. We'll also be working on making the company more accessible to the local dance community, providing forums for local emerging choreographers to present their work in the Balcony Theatre. And we'll be setting up a website, and working with digital artists to do interactive work on the body, and also providing a space where people can publish written works about dance.

'I think for a three year program, it's quite varied and quite ambitious. I want to use the company to really provide an inspiration and a support for the dance community. It's a very different trajectory for the company, but I hope it'll be good for Adelaide and contemporary dance.'

Thwack opens at the Space Theatre on November 2 and runs to November 6. Tickets through BASS.



Made-up Stuff

Driving

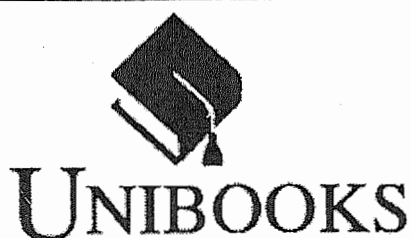
he went driving across Africa,
and closed his eyes to that township jive,
and sat and smoked
while the wind made waves
in fields of deep green grasses.

a gazelle stamped and shifted,
Adam blinked, and thought, and frowned
- perfect apart from people -
quiet behind his brows,
he was happy
even as the leopard savaged the gazelle.

Gilly

Underneath the cloudless sky
A gentle breeze blows slowly bye
Flowing through the moonlit night
In darkness shadow until first light
Along the beach the waves do glisten
Upon the cliff the rose does listen
As the angelic melody does flow
Everywhere the breeze would go
Dancing with the autumn leaves
Rippling on the silver seas
The life that flows within the air
Free of the earth without a care
Drifting through the heaven's graces
A soft cool breeze leaves no traces
But the breath of life restored -
Above the birds the breeze now soars
Now settled with the other three
This is how it was meant to be

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



WIN WITH ART

*Thanks to Unibooks (on campus),
we have a First Prize \$50 Book Voucher and a
Second Prize \$25 Book Voucher to give away for
the adjudged best pieces
of creativity published in
ON DIT each month*

Prose, poetry, comics, drawings
Just about anything will be considered. The
submission box is down in the ON DIT office.

Written work will be best received typed and under
1200 words. A name and phone number (not for
publication) must be included.

WANTED

**Aussies to teach
American kids how
to serve an ace,
sail a cat,
paint a picture
or just have fun!**

**Camp America is on the hunt for 1,000
adventurous Aussies to work with
children for 9-10 weeks at an American
summer camp from June to August, 2000.**

Choose from over 100 different sport and
recreational activities. And because Camp America
is the world's No. 1 US camp counsellor program,
we place 99% of all Australian applicants. No risk!
If you are cheerful, flexible and love working with kids,
chances are you'll soon be soaking up the sun and fun
at an American summer camp. Interested?

*For free Camp America brochure, application forms
plus details on Information Sessions in your area*

**PHONE CAMP AMERICA NOW!
Freecall 1800 653 477 (24 hrs)**

*Or write to Camp America, 288a Whitehorse Road, Balwyn Vic. 3103
Camp America is a program of the American Institute for Foreign Study (Aust) Pty Ltd A.C.N. 087 638 499*

CAMP AMERICA

Cute Piano Needs Home

For Sale: Piano

I am a wonderful instrument with beautiful sound and presentation. Suit someone who loves to play a lot. \$3750. Contact Vicki 8302 4615



MSA Goes Off

Mature Students' Association Presents...End of an Era! Celebrate the end of the 1900s in style with the MSA, dress-up as your favourite decade. Prizes for best costume, awards ceremony, door prizes, free food and drinks all night, live music. Friday 5th November in the Upper Refectory, Level 4, Union House from 7pm-1am. Tickets \$15 pre-paid from the MSA or the Clubs Association, or \$20/\$25 at the door.

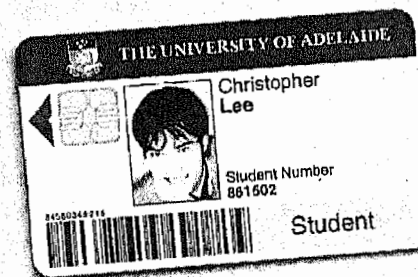


student radio's
LOCAL
presents ...

brunatex

playing live to air on the
2nd of NOVEMBER
9 PM on 5UV 531 AM

I had one for lunch



CENTREPRINT

60 Pulberry Street, Adelaide 5000

(Instant printing, colour laser copying, photocopying)

- 10% discount for all Adelaide University student/staff.*
- All purchases must be made using Adelaide Uni card.

*Offer only available at 60 Pulberry Street store.
Offer ends 30/11/99.

CARDORAMA

117 King William Street, Adelaide 5000

- 10% discount on all greeting cards in addition to our already discounted prices.*
- 5% off all confectionery \$1.00 and above.
- All purchases must be made using Adelaide Uni card.

