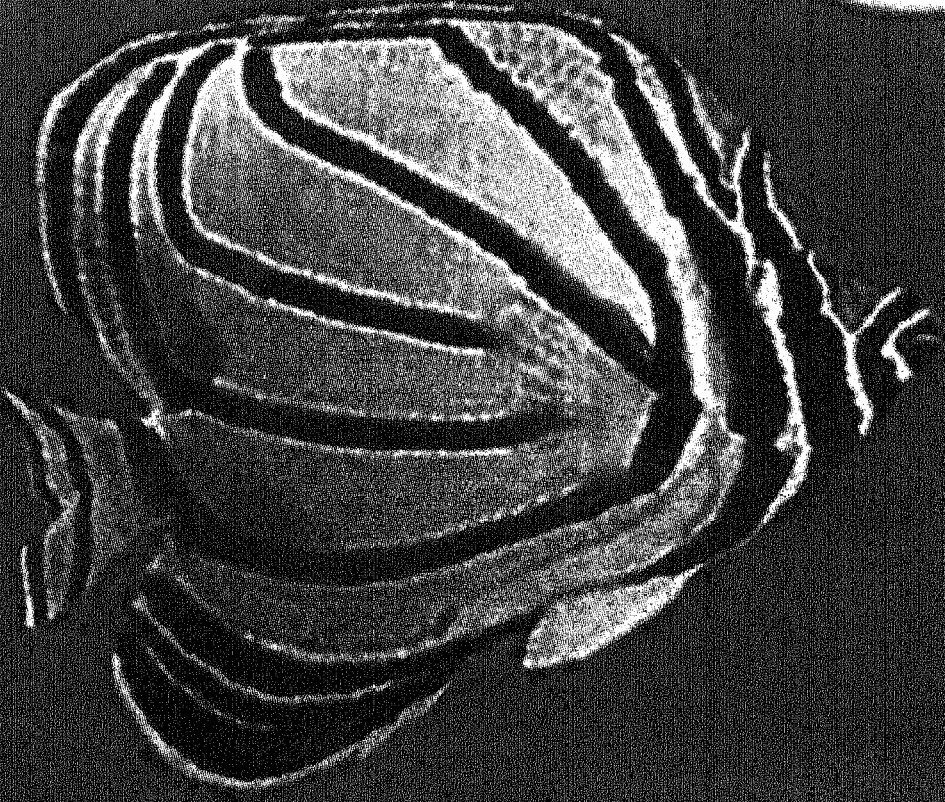
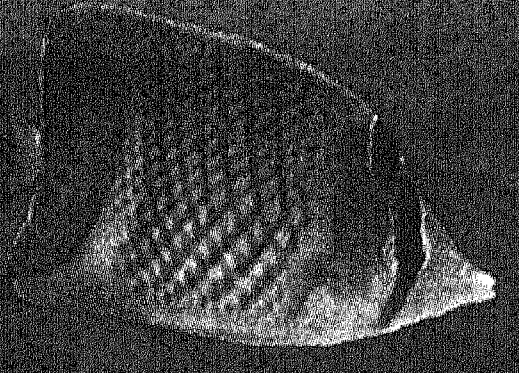
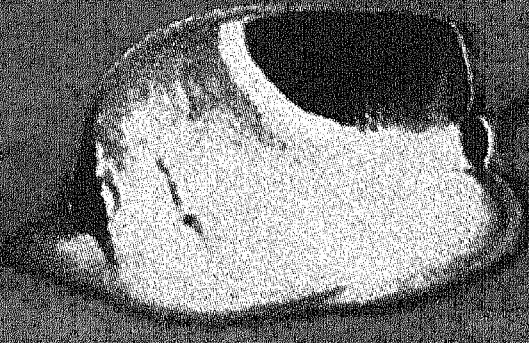
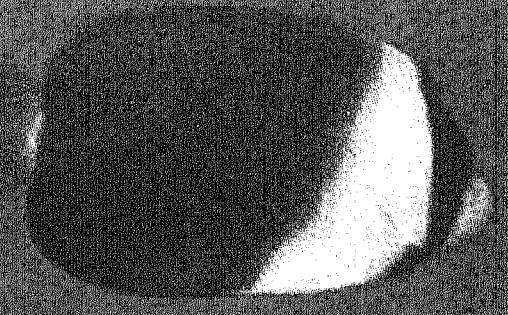
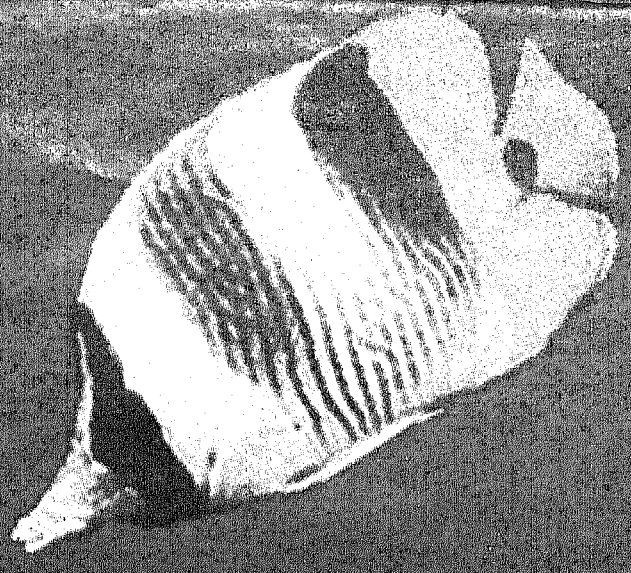


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11 MAY 1998
ADELAIDE



On Dit

Fish's Shoes?

The University of Adelaide Student Newspaper

May 4 1998 Vol. 66 No. 8

Editorial

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

Editors:
Susie Bate
Paul Bradley
Chris Slape

Advertising Manager:
Leeanne Storr

Freight:
Jocelyn Milbank

Typesetting:
Fiona Dalton

Printing:
Cadillac Printing

Good little fishies:
Esther, J.D. (the biggest Muff in all the land), Janak for completely omitting the Tim Tams, Simon for looking so sexy with all that paint all over him, Chris for actually showing up to Susie's party, Portishead from about two weeks ago, the Mio guys and girls for the

Mio, Peter and Christian for taking the Mio off our hands and Peter again for looking after Susie in Melbourne.

Bad little fishies:
Everyone who didn't go to Susie's party (but don't worry, there's another one next week). That guy, you know the one, that did that stuff that we weren't too happy about and which took us all afternoon to clean up. He knows who he is. Thingiwatsit.

Where we are:
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the base-

ment of the George Murray Building, far too close to the toilets and the drains. Such is life.

How to contribute/contact us:
You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404, fax us on (08) 8223 2412 or email us at ondit@smug.adelaide.edu.au

About the cover:
Susie's fish: the only pets to survive, immortalised in glorious full colour..

EDITORIAL

Last weekend I went to Melbourne. Due to the recent increase in train/bus fares, coupled with a severe lack of time, I played the flying game. I stayed in a lovely youth hostel in Nicholson St and spent much time battling with the new ticket machines on the tram whenever I ventured to or from the city. I met some lovely student newspaper editors and student radio people (Hi!) who highly praised *On Dit's* weekly efforts (you guys just don't realise how lucky you are!) while we quietly admired their glossy covers and silver orientation booklets. It was the last weekend of the Melbourne International Comedy Festival...so I went to some funny things and met up with people who were in Adelaide over the Fringe Season. They, in turn, introduced me to other people as "this is Susie - she's from Adelaide...". On Saturday I went to the annual ANZAC Day Footy Match at "The G". The Wrong Team won and we had to climb up 26 flights of stairs to get to our seats. I didn't mind too much. I still got in as a junior. I hit the town on Saturday night with my three Adelaidean friends. We saw cool Melbourne bands and went dancing in funky clubs. On Sunday we went shopping. I spent more than the other three combined. All my things had stars on them somewhere and I lashed out and bought *two* new pairs of shoes (look out for the 'winter edition' of the *On Dit* logo!).

You might be wondering what on earth I'm doing telling you all this irrelevant infotainment. And wonder you might. The thing is...what is so different about Melbourne that so many of us flock over in the dozens for? While I was over there I bumped into so many Adelaide people that I could almost have been in Adelaide. All the things I've described above could have easily occurred in Adelaide. Sure, everything's a bit bigger over there. The traffic's faster and there are more people. There's also more smog. (I'm trying really hard here to make sense...it is Sunday afternoon after all!). I really enjoyed my little break in Melbourne. I also really like living in Adelaide. While many complain about Adelaide being 'boring...like a small country town' I still think it's a good place to live. As Jon says: "That's the great thing about Adelaide. It's close to Melbourne without actually being there." Thanks for listening.

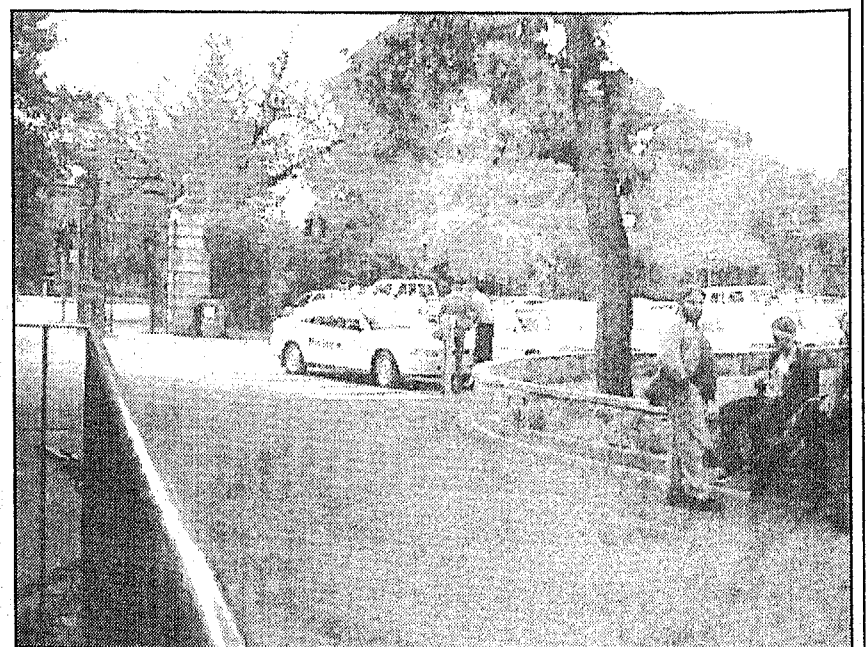
Susie Bate



The West Committee handed down its discussion document on the future of higher education funding quite some time ago now, and since then we've had plenty of time to meditate upon the bad, bad thing that further goofing around with our education system would be.

The major talking point of the paper is the introduction of vouchers. The system basically switches funding for institutions from the present "Block Grants" system, where funding is allocated to institutions in huge chunks and it is left to the institution to divide it up as it sees fit, to one where funding is allocated on the basis of student enrolments,

leading to a system of competition between institutions to attract students. David Kemp has suggested the introduction of a tertiary equivalent of the basic skills test, where graduates of all universities completed the test in order that future students can analyse the results and judge the quality of each university. This is obviously a stupid idea: universities will immediately introduce compulsory courses designed to equip students specifically for these tests, which is not what they need to equip themselves for the workforce. Anyway. Look out for substantial articles in future editions of *On Dit*, and in the meantime, just be careful.



On Friday afternoon, a student was evicted from the Unibar for smoking something illegal. The police were outside our office, so we took a photo. Here it is.



These are the Contents of our Splintered Heads

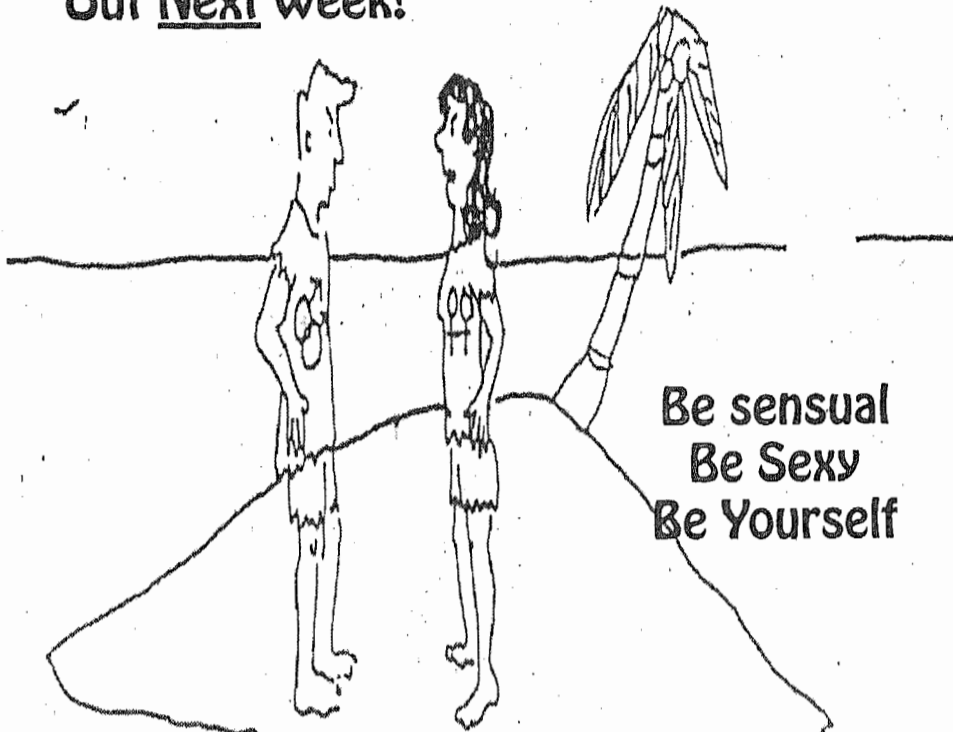
The 50 Commandments

1. Thou shalt be fishy.
2. Thou shalt read our rantings.
3. Thou shalt obey these commandments.
4. Thou shalt be loud and sexy.
5. Thou shalt correspond.
6. Thou shalt eat lettuce.
7. Thou shalt be verbose.
8. Thou shalt represent thy fellow student.
9. Thou shalt be dodgy.
10. Thou shalt have affairs.
11. Thou shalt not forget.
12. Thou shalt not submit to scab labour.
13. Thou shalt not unload thy fellow man's ships.
14. Thou shalt worship at the alter of Rubik.
15. Thou shalt kill Kenny (you bastards!).
16. Thou shalt reside.
17. Thou shalt be healthy, go forth and multiply.
18. Thou shalt complete and return this survey.
19. Thou shalt be wayward.
20. Thou shalt worship at thy alter of thy VCR.
21. Thou shalt capture all the moments of thy life on tape.
22. Shalt thou?
23. Thou shalt wonder.
24. Thou shalt answer when thou art spoken to.
25. Thou shalt smile and say cheese.
26. Thou shalt create.
27. Thou shalt move pictures.
28. Thou shalt get lost.
29. Thou shalt clap with one hand.
30. Thou shalt sit in the dark and eat popcorn.
31. Thou shalt not talk during the film.
32. Thou shalt carry thyself with poise.
33. Thou shalt catch one this big.
34. Thou shalt read the good book.
35. Thou shalt listen when Sue Wolfe speaks.
36. Thou shalt turn over a new leaf.
37. Thou shalt not just look at the pictures.
38. Thou shalt get down and boogie.
39. Thou shalt be All Mine.
40. Thou shalt not mosh.
41. Thou shalt grove.
42. Thou shalt do the lanky chicken dance.
43. Thou shalt clap thy hands on 2 and 4.
44. Thou shalt sweat profusely and smell.
45. Thou shalt wear supportive undergarments.
46. Thou shalt all say "Clubby Clubby Clubs Clubs."
47. Thou shalt not reveal thy contents to anyone.
48. Thou shalt enter and win the band competition.
49. Thou shalt celebrate Susie's 21st (that's today, kids).
50. Thou shalt get thy sex gear in to us right now (for the sex edition next week).

JESUS
AND
PALS



Sexuality Edition
Out Next Week!



Be sensual
Be Sexy
Be Yourself

GET YOUR GEAR IN BY
WED MAY 6

"This isn't my idea of a fantasy either, buddy."

COMING SOON
(to an *On Dit* near you!):

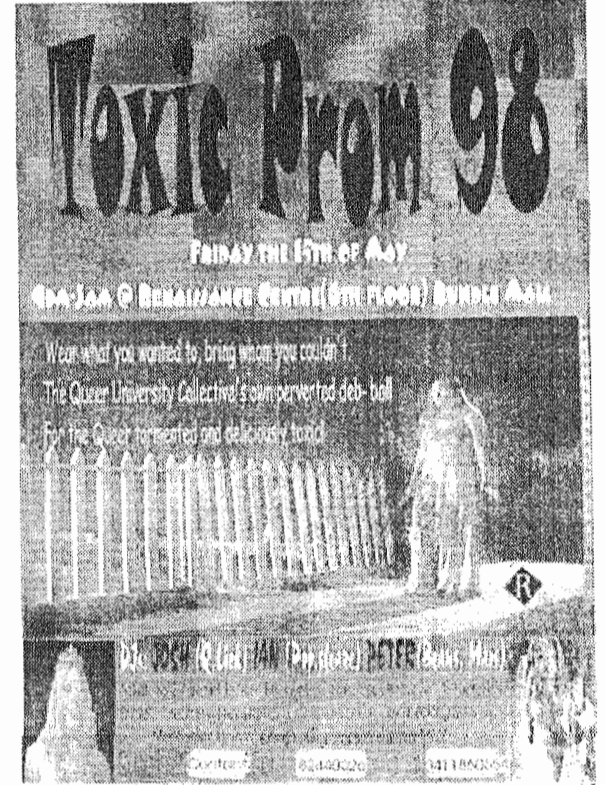
UANTaR

Special Edition!

Deadline: May 20

Comes Out: May 25

S.A.U.A. *U.S.A.S.A.* U.S.A. *N.U.S.S.A.* Edinburgh Centre *Miss Gladys Sym Choir '98



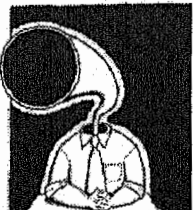
S.A.U.A. *U.S.A.S.A.* U.S.A. *N.U.S.S.A.* Edinburgh Centre *Miss Gladys Sym Choir '98

this week on local noise

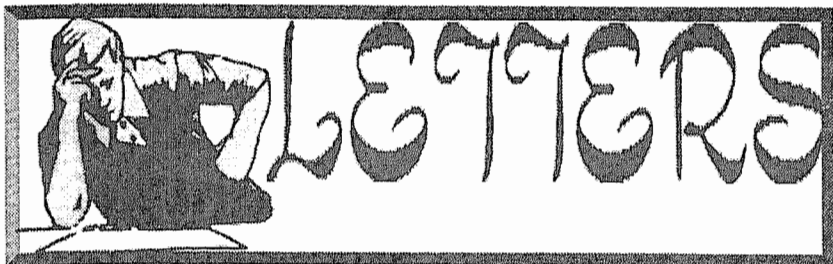
sandpit

playing 'live-to-air' on student radio
tuesday the 5th of May 9:30 PM 531 AM

give me student radio.
give me local noise.



student radio. give me noise.
7 nights a week on 5UV 531 AM



Letters,
Gimme.
Name.
Student Number.
Phone Number.
Wednesday, 5pm.

**Yeah, well,
we don't
think much
of you,
either**

Dear *On Dit*,

For the last three weeks, I've been telling myself that to write this letter is a waste of time ["What is time - discuss, 2000 words"]. But the strain is too much.

Brentyn Ramm's philosophy column is a waste of ink.

Let us leave aside the fact that he reduced the question "what is beauty?" to "what should I wear to the CD launch?", and "what is time?" to "is there time for us to go get a burger before *Melrose*?". Let us ignore the fact that the facile chain of thoughts ["Thought and student publications - discuss relevant connections, if any, 2000 words"] that you weekly host are the intellectual equivalence of cream cheese [Brentyn - do you know the water goes down the plug hole the other way in the northern hemisphere? deep, huh] These are both matters of taste.

But it's just so BORING to be treated like a 14 year old on a mental drip. Reading Brentyn's philosophy column is like drinking that nasty peach cooler - after a while, you get a sickly sweet taste in your mouth, and you feel a little light headed.

How about some blood and whisky in philosophy, Brentyn? How about something that makes us think further than the front door of *Bonjournois* (sic)?

Too much chocolate is bad for my complexion.

Immature Cant
18th century Arts student

Dear Immature Cant,

I will begin by asking "what is bullshit?" I define bullshit as a body of writing that uses a lot of big, flowery words, but doesn't actually say anything. That is how I sum up the content of your letter. You use lots of pretty analogies (yes, very entertaining) but you don't substantiate them with one single piece of reasoning (not one!). If you know anything about philosophy, you'll know it means backing up your statements with reasons. Your criticisms come down to nothing but mere mud slinging - pretty sad really

You may think that what I have written in the philosophy column is elemental. I don't apologise one bit for that. Maybe you have read it all before, but many of the readers of *On Dit* have not. I write for an audience with no assumed philosophical background, thus necessitating the layout of some basic philosophical foundations (a piece of reasoning requiring only a "facile chain of thoughts").

You wanted something to make you think. Okay here's some questions just for you:

Premises:

1. Our actions, especially our words, are a reflection of what goes on inside us (in fact they are just the tip of the iceberg).
2. Content of your letter (see above).
3. Those that try to make themselves look superior are usually covering up for the fact that they fear being inferior. The greater they strive to make others look lower than themselves, the greater the extent of their fear (again see content of your letter).

Conclusion:

1. Your fear of admitting being wrong and/or looking stupid causes you to condemn and criticise others.
2. Your past has shaped a prison cell of emotions around you



womens' officer

With the resignation of the Students' Association Womens' Officer, a position now exists for an Interim Womens' Officer. Duties are outlined in the SAUA Constitution as follows:

THE WOMENS' OFFICER

39. THE DUTIES OF THE WOMENS' OFFICER.

The duties of the Womens' Officer shall be:

- (1) To promote the position of women amongst members of the Association.
- (2) To liaise with on-campus Womens Groups
- (3) To represent any student before the Adelaide University Council Standing Committee on Sexual Harassment, if the student so wishes.
- (4) To implement the Association's policy relating to women
- (5) To present WSC minutes to be accepted by the Council.

40. THE CONDITIONS OF OFFICE OF THE WOMENS' OFFICER

- (1) The Womens' Officer shall be a woman.

FOR FURTHER INFORMATION:

Please contact the Students' Association President, Sophie Allouache, at the SAUA: Ground Level, George Murray Building, or by telephoning 8303 5406. Applications close 8th May, 1998.



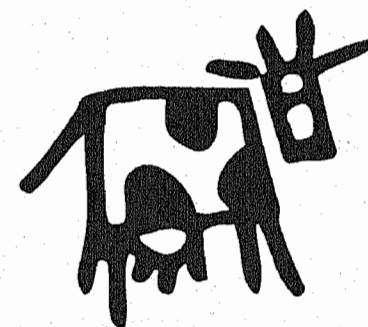
which has damaging effects on your relationships with other people.

Questions: Can you look outside of the reality shaped by your emotions? - The reality in which writing your letter was an appropriate action. Can you see what other people are feeling? Can you see what your circle of friends and other associations really think of you? Can you step outside of yourself?

You like to criticise - to destroy rather than to create (its so much easier isn't it?). That's fine with me. I like to receive criticism. I see the purpose of criticism to promote thought in the person you re criticising. Your letter, however, didn't promote any thoughts in me what-so-ever. Rather, it was devoid of any intellectual substance. It's all very safe to make criticisms that are so vague they can't be answered. Do you like to feel safe? How about leaving your safe little world and writing into the philosophy column? Tell us your

theory on time. Tell us your theory on beauty. If you re as intelligent as you purport to be, you must have some very insightful things to say on many subjects. How about coming up with an entirely original theory? Show us what you consider to be "blood and whiskey". Put your opinions in the firing line. But whatever you do, FOR GOD'S SAKE, don't waste mine, or anyone else's time with any more hollow, poetic, literary bullshit.

Brentyn Ramm



68% of cows read and enjoy the Philosophy section. Statistics don't lie.

What is that, Gaelic?

A Chairde,
Coming up soon is the annual adventure of Prosh, which takes place in the week of the Adelaide Cup, finishing on Friday May 22nd with the traditional parade through the city. It is a time when Adelaide Uni Students traditionally band together to support charities, but this year the Prosh charities are not the only thing you can support. May 22 is also the date of the all-Ireland vote on the Good Friday agreement. This referendum could result in positive constitutional change by both North and South, leading to the end of conflict in Ulster.

The Adelaide Uni Irish Club is holding a Guinness breakfast that morning, with cooked breakfast, Guinness, Irish Creams and more available. We would welcome all interested students to drop past and collect a green 'Peace in Northern Ireland' ribbon, to show support for the referendum. Also, people can have a punt on the referendum outcome, with prizes for the winners and all proceeds will go to the nominated Prosh charities. The morning will start at approximately 8.30 and details will be available on posters around campus. As Seamus Heaney wrote, "Once in a lifetime the longed for tidal wave of justice can rise up and make hope and history rhyme." Come and show your support for peace, In ainm Dé, agus in ainm na nglúin d'imigh romh ainm.

Jane Mc Dermott
Irish Club President

la hora what now?

There are several things, the deal of which elude me and I want to share in a letter to the uni type public :

- So What's the Deal With...
- ** Student politics and all these crazy letters bitching about the AUCLS or the CA or the YMCA or whatever which nobody that I know (and nobody that I want to know) knows nor cares about. I don't know who Alan Smith is but unless he's sleeping with everyone's father or something he can't be that bad. I know this.
 - ** The Spanish Club - get your act together, amigos.
 - ** The big chimney that you can see from the lawns towering over the engineering building that looks like a big cigarette, complete with orange filter - now that rox my sox...
 - ** Christian Haebich and his obsession with ink (incidentally if you distill an edition of *On Dit* and filter out the paper you can get wicked hallucinations from sniffing that funky gear)
 - ** Peter Adams .. learn how to spell "rocken", you long haired hippie...
 - ** La Hora Latina (Alternate Wednesday's at 9:30). Those guys are so down they're underground - and what's more they got the latin tunes.
 - ** The small army of bin scabs that patrol the ground looking for tins and bottles to sell for 5c each. Under the leadership of Yoda, a powerful faction is growing and are gonna want a bin comber's officer or something before too long. Seriously, welfare can't be that fuxed surely - my grandma doesn't have to look in bins all day - and how much bloody dosh can one make anyway. Why doesn't the Union or whoever runs the

locked recycled bin's leave them open for the bin brigade. That way they don't have to dig through crap all day to make their \$5 and the money will go to needy people insted of buying an ivory backscratcher for Alan Smith or someone equally loathsome.

- ** *On Dit* and shoes. There's something smelly about all this shoe stuff... (We like to excite as many senses as we can - Eds)
 - ** "Eric Cartman - why are you so cool?" ("I don't know Peter Panda, I just am.")
 - ** Student Radio - is it just me or is it even better than 5AA ? The polarity of the AM band in Adelaide is aptly illustrated by the fact that 5AA (1395) is up the top, and 5UV is very much at the bottom of the AM dial (or first for all those optimists out there). Right vs Left, Sport vs Hardcore Nudity, Bob Francis vs Peter and Christian - it's all there - student radio, 5UV - give me mono.
 - ** The women's room debate - does anyone even know where it is ? It hasn't ever got up my nose.
 - ** Law students - you know what I mean...
- OK - well I don't really expect answers to these worries - but if anyone has got any ideas get 'em into hora_latina@wantree.com.au - and while you're on the net checkout www.wantree.com.au/~latina for more of the good stuff...

Estiv

Philathropist, patron of the arts -
La Hora Latina - Rocken' Espanol

Yeah, but what d'you think of us?

Dear Editors of On Dit,
I write this letter on behalf of myself and my friend who cannot express his opinions with a pen as he has no fingers with which he can hold one. We are upset with the programming of Student Radio in 1998. While the majority of the shows are in good taste, exhibiting interesting choices in music and intellectual dialogue, one show manages not only to offend but also to insult. The show is "Talkin' Ammo" and can be heard every other Saturday night on 5UV 531 at 12.30am. In all their broadcasts they never fail to insult the more sensitive members of our University community with their continuous diatribe of base right-wing ideology and their extensive knowledge of all the arts of war. They both have appalling taste in music, featuring artists such as Tori Amos, Ben Harper, Frank Zappa, Billy Ray Cyrus and Tool. I implore everyone reading this letter to listen on the 16th of May and sign a petition to get them off the air-waves. I beg also Peter Adams and Christian Haebich to show some leadership in their office of Student Radio directors and kick them out of Student Radio!

Yours Sincerely
Will, 2nd Year Science/Engineering
Deano, 3rd Year Women's Studies.

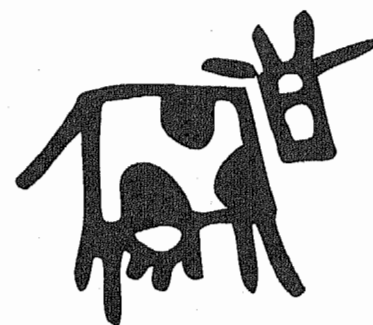
Give us back our banner!

Dear AU Student Body,
I am writing to you on behalf of the AUFS (Adelaide University Film Society), to make it known that our banner was stolen on the 26th March this year.

The banner was removed between 8pm and 10pm from the front of the Union Cinema on Level 5 Union Building. We would appreciate any information concerning the whereabouts of our banner so we can retrieve it.

We would like it back, please!

Yours sincerely,
Matt Parker
(for the AUFS)



89% of cows listen to and enjoy student radio. Statistics don't lie.

"Back to Uni"

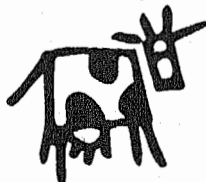
MS Office Professional A/E	\$249
HP Deskjet 670c Printer	\$275
Zip Disks Mac & PC	\$21
Epson 600 Printer	\$449
Umax Scanner/ Photoshop L/E	\$425

University of Adelaide, Hughes Plaza
Ph (08) 8303 3320 Fax (08) 8303 3555
Email computers@camtech.com.au



Pollies not providing affordable crackers

Dear Editors,
I am outraged!
Today I went into the Grill Bar in search of one of their fantastic greasy breakfasts, which not only have so many calories you don't need to eat for another 2 days, but also have enough cholesterol to make sure you get value for your taxes by having a heart attack in a few years.
Could I find one of these wonderful greasy breakfasts? At 11.15 I would expect breakfast to be available, but I couldn't find one. I decided to settle for 'Chicken Mexicana' instead. Big Mistake. For \$4 I got 1 1/2 tablespoons of rice, about 2 tablespoons of runny stuff with a few beans and bits of corn in it, plus about 20g of chicken. I was not impressed. Perhaps I've been hallucinating again, but I was sure our student pollies put stickers all over the place promising 'affordable catering'. Cough. Splutter. Where? \$4 for 3 tablespoons of beans & rice (which I think costs about 50 cents usually)? Perhaps it's affordable if you get paid \$9,000 + of our Union Fees every year.
I am now curious about what our Office Bearers do for their money. I know, you report to 18 different committees, write a little column about what you've been doing for On Dit, 'liaise' with the NUS people and contribute significantly to deforestation with your election fliers, etc. But in the end, what does this give me for my fees? Student Pollies, get off your trainee public-servant asses & provide us with good, cheap food. I'd like to see a couple of \$2 dishes available, and really big servings of everything. Eateries across the road near the mall can offer big serves of yummy food for \$4 without being subsidised. Why can't we get an even better deal for our money?



71% of cows eat and enjoy Union Catering. Statistics don't lie.

Yeah, lots of students are desperate to read On Dit. No, seriously.

Dear Susie, Paul, & Chris,
As Editors of *On Dit*, I thought you may be able to help me solve a mystery concerning circulation (or lack of) of your fine newspaper.
I'm a student at Waite campus, and eagerly look forward to reading the latest *On Dit* during lunch. Unfortunately, the latest edition available at Waite is dated April 6th 1998. (Waite is only 10 kms from Nth Terrace - although you'd be forgiven for thinking it was 1,000 kms away). Sometimes when I think about entering competitions, and see the entry date two weeks ago, I get pissed off.

There are a number of possible explanations for our 'up to date' *On Dit*...

- 1) You pretend to publish regularly but really only publish occasionally, with references to non-existent editions of *On Dit* to fool everyone.
- 2) The delivery van is hi-jacked each week by students desperate to read *On Dit*.
- 3) The 'organisation' at Waite censors most of the editions, letting only a few through for us to read.

If you know of any other reasons, and what to do about getting *On Dit* regularly (apart from going to Nth Terrace campus each week), could you please let me know?

Signed,
Desperate Fan of *On Dit*

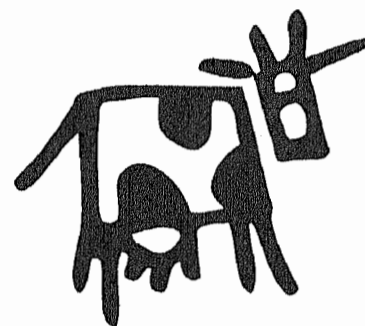
Dear DFOOD,
We empathise. We sympathise. We care. But we can't fix it. Well, maybe we can. We'll look into it. How many of our 45 editions this year have you missed? - Eds

On Dit, Inc.

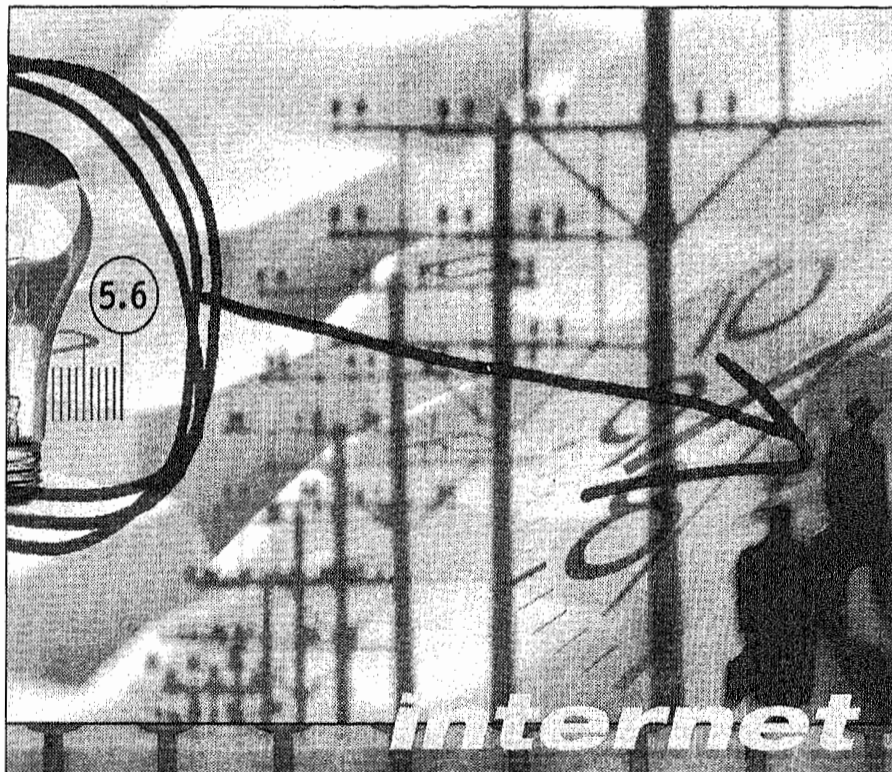
Dear *On Dit*,

There is a vicious rumour circulating around the traps that inhaling or ingesting ink for "recreational" purposes is highly addictive and extremely hazardous to one's health. This is, to put it simply, a fallacy. I have been happily indulging in the harmless pursuit of ingesting and, yes, even inhaling, the wonderful inky substance that can be found upon the pages of this paper. I am perfectly healthy. I am not crazy. I find that as well as *On Dit*, *The City Messenger*, *The Border Watch* and *The Centralian Advocate* produce quite pleasant "recreational" results after ingesting their inks. I feel great. I am not crazy. If anybody else is interested in this societal issue, they should feel free to contact their local branch of Ink: Legalise It and Stuff Because it is Useful, or lobby their local MP.

