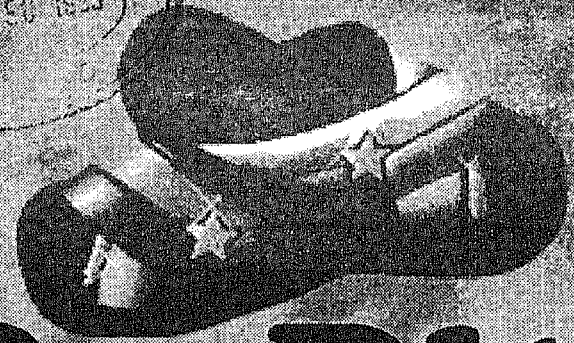
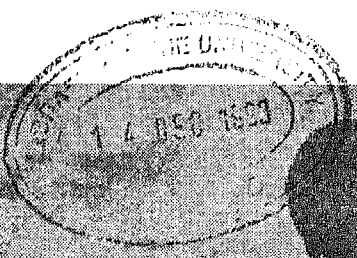


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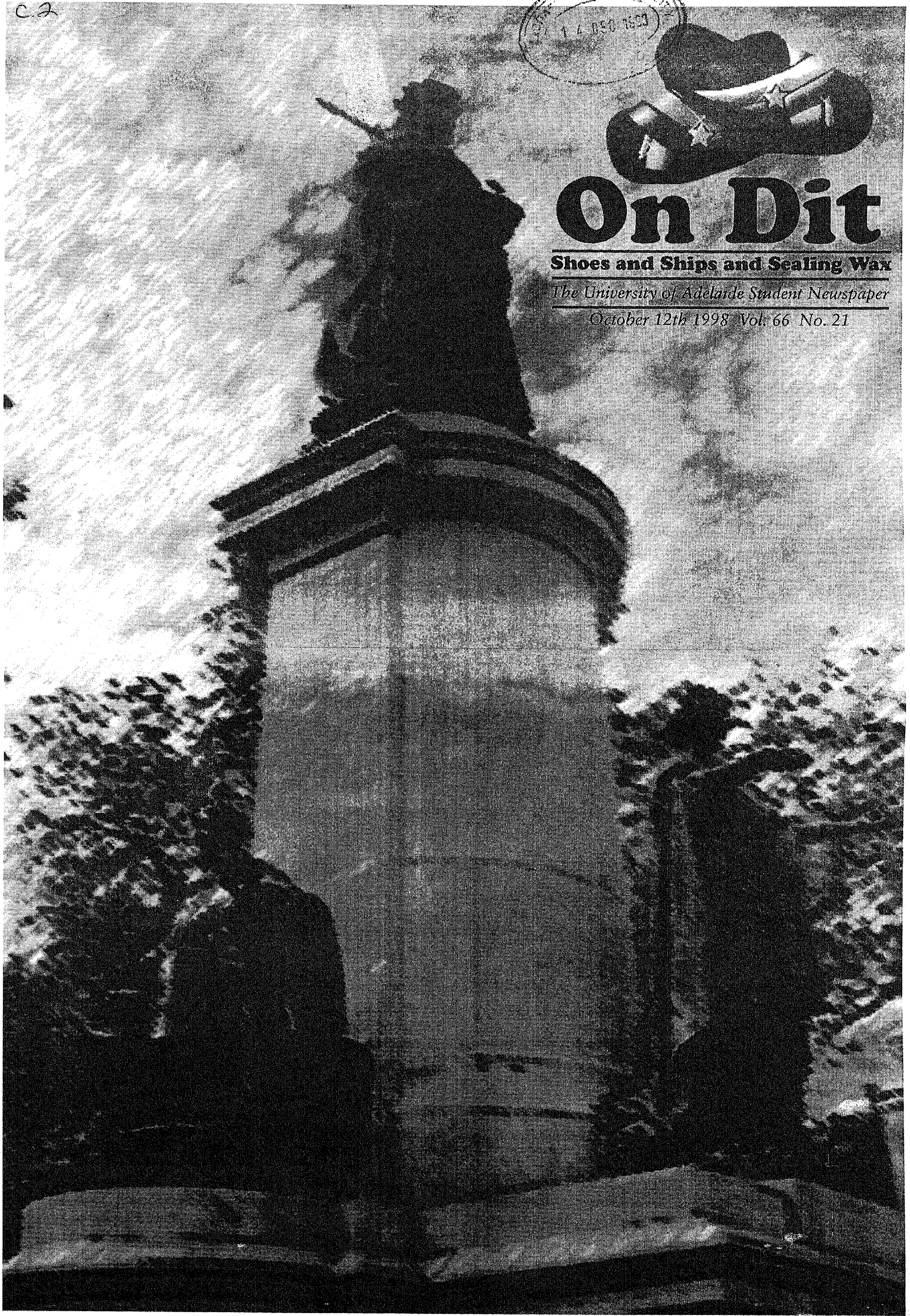


# On Dit

**Shoes and Ships and Sealing Wax**

*The University of Adelaide Student Newspaper*

October 12th 1998 Vol. 66 No. 21



# editorial

What with going to the zoo (check out page 35) and all, we've had such a fun day that we're not even close to feeling like writing a serious, hard-hitting editorial. On the other hand, we've had some serious stuff happening to us and around us, so we'd better have some sort of a go.

First off, and most happily, our revamped website is up and running! Huzzah! Huzzah! Huzzah! One fine individual by the name of Anthony Daniele has been bugging us for weeks trying to get information and pictures and all sorts of garbage out of us to put on the site and we've been telling him to sod off because we were too busy painting our toenails and resting in our hammocks to pay any attention, but he persisted and we caved and the result is a damn fine website. We know it's good because we've checked it out from or

rather slow and prone-to-crashing computer. Have a gander sometime when that assignment just gets too much. It's at [www.smug.adelaide.edu.au/ondit](http://www.smug.adelaide.edu.au/ondit). We ought to say a nice big howdy to SMUG as well, because they're nice to us.

On a less happy note, the voided student elections situation has not resolved itself as yet. The latest is that it appears impossible to hold another full election this year, which means a whole bunch of SAUA and Union positions are in danger of remaining vacant over summer. The only alternative to this appears to be the holding of a referendum this year to change the constitution to allow the appointment (not election)

of people to fill those positions until new elections can be held next year. For the full run-down on the current state of affairs, you should all read Ian Cannon's update on page 8. Next week is our semi-annual (this will be the second one!) Travel Edition. This is truly exciting. A rare opportunity for you, the reader, to learn about far-away places and travelling tips, and for you, the contributor, to bloody well get off your arses and contribute. We'd really like a whole bunch of travel stories to print. And we'd like you to write them, because we're sick of making stuff up ourselves (see page 35). Contribute by Wednesday (Thursday if you're nice and you're not on our 'list') via the usual

channels.

If you turn to page 6, you'll see a heavily censored letter. This is our little way of gaining attention, and of reminding you that if you write us a letter (or anything else, like a travel article, for example), then you must avoid being racist, sexist, homophobic, defamatory or otherwise offensive. We can't print stuff like that. Plus, we don't want to. So watch yourselves. Be nice. Well, that wasn't too serious, was it, kids? We hope you enjoy this edition. We did. And continue to. We've only got three editions left, you know, so if you're at all interested in coming down and helping us out or in contributing in some way, you'd best get a shove along. We'd love to see you.

Happy trails,

Susie, Paul and Chris

**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.**

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**Printing:**  
Cadillac Printing

**Web Provider:**  
SMUG

**Sloppy hippo kisses:**  
Mr. Anthony Daniele for a sterling job on our web page; the PGSA for being really, really generous with their food on Saturday; Anna for being so bright and sparky so early in the morning; Georgie for her excellent, excellent work (and being bright and sparky, too); John for his rampant joviality; Esther for everything we usually thank her for and more; Chris for all that stuff he did and does every week; Ching Yee for putting in an appearance and bringing us food; Daren for offering us a keg (sure it was half used, but still); Eva for acting like the Easter Bunny when it's nowhere near Easter; Cate for her excellent computer advice (again); Jessie because she's nice; anyone who came down to the On Dit

office on Sunday morning while we were at the zoo (thanks kids); and interstate student newspaper editors for sending us nice email messages throughout the week; you guys rock.

**Big baboon's arses:**  
Nigel for pissing off to Canada (have a nice time, though); all the animals at the zoo who kept running away from us when we tried to take cool photos; the jaguar for nearly biting Susie's face off; and the person that Paul can't remember at the moment, we're sure they suck arse big time.

**Where we are:**  
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains. 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](mailto:ondit@smug.adelaide.edu.au)

**About the cover:**  
It's an artistically black and white cover to ensure that we meet our budget. Unlike certain other organisations. Oh, yeah. Chris took the photo and messed around with it some. Fancy.

**Next edition:**  
Travel Edition!!!  
Out: October 19th.  
Deadline: October 14th.

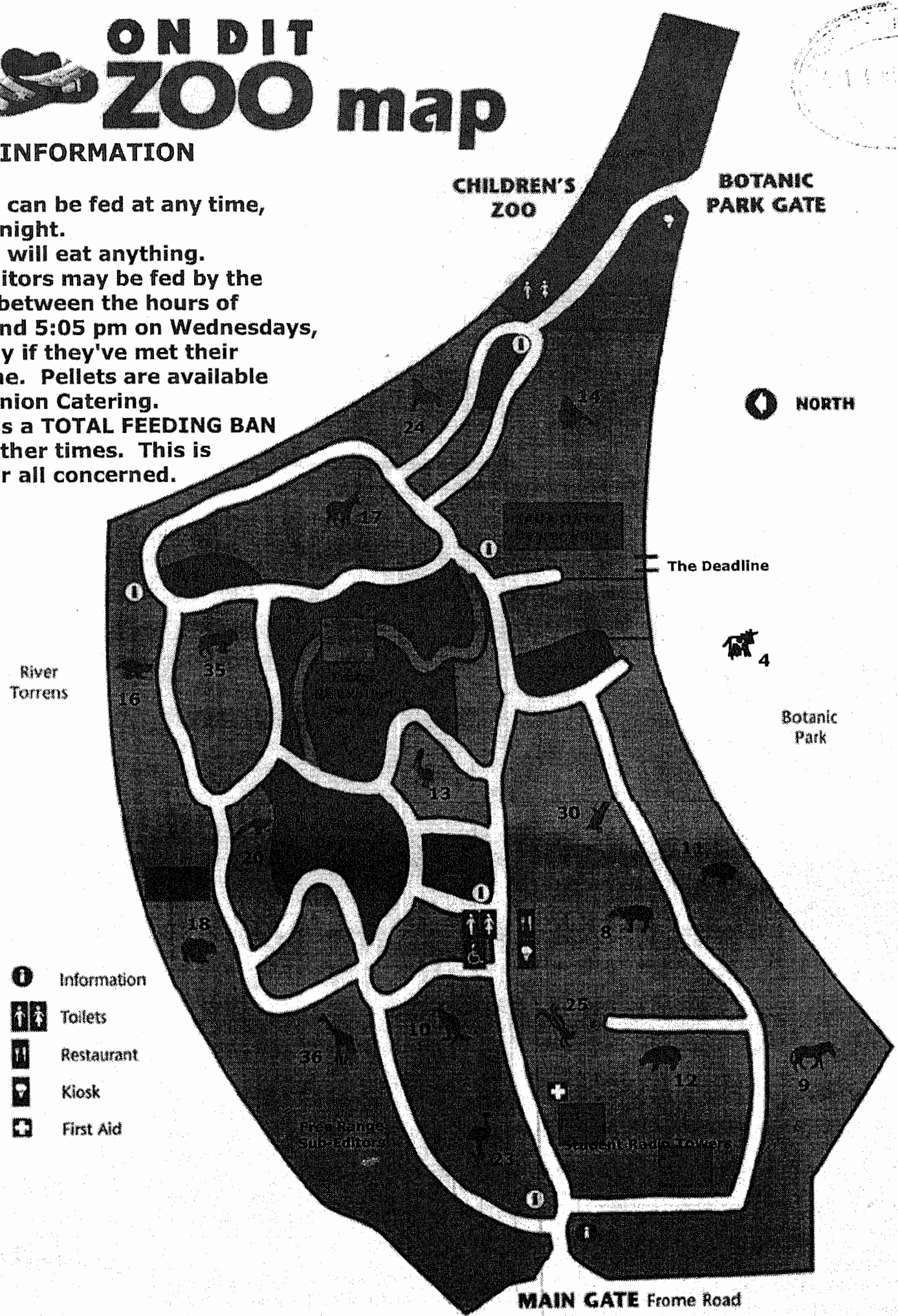
**PS.** our brand spanking new web site address is: [www.smug.adelaide.edu.au/ondit](http://www.smug.adelaide.edu.au/ondit)

**ON DIT ZOO map**

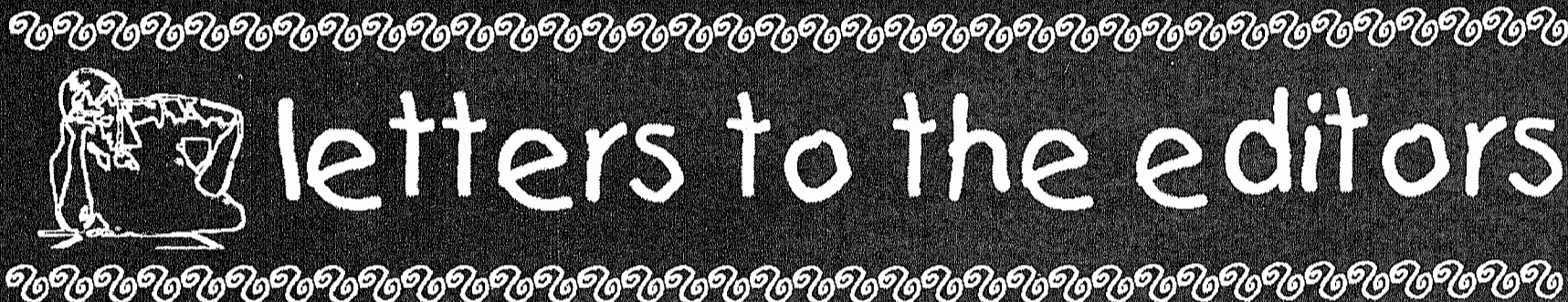


**FEEDING INFORMATION**

- Editors can be fed at any time, day or night.
- Editors will eat anything.
- Sub-Editors may be fed by the public between the hours of 5 pm and 5:05 pm on Wednesdays, but only if they've met their deadline. Pellets are available from Union Catering.
- There is a **TOTAL FEEDING BAN** at all other times. This is best for all concerned.



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# letters to the editors



Hmm. Hah. Here at *On Dit*, we enjoy receiving letters. In fact, we enjoy receiving all kinds of student contributions, but of all these we probably enjoy letters the most. Letters are warm and fuzzy, and on cold winter's nights can be snuggled up to for comfort. Letters can ease aches and soothe tired muscles. They can pick you up when you are feeling down. They can smooth out the roughest ride and provide a safe haven when you have nowhere to go. Letters can cure world hunger and enact world peace. So, as you can see, we like letters. We like 'em a whole shitload. And we're a bit grumpy because we don't get sent enough of them. And we know, we just know, that each and every one of you out there in readership land wants to help, but for some reason you feel unable. You feel frightened, intimidated, incoherent or lazy. Unfortunately for you, none of these excuses are terribly convincing. So write to us. Deadlines are each and every Wednesday for the remainder of the academic year. Do it.

## A Man With Too Many Degrees

Being a largely unbiased and happy-go-lucky soul, it continues to amaze me, even after 7 years at uni, just how people change with an election. Really exciting folks you never knew existed suddenly become your friends, and it is always ever so trendy to walk around in clone t-shirts, like the good-old days of high-school uniforms. But the most amusing aspect of student elections is undoubtedly the level of neurotic behaviour and paranoid delusions that circulate the campus and muddy the otherwise hemp-laden air. Quite frankly this year was not going to be one of my most tolerant, especially after scrutineering all Friday

night till 1:30am and all that got counted was the votes for el Presidente and EVP, then I got to do it all over again for another 8 hours on Saturday at the recount. Due to last year's (normal) allegations of cheating, the counting process was, to say the least, frog's arse watertight - hence the reason why it took so long to get started. So you can only imagine how bemused I am to see the endless stream of crap letters to this otherwise fine journal, whingeing about other candidates and making accusations about the people who counted the votes, and other assorted schizophrenic fantasies too weird to be published in *On Dit*, but widely muttered around campus by political wannabes and their hangers-on.

I realise it all gets very exciting and emotional at election time, and my genuine commiserations go to Steve Mullighan, a great bloke, who missed out on EVP by just 9 votes - the smallest margin I have ever seen. But to all the lunatics out there - this year you have pissed me right off.

Now normally I just brush aside post-election whingeing as sour grapes, and hope that in the following weeks, the poor souls will manage somehow to get a life. But this year there is actually one real, serious question that needs to be asked about the conduct of the election - the lack of a secret ballot. Let the rubber-chicken circuit now decide what to do next year to prevent it happening again.

The problem is, all the morons who loudly shout their conspiracy theories are detracting attention from the ballot inadequacies, so as a scrutineer who actually was there and actually knows what happened let me, like Agent Scully, debunk a few myths currently doing the rounds.

"Apparently the scrutineers could not see the votes for hours before they were counted!!!!!!!"

This one, the first and most widespread, is running neck and neck with Pauline Hanson for stupidity of the year award. Firstly, I would like to now how the hell anyone could know this, seeing as the counting room was COMPLETELY EMPTY except for the people sorting the votes, and myself and a couple other scrutineers. All the political heavyweights and their cheer squads were safely tucked away in the bar getting thoroughly

pissed. Few of them could actually be fucked being there until the counting started - they would just send me slaves every now and then to ask what time counting was going to start. But I must admit folks, it is true, I could not 'see' many of the votes for about 2 hours because they were INSIDE BLACK GARBAGE BAGS waiting to be sorted, you fucking fools.

"Every now and then, a person sorting/counting the votes would disappear!!!!!!!"

Yes, my froot-loop friends this is also true, and next year, I think counting staff should have a security escort JUST TO HAVE A PISS. You never know, as brilliant a scrutineer as I surely am, perhaps, just perhaps, those mean and tricky counting staff locked themselves in the dunny and madly filled out hundreds of dodgy votes for Alida Parente and Co before quietly slipping back into the counting room with a big black garbage bag full of shonky votes discreetly slung over their shoulder.

"There was just too many votes lodged on Friday (about 800) that there just had to be something fishy going on!!!!!!!"

For the mathematically challenged, a quick lesson about averages: total number of votes was 3803, which would average out to about 760 votes per day. Considering large voting blocs like the OSA traditionally vote on Friday, what is so fucking extraordinary about the number of people who voted on that day? And while I am spouting statistics - less than 25% of students voted - and yet we are continually reminded that student politics is just so important and so vital and so necessary and so full of shit and so full of deals and so full of rorts.

"I hope she doesn't get the female sexuality officer position - she's not even queer!!!!!!!"

Yes my friends who are still with me at this point in a rather lengthy letter, the gay Mafia is alive and kicking at Adelaide Uni. All I should say on this one is "sucked in - she got it!" but I'd like to add more. I happen to know and like Amanda Camporeale and think she will make a great office bearer (a rare gem, no doubt). How dare you limp-wristed faggots dictate that she is not worthy because you think she is heterosexual (or is it just because she was on the wrong

ticket?). I don't care who Amanda's bedpal might be, but the point is, it is a Sexuality Officer, it's not the exclusive domain of the few gay boys who run Pride into the ground to control the positions.

"Rosslyn Cox made catering lose \$500,000!!!!!!!"

Well, considering that campus would have to be the most expensive place in the city to fill your guts up, I can't see how they could charge those prices, pay no rent and still lose money. But economics is not my forte - let the woman-accused herself debunk this myth or otherwise.

Hopefully this letter will clear the air and restore some sanity into the otherwise brilliant minds of the students at this fine institution. And think about this for a moment: until you one day leave and start working full-time, you never realise just how great it is being at Adelaide Uni. So if you want to be taken seriously as a student office bearer or nominee and you want to represent students at a great uni, lift your game. If you treat elections with contempt, you will only prove to the student population what a fool you really are.

**Michael Guarna**  
LL.B (Hons); B.Sc (Hons);  
BA (in progress);  
GCLP (in progress)

Zany

Zany

Zane

Zane

little known facts about the university of adelaide, number eleven: the UA touch team has never ranked better than ninth at the Intervarsity Games (to join, ask at the Sports Association, or call 0419 829 787).

**Zane**...1999 void environment officer (with thanks to Gareth Manuel, void O'Coordinator)

# No need for a Reach Toothbrush ...



Hippos have a  
flip-top head!

**OLGA #1**

Dear On Dit,

In response to the letter by a certain Aleksander Pusz, I would like to add my support Tim Kentish's "little rant". What Aleksander has failed to take into account is that purchasing music can be quite an expensive proposition. What sites such as OLGA do is provide an inexpensive way for many musicians, most notably young musicians, to gain access to tabulature and thus develop their skills. Of course I don't wish to see struggling artists deprived of their income, but internet sites such as OLGA are the only way many people can get access to music and the closing of the aforementioned OLGA site was, in my book, a tragedy.

dan adey

**OLGA #2**

Dear On Dit,

I am writing in response to the letter of Mr Aleksander Pusz (Vol 66, No 20) where he comments on my article concerning OLGA.

I have no problem with my articles being called "rants" because that's pretty much what they are. It is interesting though that after ranting on for the better part of a semester, that my only rant that attracts any attention is not one about religion, politic or personality, but one about money. Sadly, my fears have been realised, and this is no longer a university but a training college. Oh well.

The thing is that Mr Pusz missed the whole point of my article. I don't know if saying that the chords to "Smells Like Teen Spirit" are F, A#, G#, and C# is breaching anyone's copyright and neither does he. That's for the court to decide. If the court had decided that OLGA was infringing copyright, then by all means it should be shut down, because, after all the law is the law, even on the internet. The problem is that OLGA never had a day in court. OLGA was threatened with legal action, and being a non-profit, broke collective, had to run for cover. Big business used its economic power, not the power of the courts, to close down something it

didn't like. My point was that OLGA is only one example of how this could happen - if I put something on the internet, and a big corporation with more money than me dislikes it, all it takes is one slightly threatening email and I have to back down. Surely this doesn't seem right?

So, Mr Pusz, the principle here is larger than your wallet. The problem is in the nature of the adversarial legal system, and the power it gives to those with the greatest economic resources, and the fact that the individual is utterly screwed by the whole thing. Good luck to you if you do ever get published. It's a pity that if you ever are, that you'll be making more money for your publisher than yourself.

Tim Kentish

(PS. Although music is the highest art form, like actors, any musician who actually enters a career in music expecting to make money is sadly deluded.)

*It's Not,  
Really.*

**CENSORED!!!**

Someone's been naughty!

Remember, kids: we don't like it when you're rude.

No sexism, racism, homophobia, or other nastiness.

Play nicely.

Ooops, had to censor this bit, too!

A poem:

Just be nice,  
Don't be rude.  
Or we'll take away  
All your food.

Not very good, but nice.