*Does not apply to 'discounted to clear' stock.

Your everyday buying card is now even
a discount card.



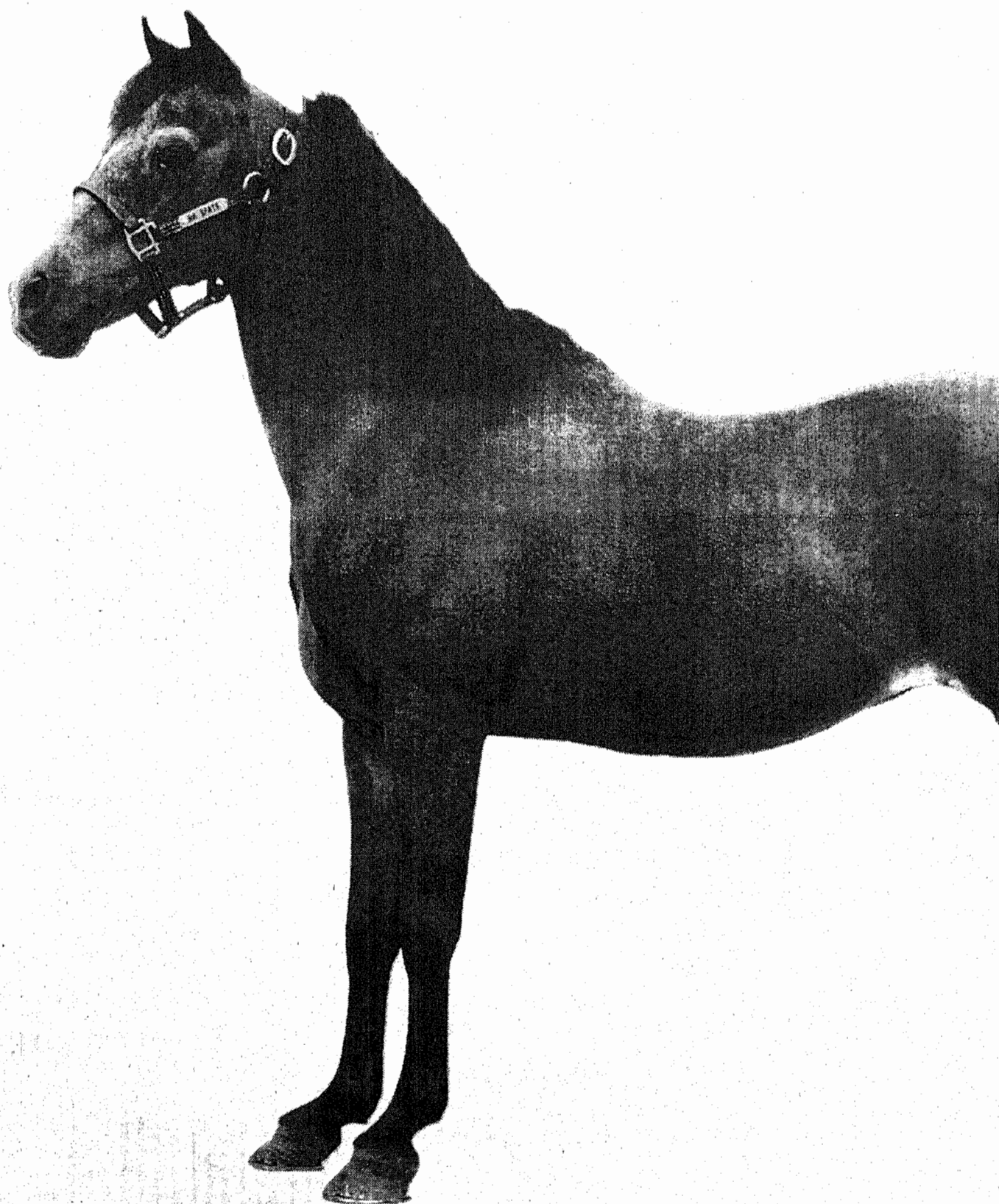
If you didn't know already, when you load your Adelaide University Student Card with cash you can now use it to pay at photocopiers, parking stations, retail stores, Telstra Smart Payphones and any vending machine where you see a Red Arrow Accepted Here sign displayed throughout campus or anywhere in the Adelaide CBD. But now it's even more useful. Use it to pay at the above places and you'll receive some awesome discounts.

Adelaide University Student Card. Now your everyday buying card.

Telstra
Making life easier™

Telstra is piloting this programme in the Adelaide CBD. ™ Trade mark of Telstra Corporation Ltd.
A.C.N. 051 775 556. SOM TTP 0560

Yerp, I reckon we can
flog this baby for another
year.



On Dit is looking for a fine bunch of folk to be
Sub-Editors in the year 2000.

Pick up an application form from the SAUA, fill it in and give it back.
Oh, and don't call us. We'll call you.