Christian Haebich
Associate Lecturer for Arts



98% of cows reckon Christian Haebich is a bit of alright. Statistics don't lie.



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president >> sophie allouache

Welcome back to Uni. Didn't the holidays go fast??!! Way to fast for my liking! But never fear while you weren't here your trusty SAUA reps were working hard for you. As they say, no rest for the wicked...

CAREERS FAIR

The first ever Careers Fair will be happening from the 12th to the 14th of May in the Games Room in the Union Building. We will be having stalls with employers from a variety of fields providing information to interested students. This is something which happens on a very large scale at many of the Universities in the eastern states and is usually something that the Universities run. As

we don't have any here the SAUA thought it was about time we did something about it! This is the first time that we have tried something like this and we hope that many students will be able to benefit from it. For more information call the SAUA on 8303 5406 and speak to either myself or Alex Pollitt.

WEST REVIEW

The West Review released its Final Report on Higher Education Policy and Funding in the middle of April. The basic recommendation of the Review was the implementation of a voucher system model for Higher Education Funding. This means that students would be given a certain amount of money that they

could spend at the institution of their choice. There are many implications for this model of funding which we will be exploring in upcoming editions of On Dit. The two main concerns is that there isn't actually a limit on the fees that Unis can charge however much they want (there will be an upper limit set but that hasn't actually been set), there is also the concern that this will set up competition between institutions and small and regional Unis will find it more and more difficult to attract students. If you would like any more information on the West Review please come into the SAUA and see either myself, Sky or Phil.

womens' officer >> interim column

HEALTH AWARENESS WEEK

This week is Health Awareness Week in the Students' Association. On Wednesday, in conjunction with No Diet Day, we will be having an information stall with heaps of information about women's health centres and advice about women's health issues. We will be focussing on many health issues including cancers, sexual health and eating

disorders. This will be taking place in the Cloisters on Wednesday. If you can't make it there on the day but would like some information please don't hesitate to come into the SAUA and ask for Sophie.

NO DIET DAY - 6TH MAY

No Diet Day is happening this Wednesday in the Cloisters. Come down, meet some of the Women's Standing Committee members, eat a

pancake and pick up some information about women's health issues. There will be a pancake eating competition at about 1 o'clock - make sure you come early or you might miss out!! This is a really important day to recognise the destructiveness of dieting both on our physical and mental well being. **Come to the Cloisters and say NO to diets!!**



education vice-president >> sky mykyta

Hi everyone, welcome back to another term of study. Hope everyone had a chance to have a real holiday (unlike some of us who were stuck in the SAUA the whole time!)

COUNTER CALENDAR

The Counter Calendar is the Students' Association's alternative course guide that has traditionally come out in enrolment for students to get a taste of what their peers think of the subjects the University offers, rather than just the outline contained in the official University Calendar. It's always interesting to find out what students really think and is usually a good laugh even if you already know what subjects you're doing. This year the Counter Calendar has been moved out of the Orientation portfolio and into the Education portfolio so that it can come out for early enrolments in November. We're currently looking for editors so if you're looking for some research experience, want to produce a great read for students

that really informs them of their options and want a chance to edit an important University-wide publication - come into the SAUA and apply!

ACADEMIC RIGHTS

I know it's a little early to start talking about exams and end-of-semester assessment but its never too early to know your rights. Do you know the procedure for applying for a supp on medical or compassionate grounds? Do you know what the procedure in your Department is for getting extension? Do you know that you are entitled to a remark on any assessment? Do you know who to speak to if you have an academic problem? The most important thing I can tell you is: **If you have a problem do something about it EARLY.** The quicker you can identify what's wrong and do something about it, the easier it will be to solve the problem. Come into the SAUA and speak to me or Sophie, or visit Chris, Karen or Ann, the Union's Education Welfare Officers in the Cloisters. Every

Department has its own procedures for supps, extensions, appeals and grievances so it's really important to be aware of the particular procedures in your Department. **Look out for Academic Rights Week coming up later this term**, where we'll be giving you all the info you need to survive the assessment period.

REVIEW OF ACADEMIC BOARD

The Academic Board is still in the process of reviewing its position and function within university governance at Adelaide Uni. I am on the Review working party and during the break, Phillip (SAUA Project Research Officer) and I put in a submission to review outlining the issues the SAUA considered important, such as the ability of the Board to monitor the quality of the education we all receive, to hold the University's senior managers accountable and to be the major source of effective academic policy that will set the direction of the University.



a/cvp >> alida parente

WELCOME BACK

I hope everyone had a really good break and didn't study too much.

I also hope every enjoyed all the lollies (zero's) that were being given away Monday our first day back. They were kindly supplied by Cadbury's to the Activities department in the SAUA. I still have quite a few left over, so please don't hesitate to come and see me and grab a handful or two. I trust that everyone found a bargain or two at the Retro market stall that was on the lawns Wednesday and Thursday.

PROSH PROSH PROSH 19th-22nd MAY

AARGHHHAAAAAARRRRGGHHHHH
PROSH IS COMING BE AFRAID, VERY AFRAID. PROSH WEEK is only a few weeks away so get ready for a week that will blow your socks off. There is going to be lots and lots of music, food and drinks and of course pranks. Once again you've heard this before but I don't care...**ALL** pranks must be registered with me in the SAUA, with the best prank winning a fabulous prize. Pranks must be legal we the Students' Association will not bail you out or pay for

damages. It's all fun and games until someone cries or loses an eye.

PROSH PARADE

Is on the Friday of Prosh Week, the 22nd of May. So get ready for a spectacular event. There will be students dressed up walking, riding and driving cars through the streets of Adelaide causing havoc. So come in and join in on the fun that is the Prosh parade. Registration form for cars is available in the SAUA, or come and see me


PROSH AFTER DARK

Is to be held on the Friday night of Prosh week. Tickets are available during Prosh Week and from the Students Association now. This years Prosh After Dark will be a 70's - 80's music bonanza, with PORNLAND playing, as well as 80's DJ's and movies showing. There will be people dressed up and a big gigantic disco-ball. Tickets are really cheap.

ALL THE MONEY RAISED DURING PROSH WEEK GOES TO CHARITY, SO GIVE GENEROUSLY AND GET INVOLVED IN ALL THE EVENTS.

Cheers,

Alida



womens' officer

With the resignation of the Students' Association Womens' Officer, a position now exists for an Interim Womens' Officer. Duties are outlined in the SAUA Constitution as follows:

THE WOMENS' OFFICER

39. THE DUTIES OF THE WOMENS' OFFICER.
The duties of the Womens' Officer shall be:

- (1) To promote the position of women amongst members of the Association.
- (2) To liaise with on-campus Women's Groups
- (3) To represent any student before the Adelaide University Council Standing Committee on Sexual Harassment, if the student so wishes.
- (4) To implement the Association's policy relating to women
- (5) To present WSC minutes to be accepted by the Council.

40. THE CONDITIONS OF OFFICE OF THE WOMENS' OFFICER

- (1) The Womens' Officer shall be a woman.

FOR FURTHER INFORMATION:
please contact the Students' Association President, Sophie Allouache, at the SAUA: Ground Level, George Murray Building. Or telephone 8303 5406. Applications close 8th May, 1998.



env.officer >> danielle kowalski

FOOD CO-OP

All those people who are interested please come and see me anytime in the SAUA. It would be great if we could have a food co-op on campus.

JABILUKA

The blockade is still happening and will be happening for a while yet. If any one can go your support is wanted.

SUSTAINABLE UNIVERSITIES

This month is sustainable universities month. The month will look at recycling, paper wastage and composting. The environment standing committee will be looking at ways to reduce waste and recycle better.

LOOK OUT FOR THE BANNERS THIS MONTH ON THE BARR SMITH STAIRS!!

Wanted:

UP TO THREE (3) EDITORS

Ever thought the University Calendar description didn't do justice to your subjects?

Eager to let the University know what students think of courses?

Want to give advice to future students?

The alternative course advice manual:

The Students' Association...

Counter Calendar

Apply in writing to the Students' Association, George

Murray Building (behind Unibooks).

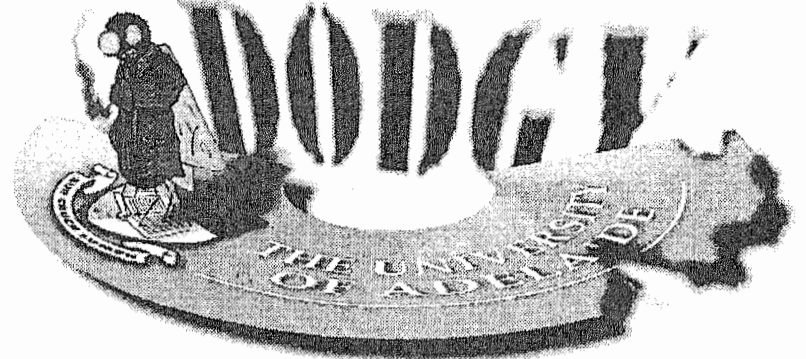
Or Phone Sky, Education

Vice President on

8303 5406 for more info,

or email:

skym@smug.adelaide.edu.au



I was sitting here (for quite a damn (pardon me) long time (by which I mean longer than usual; I do not mean to imply that an overly large amount of effort has gone in (although, obviously, I do, or else I wouldn't go to such great pains to work it out (but you, of course, knew that))), too), musing in my little FlyGuy way upon what might make a suitably clever, witty or, hell, adequate topic to expound upon (the best I had was "little red shoes", so count yourselves lucky that what happened next happened next), when I was lucky (although, as I have already pointed out, you lot are just as (if not more) fortunate that the event took place) enough to have shoved in my face (virtually) a certain television commercial for a certain telecommunications giant featuring a certain (foreign) comedian uttering (in his unique foreign accent, which I shall not imitate (although I have learned to imitate him exactly)) the rather unfortunate line, "To be quite honest, it's not my cup of tea."

Well! Instant column, right there. What? You don't see it? For the sake of all that is good and pure, you lot are dense as mustard (particularly chunky, foul mustard at that). Let's see if we can spell it out for you.

The key point of interest is neither the television, the telecommunications giant, the comedian, his foreignity nor his accent (each of these may well be addressed at a later point, when the FlyGuy is substantially more desperate than he is right at this moment (having, of course, struck gold in this instance)), but the line. And not insofar as it is a line, but rather more in its purest form, that is, as an expression. "Not my cup of tea?" What the hell does that mean?

Okay, so perhaps I got a bit ahead of myself when I said "gold". It's not too bad, though, is it? Is it? Oh well. If it gets too bad, I can always make that oblique Simpsons reference again (who spotted it, huh?).

To persevere: the very notion of the cup of tea as that which is ideally suited to a particular individual is inherently false. I know many people who do not like tea. Is it correct, then, to say that a cup of tea is not, in fact, their cup of tea? Given the standards by which the expression is used, you would have to say yes. Yes, that is correct. And that's pretty fucked up right there. Those of you who will say, "yes, but, you know, what else is there?" would make an equally (well ... you'd be up there, anyway) good point. There is not much in the world that you could substitute in this expression for the cup of tea and find that it did actually apply to everyone. More succinctly, there is nothing that absolutely everyone likes. Unless you're going to go to such stupid lengths as, "To be perfectly honest, it's not my spiritual fulfilment." But let's face it. You probably would. A possible origin for the phrase could lie in the multiple options that come with a cup of tea. Blend. White. Black. Sugarless. One lump. Two lumps (note resistance of obvious Warner Brothers gag). You might even extend these niceties to a biscuit or a piece of cake. Thus, even an individual who does not like tea is likely to have a preference for one manner of tea over another and so the phrase "not my cup of tea" may be applied to any situation wherein circumstances do not exactly measure up to just how you would like them to be. But I still think that's pretty silly.

FlyGuy



**CURRENT AFFAIRS
DIGEST**

with Georgie Hambrook

Waterfront Stalemate

By the time many of you read this, the High Court would have handed down its decision as to whether the MUA wharfies should be reinstated. But, if the goings-on of late last week are any indication, it appears that efforts are being made to remove the dispute from the courts. It was reported that the PM had intervened after Patrick Stevedores' boss Chris Corrigan turned up for a 2 hour meeting at Parliament House. However, on Friday the PM was equivocal about the extent of his involvement, saying that his faith in the ability of Minister for Workplace Relations, Peter Reith was steadfast, and further that no concessions would be made to the MUA and what it stood for - compulsory unionism, workplace rorting, and inefficiency. Who was it who said that the best leaders lead from behind? Yet, many observers doubted that Mr Reith could achieve a negotiated outcome on waterfront reform given his partisan role thus far. In light of the stalemate following the dismissal of the wharfies, the crowing of both PM and Minister last month about a lightning victory for waterfront reform looks like a spectacular case of premature ejaculation. If there is no negotiated outcome, the legal and political swings and roundabouts could continue for months.

Jack-boots and Gerrymanders

The rocky road to democracy in Nigeria has taken a predictable turn. Military strongman, General Sani Abacha, will be the sole candidate in the Presidential elections due in August. This was the result of the five 'official' political parties jointly endorsing Abacha as their preferred Presidential candidate. The announcement of Abacha's candidature coincided with the elections for Nigeria's National Assembly. The poll was

marked a very low voter turn-out, which suggests there is extreme dissatisfaction with Nigerian-style democracy. The opposition pro-democracy groups, which have not been consulted throughout Nigeria's transition to 'democracy', called for a boycott of both the parliamentary and presidential elections citing the lack of freedom and fairness - all candidates and political parties have to be scrutinised and approved by the military government. Meanwhile, the Special Military Tribunal has sentenced to death six conspirators in last December's coup plot. Among those on death row is General Abacha's former right-hand man, Lt-Gen Oladipo Diya. Two former government ministers were also convicted of treason and conspiracy. The winner of the 1993 elections, which were annulled following Abacha's coup, Moshood Abiola, is currently awaiting trial for treason as well, after he declared himself President in June 1994.

Houses of Horrors

Belgium has more soul-searching to do. While the political fall-out continues in the wake of alleged child molester and murderer Marc Dutroux's dash for freedom - two government ministers and the national police chief have resigned, but the outrage persists amid allegations of police corruption - news emerged last week that Belgium may have yet another mass-murderer to come to terms with. Hungarian-born Protestant priest, Andras Pandy, is already accused of murdering five relatives - 2 wives and 3 children - who disappeared in the 1980s. However,



excavation work done at Pandy's house - looking for his family's remains - have uncovered teeth belonging to at least 8 other people. Investigators believe that they may belong to women Pandy lured to Belgium from Hungary. Excavations are likely at other homes owned by Pandy elsewhere in Belgium.

Happy Birthday, Israel?

Israel observed the 50th anniversary of the State's foundation last week. And the concerns of 1948 Israel still resonate in 1998: security, peace, settlements, refugees, diplomatic crises. Paramount here is the floundering relationship between Israel and the Palestinians. There has been a deadlock ever since the election of Binyamin Netanyahu's government and it's likely to continue until either a change in government and/or policy, or the next outburst of violence. Analysts predict that violence will spark in a little over a year, when the interim agreements come to an end and Yasir Arafat declares the establishment of an independent Palestinian state whose capital is East Jerusalem (the date is said to be 4 May, 1999). Jerusalem, being sacred to Israelis and Palestinians, is a perennial flashpoint in the Middle East.

Carrots and Sticks

American Secretary of State, Madeleine Albright, has speculated that the United States may ease sanctions imposed on China in the wake of the 1989 Tiananmen Square massacres provided that China addresses "issues of concern". In recent weeks, Chinese authorities have granted medical parole to two leading dissidents, who have since sought political asylum in the USA. However, last week another prominent dissident, Wang Youcai, disappeared ahead of

celebrations for the centenary of Beijing University where Wang was a student. Also, the Tibetan problem seems likely to escalate. Many Tibetan activists have reached the conclusion that passive resistance is not working, in the wake of last week's self-immolation by a protesting Tibetan monk. Elsewhere, new sanctions have been imposed on Serbia in an attempt to force dialogue between the opposing parties in the renegade Serbian province of Kosovo. The rhetoric and actions from both sides have been increasingly inflammatory and violent in recent weeks. Even Russia has been forced to criticise the excessive force used by the Yugoslav army, while everyone has expressed alarm at the calls by the Kosovo Liberation Army for Albania to intervene in the name of Albanian solidarity - remember that Kosovo is dominated by ethnic Albanians.

Boogie Nights Bugged

He of detachable penis fame, John Wayne Bobbit, has been sacked from his job at an American brothel. Bobbit, who worked as maitre-d', bartender and limo driver at the evocatively named Bunny Ranch in Carson City, was dismissed because he apparently couldn't keep his hands off the girls. This is the latest career setback for Bobbit, following a notorious and memorable (for all the wrong reasons) stint as porn star.

Who said size is everything?

A camera shop owner in America called police after a roll of film he developed revealed what he believed to be child pornography. The 45 or so photos pictured a 'child' posing with several naked women. The investigation ended when a 23-year-old dwarf walked into police HQ and proved he was no child. The photos were to be used in promotions for a record company (the mind boggles!). Sources: *The Nation*, *The Australian*, PANA, CNN, BBC World, WackyNewz, Tabloid News Services.

ATTENTION!

Current Affairs wishes to remind all budding scribes, muck-rakers and shit-stirrers that editorial meetings will be held each Tuesday at 1pm. So, if you would like to contribute anything written or illustrated (cartoons always welcome) dealing with culture, society, politics, media, economics (if you're desperate), etc to *On Dit*, feel free to drop in some time. Cheers, Georgie Hambrook.

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LEST WE FORGET

Anzac Day has undergone a revival in the last decade. Rather than just being for an older generation, today all kinds of people are showing an increasing interest in its meaning and festivities. I trotted along to the dawn service to see exactly why this is.

It is 6am on Anzac Day, April 25, 1998. The city of Adelaide is cold and windy. Rain seems to be approaching soon (the urban myth of a wet Anzac Day has some truth to it). The lights on North Terrace glow over the darkness that dominates this early morning.

Fifteen minutes before the Dawn Service at the State National War Memorial, a large crowd is gathering: young and old, soldiers and civilians, Government figures and ordinary people. Television camera operators and photographers are clearly visible at the front of the crowd, while war veterans with their various decorations are scattered throughout. Military officers stand on the steps of the Memorial, their heads bowed and rifles hooked over one shoulder. The music in the background is a mix of war songs and solemn tunes, designed suitably for the occasion, as the P.A man described it to me afterwards.

A hushed crowd awaits the Dawn Service, the silence being an anticipation of things to come. The brass band starts to play some war songs which make, as one veteran said later, one feel a solidarity with a "much larger cause". The playing of the opening sequence of the National Anthem signals the beginning of the service.

As daylight starts to appear, the crowd sings "God of our Fathers". The hymn concludes with: "Lest we forget, lest we forget". The importance of faith on Anzac Day becomes more apparent as the Lord's Prayer follows the hymn. The reading of Scripture passages and a Prayer of Remembrance seems to confirm the power of faith as both emphasise the "ultimate sacrifice" made by all Australian war veterans.

The placement of wreaths around the Memorial occurs as daylight appears in full view. Those who place these wreaths give a bow toward the Memorial as they head back to their places in respect for past soldiers. The inscription on a number of wreaths is "Lest We Forget", and the onlooking veterans with tears in their eyes obviously remember their mates who have died in war. Also noticeable is the inscription on the Memorial behind the wreaths. It reads: "Perpetuate the courage and loyalty and sacrifice of those who served in the Great War 1914-1918".

The crowd then struggles to grasp the rhythm of the hymn, "Lead, Kindly Light". A one minute silence follows.

A wreath just happens to fall before the brass band plays "God Save the Queen". The cynical observer might think this an appropriate symbol for a British song being part of an Anzac Day Dawn Service. Any such thinking among the chorus of enthusiastic voices is not apparent.

The Australian National Anthem follows, with a final prayer to conclude.

After the service, people gather around the numerous wreaths and plaques in the War Memorial all dedicated to Australian veterans of twentieth century wars. These people often read the phrase, "Lest We Forget", on these wreaths and plaques, and by the looks on their faces the sacrifices of the past are far from being forgotten.

I speak to Ross Smith, a Vietnam War veteran, at the Wellington Hotel following the Anzac Day march. After a beer, he admits he was one of the people who cried at the Dawn Service. He says he will never forget some of his friends who died in the war.

"You can be as cynical as you like about any war, and especially the Vietnam conflict, but the fact is that the soldiers that have fought and died have died for their mates and their country.

"This is why Anzac Day must be a time to grieve for the dead and to celebrate our [Australia's] past and present."

Smith's comments indicate what the Dawn Service has come to represent. Though at one time Anzac Day may have been a celebration of the "Great War" and the macho fighting qualities of male soldiers, today it is more a reflection on the deeds and sacrifices of all Australian soldiers killed in war. The many young people who attended the service on this morning recognise how these soldiers have shaped Australia's national identity.

Lest We Forget.

James Gruber

CAREERS FAIR

This year the Students' Association is running a Careers Fair for the very first time. Seeing as this University hardly even has a Careers Service (we have one Careers Counsellor for all of the students which is absolutely ridiculous) we thought it was about time that we did something for current students and decided to organise a Careers Fair. This is the first time that it's ever been done at Adelaide Uni, as far as I'm aware, so it's a huge venture. The Fair will take place over three days, from May 12-14 in the Games Room in the Union Building. Check out the next edition of *On Dit* for all the details. If you would like any information before then please give either myself or Alex a call in the SAUA - 8303 5406.

Sophie Allouache

SETTING THE RECORD STRAIGHT

The moderators of the South Australian Certificate of Education are only showing their ignorance by glorifying Maths and Science over Language Rich subjects. In particular, their dismissive treatment of History - scaling down students' marks every year because it's considered a 'less important' subject - indicates they have some highly misconstrued values. As a History student, it infuriates me that a subject as vital as History should be ignored in the face of Maths and Science.

History is our *spiritus mundi*; our roots, our heritage, our ancestry, our background. It provides us with a comforting, collective understanding of who we are, where we come from and how we got here. It gives us religion, legends, music, art, diversity of cultures, and the structure of society as we know it. We cannot continue to move forward as a civilisation unless we understand what is behind us; for after all, those who forget history are condemned to repeat it.

The future stretches before us: a vast and daunting Great Unknown. How do we face it? How will we survive through it? Science, Maths and the like are *not* single-handedly responsible for guiding us into the future. It is our knowledge from previous experiences - mistakes history has taught us - that will be crucial for progress. We can only take this knowledge, which we have accumulated during our lifetimes and learned from the lifetimes of others, and struggle forward as best we can.

If you *are* a brilliant mathematician or scientist, and you make an important discovery, history books will allow your name to be remembered forever. Your discovery - the new piece of knowledge you have brought to the world - will be recorded for others to use, from now until eternity. Your name and your discovery will become important history. Without history, your name and your helpful new information would vaporise into a great blank nothingness. People would make the same mistakes over and over again. No one could develop and grow. Science and mathematics would be unable to progress. Civilisation would be frozen.

SACE celebrates its Maths, Science and Technology students, while students studying Ancient History are implied to have chosen an outdated or purposeless subject. But after all, it was the Greeks who first brought us those mathematical basics we take for granted. Most of what students are learning in class to receive their SACE certificate is history anyway (in direct or unobvious ways). Maths, Science, English, Legal Studies, languages... all teach students information that has grown and developed over many years, with input of many famous figures in history.

A history student spends as much time, if not more, studying their subject than a Maths or Science student. History students must be multi-talented - they research, compile facts, write essays, use evidence, argue points, form decisions about sources, think objectively, and generally sift through mountains of information. History students must look at situations from all angles, consider factors, and have a sufficient level of personal knowledge before forming their opinions.

How do Maths students entertain themselves on weekends? History students visit galleries, exhibitions, libraries, old buildings, antique stores, and see historical plays and films. What's more, they have a deeper appreciation and understanding of current historical books, films, commemorations - the list goes on - than most people.

I know which subject I'd prefer to study. History is *not* dead and to undervalue its importance is blatant ignorance!

Rebecca Dettman

WELCOME TO THE NEW ^{Work} WORLD ORDER?

Following the 1996 general election, the Federal government overhauled industrial relations with the passage of the *Workplace Relations Act*. It purported to substitute industrial relations geared towards collective enterprise bargaining within a dispute resolution system of conciliation and arbitration with a system of individual enterprise bargaining where disputation would be left largely to the law courts to resolve should conciliation fail. The principle objective of the new system, according to the Act, is to "provide a framework for co-operative workplace relations which promotes the economic prosperity and welfare of Australian people". Further, it lists the keys to prosperity and welfare as being high employment, improved living standards, low inflation, and international competitiveness through higher productivity and labour flexibility and freedom (of contract and association). That's all well and good. But, dear reader, if you cast your mind over the current imbroglio on the waterfront something seems to have gone horribly wrong.

A recent survey by the Agreements

Database and Monitor (ADAM) has found that most productivity gains are unrelated to the enterprise bargaining process. Rather, it's a consequence of organisations doing more work with fewer people following downsizing and other workplace restructuring. Nor has enterprise bargaining resulted in a new workplace culture which encourages greater co-operation and participation amongst workers and management. In fact, the contrary seemed to be the case: "...over one-third of employees indicated that they did not trust management. Nearly 60% of workers claimed that they were working harder than a year prior to the survey. Half of the employees said that they were under more stress and about one third indicated that they felt insecure about their future in the organisation".

Perhaps the legislators were naive in assuming that employers and employees share the same goals and, more crucially, the same ideas as to how prosperity and welfare are to be achieved. It assumes that employees have the best interests of their employer at heart, and that, equally, em-

ployers have the best interests of their employees at heart. However, the actions of the both the Maritime Union of Australia and Patrick Stevedores suggests that this is anything but the case. It seems that the Marxian notion of eternal conflict between capital and labour is alive and well.

The work practices of the MUA over the past 55 years are well-documented. Despite the rationalist economic policies of the past 15 years, its labour monopoly on Australian wharves has remained intact. The union's monopoly has given it substantial clout and has enabled it to often obstruct the legitimate exercise of management's powers and discretions in the running of the business. But, despite the fact that the *Workplace Relations Act* has outlawed union preference and closed shops, the provisions in the same Act which outlaw union-busting makes reform of monopoly workplaces harder to achieve than first thought. This is what Patrick Stevedores has discovered over the past year, much to its chagrin.

But, the methods used by Patrick Stevedores in its efforts to break the MUA's stranglehold on the wharves also raise worrying questions about the future of workplace relations in Australia. The corporate sleight of hand which Patrick Stevedores used to contrive the dismissal of its union workforce is but one more example of the increasing trend for employers to attempt to divest themselves of the legal obligations owed their workforce.

Last September, the Patrick group of companies was restructured. As part of this restructure, the parent Patrick company (identified colloquially as Patrick's operators) removed \$37-68 million worth of assets from four subsidiary companies (aka Patrick's employers). The following day, each of the four subsidiaries signed identical labour supply contracts with Patrick's operators. A term of the contract provided that the contracts would terminate should the employer companies go bankrupt. The law restricted Patrick operators from immediately bankrupting its subsidiaries. However, once the 6 month lag time had expired, Patrick's operators took the plunge, ceased forwarding payments to Patrick's employers, making the four companies insolvent (with millions of dollars in debts), thus terminating the labour supply contracts. Patrick's employers no longer had any work for its wharfies to do, so it dismissed them. Being 'insolvent', the employer companies could not honour the wharfies' legal entitlements to

wages and redundancy pay. (Consequently, the wharfies became creditors and joined the queue with all the other creditors. Patrick's employers excess of debts over assets would make money difficult to recover in full for the wharfs. this is why they have argued so strongly for reinstatement.) Meanwhile, Patrick's operators signed a labour supply contract with P&C Stevedoring, the NFF-run company of non-unionist wharfs. The cumulative effect of this is that Patrick's dismissed their union workforce and avoided liability for redundancy (via insolvency), and hired their preferred non-union workforce.

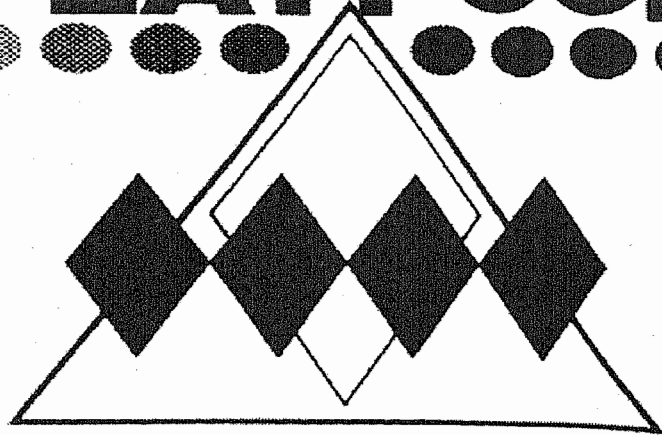
The phenomenon of so-called Phoenix companies - which contrive insolvency to avoid various financial and contractual liabilities and obligations before being resurrected later to carry on their normal business - is not new. However, the technique has been used with increasing frequency in workplace relations by "unscrupulous employers". Since the early 1980s, many American companies have used such methods to both de-unionise their workforce and avoid redundancy payments, sometimes even superannuation. In effect, such bankruptcies render many employment contracts unenforceable. Combined with increasing trends towards the hiring of independent contractors or casual workers which reduces the obligations the employer owes the worker vis a vis workers' compensation, occupational health & safety and unfair dismissal laws, it appears that the new reality of work has the potential to be far, far removed from the concept of co-operative workplace relations in the pursuit of common goals articulated in the government's legislative scheme. If Phoenix companies were to be allowed to flourish in Australia then the new work order would only serve to exacerbate job insecurity and the ever-increasing divide between the haves and the have-nots. It is likely that the judges had in mind when they ordered the reinstatement of the wharfs.

Georgie Hambrook

Sources: Rick Brown, "Waterfront war: what's at stake" *News Weekly*, May 2, 1998; 3-6; Leslie Loble, "If workers want to know what they're in for next, just look at Reagan's America" *The Age*; April 29, 1998; Australian Centre for Industrial Relations Research and Training; *The Australian*; *The Age*.

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ON THE GROUND FLOOR

Wharves: A Bunch of Gear About 'em

"No Australian worker will be worse off..." - John Howard, 1996.

Mandates are curious things. At the time of writing the Federal Government and its allies are exercising their mandate to "Govern on behalf of all Australians", by supporting mass sackings on the waterfront with all the financial and legislative muscle that can be brought to bear. The newspapers and electronic media have been full of it for weeks now. The 'war on the waterfront' has seized the public imagination in a manner that few other issues have. It seems that few institutions have not yet gotten involved, that few people don't have an opinion on what is happening. Published polls indicate that that opinion is pretty evenly divided. Most of those polled are from Australia's Eastern states, and most of the information that their opinions are based upon relates to Eastern seaboard ports (and that of Fremantle in Western Australia). In the war of words and pictures you'd be forgiven for thinking that events on the wharves of Port Adelaide either didn't happen or don't matter. Yet the union busting assault on the Maritime Union of Australia (M.U.A.) had and has its South Australian dimension. Keen to find out what is happening down our port I went down to have a look.

At 305 Saint Vincent St is a little office which was once the administrative hub of Patrick Stevedores' Adelaide operation. In 1991-97 waterside workers derived their employment from this place. In the years since, their numbers have been dramatically reduced to 17 full time, 7 part time and 18 "supplementary" employees, along with an office assistant and a manager. Several weeks ago another Adelaide Stevedoring company ceased to employ one of their managers (due to reasons which, for legal reasons, cannot be published). That person was promptly hired by Patrick's. Shortly thereafter the workforce this man was hired to 'manage' was sacked. The lonely administrator now sits in his empty office with a rookie security guard for company. Outside the front door are those workers whom he has managed. They have been maintaining a peaceful picket for over two weeks. Not one of these picketing workers has received formal notice that they were sacked. A phone call from a relative in Melbourne was the only notice one worker received (this is more than most). By denying responsibility for their actions, Patrick's has enabled the Department of Social Security to deny the sacked workers and their families benefits. Many workers believe this to be further evidence of collusion between the government and Patrick's to pressure M.U.A. members into submission. The company still owes wages and previously earned entitlements to the picketing workers. Enquires in regard to these monies owing have failed to elicit any

more information than a phone number which is never answered or a mysterious date for payment (6 June).

South Australia's peak union body, the United Trades and Labour Council (U.T.L.C.), has swung its support behind these men and their Union. As a result 31 unions, with a total membership of over 120,000 in this state, have lined up behind the M.U.A. to support its sacked members. Unionists are 'adopting' wharfie families. Stop work meetings and collections are being held. The President of the U.T.L.C., Steven Spence, publicly declared at the picket line that the struggle to get these locked out workers their jobs back is a battle which affects all workers, unionised as well as not. One could be mistaken for believing that the future of unionism itself is on the line. This being so, and with the M.U.A. retaining control of strategy and tactics, one can't help but feel confident that the fight for worker's rights is in safe hands.

The M.U.A. members are eager to get their jobs back but not for the wages and conditions which non-union labour are scabbing for. Nor will they submit to the company's intimidation. These men are proud of their union, as they should be. They were sacked because they were members.

Adelaide has the most efficient port in the country, and these men are the main reason for that fact. They were not sacked for 'inefficiency'. To become licensed as a unionised crane driver takes a period of almost a year of assessment after seven days of training. From all accounts, such rigorous training is necessary for reasons of both safety and efficiency. The scabs of the Eastern docks have had two days training for their licences. Perhaps that is why, in Melbourne alone, scab labour has achieved container movement rates only a fraction of that which was previously the norm, at a cost of one worker's arm, numerous other injuries, and two wrecked "straddles" (large dollars). Patrick's, on the other hand, is known as the least efficient of the stevedoring companies, primarily due to their penny pinching attitude towards business assets and equipment. This all makes Reith look like the "lying bastard" he is claimed to be by those such as Steve Spence, especially with Reith's claim that this war is being fought over waterfront inefficiency.