**R**

*(nothing to do  
with pirates)*

Dear On Dit Editors,

To keep in tradition of your column I am writing to complain, however this time I hope that it leads to some sort of action. I writing to express my feelings of disgust about the lack of censorship on R-Rated Radio (Alternate Saturday Nights at 11:30). Never on radio have I heard such words as \*\*\*\* or \*\*\*\*ing \*\*\*\* or even \*\*\*\*\*. I am mean sure, I will give them credit on their choice of music and of coarse the regular segments of Dan's Angels, occasionally guest starring Yoda and the Fat controller. Also their abundant reviews and informative trivia do provide mild listening pleasure, but I continually find it disturbing to hear blasphemy shoved down my earhole. Additionally have these young larrikins been told how serious it is to publicly defame??? Gods knows where these "radio presenters" got their training??? I hear you ask "well why don't you change stations???" I have often wondered that myself and I always seem to come to this conclusion.....I like student radio and Reverend Dan, Petra "Ringo" Starke and Chantel "Kris" Crossman have sexy voices.

Thank you for listening and lets us hope that someone takes action against these uncensored radio goons.

Kenneth Meatballs

*Please Don't  
Read This  
Letter (It  
Could Mean  
Our Lives!)*

Dear Eds,

You guys are great. In fact, you are so great I have developed a rather unhealthy obsession with you. I have been stalking you for the past seven months and am looking through your window with a high-powered telescope right now. Unfortunately all these months of watching you has driven me a bit peculiar, and thus has led me to plant a nuclear device in the catacombs beneath your office. That's right, the trap door you have deviously hidden beneath a 5 foot pile of coke cans and leading to the On Dit inter-uni spy camera system, the Uni Bar's underground beer supplies, and the On Dit Mobile has been booby-trapped. Don't even think about it - the Torrens underwater access tunnel has been mined. If my demands are not met the nuke blows. These are as follows:

1. Publish this letter.
2. Don't let anyone outside of the On Dit office know about this.
3. No more statistical cows.

Yours,

**Peculiar.**

P.S. The Snood people are also in on this. They've finally run out of patience.



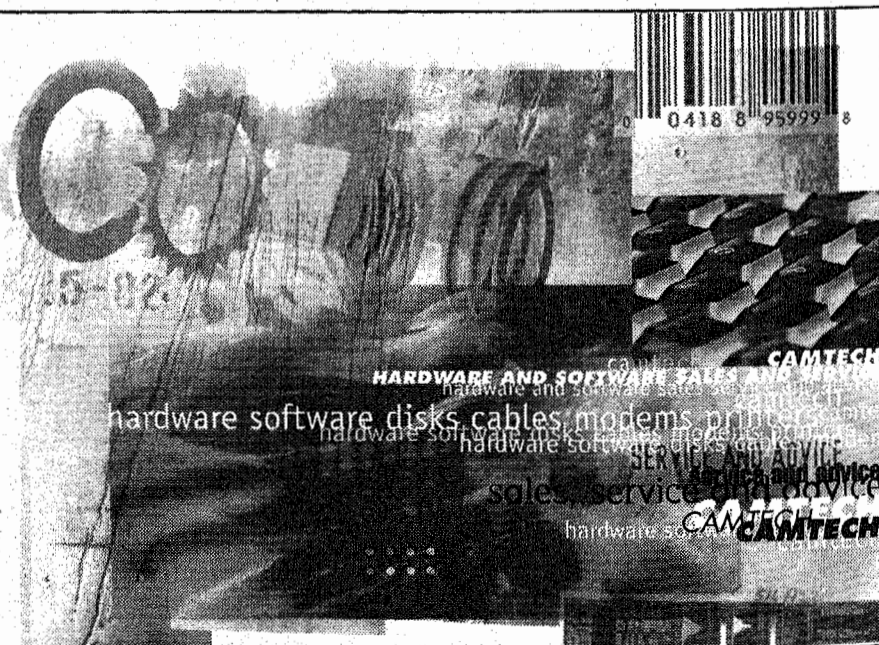
27% of cows believe that terrorism is a valid form of expressing political or other beliefs. The prevailing frequency of mad cow disease in surveyed populations is also 27%. Some statistics are purely coincidental.

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Really?  
Sumerians?

Dear Editors,  
South Australians first enjoyed a secret ballot in 1856. No state election has (yet) been voided for not maintaining secrecy. Nor, to my knowledge, has a student election been voided. Till now. The Election Arbiter for recent student elections made mention in his report, an extract of which was published in last week's *On Dit*, of the fact that "the changes [made by the Returning Officers] improved the secrecy of the vote by making it harder to associate voters and their ballot papers." I find this hard to reconcile with my recent voting experience. Formerly, one's ballot was placed in an envelope prior to being put in the ballot box. On the envelope a number could be put, matching one in the roll. Envelope numbers could be checked, providing some security against fraud. The legitimacy of one's ballot confirmed, it's envelope could be stripped away and it could be counted. The removal

of the envelope was simultaneously the dissociation of ballot and voter identification. Allegations of tampering, or breach of secrecy, could be rebutted by pointing to the unbroken seal of the envelopes. Simple. The Sumerians were doing it 5000 years ago (using clay cylinders instead of envelopes). The "changes" recently introduced to this venerable system abolished the envelope principle and introduced the recording of voter identification on the ballot itself. Thus was obscured the transparent secrecy provided for by our election regulations. Hmm... Then again, I have not yet seen a

complete copy of the Arbiter's Report. What else did it say? Did it uphold as "proven" any of the numerous other electoral irregularities complained of? Email me at my free student email account if you know.

Yours sincerely,  
Mark Kernich aka Red Dread

Cyberspace Is  
A Good Thing

just surfing and i found your site. it rocks. you are the best student newspaper in the country, nay, the world, and i love you all.

Bruce Rocks,  
Too

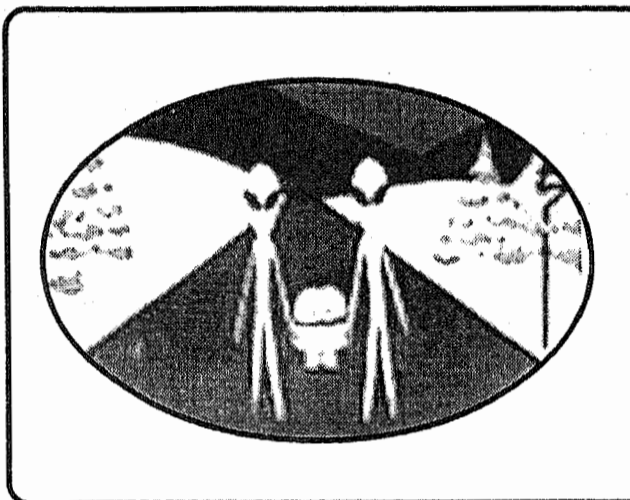
You guys rock, in a togrock kind of way ;-)

Go crows.

Love Bruce  
Togatus Editor

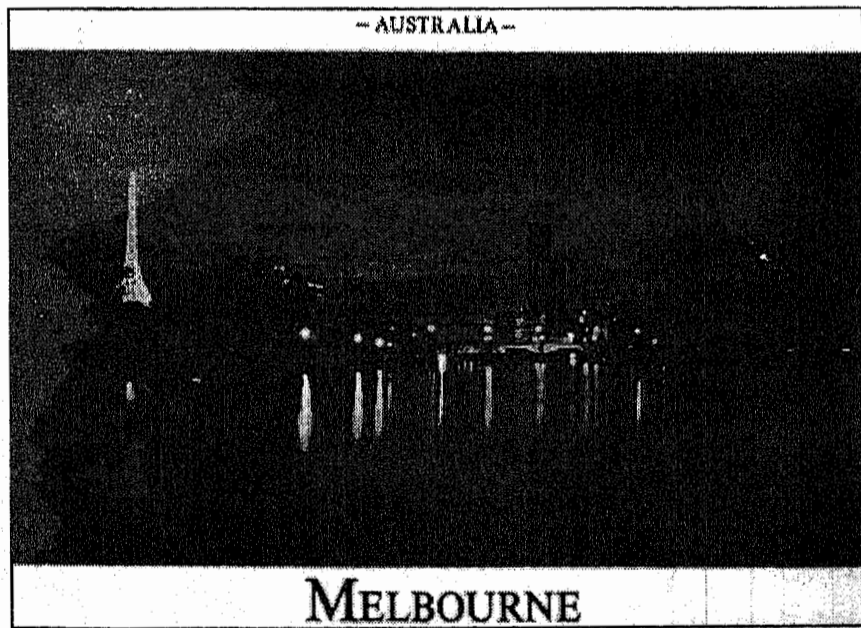


0.5% of cows have nothing much to say. Statistics sometimes reveal more than they ought.



ABDUCTED  
BY ALIENS?

*On Dit* cares.  
Write us a story about it.  
Submissions for *On Dit's* special Travel Edition™ are due in by Wednesday (or Thursday, if you're nice to us) this week. Don't kick the baby.



MELBOURNE  
Victoria, Australia

NO-COLOR-VUE  
AUSTRALIAN NATIONAL POSTAGING COMPANY

45c Australia

The Arts Centre and the Melbourne City skyline reflected in the tranquil waters of the Yarra River.

Tuesday 6 October '98

Dear Guys,  
I'm having lots of fun in Melbourne (with my crocs scarf). The weather is good, & the cappuccinos hot. My Vic. family had the good sense to have all electric hot water & cooking, so no cold

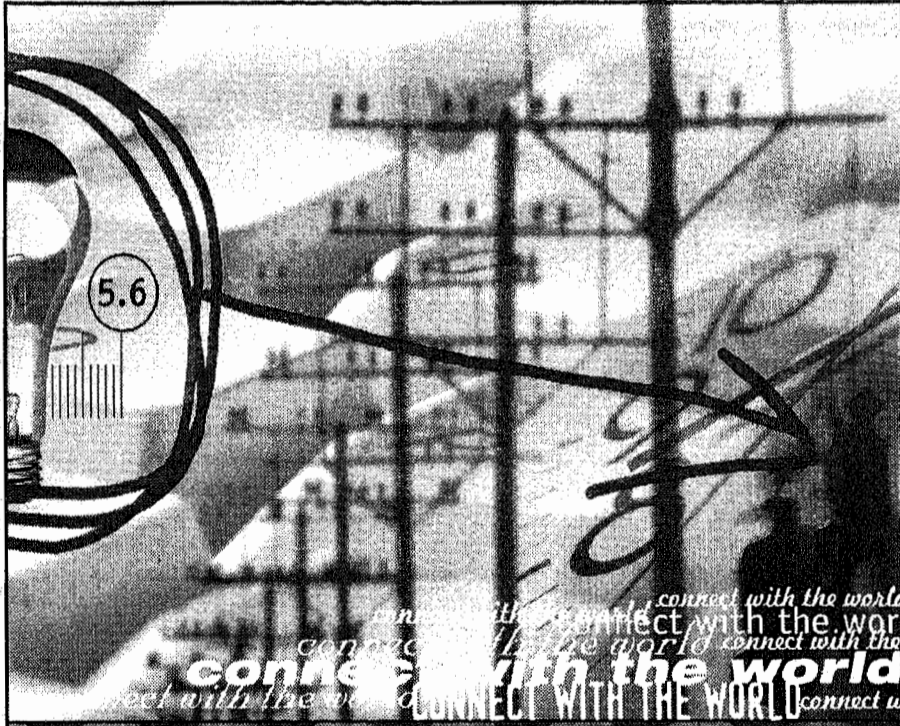
showers & toasted sandwiches for us!  
See you soon  
Collier & P. King

To: Susie, Paul & Chris  
& the Gang at  
*On Dit*  
University of Adelaide  
North Tce  
ADELAIDE 5005

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# Student Elections

As I advised in last week's *On Dit*, and some of you will have read in *The Advertiser* on Tuesday 6 October, the recently held student elections have been declared void on the technical grounds that it was not a secret ballot. Professor Keeler, the Election Arbiter, acknowledged in his report that there was no suggestion of fraud, or improper conduct, but rather the processes used did not satisfy the strict legal requirements of a secret ballot.

As a result of the decision to void the elections, the Adelaide University Union, under the provisions of its Constitution would have been left without a Board to manage its affairs because the Constitution is silent about what happens when elections are declared void. On legal advice, the past Board, before its term expired, resolved to appoint joint administrators to manage the Union until new elections could be held. The joint administrators are, Rosslyn Cox, the current President whose term does not expire until November, Paul Sykes a past Board member and myself. We three will effectively carry out the functions of the Board until a new Board can be put in place.

The SAUA Constitution provides that if elections are declared void, the President assumes the role of all the vacant positions.

In the matter of new elections, I have taken legal advice which is that I must comply with the timetable for elections set out in the Election regulations and I must hold the new election with the same set of voters. Further, I have an obligation to conduct a fair election.

All this leaves me in a very difficult position. Under the Constitutions, I, as the appointed Returning Officer, have to decide when the new election is to be. I cannot hold a new election this year and comply with the timetable in the regulations. However to hold an election next year with this year's body of students seems something of a farce.

The new election will cost about \$15,000 and the Boards elected will meet about three times. The normal annual elections will then be held at the end of August 1999 at a further cost.

If I were to override the timetable to satisfy the requirement to have the same voters, I believe that it would not be possible to have a fair election in the time left this year. I also think that an election in the last week of term before exams would not provide for a fair election.

It seems to me that the only reasonable thing I can do is to hold the election next year. Under the Election Regulations timetable it would be held sometime in April 1999. Only students enrolled this year will be able to vote. Next year's first year students will be ineligible to vote while students who have graduated or left the University will be eligible.

I will decide on a date and announce it this year so that departing students have some knowledge of it. Other than that, all I can do is to advertise the dates in *The Advertiser*. If I do not provide a reasonable opportunity for those students who are still entitled to vote to do so, the new elections will be capable of being challenged again.

As absurd as these outcomes seem, if I do anything else, I run the risk of the new elections being overturned.

At the request of the past Board we are seeking further advice about whether the Constitutions can be amended by a referendum to insert provisions about what should happen if an election is declared void. This would involve the members of the Union (ie the students) deciding what should happen in these circumstances.

The voiding of the recent elections cannot in itself be overturned by referendum or changing the Constitution.

It seems sensible to me however, that given the Constitution is silent on what happens between now and new elections, then the members should be able to decide what they wish to happen in these circumstances and the Constitution can then be amended accordingly. Students may think it reasonable that the Constitution should provide for reasonable practical outcomes where there has not been any electoral fraud or gross misconduct.

I expect to receive advice on the referendum issue by Friday 9 October. If allowing the members to express their wishes by holding a referendum to amend the Constitution is valid, I would expect that it would be set up as quickly as possible.

Currently we are in a legal limbo.

I will provide further information in the next issue of *On Dit*.

Ian Cannon

Student Services Director/Chief Executive Officer

Adelaide University Union

## Got Nothing On?



We'll give you a free barrel\* if you become a ...

# ORIENTATION DIRECTOR

### POSITIONS AVAILABLE:

- O'BALL DIRECTORS - UP TO 3
- O'WEEK DIRECTORS - UP TO 3
- O'CAMP DIRECTORS - UP TO 3
- O'TOURS DIRECTORS - UP TO 2
- O'GUIDE EDITORS - UP TO 3

Applications now available at the SAUA and must be returned by October 14th

Interviews will be held on October 20th - so please keep it free!!!

For any extra information please call the SAUA on 8303 5406

Does not include anyone under the age of 121 years old.

## Hey Patty, interested in fun times this summer?

I sure am, that's why I'm going to be an Orientation helper!

O'HELPERS NEEDED!!!

### ORIENTATION 1999 ARE LOOKING FOR:

O'Week helpers, O'Ball helpers, O'Tour helpers & O'Camp leaders

If you think you might fit the bill, call into the Students' Association Office (ground floor, George Murray building) and register your interest, or call us on 8303 5406.





**sophie allouache - president - sallouache@auu.adelaide.edu.au**



**ANNUAL ELECTIONS**

You will all probably be aware by now that the Annual Elections have been voided on the technical grounds that it wasn't a secret ballot election. The Election Arbiter stated in his report that there was no suggestion of fraud or misconduct but that the process used did not meet the legal requirements of a secret ballot.

We are still investigating the possibility of having a referendum to amend the Constitution and insert specific provi-

sions about what to do in the case that an election has been voided, as is the current situation. If this cannot be done then the Constitution provides that in the case that the annual elections are voided the President will perform the functions of the vacant positions until a new election has been completed. If we do still have to have another election the earliest possible time it will happen is in April next year.

Ian Cannon, Student Services Director/ CEO of the Union, has also written a

more detailed account of the process which has been published in this edition of On Dit. More information will be provided as it becomes available.

**ORIENTATION DIRECTORS**

Applications for Orientation Directors are still open. They will close on Wednesday the 14th of October. The forms are available in the SAUA Office. If you want any more information about what the positions require please come in and see me or you can call on 8303 5406.

**sky mykyta - education vice president - skym@smug.adelaide.edu.au**



**STUDENT REPRESENTATIVES STANDING COMMITTEE**

The meeting has been postponed until Tuesday October 20 @1:00pm - probably same place but I'll let everyone know! The issues for discussion will be library cuts and the Student Rep Handbook among other things. Give me a call or email for more info.

**FEDERAL ELECTION**

Well. The Howard Government has been returned for another term, albeit with a much reduced margin - a mandate to do whatever they like? I don't think

so. Let's hope the Coalition are kinder to students and universities than they were last time around, but the swing against them means that they will be ignoring community opinion at their peril and they will probably be facing a much more hostile Senate. This means that we as students have a duty to make sure our voices are heard loud and clear for the next 3 years!

**END-OF-YEAR ASSESSMENT PERIOD**

Hope all your studies are going well, but if they're not or you're having

any problems make sure you come into the SAUA and see us or visit the Union's Education Welfare Officers. We're here to help you so make sure you utilise our services.

**UNIVERSITY COUNCIL ELECTIONS**

Nominations closed last week for student rep positions on University Council (the peak decision-making body in the University) so make sure you vote for the 2 undergrad positions! I'm in Melbourne at the moment but I'll be back on Tuesday - see you all then! Cheers, Sky.

**alida parente- activities/campaigns vice pres. - acvp@smug.adelaide.edu.au**



**THE LOST PROPERTY SALE**

The Lost Property Sale is being held this week on the Barr Smith Lawns (Cloisters if it rains).

**WHEN:** October 13-16th Wednesday - Friday

**WHAT:** Everything going extremely cheap. All proceeds will go to charity

BBQ lunch provided  
The Lost Property Sale is your chance to rummage and ramble through items and find some really, really funky bargains. Items will range from jewellery to bikes to clothing to anything you could possibly imagine. You never know what you might find. So

get involved, head down to the lawns and find some goodies that will make you smile, and do a good deed at the same time. If anyone wants to help in any way please don't hesitate to call me in the SAUA on 8303 5406. Cheers, Alida

**eileen fisher - womens' officer - sauawo@smug.adelaide.edu.au**



**STRESSED?**

The University of Adelaide Counselling Centre will be presenting a seminar on managing exam stress on Monday the 19th of October from 1:10 - 2:00pm. The seminar will be presented by Sue Barnard at the Counselling Centre, Ground Floor, Horace Lamb Building. Bookings can be made on 8303 5663 or by calling in to the Counselling Centre.

**WHY WEIGHT WEEK**

This year Why Weight Week, the annual Body Image and Eating Disorders Awareness Week will take place from the 19th to the 23rd of October. The week will highlight the problems

and effects of body image as portrayed in society and in the mainstream media, upon women. Events for the week include:

- Mon 19th: 1pm Exam Stress Management seminar, Counselling Centre
  - Wed 21st: 1pm Band and BBQ and then at 2:30pm in the Margaret Murray Room, level 5, Union Building for a seminar on Body Image and the Media.
  - Thurs 22nd: Chicken and vegetarian shashlicks and music for your entertainment.
- Plus all week there will be information available about body image and eating disorders.

**NATIONAL COUNCIL OF WOMEN**  
National Council of Women is a council of women's organisations and individuals, formed 94 years ago to improve the status and conditions for women. The council includes standing committees and advisers who provide informed research and advice to government departments. They also monitor and participate in surveys and programs within Australia and can influence decisions in the United Nations Economic and Social Council. If anyone would like more information about the council please feel free to come in and see me in the SAUA.

**danielle kowalski - environment officer - kowalski@smug.adelaide.edu.au**



Well with the elections being declared void the Environment Department hasn't been achieving anything new. We are still on the path to the **KESAB ENVIRONMENT AWARDS** and will keep on heading towards winning. A few tips:

- If you are in the Labs don't just tip things down the sink, think about it first.
- If you want to throw away some paper - find a recycle bin. (it is yellow and blue)
- If you are outside eating don't throw

the rubbish on the ground - find a bin.

- When you are photocopying make sure it is double-sided. - If you are wondering the SAUA does cheap double-sided photocopying.
- REMEMBER** - it is not hard to do any of these things.

As for **JABILUKA** the blockade is now over, but the issue isn't. The World Heritage Commission will still be coming out to Australia later this month (finally). So look out for their judgement.



**NEED HELP?**  
**VISIT OUR WEBSITE:**  
<http://www.adelaide.edu.au/AUU/services/saua/index.htm>

# Dispatches

## Down for the Count

The United States' House of Representatives has voted to open a wide-ranging impeachment inquiry over President Bill Clinton's sex and lies scandal. Given the Republican domination of the House, the inquiry was always likely, however 31 Democrats crossed the floor to support the motion. Whether to support an impeachment inquiry was a tough decision for Democrat members who face Congressional elections in November. A moderate Democrat proposal for a limited inquiry which would conclude by the end of the year was rejected in favour of the open-ended Republican model. Democrats opposed to the inquiry were of the view that the President's conduct was "reprehensible but not impeachable" - that his conduct fell short of the 'high crimes and misdemeanours' in office which justify impeachment according to the United States Constitution. Republicans argue that the inquiry is not about President Clinton's sexual conduct but lying under oath and obstructing justice and intimidating witnesses. Hearings will begin after next month's Congressional elections. At the end of the hearings, the House must then decide whether the facts of the case are such to warrant impeachment of the President and a trial before the Senate. Should the Senate find President Clinton guilty, he'd be kicked out of office. President Clinton is only the third President to face impeachment. In 1868, President Andrew Johnson survived an impeachment trial by just one vote over the illegal sacking of the Secretary of War. In 1974, faced with inevitable impeachment and conviction over the Watergate scandal, President Richard Nixon resigned.

## Count Down

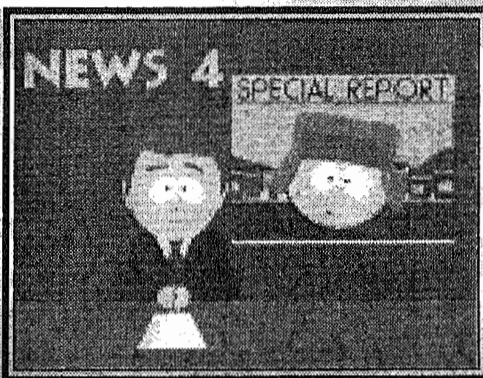
A NATO military strike against Serbia over its crackdown in Kosovo seems increasingly likely. NATO nations have been highly sceptical about Serbia's recent withdrawal of

troops from Kosovo's hot-spots. US Secretary of State, Madeleine Albright, has described the Serb pull-out as a "half-measure". However, there are concerns that a NATO strike might incite further Serbian nationalism. World War Two era bomb shelters are being readied for use in Belgrade and elsewhere, while the Yugoslavian armed forces are rapidly mobilising and have commenced military manoeuvres. Ordinary civilians are proclaiming a willingness to fight also.

