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

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You can drop off stuff at the office or in the contribution box in the SAUA office. Alternatively, you can write to us at
On Dit, c/- The University of Adelaide, SA, 5005 or email us at
ondit@smug.adelaide.edu.au
although we are notoriously slack about reading our email.

About the cover:

Eyes without a face.

Next Edition:

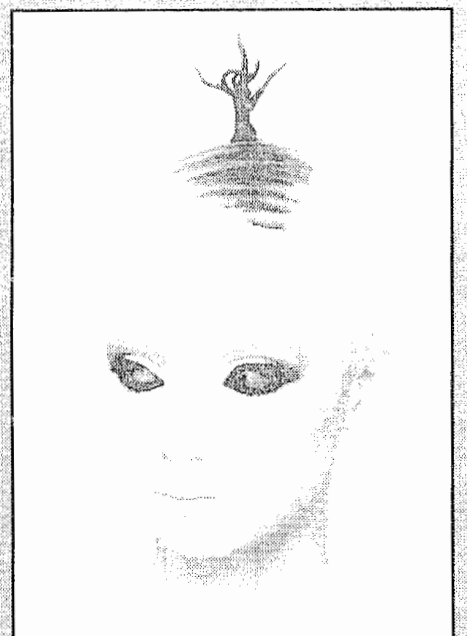
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Editorial

The rain slapped against the side of the house. Beatrice knew that the planks from yesterday would hold under the kitchen window. Renee and Michael had helped her with the rotwood earlier that day. The house was repaired enough for her not to wake every hour to the noise of tearing timber. Outside, as the wind howled like a banshee calling the souls of the unprepared, a figure lonely stalked. Across the orchard and over the fence, away from the house and its dozing occupants. Finally reaching a small Holly bush the frame of muffled coats halted and adjusted several pockets. In the distance a lone fog-horn blew its haunting blue note into the night. Even the large black dogs raised their paws to sniff at the change.





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PRIDE – Guru Josh swallowed her pride as she took to the stage leading the club into the early hours of Sunday Morning.

REVENGE – Revenge of Club Anthems · Choreographed fashion parade by Central Station clothing

GLUTTONY – Fat Boy Slim CD's were given away including specially autographed CD & T-Shirt with chocolate giveaways thanks to Swiss Glory.

LUST – Saturday April 17th, 1999

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Letters From Heaven

Thanks for your letters. We're going away for a few weeks so we don't have long. Our message is simple. Send in your letters for the 1st Edition of next term, but remember: - Please put your name and student number on your letters. We won't tell anybody but we need to know otherwise we can't publish them. You understand. If we haven't printed your letter then this may be the reason. So come down and hit us with this week's *On Dit*.

Robe Rage

Dear Editors,
A testament to the lack of regard I have for Voluntary Student Unionism policies is the following (true) story:

I was out driving the other day, when I began to experience irrational feelings of hatred for the car in front of me. This car had not cut me off, braked suddenly, or otherwise violated the highway code in order to incur my wrath, and I've never had any problem with white Commodores, per se, before.

I couldn't understand why I felt such strong negative feelings towards this car and then I noticed... the numberplate. Yes, that's right, it was "VSU ####" - I think it is a telling point that an average student like me should be so strongly opposed to VSU that my subconscious picks up on it, don't you?

Jordan Roberts

PS: Go Brentyn, Go Brentyn, Go, Go, Go Brentyn!

On Ya Bike

To the carnivorous engies who took offence at my comments last week: Sorry. Can I have the chain back on the back wheel of the bike now?
zane

Coming Back For More

Dear *On Dit*,
Well, what can I say, not much. At least the letters department is doing well. Lots of argument is good for the soul. Zane, you're not alone, no one likes engies.

Your reply to Mikey was the same you wrote to me, if you don't like it, write something yourself. Can I use this line when I hand up a shit essay? (Not that I ever would!) It is good to see so many letters on

VSU, but does *On Dit* make it into Cabinet meetings? Perhaps a large march through the city to Trish Worth's office. Joined by students from USA and Flinders, we could fuck some shit up.

Idea for Vox Pop. Do you want VSU? What should we do to stop it? Will you join the student union voluntarily?

Loved the article on uses for 2 minute noodles. Who ever wrote the word puzzler on page 49? Ha, fucken ha. Something tells me lecturers hate you because you're an arrogant fuckwit who doesn't know shit. Lastly, Dawson you wet bag, get over it and start shagging Joey, Yeah baby.

Signed the Nature Boy

Ric Flair

whoooo.

PS Can the editors of *On Dit* read? Simple test, can you tell the difference between Scott Hall & Simon Hall? Unliterate dipshits. (Eds. - *We don't have to say anything, do we?*)

Rotunda, Let Down Your Hair

Dear Editors,
Having read in a non-student paper (The Green Left, actually, Tim) that there is a "National Day of Action" against VSU scheduled for March 31st I was puzzled to find that no details were published for 1) Adelaide, & 2) Perth. This second doesn't surprise me, WA already being subject to harsh VSU laws already. In WA, student guilds appear to be bound by necessity to shutting up about education issues in the political sphere. But what about us? Have we been sidelined, or are we just too embarrassing? We can argue with each other until we're blue in the face about student services, but without a political voice we won't be heard. And if we're not heard, we'll lose our serv-

ices. All may be one, but with any government it's actions that count. We have to start DOING THINGS! Then change subjects. Can you let the Dawson Creek folk know that the last reported sighting of our esteemed rotunda, which used to grace the Barr Smith Lawns, was at Waite Campus? "R.D.", and *On Dit* correspondent of last year revealed this startling fact and raised the question of why one of our union bureaucrats had promised previously that it would be returned when it fact it hadn't been. I'd say R.D.'s question still stands.