Support for the M.U.A. is coming from all directions. Cars stop at the picket and drop off a few dollars. Someone buys them a carton of beer, but is told that the picket is a dry zone. The Oscar Romero Christian Community (a community who devote their lives to helping the helpless - in keeping with the example of Arch-Bishop Romero of El Salvador who was gunned down in 1980 whilst serving communion, by paramilitaries on Government orders, because of his support for Unionists and other community groups) donated \$1500 to the wharfies. The reason?

Because the Wharfies have always helped them when they have needed something done. A farmer donated 27 slaughtered sheep, other farmers are donating money. The National Farmers Federation and its affiliates, it seems, speak only for the minority of wealthy farmers. Is that why the NFF membership has declined to around 5000 from a peak of three times that? The wharfies donated \$100 000 to farmer community groups several years ago, when the drought was at its worst. Special arrangements have always protected the farmer's exports from industrial action. The picketers have a lot of respect for battling farmers. At the time of writing M.U.A. officials are touring country areas explaining their cause to packed meetings of farmers. The response is positive (but don't expect to read about it in the *Advertiser*).

One thing that struck me about these men was their understanding that they are fighting for basic civic rights for all of us. They are keen to talk about Wik, aboriginal rights, health and education. They urge Uni students to keep up the fight for a free and fair

education system. They want their children to have a chance at an education. The M.U.A. members I spoke to insisted that I include in this report the fact that any support for them is welcome, but violence is not. The Government has tried to provoke them and failed, and these men do not intend to see their disciplined campaign collapse in a welter of violence. Their faith in the common sense of the broader public is inspirational in this age of cynicism. They believe that if they continue to base their campaign upon community involvement and principle, that if the courts continue to maintain their independence, and that if their message can continue to reach the ears of ordinary Australians, that they will win this struggle. Of course, if they lose, they believe that we all will lose. Guard dogs, chains, balaclavas and violence will then become a feature of any 'recalcitrant' workplace and no Australian worker will feel safe. I believe the M.U.A. But don't take my word for it, go down and check it out...

Mark Kerrich

cafe culture on campus

equinox cafe & bar

Level 4, Union House. Open 10am - 10pm
Pasta, Pizza, Steak, Seafood, Burgers, Fries, Light Meals, Cakes.
Fully Licensed, Cappuccinos. Look out for daily specials!

gallery coffee shop

Level 6, Union House. Open 8am - 4.45pm
Baguettes, Focaccia, Bagels, Sandwiches, Salads, Homemade Cakes.
Breakfast bar, Gelati, Muffins, Slices, Cappuccino, Hot & Cold Beverages,
Confectionery, Soup. Licensed.

food to go

mayo refectory

Level 2, Union House. Open 8am - 6pm Term Time.
Pies, Pasties, Hot Dogs. Make your own Sandwiches & Rolls.

wills refectory

Level 2, Union House. Open 11am - 3pm
Schnitzels, Pasta, Hot Vegetables, Rice, Noodle Casseroles, Burgers, Chips,
Wedges, Hot & Cold Drinks, Confectionery

food court

Level 4, East Side of Union House. Open 10am - 3pm
Oriental Foods, Mexican, Hot Potatoes, Sushi, Salads, Cappuccino, Cakes.

'briefs'

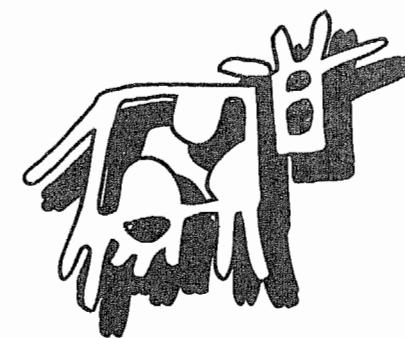
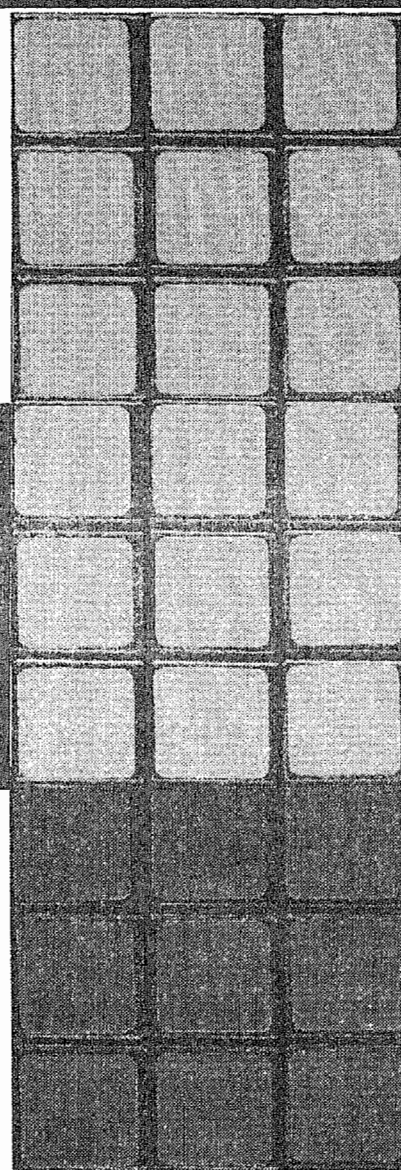
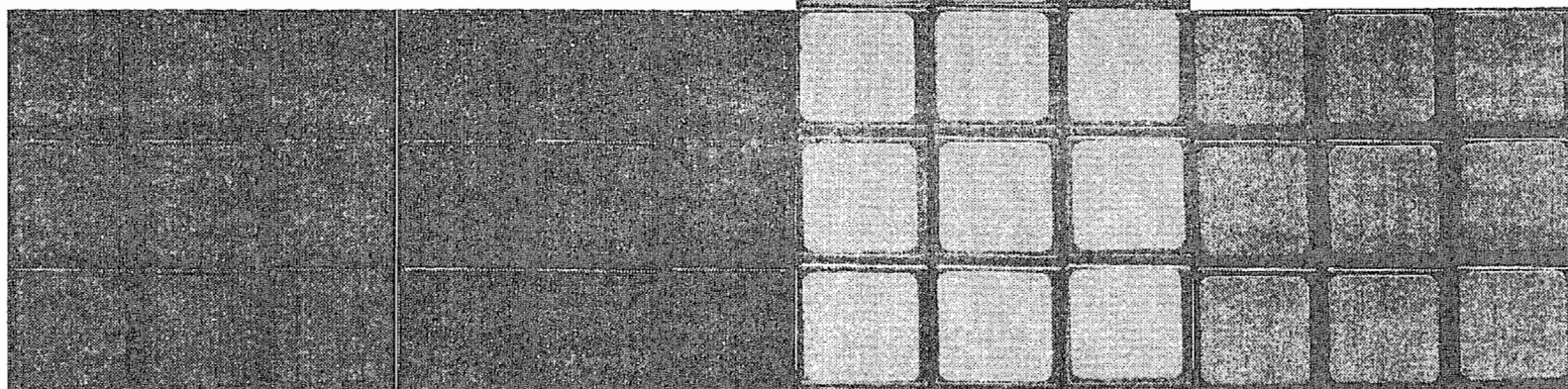
Ligertwood Building. Open 9am - 3pm
Sandwiches, Rolls, Baguettes, Homemade Cakes, Slices, Muffins, Cappuccino, Soup.

backstage cafe

Schulz Building. Open 8am - 7pm (Mon-Thurs) & 8am - 5pm Friday
Make your own Sandwiches & Rolls, Hot Foods, Burgers, Noodles, Cakes, Cappuccinos.

These services brought to you by your Student Union. Facilities also available at the Waite & Roseworthy Campuses.

Hours of Fun for the Whole Family!!!



Rubik's Magic Cube stands alone as one of the highest selling products in the history of capitalism that is useless to so many people. Over two decades ago an ingenious Hungarian sculptor, architect, and designer by the name of Ernő Rubik invented a mathematical puzzle in the form of a cube that was able to be rotated in three directions. The aim of this puzzle is to reconfigure the cube to a position where all six sides have their nine squares all the same colour. Seeing as it only takes four random moves to reach a thoroughly confused configuration, the task is not so easy. The secret to solving the puzzle lies in an area of mathematics called group theory. Group theory is a study of whole families of objects instead of just one member. The theory is powerful in the same sense that by knowing someone's family as well as that person, you can find out where they're coming from more than if you only knew them individually. Permutations can form certain types of mathematical groups or "families". A permutation is an ordering or rearrangement of a list of objects. One permutation of Rubik's Cube is, say, twisting a particular plane of coloured squares one way and then down another. Another could be first twisting down and then across. Order is important in permutations. By studying how you can twist the different planes of the cube, certain pat-

terns can appear to the perceptive individual. One pattern involves the centre square of each side of Rubik's Cube. It takes only two moves to twist a centre square to any other side of the cube, (noting that it will always remain a centre square on any particular side). On the other hand a top left-hand square can become a bottom right-hand square in two or three moves or can even become a top right-hand or bottom left-hand in the same amount of moves. The corner squares form a group. So do the centre squares. The groups that help solve the puzzle are ones that link the properties of three families of positions, i.e. the centre squares, the corner squares and the squares left over. Now to really understand how to use these groups to solve the cube a bit of practice is needed in twisting around your cube to see how the different groups work. The end result is recognising which family a certain random arrangement of the cube is in so to know the correct family of twists to try out to get back to the equal colour configuration. Having said all this, it is still a bummer of a puzzle to solve. Another solution to puzzle involves a table and a good grip. By placing the cube on the edge of a table you can put all your weight onto a corner piece and break it off. Continue to do this with the other corner pieces and then start with the middle edge ones.

It's then a matter of squeezing the pieces back in the right way. One problem with this though is that the cube becomes wonky. Another method is using a little solvent to remove the stickers so you can reapply them in the right way. This is a good way of solving the puzzle but is difficult to cover your peeling efforts. Remember, it's no good if you cheat and then can't convince a friend you solved it legitimately

because the cube is thrashed. If all this information fails we have placed a folded out Rubik's Cube on this page for you to colour in and put together. If you do resort to this, realise how pathetic you are and avoid any of these crazy fads from the 80's.

simon pampena

(Source: Rubik's Magic Cube David Singmaster)



**GIVE US YOUR
SEXUALITY GEAR.
YOU KNOW YOU
WANT TO.**

**ON DIT'S SEXUALITY
EDITION IS NEXT
WEEK.**

**GET YOUR GEAR IN
BY WEDNESDAY MAY
6TH.**

**WE PROMISE WE'LL
BE GENTLE.
WE'LL EVEN WARM
OUR HANDS UP FIRST.**

The Electric Chair



GOIN' DOWN TO
SOUTH PARK



Every week this paper seems to feature a picture of one of those cute little kiddies from *South Park*. Adorable aren't they. NO! They are the evil spawn of satan, corrupting innocent young minds. (This may be a good thing however.) But if you've never seen the show be warned. The internet is in to *South Park*. After only one series there are thousands of sites out there. If you don't believe me (and why would you?) have a look at <http://members.aol.com/MarvelCom/southpark.html>, which is just a huge list of South Park sites.

I can't say that I really looked at many (any) of them though. I had a specific goal in mind. I was looking for Kenny. More specifically, I wanted to know what Kenny was saying. I don't care how he dies (and he dies regularly ... they killed Kenny .. you bastards), I just wanted to confirm my suspicion that he is a filthy little bugger.

If you've ever seen the show (and if you haven't you're missing out), you'd know that everything Kenny says is muffled by his orange hood and scarf combo (very stylish). I thought that he was just going "mmff uggh yhh hmmm", but he's not. My suspicions were aroused when a friend of my sister translated what he says in the opening theme song. You may be shocked. He says "I like girls with big vaginas". A truly pleasant fellow.

In the interest of getting the ever vigilant censors onto this program (the question is should Kenny be bleeped?), I'm hereby providing you with a guide to Kenny's non-stop filth as interpreted by Mr Mike Kalec (truly a man with too much time on his hands) that I found at <http://members.aol.com/joem0ma187/kenny.html>

What Kenny says:

Theme Song

"I like Girls with big fat titties, I like girls with big vagina"

TV commercial

Kyle: This program is brought to you by "Magic, the gathering"

Kenny: "That sounds fucking gay"

Jay Leno Special

After all the kids are astounded by Jay's chin, Kenny says "It looks like it's made of silicon!"

Cartman gets an anal probe.

1. After Kyle asks Kenny what a dildo is, Kenny says "It's a little plastic dick that goes in vagina"

2. When the boys are talking about how far Stan can get with Wendy, Kenny says "Maybe you can touch her pussy"

3. After he get by the Visitors blast and Kyle thinks he's . Kenny gets up and says "No. I. I'm all right. Ahhhhh!"

4. After he gets ran over by the cows, he gets back up and says "Nope. I'm fine. Ah!"

Weightgain 4000

1. When they are talking to Chef about him sleeping with Kathie Lee, Kenny Says "Is your penis big?"

2. When Cartman thinks he is thinning, while he is only fattening, Kenny says "Look at the size of his boobs!"

3. After Kenny gets shot by Mr. Garrison, and is flown up in the air, he says

"Oh no"

The Volcano

1. After Stan says to Cartman "maybe your mom can give me a kiss too" Kenny says, "Maybe she can suck my dick!"

2. After Kyle gets the flash light, Kenny says "Hey! What's that?" referring to the volcano.

3. After Jimbo throws the grenade that kills all the fish, Jimbo says it smells, and Kenny says "Finda like a vagina."

4. After Jimbo makes Kenny his official nephew Kenny says "Cool".

5. After the lava ball lands on Kenny, he says "Nope, I'm okay".

6. After the lava ball rolls over him again Kenny goes "Ahhh".

7. After the volcano incident is over, Kenny comes walking back and he says "Hey guys, what's up?"

8. After getting shot by Ned, Kenny says "oh no!"

Big gay Al's Big gay Boat ride

1. While Sparky is butt Raping Sylvester, Kenny sees what they are doing and says "Oh my god I think he's gay!"

2. After Stan tries saying it's Sylvester who is confused, Kenny says "Your dog's fucking guys"

3. When Stan is talking about gay people, Kenny says "Anyway, they're always fucking in the ass."

An Elephant makes Love to a Pig

1. When talking about pig and elephants, Kenny says "Hey you guys, I talked to Garrison and he told me they're like the same."

2. When talking about how much of a wuss Stan is for getting his ass kicked by a girl, Kenny say "Or are you gonna feather your hair?"

3. After Kyle says this about what Stan should do about his sister "Stan, you can use family love as a weapon against Shelley. The next time she's gonna kick your ass, just tell her, 'Shelley, you're my sister, and I love you.'" Kenny says "And I want to take off your bra."

4. When the genetic doctor comes and tells the boys of Stan's clone, Kenny says "A big mutant Stan!?"

5. When Kenny sees the destruction that Stan's clone is causing, he says "Oh my God! What is he doin'?"

Death

1. After Kenny gets to school from being late due to diarrhea, Kenny raises his hand and say "I have to go poo!"

2. After Kenny says number 1, Mr. Garrison says didn't you just go? And Kenny says "No no! I gotta gotta..."

3. After Kenny comes out of the bathroom, he races back in and says "Oh my God!"

4. Kenny runs to the bathroom at Stan's and says "Oh My God"

5. After you hear Kenny make a farting sound, Kenny goes "OW!"

6. When they are discussing what's wrong with their parents, Kenny says "Well what I think, basically, if you let the decision of what you watch to be under the parent's control, television sucks. Television sucks because parents get offended mmmmmmmmmmm a baby sitter for their kids." (The mmmmm is because It is unclear what he's saying.)

Halloween

The only time Kenny says something is when he comes back from his grave, and it's either between him saying something or just laughing. You be the judge. Here's what he says: "Heeeyyy, I'm back, ahh." When Cartman is Hitler, I will find out what he's saying in German from a German friend of mine.

Starvin' Marvin.

1. When the boys find out about the free sports watch, Kenny says "Woo hoo!"

2. When Stan asks what vas deferens are Kenny says "Tube the connects your nuts to your pee pee."

3. When Stan says "She said it (the sport watch) would come tomorrow" Cartman, Kyle and Kenny all say "Cool!"

4. When the turkeys come up to Kenny to kill him, he says "Uh oh".

Mr. Hanky

1. After baby Jesus is delivered by Mary, angel Benny says "It must be a miracle!"

2. After the bird poops in his hood he says "Hey!"

3. When Cartman says Kyle's messed up Kenny says "Kyle's crazy!"

4. When they find the poop in Kyle's box Kenny says "That is the sickest thing I have ever fucking seen!"

5. When Mr. Garrison asks Kenny to remove the star above the shark tank, he says "huh?"

6. After Kenny removes the star successfully, he gives a "whew!"

7. After everyone notices that something's missing (Kenny not being dead that is), the words "The End" pop up and Kenny screams "Woo-hoo-hoo!"

Damien

Due to the fact that Kenny was a duckbilled platypus, he only said one thing. After Stan says to Damien about Kenny talking about his mom being an ugly scank Kenny says "Yeah, she looks like a fucking dog." Also when Damien

calls Satan, Satan is speaking latin. Rectuse, Domenius is "Ass Master" or in real form "Rectum Dominate"

Tom's Rhinoplasty

1. When the boys are amazed that their substitute is so hot, Kenny says "God, I want to get a piece of her!"

2. When Chef says "You know what they say about women with long arms, Kenny says "Yeah, they can always finger their pussy"

3. When the boys are asking Stan what he did to Ms. Ellen, Kenny says "Well did you stick it in Miss Ellen's loose vagina?" I'm not sure "Loose" is the right word, but I'm damn close.

Mecha Streisand

1. When Kenny shows the carrot and marbles, he says "Yeah and I got these marbles to go with the carrot stick."

Cartman's Mom is a dirty slut

This episode was as hard as Cartman gets an anal probe. Here's my (Mike Kalec) best estimates.

1. When the boys comment on how Cartman can't make it Kenny Says, "He's such a fat kid, he can't make it."

2. After the boys see Cartman having a tea party Kenny Says "What the fuck is he doing with the animals and tea?"

3. When Kenny is being dragged by the go-cart, Kenny says words like "Ow, fuck, shit, etc."

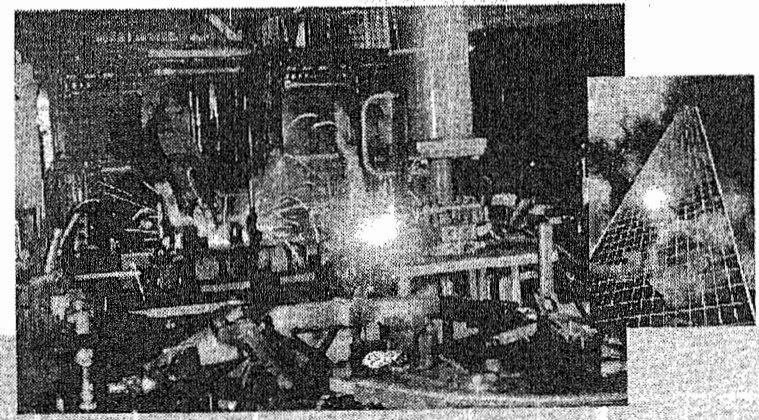
4. After Kenny's okay, he says "No guys I'm okay. Now if I can", then he dies.

That's it. Now when you watch the repeats of the series that I think SBS is showing later in the year, you can laugh yourself silly, because you get the joke. Or if you can't wait, you can download whole episodes off the internet, at <http://www.southpark.simplenet.com/mirrors.html>

Tim Kentish

Engineering Jobs Expo

Do you want a job?



An exposition of exciting career opportunities in the many fields of engineering. This is a great chance to meet industry representatives and begin a career in your chosen field.

WHEN 10:00am - 4:00pm, Saturday 23 May 1998
Official Opening 11:00am

WHERE Level 4, Union Building, Adelaide University

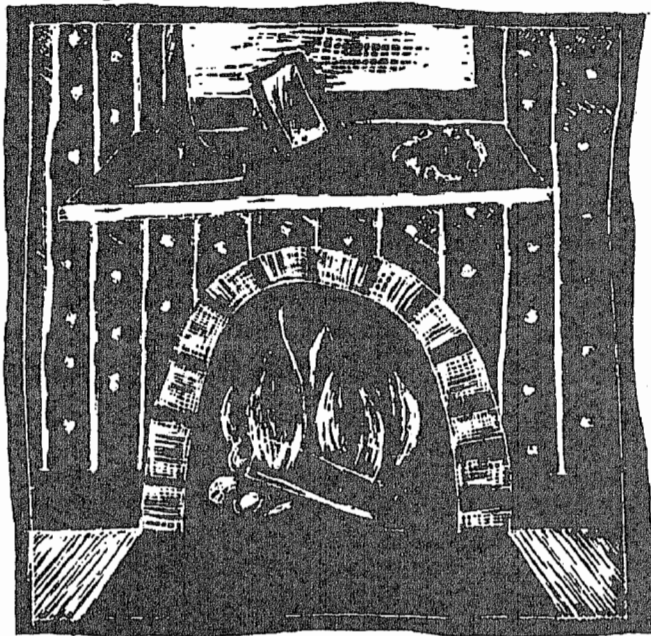
COST Free (refreshments provided)

BRING Your C.V. (and be prepared for an interview)

YOUNG ENGINEERS SA & ADELAIDE UNI ENGINEERING SOCIETY

TIPS FOR TENANTS

& SOMETHING TO STICK ON THE FRIDGE IN A SHARE HOUSEHOLD!



For a lot of students and for a lot of reasons, sharing a house in the private rental market can be a good experience. However, for some share households, the experience can only be described as just that, an experience. Many friendships/relationships have been known to dissolve due to the unnecessary dramas that are avoidable when living in a share situation. By Phil Harrison, Project Research Officer, SAUA.

THE CODE

- Get everything in writing and keep all receipts.
- Get everything in everyone's name. Your name, your bill.
- Consider who you move in with. It is true what they say "you never really know someone 'til you live with them."
- Make sure you understand the terms of the lease.
- If someone is giving you the pip, sort it out. Conflict in a share household makes it a war zone.
- Don't sleep with anyone you share with. It will be your worst nightmare come true.
- Have a household budget or kitty for shared expenses. After rent, make this a priority.

fact: SA is the only State in Australia without an independent tenants' advice service or tenants' union.

SIGNING THE LEASE!

READ the lease. You cannot believe some of the restrictions or clauses that landlords and agents will try to slip by the unwary. Get a copy of the lease and keep it safe. The landlord (or an agent acting for the landlord) must give you a copy of the lease within 21 days. Fill in two copies of the inspection sheet and keep a copy.

PAYING THE RENT!

NO MATTER WHAT, pay your rent on time. Don't and the consequences can be serious. Get a fortnight behind in rent and you could get an eviction order telling you to leave. You could also be placed on a database of blacklisted tenants and experience difficulty securing another property to rent.

fact: SA is currently experiencing one of its lowest vacancy rates.

JACKING UP THE RENT!

Basically, any increase in rent must be in writing giving 60 days notice of the increase and can only happen once every 6 months. DO NOT sign a lease that has rent increases incorporated in it. If you think the rent is unreasonable talk to the landlord. Otherwise, submit a form for a hearing at the Tribunal or contact the 'Rent Control Unit' of the SA Housing Trust.

fact: The Residential Tenancies Bond Fund holds \$30 million in cash and surety.

TURFING YOU OUT!

- Perceived or actual breaches of the lease - 7 days to remedy.
- Eviction - 2 weeks. Must be by an order of the Tribunal.
- Selling the property or major renovations etc. - 60 days.
- No reason - 90 days.

LANDLORD OR OVERLORD?

You are entitled by law to quiet enjoyment of the premises. The landlord must give between 7 & 14 days notice for right of entry in most cases. 2 days notice for repairs or maintenance. Or with your immediate consent.

GETTING IT FIXED!

Let the landlord know of any necessary repairs immediately. If the landlord is not forthcoming with say a new hot water system after you've had one too many cold showers, you can engage a licensed person to carry out repairs and recover the costs from the landlord or agent. It's a good idea to ring the Tenancies Branch and get them to log your call and note your frustration with the landlord.

fact: Tenants' bond money and the interest earned on it pays for the running of the Residential Tenancies Tribunal.

THE FINE PRINT!

When it comes to who pays what, it's worth keeping this in mind.

- YOU:
- power & gas
 - phone
 - repairs that are your fault
 - any other outlay agreed to in the lease. eg. clean carpets

THEIR LORDSHIP:

- council rates
- repairs that aren't your fault
- all other charges linked to property

WATER CHARGES:

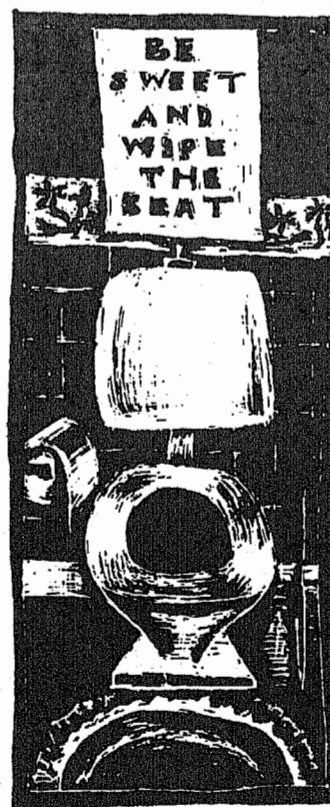
Are open to agreement. In the absence of an agreement (usually written into the lease) the landlord will pay for the first 125 kilolitre allocation. Any amount above this will be paid for by you.

HELP!

If your housing issue looks like it's going to end up in the Residential Tenancies Tribunal don't panic. Contact any of the following agencies;

- Residential Tenancies Branch, Level 1, Chesser House, 91-97 Grenfell St., Adelaide. (Ph) 8204 9544. Country branches located in Berri, Mount Gambier, Port Augusta, Whyalla
- Community Legal Centres; Bowden-Brompton (Ph) 8346 9394; Kilburn Enfield Prospect (Ph) 8260 6474; Marion (Ph) 8376 1300; Noarlunga (Ph) 8384 5222; Norwood (Ph) 8362 1199; Para Districts (Ph) 8281 6605; Parks (Ph) 8243 5521

Phil Harrison is the Student Association's Project/Research Officer. He previously worked in the area of Housing Policy.



HOW TO FIND A JOINT!

- Scan the accommodation section of papers.
- Check out the accommodation boards on campus.
- Contact agents in the area you think you would like to live in.
- Spread the word amongst friends that your adventurous spirit to live in a share situation has awakened.
- Look around at a few places first. Don't go for the first place you see.

DOING THE DEAL!

- Stitching it up and cutting adrift!

There are two types of tenancy leases; fixed term and periodic. Fixed term, as it suggests, is for an agreed time, usually 12 months. Periodic, is ongoing and results chiefly from fixed term leases rolling over after they have expired. The main difference is that you are bound in a fixed term lease until it expires (you can leave, but you are still liable for rent until a new tenant is moved in). A periodic lease allows you to give 21 days notice that you're moving on.

TEERING UP THE BOND!

On top of the 2 weeks rent in advance, the bond money is a pretty big expense. The landlord can only request an amount no greater than 4 weeks rent as a security bond. eg. Weekly rent = \$125, then maximum bond that can be requested is \$500. Make sure the bond is lodged with the Residential Tenancies Branch. You will get a notice confirming that your bond is lodged. It is worth trying to negotiate a staggered bond payment plan with the landlord. Suggest that you pay an extra \$50 a week for ten weeks to get the \$500 bond together. If you can't get that sort of cash together, go into the nearest Housing Trust office and seek 'bond assistance'.

GETTING THE BOND BACK!

You have to fill in a form requesting your bond back. You can do it with the landlord or solo. Always refer to a copy of the inspection sheet completed at the start of the tenancy. If you don't agree, don't sign. If agreement can't be reached note down 'fair wear and tear' as the basis for disagreement.

WOMEN'S HEALTH

SEX

PRIDE WEEK

Sexual Health Contraception

If used correctly contraceptives greatly increase a person's chance of protecting themselves against pregnancy. However, no method is 100% effective and difference women prefer difference methods so make sure that you check out all your options before you choose your contraceptive. Contraceptive techniques can be categorised into:

Hormonal Methods

- Injectable contraceptives - these are three monthly injections with the hormone progesterone
- the Pill - this is an oral contraceptive that is taken daily
- Intra uterine device - this is a small piece of plastic of a variety of shapes containing either copper or hormone that is placed in the uterus by a health care professional.

Be aware that hormonal contraceptives can have side effects, so make sure to discuss this with your doctor.

Barrier Methods

The condom, the diaphragm and the cervical cap are all used (sometimes with spermicide) to prevent pregnancy by stopping the sperm from reaching the egg.

STD's

Sexually Transmitted Diseases are those which can be caught through having unprotected sex. They can be a serious risk to your health if left untreated. Some may cause infertility or birth problems for pregnant women. To protect yourself from getting one of these diseases use condoms during sex. For more information contact

Sexually Transmitted Disease Services
275 North Terrace

A d e l a i d e
ph. 8226 6025

or
Sexual Health Hotline

8364 0444

For more information on any of the above health issues you can also contact the University Health Service on 8303 5050.

Unplanned Pregnancy

Unplanned pregnancy presents you with a number of issues to consider. If you want to continue with the pregnancy, will you keep the baby or give it up for adoption, and what sort of support is available to you during and after the pregnancy. If you do not want to continue with the pregnancy, what are your options. Try the following contacts for advice and support...

if you are **unsure** and would like advice, support, counselling, etc...

- a GP you are comfortable with
- Royal Adelaide Hospital, Women's Health Centre
8224 5587

- Women's and Children's Hospital, Health Information Centre
8267 5366 or toll free on 1800 182 098

- Women's Health Statewide
8267 5388 or toll free in 1800 182 098

(all of the above centres can also assist you if you have made a decision to either continue with or terminate your pregnancy)

if you are going to continue with the pregnancy...

- Pregnancy Support and Post Abortion Counselling - GENESIS
8231 8500

if you are **not** going to continue with the pregnancy

- Pregnancy Advisory Centre
8347 4955

Remember. You have choices, and support and advice is always available.

Eating Disorders

It is thought that the prevalence of eating disorders could be as high as 1 in 6 tertiary students.

Anorexia

Women who suffer from anorexia do not have a lack of appetite. In fact they are often hungry but suppress their hunger and refuse to eat due to an overwhelming desire to be thin. They are generally very insecure and dissatisfied with themselves and have an obsession with food and its calorie content.

Bulimia

Bulimia sufferers will eat an extraordinary amount of food and then feel the need to rid themselves of what they have eaten, usually by vomiting. Unlike anorexia sufferers they usually maintain a normal body weight and can often appear to be perfectly healthy. However, this often hides deep emotional distress.

For more information and support contact...

Anorexia and Bulimia Nervosa Association Inc.

47 Waymouth St

Adelaide

ph. 8212 1644

Cancers

Breast Cancer

Anti-cancer Foundation statistics show that 1 in 13 Australian women will develop breast cancer at some stage during their life. Luckily if it is detected early the majority of cases can be effectively treated.

Breast Self-Examination (BSE) is a good way for women to detect unusual changes in their breast, which could be a sign of early breast cancer. BSE should be done on a regular basis, preferably once a month.

In the SAUA at the moment we have some brochures that show you how to do a BSE. If you are unsure of how to do one, come in and pick up a pamphlet.

Cervical Cancer

The best way to protect yourself from cervical cancer is to have a Pap Smear every two years. If every woman did this 90% of cancer of the cervix could be prevented! A Pap Smear can detect early cell changes long before you would notice anything unusual.

Most women have their Pap Smears taken by their GP. However if you prefer to have someone else do it some Community and Women's Health Services have women doctors or specially trained nurses who take Pap Smears.

For more information contact...

SA Cervix Screening Program

2nd Floor, Norwich Centre

55 King William Rd

North Adelaide

5006

ph. 8226 8181

It is fast approaching that time of year where all lesbians, bisexuals, gay men, transsexuals, and queers should come out and celebrate their sexuality and diversity. That's right, whether you like it or not, Pride Week '98, is almost upon us. Pride Week is organised by a collective of people involved in AU Pride. Pride is a group for non-heterosexuals and their allies, who get together to socialise, offer support and political thought, and organise events such as those happening during Pride Week. For those of you who sound interested in coming along to Pride, meetings are held in the Rainbow Room on Mondays at 1:00pm. The Rainbow Room is a queer and wimmin friendly space on campus, where people can just chill out on the couches, study and meet people. It is open from 6:00am to 10:00pm on week days and anyone who is queer or queer friendly is welcome. The hard part is finding the Rainbow Room! It is located on level 6 of the Union building - opposite the main entrance to the Gallery Coffee Shop. Instead of turning right into the Gallery, turn left, go through a door, and you are there!

For those of you who wish to know what is going on during Pride Week, pick up a flier, or keep reading.

This year, Pride Week (11th May - 15 May) has the theme of NUCLEAR FAMILIES WASTE ENERGY which draws attention to the many other diverse types of families that can and do exist, as well as some of the problems that arise within nuclear families. Such problems often stem from expectations placed on, in particular, a child to grow up and adapt a regular 'every day' heterosexual lifestyle. An expectation which is often unreasonable and impossible to meet - especially if you are Queer! It is an important issue that raises further problems like homo- and biphobia, both external (from other people) and internal (phobias relating to one's self). So come out and help break down these romantic expectations and cel-

brate diversity among families.

Pride Week will officially be launched on Monday, 11th May on the Barr Smith Lawns at 1:00pm, featuring the group 'blade'. This will be followed by the official launch of the annual Queer Art Show in the Gallery from 5:00pm. This will feature performances by Madame 'O', Libby, and include fire twirling, and poetry reading, along with some cool queer art. The visual art works will be displayed in the gallery during the week, so go have a look! To top the day off, the new Rainbow Room will be opened. Unfortunately, due to space restrictions and renovations, the old Rainbow Room had to be moved. So, instead of a 2 year Birthday, we are having another opening - any excess for a party!

In association with the Film Soc. The cult movie - 'The Rocky Horror Picture Show' will be shown at 1:00pm and 7:00pm on Thursday in the Union Cinema - level 5 of the Union Building. So come along, dress up, and bring your supplies for a fun night at the movies. The cost will be: member \$3, non-members \$5.

The week will finish (Friday 15th May) with the prom that you never had, but always wanted - the Toxic Prom. Tickets are \$6/\$9 and available from the students assoc. (SAUA), the Ed Castle, and miss Gladys Sym Choon. The Toxic Prom will start at 9:00pm in the Renaissance Centre, Rundle Mall (that's right, where the annoying man harasses you, in the glass lifts and up to the top). You will have your chance to present yourself and partner to our special guest. Come dressed as you did for you prom, or how you really wanted to dress, but wasn't allowed to. Whether it be fantasy or fetish, latex or lace come along and relive the experience you once feared.

If you have any questions regarding Pride Week, or Pride, call Michael on 8342 1382.

Don't Miss Out!

♥M

AND DON'T FORGET

All you sexually-minded kids will be wanting to get your gear in to On Dit for the fantabulurific Pride Week Sexuality edition. Any sexy gear is good gear. Subject to normal standards.