## Friends? Who needs friends?

Malaysian PM Mahatir Mohamad is being criticised by those he previously viewed as like-minds over his treatment of former deputy PM and democratic martyr (though he's not dead yet). Anwar Ibrahim. While Mohamad had predictably rallied against criticism of his actions by the likes of Australia, the United States, the UN and the World Bank, he'd anticipated the silent complicity of his near neighbours. However, this is not so. Among the newly vocal critics are Indonesia's new President, Jusef Habibie, and populist Filipino leader, Joseph Estrada. The reaction of Habibie and others has raised doubts about the next APEC forum scheduled for Kuala Lumpur next month. Whereas Asian governments have

traditionally remained silent on political troubles in neighbouring countries, the region is not above informal boycotts of regional conferences as evidence of their displeasure. The most strident regional opposition to



the dictatorship of Ferdinand Marcos in the Philippines came in the form of an ASEAN conference scheduled for Manila in 1977.

The meeting was repeatedly postponed until 1987 - Marcos was overthrown in 1986. President Estrada has floated the idea of not attending the APEC summit "because they put my good friend Anwar behind bars".

## Close Encounters of the Third Kind

Mysterious parachutes carrying metre-long steel cylinders carrying test tubes filled with dirty water last week sparked a security alert in Ireland and feverish speculation of alien or Russian invasion. However, the reality proved somewhat more mundane. The parachutes were in fact the work of artists. "They didn't fall out of the sky. They came off the back of a van," said Annette Clancy, artistic director at Garter Lane Arts Center in Waterford after police called on bomb experts, navigation officials and defence forces to help work out the meaning of the objects. The artists had hoped to capture the public's imagination, but not cause a security alert. Ms Clancy said the aim of the action was "to stimulate debate and discussion about what art is intended to do." However, she said the group had become "seriously concerned" on hearing police - accustomed to security alerts because of the Northern Irish conflict - had called out a bomb disposal unit.

## Nukes Filled with Cream Cheese

Russia offered New Zealand a nuclear submarine in May 1993 to pay off an overdue bill for butter and milk imports, former Kiwi prime minister Jim Bolger has revealed in his autobiography. Bolger said the offer came from then deputy prime minister Alexander Shokhin. "He put forth a stunning proposition; a kind of barter deal," Bolger wrote. "We could enter into an arrangement to have a

nuclear submarine instead. My jaw dropped!" The offer was particularly strange in view of NZ's anti-nuclear stance, banning nuclear-laden American subs from accessing the country's harbours. "Having spent my prime ministership explaining why I was keeping US nuclear-powered submarines out of New Zealand waters, how could I explain to the voters I had bought a Russian one?" the ex-PM wrote. The Russians owed New Zealand NZ \$200 million for 100,000 tonnes of butter and 8,000 tonnes of milk exported in 1991. Predictably, the Russian offer was rejected.

## Hot Dogs and Cold Burgers

A seemingly innocent campaign to sell Snoopy toys with McDonald's hamburgers has taken an ugly turn in Hong Kong. Fiendish collectors have been scarfing down \$2.30 McValue Meals every day since September in the hopes of buying all 28 different versions of the popular Peanuts dog - each with a different national identity. The "Snoopy of the World" promotion was introduced to Hong Kong's children with an ad campaign that said "Try to collect them all, because missing even one makes a very big difference." Tens of thousands of Hong Kong residents have been lining up to get their plastic beagle bangles, causing lines to snake outside the restaurants and fist-fights amongst anxious consumers. The Snoopy dogs are the latest status symbols for Chinese children amid the Asian economic slowdown. The ambitious promotion, in which millions of purchases have been made already, has been criticised by dietitians and politicians. Legions of parents are eating junk food every day to help complete their child's Snoopy collection. Children launch early morning raids to buy the toys before stocks run out for the day. Grandmother Tse Ping has bought five Big Value Meals every single day of the promotion. "It makes me sick to eat McDonald's every day. I would rather give them to other people or throw them away". This sentiment is not far off the mark - rubbish bins are apparently overflowing with untouched burgers. Moreover, there is a black market growing for the Snoopies, at \$26 a pop.

## Georgie Hambrook

Sources: *Washington Post*, Reuters, *Tabloid News*, BBC.

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# THE BIG HAS GLOBALISATION GONE MAD? BANG:

The process of globalisation is the most fundamental centralisation of politics and economics in modern history. While global trading in products and ideas is not a new concept, the scale of the trend of the past generation is new. The freedom of movement and opportunities afforded banks and corporations courtesy of international 'free trade' conventions; the technologically inspired increase in the speed of development and commerce; the displacement of political power where, to quote Justice Lionel Murphy in the Australian High Court in 1984, "the power of the greatest corporations transcends that of most governments"; the deregulation of global economic activity to facilitate the creation of a "casino economy" (as illustrated by the recently publicised exploits of the Wall Street 'hedge funds').

But what is globalisation and why is it so dominant? Globalisation judges its worth through the apparently exponential perpetuation of 'economic growth'. The catalyst for unending growth is the unregulated (or as near as) "free market" where trade and commerce is unfettered by "protectionism" - protectionism being those policies aimed at promoting a nation's economic self-sufficiency - and, instead, sacrifices are made on the altar of exports, privatisation and rampant consumerism. For a decade or so now, the vision of a global monoculture united in culture, lifestyle, technological sophistication, and devotion to consumerism has proved very seductive. Globalisation - ie, economic growth - has been presented as a panacea for all manner of ills, ranging from unemployment, poverty and income distribution to the underfunding of schools, hospitals, and environmental protection. Under this structure, the world economy is meant to grow by US\$250 billion, with the old fable of "trickle-down" applying for the betterment of all humanity.

However, you only need to cast your minds back to the seemingly all-pervasive disillusion of the public during the recent election campaign to realise that something is wrong with this picture. There has been sustained economic growth in Australia since the 1970s. However, there is a general feeling of unease about the confidence our MPs have in the economy's ability to promote prosperity. According to research by Hugh

Mackay, there is a perception that quality of life in Australia is deteriorating, not improving, as the economy grows. Increased job insecurity is coupled with the feeling that we have to work longer and harder just to maintain the status quo. Moreover, there is growing concern about community breakdown, with more families disintegrating and increases in suicide rates and crime.

A major contributing factor to this growing unease is the impact of globalisation, especially the policy fixation with 'economic growth'. Traditionally, economic growth is measured by increases in Gross Domestic Product (GDP) - that is, increases in national income. However, GDP doesn't distinguish between the quality and the quantity of the growth. It is a fairly bald statistic which fails to take proper account in the changes in economic activity. For example, growth is often evidenced by increased production of goods. But for production to be wealth-creating there needs to be a market which wants or is able to purchase that product. Increasingly, it seems there is a glut in the market. Commodity prices continue to fall as the world produces more than it can afford to consume, so sales are made at a loss or the produce rots. The global car industry currently produces 80 million vehicles a year for less than 60 million buyers, so factories in some little outpost are liable to closure in the future. Either that or we develop an intergalactic market. Hmm... Elsewhere, the past generation has seen the de-industrialisation of the Western world in preference to the development of services - where traditional household activities, which are normally excluded from the definition of 'the economy', have been included once they've been 'outsourced' from the home. So we have fast food instead of home-cooking, commercial child-care instead of child-care within the home, hired domestics to do the house maintenance. The addition of such activities to the market economy automatically increases the GDP. Thus, the more spending of money has become the (only) touchstone of economic growth. Clive Hamilton wrote of the expansion of the market economy during the 20th century thus: "Our society has been penetrated at every level by market relationships. Increasingly, couples prepare for marriage by signing a financial contract.

We buy our social identities through brand names and personal styles created by advertising agencies. Our leisure time is increasingly the preserve of commercial entertainment rather than family and community activity... Nor can we separate the social afflictions of crime, drug abuse and youth suicide from the societal changes wrought by the market economy. Unemployment, inequality and the pervasive expectation that contentment derives from material acquisition - these are the products of the market system".

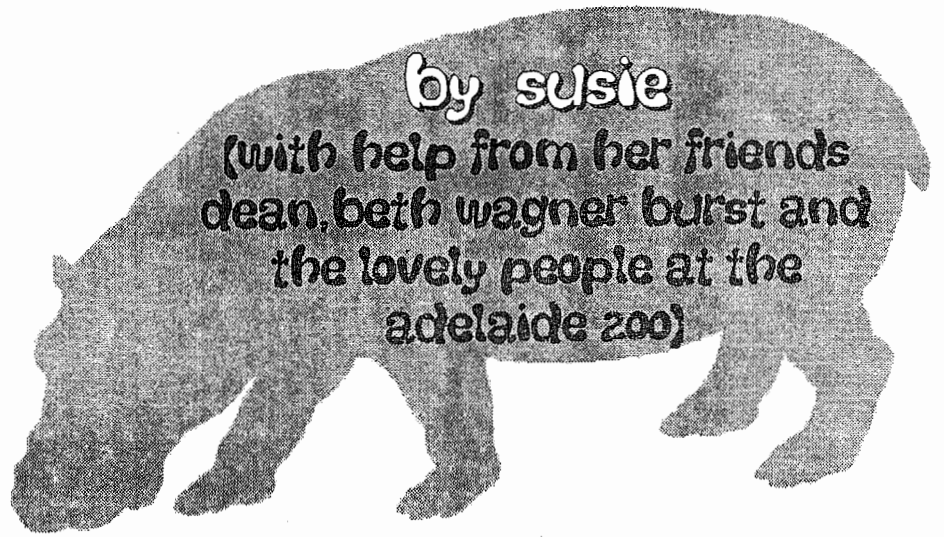
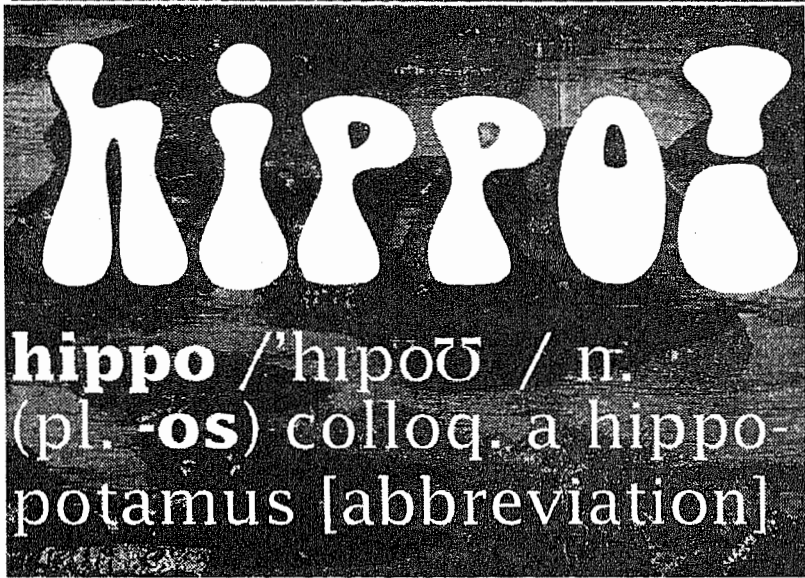
Additionally, a lot of this extra private spending has been to off-set the decline in public funding to health, education and other social infrastructure. So, the question needs to be asked, has there been any *real* growth, or is all this movement just treading water. Shifting the burden of funding infrastructure and development from public to private limits future prospects of wealth generation. Apparently, Australia's GDP has increased more than two-fold since the 1950s, but are we all feeling twice as good? The recent rise of the likes of the One Nation Party, and the 'blast from the past' economic and social policies of the Labor and Liberal parties respectively suggest not. The problem is that while market activity has expanded greatly, the beneficiaries are contracting in number. There has been a great price paid for admission into playing the globalisation game. Wholesale dismantling of "protectionist" economic policies has resulted in the devastation of the manufacturing industry in Australia, while wholesale privatisation of infrastructure and the buy-out of Australian businesses by international conglomerates with the wherewithal and capital to take advantage of the rapid changes in the global market (aka 'entrepreneurship') has resulted in the diminution of national autonomy via job losses, lost taxation revenue and the repatriation of profits to Bermuda, the Isle of Man or the Canary Islands. German ecological philosopher Wolfgang Sachs argues that the only thing worse than the failure of globalisation would be its success: with real benefits accruing only accruing to the small minority pulling the levers and the slightly larger numbers of people constituting the cogs in the machine. The rest of us would be condemned to misery, violence and poverty.

Despite this, the policy makers still seek to apply old methods to a dramatically changed situation. The head in the sand attitude of the United States and Australia to the bursting of the Asian bubble is worrying. Optimistically, the men in grey suits sought to dismiss events in Asia as a "flu" unique to the Asian environment. But this fails to take account of the huge integration of the national and international economies that the process of globalisation has achieved thus far. The domino effect witnessed in South East Asia, and now spreading to places as far afield as Japan, Russia and Brazil is evidence of this. Yet the response of the policy doyens has been to grab a bucket and treat each country as a separate leaking boat rather than to stand back and see the Titanic. Moreover, a bailout, while achieving momentary stabilisation of the reckless bankers and investors - this is *corporate* protectionism, but don't mention the P-word - will be unlikely to tackle the root causes of the problem. And as usual, the innocent bystanders (you, sucker!) will be left to carry the can of structural adjustment and like 'reform' packages, which will in turn aggravate the more personal economic and social tensions. History is on our side here, but this is hardly a solution.

What the recent Federal election needed was a rigorous discussion of Australia's future direction. The rest of the world could benefit from such a dialogue, too. The underlying values of the past 15 years of policy need a review and critical assessment, not so much a way of stopping the world and getting off but determining what the priorities of our society are - what is sacrosanct and what we're prepared to compromise on (and how). But what did we get? A proposal for a new system for collecting revenue from the over-burdened, insecure and stressed-out individual taxpayer. Where in the world will that get us? Perhaps it's time for the dog to reclaim its tail.

George Hambrook

Sources: Clive Hamilton, "Economic Growth and Social Decline: How our measures of prosperity are taking us down the wrong path" *Journal of Contemporary Analysis*, May-June 1998; Jerry Mander, "The Dark Side of Globalisation: What the Media are Missing" *The Nation*, July 1996; William Greider, "Saving the Global Economy" *The Nation* December 1997; Peter Westmore, "The issue that won't be discussed" *News Weekly*, October 1998.



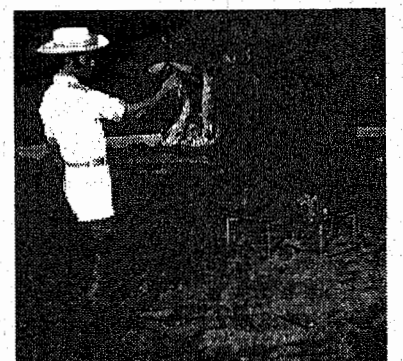
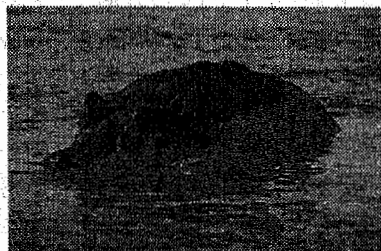
## GENERAL

- Hippo means "river horse" in Greek.
- Hippos are more related to hogs than horses.
- Live only in Africa (unless they are in a zoo).
- Hippos come in two varieties: the small *pygmy hippo* (lives in rain forests and swamps) and the gigantic *common hippo* (lives mostly in grassland around rivers and lakes).
- The common hippo is the third largest land mammal in the world.



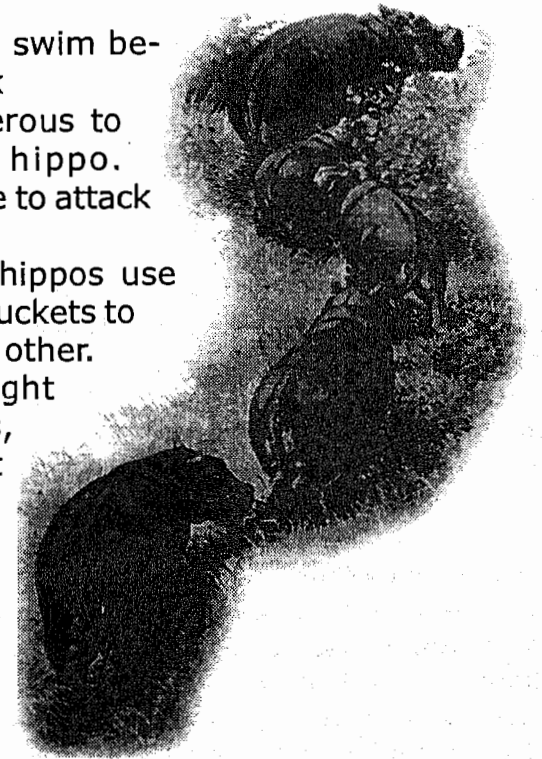
## PHYSICAL TRAITS

- Height of a Common Hippo: about 5 feet tall
- Length of a Common Hippo: from 12 to 15 feet long
- Weight of a Common Hippo: from 3,000 to 8,000 pounds (Pygmy Hippos weigh only 400 to 600 pounds!).
- Hippos are as big around as they are long.
- Hippos have a good sense of smell, but only average eyesight.
- Hippos are totally hairless except for some patches on the nose, ears and tail.
- Hippos carry their young for about 7 1/2 months before giving birth.
- An adult hippo can be 80 times bigger than a baby hippo!
- Hippos live to be about 30 years old in nature, but can live to 50 years in zoos.
- Hippos can open their mouths 3-4 feet.
- The ears, eyes and nostrils of the common hippo are all on top of its huge head. This lets the animal hear, see and breathe at the surface while the rest of the body is submerged in water.



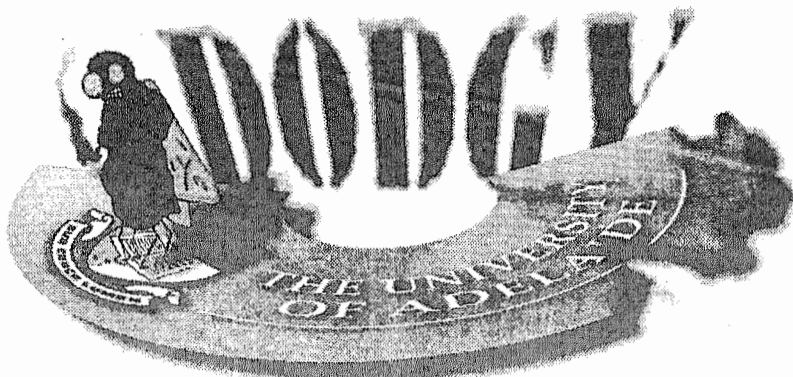
## BEHAVIORAL TRAITS

- Hippos live in herds of 5-30, but they have been seen in groups of up to 150.
- Hippos eat mostly at night.
- They can eat up to 130 pounds of vegetable matter per day.
- Hippos spend most of their time in the water.
- Baby hippos can swim before they can walk
- It can be dangerous to disturb grazing hippo. They won't hesitate to attack intruders.
- When fighting, hippos use their mouths like buckets to toss water at each other.
- Hippos often fight for up to two hours, with only short rests.



## OTHER

- Many African farmers shoot hippos, because the hippos ruin the farmers' crops. They use the hides to make soup, the teeth for ivory, and they eat the meat
- The edible meat on a hippo makes up about 2/3 of their body, and is full of protein. For this reason, many people have considered breeding hippos for their meat.
- People have fashioned false teeth from hippo teeth and whips from tough hippo hide.



I was walking down the street the other day, as I am wont to do, and I stumbled into a whole mob of people wearing stripy clothing, toting coloured balloons and singing at the top of their lungs. Initially I was quite frightened, as you'd expect, and then, of course, I realised where I was (for the slow amongst you (I know you're out there; I love you just as much as the other children), it was a parade of successful sporting teams through the city streets). I was still frightened, of course, for I have heard many varied and unpleasant tales told of these people (one of the least offensive involved nine meat pies and not enough sauce, but I digress). But as I struggled to make my way out of the crowd, something in the faces and the voices struck a deep and resonant chord somewhere down in the depths of FlyGuy, and I stopped and turned to watch the parading heroes. Pretty ugly bunch, was my first thought. Then the pride and happiness in their expressions infected me; I, too, was happy and proud of my state's sporting prowess! Huzzah!

Daft, eh? Let me underline for you here that, ordinarily, I despise competitive sport (not entirely true: I find competitive sport silly and dull, but I respect it in as much as it allows people to push their human forms to great heights and test their limits and this sort of thing which, while not for everyone, is an entirely worthwhile practice which I fully support and occasionally enjoy spectating upon (said spectating is purely for the spectacle; I have no interest in petty rivalries)) and as such am unlikely to be caught up in such emotions. What I am trying to impress upon you here is the power of suggestiveness of a) the mob and b) the pride of the athletes. Especially the mob, because then I can use all sorts of phrases like "mob mentality". Ever since this incident (and, in fact, for a long time prior to it, but this was a handy little intro), I have been noticing how easily influenced my opinions are. I know that you are all shocked. These are not so much important opinions, on issues such as which politics is good politics (my own opinion on that one is safely engraved on my mind: none) and which people are good people (the answer there is not much different) and that sort of thing. What's incredibly flexible is what music I like, or what TV I watch, or what films are good, or that sort of thing.

I hasten to point out that it is not only me who is affected by this malady. My good friends GrassHopperGuy and StinkBugBoy

are frequent movie-goers and have had ample opportunities recently to peruse the little preview for the soon-to-be-released tragedy of modern film-making in which computers are used to generate (completely inaccurate) bugs acting out their daily lives and having adventures and what-not. The whole idea is entirely offensive to me, but GrassHopperGuy and StinkBugBoy are each of decidedly simpler mindcast than myself and were entertained by the pretty moving pictures. When I chanced to attend one of these sessions with them and remarked to them (knowing full-well in advance how taken with the concept they were (courtesy of my other good friend (who is rather keen on both gossip-mongering and trouble-making), MosquitoGirl)) how utterly abhorrent I found it. Without even hesitating, they both turned to me and began nodding and agreeing effusively. You will say that they were simply being polite and not wishing to create an argument (which just goes to show how well you know StinkBugBoy), but I have since overheard them expressing the same opinion to various other individuals.

I would like to believe that my arguments are so persuasive, but since my argument consisted primarily of, "This sucks!", I am forced to reach other conclusions. This conclusion would be that people are readily swayed, and it follows from this that opinions on such things are not as strong or as well thought-out as they might be. It is for this reason that, some time ago, I decided to cease expressing opinions, claiming to have none (this excludes, of course, situations such as that above, where I engage in some shit-stirring). I couldn't bring myself to claim to believe something when I knew that the next day (or in ten seconds), I could be thinking something else. While saying nothing was an improvement, it did make me feel somewhat feeble and, paradoxically, apathetic. But then, on one drunken evening, it was imparted to me by another good friend of mine (you can never have too many), LadyBug, that having no opinions was entirely defensible on the grounds of being an exceptionally open-minded person who could always see both sides of any argument. This is, she said, infinitely preferable to having all sorts of stupid opinions and being prepared to argue them irrespective of all evidence to the contrary. So I'm okay. How 'bout you?

FlyGuy

# Got Nothing On?



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## ORIENTATION DIRECTOR

### POSITIONS AVAILABLE:

- O'BALL DIRECTORS - UP TO 3
- O'WEEK DIRECTORS - UP TO 3
- O'CAMP DIRECTORS - UP TO 3
- O'TOURS DIRECTORS - UP TO 2
- O'GUIDE EDITORS - UP TO 3

Applications now available at the SAUA and must be returned by October 14th  
Interviews will be held on October 20th - so please keep it free!!!