DEADLINE: 5:00 WEDNESDAY MAY 6

TORCH BEARERS: breaking apart those old, old stereotypes
(and making some new ones . . .)

ARTS VERSUS SCIENCE

SURVEY

I am majoring in:

ANSWER-----

10 words which describe Arts students:

ANSWER-----

10 words which describe Science students:

ANSWER-----

What do you eat for breakfast?

ANSWER-----

What is your worst habit?

ANSWER-----

Write your own questions:

ANSWER: NO

ANSWER: YES

ANSWER: SO THEY SAY

ANSWER: OVER MY DEAD BODY

My idea of classy, sassy, wild, hot, on-campus fashion would be to wear:

- a) jeans
- b) chainmail
- c) garbage bags
- d) an apron
- e) firefighter overalls
- f) Youthworks/Wild Child/Miss Gladys Sym Choon
- g) Docs
- h) Rowing Club T-shirt
- i) labcoat
- j) nothing

My interpretation of the word "cool" is closest to:

- a) North Terrace
- b) South Terrace
- c) East Terrace
- d) West Terrace
- e) the CBD
- f) anything funky
- g) anything that makes you smile
- h) anything that makes you look good
- i) anything that doesn't require you to think
- j) anything

I spend most of my free time:

- a) studying
- b) procrastinating
- c) surfing
- d) e-mailing
- e) dreaming of rock'n'roll stardom
- f) at the library
- g) at the bar
- h) in pursuit
- i) in danger
- j) in a state of denial

Things I like: (tick as many as apply)

- On Dit
- people who wear chains on their jeans
- Scoozi on Rundle Street
- death metal
- Yowies
- Student Radio
- laptops
- Friends (the teev show)
- body piercing
- surveys
- "Barbie Girl" by Aqua

Things I hate: (tick as many as apply)

- "Barbie Girl" by Aqua
- surveys
- body piercing
- Friends (the teev show)
- laptops
- Student Radio
- Yowies
- death metal
- Scoozi on Rundle Street
- people who wear chains on their jeans
- On Dit

Thankyou for taking the time to respond! You can drop your completed survey into the *On Dit* office (adjacent to the Barr Smith Lawns) or into a contribution box (in the library or the SAUA office). Data will be collated and published in a future edition of *On Dit*, so keep your eyes peeled.

Nanyeta's Gypsy Tavernne

A Restaurant Review by Jane Paes

If you're looking for a warm hearty meal in a cosy atmosphere with music, singing and dancing, and something that's a little different, then I highly recommend Nanyeta's Gypsy Tavernne. Tucked away in the western corner of the city on Sturt St between Whitmore Square and West Terrace, Nanyeta's Gypsy Tavernne is inviting amongst its dark and lonely surroundings.

Initially, I didn't know what to expect as I had no idea as to what Gypsy cuisine entailed and neither did my much-too-trusting friend, Skip, who I managed to drag along with me. As we took a seat in an alcove near the window, we were a little overwhelmed to discover that all the meals were served in banquet style which is why I suggest a group booking is the way to go, although Skip and I managed fairly well.

Peter, our friendly gypsy host recommended the \$20 per head Banquet which was a composition of all the different banquets. As our entree of Zoomi, a garden vegetable and meat stew which boasts secret gypsy ingredients arrived, the first performance for the night commenced. The stew, which was more a soup was extremely tasty and was served with a bread which Skip observed had a pumpkin flavour and I detected a slight hint of garlic in it. This was accompanied by a dance by a young girl and two boys between the ages of 5 and 7 years and one of the waiters on a drum called a Chaja (pronounced Ca-Ha). Next came the maji course platter which comprised of mainly meat dishes, such as:

Pirroshki - a minced meat enveloped in Russian bread pastry
Sarmi - Soft boiled cabbage leaves rolled around a mixture of meat and spices swimming in tomato sauce.

Puvengri - Gypsy style potato which is cubed potatoes fried/baked and served with sour cream and chives. An uncanny similarity with potato wedges;

Albondigas - very tasty meatballs with homemade tomato sauce;

Empanadas - Capsicum stuffed with spicy meats;

and roasted Chicken wings - self explanatory

My personal favourites were the Pirroshki, Mbondigas and Empanadas. However, Skip was very paranoid about the Albondigas because there was a mention of Pig's hooves on the menu, but unfortunately we were not lucky enough to get those. This was all accompanied by the twirling skirts of Flamenco Dancing and Belly dancing with Peter, our host on the guitar, a drummer and a singer.

Dessert was coming up and I was getting very excited as this is my favourite part of the meal, however there doesn't seem to be many authentic gypsy desserts as the choice was between, cheesecake, banana caramel pie, trifle, ice cream and gypsy jelly. Not being a big fan of jelly, I opted for the cheesecake and Skip, the banana caramel pie. Skip gave her's the thumbs up but my baked cheesecake was a little heavy after such a meaty main course. This was followed by a dimming of the lights, gentle guitar music and a seductive dance which came to an energetic climax. Just the way to end the night!

Overall, the meal was of the hearty, homemade variety and was accompanied by a sweet red wine with fruit floating in it called Sangria. The atmosphere was complimented by the soft glow of light coming from tassled lights with bits and pieces of mismatching kitsch ornaments and tassled scarves adorning the walls. This even extended to the odd bits of mismatched cutlery and china on the tables. Very quaint and cosy, perfect for a miserably cold, rainy winter night.

Rating out five stars

Main Course:****

Service:*****

Atmosphere:*****

Dessert:**

How to Survive a Graduation

Graduations. Now all of you theoretically will have to sit through one of these. So here for you all are the top 10 wayward ways to survive this "grande affaire" (say that in a French accent, it sounds so classy)

1. Wear nothing under your gown, and when you wander to the stage to collect your degree flash the dude shaking your hand (it will make for interesting video footage).

2. Bring Jaffas to role down the aisles.

3. This is a great venue to find out all those people's names who you didn't quite know when you were studying: so when they announce the name of the person whom you recognise - you can be coy after the ceremony and start to introduce this formerly unnamed person to everyone (even those attendants at the door).

4. Take a book (make sure its the one that you procured on a dodgy basis from the Barr Smith).

5. Bring your own hood made out of fabrics that you would like to be seen graduating in. For instance instead of the basic grey for a BA - bring out those metallics, accessorise babies.

6. When you walk out onto the stage, start moonwalking and before you know it the whole crowd will be caught up in that "Billy Jean" number.

7. When you walk into Bonython Hall do not sit in your assigned seat, instead pick someone who's done a groovier degree than you, like a Ph.D. in Genetical Biology.

8. At the light refreshments following this "magnificent affaire" - pick up all the cake with the fluoro green icing (and I'm sure they will keep on recycling it until all you 1st years have graduated next millenium) and throw them at all those academics you didn't like.

9. Alternatively instead of attending this "magnificent affaire" after the gig, boycott it, then all the catering staff will be forced to devour all those cakes and biscuits! Revenge is sweet!

10. Revel in the fact that you are now a certified academic and whilst the speaker is giving his little ditty about the problems of education under the Liberal government, join in - prove your worth. At least then you'll be the only one in your ceremony to be kicked out physically by the Vice Chancellor.

Student Meal Offer

Purchase any meal over \$5.50 from our extensive menu and receive a free beer, wine, softie or coffee by showing your student ID when ordering.

SIMPLE

* Pizzas * Steaks * Pastas * Seafood *
Schnitzels * Light Meals

Restuarant

Bar

Cafe



2 cappucinos for the price of 1 in the Mansions Cafe Valid to 8th May

- New Happy Hours -

Monday to Thursday 5-6pm

Friday 5-6pm 9-10:30pm

Saturday 9-10:30pm

Tap Beers \$1.50 House Wine \$1.50

Champers \$2 Base Spittis \$3.

Birthdays & Parties our specialty

The Mansions Tavern

21 Pulteney Street Adelaide

Ph 8223 3232 Fax 8223 3223

Gattaca
1997, Dir: Andrew Niccol
Ethan Hawke, Uma Thurman, Jude Law and Alan Arkin
Columbia Pictures

The look of this film is very slick. The future is a cold, sterile place in which your class is judged by your DNA. Most people had their genes altered during development to eradicate all inherited diseases and defects as well as to ensure "perfect" physical and mental abilities. At the Gattaca corporation men and women are trained to fly space craft that are constantly being launched to distant destinations. To be one of these people you must have perfect DNA (NB strictly speaking you must have the correct genetic profile for the job - Video Sub-Editor and genetics major). *Gattaca* is the story of how a natural born man (Ethan Hawke) manages to join the corporation and train as a pilot by using the identity and bodily fluids of an engineered man (Jude Law). Uma Thurman plays Hawke's nearly perfect love interest. Gore Vidal also makes an appearance in the film as a director in the corporation. I cannot vouch for the science in this film but the concept of a genetically engineered society is an interesting one especially with the recent controversies

over cloning. This film is not judging genetic engineering but rather saying "beware". I am sad to say that this film does have a few corny moments. However, overall, *Gattaca* is a good film. The music by Michael Nyman is effective, the look is fabulous and the acting is sufficient. It is not a film for only lovers of sci-fi, anyone could watch it and enjoy it as long as you are willing to have an open mind.

Chris Bolland

This is one of the most thought provoking and intelligent science fiction films released in the past few years. It raises a variety of questions about the morality and practicalities of humankind's budding knowledge of gene manipulation. And not only this, but its main characters are played by Ethan Hawke, Jude Law and Uma Thurman; giving plenty of perve material for almost anyone. The quality is superb, with excellent visuals and an effective soundtrack. In this slightly futuristic world of electric cars and regular space travel, a person's whole social standing, life pattern and even their date of death is known by the time they are a few seconds old by virtue of a genetic analysis. In order to give your child the best life possible, conception is arranged by the local geneti-

cist, who manipulates the cells provided to the parents' specification. All socially disadvertising tendencies, such as to premature baldness and myopia are also removed. For 'faith births' - those born without any geneticist intervention - life's prospects are bleak. Classified as 'invalids', they are the equivalent of untouchables - only performing the lowliest tasks.

Into such a life is Vincent (Ethan Hawke) born. However, he has something that is not dictated genetically - a burning desire to join the Gattaca Corporation and thus to travel into space. The only way that he can achieve this is to become someone else; some one with the correct genetic make up who is prepared to forgo his identity. For Vincent, the person is Jerome, a champion swimmer who was crippled and now spends his life in a wheelchair; drinking, smoking and only having visitors that he pays. While Vincent assumes Jerome's identity, and climbs the Gattaca ladder, Jerome spends his time providing the samples that are necessary for Vincent to continue to assume his new identity.

The film raises several questions: how predetermined is a life in this world? As Vincent says there is no gene for fate, and what to all intents and purposes appears to be inevitable often is not. Another is what is perfection? As the six

fingered pianist demonstrates, what may be eradicated due to not being considered the ideal may actually be 'better' than what is.

All in all, this is an exceptional film. It gives a new view on the 'brave new world' that is being created day by day, and manages to present the ideas in an engaging manner which leaves the viewer to draw their own conclusions. Definitely worth seeing.

Bronwyn Davis



Diana and Me
1997, Dir: David Parker
Toni Collette, Dominic West, Malcolm Kennard
Roadshow Entertainment

The release of this film was delayed by Princess Diana's death last August which also forced its creators to add on an extra scene. It seems that the distribution deal was also affected because Diana and Me never made it to cinemas, at least not in Adelaide. This is no great loss.

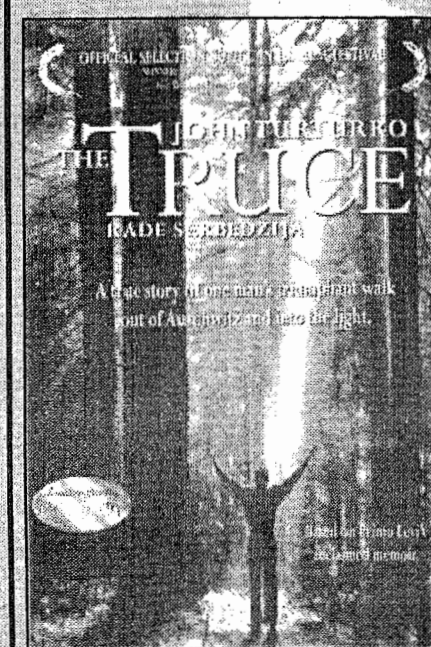
The story is about Diana Spencer (Collette), a twenty-some-thing year old who lives in Wollongong and wins a trip to London to meet the other Diana by suggesting to *Woman's Day* that the Princess may be Jesus Christ. In London, she has a very distant but spiritual encounter with the Princess which is then used to explain her behaviour for the rest of the film. She dumps her "Neanderthal" fiancée because he apparently no longer understands her sudden obsession with royalty, hooks up with an English paparazzo who does, and tries to do her best impression of Crocodile Dundee.

This film is very much like a *Woman's Day* magazine: no substance, dubious motivation, and total fluff. What I found particularly offensive about *Diana and Me*, though, was the patronising attitude it took towards the two Australian characters. This is a film full of stereotypes. It also relies very heavily on the Hollywood romance formula, complete with the



morality lecture. This time the argument is centred around who is more morally inferior: the paparazzi or the magazine readers. Who cares?

Carmel Pascale



The Truce
1996, Dir: Francesco Rosi
John Turturro, Rade Serbedzija, Massimo Ghini, Teco Celjo
Roadshow Entertainment

Based on the novel by Primo Levi *The Truce* tells the story of the author's experiences at Auschwitz, recalled during the months following the camp's liberation by Soviet troops. The film does a good job of depicting those final days of the war, which saw the prisoners freed from their camps but remained stuck in the snow-covered Eastern European countryside whilst they waited for safe passage back home.

It is a shame then that *The Truce's* visual credits and historical interest are badly let down by Turturro's apparent lack of understanding of the character. For a film about the Holocaust it was noticeably unmoving. It was so understated that in the end you remained convinced that you'd missed that one important scene which would have brought it all together. Along with all these faults, there is the problem with the fact that it was filmed in English. I struggled to find any reason for this, as the production was an Italian/French/German/Swiss one. It caused the film to suffer from a distinct lack of credibility and a feeling of disjointedness from all the accented English and occasional, misjudged, German or Russian voices. Read the book.

Carmel Pascale

Twists of Terror
1997, Director: Douglas Jaackson
Jennifer Rubin, Francoise Robertson Nick Mancuso
CIC

B-grade schlock horror is alive and kicking in a series of short films that form *Twists of Terror*. In the first, a couple who we are led to believe are on their second honeymoon, are rammed off a deserted road, only to be picked up by a toothless red necked hick who is involved in a few more twists than the title suggests. Then we have a frustrated driver, who after being attacked by a vicious dog, (that hurts!) winds up in a psychiatric hospital where the patients have taken control (that hurts even more!!!). Finally, the tragic story of the seemingly desperate and dateless chick who finally picks up a blond in a seedy nightclub only to... (no, I dare not tell more).

Don't expect any wonderful acting, special effects, witty dialogue, realistic sets or stylistic directing in this series of blood soaked stories about misfits and psychos. You won't find any, but that is easily forgiven because it is clearly not what the films set out to achieve. Remember, this is B grade at it's best. Do expect to laugh (sometimes at the wrong places, but hey, you get that). Do expect to feel a fair amount of tension and do expect to be scared in at least one or two points.

The most important fact, however, is that you will never be able to predict

Mandela and de Klerk
1997, Joseph Seargeant
Sidney Poitier, Michael Caine
Roadshow Entertainment

'I have known no other great man, Mr. Mandela'

Know anything about Nelson Mandela? Well, you're probably doing better than I was before watching this film. Now ask me a question. I know everything there is to know. And all thanks to the very informative, and quite good *Mandela and de Klerk*.

The film outlines the way in which Mandela managed to continue his political work from behind bars, and how de Klerk, by having the President resign and himself take up the position, negotiated with Mandela to transform political South Africa. There are obviously a lot of subtleties to this political story that make it very involved, but the film manages to get them across with sledgehammer clarity. I'm a politics idiot, but I think understood.

The personal relationships in this story play an important role, and Tina Lifford as Winnie Mandela, Terry

Norton as Marike de Klerk and Ben Kruger as Sgt. James Gregory, who provides for us the quoted phrase above, all put in solid performances. Poitier is very strong as Mandela, a role that he obviously takes great pride in playing, but Caine is not so convincing, mostly due to a struggle with the very difficult South African accent. His performance as de Klerk is stilted and lacking the honesty of some of his earlier roles.

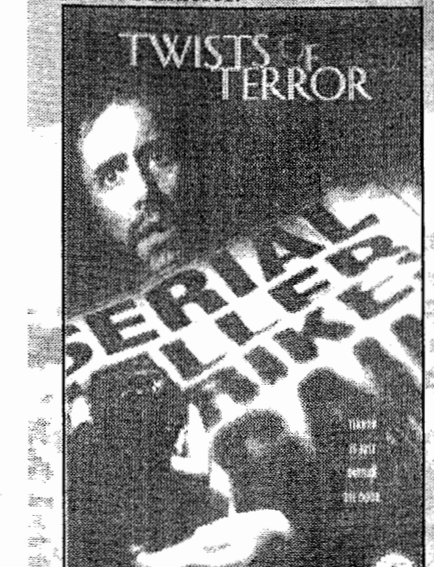
The film has an almost documentary-like feel, with frequent snippets of real footage from the street wars and broadcast rallies, and this helps the film to come across as very truthful. If you're interested in South Africa's recent history but hate documentaries, and, like me, need things explained to you like you're a two year old, go with this film. As a movie on its own right, it's pretty reasonable also, but could be better.

Andrew Morrison



any turns in the plots or guess the endings of the three. There are twists everywhere. Not once do we know who is good, who is nutty, who is going to be murdered and who is going to do the butchering. We find that we are siding with one character one moment, only to be clearly mistaken the next when we find out that he is preparing to perform open heart surgery on a patient with no anaesthetic. On one final note, I have some advice for some of the characters in *Twists of Terror*: First, to the annoying wife in the first film: when running through a dark and muddy forest in an orange evening dress, take the high heels off, honey. And secondly, to the man whose car breaks down on a lonely street in a loony town: don't get out, don't get out. In a psychiatric hospital, no one can hear you scream.

Belinda Schaefer.



Dream With The Fishes
1997 Dir: Finn Taylor
Starring: Brad Hunt, David Arquette
Columbia Tristar

With *The Wedding Singer* currently doing a roaring trade with its affectionate tribute-cum-parody of the kind of film John Hughes used to make in his mid-80s heyday, *Dream With The Fishes* offers us an interesting and effective taste of the kind of film he *should*, by all rights, be making now, as opposed to the Disney-fed pap he's currently serving up. *Dream* concerns two twentysomething men, one of whom, Terry (David Arquette) is a voyeuristic, uptight, depressive, suicidal divorcee, while the other, Nick (Brad Hunt), is a wild, spontaneous, down-on-his luck guy with a terminal illness. After a chance meeting at which Nick offers to help Terry end his life in exchange for his watch, the two decide to take off on a final holiday, ending up in Nick's hometown as the best of friends.

Sure, it may sound sentimental and silly, but this post-Tarantino road/buddy/ heist/whatever film is more of an alternative *Breakfast Club* for the late 90s, in which the high school opposites have grown up, joined the 'real world' and found disillusionment, pain, and the need to remind themselves that happiness is still possible.

Finn Taylor directs a sublime, quasi-unknown cast well, aided by a good, tight script and a suitable post-grunge American indie soundtrack. In these days where the average film seems to be about a half-hour or more too long, and without sufficient focus, *Dream With The Fishes* is a refreshing, strong, simple film, and a bloody good one, too. Give it a try.

Gerard van Rysbergen

Dust off the Wings
1997, Dir: Lee Rogers
Lee Rogers, Ward Stevens and Kate Cebrano
CIC

The plot of this film concerns Lee Rogers, played by none other than Lee Rogers, and his impending marriage to Jo (I'm still not sure which one was Jo). Lee and his friend Ward Stevens, that's right, played by Ward Stevens, gallivant around Bondi debating the pros and cons of marriage and single life. Along the way we meet a variety of idiots who you pray are purely fictional characters but deep down you know they exist. I thought the one redeeming feature of this film would be Kate Cebrano (surprisingly she is called Jenny, not Kate) but unfortunately she can't do terribly much with the part she was given.

There are a lot of people in this film you will recognise, like Phil Cebrano, Simon Lyndon (*Blackrock*), the older guy from *Raw FM* and Kate Fischer. If nothing else you will be able to play spot the face. I think Rogers just made this film to reassure himself about his impeding or preceding (which ever it was) real life marriage to Kate Cebrano. The film seems autobiographical (not to mention self-indulgent) but there is the good old disclaimer at the end saying that all characters are fictitious.

There are three interesting things in this film. The first being that Lee Rogers has a poster of Kate Cebrano (as herself, not Jenny) in his apartment. The second is that in another apartment there is a print of *Boulevard of Broken Dreams*. Coincidence or a subliminal message? And finally, Adam Spencer of the Triple J *Departure Lounge* and *Good News Week* fame is the assistant director. The music isn't too bad either, it includes The Superjesus, Def FX, Regurgitator and of course Kate Cebrano but you can listen to that without having to see the film.

Chris Bolland

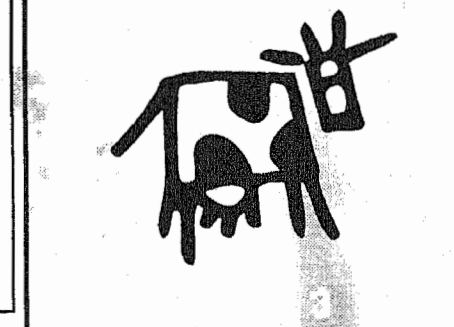
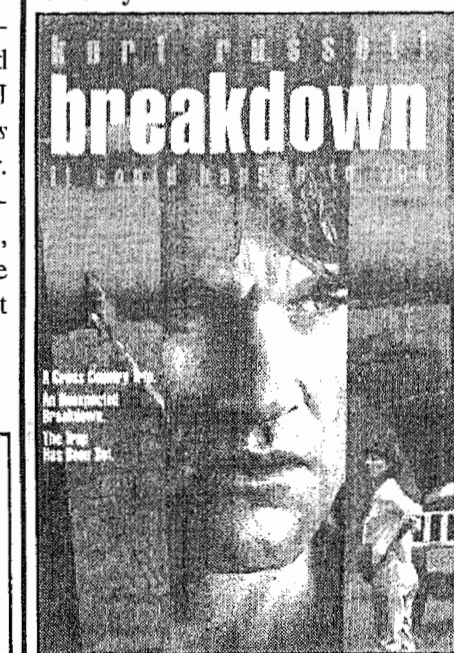


Breakdown
1997, Dir: Jonathan Mostow
Kurt Russell, Kathleen Quinlan, J.T Walsh.
Roadshow Entertainment

In the tradition of Hollywood stereotypes, the country hicks residing in Monument Valley in the USA are not just threatening but downright dangerous. Having said that, the film has had more thought injected and hence has more effect than most Hollywood offerings.

A couple, Jeff and Amy, are travelling from Boston to California when their car breaks down on the highway. A truck driver stops and offers to give Amy a lift to the next diner which is a few miles down the road. When Jeff gets there, no-one there has ever seen or heard of the truck driver or Amy. And what makes it more scary is that when Jeff finally tracks down the truck driver he denies ever having seen Jeff before. Amy has vanished without a trace. The rest of the film is a fast paced multi level chase through the surrounding area as Jeff attempts to work out what is happening and to get his wife back. The story is convoluted yet fairly easy to follow, with some interesting plot twists. The chases and stunts bring it almost up to a less humorous but more dramatic James Bond level, and while the conclusion is inevitable, it is done with a bit more interest than most films of this genre. While not earth shattering, it is a good, solid and enjoyable watch.

Bronwyn Davis





Philosophy

Question 6: Does matter exist? What evidence do we have for its existence? Is there a physical universe?

When we look at the world around us we are under the impression that we are directly perceiving the objects that appear before us. This, however, is a fallacy. The only thing you really perceiving is your brain's interpretation of the light entering your eyes. Colours don't exist anywhere in the universe but within your mind. Neither do sounds, tastes, feelings, or smells. The outside world appears external to us, but this is an illusion because everything we experience happens and can only happen within our own minds. The universe doesn't

actually look like anything when there is no one there to see it, neither does it sound like anything when there is no one there to hear it. We are trapped within our bodies, forever separated from the external world by the veil of our senses.

Picture yourself in the middle of a grassy field. Light reflects off the grass and enters your eyes (you interpret this as colour). The leaves swaying in the wind send reverberations through the air particles, like ripples in a pond. Your ears pick this up, differentiate it from the usual randomness and chaos of the air particles as they bounce around like billions of insane billiard balls, and interpret it as sound.

Of course this is all just theory. All we can really say is that something stimulates our senses and causes various chemical reactions within our brains

which we call perceptions. The theory of materialism states that there are physical objects which exist externally to us and are the cause of these chemical reactions (perceptions) within our brains. But since we can only know of these mind-dependent perceptions, what proof do we have that matter actually exists? Why should these chemical reactions within our brains correspond to anything outside of us?

If one is to argue for the existence of matter from the evidence of the senses all one can really say is as follows: We know that physical objects exist because we have sensory experiences of them. We know that our sensory experiences are of physical objects because physical objects cause our sensory experiences. This of course is a circular argument. But there are better arguments for

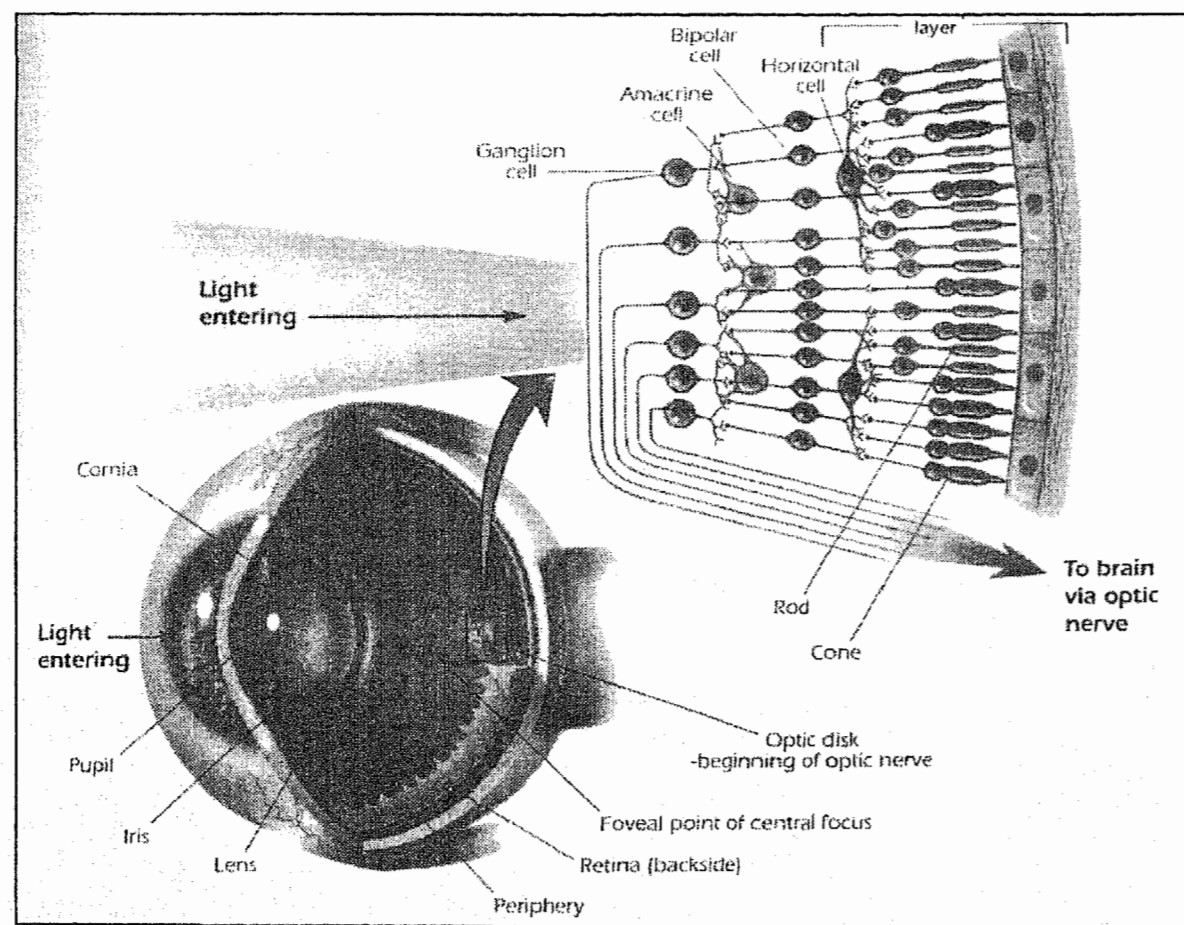
course preposterous and thus an external world must exist. This conclusion, however, doesn't prove the existence of matter. All that this argument achieves is that our senses probably come from an external continuous source. What about the systematicity of reality? Shapes and colours don't just hang suspended in air, or float about and intermix with each other like dye-water in an aqueous-polymer solution. Neither do sounds appear which emanate from no origin, nor do we walk into invisible barriers, or bump our heads on solid pieces of air. If something feels solid then it also has a shape and colour, and if struck by something it makes a sound. In other words, our senses don't just appear in detached clumps but are always connected in meaningful and ordered conglomerates which we call objects. Therefore, our

surely, however the theory of matter is the best theory to deal with all the facts, and thus can be accepted upon this basis. But (to continue along the devil's advocate line) if we can posit another theory which takes these facts into account but doesn't necessitate the existence of matter, then the theory of matter is no better off.

THE CONSCIOUS UNIVERSE THEORY

Perhaps the universe is composed solely of a substance called consciousness. In the beginning there was a single spherical mass containing all the consciousness. This mass had many thoughts (reactions occurring between its parts), but it had no senses and thus these thoughts were wild and disordered. It inquired more and more into the nature of itself but there was no way it could discover anything since it had no way of perceiving. Just like the human mind which becomes deranged under extended periods of sensory deprivation, it began to think faster and more erratic. Each turn of thought drew upon the last turn of thought, which was drawn upon by the next turn of thought. Each time this occurred the complexity of its thoughts grew exponentially, and it had to think with increased velocity to compute the increasing quantity of meanings. Eventually the thoughts grew so chaotic that all at once a threshold was reached and there was a huge explosion. The spherical dispersed in all directions sending portions of consciousness big and small into the void of space. Conscious particles began to attract each other (by the first law of consciousness) and smaller sphericals (though still immense by our standards) began to form. These were also unstable and tended to have a limited life span.

The sphericals are these days referred to as stars. These balls of consciousness had a habit of forming new types of consciousness of more complexity and of greater stability. When these dense clusters of consciousness were separated from the stars, their thought processes usually slowed right down. This made them very stable entities. These new clusters, which also formed



the existence of matter. One is that if our senses only exist in the mind then whenever we are not perceiving them they must cease to exist. Thus not only would leaving a room entail that its contents ceased to exist, but every time you blinked the world would flash out of and then back into existence, and whenever you slept the universe would cease to exist altogether. This is of

sensory experiences must represent discrete physical objects. However, the existence of matter still doesn't follow. Even when both of these arguments are combined, all that follows is that our sensory experiences seem to continue in some form when not being perceived and that our sensory experiences are always ordered in certain set ways.

into sphericals, we now call planets. These planets had a habit of revolving around the stars due to a quirk in the first law of consciousness (if a conscious entity was falling away from a star, but was at the same time being attracted towards it, an equilibrium would often be reached and it would simply revolve around it).

The stars would continually radiate particles of super-sonic consciousness which would expand in all directions and shower the surrounding planets, thus striking them and increasing the rate of thought occurring there. This radiation is known to us as light.

When these planets revolved at a certain distance from the stars, not so close that the light agitated them so much that no lasting thought structures could be maintained, and not so far away that their thought processes grew too slow (virtual no-thought); but at just the right distance (this is known by scientists as the ice-line), a particularly dynamic type of consciousness would form. This conscious stuff we know as water. These water particles, which coalesced into great cogitizing masses called oceans, was the optimum medium for forming new thought structures. These new thought structures were dynamic enough so that they didn't stagnate into virtual no-thought, but weren't so dynamic that they rapidly ripped themselves apart.

The second law of consciousness is that dynamic thought structures tend to think until they lose their structural integrity and become virtual no-thought. A few of these thought structures, however, became parasitic. They began to dissolve other surrounding thought structures into their own, thus breaking down the foreign thoughts to maintain their own structure.

Through a process of evolution a few of these thought structures formed shields of virtual no-thought around them. These walls separated the thought structure from the rest of the conscious entities thinking around them. Through further evolution these walled conscious entities formed into what we now call cells. These cells continued to evolve and collaborate with cells of its own kind until it formed the first simple animals. As these animals evolved certain cells of them began to become sensitive to the thoughts happening around it. Simple thoughts (what we call vibrations), in the virtual no-thought substance (water) in which the animal was floating, would communicate the coming of a predator. The animals became able to propel themselves away from these dangers and thus were more likely to survive. Thus, the sense of hearing was born. Other senses also developed. Some cells became sensi-

live to the super-sonic consciousness particles we call light. When light bounced off the surface of a complex thought structure it would pick up information from it and take on a new pattern of thought. When this light struck the cells of the animal that were sensitive to it, the animal was able to interpret the information. Dark spots could be interpreted as having bounced off a predator and thus the animal could avoid it. This was the sense of sight. As the animal evolved, the sense of sight became more complex and able to interpret greater variations in the thought patterns of light; thus it became able to perceive colours.

The centre of communication in the thought structures we call cells was the nucleus. When the cells began to cooperate they formed a higher power of communication of even greater complexity. We call this area the brain. As this brain evolved it became better and better at reading the thought patterns around it and thus better able to find thought structures to feed off of and thus maintain its own structure. It of course had plenty of help from the cells under its command which continually flooded it with information about thought patterns occurring both within its own body, and less complex thoughts from the outside environment.

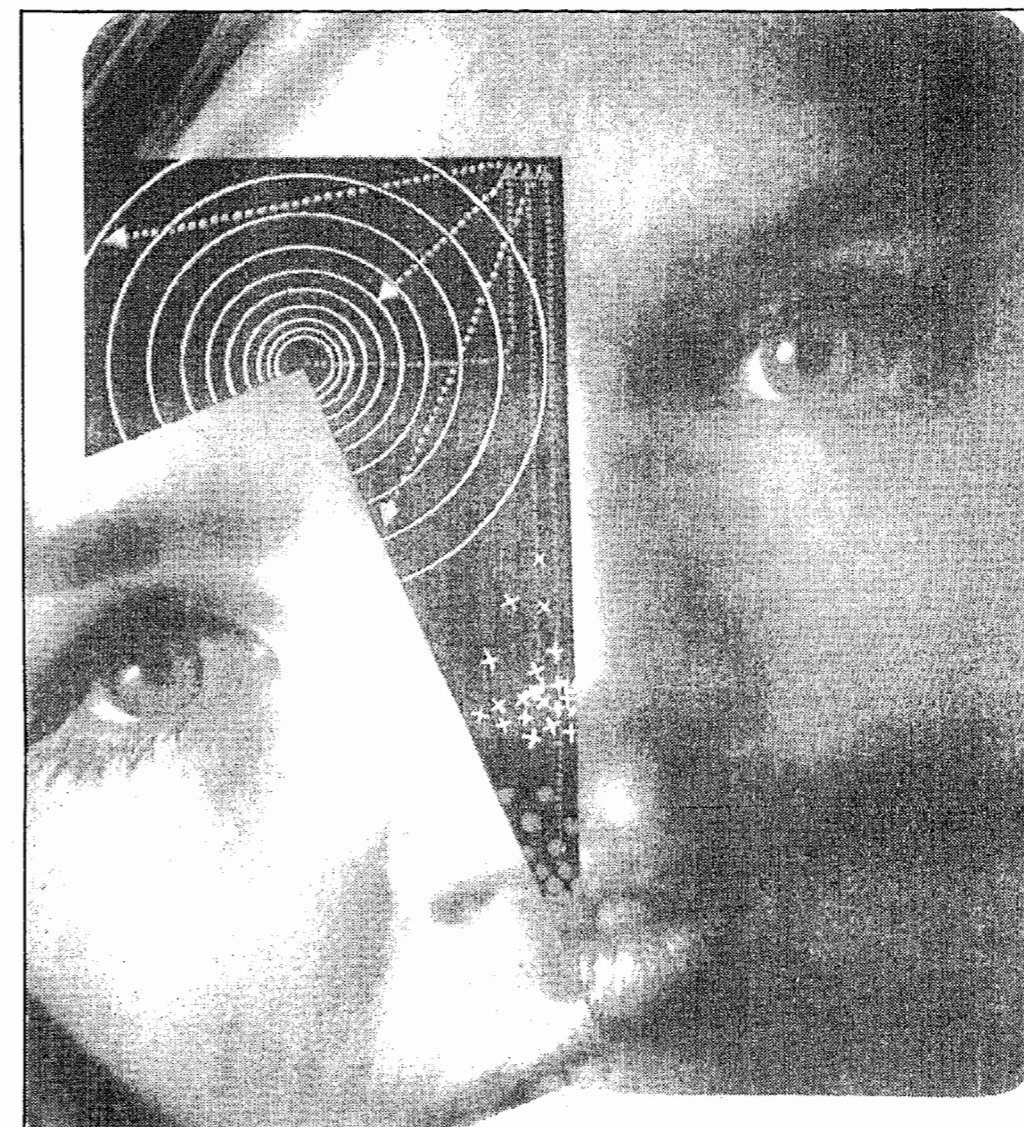
Eventually the brain evolved to such a state that it could use its senses to gain information about itself. When this happened self-awareness was born.

So what is this theory actually saying? It's saying that the reason your skin can feel is because it is conscious. Its not self-aware, but it does have a lower form of consciousness. Also, the reason your eyes can see is that they are complex structures of consciousness which interpret the information given to it by another very simple form of consciousness - light. Thus, unlike the theory of matter which must explain how the reactions of physical matter somehow get transferred into consciousness, this theory says that no transformation need take place. If this theory is feasible then the theory of matter becomes superfluous and perhaps even second-rate. For if the universe has always been composed of consciousness then it would

solve the mind-body dilemma (how can matter act upon mind?), and it would also give an answer to the curious and related question of - how can matter be conscious of itself? This theory holds that rather than consciousness somehow evolving from unconscious physical material, it has always existed; It has always been conscious. It also holds that when we die, we may lose self-awareness, but not consciousness. The components of our body sim-

to a completion and then our universe will cease to exist. Perhaps the billions of years it takes will only be a matter of hours or minutes in the Computer Programmer's time. But, of course, if the universe is saved somewhere on a cosmically sized computer disc then there is always the chance that the universe and even ourselves will exist again.

Greg Clark.



ply disperse back into the universe and continue to undergo simple thought patterns within more basic conscious mind-structures.

Brentyn Ramm.

Dear Philosophy,

My theory is that the universe is just one huge computer program. Just as atoms in various combinations make up all of the variety of compounds that exist, all the information in a computer is made up of 1's and 0's. Information works by certain rules, just as matter does (the laws of physics). God or whoever (let's call them the Computer Programmer) made the computer program for whatever reason it may have been - experimentation, curiosity, entertainment - who knows? As everything, the program must eventually come

One must also take into account what the Computer Programmer's universe is composed of. Is he/she/it also living in a computer program, and if so who made that program and what are they composed of? As you can see this leads to an infinite regress. This does not make it a bad theory, however, as infinite regresses seem to be inherent in most theories on the origin of the universe.

Brentyn Ramm.

Question 8: What is knowledge? Is there a difference between faith and knowledge? What does it mean to know something?

Clubland

VOX POP

Questions

- 1.) What was your grand plan for the mid-semester break?
- 2.) What did you actually achieve?
- 3.) Give me an excuse for a Uni BBQ.

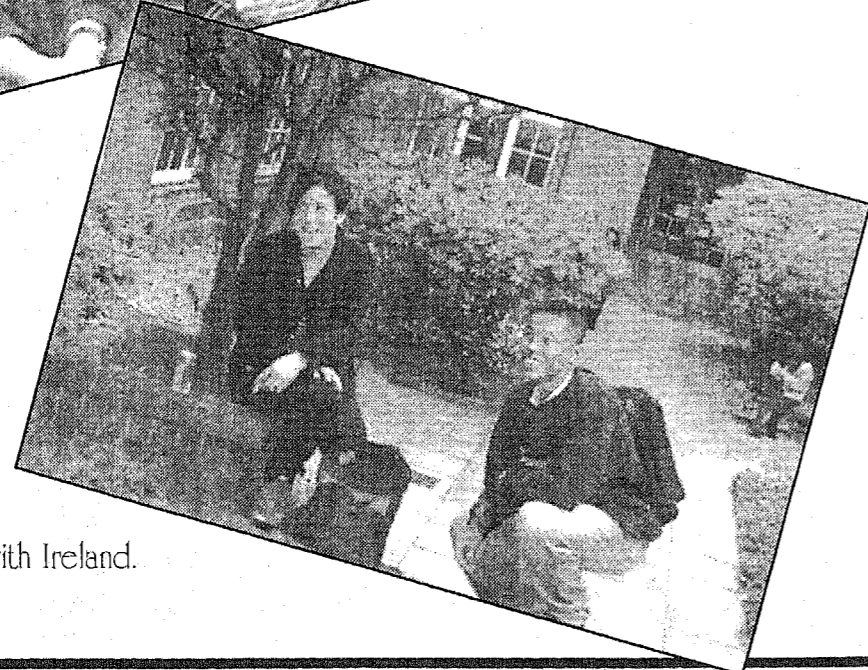
Michelle, Peter & Naomi

- 1.) M: To study.
D: To climb St Mary's peak.
N: To climb St Mary's peak.
- 2.) M: Socialised.
D: I did it.
N: I did it.
- 3.) M: To sell sausages.
D: You don't need a reason.
N: It's Friday and the weekend is coming.



Angela & Shirley

- 1.) A: To get all my work done in advance.
S: To catch up on study.
- 2.) A: Nothing.
S: I didn't do anything.
- 3.) A: Free food.
S: Ditto.



Rachael & Ben

- 1.) R: To study and get drunk.
B: To earn as much money as I could.
- 2.) R: Lots of sleep, money and beer.
B: A lot of sleep and money.
- 3.) R: Any Irish national day, or anything to do with Ireland.
B: Yep, Rachael's answer, but I'm not Irish.

David

- 1.) To do lots of bass practice.
- 2.) Did lots of bass practice.
- 3.) People must eat.



Carin, Cara, Cam & Duncan

- 1.) G: To do nothing.
C: To get ahead with Uni work.
Cam: To relax and study.
D: Rampant sex.
- 2.) G: Got drunk and danced with 3 women in Mildura.
C: Nothing.
Cam: Drank too much and fell over a lot.
D: Sense of inner well being.
- 3.) G: To fall asleep in afternoon lectures.
C: To celebrate the existence of a fantastic educational institution.
Cam: Don't need one.
D: The combining of 2 pleasures - food and sex.

Mido & Margaret

- 1.) Mi: To study and have fun and adventure.
Ma: To study.
- 2.) Mi: I achieved adventure and 4 chapters of study.
Ma: Fun, but not enough study.
- 3.) Mi: To have fun and satisfy your hunger.
Ma: To eat and catch up with friends, and to meet new people.



Travis & Ash

- 1.) T: To come into the library everyday and do all my assignments.
A: To go surfing from Torquay to Port Fairy.
- 2.) T: I didn't even open a book.
A: Went surfing and broke my board.
- 3.) T: All of Farmer Joe's cows/pigs died so he had to get rid of them.
A: Have one when they resolve the wharfies dispute.

Tosspot's Rant

*play it safe
don't get anywhere
revolution baby
time has come
that's what it's all
about*

*excuse me a moment
while I change hands*

-Paul Bradley

Arathgar's Fight with the Sea

I

*incline to me my fair-haired one
my demesne is your domain
your demeanour demeans none
de doo ron ron ron
de doo ron ron*

*if you ever are in doubt
my life is yours for the living
my sock-drawer is yours to play in
my duck is yours for the cheesing
dans le matin*

*that is
as long as you don't
completely stuff things up*

II

t(a

cl
ip

pi
ng

fa

ll
s)o

en
ai

ls

III

*cheesiness — is the basic
essence of all things cheesy —
i am pretty sure this is
right — it is certainly a
pretty handy arrangement —
what with the ducks — and all*

IV

*i hid hopefully
like a hopeful hider
hiding in hopeful hope
hidden
hiding
in hope*

hopefully

help

V

?

Arathgar the Unavoided

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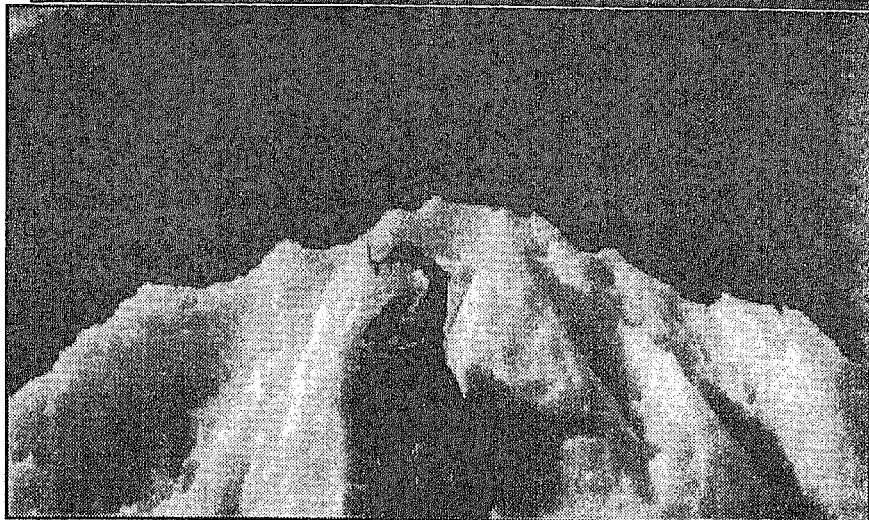
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Thanks to Unibooks (on campus), we have a \$60 Book Voucher to give away for the adjudged best piece of creativity published in ON DIT each month

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

One Night Deconstructing Everest



Everest Commences May 8 IMAX Theatre

Did you ever sit right down the front in the cinema as a kid, and feel yourself become part of the film? Did you feel yourself moving with the camera as it swept through the scenery? Did you feel your head spinning? Remember that?

Well, come down to the new IMAX theatre at Vaughan Place (just off Rundle Street - you

know, where the Palace is, only you face the other way) and those memories, feelings, sensations and what-have-you will all come flooding back. Why? Well, because the screen is ABSOLUTELY ENORMOUS (16x22 metres, to be precise), that's why. Even sitting right up the back it's like sitting in the front row of any other cinema, and the picture quality, achieved through IMAX film and projection (I don't really know just what that means, but it looked fantastic) is so clear and

realistic that you can't help but become a part of the film. Combine all of this with brilliant sound and the comfiest cinema chairs on earth (yes, they've even out-comfied the Nova) and you've got a life-affirming cinematic experience just waiting to happen.

The film we saw on preview day was *Everest*. It's a documentary, narrated by Liam Neeson, about (strangely enough) the 1996 attempt to climb Mount Everest by a team of climbers including Sherpa Jamling Tenzing Norgay, son of the legendary Sherpa Tenzing Norgay (who gave Edmund Hillary a leg-up on the way to the top in 1953). This expedition is not the infamous one that almost got blown off the mountain by an enormous storm that killed eight climbers, but it was in progress at the same time, and included friends of members of that ill-fated climb, so there's plenty of emotional turmoil and distress on hand to give the film human interest. Add to this the spiritual importance of the climb for Jamling and the ingredients are

there for an interesting tale. But the real stars of *Everest* are the mountains themselves - the Himalayas. The extra-clear vision on the enormous screen displays magnificently the scope and scale of the highest mountain range on earth. I've seen documentaries about the Himalayas before, but TV really does not do justice to them. You've really got to go along and see *Everest* to appreciate just how big those buggers are! It's worth going along just to have your eyes opened up like that.

So there you have it. There's a new dimension in viewing on Rundle Street opening up on May 8th (ironically enough the 2nd anniversary of that storm on Everest), so get yourself along and get your eyes opened up. If *Everest* doesn't sound quite like your thing, there's also *Africa, the Serengeti* and *Into the Deep* (an underwater thing in 3D (Wow! Yet another dimension) - sounds cool to me) to tickle your collective fancy. Go along and enjoy the scenery.

Paul Bradley.

Deconstructing Harry Now Showing Palace Cinemas

Deconstructing Harry or deconstructing Woody? While watching this film I wondered just how autobiographical it was. I did like this film, there is no doubt about it. If you have ever liked any Woody Allen films you will like this one, guaranteed but I have to warn you, it comes across as Allen's justification for his behaviour.

The best thing about this film is its interplay between reality and fiction. To begin with fiction and reality are separate. Fictive "flashbacks" help tell the confused story of Harry's life. How much is ac-

tual fiction and how much is based on real life is not exactly clear. As the film progresses and Harry's life becomes more frantic, fictive characters begin to mix with Harry in reality to explain things to him.

This film is full of well known actors; Judy Davis, Billy Crystal, Elizabeth Shue, Demi Moore, Julia Louis-Dreyfus, Kirstie Alley and a lot more. I have to say that Kirstie Alley was fantastic as Harry's emotionally hysterical ex-therapist ex-wife, Joan, who is actually



played by Demi Moore in the fictive sequences. The general opinion around the office is that Moore and Alley are a good match.

Deconstructing Harry is a top

quality film. If you don't like Woody I can't guarantee you will like it but at least give it a go.

Chris Bolland



One Night Stand Now Showing Palace Cinemas

This film is written and directed by Mike Figgis, who has been previously nominated for an Academy Award for directing *Leaving Las Vegas*. I was very impressed with that film, so expectations were high for this one. While not being as good as *LLV*, it didn't disappoint. Max Carlyle (Wesley Snipes), a successful and happily married commercial director, has an uncharacteristic affair with the equally happily married Karen (Nastassja Kinski). This film examines the repercussions of this affair upon Max's life: his family, his friends - especially his best friend Charlie (Robert Downey Jr), and his work. Max begins to drift from his wife Mimi (Ming-Na Wen), who cannot fathom her husband's changed attitudes nor traverse the distance that has come between them. One year after the af-

fair took place, Max goes to see Charlie, a gay performance artist who is dying in hospital from the final stages of AIDS. At the hospital Max meets Charlie's punchable brother Vernon (Kyle MacLachlan), who is also married to Karen. When Max and Karen meet again the situation is, to say the least, interesting.

Max's emotional saviour is Charlie. In the film it works well; Figgis uses the character as Max's conscience, and as Downey plays the character with such conviction, it gives the technique much plausibility. Snipes gets his job done. In the film he is never bad, sometimes he is even good. It's strange not seeing him in his normal action role. Kinski does well utilising an appropriately under-

stated style, allowing Snipes the spotlight. Wen does reasonably well as the frustrated wife, and it is a relief not to just see her wasted on TV's *The Single Guy*.

A stand out feature of the film is the music. It actually leads the film in places, and it was director Figgis who wrote the jazz-flavoured score. The multi-talented Figgis has a theatrical background, and reputedly encourages his screen actors to contribute their thoughts to the film making. I feel that this has been the case here, as the film seems at times slightly disjointed in trying to achieve its goals. But do not let that stop you from seeing this film, for it is one well worth the money.

Stephen Mullighan

The Man Lost Home Alone

WELL, IT IS A BIG PLACE, YOU KNOW

Lost in Space
Now Showing
Wallis Cinemas

Beware fans of the television series, there are a few major changes in this big screen adaptation. For example the women aren't there just to be saved anymore, they actually have a greater purpose. However, the film does still revolve mainly around the men folk. The other big differences of course are the effects and the costumes. For those of you who have not heard (And where the hell have you been? I might ask.), Matt Le Blanc plays the Major and although he has a slightly higher IQ than Joey the attitude is much the same. William Hurt is plain as

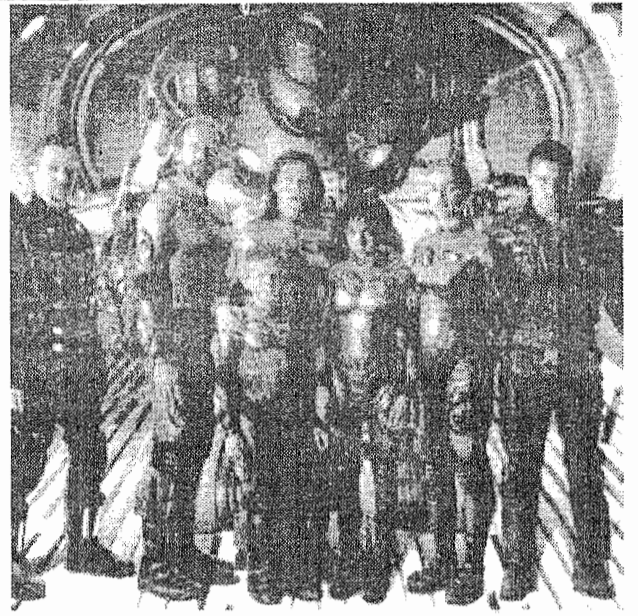
Professor Robinson but Mimi Rogers is fiesty as his wife Maureen and has one spectacular scene. Heather Graeme (Roller Girl in *Boogie Nights*) is also allowed to have an attitude as Dr Judy Robinson the eldest daughter and now technical officer on the ship. Then there is Lacey Chabert and Jack Johnson. Gary Oldman yet again transforms himself, this time into Dr Smith. He does the winning, camp doctor very well, the only disappointment was that he didn't say "you bumbling booby head!" The effects are state of the art in this film and reason enough to go and see it. I am a fan of the old series and went into this film realising it was

not going to be anything like it at all. That is a good thing to do. It was nice to know why the Robinson's were in space in the first place; to construct a hypergate to aid in the colonisation of another planet because Earth's resources were nearly completely depleted.

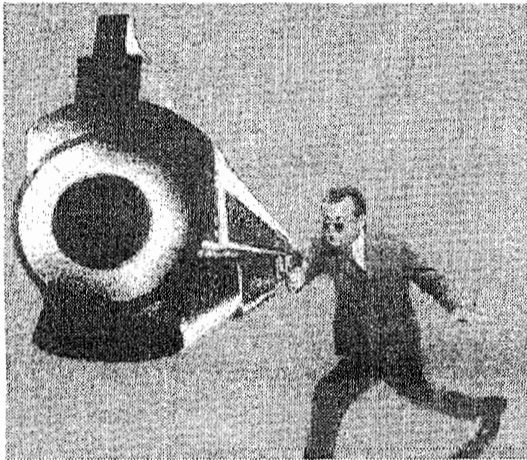
The music to *Lost in Space* also deserves a mention. There are some really cool tracks by Apollo 440 and Crystal Method. The ending left it wide open for a sequel

so don't be surprised if in the not too distant future *Lost in Space, Still!* is released.

Chris Bolland



HE DOESN'T LOOK THAT SMART



The Man Who Knew Too Little
May 7
Wallis Cinemas

Bill Murray stars as Wallace Ritchie, a naive American who arrives in London on his birthday to visit his straight-laced executive brother James. Unfortunately Wallace, a video store clerk from Iowa, has come at a bad time: this is the very night James and his wife are to give a dinner party to impress some potential foreign clients. They quickly persuade Wallace to take part in the fashionable "Theatre of Life" to entertain and get him out of the way for the evening. The concept of this very life-like theatre experience is that the audience member assumes an identity and participates in an exciting improvised action in various streets and houses of London. Wallace just has to answer a certain public telephone when it rings, and he will be told who his character is, and what he has to do. Sure enough the phone rings, and, sure enough, it all goes wrong. Wallace accidentally gets himself caught up in a sabotage attempt to damage English-Russian relations and restart the Cold War. The only thing

is, Wallace Ritchie doesn't know it. A Blockbuster employee, he has learnt everything he knows about crime from the movies, and handles the demands of the "performance" like a professional spy, convincing everyone he is the real thing.

Despite a funny beginning, this film becomes predictable: the window-ledge shoot out and a silly dance routine in funny hats in front of VIPs are nothing new to "screwball" comedies. However, Murray is very well cast as the ignorant hero, who appears more brilliant to the real spies the more ignorant he is. This allows Murray to appear sarcastic and witty while playing an innocent, which produces lots of giggles if no big laughs.

Vania Juchniewicz

ALEX HASN'T GOT ANY FRIENDS!

Home Alone 3
Now Showing
Selected Cinemas

This is a children's film, firmly aimed at the under 12s, there is no humour pitched above this level - unless you find people being run over by lawn mowers, hit in the head with heavy falling objects or kicked in the crotch funny (what are we teaching the youth of today?).

Home Alone 3 is the latest in the decreasingly successful *Home Alone* series by writer/director John Hughes. Gone is the cutsey Macauley Culkin for the more convincing 8 year old Alex D. Linz in the lead (although for the first half of the film Alex has a lot of Mac's expressions down pat). The story goes: Alex is given a toy for Christmas which just happens to have a stolen microchip hidden inside it. The hi-tec crooks that have lost the microchip want it back and so begin searching Alex's neighbourhood to find it. Alex is home, sick with chicken pox, and being a nosy little boy, starts noticing the crooks scour-

ing the neighbourhood. The police and his parents don't believe him and as the crooks' net tightens around him it falls to Alex to defend himself and catch them.

Hughes has stuck to the successful *Home Alone* formula in the basic concept and there are lots of home made traps and ingenious ways of dropping heavy objects on people. There are differences that made the film a more enjoyable experience than the other *Home Alones*: these crooks are clever and not just out to teach the kid a lesson. Alex is home alone because he is sick and a neighbour is meant to be looking in on him. Alex's family do bear a striking resemblance to the other *Home Alone* family, but they are not incredibly rich (although quite well off).

I took three children to see this film and they loved it!

Esther Speight



GIVEAWAYS

Come down to the office right now to grab one of 10 doubles to One Night Stand, thanks to Palace Cinemas.

Come down or call the office before 1pm on Thursday (May 7) to go into a draw for one of 5 doubles to The Sound Of One Hand Clapping, also thanks to Palace Cinemas.

Rolf de Heer is one of Australia's top directors, counting among his accomplishments *Bad Boy Bubby* and *The Quiet Room*, both of which won a bundle of critic's awards. His most recent work has been as a producer on *The Sound Of One Hand Clapping*, written and directed by Tasmanian author Richard Flanagan. Chris Slape talked to him about the film and all sorts of things.

My understanding at the time was that the novel *The Sound Of One Hand Clapping* had been written before the screenplay, but that was not the case?

"No, it was a process of screenplay first, then while the attempts were being made when the screenplay was in some shape to one that is close to one that was finally shot, there was sort of a hiatus time for Richard when attempts were being made to finance it. Because he was living it, and because he had to make a living, I guess, as well, that was the appropriate thing to do. Gee, I don't know if this is ever going to turn into a film but I like the material, gee I like what's happening with it. Then at least we'd have the book, and if the film happens, that's great. Richard and I talked about it, when he was going to write the novel and I just thought it was a great thing. It would inform the film, it would inform his thinking about it in a really terrific way, and also he stays in connection with the film while he's doing some wholly different artistic endeavour."

How can you tell a screenplay will make a good film?

"<Exasperated sound> It's one of the great difficult questions. It really

can't be answered easily by anybody, and each person has their own feeling about what might and mightn't. And if anybody could tell, they'd be fabulously wealthy. It's because people can't tell that it's such a quixotic art, really. In the case of TSOOHC, I read it and it affected me emotionally in such a way that I wanted to see the film."

No one I know knows what a producer really does.

"Nor do I. For me as a filmmaker, I don't so easily differentiate between producing, directing and even writing. For me they're all the same thing, which is making the film. It depends on the particular producer and the particular contract and the particular working relationship that's set up. As a producer I have particular difficulties, because I'm also a director. And particularly because I'm a known director, I had to be particularly careful about was that the crew was working for Richard and not for me. If there's a first-time director and someone else experienced around, quite often what can happen is that people can quite often look to the wrong person. Mostly what my job was to create the environment in which he could make the film. And that's what I tried to do. Particularly when the shoot started, I had a few weeks of quite a bit of working out as to what my role was. Quite a bit of difficulty. As a director I'm quite hands on, and here it was dangerous to be hands on. It was the wrong thing to do. But we got through it and it was fine. He didn't need a lot of help. He knew what he wanted."

What do you think of the current state of Australian film?

"It's been running at a pretty good level for quite some years now. There's a sort of stability, there's continued international both recognition and success (I guess the two things are related but not the same thing). I think there's a new phase coming, particularly with Fox Studios in Sydney where the boundaries of Australian films will get a bit blurrier. We'll become more part of the world market. The American influence is gradually rising, but then so it is everywhere around the world.

The Sound Of One Hand Clapping

Now showing

Palace East End Cinemas

Sonja Buloh (Kerry Fox) and her parents Bujon (Kristof Kaczmarek) and Maria (Melita Jurisic) emigrated to Tasmania when Sonja was very young. When she was three, her mother left one night and never returned. Bujon struggled to hold his and Sonja's lives together but fell into alcoholism and physical abuse, and Sonja left him for Sydney when she reached sixteen. Some twenty years later she returns to Tasmania to learn the truth about her family that she never knew.



Both the film and the novel tell the story using parallel timelines: Sonja as a child and as a woman. This sort of flitting back and forth is more common and generally more successful in words than on the screen, which is largely why I was so surprised that the project was originally conceived as a film. The technique works quite well here, but early on in the film the jumps are made very frequently and this feels quite disjointed and unnerving. Stick with it, though, because the jumps are used to great effect later on.

The cast is generally excellent. Kristof Kaczmarek dominates the screen as the rough and confused Bujon. Arabella Wain is adorable as the 3 year old Sonja. Kerry Fox, however, never really looks comfortable or convincing in her role, which may be a result of the inexperienced direction. Flanagan's inexperience does show through from time to time, but it doesn't matter because of a very palpable sense of genuine, earnest dedication and commitment to telling an emotional story honestly. This feeling comes from the entire cast, the use of scenery and props, and the script itself.

It's an uncommon story in Australian cinema and one that all involved felt very strongly about. I suggest you all trot off and see it, as another reminder that the flawed films are often the best.

Chris Slape

It's part of the evolution, I guess, and whether everyone likes the way it's going - maybe we should have kept our tails over the period of evolution, you know we'd all be running around with tails, and ok, we didn't, and whether anyone likes it or not, I don't know. It would be quite useful sometimes to have a tail. So we're evolving; some of us might not like the way we're going to evolve, but hey. We are evolving.

Change is inevitable. Globalisation. I mean, Jesus Christ. It just is. If you were to ask me, I prefer the concept of community to globalisation. But hey. There's nothing I can do about it. I can attempt to live my life in a certain way. I can attempt to influence things in the most miniscule of

ways. But I can't turn back the tide of globalisation by myself. Sometimes I wish I could."

What are you working on now?

"I've just finished a film called *Dance Me To My Song*. We're in competition at Cannes so we're working like mad. It's a love triangle between a severely disabled woman, her carer and a man who comes into their lives."

Are you heading over to Cannes?

"Yeah, there's an entourage. It's like a circus. It's great. It's been extraordinary to get two in a row. It's terribly hard work, but in this case it's pretty exciting."



All Richer Or Beaver

Leave it to Beaver

Now Showing

Greater Union and selected cinemas

As this is a children's movie, I watched it with two criteria in mind: whether you would want to see it with your child, and whether you would want your child to see it. In the case of *Leave it to Beaver* the answer to both is a resounding no. In fact, I wanted to leave the cinema several times. The only reason I did not was the lingering hope that 'The Beaver' would fall from that giant coffee cup he had scaled to a hideous death below. No such luck of course, this is America.

The movie was made from the 1950s sitcom of the same name, seemingly for no better reason than that it was one TV show not yet pilfered for the big screen. This version is updated to the 1990s so poorly that its worship of the so-called "golden decade" is painfully obvious. Relics of the 1950s (in particular glorification of the idyllic American family) sit uncomfortably in their modern setting. The plot in short is this: Theodore Carver (Cameron Finley), a young boy known by his family as "The Beaver", has one concern in life - to own a bike. He gets one by joining the school football team and thus impressing his father (who throughout the movie denies he is living vicariously through his children but continues to do it anyway), only to have it stolen four days later. Beaver pouts a lot but is stuck playing football. Basically, that's it, apart for a sub-plot about his older brother's first romance.

The character of "The Beaver" is irritating, bumbling and completely removed from the life of any real child. More importantly, he is a poor role model for children in a movie full of negative images. The young viewers are patronised throughout, as they are presented with the message that it doesn't matter about school-work, as long as you can play American football, and then of course only if you win. The boys ride bikes and have adventures; the girls wear dresses and behave capriciously. Dad goes off to work every morning; Mum cooks, cleans, bakes cookies (to sell at a school sale of course), and gets called "a babe" by one of her son's irritating friends. In one pathetic scene she vacuums dressed so elegantly that her husband, returning home from a hard day doing man's work, groans, "Honey, you know what it does to me when you vacuum in pearls". If any thought had gone into this movie these offensive gender role stereotypes taken from the original sitcom could have been removed or at least toned down without affecting the storyline. I would rather sit through *The Wiggles* than take my child to see such mindless pap. If you hadn't gathered already, *Leave it to Beaver* stinks. Trust me on this one.

Judith Webster



For Richer for Poorer

Now Showing

Greater Union

If the secret of great British comedy "timing is", then the secret of great American comedy must be subtlety. The delicacy and nuances that US studio auteurs are able to bring to the world of cinematic excellence are already well documented and this flick only adds to that already substantial reputation. From the director (Bryan Spicer) who made such great timeless classics as *Mighty Morphin Power Rangers: The Movie*, the hilariously zany *McHale's Navy* (how did they replace Don Knotts?) and somewhat less successfully *Parker Lewis Can't Lose* comes the latest metaphor of humanity struggling to be human in a mechanised and increasingly dehumanising world. Tim Allen unsuccessfully attempts to play a New York real estate mogul who delights in the latest gizmos and gadgets (a serious departure from previous roles) and the worst hairdo ever to emerge from a wind tunnel. Kirstie Alley plays his wife, "the embodiment of the arrogant Manhattan socialite" (as the production notes dutifully and incessantly inform anyone who will listen). It soon becomes clear that they are (gasp) no longer in love and that greed, bitchiness and their 'friends' (watch for Marla Maples in a startling change of pace method acting as a rich bitch) are the causes. Escaping a gung ho IRS team, the materialistic couple find themselves in Pennsylvania among the earthy yet spiritually aware Amish and pass themselves off as progressive Amish brethren from Missouri. The scene is thus set for a succession of slapstick japes of Chris Farley-like proportions as they adjust to working and to each other (Cue background music). Can anyone guess what happens next?

Just when you think the film is about a search for 'true love' between two people who end up finding each other again, the true colours of the film begin to leech out and the subtext begins to emerge. It's a statement about how we view the country and it's apparent idyll from the urban setting. Delicately and carefully woven into the storyline lies a powerful yet gentle tale about subverting the dominant intellectual rationalist paradigm with a closer awareness of the natural wonder and beauty of the great outdoors (Think about it; a real estate agent becomes a farmer at one with the land) symbolised by the beautifully underplayed and poignant moment where Kirstie Alley squeals and falls over in pig shit. From this cathartic point on, the metamorphosis from aggressive exploiter to benign beneficiary is irrevocable. Incidentally, they do get back together before the film ends, but merely to tie any loose narrative ends up. Enough of the subtext. The performances. I like Tim Allen, but here he's a poorly transplanted Tool Man. I also like Kirstie Alley and it's fair to say she turned in a work (non gender specific) person-like performance as she usually does with aplomb (Who can forget *Look Who's Talking* and don't we all want to). Wayne Knight was a Newmanesque accountant. The supporting cast did as best they could with a weak script but without a doubt and my big tip for the Oscars next year, standing out in a mediocre film with a performance of erudite and expressive subtlety, an ocean of deep calm among the meaningless bedlam, a chameleonic shift from the last performance was the water in the pond, so recently seen in the recent "blockbuster of the century". It was truly a performance that brought this film from oblivion to mediocrity but unfortunately not back again. It's a turkey.

Anton Bockwinkel

All Over Me

Now Showing

Palace Cinemas

All Over Me is the brash new flick by the Sichel Sisters. More than just another 'growing up' movie,

All Over Me explores issues about life, love, drugs, sexuality, friendship and all the other pieces holding them together. Claude (Alison Folland) is 16. She lives with her sometimes-single mother in an apartment across the road from her best friend Ellen (Tara Subkoff) and one floor up from her newfound friend Luke. Things are moving along fairly well...and then Ellen gets a new boyfriend. Suddenly Ellen seems to be changing; she's much more interested in spending time with her boyfriend and his friends than she is in Claude and she's replaced her desire to be in a band with a drug habit. In the meantime she still expects Claude to pick up the pieces (watch out for some detailed images of 'true friendship' about halfway through).

However, Claude, still keen to pursue her band



dreams, finds herself a new friend, Lucy (Leisha Hailey), at a local music club. Lucy is everything Ellen is not - comfortable with who she is, her sexuality, and more concerned with helping Claude come to terms with her assorted feelings than her own selfish demands. But first Claude needs to work through her own feelings for Ellen.

The turning point in all of this involves some pretty intense anti-gay violence (resulting in murder) which seems to have come from Ellen's boyfriend's direction.

Alison Folland is extremely convincing as the changing-but-steady Claude and Tara Subkoff as the 'little girl lost'. Leisha Hailey, of *The Murmurs* fame, also deserves a mention in her debut film, as the caring character, Lucy.

The Soundtrack (featuring Ani Di Franco, The Patti Smith Group, The Murmurs, Cornershop, Sleater-Kinney, Babes in Toyland, Helium, The Amps...and more!) more than aptly sets the scene.

All Over Me, a Sichel Sisters debut (of sorts), is remarkably fresh, dealing with some of the same old 'run of the mill' elements with a twist of reality.