For any extra information please call the SAUA on 8303 5406

Does not include anyone under the age of 121 years old.



## Hey Patty, interested in fun times this summer?

I sure am, that's why I'm going to be an Orientation helper!

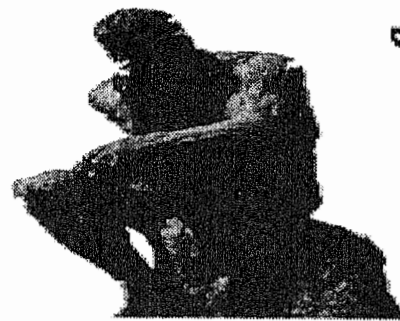
O'HELPERS NEEDED!!!

### ORIENTATION 1999 ARE LOOKING FOR:

O'Week helpers, O'Ball helpers,  
O'Tour helpers & O'Camp leaders

If you think you might fit the bill, call into the Students' Association Office (ground floor, George Murray building) and register your interest, or call us on 8303 5406.





# Free Thought

## Is there a meaning to life, or is Nihilism true in its claims that life has no meaning? If this is so, why do we bother living?

"Brief and powerless is man's life; on him and all his race the slow, sure doom falls pitiless and dark. Blind to good and evil, reckless of destruction, omnipotent matter rolls on its relentless way." - Bertrand Russell.



The most important question ever asked is: "What is the meaning of life?" Ever since humans have been able to form these words, time and again, generation after generation have posed this very question. Think about it! Here we are going about our little lives running around like ants around anthills, on an insignificant planet in an immensely

huge solar system, which is but a mere speck in an incomprehensibly vast galaxy, which is still only a smaller part of the measureless expanse of the universe. We go about all our daily rituals, get up, have a shower, eat breakfast, go to work/uni, complete various tasks, eat, shit, sleep, get up and do it all again. But why? We do all these things and strive hard to complete them, but can we answer the insanely simple question of why do we do it? Even worse we don't even know why life should exist in the first place. Why should it exist at all? What purpose if any does it serve? What is the meaning of life?

Of course, the very uttering of such a question is not unproblematic. This question assumes definitive meanings to

3. What makes life worth living?  
4. Given an ultimate purpose/reason for life's existence - how should we live?

The Nihilist's respective answers to these questions are as so:

1. No reason.
2. None.
3. Nothing.
4. In no particular fashion.

The Nihilist holds their position to be a direct consequence of the discoveries of science. Science has found that life has evolved by random/purposeless forces, thus life exists for no reason, and there is no purpose to its existence. Life is composed of mere chemical reactions. There is nothing that makes life any more valuable than a chemical reaction in a beaker. Life is a mere combination of atoms that

the words "meaning" and "life"? Perhaps the question is just meaningless and thus unanswerable. There is a sense in which this seems true, but also a sense in which we know exactly what such a question means. It seems to break down to a number of related questions:

1. Why does life exist?
2. What purpose/reason does life serve?

has arisen by fluke. Since life is just atoms, like everything else in the universe, with nothing to differentiate it, then it is no more valuable than anything else. Since life exists for no reason or no purpose then there is nothing that makes life worth living. Since there is no ultimate purpose/reason for life's existence then there is no way in which we should live. Basically it means:

It doesn't matter whether you fail or pass university. It doesn't matter if you get a job or not. It doesn't matter if you help people. It doesn't matter if you hurt people. Hate doesn't matter. Love doesn't matter. Suffering doesn't matter. Life doesn't matter. Nothing matters.

If this is so then the question we must ask the Nihilist is: Why then do you persist in living? Why do you do anything? The answer given is: habit. Up to the point that they discovered the truth that life has no meaning, through constant repetitions of behaviour the habit to just go on with life has been formed.

### THE ABSURDITY OF EXISTENCE

The Nihilist also holds that our existence is absurd. Our existence is absurd in that we care so much about things in an uncaring universe where everything we do ultimately means nothing. No matter what we do we make no difference to anything and the universe continues on regardless. Despite this we continue to act and do things. This is absurd. We are all victims of a huge cosmic joke, and as long as you continue to live and strive the joke is on you.

### THE MINDLESS/MINDNESS DICHOTOMY

Before we go any further it should be pointed out that the question of whether life has a meaning or not is not an isolated one. It is a smaller piece of a much more basic problem. This problem is so fundamental that it divides the entirety of western philosophy directly down the centre. It is a gorge around which all the great questions of philosophy gather

and fall on one side or the other. I call this the ..

### MINDLESS/MINDNESS DICHOTOMY.

MINDLESS	MINDNESS
matter	consciousness
senseless	experiential
feelingless	feeling
valueless	value
amorality	morality
godless	God
souless	soul
involuntary	intentional
determinism	freewill
random	purposeful
meaningless	meaningful
automata	life

As you can see nihilism places itself well and truly in the left column. What it attempts to do is explain life in terms of the senseless forces with which science deals. I think that this is a fundamental mistake. Science has been very successful in explaining and predicting the laws of matter, but has failed when it comes to humans. Why? Well, for one thing, humans are non-linear systems, thus it is impossible to predict their behaviour by mathematics. The Nihilist is making the assumption that everything about lifeforms can be (and should be) reduced to matter. I don't think this is so. Rather, I see each side of the dichotomy as the extreme end of a continuum. There are degrees of consciousness, degrees of feeling, degrees of meaning, degrees of freewill. The continuum begins with little if no consciousness, feeling, meaning, freewill, in the form of simple inert material. As complexity increases these attributes gradually arise. You go up the continuum from viruses, to cells, to plants, to insects, to animals, to humans. In their own way cells have a meaning to their existence, they do things for a purpose - its just not as complex as ours. Whether cells, plants, and insects have any sort of consciousness is questionable, but not impossible. Any attempt to reduce these qualities to those of simple matter is not possible by the elementary fact that by reducing it you are eliminating its complexity. But surely if you only reduce it to a form complex

enough? Then, however, we are thwarted by the problem of non-linearity. Science works at one end of the continuum and works very well. But it has almost nothing useful to say about the other end. The world of consciousness, minds, and feelings does not fit into the realm of science. The Nihilist, in an attempt to give a non-paradoxical explanation of the

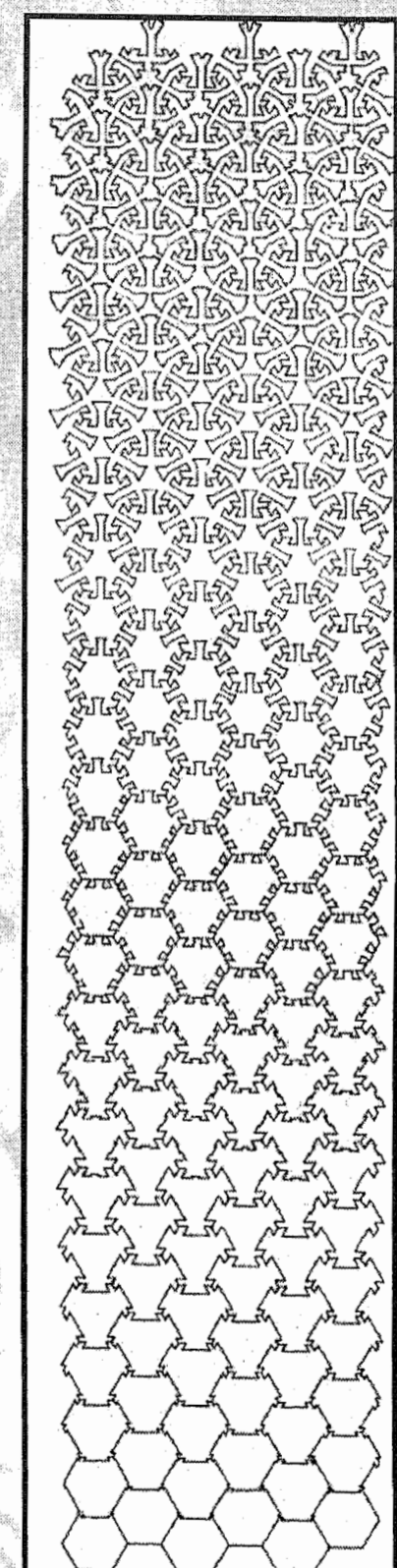
world, does what the behaviourists did: ignore mindness. They ignore an entire side of the continuum. The existence of minds flies in the face of science and its claim to explain all the qualities of the universe. The more you look at science the more minds seem amazing. The more minds seem amazing the more you realise that this is because science is deeply flawed. Mindness makes a mockery of science.

### THE FAILURE OF NIHILISM

The Nihilist says 'look I'm just facing the facts'. The facts indicate that life has no meaning or purpose. This is their first mistake. For why should they follow the truth when they could follow a lie? If nothing matters then they shouldn't care about what the truth is. The Nihilist says that nothing matters and nothing is of value. But they don't quite think this. They make an exception for truth. They think the truth is valuable. They say that in truth value doesn't exist, but to care one way or another whether something is true or false is to value something. Thus, the Nihilist's position is self-refuting.

### HOW TO LIVE A NON-ABSURD LIFE

And as to life being absurd for caring in an uncaring universe, all we need to do is not take ourselves so seriously. Just accept that shit happens. You just finish learning everything there is to know, step out of the library with a knowing glow radiating from you, and bang a piece of ceramic from a toilet bowl from a collision between a cargo plane and a blimp advertising chewing gum falls from the sky and strikes you dead. But if you knew everything, in that split second before your brains were smashed out, you would look up, see the plunging debris, and just nod and smile. For to know everything about life is to accept that it holds no guarantees, and to accept this, to make this mental



Science tells us that the only difference between ourselves and everything else is that we are composed of more complex patterns of atoms

leap, instantly makes your life non-absurd.

But surely if we accept that life evolved for no purpose, we must inevitably conclude that life has no meaning just as the Nihilist does. I absolutely accept the premises from which the Nihilist argues, and I used to accept the conclusion. My favourite saying was "life is ultimately futile". But I don't believe this anymore. What changed my mind? I'll tell you next week.

Brentyn Ramm.

### LETTERS

The world is filled with people who are blind to certain aspects of reality. They see but do not see, they hear but do not hear. Those who are less blind are much smarter and have the ability to use this as a power. This is the power of perception. To maintain this power is difficult. The power lies on many levels all dependent upon chemical influence. Curiosity will take a person on a mystical journey of perception whether it be unique to the individual or shared as a group.

Shianola Poopal.

## Question 14: What is the meaning of life?

If you have nothing to say on this, the ultimate question, then you, reader, and our university in general are truly in a sad state of affairs. I don't believe that you don't have anything to say, of course, only that you are too apathetic to say it. I'd like to hear what OTHER PEOPLE think. So if you're feeling non-apathetic, maybe even inspired, then write in.

# BOATHOUSE ROCK

With more naked bodies than a Macquarie Uni Women's Eight, the hippest music this side of the planet and plenty of alcoholic lubricant you have boathouse rock. 350 people (OK perhaps a bit more) elite university athletes ended their week of record breaking competition with the states biggest boathouse party since the infamous TV wrestling nights of the early 90's.

The country's top and topless student rowers attended the 1998 Rowing Intervarsity at the West Lakes International Regatta Course during the week of the 28th of September to 3rd of October. Records were broken with the University of Western Australia men's eight gaining one of the fastest times on the West Lakes course to take out the Oxford and Cambridge Cup. The West Australians who took home the impressive 3 foot tall hundred year old sterling silver trophy were the regatta favourites after their performance on the Olympic course in Penrith the previous year. The University of Adelaide continued its dominance of women's rowing to take out the Women's Eight Race for the second time in 3 years. The Adelaide boat contained 4 doctoral students and a swag of recent Australian representatives. Emma Southcott added one more gold medal to her tally to make her one of the University's most successful Intervarsity rowers ever. Amber Halliday returned from Croatia (World Student Rowing Championships) to clinch an effortless win in the light weight scull. The men's eight though lacking the form of the interstate crews brought together a whole swag of talented young rowers to gain a credible 8th place.

To end where it all began TV wrestling returned to the city boathouse with that biggest of all follies the flying TV set making a return to the streets of Adelaide. Despite no one seeming to know who took part, the thunderous raw of shattering TV's enlivened the wee hours of the Adelaide morning. Thanks to DJ Ant and Peter Mac and the Boys for making the night go smoothly and big congrats to Daren and Steve for the best IV of the 90's..



MARTYN AND FRIEND



EMMA - JUST ANOTHER MEDAL ON THE WALL



DJ ANT

# ULTIMATE FRISBEE

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- **DATE:** SUNDAY OCTOBER 25
- **TIME:** 1:00PM
- **LOCATION:** SOUTH PARKLANDS (CORNER GREENHILL AND GLEN OSMOND ROADS)
- **PARKING:** GREENHILL OR BEAUMONT ROADS
- **PRICE:** \$10 (BEGINNERS WELCOME!)
- **WHAT TO BRING:** T-SHIRTS ~ ONE WHITE, ONE DARK. GOOD SHOES. DRINKING WATER.
- **WHAT WE SUPPLY:** FIELDS, FRUIT, SUNSCREEN, SPORTS DRINKS FOR SALE
- **TEAMS:** WILL BE FORMED ON THE DAY

CARA, JARRAD OR JOHN 8272 4242  
<http://fly.to/frisbeesa>      [frisbeesa@usa.net](mailto:frisbeesa@usa.net)

Ultimate Frisbee is a non-contact team game that combines some of the elements of soccer, basketball, and netball with strong emphasis on sportsmanship and fair play. Each team has seven players (plus substitutes) on the field. The traditional playing field is 36 metres wide by 70 metres long with 20 metre deep end zones, which can be varied to suit the number and fitness of players. The object of the game is to pass the disc to a teammate who is positioned in the opponent's endzone for a goal worth 1 point. Games can be played to points or to a time limit.

Play is started with each team lining up on their respective end zone lines and one team "pulls" (throws) to the other team. The receiving team advances the disc up the field by completing passes from one player to the next. Similar to basketball and netball, when a player has possession of the disc, he/she must establish a pivot foot and not travel until the disc has been released. The disc may be thrown in any direction, but if the disc touches the ground, goes out of bounds, or is knocked down or intercepted by a member of the defending team, possession of the disc immediately changes to the defending team.

Ultimate was first played in 1968 at Columbia High School in Maplewood, New Jersey, U.S.A. The first Ultimate championships in Australia were held in 1978, but it was not until the late 1980s that it really started to grow. There are now city-wide leagues in Sydney, Melbourne, Brisbane and Perth, and players in nearly 20 universities around the country. In September 1998, the first Australian University Ultimate Championships were held at the Australian National University, with teams from 10 universities competing. Sydney University won these inaugural championships.

The World Ultimate Championships, started in the early 1980s, are held every two years with teams from twelve European and Scandinavian nations competing along with the U.S., Canada, Japan, Australia and New Zealand. Other countries look likely to join soon. Australia has sent a men's team to every World Championships since 1988, and a women's team to every one since 1990, with a highest place finish of seventh.

# VIOLENCE = ?

A couple of weeks ago some concerned students and Uni employees met to discuss the potential of organising a Men Against Violence group on campus.

Essentially, the aim of this group will be to increase awareness amongst male students and employees about effective strategies for establishing and maintaining behaviours and relationships which are neither violent nor abusive.

The ways in which our group will try to achieve this aim are:

- by organising and being part of a peer education system designed to support non-violent behaviours in men.
- by promoting awareness about the prevalence of and factors contributing to violence/abuse.
- by engaging in community action to reduce violence/abuse on campus through cultural awareness and change and policy development.
- by conducting education initiatives on how to prevent sex-based and racist violence/abuse.
- by facilitating intervention, mediation and support for people who have had violence/abuse targeted towards them.

As you can see, there is much to be done and we hope for the club to be in full swing for Orientation next year. To such ends we are holding our

INAUGURAL GENERAL MEETING  
1pm TUESDAY 20th OCTOBER, 1998  
MARGARET MURRAY, LEVEL 5.

Please come with your ideas, comments or even if you are just concerned. A safe campus should be a priority for everyone. See you then. Any queries can be directed to Chris in the Education and Welfare Office or to myself at 8224 0026. See you there.

Daniel Marshall  
Ex-sexuality-officer-elect

october 19 - 30 in the gallery coffe shop  
(level six, union building)

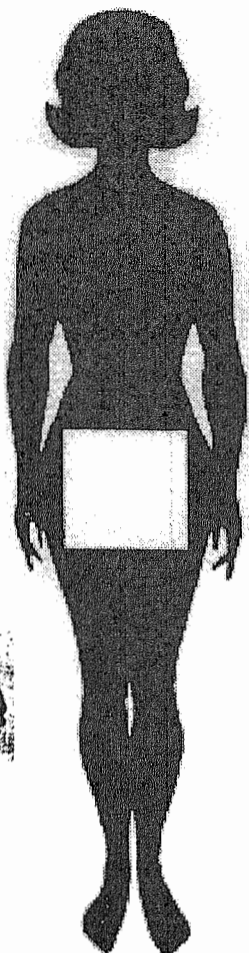
look

a presentation of  
how diverse  
women's  
experiences and  
interpretations of  
art are

at me

professionalism is  
not a criterion  
cool

contact kathleen  
84316320 or



grover@smug.adelaide.edu.au for more details  
exhibition opening **monday oct 19 6pm**  
live performances  
general art exhibition crowd **milling**



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THE UNIVERSITY OF  
MELBOURNE  
Australia

# MELBOURNE



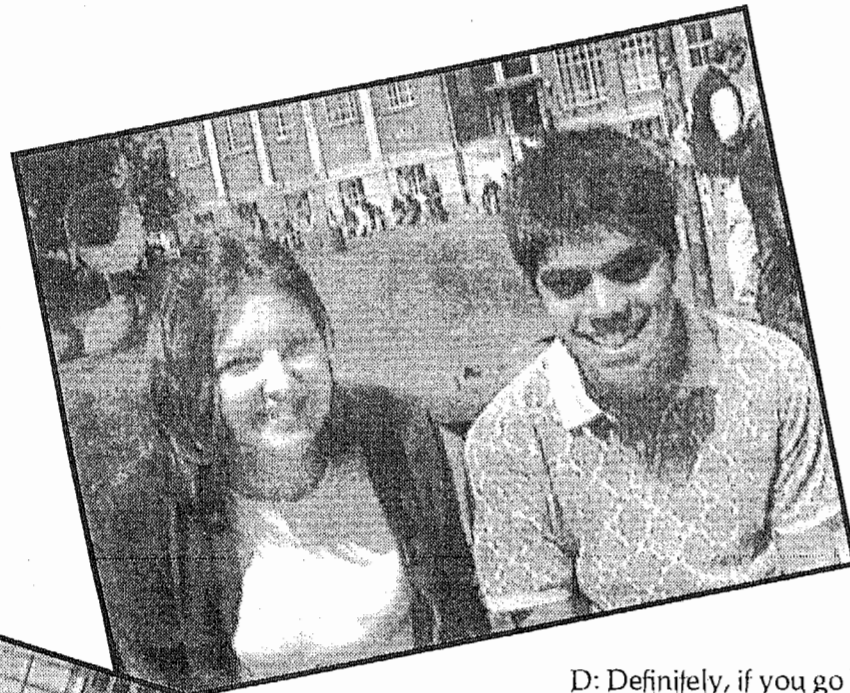
Clubland  
**VOX POP**

**Questions:**

- 1.) Now that it's spring, is love in the air?
- 2.) What is the most annoying thing you have seen a couple in love do?
- 3.) How low do people in love stoop?

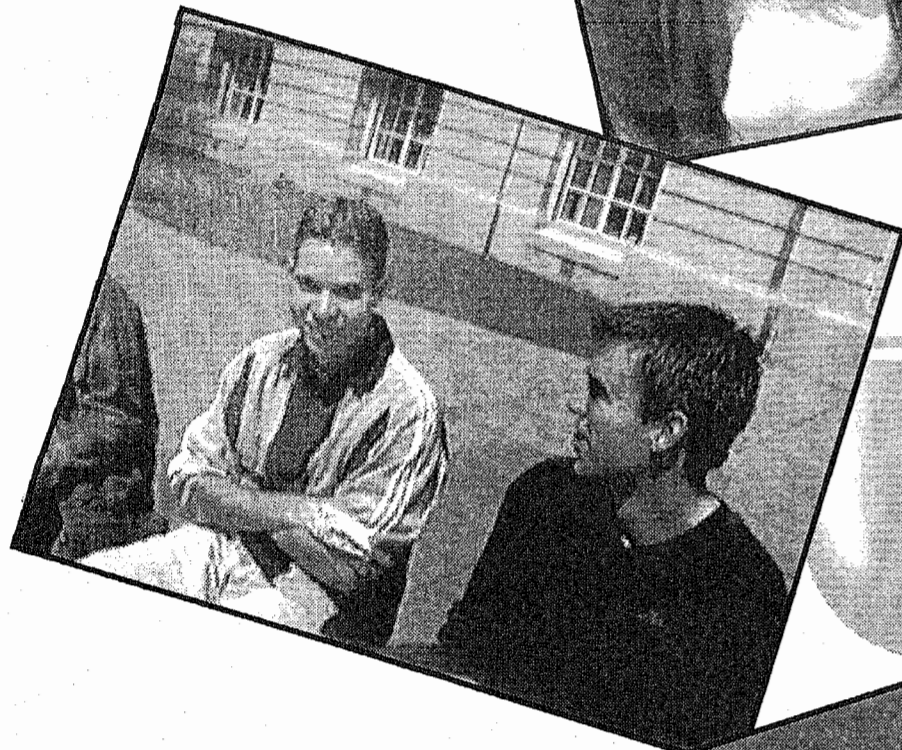
Lyndal & Ayan

- 1.) L: Yes. It's mating season.  
A: Yeah. I saw five couples fucking just this morning.
- 2.) L: Get married.  
A: They like rubbing it in.
- 3.) L: Low. Way below the belt.  
A: Farting in bed.



Sean & Derek

- 1.) S: Correct.  
D: Definitely, if you go by the weekend.
- 2.) S: Put hands down the pants.  
D: Lecture theatre business.
- 3.) S: The girl straightens out the guy's clothing.  
D: Lovey dovey talk.



Alyson & Mel

- 1.) A: Adelaide hibernates in the winter and comes out again in summer.  
M: Yeah definitely. Especially Saturday after the Grand Final.
- 2.) M: We were in this group of people, and the couple were all over each other, tongues everywhere.  
A: You just don't need that.
- 3.) A: One of my friends always has to drive her boyfriend home because he drinks.  
M: It is low when they're so comfortable with each other that the dirty habits are shown.



Chris & Marc

- 1.) C: Yes. As these Pornland posters demonstrate.  
M: Yes. I like spring.
- 2.) C: Have sex on the bonnet of my car. With me in it.  
M: Make out with my mum.
- 3.) C: You can't get low enough.  
M: Low enough not to be seen.



Ramon & Nick

- 1.) R: Yes definitely.  
N: Yes. It's getting near summer, people want to take off more clothing and are more attracted to each other.
- 2.) R: A couple going for it in the parking lot.  
N: Fighting and making up then fighting and making up again.
- 3.) R: Ummm.....I have had a schnitzel and it's sedated me. Sorry.  
N: Grovelling.