Susie Bate

there's a rririot going on!



alison folland tara subkoff leisha hailey

all over me

a sichel sisters film

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Shifting Sands

Showing from 30 April to 6 May
Palace East End Cinemas

Baz Luhrmann states of *Shifting Sands*, "It is long overdue that the original Australians should have a chance to tell their stories on film. *Shifting Sands* is a major step in bringing stories that are unique and essential to the soul of Australia to the screen."

Like its forerunner, *From Sand to Celluloid*, an earlier compilation of short films, *Shifting Sands* is an extremely important project in the development of Aboriginal produced media. This is not to say, however, that it is the only example that can be found; Aboriginal media has flourished in recent years, though it has not been widely available. What is important about films such as these is that they are a continuation of a process of independent Aboriginal films, that is, they are films about Aboriginal people told by Aboriginal people.

Until recently, this is what has been missing from Australian film, with most films of the past depicting Aboriginal lives being told from a non-Aboriginal perspective. Muecke and Moore identify three categories of Aboriginal depiction in film; the assimilationist, the multicultural and the independent. Assimilationist and multicultural films have involved little if any input from Aboriginal people, apart from as actors. Both types of film tend to portray Aborigines as 'victims', usually of their culture and genetics. The 1955 film *Jedda*, for example, does just this; Marcia Langton argues that the underlying belief is that the 'Aboriginal race' will die out due to their Darwinian weakness, both in terms of genetics and morals. More recently, there has been a great deal of development in the independent category and an increase in Aboriginal involvement in all aspects of film, and this is where *Shifting Sands* comes in. I think that what is most impor-

tant is not that these are 'Aboriginal films'; rather they are films about life told from an Aboriginal perspective. They are films about love, tragedy, conflict, feelings of being displaced and of happiness. Of the six films, three in particular stand out; *Grace*, *Tears* and *My Bed Your Bed*. *Grace* and *Tears* are films about conflict, both within oneself and with others. In *Grace*, Grace has returned to the mission on which she grew up for her sister's funeral. Whilst there she must deal, not only with her sister's death, but with the feelings of resentment her moving away has caused amongst her family. *Tears* follows the physical and emotional journey of two young people as they move away from their home. *My Bed Your Bed*, the most lighthearted of the films, depicts the relationship between two new lovers. It's an absolute delight, frequently producing laughter and sympathetic giggles as the two try to get it together.

The six films are very diverse, and as such produce the widest array of emotions from the audience, from anger at the poor treatment of the young girl in *My Colour, Your Kind*, sadness for Grace's difficult confrontation with her old life, a sense of something lost in *Passing Through* and unmitigated delight at the conclusion of *My Bed Your Bed*. There are many reasons for making the time to see *Shifting Sands*, but perhaps the most obvious is that these six films are great viewing. Go now.

Oscar

Sources: S. Muecke and C. Moore, 1984 "Racism and the Representation of Aborigines in Film", *Australian Journal of Cultural Studies*, 2 (1), p36.

M. Langton, 1993 "The Politics of Aboriginal Representation". In *Well, I heard on the Radio and I saw it on the Television...*, Woolloomoobo: Australian Film Commission, p45.

Mercury Rising Now Showing Greater Union

In *Mercury Rising* Bruce Willis plays Art Jeffries, an FBI agent at the end of his rope, tired of red tape and the abuse of power within his organisation. After a dangerous assignment, which goes horribly wrong, Art is demoted and assigned an investigation of the murder of a child's mother and father.

It turns out that the child (Simon), now orphaned by the death of his parents, is autistic which excentuates all his emotions and his intelligence. However unknown to Art Simon has inadvertently decoded a secret government code-named Mercury. This places Simon in grave danger as he is pursued by government assassins (sent by bad-guy Kudrow played by Baldwin) so Art being the paranoid agent that he is takes Simon under his own protection and flees placing him 'in the line of fire' as it were.

Although I was intrigued by the preview and I must say that Bruce's performance in the opening scenes, this is another movie which suffers from the dreaded Alec Baldwin syndrome, a disease which makes every movie which he stars in not quite right. Somehow I felt as if I had seen it all before, I mean really, the whole



secret government conspiracy theme really has been done to death. Baldwin's character seemed to be a cross between Nicholson from *A Few Good Men* ("this country needs men like me") and Skinner from *The X-Files* (the dark shadowy type), and Bruce Willis is... well he's Bruce Willis.

But hey, I'm not saying this is a bad movie, Miko Hughes who plays Simon pulls off a good performance, and there's enough action to make it watchable, but it's just that I left the cinema asking myself "why?"

THE BOTTOM LINE:

Watchable but wait until it's on video!

Stewart Caldwell



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(You can join at the door).

Based on the late, but immortal, Carl Sagan's book of the same name, *Contact* tells the story of humanity's first encounter with otherworldly intelligences on the scale of both global politics and personal drama. Jodie Foster plays Ellie Arrowway, a poorly treated but dedicated radio astronomer, enthralled since childhood with the possibility of communicating with life elsewhere in the universe. She discovers and

helps unravel a mysterious message from the Vega system, which turns out to be a detailed set of blueprints for building a machine for travelling to the stars. Eventually she is chosen to crew the alien vessel, and makes the journey to announce humanity's arrival on the cosmic stage, and discovers she is at the same time making a voyage of self discovery.

Zemeckis (*Back to the Future*, *Forrest Gump*) just manages not to overwhelm us with his trademark gooey sentimentality, and

works with Sagan (who died during filming) to make *Contact* a moving and intense personal story woven into a marvellous sci-fi spectacle. Of course, the special effects are immensely impressive, and one of the best opening scenes I can remember make this a film well worth seeing. *Contact* will be shown with excerpts from the German propaganda masterpiece from the 1936 Olympics which appears in the film, Leni Riefenstahl's *Olympia*.

Mike Garrett



Contact (1997)

Director: Robert Zemeckis

Screening at Adelaide Uni Cinema, Thursday May 7th, 7pm & Friday 8th May 1:10pm

Dance, Baby, Dance!

La Bayadère

The Australian Ballet
Festival Theatre
Conceived, Directed and Choreographed: Natalia Makarova
30 April - 4 May

From a ballet company whose impeccable standing rests largely on its culture of innovation and fresh interpretations, a production like this comes as something of a surprise. The first of two pieces presented over a sadly short period for the 1998 Adelaide season, *La Bayadère* (the temple dancer) is a largely faithful reproduction of a Russian classic. Lavishly presented, and flawless in execution, the production provides both a fantastic showcase for the female dancers of the company, and a poignant reminder that not everything in this day and age need be modern, innovative and relevant to be worthy of note - 'museum theatre' (or in this case dance) done well can be stunning now as it ever was - perhaps more so because of its comparative scarcity. There can be little doubt that the Australian Ballet are fortunate in the opportunity to have worked with Natalia Makarova, the director and choreographer of this production. Originally a ballerina with the Kirov Ballet, Makarova defected to the west, seeking asylum whilst on tour in Britain in

1970. Since then she has danced as a guest artist with many of the world's best companies, working most notably for lengthy periods with The Royal Ballet, and the American Ballet Theatre. Since staging the penultimate act in *La Bayadère* for ABT in 1974, and then in 1980 staging a production of the entire piece, she has worked with countless ballet companies around the world putting on the same piece, inspired by the desire to share the heritage and knowledge of classical ballet instilled in her by her Russian training. The production she has created, following the original 1877 choreography of Marius Petipa, is visually stunning, with all the power and lavish spectacle of a full-length classical ballet executed with technical brilliance, yet at the same time highly emotionally involving. Sets for the production are stunning in their exuberance, using clever devices to make the already enormous Festival Theatre stage seem even more voluminous, and with all the oriental exoticism of an Indiana Jones movie. Set in India, the piece is utterly shameless in this respect, and in its glamorous oriental settings and costuming it is doubtless a perfect reproduction of the original ballet. Characters all have highly Russian sounding names, like Nikiya, Magdaveya and Gamzatti, which doubtless to

a 19th century Russian audience sounded plausibly Oriental. When, in the final act, a statue of the Hindu god Shiva turns to life and dances a brief solo, beneath a massive statue of the Great Buddha, the cultural paradox reaches its most ridiculous. Once again, it is in many ways refreshing to see a production such as this which makes no attempt at cultural sensitivity at all, but rather revels in its colonial

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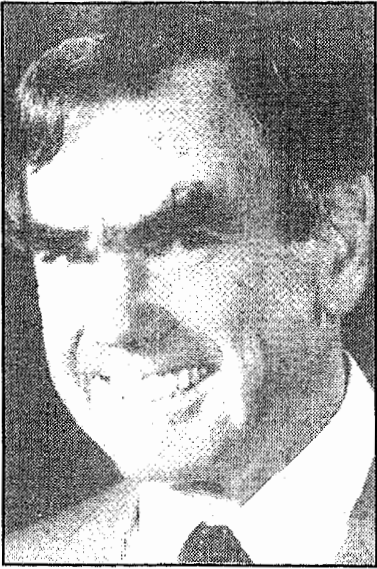
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orientalism. Australian Ballet Principal Artists Vicki Attard and Steven Heathcote both turn in exceptional and technically brilliant performances in the two main roles, although Attard's performance on the night seemed slightly lacking in emotion. Superb, however, though many of the solo artists were, there can be no doubt that the highlight of the production was the long 'Kingdom of the Shades' scene, a superb showpiece for the company's female corps de ballet, with all 24 female dancers on stage moving in perfect unity. As they come on slowly, one by one, each repeating the same motif, 'filling the stage like languid rings of smoke' the effect produced by the sheer number of dancers and their perfect timing is astonishing.

For anyone quick enough to have picked up a copy of this edition on Monday, there might still be a chance of a ticket to tonight's final performance (student prices range from \$48 for A reserve to \$23 for C reserve). Performances such as this are rare occasions, and worth seeing when the opportunity arises. Otherwise, for those who prefer their ballet slightly more innovative and original, 1914, a newly commissioned work for the Australian Ballet, being performed as part of its world premiere season on May 8th and 9th, should be equally stunning. See next week's issue for a review.

Janak Mayer

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Front Cover

Tie-in

Fish
Bangarra Dance Theatre
Optima Playhouse
15 - 18 April

In a nation so constantly troubled by questions of national culture and national identity, it is perhaps ironic that, when it comes down to it, our only true source of unique culture is that which for so many years of European occupation was marginalised and suppressed, and which existed on this continent long before white man's arrival - Aboriginal culture. From the rapidly soaring prices of Australian Aboriginal art, to the success (albeit of the one-hit-wonder variety) of groups like Yothu Yindi, there can be no doubt that Aboriginal art forms are finally receiving the attention they deserve, and, through experimentation and fusion with contemporary western styles, sounds, and techniques, achieving a result which is unmistakably uniquely Australian. In the arena of dance, none could be said to have achieved more in this respect than Bangarra Dance Theatre. With the premiere of this piece, *Fish*, at the Edinburgh festival, and other high-profile commissions, including Artistic Director Stephen Page's direction of the Atlanta Olympic Games flag handover ceremony, it is evident that Bangarra are swiftly becoming cultural ambassadors for this country. Given the quality of the work they produce, that is an extremely good thing.

Ochres, the last piece by Bangarra to be seen in Adelaide, and that which cemented for them critical acclaim, concerned itself with earth, with the beauty and significance of ochre, and with the ties of Aboriginal people with the land. This exploration of the traditional base elements has been continued with *Fish*, the focus moving on from earth to water. As the name would imply, *Fish*, divided into the three parts 'Swamp', 'Traps', and 'Reef', celebrates the seas, swamps and rivers of this country, and the myriad of life they contain.

Visually and aurally, the production is spectacular. Design for the piece is superb, with costuming using a vast range of fabrics and styles which give the piece a very glitzy, funky, contemporary feel. The juxtaposition of the use of such costumes in some scenes, with traditional Aboriginal body paint in others, is visually very powerful, and

provides an interesting and complex reading on contemporary Australian and contemporary Aboriginal identity. Costumes are accompanied by equally effective, though minimal, set and props, particularly effective being the large square of reeds at the beginning, which breaks up into smaller squares, and is used in different, contrasting orientations throughout the first piece. Music for the piece, composed by Stephen Page's brother, David Page, furthers the contemporary feel of the piece with loud, low bass riffs, and combining traditional western instruments, traditional Aboriginal instruments, and contemporary electronic ones. Vocals are sung in a variety of different Aboriginal languages.

Fish stands apart from *Ochres* in being a piece with a predominant flavour that is far more western and contemporary. The Aboriginal basis for the work, though ever present and evident, is considerably more subtle. In exploring earth, Bangarra were on far more familiar territory - it is precisely those low, animal movements, that sense of ritual and affinity for the earth, that seems to characterise so much of traditional Aboriginal dance. In seeking to explore the life of the waters, Bangarra have moved to a far more fluid, airborne, and therefore western-seeming style. The transition, however, is utterly successful, and even at times when technique seems entirely western, the spirit of the piece remains entirely Aboriginal. Stephen Page's choreography is highly innovative, expressive, and is steadily creating a vocabulary which, far from being a generic Western/Aboriginal fusion, is rather very precise, specific, and unique to himself and his work with Bangarra.

Above all, however, *Fish* stands out not simply as a piece of Aboriginal dance, but rather for what it achieves as a dance piece, regardless of context. Unlike other experimental groups like Meryl Tankard's Australian Dance Theatre, Bangarra are, above all,



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satisfying for their professionalism as highly trained, highly skilled dancers, who make the most extraordinary, most athletic feats look entirely graceful and painless. At the other end of the spectrum from Tankard's work, which is largely group devised in workshop, and frequently uses actors with movement ability, rather than trained dancers, Page's work is choreographed with the utmost imagina-

tion and sophistication, and his dancers have all the flair, skill and ability, to carry it off with brilliance. With an Adelaide performance season of only four evenings, in the middle of the holidays, *Fish* is now unfortunately some time gone. If you were unable to catch Bangarra this time, make sure you keep your eyes peeled for their next appearance here. Bangarra are living proof that Australia does indeed produce some of the most sophisticated, new, innovative and creative work in the arts world today.

Janak Mayer



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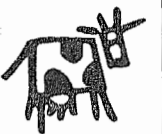
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9



NOT JUST COW POETRY



The Oxford Book of Modern Australian Verse

Edited by Peter Porter
Oxford University Press
\$29.95

By my calculations, contemporary poetry is stuck in a rut. A quick hop around the 'net is enough to see that people are still writing it, and in prolific quantities. However, the grungy sameness of much of this jagged, rhyme-despising, "realist", post-modern stuff seems to suggest a spirit of limitation regarding what words, structures, rhythms, patterns and *poetry* can do. And poetry CAN do so much more than just tell a story, be a bit clever, or paint a nice (or grotty) picture. *It can be sublime*. You only have to read Rimbaud or Dante, you only have to read Homer for god's sake, to work this out. As the late John Hanrahan pointed out in an interview in *Overland*, a lot of contemporary poets (and writers in general) are simply "unread" - and think that what they're doing is "new" even though it was being done better decades ago by Joyce, Eliot, Chekov, Kafka, Woolf, etc.

That said, I really like this anthology. Peter Porter, the editor, has done a brilliant job of sorting out the special stuff from the dross. He writes in the introduction:

While I was reading the work of more than 150 poets for this book I sought any poem that struck me as outstanding, whether it fitted in with my own tastes or not. What I was seeking was whatever I could recognise as excellent, and I was indifferent to whether such a poem was characteristic of its place, society, or author. The "characteristic" has far too long bedevilled the judging of poetry in Australia. Topics, attitudes and themes should not become favoured any one above another.

"I hope this anthology will serve poetry," he adds, "and not polemics, histories of literature or artists' biographies." He addresses the Ern Malley affair, preconceptions of "Australianness", and his position regarding work by Aboriginal poets: the anthology includes only poems written in English; no translations. He has deliberately avoided stuff which has been done to death in primary and high school English lessons. The result is a wildly varied, idiosyncratic collection of poems.

The book is arranged by poets, and ordered chronologically, beginning with Robert D. Fitzgerald (1902-1987) and ending with Judith Bishop, born in 1972. All of it is post-2nd-World-War poetry. Some poets are represented by a single poem; Les Murray clocks in with the most, at 10. All the poets you'd expect to be included are included: Judith Wright, Robert Gray, Kate Llewellyn, Clive James, Les Murray, Dorothy Porter, John Kinsella, and Peter Porter himself. But many are better known as novelists: Randolph Stow, Amy Witting, David Malouf, Lily Brett, Kate Jennings and Peter Goldsworthy to name a few. Aboriginal poets included Oodgeroo and Mudrooroo. Gig Ryan, J.S. Harry, Gwen Harwood and Dorothy Hewett are famil-

iar to me from *Questions of Post-Modernism* (a subject offered by the English dept); but the majority of the 118 poets represented are new to me.

I'd love to reproduce some of the shorter poems only I'd probably be infringing copyright, so instead, I'll pick a few lines from my favourites. To begin with, the lushness of David Malouf's 'Eternal City' -

*Even water leaps upward -
a City of Signs,*

*though where they point is anyone's
guess. The Campagna
flowers: aqueducts
and hilltop villages, a sky
cerulean, dust-powdered,
the eyelid of a god.(...)*

And the sharp edges of Jennifer Maiden's 'Anorexia' -

*Kelly sharpened is powerful, asexual and yawns,
curls up on tartan cushions with pick-me-up arms,(...)
She ate last night and will not eat this week.
Her body lives off itself like anger.(...)*

And the dry wit of Barry Humphries, who gets a look-in with the tragicomic 'Threnody for Patrick White' -

*In a Federation bungalow beside Centennial Park,
With its joggers in the daytime, perves and muggers after dark,
Lived a famous author hostesses pretend that they have read;
A querulous curmudgeon with a tea-cosy on his head.(...)*

There are so many more worth a mention. David Malouf's bittersweet love poem 'The Crab Feast'; Judith Rodriguez's surreal, exotic 'Eskimo Occasion'; Les Murray's ripper 'Pigs'; the hilarious Clive James poem 'The Book Of My Enemy Has Been Remaindered'; the witty eloquence of John Forbes' 'Europe'; the mad verbosity of Bruce Beaver's poetry; the pure simplicity of Michael Dransfield's poetry; etc, etc.

All up, a fantastic anthology.
Alice Ray

NOTEWORTHY

Grace Notes

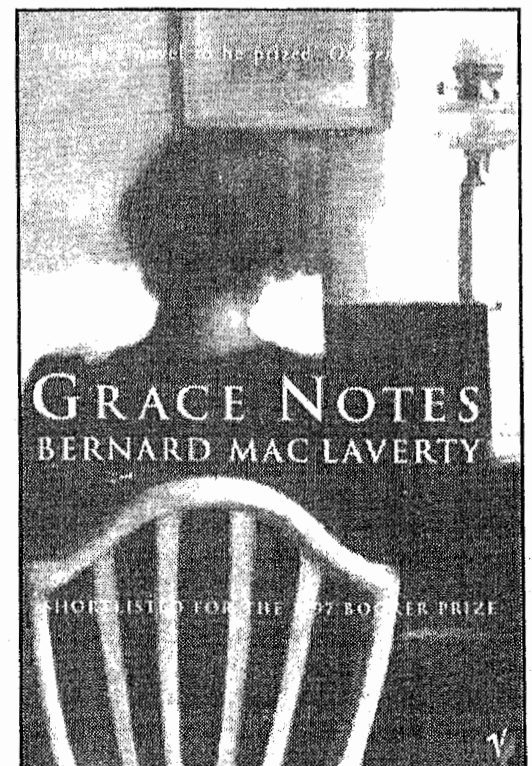
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Random House
\$16.95

Grace Notes is a story of great loss and gain and the pain associated with the process of coming to terms with both. It is told like a marvellous symphony, each line of the story stirring and brooding into life and coming gradually to form the full satisfying sound of the novel's conclusion. Although this introduction suggests this is an impressionistic work, it is in fact far from it - the experiences the story are framed in realism. However, *Grace Notes* is essentially an emotionally evocative novel. Catherine is MacLaverty's young protagonist. She is an only child from an Irish Catholic family. Her father, also the proprietor of the local pub, dies suddenly and Catherine, the prodigal daughter, returns home to mourn his death with her mother after a five year absence. The story explores the details of these unexplained years very carefully as if telling it quickly would not only weaken the story's potency but also make it impossible for the narrative healing to take place. During this time,

Catherine has pursued the development of her extraordinary musical talent as a student in Glasgow. The absence starts when her taut relationship with her parents snaps in a dispute with her father over religious matters that can be so contentious and deeply divisive in Ireland. She wins a prestigious post-graduate prize to travel to Kiev to meet her favourite master, the ailing Melnichuck. She composes music that is played on National Radio and plans to do great things in helping to carve out a contemporary and historical place for women in the androcentric world of classical music. MacLaverty writes that a girl who doesn't tell her parents of her success is more estranged than one who conceals her mistakes. This is all the more painfully emphasised now that Catherine's father is dead and there can never be any way of truly bridging that estrangement. But there is her mother. However, in those 5 years of distance Catherine has had an illegitimate child, Anna, with a man with a drinking problem and this news nearly sends her mother to an early grave along with her husband. To cap it off, Catherine is suffering post natal depression which fills her mind with scor-

pions that seem intent on destroying her and her enviable ability. MacLaverty is particularly interested in the idea of creation, in its simplicity, complexity and value. Implicit in each of these elements is the significance of creation be it making music, writing a book or making another human being. To create is to be human and to define one's individuality and importance. At the turning point of her dark but far from incomplete journey, music emerges from inside Catherine and starts to lead her out and up towards hope for herself and her daughter Anna. *Grace Notes* is a beautifully written book and fully deserving of its Booker Prize listing. As well as being swept along by MacLaverty's engrossing style, you will learn a bit about musical terminology that makes this novel seem like a score for both the eyes and ears of the imagination.

Medusa.



A Woolfe in Chic Clothing

An Interview with Sue Woolfe

IN THE LAST EDITION OF *On Dit* you might have read the review of Sue Woolfe's prize winning novel *Leaning Towards Infinity*. If you didn't, just take it from me, it's pretty good and well worth your time, especially if you're interested in how she manages to write a moving and innovative novel about mathematics.

Well a few weeks ago I spoke to Sue and the following ensuing conversation shed some very interesting light on the novel. Breasts prominently figure, symbolically and literally, and I asked Sue about the significance of this as it was pretty much lost on me. "I have to warn you to start off with I'm not very good at talking about meaning, I'm very pleased for the critics to talk about meaning in my work because I really do believe that the function of a novelist is to tell a story. For me and Frances, breasts embody not only her mother's beauty but also mathematics itself. Frances made the link between bodily beauty and the beauty of something as abstract as mathematics." So why wasn't the beauty myth exposed more strongly in the novel? Sue: "I guess it's a matter of artistic choice what you really highlight and what you let remain to be slowly discovered by the reader." However, it wasn't as planned as all that. "There are things that suddenly seem to take off in a life of their own. A novel isn't inevitable or tentative. It's a series of a whole lot of circumstances and chances being intended. So I guess

I wanted people to realize that Frances never quite broke free of the beauty myth although she did emerge from it a bit. It's Hypatia (her daughter) who's not at all conscious of being beautiful and you're never aware of the whole issue of beauty. She's more whole in a way. All she wants to do is show that she's the only person in the world who knows what happened to her mother. So maybe the story's saying it takes a lot of emerging from these myths. I mean Juanita was completely held by it and transfixed by it. Frances emerged a bit more and

Hypatia emerges totally." The novel is very concerned with relationships between mothers and daughters. Bad mothers make bad daughters which in turn is a vicious circle that Frances, primarily must break to be able to overcome her traumatic past. How does the author intend this to happen in the novel? Sue "I think that Frances discovers with the old woman, Joanna, some of the love processes between a mother and a daughter that she never had with her own mother. And once she's able to understand the loss and the grief that Joanna's been through, Joanna almost becomes her mother. And suddenly now that she's mothered she's able to mother her



own daughter. So I guess, in simple terms,

that because she's at last found a mother in Joanna that she's able to be a mother herself." Joanna, whom Frances meets by accident, is an incredibly sad woman due to her husband having sold all but one of her 14 children. How did Sue 'think up' her character? "I met her husband in Greece under a tree just like I wrote. I went to the village I was living in and asked who he was. I was told that he had sold all his children and he was for awhile the richest man in the village until the goats died. Then I met his wife who had this great sad-

ness about her. I wanted to go up and speak to her but I had nothing to say." This is an extremely vital part of the book and for the reader. It is compelling to read and was written in the same way: "You know I would get up early and scribble all day very fast. It's as if it were exploding out of me." I wondered how necessary the part was for Sue person-

ally. "Well I'm not sure where I end and the novel begins. Never believe a writer when they say it's not autobiographical in any way. It certainly is. You know there's little bits of you in the

making of a book. It seemed the only thing that could happen to Frances was that she wither and die on that coast or that she found some way to resolve that terrible crisis so that she could continue to be a mathematician." Most importantly, Frances has to come to terms with what her mother means to her as her mother is so rooted in her concept of mathematics. "What I was trying to do was to show a woman who's got something really incredible going on in her head but because of her family relationships, she also has something incredibly complex going on in her heart. I'm fascinated with the idea of somebody who's able to achieve magnificently but who's also got all sorts of family ties and complications that make that achievement nearly impos-

sible. I mean when we read about somebody who's a great achiever as with someone who's won the Nobel Prize we think of them as uncomplicated selves who've had one clear vision. I've often wondered how inaccurate that is, how people might struggle against all sorts of ties, and that their achieving anything is a magnificent force in itself. In *Leaning* I was wondering if it's more complicated for a woman than for a man or whether men are just always presented as being people who have their eyes clearly set on an achievement and are not tied back by their love for other people". The novel took seven years to complete partly because Sue had a young child to care for but also because her subject matter took her into an area she knew nothing about. Mathematics and literature aren't usually things you'd put together. Sue:

"I guess one of the things that fascinates me is that we're so human and we have such amazingly abstract ideas. I think of autistic people who can solve amazing mathematical conundrums and how we're 98% chimpanzee. So there's a lot of us that is animal-matted hair and blood. And yet we do these amazingly abstract things. And the combination of that seems to be what makes it exciting to be human. Whereas sometimes when reading abstract ideas written in the traditional way, the matted hair part of us doesn't seem to exist and the ideas are more ethereal. I like that combination, I like those two extremes being pushed together." Sue's next novel looks like delving into biology but we're going to have to wait a wee bit as she's currently pretty busy promoting *Leaning Towards Infinity* overseas. Biology and literature? Another unlikely combination. Sue: "It's fun writing novels because you can take up subjects that nobody ever wanted you to study because you just weren't good enough."

Medusa.

SMART-ARSE

The Last Days: The Apocryphon of Joe Panther

Andrew Masterson
Picador (Pan MacMillan)

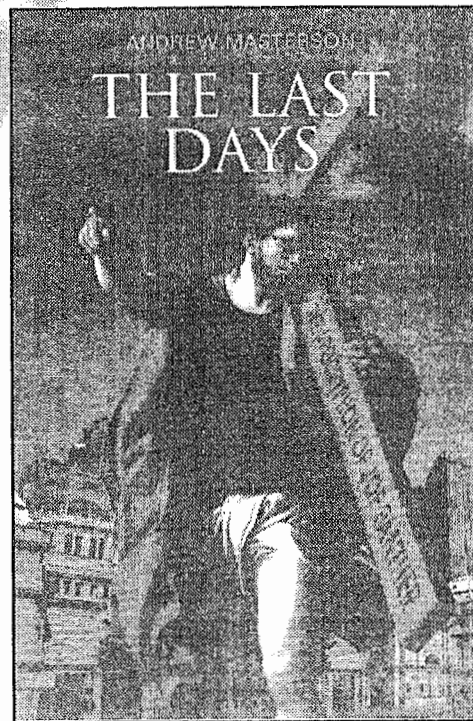
Jesus lives and he's a right smart-arse. He is also a murderer, a thief and a molester of women. Or so we are told. Imagine, for a moment, that Christ didn't die. Imagine he awoke in the tomb two thousand years ago alive and abandoned, and has been wandering ever since. Now he calls himself Joe Panther and he's selling smack in Fitzroy. *The Last Days* is his story.

It begins like a cross between an episode of *Good Guys Bad Guys* and a Barbara Vine novel. Panther, dark and mysterious, street-wise and sardonic, is called in to investigate the

murder of a young woman found crucified and decapitated in a church. Bit by bit, an incredible story of sex, violence and corruption unfolds expanding into a world of organised commercial evil and global, pan-historical conspiracy theories. Secrets and hidden agendas are layered like Russian Dolls and nothing is as it seems. Just when you think you know where you stand, the relentless plot yanks the carpet out from under your feet yet again and leaves you wondering. *The Last Days* is the kind of novel that drags you in and consumes you: a fascinating nightmare ride that is beautiful and brutal, harsh and delicate. The juxtaposition between the ancient and the modern, the sacred and the profane is often startling. It is daringly intertextual: the author

knows his bible, his saints, and his early Christian theologians, and does what he wants with them. *The Last Days* is caustic in its wit, wicked in its humour, vicious in its cynicism and violent in its realism. If it had a sound track, it would be by Nine Inch Nails. Andrew Masterson's 500-page first novel is disturbing and unpleasant, but brilliant; it weaves a dark magic. *The Last Days* carries you along in its momentum: its improbabilities, contradictions, cliches and corny bits don't seem to matter. After all 'It's all theatre in the end. All of it.'

Eva O'Driscoll



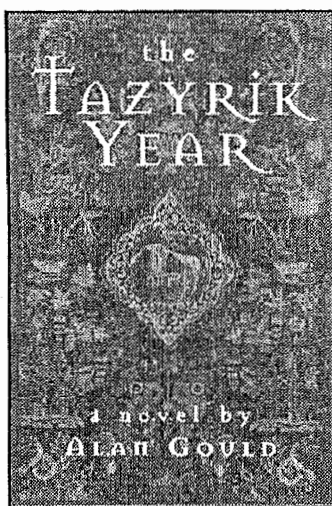
YEAR OF THE RUG

The Tazyrik Year

Alan Gould
Sceptre
\$19.95

Did you ever wish that when things weren't going exactly as you would like that you could just ignore the way things really are and retreat into a completely different world where you make the rules, where you control events, and so everything happens just as you think it should? That place is Tazyrik.

At least that's what Kit and Viv Kesteven call it. They're a middle-aged brother and sister (respectively) pair who live together and enjoy apparently conventional lives as public servants in Canberra. That is, during working hours. Once out of the office and back home, they abandon conventional reality and enter Tazyrik, a place where their childlike imaginations can roam free, and which, for them, is just as much reality as is the public service and its public world. Into their home comes Jules Pyatt, orphan, teacher, PhD student, and the novel's narrator, fresh from travels around Europe. Gradually he is



drawn into the secret world of Tazyrik shared behind closed doors by Kit and Viv. Hesitantly at first, then more boldly, they weave around him a web of enchantment, luring the impressionable young scholar into their world and their scheme for the future.

Alright. That'll do for a plot summary. Let's get down to the nitty-gritty. Alan Gould has, with *The Tazyrik Year*, come up with an enchanting book that draws you into its world with skill and subtlety, partly aided by his ability to make his narrator someone with whom the reader can almost completely identify: there are numerous points where Jules reflects back on an

incident previously read and describes it in the exact terms that I had used when reading it. He explores with depth and intelligence the nature and boundaries of human relationships and the strange desires of the human heart.

The Tazyrik Year is a lush, intelligent novel with an atmosphere all of its own, and is eminently worth reading.

Paul Bradley.

FAT-BOTTOMED GIRLS

Freddie Mercury: The Definitive Biography

Lesley-Ann Jones
Hodder & Stoughton
\$16.95

This IS the definitive biography of Freddie Mercury, the lead singer of the legendary rock supergroup Queen. Author Lesley-Ann Jones has thoroughly researched Freddie's life from his youth - a period of time that Freddie kept quiet about whilst he was alive - to the controversy surrounding him at his time of death.

Jones is an exceptional biographer. She presents Freddie's life in chronological order, but takes us along for her journey of discovery. She recounts her research almost like a detective story, describing her investigations and the way she traced his life.

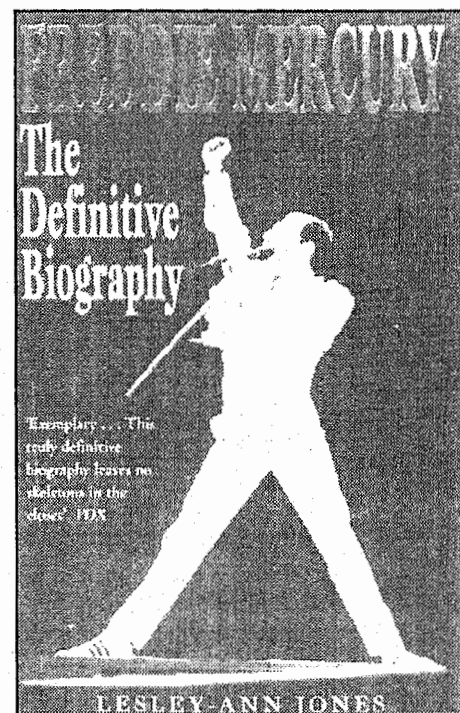
She sets out to present Freddie's life as thoroughly and impartially as possible. In her writing a sensitivity to the family and friends Freddie left behind is obvious, but she does not seem to pull any punches. She reports on Freddie's sexual exploits and rock and roll excesses whilst still giving time to report on Freddie's (and the rest of the band's) generosity and charity work.

The book runs to 437 pages,

with an extensive index at the back. There are also photographs spanning Freddie's life and showing many of the people interviewed and the major players in this life (I always appreciate putting a face to a name).

I approached this biography as a lover of biographies and not as a Queen or Freddie Mercury fan. I'm sure a fan would have loved this biography a lot more than I did, but it was a great read, well written with a very interesting subject.

Esther Speight



BLOODY WOGS!!!

Europeans in Australia.

Alan Atkinson
Oxford University Press
\$24.95

This is the first of what the author intends to be a three-volume history of Anglo-Europeans in Australia. In this volume, Atkinson has covered the first 50 years of white colonisation. This is less than a quarter of Australia's Anglo history, and I will be surprised if the entire Anglo-Australian history (up until the late 20th century) fits into a mere three volumes. Nonetheless, Atkinson has made a bold start.

Many history texts fail to give a balanced account of the period they focus on. Either they give a dry account of economics and politics, or they excessively romanticise the period. Couple this imbalance with the use

of convoluted 'academic' prose, and the reader quickly becomes dazed and confused.

Thankfully, Atkinson's text balances human experience with economic and political information. He provides a detailed account of 'who, where and when', exploring the characters and actions of both notables such as Captain Arthur Phillip and Lachlan Macquarie as well as the 'ordinary people' who made up the colonies.

The Anglo experience is explored fully, with many citations from letters and memoirs of the colonists, recording their reactions to a strange

new land. Atkinson has also included a thorough analysis of infrastructure in the fledgling colonies, from town planning to commerce to farming.

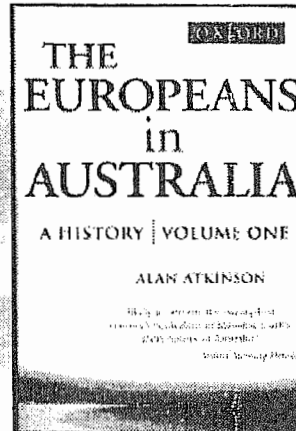
Again, there is substantial citation of writings from the era. Where Atkinson reaches a step above the expected is in his somewhat anthropological explorations of communication, fraternity, religion, and the Enlightenment philosophies. These additions are unexpected and add further depth to his account of the period.

How often have most of us thought of the use of language by the white settlers and convicts? Atkinson quotes them, and traces the origins of slang we use today. What

of the influence of 'an increasing aptitude with pen and paper', which Atkinson states was a vital tool in the establishment of colonies? As for verbosity, Atkinson does not quite meet the 'plain English' standard of a certain English professor (which I am currently trying to meet myself), but he is a lot easier on the thesaurus than most academics.

This book will be interesting for many people, and is a helpful reference for students of Australian History. Used in conjunction with the two pending volumes, it will provide a comprehensive history of the Anglo-European experience. It is a shame that there has been no equivalent work on Aboriginal and Islander history from the time of Anglo settlement for such a long time.

Alex Wright.



JE SUIS UN CANARD

Le testament Français

Andreï Makine
Hodder & Stoughton
\$16.95

I have a theory. It seems that reviewers of literature, when they want to sound particularly literary, like to refer to Proust. I have nothing against this. It's just that it seems strange to refer to an author whose books so few people have actually read (including myself) when you are trying to get across to those same people what exactly the book is like. Proust is mentioned twice in the excerpts from the other reviews that are featured on the cover of *Le testament Français* (mine didn't make it on for some reason). Having had the great pleasure of reading the book, all I can assume is that Proust must be bloody wonderful if he can be compared to Andreï Makine.

Le testament Français is a beautiful, evocative book that on occasions sends chills down one's spine. Makine is a Russian, and the book is based on his own Russian childhood, is written with a sensitivity and understanding that make it seem as if perhaps he's never really grown up. The story revolves around a boy's relationship with his French grandmother. On her balcony in a dusty village on the edge of the steppe, she tells stories of their family's French past. These stories are woven to-

gether in the boy's mind to build a fantasy world, his own Atlantis, in which to take refuge as he grows up in the dreariness of Communist Russia. Eventually, however, he must confront his Russian identity and his need to fulfil his role in that mixed-up nation's destiny.

Makine wrote *Le testament Français* in French. It's his fourth novel, and it has won loads of important European prizes. Amazingly, in order to get his publishers to buy his first books (also written in French) he had to tell them that they were actually translations of work by an unknown Russian author. Those guys didn't know what they were missing.

I suppose all this praise may seem a little fulsome, but honestly, it's been ages since I've read a book this good. If you're a francophile, or you're into the personal experience of history, or you have even the slightest interest in the power of the imagination, go out and buy it. You'll love it. Meanwhile, I'm off to find some Proust.

Daniel Sanderson

YES!!! WE'RE IN IT!!!

Writers, Readers & Rebels

Ruth Starke
Wakefield Press
\$24.95

I don't know how many of you made it over to Writer's Week during the Festival (and let's face it, there's really no excuse for you if you didn't, it was so close), but I certainly did. And a jolly old time I had, too. No, really, I did. It was good. You should go next time. You'll like it. I did. I

got books signed by Julian Barnes and Delia Falconer. Cool, huh? I bet you wish you were me now, don't you? I know I do.

But enough about me.

The reason I raise the subject of Writer's Week is that that is just what *Writers, Readers & Rebels*:

Upfront and Backstage at Australia's Top Literary Festival is about. It's an A-Z of Writer's Week from the first Festival in 1962 right up to the most recent one in 1998, and it's just jam-packed-bursting-at-the-seams filled

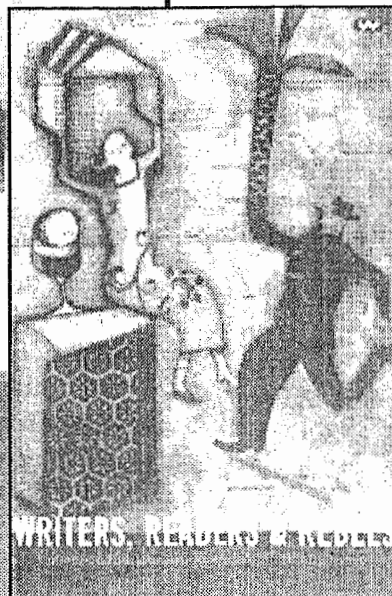
with lots of interesting little facts and titbits and morsels of information about the whole concept behind the week and about particular incidents and occurrences and happenstances and writers and publishers and so on and so forth.

For instance, we get the reasons behind Les Murray's refusing (even to this very day) to appear in the tent(s). We read what Salman Rushdie wrote about Writer's Week once he got back to England, and what he thought about Adelaide in general. We read about why none of David Foster's novels prior to *The Glade Within the Grove* got an official launch (it's a funny one, this). And the breathless, glowing accounts of Russian poet Yevgeny Yevtushenko's readings in 1966 had me wishing I had been born quite a few years before I actually had (not because they made me want to be old, but because they made me wish I had been able to be there to see and hear them).

So, in summary, it's an interesting little reference, this book, but is possibly just a smidge overpriced.

Oh, by the way, as an indication just what good work has been done here, *Writers, Readers & Rebels* features no fewer than 14 quotes from *On Dit* (as opposed to a measly 2 from *Rip It Up* and a pathetic 1 from *Empire Times*). Are we good or what?!

Paul Bradley



On Second Thought... Sandpit Interview (part 2)

You might remember Stephanie Ashworth and her band Sandpit from an earlier edition of *On Dit* this year, just before their gig with The Superjesus. If you don't, then you can always pick up an old copy of their interview by coming down to the offices and hunting through old copies. Now, with their debut album *on second thought* released on April 20, they are hitting Adelaide again, (hopefully) playing a longer set, which should be punctuated with songs from their ten-track debut. So without further ado, here's another interview with Stephanie for your reading pleasure.

How do you feel about the album when compared to your other material?

"It does have a poppy element, but I think it's a little more somber. It's a mood thing. The second track 'Metamorphosis' is so in particular.

"I think, particularly with this album, that it surprised a few people that Brendan's vocals are so up-front and so confident. His voice is really up-front, and I think that's great because he's got such a beautiful voice. Maybe not so much live, but definitely on record, it's more up-front."

What happened with the track listing, which, on all promotional copies, is incorrect?

"We couldn't be present at the mastering, so it was mastered in the wrong order from the artwork. They had to send out the promo copies with the wrong order, so it's different on the 'proper' copies."

Do you feel that the artwork has a very 1970's motif?

"It's an image from a book that we like the aesthetic of, I think. It's an aesthetic that Brendan particularly likes and we like the vibe of the image. We tossed around a lot of different artwork ideas, and this is the one that we thought suited the mood of the album the most. We had a lot of fun."

Did you expect 'Greater Expectations' (the second single off the album) to be on medium heavy rotation on Triple J?

"I didn't know it was. I don't know what's going on! I'm really happy with that single and I really like the b-sides. It's my favourite release. I like it more than the album. All the songs

on it are fun to play live and it, 'Greater Expectations', is more 'up'.

"If ever there's a single that Sandpit wrote that's going to be compatible with radio, and in particular Triple J, it was going to be that. Because it's newer for us, and if it's something that's going to be thrashed on radio then we want it to be something that's new."

How did The Superjesus tour go?

"We had a great time. We had a really bad car accident on the way to Adelaide. We hit a kangaroo. It was a great tour, and we all miss each other. The three bands got together on the weekend of Offshore.

"We did most of the 'rock set' for The Superjesus support. I don't think that when you're playing those kind of shows that people really have the patience to deal with a song like 'Metamorphosis' and maybe 'I Positively Hate You Now'. Sometimes we liked to test it out and see how it went, but I think that when you've got to open up for a band like The Superjesus every night, for seven weeks, you kind of get with the vibe - and the vibe that people really want is kind of 'up'. I think it was how we were feeling at the time."

What was the response like?

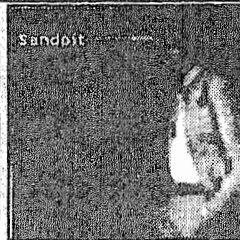
"There's normally people you see up the front singing all the words [dedicated fans like myself - AnDrEw 1], and I've noticed that over the past few years. It's kind of weird."

Do you think that you're going to be huge rock stars, now that you've finally got a record out?

"I don't think Sandpit are playing what the majority of the world want to hear. I think guitar music in general is not enjoying a renaissance."

Don't believe her for a second folks! If all guitar music sounded like Sandpit, then AnDrEw 1 would be a very happy lad indeed. For your aural pleasure, please feel free to buy their album *on second thought* or check them out when they play with Fur, Rash, bZark and Slingshot at the Adelaide UniBar on Saturday May 2 (sadly already past... but maybe next time! - Eds).

AnDrEw 1



Sandpit
*on second
thought*
(Fellaheen/
Shock)

"Just for your record/It's not your fault". And they're right you know. It's not your fault. It's their fault. Debut records aren't supposed to be this catchy. Or this good. Or so different to old stuff. Don't bands know anything these days? You record an EP (maybe two), then follow it up with a record that sounds exactly like the EP's. It's common sense.

Try telling that to Sandpit. They've completely redefined their sound on their debut longplayer, *on second thought*. It starts off with the most gorgeous single released in the latter half of 1997 (it ranked along with Radiohead's 'Paranoid Android' and the Verve's 'Bittersweet Symphony' for single of the year in my book), 'Along The Moors'. It's perfect pop, starting off nice and slow, before kicking in with the fuzzed up guitars. It's a great way to start.

'Metamorphosis' is probably the mellowest track on the record. It's got a very "warm" feel to it, which most likely has something to do with the fact that Sandpit again chose to use an analogue recording desk with on second thought, and it definitely enhances the recording.

'Hold Yr Horses' is a great pop song, with a catchy guitar line, a catchy hook line ("You wanna know/You really wanna know/Just how it feels/To feel so low"), lines about carrots dangling on a string two feet in front of your nose. It could almost allude to never being able to reach your goals, no matter how hard you reach. It's one of my favourite tracks on the record. It too has a warm feeling to it, and I guess that has something to do with the analogue desk at Hot House (the studio in Melbourne where they recorded it) as well.

It's a shame that 'Helicopters' will never be released as a single, as it is instantaneously catchy, and, if released, could have found itself imbedded upon the Triple J playlist. It's also the first track where I've ever actually been able to hear Stephanie (Ashworth - bass) sing backing vocals, during the chorus. Along with 'Greater Expectations' it's probably the most easily accessible track, and I wish that Sandpit would reconsider and release it as a single, as I think it's a

great track that deserves it's own release. It also has the "indie patented slow down towards the end" thing happening.

I'd never heard Brendan (Webb - guitar and vox) swear before hearing 'I Positively Hate You Now', with the

cheery lines "You can fuck me over anytime". It's a slow-ish song, and Brendan's vocals are very up-front in this song, and he is very easy to understand, something that couldn't be said about him when they released their debut EP, lessons in posture. It has a catchy hook line (the title), which just makes you want to sing along.

'Whole Again' doesn't contain many words, but the few at the start that it does have are on a similar vein to the other songs - in this case, wanting to be able to feel complete, and if not completely, then at least slightly or "kind of whole again". The guitar line is very pretty and carries the song, as does the gentle drumming by Greg (Wales, who, along with Matt Maddock, also produced the album). Violin also enhances the sound towards the end of this number, which, apart from the opening lines, is effectively an instrumental.

I get the giggles every time I hear the next track. 'Greater Expectations' is super catchy, which is in no small amount due to Brendan's falsetto prowess (yup, that's what makes me giggle). It's "perfect pop", and it deserves to be "thrashed" on every alternative radio station around Australia. It will never "cross over", but I don't think that that's what the band really wants.

'D.I./Eclipse' is the best Tortoise song that Tortoise have never written. It also has a sonic blast at the end, which, according to Stephanie, is there to "wake up anyone who has fallen asleep". Why anyone would fall asleep when listening to on second thought is beyond me, but... you never know.

'Walk In A Straight Line' also, along with 'Greater Expectations', contains Brendan singing in falsetto. It's another "perfect pop" song, much in the style of Built to Spill and Pavement, whilst still managing to have it's own unique sound.

'Crepe-Paper Fortress' has mellow moments, and fuzz moments, and it rounds out the album nicely. With a line like "Moving on/Moving right along", it could only come at the finish of the record, and I think it's a great track to finish with.

The best thing about on second thought is that it flows seamlessly from one track to the next. Whilst it's closer in style to their The Tyranny of Creeps EP than lessons in posture, it definitely has elements of both, along with a mellower sound, to tide over both early fans and more recent converts. I definitely recommend hunting it down, and even though it clocks in at ten tracks at just under forty minutes, it's a pearler of an album, and one which has been stuck in permanent rotation on my CD player since I got it.

AnDrEw 1

Portishead Live

April 23

Thebarton Theatre

If you weren't at this concert then you have our condolences. This was the best live performance we have ever seen. Before Portishead came on there was a DJ on stage who mixed, among other things, a few Portishead songs into his act. As he worked to a climax, images of a car driving through England were projected onto a screen at the back of the stage. The car was driving from Bristol to the town of Portishead. As the car got closer to its destination, more and more road signs saying "Portishead" were flashed up on the screen until the grand climax. Two black lines that cross a blank screen to form a "P" (those of you familiar with their website [www.portishead.co.uk] will recognise it) and the band came out on stage. The crowd went bezerk. Geoff, Dave, Adrian and Co. took their positions while Beth hung back from the mic.

Adelaide crowds

have not been highly regarded for their active presence during

live shows (the Radiohead concert immediately

springs to mind) but this time they did us proud. The enthusiasm and sheer energy shown by the crowd mirrored the magic of Beth on stage. When the band started with 'Humming' and Beth finally got to the microphone the crowd cheered, howled and applauded again. This was to happen every time she started and finished a song, when she finished a difficult part of a song and when she picked up her guitar for 'Elysium'. For those of you that know the song 'Humming' will remember that at the end of it there are very long and very high notes which sound as if they are made by an electronic keyboard. Well, let me tell you they are not, they are actually sung by Beth. She has one of the most amazing voices in the world today. Most of what you hear on the albums is her with minimal help from a few filters.

They played nearly everything off the new album, *Portishead* with rocked up versions of 'Cowboys', 'Half Day Closing' and 'Elysium' all of which were brilliant. From *Dummy* they played 'Mysterons', 'Sour Times', 'Wandering Star', 'Roads', 'Pedastal' and 'Glory Box'. When they began 'Mysterons', green lazer lights began scanning the crowd with a hypnotic motion that matched the music. Every time Beth, who is very shy, tried to talk she was drowned out by the excited audience. There were two occasions when she could be heard, the first was after 'All Mine' when she told us that the next song, 'Glory Box', was her favourite. Then at the end she apologized for not talking much because she never knows what to say, she thanked the crowd saying how great we were and said "we'll see you in 3 years". We can only hope it will be sooner.

The things that really impressed us

the most about the band was their humility (they applauded us and thanked us), the 4 song encore and the bittersweet fact that during the last song 'Western

Eyes', Beth jumped off the stage and walked the entire length of the fence hugging and shaking hands with everyone she could reach. This is bittersweet because we were at the theatre early enough to have been down there but instead we chose the very front of the balcony. We could not fault a single thing at this concert. The performance was brilliant and the lighting and images on the screen at the back of the stage were perfectly suited to the music. Portishead live is an experience we will never forget.

Ganymede & Neko



folks doin' stuff

On Friday May 15 **Sleepless** will be weaving their insomniac magic at Boltz Cafe. Word has it that the guys will be showing their wares to a bunch of important folk, so if you care about the Adelaide music scene get along and support the local talent.

Twentieth century classical music more your thing? Local piano quintet **Auricle Strings** are performing a selection for the musical edification of the masses this Tuesday evening (May 5th) at St John's Church (on the corner of Halifax St and St John St in the City). The program includes works by Schoenberg, Lutyens and Stravinsky, with tickets at \$6.00 for students/concession and \$12.00 for everyone else, and includes free drinks.

Who's George??? This is the question we've all been asking ourselves. More news as it comes to hand.

Hey, at *On Dit* we love the kids and their rock 'n' roll. That's why we're all overjoyed that indie pop has returned like a wayward progeny to its rightful home at the Crown and Sceptre Hotel, King William St in the City in the form of **Sofa Sonic**. It all happens on Saturday May 16th and it'll be full of tasty tunes and heavenly vibes and stuff. Be there or... well, I don't know, maybe something bad will happen.

News just to hand is the successful debut of **The Kumfy Klub** at the Crown and Sceptre on Saturday May 2. On the first Saturday of every month you can "loungue around to the jazz, funk and discoe moods or get up and move to the beats, bass and deephouse grooves"... or just sit around in the new cellar lounge... or outside around the neat little fires. 10pm-4am. DJs Smiley, Brad, Marty, JD & Guests provide the best entertainment around for only \$4. Get Kumfy Folks!

I was supposed to tell you, diligent reader, all about how to enter your band into the **National Campus Band competition**. I'm afraid, however, that I'm as in the dark as you are. I should be able to bring you something more enlightening next week... but don't hold your breath.

The DJ's name is Mark. The Mansions. Just 50 metres from Rundle Street. Saturday May 9.30pm. Drink Specials. Lots of Cool Music and some other stuff too. **Electricity. Go. Go Now!**

As we here at *On Dit* work really hard to get this edition out, other areas of the Adelaide city area are also working really hard. Playing really hard also...all as a part of **Off the Couch**. "Oh No" you cry "We Forgot!" Well, it's not too late to enjoy some carclew fun: Southern Off the Couch is NEXT Saturday (that's May 9) at the South Adelaide Football Club from 3pm - 11.30pm. It's Free. There's lots of bands inside and out. Fashion Parades, Skate exhibitions and opportunities to have a go yourself.



Top 10

1. Put Your Faith In Me - ALISON LIMERICK
2. Let Me Show You - CAMISURA
3. Word is Love - VOICES OF LIFE
4. I Get Lonely - JANET JACKSON
5. I Thought it was You - SEX O SONIQUE
6. Depper Love - UNKNOWN
7. Give Me the Night - RANDY CRAWFORD
8. Love Shy - KRISTINE BLOND
9. Cleopatras Theme- CLEOPATRA
10. This is it (Part 1) - STATE OF MIND

OSG



**Greatest Hits
Queen**

Queen was easily one of the great bands of the late 70s.. I don't say this because I personally witnessed this period, but because their influence has extended and continues to extend into the future. In *Wayne's World*, 'Bohemian Rhapsody' was the song of choice for the heroes. Many of Queen's songs have been become modern anthems that have been endlessly copied such as 'Another One Bites The Dust', 'We Will Rock You' and 'We Are The Champions'.

When I first was given this album a while ago, I had only a vague idea of who Queen were. It now belongs permanently in the stacker alongside more recent music and contains some of the few songs that I actually know all the words to.

I can't give a single reason why Queen are so appealing to me after almost two decades since they recorded. It could have something to do with the variety of music from ballad to chorus to rock to heavy and back again. It could be because of the lyrics, which are humorous, tragic and political, quite a change from today's incomprehensible thrash, hate-metal, rap, sappy love song or Spice Girl's garbage. 'Bicycle Race', 'Fat Bottomed Girls' and the afore mentioned 'Bohemian Rhapsody' deserve mention as examples of Queen's excellent song-writing skills. I like my music to have something to say and Queen certainly does. The songs are a lot of fun, with 'Flash' being one of the funkiest soundtracks ever made to a movie.

In conclusion, Queen is proudly my OLD FAV (what ever this column is called) because of it's timeless appeal, varied style and overall coolness.

Lindsay Gordon



**Scarface
My Homies
(Rap-A-Lot Records/Virgin/EMI)
Gang Starr
Moment of Truth
(Noo Trybe Records/EMI)**

I'll admit it. In my formative music listening years, I didn't mind the occasional piece of rap. I didn't mind Ice T (especially his first *Body Count* album, which was more rock than rap) and I really liked a song by a Houston group called the Geto Boys. They had a song called 'Life Playing Tricks On Me' which was all about having mind-bending experiences simply because it was Halloween.

Scarface was part of that group. *My Homies* is another of his "solo albums", which reads like a who's who of the rap community (and as such is not very "solo" now is it?) - Bushwick Bill, Willie D, (both from the Geto Boys), Hoodlumz, Tupac, Master P, Ice Cube and C-Note feature on it. It's a real shame that's it's double album capacity is an overblown load of shite. Virtually every song has the same funky backing, simply with different vocals over the top of it (which are strikingly similar in their relations to being hustlers, living in the ghetto,

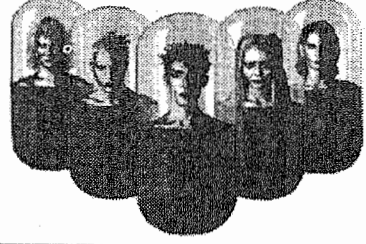


killing people etc.). At least it's not as bad as Gang Starr (although Scarface does appear, "featured", no less, in a rap here). Gang Starr use samples from jazz records to intersplice raps about such interesting topics as making them pay ('Make 'Em Pay') and about how good Gang Starr really are (no, really! We are good! Seriously!) - as they do in 'The Rep Grows Bigga'.

It has often amused me how rap artists use the letter "a" to shorten words, and the letter "z" instead of "s". It's a great trick. Geez, I wish I was a black rap artist living in Beverly Hills rapping about living in the ghetto. But when you shorten the words, or change the spelling of the words, it makes it all seem relevant to the black kid living in poverty in South Central, right? It's interesting then, that black rap artists predominantly sell to middle-class white Americans. Not very South Central hey?

AnDrEw 1 x 2

the Mavis's PINK PILLS



**The Mavis's
Pink Pills
(White/Mushroom)**

Indie pop funsters The Mavis's have created an album that is filled with their unique combination of quirky power pop. The vocals of Mati and Reek compliment each other, almost giving a devil/angel feel to some tracks (e.g. 'Possessed') while blending harmoniously in others ('Snow White Lines'). They display a range of styles from beautiful floating, swirling numbers ('Does It Matter?') to the heavy hitting sounds and hell screams in 'Naughty Boy'. 'Cry' is definitely the most catchy of the bunch, but after a few listens most all of the songs surpass it.

Highlights for me include number 5, 'Does It Matter' (which stood out after the first listen because of the laid back vocal style, unique keyboard input, spacey sound effects and the memory of 0-Ball), number 9, 'Melt' (a love song with attitude), and of course, 'Naughty Boys'. It sounds as though possible influences could include Suede, Veruca Salt, and The Pixies, but The Mavis's have managed to produce their own pleasantly disturbed sound that works. Included is a bonus version of 'Puberty Song' hidden a few minutes after the last song. The cover art is great - they look like aliens - and this is definitely reflected in their spacey sound. I would say it's a CD worth purchasing and listening to again and again and again and again...

Kym

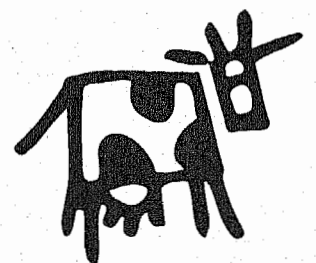


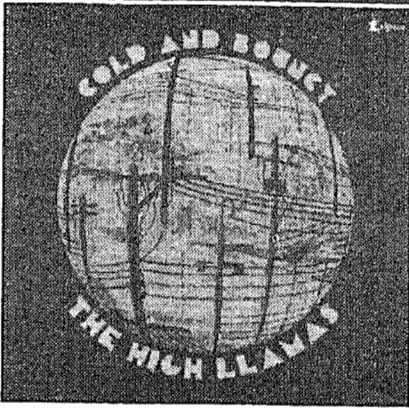
**Trippin' Live
Dr. John
(Festival)**

Dr. John is one of those guys who spent their early career playing on other people's records, the list of whom in this case includes Little Richard, the Rolling Stones and Bob Dylan. Eventually he broke free into a solo career ("as his voodooed alter ego the Night Tripper"), writing what many consider some of the finest songs around and playing with a variety of great musicians (except now playing with them, not for them). Until now there has never been a (legitimate) live album, owing to a crowded schedule, but it is finally here and it is worth the wait.

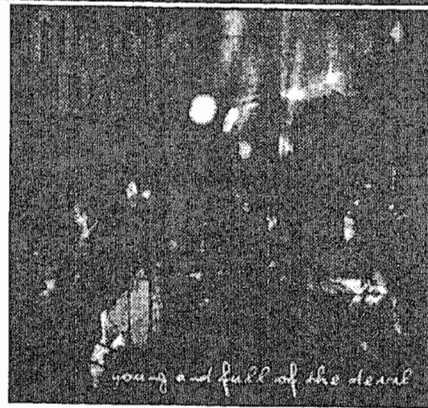
A mixture of his own and others' songs provides a diverse selection of material, highlights being an infectious 'Didn't He Ramble', 'Goodnight Irene' and the medley with the title which is too long to be typed out here. Names I recognised among the band members (and my eye is not the best) include Charlie Miller and Jools Holland. Two things you like to see with a live album are plenty of chat and informative, entertaining liner notes, of which *Trippin' Live* has both, with plenty of background and anecdotes about each song. Even repetitive use of the word "cat" was not enough to put me off.

Chris Slape

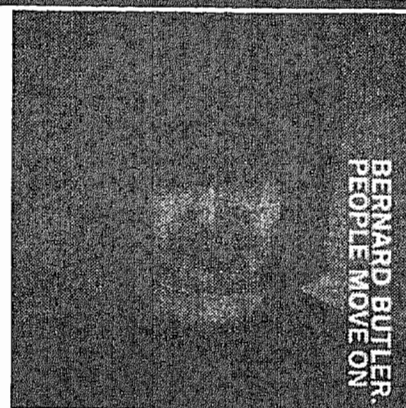




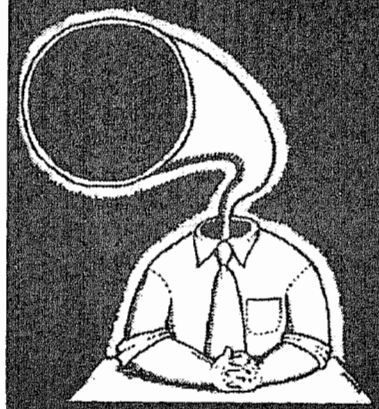
Cold and Bouncy
The High Llamas
(V2/alpaca)



Young and full of the devil
Magic Dirt
(Augogo/Shock)



People Move On
Bernard Butler
(Sony)



student radio column

So to the High Llama's particular brand of electric lounge/cocktail cheesiness. Essentially the project of writer Sean O'Hagen, *Cold and Bouncy* reflects his obvious obsessions with electronica and the cloying harmonies and inflections of popular styles from 1930s musicals up to the Bacharach-ish sentimentality of late-60s cocktail and bubbly psychedelia (also see the Beatles's stupid phase, Beach Boys, or any Bond soundtrack from the period, etc). The album is a combination of loungy instrumental tracks and laid-back songs. These all overlap and some of the instrumental tracks form eclectic electric fragments and full tracks between the singing bits. But those singing tracks, from the early 'Sun Beats Down', 'Tilting Windmills', and 'Three Point Scrabble' through to the later 'Painters Paint' and 'Lobby Bears', deploy virtually the same vocal inflections, harmonic structure, chord changes and general feel. I know that for non-officiandos of any form, genres or bands can tend to sound the same, but these songs *really do* sound ridiculously similar. This may be because this kind of album is only really supposed to work on the periphery of your attention, in the background at a party or while you're pressing your leopard-skin jacket, and in that case perhaps it would work. But in terms of this review, where I listened to the whole 62 minutes and 51 seconds, the stylistic recidivism, which might help create an amorphous feeling of cheesy well-being in a room of ginned-up loungers, only served to convince me that I was dealing with a one-trick pony. This might be a tad harsh as whilst listening to the album slightly drunk and in conversation I did enjoy its social lubricant effect, but I think that only proves my earlier point. Now I've confused myself.

Paul Lobban

Not many people liked *friends in danger*, Magic Dirt's debut, from 1996. I loved it - it was dark, cold and totally different to their essential *Life Was Better* EP, which was essentially feedback-laced pop. *friends in danger* was a scary motherfucker. *Young and full of the devil* starts off much the same with 'babycakes', which is the *friends in danger* equivalent of, well, "friends in danger". It has the most gorgeous meandering guitar line, courtesy of new member Raul Sanchez, who appears to be set to follow in the steps of Daniel Herring rather than Dave Thomas (their second guitarist). But then the album goes all poppy on you - not that that's a bad thing, just highly unexpected. 'she-riff', the second single, has a chugging guitar line in it, which should be fantastic live, and is, as it is an old favourite of Magic Dirt's, and originally appeared on their "I Was Cruel" 10". 'rabbit with fangs', which was the first single, is the catchiest song that Magic Dirt has released since 'Ice'. But then it goes off on another tangent again - 'shrinko' and 'what have done?' are both a lot slower than Magic Dirt have ever been, and I'm not totally convinced that it's such a good thing. But then the second best track comes along and knocks yer socks off. 'These drugs are really starting to fuck me over' is a fantastic song in the sense that it has the epic meandering beauty that was shown on *friends in danger*. There is only one track that is better than this, and it's the closer, the 19 minute 'babycakes you always freeze me up', which is effectively an instrumental. It has the epic feeling that Sonic Youth's 'The Diamond Sea' (off the patchy *Washing Machine*) did. If this is where Magic Dirt are heading, then I'm all ears, but otherwise, like Sonic Youth's *Washing Machine*, it is a patchy release with the occasional flash of brilliance. Yet, I highly recommend it, as it is still a great listen, and it shows that Magic Dirt still have the capacity to play great pop music spliced with darker, more subversive, moments.

AndREW 1

For Bernard Butler, ex-guitarist for Suede, (and it's always going to be hard to not think of his previous incarnations when looking at this first solo effort) this album as an extension of the work he was doing on 1995's *The Sound of McAlmont and Butler* with vocalist David McAlmont. The kind of lush, soul-influenced guitar-and-strings tapestries on that cd (themselves an extension of the more Gothic soundscapes of Suede's drugged epic *Dog Man Star*) are in evidence here again. Perhaps the most honest aspect of this whole effort is the recognition by Bernard that he is just too bloody fussy (or is that prima-donna-ish?) to work with anyone else. The result is obviously the kind of sound he wants and, for the most part, they are lush, soul-rich tunes which again show off his dextrous geetar talents. His vocals sometimes sound strained, and nowhere near McAlmont's pedigree or Brett's angsty ilt, but he is mostly able to pull it off. One thing that is very apparent is the lyric content. Where Brett embellished Bernard's tunes with queered-out visions of urban malaise and triumph and McAlmont soared with his soul hymns of need and loss, Bernard tends to fill up his tunes with a series of adequately rhyming but lyrically fairly staid observations on love, loss, and, erm, love. While I'm positive the whole sound is the point of the exercise, and pop songs shouldn't be given the old lit-crit treatment, some of the songs come off as fairly standard white-soul-fodder of the kind Paul Weller has been working with lately. Where Bernard really takes off is with belters like 'Not Alone', which re-visits all the best things about the soaring 'Yes' with McAlmont, the James-Taylor-as-early-Neil-Young cheesiness of 'You Light The Fire', or the luvlee 'When You Grow', oh, and the single 'Stay' is OK, too. None of these break new ground, etc, but they are all Bernard working in his preferred medium with the guitar getting hot and, for most, the volume turned up. It's lush, melodic, at times pyrotechnic, sporadically euphoric, always a bit tricky, sometimes stropy, sometimes corny, occasionally dreary, and 100% Bernard. It seems Mr Butler has moved on and we probably should too.

Paul Lobban

There is a lot happening at the moment with regards to Unions. As most of you would know, in the past month the Federal government and other interested parties have participated in actions to reform the Union monopoly on stevedoring around the Australian Docks. While this is an important national issue, we here at student radio are more immediately concerned with an announcement by Federal Education Minister David Kemp that the Government were considering to institute voluntary student unionism across Australia. Why are we so concerned about this issue in particular? Let us tell you. Being a member of our Student Union provides us all with services such as catering, sporting facilities, student representation, housing, entertainment and activities. And student media. Without the Union, some or all of these things would disappear. We don't think we need to tell you how we would feel if Student Radio and *On Dit* were to disappear due to unavailability of funds. Your media are an important and integral part of your university life. Do you want it to disappear? This week on LOCAL NOISE you will be hearing SANDPIT from Melbourne. Having just released their debut album *On Second Thought* it should make good listening. Tune in. Peter Adams Christian Haebich Student Radio Directors

Music

Only the dimmest monkey-boy would seek to suggest that Warren Ellis, wine-lover, crowd-schmooser, story-teller, Paris resident, and violin-toting frontman for the Dirty Three is not one of the more compelling performers around. A couple of days after their abbreviated set at the "Indyfest" and the subsequent triumph at the Governor Hindmarsh, I sat in the studios of SUV and had a brief but quite wide-ranging ramble with Monsieur Ellis about the vagaries of festivals, Adelaide venues, and his musical proclivities.

(Due to the rambling and sometimes rather wayward direction of the conversation and its articulation [and subsequent transcription] I should warn you that the expression might not be spot on, if you want to make something of it then I'll meet you outside the Remedial English office after school, pal!)

On Dit: Warren, how are you going?

Warren Ellis: Um, alright. I've been worse and I've been better, but I'm alright.

OD: Did you play last night?

WE: Last night? No. Last night I got drunk, but the night before we played in Adelaide.

OD: Yeah, I saw you there.

WE: Oh, you saw it? How was it?

OD: It was fantastic.

WE: Did you have fun?

OD: Yeah, I had a lot of fun. How did you feel about it?

WE: I really enjoyed the show and I really enjoyed the people. There was just a really great thing going on there. I felt really good, you know. I don't know how the sound was, it was a bit of a hard room.

OD: It sounded pretty good from where I was.

WE: Oh, good. You know, it's kind of funny. It seems like people should take a bit more care with the venues, I think, in Adelaide, 'cause, I dunno, like the Tivoli is nice and stuff, but it's like a hole. I just think that a little bit more care could be taken. Do you think that?

OD (carefully): Um, yeah. I kind of agree with you although having become used to going to those places in Adelaide it's kind of what I've come to expect.

WE: Yeah.

OD: How did you feel about the night before at the Indyfest?

WE: Indyfest? It was kind of frustrating. I think we were playing at an inappropriate time, maybe, like at the end. Festivals, I dunno, more than often they don't work. To me it's not like a musical experience, like an exchange that goes on. There's this fucking barrier, this distance. It's like there's these people and it's like, "Oh, there they are!"

WARREN WORLD!