Kate & Elly

- 1.) K: Now that spring is here, so are exams.  
E: No, I am too busy studying economics.
- 2.) K: Public displays of affection.  
E: Baby talk.
- 3.) K: One of my friends changed her subjects to fit a guy's.  
E: One of my friends faked an Irish accent to get a guy.



David, Alex & Julia

- 1.) D: Maybe that's what's giving me hay fever.  
A: Who knows?  
J: Hope so.
- 2.) D: Call each other 'schmoopy'.  
A: Pretend they are actually interested in what their partner is saying.  
J: Nothing. It's all so sweet. (go the corny statements).
- 3.) D: My friend wears underwear his girlfriend gave him. She wrote 'I love you' on them using a Bedazzler.  
A: Leaving the toilet door open.  
J: I know one girl who has cleaned up her boyfriends vomit 15 times.



## Film Guff

*Carne Tremula*

(Live Flesh)

Now Showing

Palace Eastend Cinemas

I have seen nearly every film that Pedro Almodovar has made and this film is by far his best ever. It opens with a mother giving birth in 1970 in Madrid, during the State of Emergency that Franco enforced after civil uprisings. The child is born on a bus and in quirky Almodovar style, he and his mother are given life-long public transport passes as local government members try to outdo the national government. The woman is a single mother and although she is being fussed over,

## Not A Drop To Drink

*Antarctica*

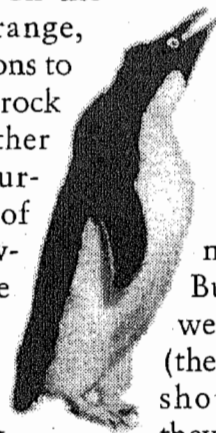
Now Showing

IMAX

It's big.  
It's white.  
It's cold.

And it's quite breathtaking to look at. Only the IMAX format could adequately capture just how beautiful Antarctica is. Smooth, pure white waves of ice loom majestically on the skyline. Immense, strange, odd shaped ice formations to rival the most bizarre rock formations on any other continent stand surrounded by kilometres of frozen plateau. Ice-covered crevasses plunge dramatically into deep blue shadow. It's lovely.

The story threading *Antarctica* together is loosely based on Scott's ill-fated expedition in 1911-12, and the scientific importance Antarctica holds today, and is not without it's interesting points. But it's the scenery that dominates - and rightly so - as the camera displays an intricate, enchanting blend of beauty and menace. The demonstration of the precariousness of walking the ice is startling, and the scene shot as divers enter a pool and swim its waters, entering into a moving glacier, with its deep,



intense blues contrasting wondrously with stark, brilliant white, as air bubbles float and spread against overhead ice like surrealistic gravity-defying pools of mercury, is simply stunning.

Animals feature, too. Seals, of course, are there in multitudes, the contrast between their movements in water and on land (where they seem to just lie around as scientists walk among them and pat their tails) is amusing, as is the sight of Adele penguins seemingly perpetually stealing stones from one another's nests to build their own.

But the highlight for me were the underwater shots (there are many underwater shots in *Antarctica*, and they're all quite beautiful) of Emperor penguins twisting and turning this way and that, trails of bubbles streaming behind them, almost giving the appearance of underwater fireworks as they dive for fish and krill then drive surface-wards to leap from the water. There's just something fascinating about the way they move.

So all in all, *Antarctica* is there to look pretty, and it does so quite spectacularly. I'm glad I went.

Paul Bradley.

## Not Too Serious

she is also being looked down on. We then jump 20 years into the future, from a national State of Emergency to viewing news on television about Spain's "Hospital's State of Emergency". The transition from the Franco era to post-Franco era is interesting and worth further discussion but sadly

I have neither the time nor the space in this review.

The story focuses on Victor, the child born on the bus and his love for Elena and the people that surround them. To tell you any more about the story would ruin it for you. *Live Flesh* is based on a Ruth Rendell mystery and adapted for



the screen by Almodovar. As usual the sets are colourful, the people are very Spanish, but this time Almodovar has given the entire film a more relaxed feeling than he usually does. The cinematic techniques he uses are excellent and he seems to have reached a new maturity in his filmmaking. The film is also a tribute to one of the Spain's greatest filmmakers, Luis Buñuel. It features footage from a Buñuel film and imitates some favourite Buñuel shots, eg. legs and feet. I highly recommend this film to anyone but to all Almodovar virgins I say, "don't take it too seriously".

Chris Bolland

## Anything Is Possible

thing so that he can be with Annie forever. (I am trying not to give the plot away...)

The scenes of living in Annie's painted world make a remarkable piece of cinematography. Everything looks like it's part of a painting, yet things grow and move, and they are actually made of paint. Yes, in heaven anything is possible! The heaven you live in is created by your imagination but people can enter each other's worlds... The logic behind the workings of heaven and hell seems to me a bit arbitrary, but if

you accept it, the film actually has things to say. None of it is overdramatised, and it offers a mature and wonderful message.

There are some scenes in this movie that are very moving, enhanced by a dynamic score and beautiful images. We are in no rush, the story unfolds in a patient kind of way, leaving the audience time to interpret the events. *What Dreams May Come* will not surprise you with an unusual message. It is made within the framework of very typical human values. It may not establish a new genre, but it is of high quality and I think it is also very readily likeable.

Judit O'Vari

*What Dreams May Come*

Released 15th October

Greater Union and selected cinemas

Anybody who had the task of choosing actors for this film would have thought of Robin Williams. *What Dreams May Come* is not like *Jumanji* or *Mrs. Doubtfire* though. It is more the meaningful type like *Good Will Hunting*.

It tells the story of a family in which both children die in a car accident, and are some years later followed by their father, Chris, a children's doctor (Robin Williams). Annie (Annabella Sciorra), Chris's wife is a brilliant painter. The beautiful scenery of the hills where she and Chris had met inspired her to imagine and paint an idyllic place for their family. When Chris dies and enters a heaven of his imagination, he lives within this painting. He hopes to be reunited with his two children, as well as some of his long lost friends. Annie's painted world gives him some solace that they are still closely connected to each other, but he is unfulfilled without her, and on Earth Annie cannot endure life without Chris, so she attempts to join him. Chris is advised of Annie's death, but there is no hope that they'll ever meet again, as people who commit suicide go to hell. Under-terred, Chris is prepared to do any-



# THE SIGN OF THE BEAST

**Buffalo '66**  
Now Showing  
Cinema Nova

Disturbing. Provocative. Thought-provoking. Intense. Four cliches often used to describe any non-Hollywood film. Four cliches that don't come close to describing the haunting beauty or the aching realism of *Buffalo '66*.

After hearing the film was written and directed by its leading actor, Vincent Gallo, I was intrigued. Not only was Gallo the Calvin Klein "Be" boy, but the U.K.'s official Style-Bible, *Select* magazine, voted him the 98th Most Important Person In The World in 1997 (and God, if he's OK by *Select*, then he's OK by me!). But Gallo is more than just a pretty face and a waif-like body. He's appeared in critically acclaimed films like *Palookaville* and *The Funeral*, once played in Basquiat's (yep, the artist) avant garde rock band Gray, and has exhibited art at elite New York galleries. With this kind of cred, Gallo could easily have turned

*Buffalo '66* into a pretentious, emotionless art-wank flick, designed to titillate but not satiate. However, the film is based largely upon Gallo's own upbringing (the title refers to his birthplace and year), and it is as intensely personal as it is fulfilling.

I must admit I missed the first twenty minutes, but luckily my incredibly punctual friend was able to fill in the gaps. Billy Brown (Gallo) has just been released from prison, after serving a five year sentence for a crime he did not commit. Billy has hidden his prison sentence from his heartbreakingly dysfunctional and unloving parents Janet and Jimmy (Anjelica Houston and Ben Gazzara), inventing a top-secret government job as well as a wife called Wendy. Craving love and attention, and desperate to impress them, Billy kidnaps a young tap-dancer, Layla (Christina Ricci), and forces her to act as Wendy at the family dinner and back up his story. Showing more kindness and attention to her than

to their son, the horrible duo are instantly charmed by Wendy/Layla. Ignored again, Billy's self-destruction seems inevitable. However, Gallo also injects fairytale romance into the gritty realism, and both Billy and Layla are eventually saved. What! I hear you cynical types exclaim. Saved?? A HAPPY ENDING?? Well yes, this is a film about redemption and the healing power of love. But don't be put off - it actually makes the film far more powerful and arresting.

*Buffalo '66* is often hilarious. Yet it is a hilarity grounded in pain and longing. Houston and Gazzara are as cruel and indifferent as Kevin Corrigan's Goon is simple-minded and loving. Look also for cameos by Mickey Rourke and Rosanna Arquette (though if I never ever see her again it will be too soon). Gallo's portrayal of Billy's alienation, shame, insecurity and resent-



ment is completely absorbing. This is as much Gallo's catharsis and redemption as Billy's. Ricci is wonderful as the teenager who, conjuring up an imaginary romance between herself and Billy, eventually saves him. The tentative love that grows between Billy and Layla is delicately depicted. Billy's transformation is so cleverly filmed that even the most hard-hearted viewer will be forced to admit that it is a beautiful and fitting ending. *Buffalo '66* is an extremely impressive directing debut for Gallo, and since I started with cliches, I'm also going to end with one. . . AN ABSOLUTE MUST SEE.

Lauren Buchanan

## CUTTING, INCISIVE COMMENTARY

**Blade**  
Now showing  
Academy Cinema City

I quite like vampire movies. I haven't seen very many. I don't think I've really seen any very good ones. But I like the idea of them, and I'm always aware, as I walk into one, of the potential of what I am about to see. Vampires are pretty darn cool; they drink blood, they fly, they don't like garlic and religious icons scare them silly. They're sexy, they're immortal, they party all night and sleep all day. It's a very, very rich mythology for a film-maker to work with and should uniformly result in visually rich and engaging films. For some reason, this doesn't always happen.

*Blade*, on this score, is about average. It's a rather non-traditional representation of vampires, which is fine

but does lead to some loss of atmosphere. As a take on modern-day vampirism, however, it's quite good. There's a little vampire-dominance hierarchy structure and a vampire religion and that sort of thing, so it's quite nice. All this loses out, of course, to the fact that this isn't really a vampire film, it's a comic book action film, and so there has to be lots of rapid hand-to-hand fighting, some swordplay, some gadgets and some special effects. This isn't necessarily a bad thing, either; it's just not vampires.

*Blade* is quite an entertaining couple of hours in the dark. There is a lot of blood; I regard this as a good thing, but others may not. The special effects are actually pretty special, if a little misplaced at times, the action is good, the pace is consistent and some of it is particularly well shot. I liked it.

Chris Slape



# GIVEAWAYS

*Artemisia* is the story of Artemisia Gentileschi, a 17th century artist. This film has been compared to Derek Jarman's *Caravaggio* and comes highly recommended. The fab people at Palace Cinemas have kindly provided us with 20 doubles to a preview screening on 19 October at

7pm to give away. If you want to be in the draw for this fantastic film, then write your name and phone number on a piece of paper or call us on 8303 5404 if you're off campus by 1pm Wednesday 14 October. The Might Film Sub-ed:

Wonderful Wendy from Wallis has sent us 6 big *Blade* T-shirts, each with a 2 for 1 pass to see the film. If you want one, you need to do "the usual" (see *Artemisia* giveaways if you don't know what that is) by 1pm Wednesday, 14th October. The T-shirts are black with *Blade* written on the front and vampire symbols as seen in the film on the back. Very cool!



# BIG STONES

The Rolling Stones  
Now showing  
MAX

Well, I've seen a few films at IMAX (*Everest*, *Antarctica* and now this one) and I'm starting to get a feel for the medium. Take *Everest* and *Antarctica*: both have strengths and

weaknesses as films. Starting on a sour note, I must say that white is a nightmare to film and project on a large scale. A stray hair or an insect or two can turn an immense wilderness into a second rate shadow show – but maybe this is just a bug that needs to be ironed out. Having said this, there are moments when the immensity of the two

landscapes is breathtaking. However, the best bits of both films were peripheral to their main subjects. In one it was abseiling and mountain-bike riding, in the other it was a machine drilling a hole in the ice. What I'm getting at is that the medium lends itself to colour and movement rather than to static whiteness (ever seen how slowly people climb at eight thousand metres – well its not real fast mateys). So, by the above rationale, IMAX should be the perfect medium for concert films.

Here I'll have to admit to not being a big fan of the concert movie. In fact I find them as dull as watching paint dry. The problem is that with a film of a performance you often lose the excitement and intensity of the performance and gain, well . . . nothing. This problem has been overcome in the music industry by the invention of the video clip but I'm getting away from the subject at hand – the Stones on IMAX.

Yeah, it was not bad! Not bad at all! Even for someone who is not a huge fan of the Stones, it was fun. Fuck, those guys are fit!

Attractive, perhaps not (though I did overhear a couple of slightly older women swoon over Keith Richards – so I could be wrong here), drug-riddled, maybe (or maybe not as the case may be), skinny they definitely are, and fit looking too; especially that Mick Jagger character. And you get to see them all up real, real close. And you get to hear them real loud. And you get excellent shots of the huge, huge, huge audiences that they played to in Europe in 1990. Even this old cynic got quite excited by it all. IMAX and the Stones, I would go as far as to say, were invented for each other!

Having waxed lyrical I'll end with a gripe or two. Firstly, the spot lights on the back of the cinema audience's heads did not convince me that I was at the concert, and secondly, it is a stupid idea to let Keith Richards sing – what a horrible, horrible noise! Despite these two quibbles, and as Molly Meldrum would say: "Do ya-selves a favour" and go and see something really big!

Slick Vick

# Erotic

**Exotica (R) (1994)**

**Director: Atom Egoyan**

Screening at Adelaide Uni Cinema, Thursday October 15th, 7pm  
AUFSS members FREE, others \$3.  
(You can join at the door).

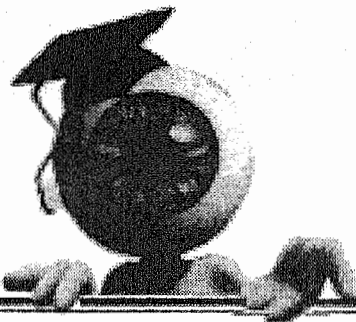
The strip club "Exotica" is the focal point for Canadian director Atom Egoyan's first major commercial film. Inside it, a melancholic tax auditor (Bruce Greenwood) obsessively visits the young dancer Christina (Mia Kirshner). Their relationship is intertwined with the club's DJ, with the owner of the club, and with an exotic pet shop owner and wildlife smuggler. Only slowly do we learn of their connection, as we piece together the threads of their own individual stories from broken

fragments, shifting perspectives and false leads.

A wonderfully stylish film, *Exotica* reveals Egoyan's talent for creating deeply human characters on the screen. Filmed in a similar intriguing fashion to his recent *The Sweet Hereafter*, he draws us into a surreal universe, aided by a superb soundtrack by Mychael Danna. *Exotica* is a film about voyeurism, loss, and desire, and manages to keep us enthralled to the end.

*Exotica* was the winner of the Genie Award for Canada's Best Picture of 1994, and is showing with the animated adult short, *Putting on the Ritz*.

Mike Garrett



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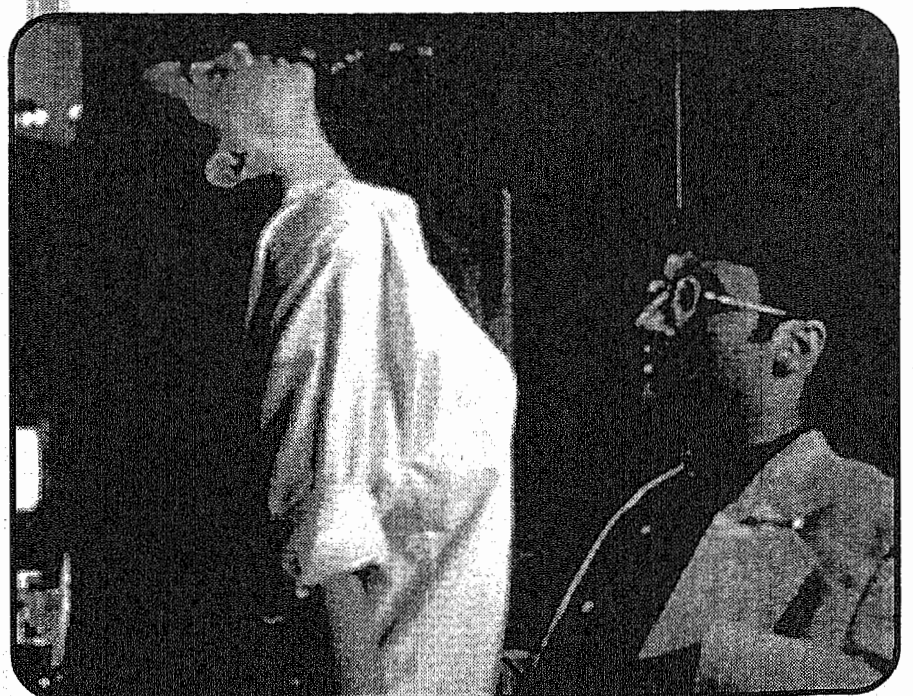
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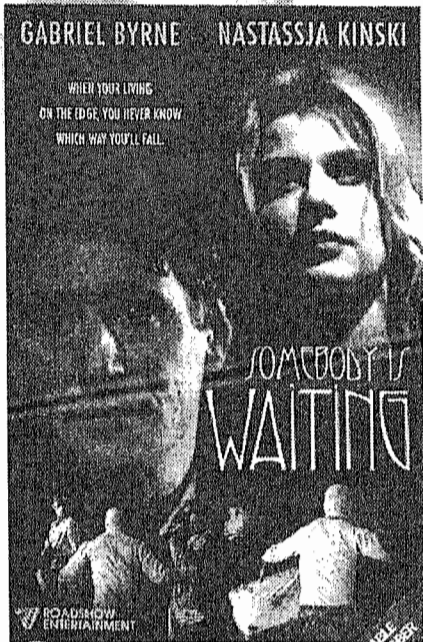
for Adelaide University students and staff



# Byrning up the screen!

**Somebody Is Waiting** (1996). Director: Martin Donovan  
Nastassja Kinski, Gabriel Byrne, Johnny Whitworth  
Roadshow Entertainment

Leon Ellis is a young man on the run. As he hurries through deserted city streets, looking furtive and haggard, the only sounds are those of flight and pursuit: his laboured breathing and quick footsteps, the distant hum of a helicopter and the call of a police siren. As



night falls, he stops at the sight of his own face on a television screen in a shop window and a staid news-reader announces that he is wanted by police in connection with the death of his father. So begins *Somebody Is Waiting*, a tense, emotional drama about the relationships within a troubled family. Nastassja Kinski, as Leon's mother, is raising her five children alone (yes, it is a bit of a

stretch of the imagination, isn't it?), having thrown out their father (played by Gabriel Byrne), a handsome, alcoholic Irishman who is by turns charming and violent. Sharp contrast is drawn between Leon's dark, manipulative, controlling father and his mother, who is all sweetness and light, with a penchant for white clothes and white flowers. The plot is related in flashback as, settling down to sleep on the streets, Leon relives the events of the past months, in which a terrible accident brought Leon's father back to the family, and into conflict with his son. A sense of suspense and darkening menace is successfully built up in a story with all of the elements (but unfortunately little of the subtlety) of a Greek tragedy. Good dialogue is punctuated with laden silences and a

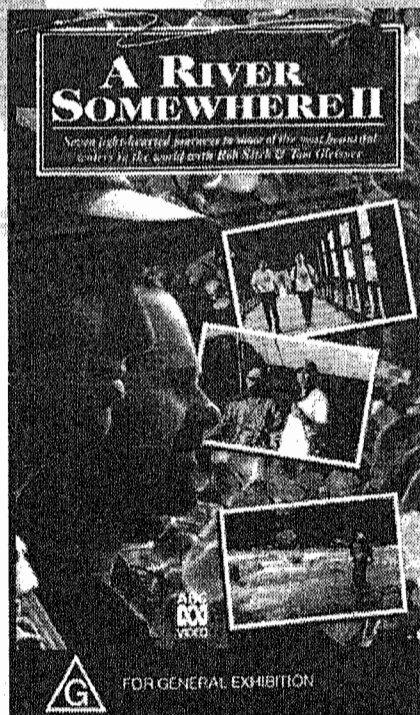
torrid score; the only breaks in intensity are provided by a wickedly funny truck driver who almost runs over Leon, and whose two appearances were, for me, the highlight of the movie. Despite its cliches and occasional heavy-handedness, *Somebody Is Waiting* is thoroughly successful as a dark and disturbing emotional drama - up until the last five minutes, which provide a disconcertingly simplistic and sentimental happy ending that is just not credible given both the tone of the movie up until that point and the depth and complexity of the emotional issues involved. *Somebody Is Waiting* had me chewing my lip in concern for an hour and a half and then let me off the hook at the last moment; I won't say I wasn't grateful, but I wasn't convinced.  
Eva O'Driscoll

## A River Somewhere with Giveaways

**A River Somewhere II** (1998). Directors: Rob Sitch and Tom Gleisner  
Roadshow Entertainment

If you're half-way interested in this, you've probably seen at least some of it on TV. If not, keep reading and I'll try to convince you.

Essentially (but don't let this put you off), *A River Somewhere* is a fishing show. Rob Sitch and Tom Gleisner (of *The Panel* and other good things) go off each week in search of a famous fishing river and then fish in it. Each episode is a documentation of their trip and the fishing itself. It doesn't sound like that much of a show; it sounds more like something that the ABC will only let you do when you're just coming off a show as successful as *Frontline* and they've basically given you free license to make any damn show you like. Which is probably what happened. But the result is surprisingly entertaining and engaging, and even, sometimes, educa-



tional. Probably the key factor in sucking me into this was that the focus is not usually on the actual fishing. Each episode begins with an introduction to this week's river, followed by a usually humorous tale of travelling difficulties, beautifully shot scenery, cultural exploration and some God-awful fashion decisions. The fashion decisions only worsen when the fishing actually begins, but by this time I was so far into it that I didn't mind either the clothes or the fishing. You'll be pleased to know that most of the fish are returned to the river they came from. Not all of them - some of them get cooked, in new and exciting ways each week - but most of them. What impressed me most was the cleverness of editing: frequently the narra-

tive will set the viewer up for a visual gag, which either shows great foresight and imagination while filming on the road, or exceptional writing-with-hindsight. It worked magnificently well. Much of the humour is self-derogatory, too, which you might expect from these two. This is a good thing.

Given the schedule on which each

documentary must have been shot, the level of consistency is remarkably high. It's probably not for everyone, but if you think it might possibly be for you then you're probably right and should check it out.

Chris Slape

### GIVEAWAYS

In celebration of the release of episodes of the brilliant Australian series *A River Somewhere* on video Roadshow Home Video are giving us three copies of *A River Somewhere* (Series II) to give away. All you have to do is write your name, a contact phone number and *A River Somewhere Video Giveaways* on a piece of paper with a quick reason why you want a copy of *A River Somewhere* and drop it off in the *On Dit* office before 1pm Friday 16th of October, or call *On Dit* with the same information.

If you miss out, *A River Somewhere* is on video and yours to own for \$49.95 at all good video retailers. I once again recommend ADELAIDE MOVIE MART where students can get 10% discount off any purchase with your Adelaide Uni student card. Adelaide Movie Mart is at Shop 1, 53 Grange Road, Welland.

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I kissed you once  
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And smack upon the lips,

But then you screamed  
And pulled my hair  
And kicked me in the pips.

I only wanted you to know  
How I loved you so -

But you ran off  
To kiss and chase  
The other boy named Joe.

- Icecream Man

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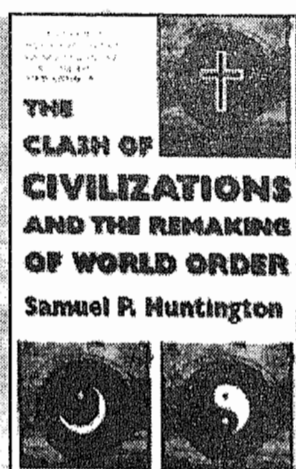
# Clash of The Titans

*The Clash of Civilisations and the Remaking of World Order*  
Samuel P. Huntington  
Touchstone Books  
\$19.95

*The West won the world not by the superiority of its ideas or values or religion (to which few members of other civilisations were converted) but rather by its superiority in applying organised violence. Westerners often forget this fact; non-westerners never do.*

In this eye-opening book, Huntington argues that just as science is dominated by a particular paradigm, until recent times world affairs were viewed through a cold-war paradigm. Since the collapse of Soviet Russia, however, the conflict between democratic and communist ideologies is over. Now the most useful view to take of world affairs is a civilisation paradigm. A civilisation is a collective of general values, norms, institutions, and culture by which a people identifies itself. This broad base undercuts even ideology in

that "political systems are transient expedients on the surface of civilisation." As a civilisation gains power, it becomes increasingly convinced of the inherent dominance of its culture over all others. Western civilisation is particularly renowned for such arrogance. It is this arrogance which has produced our concept of Western civilisation as a universal civilisation. The increasing modernisation of other civilisations (particularly countries such as China and Japan) and their apparent uptake of American culture is taken as evidence of this. These are only very superficial cultural conversions, however, and true only if Americans regard their culture as consisting of jeans, hamburgers, and fizzy drinks. The West has declined in power relative to that of other civilisa-



tions. As these civilisations grow in power, confidence in their indigenous culture flourishes and their core values are reasserted with vigour. This can be seen in the increasing resistance of non-Western countries to the United States's will, and the continuing growth in anti-Western sentiment. Modernisation and Westernisation are separate phenomena. Conflict is increasingly occurring over civilisational lines. Population growth is rapidly increasing in non-Western civilisations, while western population growth declines. The greatest upcoming civilisation, perhaps the greatest ever, is that of the Chinese. In this book's blistering finale, Huntington sketches out an all too possible scenario for World War Three. He hypothesises a situation in which

China, boosted in confidence, decides to take back what is rightfully theirs and occupy the South China Sea. Vietnam appeals for assistance and the United States intervenes. With anti-Western sentiment at an all-time high, and fed up with United States meddling, Arab states rally, America calls for support from its European allies, and one by one the core states of each civilisation (most with nuclear capabilities) are drawn into the conflict. He concludes that the abstention of core states (particularly the United States) from interference with conflicts within other civilisations is the only way to maintain peace in a multicivilisational world. Also, the U.N Security Council must be made truly global, with all civilisations (not just Western) represented. Only a united effort involving ALL civilisations can maintain peace. *The Clash of Civilisations* is a very important book, and well worth reading. Someone should send a copy to Clinton.

Brentyn Ramm

## Older Woman

*A Much Younger Man*  
Dianne Highbridge  
Allen and Unwin  
\$16.95

Aly is a thirty-five-year-old high school teacher. Still bearing the scars of her marriage to a disarmingly charming but dangerous man, her only desire is not to let herself get hurt again. So she goes to school and teaches, competently, but disinterestedly; she visits her mother; she waters her plants and pays her bills; and she doesn't think of love. Tom does. Handsome, intelligent and gifted, he is a golden boy who has led a life of privilege - someone who doesn't yet know the limits of what is possible. Fifteen years old, he is the son of her best friend and, although she doesn't know it, he has always admired her. One day, they meet by accident on a train. Then they keep meeting, and it isn't by accident any more. Aly finds herself looking forward to seeing him - more than she should. Against all reason, against her better judgement, they fall in



love. *A Much Younger Man* is the story of their relationship. This book took me by surprise. I was expecting something tacky and sensational: a bit of pulp fiction to go to sleep to. I ended up not getting any sleep because I read it in one sitting. A simple story told in sparse, compelling prose, *A Much Younger Man* opens a window into the agonised heart of a transgressive passion. The characters are deftly drawn, if a little stereotypical, (although Tom wasn't quite credible) and I think that anyone who has ever been in love, particularly unhappily so, will find that the description of Aly's thoughts and feelings throughout the relationship strikes a chord. Highbridge tells her tale with such skill and sensitivity that even I, convinced as I was that the whole affair was very dodgy, found myself suspending not only disbelief but disapproval, and by the end of the novel I was actually barracking for them - despite myself. It's a good read.

Eva O'Driscoll

## Fairy Floss

*The Fairies' Midwife*  
Lawrie Ryan  
Sceptre  
\$16.95

Family secrets, double crossings, sleuthing and a supernatural element all combine to make this rollicking tale an enjoyable if not terribly life-changing read. The story starts with Mary, who has come to Braemar, a sleepy town in mid New South Wales in order to try and shed some light on various anomalies in her parentage. All she has as a clue is the address of a certain house. When she arrives there she finds two confused old ladies living in the remains of what was once a stately residence. But things are not as they seem. Why does there seem to be a larger than usual amount of interest in the house and its occupants? If this all sounds like a Nancy Drew novel, then you are not terribly off the track. The narration is in a similar straight-forward style with characterisation that is simple to say the least. The characters are either evil and stupid, or good and intelligent, or occasionally good and



a little confused. There are some of the classic devices of this 'easy listening mystery' genre, such as the money hungry relative, the clever secretary, the easily-lead thugs and, of course, the sensible and eminently likeable heroine. Where this novel deviates a little is that there are otherworldly forces at work too, seeming to guard the house from evil - in particular, the nasty developers who want to demolish the house and turn the grounds into a leisure resort.

Despite the obvious shortcomings, *The Fairies' Midwife* is still an entertaining and relatively satisfying read, and has the added attraction of an author who writes lovingly of the central New South Wales coast area, and provides a real sense of the setting of the tale. As the blurb proclaims, it is a modern fable, not only in its content and morals, but in its whole style.

Bronwyn Davis

# Mad About Love

## Certifiable Truths: Stories of Love and Madness

ed. Jane Messer  
Allen and Unwin  
\$16.95

*All parents hope their children won't suffer, but without risk there's neither art nor life ... the artist dives into the unconscious ... Most of us return with our handful of pearls, but some dive down too far. So we watch, and we stare, and we come up for air, but there are those who will drown before our eyes.*

(Sara Dowse, 'Pearl Divers')

Fourteen authors were asked to write on the subject of madness. The result was *Certifiable Truths*, a collection of stories both disturbing and delightful, funny and horrible. It begins with 'Steve Waugh (or the five

minutes between 3.25 and 3.30),' Tim Richards's brilliantly funny look at obsession in a form in which many of us will recognise it: the 'If' game. 'If the phone rings in the next five minutes it will be her, but if it rings after that, it will be Mum or Fabulous ... If I turn on the radio and Steve Waugh gets out to the first ball I hear described, that'll mean she wants to piss me off' (p.5). A more spectacular foray into the mind of madness is provided by Luke Davies in his heady piece on Howard Hughes, which describes the great man, high in the middle of nowhere, wanking like crazy as his tiny plane plunges downwards. Sex makes a similarly unexpected entry in Dan



Buckley's painfully humorous 'Arrested Ritual,' in which the narrator, arrested in a public toilet while answering the demands of his obsessive-compulsive disorder, ends up

masturbating in a paddy van.

It's not all masturbation and cricket though. Several of the stories explore the connection between art and madness, including Sara Dowse's 'Pearl Divers,' an interesting look at the life, death, and madness of actress Frances Farmer (the

subject of Nirvana's 'Frances Farmer Will Have Her Revenge On Seattle'). Love also weaves its way through many of the stories - in particular

'The Falling Game' by Mireille Juchau and 'Leaving Paris' by Sally Morrison: both powerful stories of pain and survival, told with tenderness and insight. The best of the bunch is, in my opinion, Joyce Cornblatt's 'Sunday Was A Blizzard,' a striking story which follows a woman's attempts to mend her shattered world after the suicide of her damaged and damaging husband. Of the fourteen stories (five of which are pieces of novels-in-progress, presented as short stories with varying degrees of success) I'd say that four were pretty damn good, four were okay, and six were passable. They all, however, provided food for thought, and would make rewarding reading for anyone interested in love, lust and madness, and other peculiarities of the human psyche.

Eva O'Driscoll

# Being There

## Heidegger for Beginners

Jeff Collins & Howard Selina  
Icon  
\$17.95

This Heidegger bloke's a bit controversial, really, and Jeff Collins does his best in *Heidegger for Beginners* to explain how and why, to quite good effect.

You see, Heidegger is a pretty important figure in Western Philosophy,

and his thoughts and techniques pretty much set the agenda for the rest of the Twentieth Century. His main point was that western thought, over the last 2500 or so years, has done many interesting and useful things, but had completely neglected to address the question of 'being'. Where Hamlet asked

"To be, or not to be: that is the question", Heidegger would have turned to him and asked "What do you mean by 'to be'?" It all rests, apparently, on the distinction between 'being' (verb) and 'being' (noun). Philosophers had, it seems, traditionally been more concerned with the noun, whereas Heidegger believed it more crucial to explore the verb and its implications.

His work is difficult to understand because of the way conventional language works: to name a particular phenomenon or effect would be to draw the focus to 'a being', rather than 'being' in general. It's a bit confusing at first, but Collins does his best to keep it simple and you soon more or less get the hang of it. There are parts that students of Derrida and Deconstruction will find familiar. Derrida is just one of many to have been deeply influenced by Heidegger - others including Lacan, Foucault, Sartre, and Habermas.



Controversy pokes its ugly head through the door when it comes to the subject of Nazism. Heidegger was a vocal supporter and member of the Nazi Party, a fact that has troubled many people since (although, notably, not Derrida (whose ancestry was Jewish) or Paul

Celan (the Romanian Jewish poet)). Collins presents the arguments for and against Heidegger without bias, stressing the importance of the ideas Heidegger brought about - an aim assisted greatly by Howard Selina's pertinent and sometimes witty illustrations.

Interesting man. Interesting book.

Paul Bradley.

# Perfect

## The Sound of One Hand Clapping

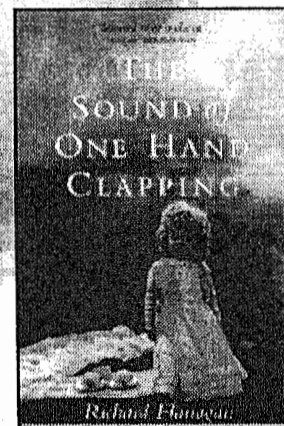
Richard Flanagan  
MacMillan  
\$17.95

*All that remained, she thought, was her. And him. But apart, they were nothing more than a home become a barn, an orchard ploughed under to become an empty paddock. The smell of a tree without blossom. The look of Jean's window without lace. The sound of one hand clapping.*

(page 236)

Every once in a while you come across something that startles you with its sheer beauty. With *The Sound of One Hand Clapping*, Richard Flanagan has come up with just such a work.

It tells, non-sequentially, the story of Sonja Buloh and her father, Bojan, an immigrant from Slovenia to Tasmania after the Second World War, and how their lives are affected by the disappearance of Sonja's mother, Maria. It leaps from the 50s and 60s to the 80s and 90s and back again, from Sonja's childhood to the birth of her own daughter, back and forth, weaving with skill and patience, tenderness and violence, despair and joy, a network of



experiences and memories, of lives entwined and bound together by a shared sense of desolation stemming from loss: loss of home; loss of purpose; loss of family; and loss of love. Flanagan's prose is simply sublime. The English language takes on a simple, graceful elegance in his hands, and is given purpose beyond what most authors can manage. The most

minor of characters are depicted with genuine sympathy and attention, and even the scenes in which Sonja is beaten by her father are written with a beauty that transcends the physical horror of the situation, taking the reader into the minds of father and daughter, giving understanding of, and sympathy for, each and their reactions in a genuinely moving, heart-wrenching manner; communicating in their bleakness a profound and, ultimately, uplifting compassion for humanity.

This really is something special, something that should not be missed. With hushed beauty and welcome intimacy *The Sound of One Hand Clapping* will leave echoes resonating in your heart.

Paul Bradley.

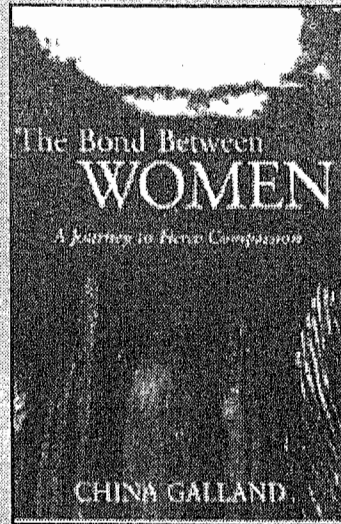


# Good Bonds

**The Bond Between Women**  
China Galland  
Hodder & Stoughton  
\$24.95

With poetic prose and personal insight, China Galland takes us on a fascinating journey in *The Bond Between Women*. Travelling to Nepal, India and Argentina, Galland seeks out women who, she believes, embody the spirit of "fierce compassion" that is so valued in ancient icons, images and archetypes in different mythologies. You're probably wondering what exactly "fierce compassion" is. Also referred to as "compassionate wrath," it is a way of being in the world: being so loving and compassionate that you are willing to be strong, wrath-

ful and ruthless in order to achieve an end. There is no "turn the other cheek!" The Goddess Kali, for example, exemplifies this by being both dark and light at the same time, destroying life in order that there may be new life, recognising that life means death, and death means life. China Galland tells us myths and tales about the wrathful divine feminine, including the tales of Tara, the Mother of All Buddhas, and the Goddesses Kali and Durga. Galland also recounts the



story of her travels, in which she meets with women who are "wrathfully compassionate," such as Dr. Aruna Unprety of Nepal, who is fighting against child prostitution in India, and a women's group who are campaigning to clean the waters of the Ganges River. She also talks to Buddhist monks in Nepal, who have devoted their lives to their religion, and tries to understand how people in the West can become fiercely compassionate by following

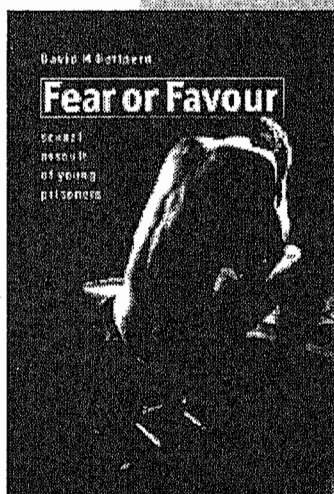
the examples of feminine archetypes. *The Bond Between Women* is loosely structured like a novel. Each chapter follows on from the other like a story, so you feel as though you are accompanying Galland on her journey. As she is a Buddhist, Galland's journey is very spiritual and introspective, and is more like a pilgrimage as she visits sacred sites and holy temples. It is a beautiful book which bridges the gap between the holy and the mundane, by recognising the divine feminine in real life women. Goddesses and deities are not up there in the sky or floating around in an ethereal, disembodied existence, they are within all of us and *The Bond Between Women* celebrates this.

Amy Janowski

# Bad Bonds

**Fear or Favour**  
David Heilpern  
Southern Cross University Press  
\$29.95

Australian prisons are an unspoken subject. They have few books written on them and public and institutional demand largely sweeps any discussion of prison reform under the carpet. It is too often taken as fact that greater imprisonment equals less crime, that Australian prisons are in a fine state and that sexual assault of prisoners occurs rarely, if ever. *Fear or Favour* is a book which sets out to dispute these commonplace views. Essentially, it is about the sexual assault of young prisoners in New South Wales. Heilpern mixes legal arguments, statistics and disturbing accounts from prisoners who are victims of sexual assault to question the validity of Australia's present prison system.



This book is not one for the faint-hearted. It provides graphic descriptions of sexual assault by prisoners - descriptions which are necessary to show the extent of prison problems and the traumas endured by prisoners. But be warned! Some of the stories are harrowing. One on the milder

end of the scale sticks in my mind most. It goes: "I'm 33 years old and the victim of sexual abuse in a home, sexual molestation at the hands of a stepfather, and the victim of a violent prison gang rape. Today ... I see myself as a shattered mirror, each piece reflecting a portion of what used to be the whole ... I've meekly accepted all that's been done to me ... I feel as if my mind and soul have been destroyed." Heilpern's arguments for extensive prison reform are compelling. He says that young prisoners are often thrown into an environment in which they are sexually and physically assaulted and in which they receive little counselling or help, and are then dispatched into the outside world in a far worse condition than that in which they went in.

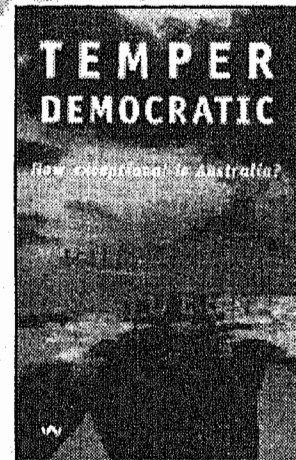
*Fear or Favour* is an admirably humane book, willing to explore the darker side of Australia's prison system. Heilpern's over-reliance on statistics and legal jargon mars his often logical and persuasive arguments; nevertheless, this book is an important one on a social issue that deserves far more attention.

James Gruber

# No Bonds

**Temper Democratic**  
Humphrey McQueen  
Wakefield Press

Humphrey McQueen has published a collection of books on history, politics and the visual arts. *Temper Democratic*, his latest, provides readers with an alternative way of viewing Australia as the 'lucky country.' McQueen poses the question: Just 'how exceptional is Australia?' I enjoyed the first half of the book. It is littered with historical references and facts, but at the same time, McQueen provides his own opinions about issues, which alleviates the sense of monotony which most textbooks induce. He condemns Australian and international ideals, customs and current practices. He questions the relevance of our national anthem; condemns the 'miniaturisation of information' by politics and capitalism; questions journalistic practices by implying that journalists are prevented from divulging the whole truth; and argues that Australia is not a classless society.



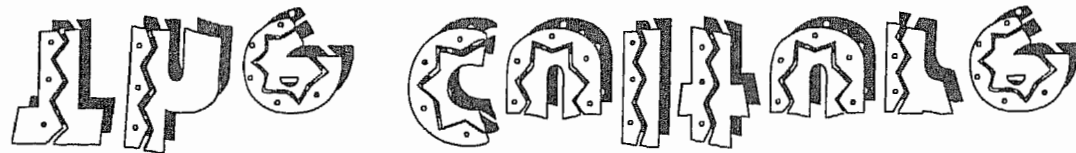
McQueen demonstrates that Australians are 'better off' than many others around the world: 'Four out of five people alive today have never

made a telephone call. More have been bombed from the air than have flown on a package holiday.' These sorts of figures, along with more, assist McQueen in his argument that the global distribution of resources is unequal. All of his arguments are persuasive and they make the reader question beliefs and practices which would perhaps have otherwise remained unquestioned. In some instances it is quite scary to believe that what McQueen says could actually

be true. Other issues, such as animal rights, the increasing commercialisation of the whole world, the reliability of news sources, such as newspapers, and the IT boom are also delved into by McQueen. This makes interesting reading, as not many people nowadays suggest that the 'computer revolution' has had adverse affects

on society, or that grocery advertisements in a newspaper are more reliable than the articles themselves. On the whole, the book is interesting, in that it teaches. However, the second half is not as captivating. McQueen's opinions and arguments dry up, and we are left with a number of chapters devoted to history and facts: a bit too dry for my liking.

Alison Rehn



## Inversions

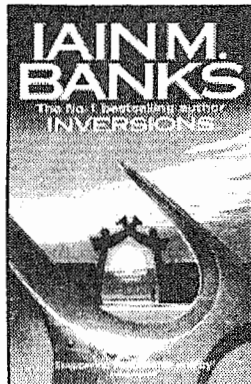
Iain M. Banks  
Orbit  
\$24.95

Devotees of Mr Banks will need no encouragement to pick this up. For those lost souls not in the know, this Scottish author is among the best in the world, claiming a huge international geek following due to his stunning science-fiction, but also commanding respect from the non-sci-fi community for his equally impressive contemporary fiction (for which he mysteriously drops his middle initial). If you need convincing of this, I suggest you all read *The Crow Road*. And then everything else he's ever written.

This one is the latest instalment in his sci-fi series loosely known as the Culture books. The Culture is a technologically and morally utopian society where nobody lacks anything and no one needs to work, and days are spent in the pursuit of art, the

playing of games, or any of various acts of debauchery. Intelligent drones coexist with the people as fully-fledged citizens, sharing the same rights and privileges. Everything seems idyllic. However, the Culture is intent on extending its influence, "rescuing" more primitive societies and leading them to a better way of life. An organisation known as Contact is responsible for strategising and enacting plans for altering alien communities to these ends. Sometimes it does so overtly; at other times, it sends agents undercover to manipulate the culture from within.

*Inversions* is an example of the latter. The population in question has recently seen the collapse of its empire coincide with rocks and fire falling from the sky, and is presently



embroiled in a power struggle to resolve a new system of governance. Two of the major players in this are a King by birth who is arrogant and stubborn and surrounded by a court full of deceitful underlings, and UrLeyn, who prefers the title of Protector to King, whose heart is nobler but whose savvy is less certain. The novel follows two underlings of these rulers in parallel narratives: Vosill, the King's physician, an unusually assertive woman who seems to know more about medicine than the rest of the primitive scientific community; and DeWar, UrLeyn's bodyguard, a man of unusual compassion and humility with a deadly sense of right and wrong. These narratives combine with a spiralling sense of inevitability which leaves the reader with a feeling of immense satisfaction at the

story's conclusion (although I would have liked to have known what happened next ...).

These two characters appear to have powers beyond the average citizen, leading the Banks aficionado to suspect Culture involvement. However, the Culture is never overtly mentioned (part of the reason for the title is that *Inversions* is the perception of a Contacted civilisation, rather than the Culture's perspective), so it is up to the individual to reach their own conclusions. And, to effectively do that, one needs some background in Culture lore, so this might not be the best jumping-on point for initiates. That's okay, because there's plenty of other good Culture books you can read. *Inversions* is a self-contained story, though, so don't be put off if you haven't read any previous books. Whatever you do, read at least one of them. This is as good as any of the others.

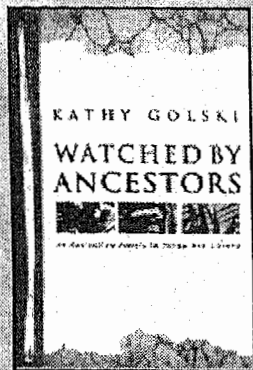
Chris Slape

## Out'n'About

### Watched by Ancestors

Kathy Golski  
Sceptre  
\$24.95

Imagine transporting your family of four young children from their comfortable Canberra home to meet your recently-wed anthropologist husband in a place without amenities or electricity and where the most common form of currency is pigs. This is the plight of Australian painter Kathy Golski after making the monumental decision to accompany anthropologist Wojciech Dabrowski during his two-year stay in the New Guinea Highlands.