You don't get to have a soundcheck, then you just turn up and play. I think it's because



our music is quite intimate and personal. We'd never played a festival up until a couple of years ago, we played in Livid, and we had a really good experience there. I had no idea how it was going to go and I think people thought it wouldn't work because we were playing to like 50 people in little bars before, y'know. Somebody said, "Why don't you play Livid?", and I think we'd had some mushrooms and it was a lot of fun and everything just exploded and all of a sudden people were dancing. It was this really good day and it made us think that maybe we could do them, but for the most part, now we've done a lot of this festival thing in America, I dunno, I'm not sure if it's really appropriate.

OD: Yeah, I suppose it's that festival kind of feeling. From the audience's point of view it's probably just as detached. If you're really into a particular act there's not much of a chance for you to get a connection.

WE: No, there's not. It's kind of like you're really aware of you're surroundings. You're really aware that you're just like "there" at a thing. That one (Indyfest), after that band Powderfinger played, we kind of had 40 minutes according to the book and, I mean, we haven't played a 40 minute show ever! I just felt like if anybody there had come to see us, y'know, we've been playing shows that go for a couple of hours, and it was like "oh, shit. This is really short!" They ended up pulling the power on us, and we had five minute to go when we announced the last song, and I didn't even hear that. That last song, sometimes it goes for like 20 or 30 minutes, it's an epic, "Deep Waters", and Jim (White, drummer) was getting yelled at we had to pull the plug. I said we'd never do a festival again and we won't. It's fine from a social aspect, I guess, people have fun but I think we might be a little bit more selective about when we do them. They just seem

like they're asking a lot from people if they want to enjoy it. Do you find that?
OD: Yeah, sure, it's a bit of a

smorgasbord.

WE: I wouldn't go to a festival unless I was playing at it. I went to one once when I wasn't playing and I ended up just sitting in the ferris wheel going round and round, going, "What's going on here?"

OD: So how are you enjoying this tour? How has it been going for?

WE: We've been on tour for a couple of months now. We started in February in New Zealand. We went over to Europe for 10 days and we came back about a week and a half ago and went up to Brisbane and started the tour. We have another couple of weeks in Australia and then we have seven weeks in America.

OD: How do you feel about touring, is it a tiring experience for you?

WE: It's a very different thing. We just played so much that we kind of forgot what it was like to actually live a normal life. When we stopped we'd become quite aware that it was really quite bizarre. It's such a very strange life; a different place every day, a hotel room, nothing really constant except for a car and playing. We've definitely been about a lesson in the ethics of hard work. Nothing has come without work and we've really worked hard. This time we've tried to make things a little bit better for ourselves.

OD: How are you enjoying playing the songs off the new album (*Ocean Songs*)?

WE: How did you enjoy them?

OD: Oh, a lot! I think "Authentic Celestial Music" was fantastic! I just remember the crowd going bananas at the end of it. Do you find yourself doing anything consciously to the songs or they just sort of take you along with them?

WE: This new record has been such a kind of liberating thing for the group. Because we'd been touring all the time before this record we found that we'd just kind of got stuck. We took this break in April for five months and then I went over to America, Jim and Mick (Turner, guitar) were living in Chicago and I

live in Paris now, and we'd never actually sat down and written a record. This was a very new experience for us and it's just like having new things to play, it's been so rejuvenating for the group and we're just playing the new stuff and we haven't done more than two old songs. I think we've played like three old songs. I guess groups do a record and then they tour it, but for us we'd made a few records, we went to America, then the records came out and we were playing this stuff. We just had no time. It's been four records now and this is our first "new", fresh record! *Horse Stories* (1996) even, half of that was songs we'd been playing for quite a while.

OD: What kind of stuff are you listening to?

WE: I'm not listening to anything at the moment, I'm on the phone. But I've been listening to a Romanian violinist called Felix Latchko, I've been listening to Arvo Paert, I've been listening to Gorecki, I've been listening to John Coltrane, the last few years with his wife Alice Coltrane. I've sort of rediscovered those wonderful records like "Infinity" and "Cosmic Music". I was listening to that like ten years ago and I went to Japan and found these records again and I've been listening to them voraciously. Alice Coltrane is extraordinary. I've been listening to Beethoven. I've been listening to Smokie (laughter at both ends of the line) and Suzie Quatro. I've also been listening to some Mozart and Fritz Chrysler and Django Reinhardt.

OD: What is your relationship with this music?

WE: I dunno. I'm not sure what you mean. The music is very serious, as a way of communicating. You just need to look at people to find what an extraordinary legacy they've left behind, I mean, I'm talking about like John Coltrane, what an extraordinary legacy. What he was trying to achieve I've got no idea, actually. But there is different sorts of music, I guess, there's stuff you sit down and listen to and there's stuff that goes beyond this into a kind of spiritual realm. For me, that has always been what has affected me the most. It's like painters and writers, anything that's creative, music has a voice. Music has an extraordinary way of linking people together, a way of communicating something without actually saying anything, and I think it's really great.

Cheers, Warren!!

Ocean Songs is available through Shock Records.

Paul Lobban

WE FEW, WE LUCKY FEW...

**Dirty 3,
Governor Hindmarsh
Sunday 19 April 1998**

It is sort of ironic that I have to try and describe in words the sound event that was the Dirty 3 when they used none. Consisting of violinist Warren Ellis, guitarist Mick Turner, and drumming phenomenon Jim White, the Dirty 3 produce beautiful, shuddering, wandering, frenzied, meditative, blistering music which is as tactile as it is ethereal. All a load of overcooked hyperbole? I pity the fool who idly thinks this, they obviously missed the Dirty 3 on that rained-out Showdown III Sunday.

Supported by the insistently repetitive and yet sometimes strangely compelling Korrupt Fruit, the Dirty 3 began their hypnotic set with a well aimed outburst at the day before's so-called "Indyfest" which, according to Warren, "blew, big time!". As recompense for having the plug pulled on them after 50 mins there Mr Ellis assured us they would play for 2 and a half hours at the Gov! We all cheered and he told us not to be so premature as we might change our minds. None of us did.

And so to the opening notes of "Last Horse on the Sand", introduced, as were all the songs, by an Ellisian preamble which suggested that the song was about, and was called, three different things. Working from their latest album, *Ocean Songs*, the band, led by Ellis's wine swilling, acrobatic, commanding stage presence and virtuosity, the shimmering accompaniment of Turner's guitar and White's almost supernatural drumming (seemingly producing several distinct, from solid to sublimely subtle, percussive effects simultaneously) augmented the (appropriately) oceanic feel of the cd with their characteristic live gusto. The most spectacular example of this was the totally mesmerising "Authentic Celestial Music", which oscillated and glimmered with Ellis's evocative string-plucks before escalating into an unstoppable sonic climax which lifted the crowd out of their goosebumped skins and left them bedazzled and utterly astounded. Following this with the tidal ebb and flow of "Backwards Voyager" brought the audience down from this unsustainable peak with a soft landing.

The gig did end up lasting all of two hours, with the encore consisting of two songs of 25 minutes each. The second of these, "Indian Love Song", again demonstrated Ellis's unstoppable stage presence as he launched into his playing and a whole-body exhortation of the performance which only intensified the thundering rhythms of White (again unbelievable, vodka and all) and Turner, whose laconic stage presence belied the complexity and power of his playing.

Leaving us happy, drained, and immediately impatient for their next visit (which sounds as if it will be next Christmas, worst luck), the Dirty 3 again re-inscribed on fickle memories the fact that they are one of the most unique and compelling acts about. Viva Dirty 3!!

Paul Lobban



LOCAL PRODUCE

They've had a really good reaction to their recent CD release. They've just been told that they're going to be on Recovery and they've got this cool gig supporting Swervedriver at the Unibar next weekend. Revolver are going so well they wanted to tell someone like *On Dit's* Susie Bate, who was more than happy to meet George and Bart for lunch...

Last time I spoke to you you were preparing for a special 'icey' gig...how did the Dewey Del Fundraiser [at the Ice Arena - aka. Mt Thebarton] go?

George: That was actually really good fun. Bart: We were playing on this grandstand thing, near the big rink, and they'd built this stage. So, we were up there just playing over all these people. It was freezing - I had my hat on, and my scarf.

George: It was good - there were all these people skating past and watching us and others just standing in the middle of the ice watching us.

[NOTE: Interrupted here by ex-Music Sub-Ed Mark Scruby who's promoting his new Indie Music Club ELECTRICITY on Saturday night at the mansions (read folks doin' stuff for details!)]

How's the reaction been to your new release [EP somewhere sometime].

George: Most of the press in Adelaide have given us good reviews - You [On Dit] gave us a good one, dB gave us a good one, The Sunday Mail gave us a good one, The Advertiser gave us a good one, and in fact we also learnt a couple of days ago that Recovery [ABC TV] are going to give us a go in a couple of weeks.

Bart: Yeah, the response has been great! And it's been in the SA Real Music Charts for ten weeks now - I think we're number 4 this week - people seem to really like it which is a great thing for us.

George: Triple M are playing it to on their Homegrown programme...and also sometimes really late at night.

Bart: We're pretty happy with how it turned out. I mean, we didn't have a lot of money but in the end we managed to get the songs across the way we wanted to - we had a lot of support in the recording process.

At what stage do you find yourselves now?

Bart: I think we're at the stage where we've started to pick up some inertia.

George: We're starting to get a bit more serious about what we're doing... a bit more focus, you know.

Bart: Our style is pretty diverse. We love songwriting - we're not necessarily good technical players - but songwriting's what we love. So, when people say they like our songs, and they like how they're all different, it means a lot to us. You can't write a good song without good lyrics and good music - there's no such thing.

Where do you think you fit in within the Adelaide Music Scene?

George: We don't. There's all these little scenes around the place - like the funky/groovy, heavy feel, louder percussive sound...and then there's us. I think it's because we take a lot of different sounds on board.

Any gigs coming up soon?

Bart: Well, we've got a support spot with Swervedriver

George: SWERVEDRIVER!!!

Bart: Next weekend [May 10] at the Unibar with Something For Kate.

George: You better get there early - like about 8pm - to see us!

singlefilesinglefilesinglefilesinglefile
singlefilesinglefilesinglefilesinglefile
singlefilesinglefilesinglefilesinglefile

Ambersunshower: Walter T (Sony)
Ambersunshower has an ambient techno that is quite weird and quite boring. The single comes packed with heaps of remixes and is about as exciting as sliced bread.
Lindsay Gordon

The Toothfaeries: Taste (Pod/ Shock)

Taste reeks of commercial catchiness. It is also, however, relaxed and happy - though perhaps a little lacking in insightful lyrics. Tracks 2 and 3 surpass it, perhaps because they capture more of the Toothfaeries' appeal with basic guitars, soft percussion and a vibrant, free feel to both the lyrics and music. **kym**

Stereophonics: Traffic (V2/Sony)

More guitar-driven melodic madness from Wales' answer to the Superfriendz. This EP features four ['bonus'] live tracks and no less than three versions of 'Traffic'. Kickin'.
Sam Andreas-Fault

Head Over Heels: Allure (Sony).

More Black Soul from Allure, an all-girl group from across the pacific. They sound just like the thousands of other bands that the USA produce by the truckload.
Lindsay Gordon

Frenzal Rhomb: Mum Changed the Locks (Shagpile/Shock)

Yet another offering from these simple punk-esque boys that contains fast thrash drums, juvenile, angst-filled lyrics and not much else. Track two, 'You Can't Move Into My House', begins with a melodic though offensive introduction before moving on to become an extended insult. The rest of the CD is four songs from earlier demos, which are all the same formula, and their appeal lies in their roughness and energy.

Slow Ride: Kenny Wayne Shepherd Band (Revolution)

This single rocks! 'Slow Ride' is a great pop song that grasps the attention straight away and holds it for the full three and a half minutes. Watch out for the Kenny Wayne Shepherd Band because they will certainly be big very soon. Lindsay Gordon

black lab: time ago (geffen)

A first release by this (incredibly cute) four-some, *time ago* showcases three very different songs. In fact, the first time I put the CD on as background atmosphere it wasn't until 20 minutes later that I realised that the three songs were on repeat. I look forward to further releases (live actions?).
Susie Bate

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Australian University Games

Melbourne, Sunday the 27th September to Friday the 2nd October

Individual Sports

Athletics, Judo,
Kendo, Tae Kwon Do,
and Swimming

Team Sports

Australian Rules Football (Male),
Badminton, Basketball,
Hockey, Netball, Rugby Union,
Soccer, Squash,
Tennis, Touch,
Volleyball, and Waterpolo.

* Badminton, Basketball, Hockey, Rugby, and Touch
have Central Conference qualifying competitions
which are held in Adelaide in the mid year break.

For more information contact the
Sports Association on 8303 5403
or ring the University club which plays your Sport.

Adelaide University Netball Club

AU Netball still needs another coach and umpires for teams which play in the SANA league on Saturday afternoon. Good pay, great company. Also required are umpires for a Wednesday night competition.

Ring Annabel on 8379 1055 if interested

Australian Universities Rifle Championships

The 1998 Rifle AUC is in the process of being finalised as being hosted by the AU Rifle Club. The competition will take place at the Kaunda Range from Thursday the 9th through to Saturday the 11 of July. Students wishing to get involved with fullbore target shooting can contact Matt Bourke on 8362 5120

ADELAIDE UNIVERSITY SPORTS ASSOCIATION DON STRANKS AND BOB HEDDLE

1998 SPORTS SCHOLARSHIPS

The Adelaide University Sports Association is offering a limited number of annual Sporting Scholarships to students who are accepted into a course of study of at least two years duration by the University of Adelaide.

Prospective applicants should have outstanding ability in a particular sport and will be expected to be an active member of that University sports club whilst a student.

The scholarships are for \$1000 and are payable midyear, to assist with the payment of compulsory fees, text books, sporting equipment, etc. The scholarships may be renewed for subsequent years.

Selection of Scholarship winners is made by the AUSA Blues Committee.

University Sports Clubs participate in the local Adelaide district

competitions, several of which are in the highest grades which can lead to State and National representation. In addition, each year during vacations Australian Universities Championships are held in which teams from all Australian Universities are eligible to compete. In many sports Australian Universities representative teams are selected to tour overseas and play a series of matches in the host country, or to represent Australian Universities to play University representative teams visiting this country. As well there are several FISU events (World Student Championships) each year, while every two years Winter and Summer Universiades are held. Universiades (World Student Games) are second only to the Olympic Games in size and standard of competition, and are held in very high regard by the sporting community overseas.

Persons wishing to apply for scholarships may obtain an application form from the Sports Association office located in the Lady Symon building (north west corner of the Cloisters), Union Complex.

Hockey Results

April 18-19

Todd Matthew Ballinger

Here are the results from the weekend....

Division 1 Premier League Men won against NEHC 3-1 in the rain. It was a scrappy game but goals from Steve Smith (stroke), Jerry Meyer and Jason Braun off short corners helped us over the line.

Division 1 Premier League Women had a bye

Division 2 Premier League Reserve Men lost to Adelaide A 2-1 (I think ???). Goal scored off a short corner by Grant Coleman. Another scrappy game that was played in the wet.

Division 2 Premier League Reserve Women lost to Grange 3-0. After going down 2-0 in the first 15 minutes the team started to play better and had a number of chances to score. Unfortunately none were converted. A promising start to the season from a team that hasn't trained much yet! Kirsty Gilbert, Kirsty Tassell, Dannielle O'Neill and Alex Wawryk played well. Goalscorers: nil
Steve Hope.

Division 3 Women won against Port 3-2. We scored early in the first half through Michelle Sykes then they equalized close to half time. Port came out and scored quickly in the second half leaving us down 2-1 and then our team lifted and scored through Christie Tamblyn. It was now 2 all and the AUHC girls were determined not to lose their first match for the year. The last ten minutes we peppered the Port goals but seemed to miss either side by inches which had

the coach and Paolo on the sidelines pulling their hair out. Christie Tamblyn eventually put a goal in in the last minute to give the girls a 3-2 victory.

Division 4 Men lost to Grange 1-0. Playing in the rain like all teams that played Sunday we had plenty of chances to score as did Grange but nobody could hit a straight shot until the last 2 minutes of the game when our goalie Mark saved a shot, it spun backwards onto the post and then was pushed over the line. A disappointing final result against last year's premiers.
Steve Hope.

Division 4 Women lost to Burnside 4-0. Was 2-0 until about 5mins to go. Pity we only had 10 players (and they had 14 fit young things). Pity the PAC turf was like an ice-rink. Pity all our muscles ceased by the end of the first half. Pity we couldn't quite score a goal. Great games by goalie Cassandra and fullback Georgie (I think that's the right name!).
Bec Anderson.

Division 5 Women lost to Burnside 7-2.

Division 5 Men lost to Port 5-3. Due to confusion over goalie gear (or the lack of), we played the first half of the match with only a kicking full back. As a result, we let in two early goals, before we started to outplay Port in the mid-field with good short passes and possessions. A successful penalty stroke by Paul Senior and a converted lay-off by Marty Kew had the score at 2-2 by half time. Port answered quickly in the second half to score another 2 goals early on. Uni regrouped, and Marty Kew got another ball to pass the keeper. Late in the game Port scored its fifth. Not a bad first up game in very wet conditions. Lots of Potential.
Colin Hinze.

Division 6 Men drew with Grange 2-2. Both goals scored by Nick.

Australian Universities Alpine Championships Falls Creek

August 23rd - August 28th

Alpine Skiing
Cross Country Skiing
Snowboarding

For more information contact Phil Turner
8298 3415

AUSKI PUB

NIGHT

Wednesday

@ Uni Bar 6th May

\$1.00 beer

Jaegermeister specials and give aways

AUSKI fashion parade your first chance to buy AUSKI clothing for '98
PLUS - The chance to win a free snowboard

Spirit Specials on the Night

Clubby Clubby Clubs Clubs

Clubs' Column

The next full Clubs' Association Council Meeting is Wednesday 13th May at 1pm in the Margaret Murray Room. There will be a short time after the meeting to ask questions about grant applications. Any questions answered! Find out the truth about grants. How to bribe...

Clubs' Association Executive Position Vacancy

There is now a position vacant on the CA Executive Committee. Nominations must be in by Tues 12th 5pm in writing at the CA Office. Nominees must be a current CA Delegate

Animal Liberation

Anyone who was involved in this club in the past, or is interest in joining please call Michael Blackwell on 8346 2714 or leave a message at the Clubs' Office.

I would like to revive this club on campus.

Women's Collective

Regular radio show, 5UV, every fortnight, GIRLCRAZY Tues at 11:30pm next one 12th May
No Diet Day Wed May 6th check out the cake stall

Quiznite - the quiznite to end all quiznites - wed may 13th 7pm upper refectory, level 4 union building teams of 6-8 men & women
\$5 each, book by leaving a message at the clubs ass or email us
clitoris@smug.adelaide.edu.au
Kathleen O'Shea 8431 6320

Adelaide Area African Studies Association

The aims of AAASA are to unite both students and academics working in African Studies across the various Universities and campuses in the Adelaide area.
Through establishing a student and academic collective in the field of African Studies we aim to encourage a supportive environment for presenting proposals, work in progress and seminars.

AAASA also aims to be established as a point of contact for African students and professionals in South Australia and conversely, for South Australian students and professionals interested in Africa.

Contact: Chima Korich 8303 3715
email ckorich@arts.adelaide.edu.au

Evangelical Union

Bible Talks every Monday & Tuesday, 1pm in the Union Cinema

Thursday morning Missionary Break-

fast. From around the world, and different organisations, missionaries come to talk about their work.
7:30am in the north south dining room.

Irish Club

Quiz night Friday May 29th
Last year this event attracted 70 people and was a huge success. This year is expected to be even bigger.
Great give-aways, dinner options available - Irish joke telling competition at half time
Clubs are encouraged to enter tables (of 6) and all members are welcome to participate.
\$3 Guinness cans, \$1.80 VB cans, \$3 two dogs, etc

Prosh - Look out for details of the great Guinness breakfast, May 22nd at 8:30am, and come to the cloisters on Friday to see the Irish Club Sculling Team in action.

Campus Life

Used to be Students for Christ. But have changed their name to Campus Life.

Regular meetings Wednesday lunch-times 1-2pm in the Union Cinema.

This week's guest speaker is Tim Wallace from YWAM.

Home Brew Club

Tasting night!
Friday 8th May 4pm onwards in the North South Dining Room Level 6, Union Building. Everyone welcome, come along with a six pack of home brew to share.

Learn the secret tips and recipes of award winning brewers and people just starting out

Home brewing starter kits available. \$35 - includes membership and everything you need to brew two cartons. (From then on it's only \$10 for ingredients, per brew)

Plenty of Great Beer
Damian 8363 3397

Uni Jazz Club

Jazz Day 7th May

Starts with a picnic on the Barr Smith Lawns from 12 noon onwards.

Includes: Jam session with musicians from the Jazz Course
BBQ
Cheap Coopers

Then move on to the Uni Bar 8-12pm. More jazz bands.

AUScA

The people that brought you Beer Trek,

the Final Frontier no bring you the Pjongatail Party!
Saturday 6th June. Further details are being finalised so look out for posters.

Adelaide University Film Society

Term 2 Programme: Tear this out and stick it on your fridge

Week 8:
Contact
Plus Olympia

Thursday 7th May at 7pm AND Friday 8th May at 1:10pm
Union Cinema, Level 5, Union Building
\$3/\$5

Come along and see one of the most thought-provoking Sci-Fi films made in the past year, along with the 1936 Berlin Olympics propaganda masterpiece by Leni Riefenstahl that appears in the movie.

Week 9: (PRIDE WEEK)

In Association with PRIDE
The Rocky Horror Picture Show

Thursday 14th May at 7pm
Union Cinema, Level 5, Union Building
\$3/\$5
Come and do the timewarp again in your best fishnets and leather.

Week 10:

Nanook of the North
Plus shorts Duel and Clockwork Lemon

Thursday 21st May at 7pm
Union Cinema, Level 5, Union Building
\$2/\$4
Made in 1925, Nanook of the North was one of the first and most poignant documentaries ever made. It features the Inuit people of the Arctic, as they were before the destructive encroachment of Western civilisation. Ironically something that this film brought about.

Week 11:

Nashville
D. Robert Altman

Thursday 28th May at 6:30pm (special early start)
Union Cinema, Level 5, Union Building
\$2/\$4

Directed by Robert Altman, this features personalities in and around Nashville, country music capital of the world. And not only that, it's Margaret Pomeranz's (The Movie Show, SBS) favourite film of all.

Week 12:
A Night of Shorts

Thursday 4th June at 7pm
Union Cinema, Level 5, Union Building
\$2/\$4

Featuring: Hardware Wars (a house-

hold appliances take-off of Star Wars). Un Chien Andalou (Surrealist short by Salvador Dali and Luis Bunuel). Steamboat Willie (the first Mickey mouse film). Ballet Robotique, Streets of Paris and more.

Members, there is a newsletter in your pigeonhole now. Go get it!
To contact the film society e-mail us at aufs@smug.adelaide.edu.au or drop us a line at the Club's Association.

Check out the Film Society Web Site for the latest info http://www.smug.adelaide.edu.au/~aufs

Eddie Club (Edmund Rice Club)

Eddie, Eddie, who the \$^^@# is Eddie?

We are a group of Adelaide University students who've all had the unique experience of organising and going on activity days and campus for kids who are considered "at risk" in our world.

On these activity days we attempt to have a one to one ratio of kids and leaders present - the leaders being mostly uni students such as ourselves and the kids coming from Foster Care homes or disadvantaged backgrounds.

The Eddie Club is a purely nonprofit organisation and all members who attend both activity days during the year and week long camps in January, do so as unpaid volunteers. The executive members of the club are also unpaid.

We attempt to raise money to fund the various Activity Days by initiating sponsorship deals, holding fundraising events and we are constantly looking for new leaders with heaps of get up and go.

We're also a pretty active social club with lots of dinners, parties, and pub & club nights to attend - all for a good cause of course!

For more information about this amazing club, please contact the secretary, Eleanor Miller on 8269 4465 or the Publicity Officer, Kim Burley on 0411 624 523.

SEX On Dit
Next Week
Gear in by Wednesday

babysitter's club

Babysitter
Reliable
References
Own Transport
Call Bec 8262 5134 (leave your name & phone number clearly on answer machine and your call will be returned promptly).

pot this

We are looking for Billiard, snooker, pool players, anyone who wants to pot a ball basically.
Leave your name and address with phone contact if you're interested with Vicki or Pene in the Sports Association office, Lady Symon Building, North West corner of the cloisters ground floor, or phone 8303 3410

double dutch

Can you speak fluent Dutch?
Can you help me?
I'm looking for someone to meet with on a semi-regular basis to practise my conversational Dutch.
If you could help with some written Dutch that would be great as well!
Please contact me ASAP
christina.faseth@student.adelaide.edu.au
Or leave a note for me at the Sports Association.

get pissed cheap

Have you ever wanted to brew your own beer or other alcoholic beverages? Well now you can cheaply and easily at home. The Adelaide Brewers Club is selling Home Brew Starter Kits for \$35. This includes membership and all you need to brew two cartons of beer (brew barrel, coopers brew mix and bottle tops). Once you're a member you get 10% discount at home brew shops and can buy more discount ingredients from us. After this initial start up cost you can be brewing from 20 cents a stubbie. Come to the Tasting night - Friday 8th May, North South Dining Room, Level 3, Union Building (see Clubs Page), or ring Damian 8363 3397.

small round things

For Sale
Mini Disc Recorder
Portable
8 Blank disks
As new - still in box
\$480.
Ph. 8277 3763
Ask for Andrew

rugby james

Attention all!
If you are interested in forming an Adelaide Uni Rugby League Club please phone James on 014 098 529. Inaugural AGM will be held sometime in late May

dig this. spike.

Intramural Volleyball will once again be held at the Uni Gym beginning towards the end of May. Would all team organisers please ensure that entry forms are returned to the Uni Gym by Friday 23 May 1998. Late entries will not be accepted and all entries must be accompanied by an entry fee of \$60.00. Please note that all intramural competitions are based on fun and learning and are mainly for people who DO NOT play in a regular competition.
For entry forms or any further information please contact Diana Pedrick on 8267 2926.

messy like this?

The day before the Good Friday holiday, I had a Maths I Calculus lecture in the Mawson lec. theatre, and I am sure I have misplaced my notebook either in the Mawson theatre, or in the first level CS1 lab in the Hughes Building. This book has not only my Maths I lecture notes, but also ALL my notes from Logic I this term. It may have been the book had no name on it, but the handwriting inside could be described as messy, it contained Logic I handouts and also a couple of Maths I handouts, it was A4 size and the book is a green with grey striped Olympic Stripe A4 notebook. People can contact me at damien.harrison@student.adelaide.edu.au, my ph. is 8261 9806.

oh, that famous stripper

The Hills Musical Company Inc. in association with Tams-Witmark presents "GYPSY", the story about the famous 1930's stripper. At the Stirling Community Theatre, Avenue Road, Stirling.
8pm May 1,2,7,8,9,14,15,16
2pm Sunday May 10
Phone 8339 4041 for bookings
After Hours (6pm-9pm) 8339 3255

do this (or classified #10)

Male International Students
We are seeking your anonymous and confidential participation in filling out a questionnaire as part of the research for a project being conducted by the National Centre in HIV Social Research on HIV and Sexual Health of Gay and Homosexually Active Male International Students.
For information or a questionnaire:
Maria Pallotta-Chiarolli
National Centre in HIV Social Research
Macquarie University
Sydney, NSW, 2109
Telephone (02) 9850 9436
Fax (02) 9850 8112
maria@bunyip.bhs.mq.edu.au

answer: a good start

Who studies law and why?
How do we train our lawyers?
Who trains our lawyers?
Where do law students go after Law School?
What can and do our lawyers do?
Do we need lawyers?

Answers to all of these questions and many more will be available at The Law School during South Australia's Law Week '98.

The Law School warmly welcomes school students, parents and members of the public to attend the panel discussion it will be staging as part of its contribution to Law Week between 15-22 May 1998.

Between 5-6 pm on Wednesday May 20, a panel of academics and students will answer questions from you about the study of law.

Further details available from Sarah at the Law School 8303 5545.

mmm ... sprockett

For Sale
Motorcycle
Honda CB125N
Economical, reliable transport.
New tyres, chain and sprockett
Registered
\$650
Phone Tim on 8278 6995

that's a nice ... jacket

For Sale
Gorgeous pale blue wooly winter jacket. Women's size 12 (large fit). Brought from Witchery only 6 months ago & hardly worn. \$100.00 o.n.o. (I bought it for 150.00). Please call Fiona on 8303 5406, or 8333 0993.

www.sports.agm

Notice of AGM
The Adelaide University Sports Association Inc AGM will be held on Tuesday 26th May, 1998 at 1.00 pm in the WP Rogers Room, Level 5, Union House, followed by Sports Association Council.
Nominations are now being called for:
President
Deputy President
Hon. Treasurer
Hon. Secretary
which are a one (1) year term.
The Hon. Treasurer and Hon. Secretary must be University of Adelaide students.
Nominations for the BOM Executive positions close on Friday 15th May at 5pm.
3 positions are also called for general Board of Management positions which are two (2) year terms.
Nominations for the 3 general Board of Management positions close on Friday 22nd May at 5pm.
Application forms are available from the Sports Association Office.

ping, pong, make your own joke

Would you like to play Table Tennis
Call Iann Thai 8289 6382
or email: chow29@hotmail.com

wingear.com

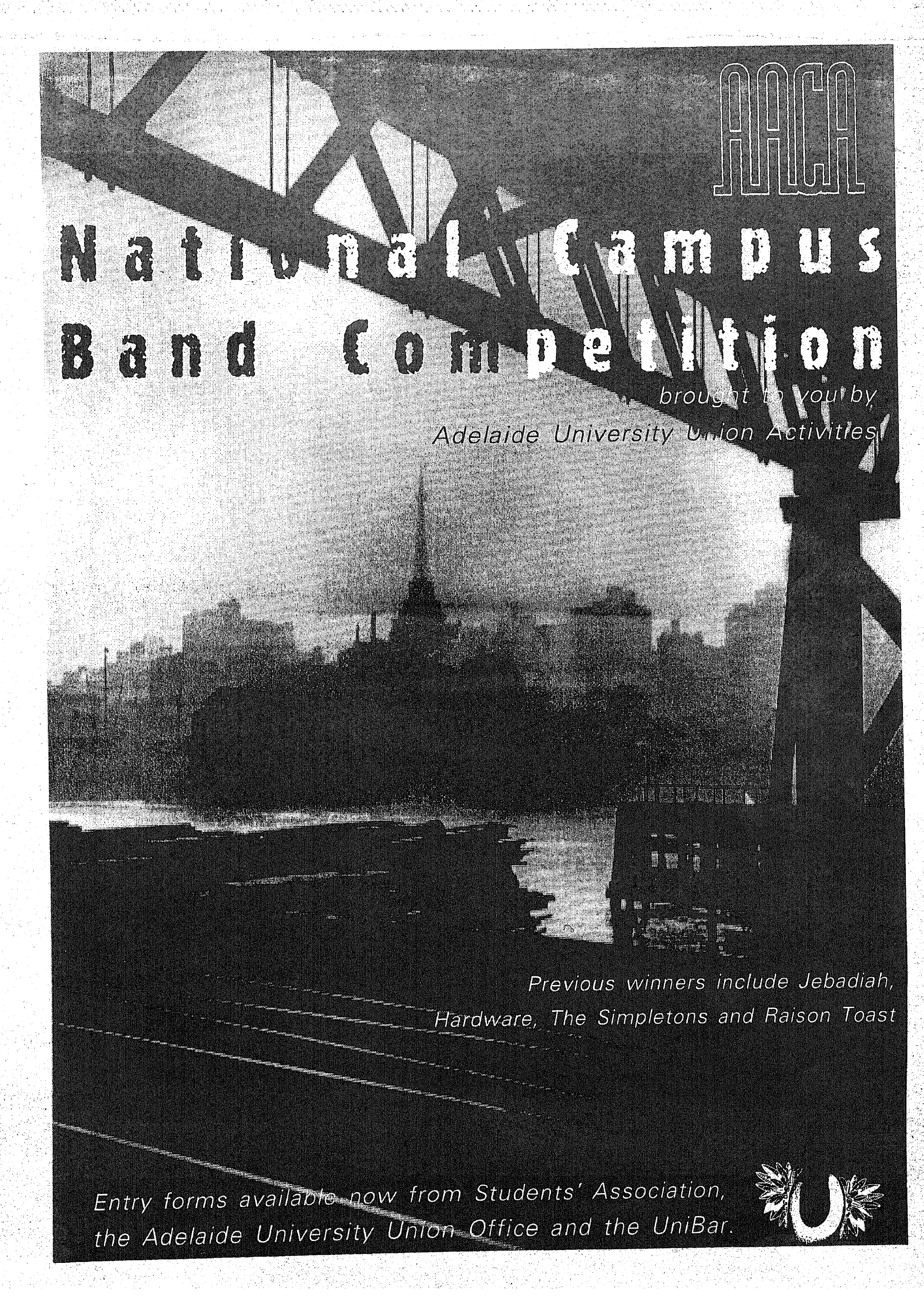
WIN... WIN... WIN... Autographed Redbacks Cricket Bat, Crows Football, Port Power Football, Thunderbirds Netball, Adelaide Rams Polo Shirt, Giants Baseball, 36ers Basketball, Australian Hockey Olympic shirt, and many more prizes
Raffle Tickets \$1 each available from Sports Association office, ground floor, Lady Symon Building
Drawn 19th June 1998, 5pm Unibar
All monies raised goes towards the Australian Universities Games 1998
Sell a book of 10 and you will enter the draw for an extra special prize, call Pene or Vicki 8303 5403 and we can provide you with a book

cottages?

Word Processing
\$3.50 per page @ 250 words per page
Words 2000 Pages 8 \$28.00
Bibliography . Footnotes
\$3.50 per page @ 200 words per page
THESIS
Formatting (word processing on disk)
\$21.00 per hour
Dictaphone Transcription \$21.00
Interview Transcription \$25.00
CURRICULUM VITAE
RESUME
Call Anne Every Phone 8212 6869
24hour pager service 8415 7866
Email: cottages@machbs.com.au

write gear

Fellowship of Australian Writers NSW Inc.
Far North Coast Regional
11th Annual Literary Competition
Entries are invited for:
Short short story (1000 words)
Short story (3000 words)
Article/Essay (1500 words)
Poetry (80 lines)
Poetry (24 lines)
Junior (to 14 years) Short story (1000 words)
Prizes are \$150 first place, \$75 second place
Junior prize is \$70 first, \$35 second, \$20 third
For conditions of entry send SAE to:
E Gray
Competition Secretary
FAW Far North Coast Regional
PO Box 5093
East Lismore NSW 2480
Closing date 30/6/98

The background of the entire page is a black and white photograph of a bridge structure, likely the University Bridge in Adelaide. The bridge's steel truss framework is prominent, with diagonal beams and horizontal supports. In the top right corner, there is a large, stylized 'U' logo with decorative flourishes. The overall image has a grainy, high-contrast appearance.

AAACA

National Campus Band Competition

*brought to you by
Adelaide University Union Activities*

*Previous winners include Jebadiah,
Hardware, The Simpletons and Raison Toast*

*Entry forms available now from Students' Association,
the Adelaide University Union Office and the UniBar.*