*Watched by Ancestors* throws us deep into the remote highland village of Rulna where we are given a unique insight into the lives and culture of the people who live there. At first Golski is apprehensive and cannot understand the inquisitive and curious ways of the natives, but as time progresses we see her developing a great appreciation for these warm people, and at the same time a large deal of respect for their ability to live in complete comfort with what we of the Western world would think of as nothing. Golski highlights the absurd-

ity of the fact that someone from a 'civilised' nation could starve in this place where there is always an abundance of food for everyone if you know where to look.

This, the story of an Australian woman's difficulties in adapting to a way of life far removed from her own, also has the very truthful dimension of Golski's own personal problems in coping with a new marriage, a young baby and a headstrong, rebellious teenager. Always underlying Golski's own story is the sad question of how long this secluded world will remain untouched by Western culture. Golski acknowledges the paradox of her and her own family's own presence in Rulna, for

while they are there with the tribe's best interests at heart, they too are contributing to the Rulna people's awakening to and adulteration by Western culture.

Beautifully presented with real photos of the family's time away and paintings by the author, *Watched by Ancestors* has a lot to teach those of us who think we know it all, and those of us who don't.

Nadia Butler

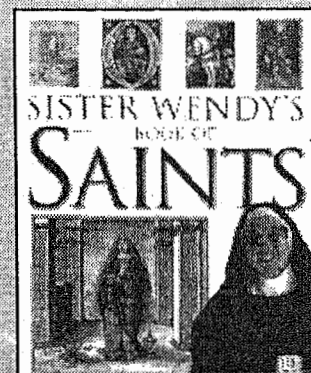
## Saintly Stories

### Sister Wendy's Book of Saints

Sister Wendy Beckett  
Dorling Kindersley  
\$29.95

'Passion' can mean 'ardent love or affection' or 'intense sexual love.' It can also refer to the sufferings and death of a Christian martyr. There's a lesson in that for anyone who thinks that Christian theology is dry, boring stuff - an impression that anyone who suffered Religious Education at school could probably be excused for having. My first hint that Christian theology could be interesting was when I heard Nick Cave growling about St. Francis and his sparrows, St. Sebastian and his arrows. Then there was St. Augustine with his fervent prayer:

'Give me chastity - but not yet!' Contrary to what you might think, most of the saints led pretty exciting lives (not to mention dying rather spectacular deaths) and their stories are rich not only in moral and spiritual insight, but in drama, passion and pathos. *Sister Wendy's Book of Saints* combines illustrations from illuminated manuscripts kept in the archives of the Italian State Libraries with commentary



from Sr. Wendy on both the art and on the life and works of each of the thirty-five saints featured. Rather than attempting to re-tell all the stories associated with each saint, Sr. Wendy has chosen those stories which best represent what she believes each saint stood for. She is particularly concerned to convey the humanity as well as the spirituality of the saints, and her descriptions succeed in evoking a sense of the saints as personalities, not just characterless do-gooders.

With a section on each saint (which includes their feast day, a list of their attributes and their areas of patronage) and an index, *Sister Wendy's Book of Saints* would be handy as a not-too-scholarly reference book. I think that it's true calling, however, is as a gift book. Beautiful pictures, attractive layout, interesting stories and, of course, the lovely Sister Wendy with her gentle moralising, her conversational tone, her humour and her insight, make *Sister Wendy's Book of Saints* a pleasant read and an excellent present for someone with an interest in art, religion, or both.

Eva O'Driscoll

# Don't Bother

## Naming the Number

Tom Petsinis  
Penguin  
\$19.95

In using mathematics as a motif in creative work, it is possible to create some deeply moving pieces that combine the personal with the universal to point out with poignancy and profundity humanity's place in the scheme of things.

On the other hand, you could do what Tom Petsinis has done, and come up with a batch of barely interesting poems that mention maths from time to time without ever really exploring with any depth mathematics' implications when applied to human life.

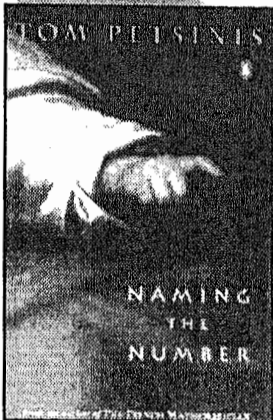
The cover blurb for *Naming the Number* features a quotation from James Bradley (no relation) describing Petsinis' poems as "personal, profound and precise". Nice alliteration, Jim, but 0/3 for ac-

curacy. Well, alright, some of them might be a little bit personal, but not many, and not with enough depth to give us any insight into his beliefs about mathematics and life in general.

The best it gets is probably the poem 'Fractals', which is almost interesting, but then gets bogged down in repetition that is not so much witty as predictable and dull. Which is, in a way, representative of the whole collection. You read the blurb and think 'Ah, here's something that could be interesting and profound', but then it turns out to be a sort of lifeless, depthless poetry-by-numbers that ultimately leaves you feeling cheated.

Which sucks bigtime. If you're looking for poetry about maths, stick with Dr Suess - it's got about as much depth as *Naming the Number*, has cool pictures, and at least it's funny.

Paul Bradley.



## Secrets

Drusilla Modjeska,  
Amanda Lohrey  
& Robert Dessaix  
Picador  
\$17.95

*Secrets* are those special things you hold close to your heart. Those whisperings that you, and only you, know about. They're the memories that cause you to smile silently to yourself, the moments that you can't share with others. Somehow secrets make sense to you in a way that is hard to articulate in words. But you don't need words to explain, because you know what they mean. At least, that's what I thought before I read the book.

*Secrets* showcases three well-versed Australian authors, and together they bring 'secrets' into the public sphere and to the forefront of discussion. Drusilla Modjeska, Amanda Lohrey and Robert Dessaix examine elements of storytelling, singing and metaphysics in an order of shortish pieces of non-fiction and a novella.

Modjeska's 'Ripe to Tell' opens the book. It's a short story, of sorts, which revolves around the harbouring and revealing of secrets. Of life, and love, and

families, and friends; 'Ripe to Tell' perhaps tells the most honest story in the line "...the secrets I hate are the ones other people keep from me".

It's an interesting leap to make in a book, but I was drawn to Lohrey's investigation of singing as a secret vice, the first

of the two short, non-fiction pieces. In 'The Clear Voice Suddenly Singing' Lohrey embarks on a wonderful journey discovering and embracing the power of the voice. She looks at the possibilities of the voice being one's best kept secret, a power to be reckoned with. The final part in the book; Robert Dessaix's 'At Last the Secret' explores the mysteries of secrets in our loves; in others lives. It's a contemplation, a looking

back, which only fully makes sense when you have read the first two parts of the book. However, after the myriad of bright and colourful tales in the both Modjeska's and Lohrey's pieces, I found this final section a little dry.

*Secrets* is an interesting experiment...three well-known authors, three short pieces. The only frustration I had was that some of the sections weren't long enough!

Susie Bate



## LitBit

Clive James's memoir of his youth contains a character called 'Romaine Rand,' a fairly obvious cover for Germaine Greer. After meeting 'Romaine' through the Push, James heard on the grapevine that she had taken bets that she could deflower the virginal fellow within twenty-four hours. When she strode 'like a Homeric goddess' through the door of Sydney University's Manning House cafeteria, a shy Clive escaped through the side entrance and hid behind a huge gum tree: 'The rumour that I hid up the tree was false but slow to die.'

(Source: *May Week Was In June*, Clive James, Jonathan Cape, London, 1990 p.23)

# WIN BOOKS! WIN BOOKS!

A thousand dollars worth of books. Mmmm. That's a lot of books. And they could be yours.

All you have to do is take a photo ... with a book in it.  
(like the one here)

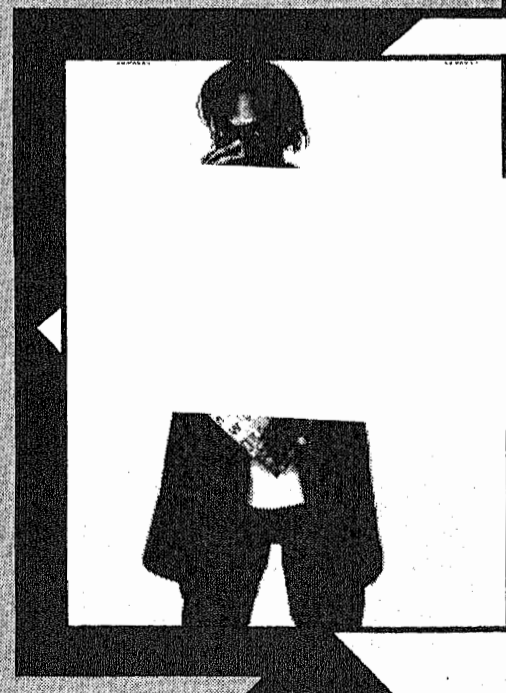
The rules are:  
The book has to be a Penguin Essential and the photo has to be groovy - 'hip and happening,' as they say.

There's a Penguin Essential display and entry forms at Unibooks.

Entries close on Monday,

November 30th.

Good Luck!



**How Does Your Garden Grow?**

**Better Than Ezra**  
(Elektra/Warner Music)



Kevin Griffin and the guys from Better Than Ezra had a lot of fun making this album. You can tell that much from the first listen. There is an energy, a vibrancy to *How Does Your Garden Grow?* that you usually only experience at live shows, when the performing band is really in the zone. This is unashamed pop, pure and simple.

Better Than Ezra have never had any pretensions beyond making great music that is fun to listen to and for a couple of albums and a handful of good singles the band has lived up to the hype, no small achievement these days. With *Garden* they have begun to stretch their wings a little. The great songwriting is still there (especially on tracks like 'Je ne m'en Souviens pa', 'Pull' and 'Everything's in 2's') but the guys are introducing new sounds, new beats and just playing around with the material a little to see what they can do with it. The result is their best album to date, and their best work so far. Definitely one for those ready to pop.

J.D.

**Musical Chairs**

**Hootie and the Blowfish**  
(Atlantic/Warner)

There is a name that strikes terror into the heart of the unwary listener, a name derided and maligned among all. A name that evokes hatred and disgust in the most mild soul. That name is HOOTIE. Just when you thought it was safe to tune in to the easy-listening station he returns. With his small band of followers, those he calls 'blowfish', Hootie has returned to wreak havoc on the airways and in the record shops. Only you can stop him. Don't listen, don't purchase his albums. Not even for your mum at Christmas. Send a clear message to those who would bring Hootie into every Australian home that we will not be Hootified. Not now and not ever.

Oh, yeah. The music's pretty crappy, too.

**Rusty Springfield**



**Collection**

**Holly Cole**  
(Metro Blue/EMI)



Holly Cole seems too young to be releasing a "best-of" album, but at thirty-something this amazingly talented vocalist has already produced five very cool and critically acclaimed jazz albums. Cole possesses an exquisite voice and an intimate understanding of the material she chooses, putting her own mark on standards and lesser-known songs alike.

*Collection* seems like a very personal choice of material; of the thirteen tracks five are from *Temptation* - Cole's third album - a kind of tribute to one of her favourite songwriters, Tom Waits (and definitely an album worth owning on its own merits). Other stand out tracks include a particularly laid-back interpretation of the Lennon/McCartney gem 'I've Just Seen a Face' and the classic 'Make It Go Away'. I think if the artist in question is as good as Holly Cole you should make every effort to acquaint yourself with all of her gear, but I guess as "best-of's" go, this one's pretty damn good.

J.D.

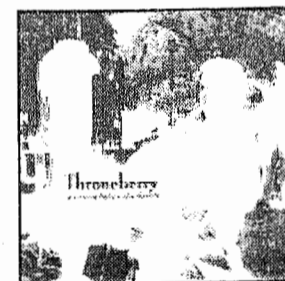
**Squinting Before the Dazzle**

**Throneberry**  
(Alias/MDS)

Throneberry? Dumb name if you ask me. But if you really want dumb try reading some of the lyrics on *Squinting Before the Dazzle*. I'm not going to take up your time quoting any of them, but take my word for it, they're pretty dumb. I have to say, the whole set is a bit of a disappointment. Alias, Throneberry's recording label, usually release better gear than this.

Musically, Throneberry are competent and rather good at what they do, but they sit on the fringes of interesting, and never quite transgress into it. And singer Jason Arbenz sounds worryingly like he's trying to sound like Phil Collins. There's just no accounting for taste.

**Sam Andreas-Fault**



**Grinspoon**

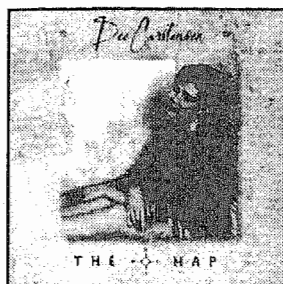
**Heaven II**  
**October 5**



As we joined the end of the line somewhere around the corner and up the street in some suburb that was kinda near Heaven II, we were informed that the concert had been sold out and if we didn't have tickets, to go home. Luckily, we had tickets. Thanks to the the line, we missed Krankus, even though we got there when the doors opened. Soon after we actually got in, though, Testeagles fired up. Very good, loud, and sporting a new - temporary? - bass player. Unfortunately for the fans, there wasn't anything new in the set. When Shihad took the stage, they were confronted with a large sea of confused faces. "Who are you?", they seemed to ask; odd since they have played in Adelaide many, many times before. No-one moshed or cheered much to any of the songs, even for the radio winner 'Home Again'. I have to admit that, as a fan, their set was pretty average by their standards. But then Grinspoon took the stage. Maybe I'll repeat that for effect (so you can get the feeling of the awesome anticipation we all had for the event). But then Grinspoon took the stage. The crowd went completely nuts and Phil Jamieson had a hard time noticing. He's usually kinda out of it but tonight; was he lost? Somehow through all the beer and smokes and tropical marijuana smoothies - guess you had to be there - he still managed to produce some intense and tuneful vocals. I thought that Grinspoon, in their own concert rather than in the 45 minute festival sets I had seen previously, might play some of their softer songs. I was wrong. Non-stop speed and volume. Heaps of new stuff; get the EP, it'll be pretty damn good.

**andrew four**

**The Map**  
Dee Carstensen  
(Universal)



This isn't the sort of thing that I'd normally pick up, but with our music sub-ed's hunches generally being so spot on (and becoming more and more pronounced), when they flagged me down and said, "Here you go, guv, this'll be your cup o' tea," well, I barely hesitated.

I say it's not really my sort of thing, but I can see how the music sub-ed's mind (they only have one between them - it's a timeshare thing) was working. Carstensen's compositions are largely piano-based, and that is my sort of thing. The problem with this is that it's presented as a bit more easy listening, what with the soft-focus cover and all that. And this impression does bear out (you can, apparently, judge a CD by its cover), but this is not such a bad thing. While you wouldn't put this on when you're in a no-holds-barred let's-have-some-crazy-fun sort of mood, it's very nice to have on when you're in a more relaxed, let's-lie-in-a-hammock sort of mood. The album is lyrically quite poetic, too, which helps. Very soothing, and very, very good. As you'd expect from that, there aren't really any tracks that stand out, but if I had to pick one (which I don't) it'd be 'The Last Time It Mattered', which was a little more upbeat and so stuck out in my mind.

Chris Slape

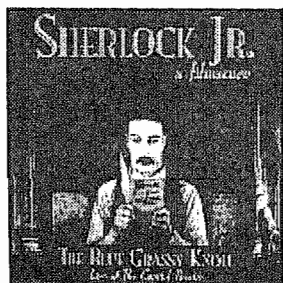
**"I'm Telling You This For The Last Time"**  
Jerry Seinfeld  
(Universal Music Australia)

I have to admit, when I heard about Jerry Seinfeld doing a comedy album, I was a bit sceptical. I mean, I used to love my brother's Bill Cosby and Cheech and Chong albums, but the whole genre of the comedy album is a little passé, isn't it? Well, I was wrong. This album rocks! (Yup.) Most of the material you would have heard before, during the Seinfeld episode lead-ins and stuff, but in front of a receptive audience it sounds fresh and new. Something that tended to be lost in the translation to television was Jerry's immaculate sense of timing. His delivery is perfect, he plays the audience with consummate skill. I won't try to relate any of the jokes here, you're just going to have to hear it for yourself. But I can recommend it. Bill Cosby has a new successor.

J.D.



**The Blue Grassy Knoll**  
Sherlock Jr. (A Filmscore)  
(Shock)



The Blue Grassy Knoll were here in Adelaide for the Fringe Festival earlier this year, performing their score for *Our Hospitality*, a classic Buster Keaton silent movie, live at Cinema Nova. Now they've given the same treatment to a second Buster Keaton film, *Sherlock Jr.*, and they will be back here next year to play that one for us live as well. Of course, that doesn't help me much. I searched in vain for a copy of *Sherlock Jr.* on video so that I could try the CD out the way it was meant to be experienced. This didn't happen, though, so I had to go by the (rather comprehensive) summation of the plot on the sleeve jacket of the CD. Sounds like a good film. The music is good, but it gets a little dull after a while without the visuals to back it up, and with the video so hard to find I can't really envision a circumstance which would make the purchase of the CD worthwhile. I'll be going along when they tour, though.

Chris Slape

**Changes**  
Pandora  
(MCA)

Let me begin by saying that this album is undoubtedly pitched at the 12-16 year old range. It is everything that we have come to expect from music for this age group. That is, it is lightweight, dancey, simplistic, commercial and throw-away. But here lies the difference: Pandora can actually sing!! (Surprise, surprise. About bloody time!) It is because of this redeeming feature that this album is tolerable to the human ear, improving the vibe of the whole thing. One criticism of it all is that *Changes* tends to get monotonous, with little variation throughout, which gives you the impression that you have heard it all before. It includes the charted single 'A Little Bit' which has done quite well in Australia and reached the top ten in the UK.

In my opinion *Changes* is just a little overdone, with its use of synthesizer and drum machines, but then again, I don't really fit into that age group. For its attributes though, it is likely to be a hit, but in about five years people will have forgotten who Pandora was.

Rock'n'Roll Rodney



**CANVAS - at the Pink Pig**

When I first saw Mark and Troy play in the Cloisters one Friday afternoon I was impressed. Impressed enough to turn up to the Pink Pig later that same evening to see the whole band. When I entered the premises I have to say that I was a little doubtful (I was a good twenty years younger than most of the other people there), however, by the end of the night I'd totally changed my earlier opinions. Canvas rocked!

For a five piece band who have only been together for nine months they have a pretty impressive list of achievements, including regular gigs at the Pink Pig, acoustic gigs at the Oxford and supporting The Whitlams at The Royal in April. It is impossible to categorise Canvas's style into just one or two categories. Mark best described their style as involving a mixture of soul, jazz, funk, rock, pop, reggae, and blues, with a dash of Latin (this of course contrasted nicely with the background disco beats in between sets). The predominant influences upon these guys include the likes of Curtis Mayfield, Gill Scott Heron, Van Morrison, Elvis Costello and tonnes more. The major highlights of the evening, however, were the brilliant renditions of Ian Dury and the Blockheads' "Sex, Drugs and Rock'n'Roll" and Bob Marley's 'Stir It Up', intermixed with originals like 'One Man's Hand'.

Canvas are an interesting, frappant band who are well worth seeing. You can catch Mark and Troy acoustic most Wednesday nights at the Oxford on O'Connell St. (9:30pm - 12:00am), and the whole band regularly at the Pink Pig on Friday nights (10:30pm - 1:30am). What is really cool though is that both places have no cover charge! Also, watch out for the release of their first CD in January.

Bonnie-Claire Yates.

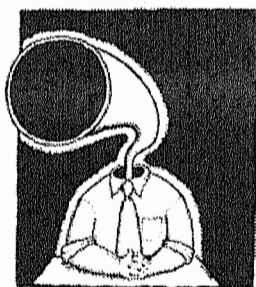


“Ayeee. blaahh. oi mossy, pass me the beam. faaarrk. The best news after Cold Chisel reforming is that ...

**student radio are opening applications for 1999.**

piss off, Don. get your own cigarettes. To get involved all you have to do is pick up an application from the SAUA, Union Building, 5UV, or any good bottle shop.

**Fill it in and return it to the SAUA no later than 5:00 pm on NOVEMBER the 20th, or when ever you get up.**  
Okay, so how does Flame Trees start again? ...”



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**student radio.  
give me noise.**

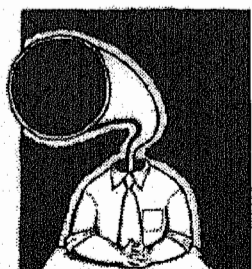
7 nights a week 9:30 PM - 1:30 PM Radio 5UV 531 AM

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this week on local noise

**loki**

'live to air' on tuesday the 13<sup>th</sup> of october  
9:30 PM on LOCAL NOISE



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

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# Modern Recordings

## AN interview With Mark Scruby

Earlier this year (in August, I think) local label, Modern Recordings, released their second compilation album Airport Sunsets. Following in the footsteps of highly successful ...Into the Thin December Sunlight, Airport Sunsets also features a number of local Adelaide musicians/bands (and a few from Melbourne as well), and once again provides the opportunity for small, largely unknown artists, to promote themselves to the larger music community. One man has been there from the word 'go'. His name is Mark Scruby. Andrew Weaver talks to him about the current position of Modern Recordings and the possible future directions it may take.

### Premise...

The premise behind Modern Recordings is, well, one thing that I really want to stress, is that it's never ever been a case of supporting local musicians - I like Adelaide, but it's only because I live in Adelaide that most of the bands on the recording are from Adelaide. It's got a couple of Melbourne bands. It's just really a chance to release music that I think people aren't hearing and perhaps they should.

### Decisions...

Most of it came from when I did the first recording, and then there's Veiled Glade, who I didn't even know but I sort of did (it made sense at the time of the interview!), but I wouldn't have put them on if I didn't think they were any good. Mammals of Consequence was a case where I saw them at their first gig, and they were really amazing. They've actually just split up. Which is a shame.

### Differences between this one (Airport Sunsets) and the first one...

Well, look at the Backfeed Slumber track between this compilation and the last one - it's a lot more sort of poppy and less dark. [The whole compilation] has less of a dark feel to it. I think it's a real improvement - and judging from the feedback that I've had so far, it's all been really positive. Each band's improved - Veiled Glade for an example. Their song on the first one was really derivative of Ride, and you couldn't really hide that, whereas their track on this one is less derivative and has more of an individual nature. Mammals of Consequence's song is as good as the one on the first CD, but it's half the length - a lot more mature and focussed than the first one.

### Why there were Melbourne bands on this one...

Well, I read reviews of the bands in a Melbourne rag called Form Guide, which is now defunct unfortunately. The most amazing thing about Form Guide was that they reviewed about 100 demos a month, and that's where I heard about

the Melbourne bands. I read through all the demos and there were two that really caught my attention - Moondriven and Summit - they actually got demo of the month. They were right up my alley - the demo was really really solid and a bit reminiscent of Sonic Youth and Swervedriver.

### Why this name?

I was trying to think of what sort of imagery I wanted - and I've got to say of that the packaging and the imagery automatically seems to identify the name as well - and I really wanted to go for the 60's airport vibe - I really like airports. Even if you're not going anywhere, there's all these people about to embark on a huge journey or whatever, so it's just a really exciting place. We worked from that, and I thought that Airport Sunsets was good, but in a cheesy kind of way. And I didn't want another black cover and a Morrissey-esque title!

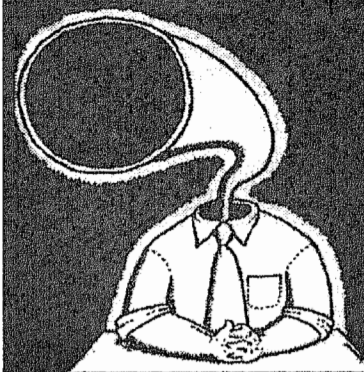
### The sound...

Well, I think that Neville Clark did a heaps good job of mastering it, so that's why I went back and got him to do it again. We got the band's DATs, recorded at different places by different people, and that makes the mastering really hard. And I think the CD, even though it's got a million different styles in there, it is quite, well, both of them are quite, well, there is a general sound. The Tom Barton song was recorded live to air on 5UV, whereas the Veiled Glade song, or the Savome song, or the Hover One song are all pretty juicy. So they're not really tinny. I think if [the new CD] probably has [a better sound] - again, not wanting to run through all the bands, but this time Veiled Glade spent a day at Mixmasters, and the Moondriven song was recorded at Birdland in Victoria.

### Next for Modern Recordings?

The next project I'm sort of pursuing is a Veiled Glade single, but I've got to wait till I've got a bit more money - I don't want to run it like a record company where the band do all the work and I just put a Modern Recordings label on it. I want to pay for everything and run it properly. I hate the fact that the bands have to pay out all this money to do their stuff. And I think that Veiled Glade, if they record the right songs and record them well, could do pretty much anything. I really want to push them, and give them as much support as possible. After that I want to do another compilation and then after that, in February or March next year, hopefully Savome will be releasing a full-length album. So that should be pretty exciting.

AndrEw 1



Howdy. By now you've probably heard that the SAUA elections for 1999 have been called null and void, and a fresh batch of elections is scheduled to be held in April 1999. I can hear you all asking "So what happens to Student Radio in 1999?" Well might you ask. While there are still many aspects of this decision that need to be resolved, it appears as though everything Student Radio-y will be going ahead, so that means **APPLICATIONS FOR 1999 ARE NOW OPEN**.

To become involved in Student Radio in 1999 all you have to do is pick up an application from the Student's Association, from around the Union Building and the catering facilities, or Radio 5UV on North Terrace. Once you've done that you need to fill it in, using black ball point, and return it to the SAUA no later than **5 PM on NOVEMBER the 20th**. Interviews for prospective radio stars will be held in early December, and training will then commence mid-January, so keep your diaries free. Do all of this, and you will be in the running to be part of the juggernaut that is Student Radio.

Anyway, we were wondering if you're not doing anything this Monday night, or even if you are, whether you'd like to listen to OPEN MIC at 9:30 PM. Listen in and hear all about what's going down on-campus, what's going down in the press and on television, and just generally what's going down.

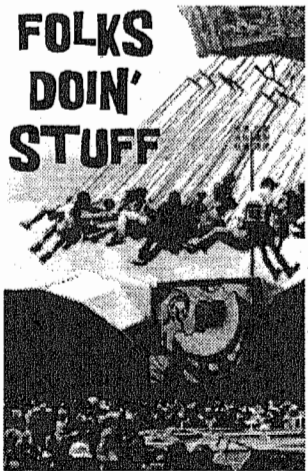
This week on **LOCAL NOISE** we have local band **LOKI** playing a set live-to-air. So tune in this **TUESDAY** night at 9:30 PM on Student Radio 531 AM.

Giddy Up,  
**Peter Adams**  
and **Christian Haebich**  
1998/1999  
Student Radio Directors.

"Oh won't you come down: Big Day Out!" These words greeted another On Dit year of music in 1997. Of course, then we thought that we'd just celebrated our very last Big Day Out. And then we're told this year that it was all a big hoax. There will be another Big Day Out... "Retirement sucks...we're back" (so they say). Amidst the rumours flying left, right and centre, the confirmed acts include Marilyn Manson, Manic Street Preachers, Korn, Sean Lennon, Regurgitator, The Superjesus, The Living End, Fur, Jebediah, Fat Boy Slim, Roni Size, Sonic Animation and Groove Terminator...and many more are yet to be announced.

It all happens in Adelaide on Friday January 29th (11am) at the Adelaide Showgrounds. Tickets go on sale on Monday October 16th from CIB Network: Andromeda Music (Adelaide), Big Star (Adelaide, Norwood, Marion, Ridgehaven), Elevator Music (Seaford), Harbour Sounds (Victor Harbour), Krypton Discs (Glenelg), Uni Records (Adelaide Uni), Sonic CDs (Munno Para), Oceangraffix (Pt Noarlunga), 3D Radio (Stepney) and Venutix.

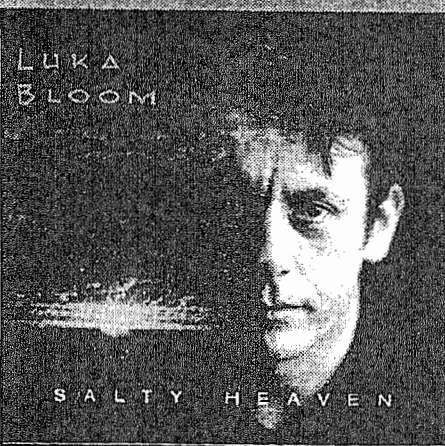
Oh, and if you want to check out the web site: [www.bigdayout.com](http://www.bigdayout.com)



I'll be playing records at Supermild (Hindley St West) \*fortnightly\*. I would love to see you there this week, I'll be doing 10 until 1. you can even make a record if you're sweet enough! stuff i play...

henry mancini, ennio morricone, serge gainsbourg, brigitte bardot, stereolab, moog muzak, burt bacharach, tortoise, john barry, swingle singers, jane birkin, broadcast, france gall, astrud gilberto, frank sinatra, sergio mendes and brasil '66, chris montez, tony hatch, beatsie boys, monkees, jimmy webb, monade, herb alpert, claudine longet, miles davis, francoise hardy, turn on, high llamas, isaac hayes, cal tјader, nancy sinatra, fifth dimension, shirley bassey, les baxter, dean martin, dave brubeck, katherine, jacques dutronc, martin denny, le mans, the ko stars, los diablos, beatles, ray coniff, nino rota, antonio carlos jobim, walter wanderley, francis lai, bert kaempfert, sasha distel, exotica, stan getz, beach boys, pizzicato five, sean lennon, free design, the carpenters, jessamine, pram, dymaxion, the sea and cake, scud mountain boys, isotope 217, julie london, doris day, elephants memory, yma sumac, kraftwerk, joyce, mutantes, herbie hancock, arthur lyman, johnny hallyday, plone, can, deodato, milton nascimento, blondie, adventures in stereo, marcos valle, michel legrand, nelson riddle, shocking blue, st etienne, the groop, jacques loussier trio, monica vitti, annie girardot, pillita, mouse on mars.....

- michelle



**Luka Bloom**  
**Salty Heaven**  
(Sony/Columbia)

The place is the Norwood Concert Hall, 1996. Luka Bloom has just given an extraordinary performance to a new fan (me). As I leave my front row seat, clutching flowers, and the ever-lasting memory of the preceding two hours, to my heart, I wonder when I will next have the opportunity to witness the same measure of Irish heartbeat. I wait one year, and around this time last year, Christy Moore (his older brother) graced the Festival Theatre stage and captured the hearts of many of the Adelaide Irish community.

This year it's Luka's turn again.

It's been a long time between albums for Luka Bloom (*Turf* was released in 1993) but after listening to his most recent contribution, *Salty Heaven*, the wait has been well worth it.

As far as the story behind this album goes, in 1995 Bloom spent many weeks in a small town (Birr) located in the centre of Ireland. This place inspired much of his song-writing; almost all of his songs on this album (bar 'Water Ballerina') were written there. Since then these songs have been left to mature, so, like a fine wine, they seem to have improved with age.

A vintage such as *Salty Heaven* is bound to have a fair amount of self-reflective material. But far from being written off as "just another collection of Irish ballads" this album moves from the haunting sentiments of 'Rainbow Warrior' to the powerfully moving 'Holy Ground'. Luka's music is an exploration of all things spiritual and life-giving. One of my favourites is a fleeting song about a girl he once met at a secluded beach; 'Ciara', a song I have been eagerly waiting to hear on record after being introduced to it during his last concert here.

"Everything is possible in god's time..." sings Luka, during the first song on *Salty Heaven*. After listening this album (on high rotation, I might add) one is left with the thought that perhaps *Salty Heaven* only materialised because Luka took his own time to nurture the possibilities.

Luka Bloom plays at the Norwood Concert Hall (supported by Monique Brumby) on Tuesday, October 13. See you there!

Susie Bate

# SINGLES

**The Upper Crust: "Rabble Rouser"**  
(Cortex/Shock)

Kinda chunky, kinda loud, kinda 'this sounds really familiar... I can't quite put my finger on it'. Someone described the Upper Crust as TISM with guitars; maybe if they had their ironic tendencies surgically removed and their sense of humour suppressed with a strict lithium program.  
J.D.

**Alanis Morissette: "Thank U"**

Not particularly catchy, but cool and very Alanis. The vocals are strong and endless, and lots of lovely little tinkity-tink noises going on. A song for the true fans, more than for gaining new ones. 'Pollyanna Flower': gutsy and, well, loud. There's also a demo of 'Uninvited' from the 'City of Angels' soundtrack for those who just can't get enough. Yep, that's me.

**FatBoY Slim: "gangster trippin"**

This follows on from the omnipresent Rockafeller Skank (you know the one - "Right about now!, the Funk Soul Brother!") and is the second single for a forthcoming album "You've Come a Long Way Baby".

This midpaced effort comes on in typical FatBoY style, with a looped, distorted, but strangely catchy hip hop vocal. This is laid over a foundation of booming drums, punchy brass, bouncy filtered synth. All the trademarks of Slim's style are present, but in a more organic style than the last single, though it's not quite as catchy. It'll be huge anyway.

And it's got 2 good B-sides too.  
Fish.



## tax angst?

Struggling through your tax return?  
Don't know your deductions from your rebates?

The Students' Association now has a free tax assistance service to help you through these challenging times. If your gross yearly income is less than \$20,000 and you are a student of the University of Adelaide, you are eligible to use this service. Every Wednesday, between 10am- 12 noon, come in and talk to our accountant (courtesy of Income Tax Specialists.)  
Gain valuable advice & help with

filling out that pesky tax return form.  
Simply call into the Students' Association Office (ground floor, George Murray Building, Union Complex) or call (08) 8303 5406 to make an appointment.  
Or, visit the web site for free taxation advice:  
<http://www.taxspecialists.com.au>  
user name: students  
password: tax98

your students' association - working for you



## BOUNCY BOUNCY BOUNCE BOUNCE

On Wednesday October 14, Adelaide Uni will take part in promoting the upcoming Big Bounce Theory Festival. The Big Bounce Theory is a free music festival that is funded by Youth SA, Reynella Enterprise, Southside, City of Onkaparinga and Beach Road Main St project and will held at Rotary Park, Christies Beach on October 24.

The day will consist of 6 local bands which include - GILMORE (triple j unearthed), SATIVA WITCH, 5-BAH, PUNCHLINE, YES INSTEAD, UNLEARN, Skate Ramps, and a youth market with over 20 stalls.

The promo at Adelaide Uni will be the releasing of over 200 super balls off the Unibar balcony. Selected Balls will be colour coded and will grant the holder cool prizes from Colonnades and Beach St Traders, Christies Beach. Prizes can be collected at any time. Footage of this promotion will be broadcast on Recovery.

For more information call Southside Youth Centre on 8326 1777 or Reynella Youth Centre on 8387 5577.

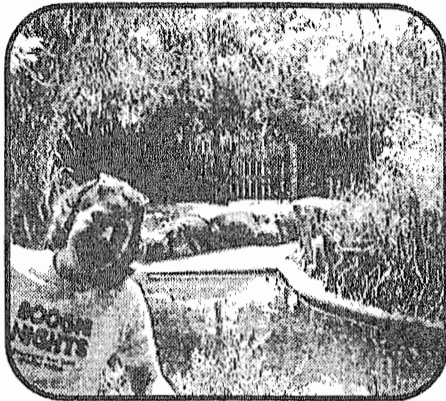


# We're Going To The Zoo!

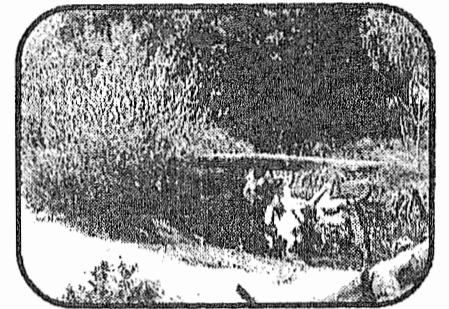
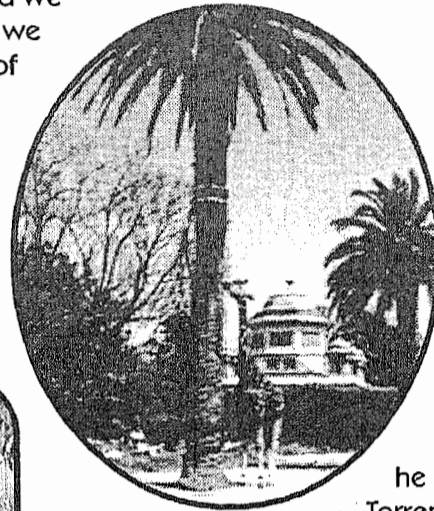
## (How 'bout you?)

Greeted as we were on Sunday with a patch of almost-great weather, and feeling that it was too good to waste sitting down in our more than some what dingy office, Susie suggested we all head down to the Zoo, where we could take numerous pictures of many different animals - especially the hippos, the latest particular objects of Susie's fascination (as you've probably worked out if you've read page 12). So we went.

Susie came well-prepared, with



Susie and Hippos:  
Pure bliss.



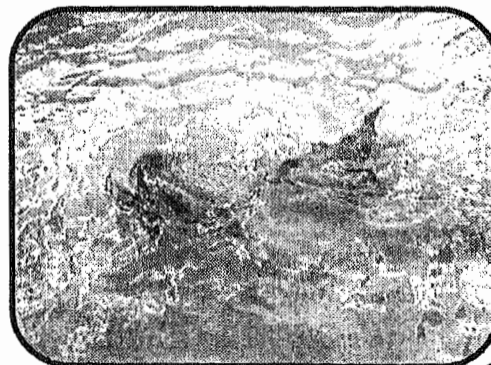
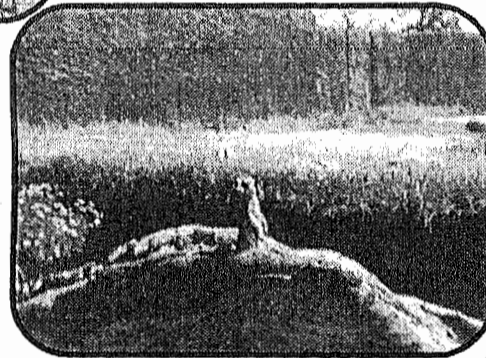
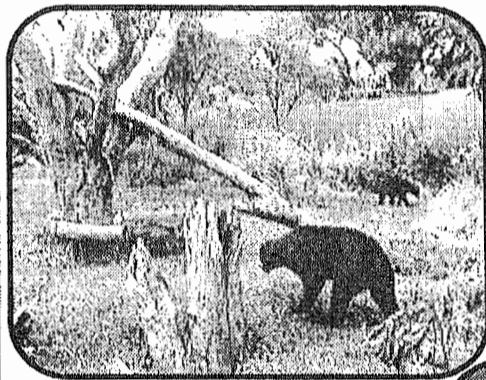
comfy walking shoes and her sunglasses. Chris grabbed the camera, Paul grabbed whatever he decided he needed, and we set off down the Torrens (well, actually we headed upstream alongside it, but you know what we mean) for a

leisurely stroll zoowards.

Upon arriving, and having paid our entrance fees (a bit steep, but then I guess they've got to feed all those animals somehow), the

'Hippopotamus' sign loomed large in our sights and we set off hippowards for a plethora of pleasing pictures, diverted only tile House (with its collection of here's a hint, kids: saying 'Boo!' necessarily make it move) and could see on the way.

expression of true joy and hap- again, more of that on page 12).



and Siamangs and giraffes and a rather amusing sign outside the mal's skeleton in the Condor cage skeleton - it looked more like a cage - they were just there) and pandas and ocelots and a fennec up to 'the business', if you take



### WATCH OUT!

If our male lion "Samson" backs up to the mesh, move quickly to one side.

He is very territorial and often marks his area by lifting his tail and "spraying" towards the public.

by the splendour of the Rep- alligators, turtles and snakes - to a stock-still alligator will not whatever other animals we The hippos did indeed bring an piness to Susie's face (but, We then went on to see a mag- nificent menagerie of beasts

and fowls of many different shapes and sizes. We saw antelopes and bison and flamingoes and parrots (Chris made one cry by telling it it would'nt look good in black and

white - cruel but fair, is our Chris) and monkeys and snakes and tortoises and zebras and bears and otters (one of them was eating a fish!) and sea lions and penguins (yay!) and orang-utans and Jaguars (one of them growled at Susie when she tried to take its picture - in fact we had some trouble getting good pic- tures because most of the animals ran away as soon as we pointed the camera at them) and baboons meerkats and lions (with cage!) and a dead ani- (but it wasn't a condor

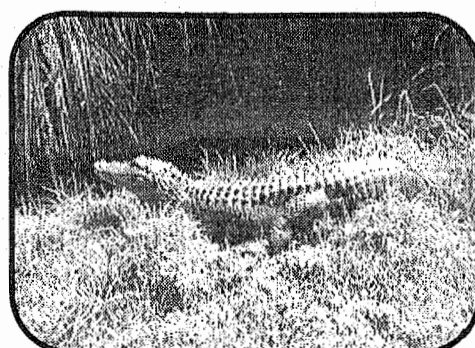
pony or something) and pelicans and pigeons (they weren't in a tapirs and sun bears and black cockatoos and peacocks and red fox and a sloth and some common tree shrews (two of them were our meaning!) and a big ugly murray cod (in the nocturnal house,

which otherwise turned out to be a bit of a non- event because all of the animals were hiding) and lots and lots of people. It was fun.

Then we had lunch (baguettes) and came back to the office all refreshed and ready to get stuck into some solid hard work. Yeah, right.

Well, anyway, here's some pictures from our trip to the zoo.

Susie, Paul & Chris.



**Nice Place**

Easygoing housemate wanted to live in inner city sharehouse with 2 males and 1 female. \$62.50 per week plus expenses. Ph 8362 0091.

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Psychology, Darley/Glucksberg/Kinchla 5th Edition \$30  
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Call Lincoln Pike 832 65791  
Mobile: 0412 676048

**Scary**

Yowies wanted to buy or swap. Do you have any? I am trying to complete my collection. Phone Paul 8297 1317, 0416 356 795

**perfect crime**

Club Adelaide  
Film day Sunday 18th October 2.30pm  
A Perfect Murder. Paltrow, Douglas.  
\$10 Ticket & Membership  
\$6 Ticket only  
Tickets at Clubs' office or for more info ph. Jack: 0412 665 224

**people talk**

Living Dangerously  
...everyone dies, but not everyone really lives...  
William Wallace - Braveheart  
an exhibition depicting the correlation between "Violence and Tolerance" in the light of "Truth and Freedom"  
Lunchtime  
Tuesday 13th October, 1998  
1-2pm, Barr Smith Lawns

Poetry at the Pub  
Bring your own poetry, prose or songs and join in the theme "living dangerously!"  
The Crown and Sceptre Hotel  
308 King William Street  
Thursday 15th October - 8pm  
Contact 8357 5738  
Presented by the Adelaide University Classic Quote Society

**auSKI**

AU Snow Ski Club (AUSKI) AGM  
Wednesday 14th October, 1998  
1pm-2pm  
Canon Poole Room  
(level 5 - behind the bar)  
Nominations for the following positions may be picked up from (and handed in to) the Sports Association office. Nominations close Tuesday 13th October at 12 noon. Positions available:  
President  
Vice President  
Secretary  
Treasurer  
Social Coordinator  
Promotions Coordinator.

All welcome.

**M/F?**

M/F - Fun fanatic needed for inner city living. Must be user-friendly and pleasantly disposed to smokers. Please call Andi at 8227 0434

**BOOK NOW**

MANAGING EXAM STRESS  
When: Monday 19 October 1998  
1.10 - 2.00 pm  
Where: Counselling Centre, Ground Floor, Horace Lamb Building  
Presenter: Sue Barnard  
BOOK NOW on 8303 5663 or CALL IN.

**another election**

ANNUAL GENERAL MEETING  
WEDNESDAY 21ST OCTOBER 1998  
1.10 PM WP ROGERS ROOM  
LEVEL 5 UNION BUILDING  
Nominations: Open 9.00am  
Monday 12/10/98  
Close 5.00 pm 19/10/98  
**Positions Vacant**  
Chair of Publications Standing Committee  
Women's Officer  
Member of general executive (4 positions)  
Member of Publications Standing Committee (4 positions)  
Nominations will only be accepted on the appropriate form. Nomination forms will be available from the Clubs Assoc Office  
Voting will take place in accordance with section 10.0 of the Clubs Assoc constitution at the AGM using the Hare-Clarke Optional Preferential Voting System

**May**

Inaugural General Meeting for "Men Against Violence" - a new club working against violence & abuse at University. Ant-violence, anti-sexist, anti-racist, anti-homophobic. Everyone who's concerned about safer campuses ought attend. 1pm  
Tuesday 20th October 1998, Margaret Murray Room, Level 5. See you there!

**ology**

**Opportunities for BSc (Honours), B Health Sc (Honours) and B Med Sci in 1999**  
The University Department of Obstetrics and Gynaecology is holding an Honours information session on Thursday October 22nd at 4.00pm on the 6th floor, North wing, Medical School, Frome Rd. All third year students undertaking subjects in the biomedical sciences are invited to attend the session to discuss research projects with potential supervisors. Possible research areas include:  
- Maternal-fetal physiology  
- Circadian physiology  
- Reproductive immunology  
- Reproductive endocrinology  
- Clinical trials  
- Reproductive medicine

**Cherry**

We are offering any student or staff a 5% discount on ALL computer goods on presentation of their ID cards. There is no expiry date on this offer as yet and we anticipate this may benefit some students. Please don't hesitate to contact one of us at Cherry Computers Pty Ltd (255 Pulteney Street, Adelaide - ph. 8232 5700 fax. 8232 2799 email. patrick@cherry-computers.net.au).

**arty**

...recent photographic works by Matthew Lewczak and paintings by Cailan Burns (Pretty Boy Crossover & ad designer for Chapel Gesture and Slumberland amongst others). exhibition opens on Wednesday, 14th October 1998 (this wednesday!) @ 7pm at Carclew Youth Arts Centre, 11 Jeffcott St, North Adelaide with experimental sounds and beats by Slim, K-Li, and The Dr. exhibition ends 30th October 98

**i like to read books**

Call Vicki at the Clubs & Sports Assoc office 8303 3410, internal freecall 33410 or go direct to Lady Symon Building Ground floor, Sports Association

Advanced Engineering Mathematics by Erwin Kreyszig \$17

Calculus and Its Application Fifth Edition \$15 Larry J Goldstein  
David C Lay  
David I Schneider

Programming in ADA third edition \$15  
Plus language reference manual  
JGP Barnes

**pro**

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\*word count provided with invoice

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