Cheers,

LUNATIKIT

PS Have a happy Easter.

CH Phone Home

Dear *On Dit* Editors,

My eyebrows were certainly raised after reading your response to letter-writing Mikey's criticism of your paper:

"We don't make editorial decisions about the 'direction' of the paper, the 'direction' is determined by the material which is contributed."

Is it just me, or have I made an unjust link between the role of editor(s) and making editorial decisions? I am confused.

with love,

Christian Haebich

Arts

*Dear Christian,
Do we know you?*

Who's Afraid Of VSU?

Dear Eds,

All this talk about VSU is making me very confused. I was under the impression that our hard-earned \$270 was charged by the University itself and given to the Student Union, and under VSU we'd still have to pay \$270, except it would go towards the already tragically underfunded Uni to cover some costs.

Please can somebody publicly clear this up for me? What will we have to pay under VSU? If we have no means to fight back, won't fees go up? I think the big-

gest concern to the Average Student is how they're going to make ends meet each February.

(Although these days it seems the average student has been forced out of University to make way for those with rich parents.)

Yours in hope of enlightenment!

Anne Baraglia

1st Year Science

The Cavalry Are Here

To Editors,

Whilst reading a letter titled "Rebuttal" in the last edition of *On Dit*, I was surprised that someone actually agreed with Pete Wirth's letter in the issue before. I read in amazement as this letter resaid Pete's words that *On Dit* is becoming more totalitarian every year & that it involves itself "with slinging matches about who can use the best insults & the worst swear words". From reading the remainder of the letter, I don't think that he should be making judgements about who is involved in "petty slinging matches" when he himself did this throughout his letter to anyone who did not share his viewpoint on issues.

He also said that *On Dit* should have an open mind to student beliefs, what about yourself? Surely saying "Fuck You" to anyone who has a different opinion on an issue to you is not openminded. And if you expect people to just lie down & let people make rude comments about them, then you must be dense. I totally agreed with what *On Dit* said in reply to Pete Wirth last week, he is a fuckwit. When I reached the end of the letter I was greeted with the kind author's name "Mikey". That said it all "Mikey, 1st year Med." The only reason that you are sticking up for a fuckwit such as Pete Wirth is because HE IS YOUR BROTHER!

I appreciate the family loyalty, but do you too have to be a fuckwit?. Don't follow in his footsteps Mike. Do you really want to drop out of Uni to work in a meat processing plant, only to come back a year later & insult & belittle everything & everyone who is in the University? Get a life, Mike!

Incognito.

HYBRINATION

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Unlike some other pubs in Adelaide, the Crown and Anchor have an extensive assortment of beers which are available at all times. Being a predominantly Coopers establishment the hotel provides a full range of Coopers on tap, as well as a selection of other local, interstate and imported beers. From Wednesday to Sunday the Crown and Anchor offer 'happy hours' between 8:30pm and 9:30pm as well as 4:00pm to 5:00pm on Fridays. In addition, there is an extended 'happy hour' from 9:30pm to 10:30pm on Wednesdays, until the 17th of April, for university students on presentation of their student ID cards.

'Happy Hour' Prices (what every student needs to know):

- Schooners \$1.00
- Pints \$2.00
- Base Spirits \$3.00

The Crown and Anchor caters for a variety of scenes and people each week. On Monday nights the hotel is dedicated to those employed by the hospitality industry, and is open extended hours together with special 'staff price' drinks; Tuesdays are specifically for the acoustically inclined, during which Adelaide's best acoustic acts perform to an insouciant crowd; Wednesdays involve the regular performances of local-scene bands; Thursdays comprise mainly of DJs playing indie/pop/alternative music, and stacks of uni students; Fridays are devoted to alternative dance; and Saturdays involve both bands and DJs, including local, interstate and overseas performers.

Over the years the Crown and Anchor has become known as not only a place where bands should perform, but also where they should be seen. Some of the more recent attractions at the Crown and Anchor have included Adelaide favourites Monté and Brunatex, popular interstate bands/performers Effigy and Fiona Horne, as well as international personalities Marilyn Manson and Korn. Upcoming events include 'Little Day In', an all ages gig involving 12 bands, a variety of DJs and an array of stalls (April 10); Moler (April 18); and Muzzy Pep (Triple J Unearthed winners).

The Crown and Anchor is an old Adelaide favourite, especially with uni students, and is certainly not a pub to be ignored.

Happy Families

The Opinions Of Strangers

Dear Eds,

After reading the alleged "Simon Hall's" most captivating article in your newspaper last week, I was, to say the least, highly amused. I have always been fascinated by the obvious discrepancies in highly-opinionated people's arguments. Simon's construction, which, from a first year's point of view (yes - I did say first year's, are you happy now love?) was just about the biggest piece of balderdash to have ever gone to print. "Too many fat chicks. Too many skinny chicks... Too many 17 year olds with a shithouse attempt at facial hair..."

Just where do you get off honey? Frankly, there are too many people like you. You are obviously a complete ladykiller yourself. So, Mr Perfect, surprise me. Heck, if you're that good give me a call. Maybe we can get together over a coffee sometime and spend a couple of hours degrading the entire student body. And as far as Kevin Nash, who couldn't help but express his disappointment over the absence of slinging matches - awww. Do you hear that noise? It's the world's smallest violin playing the world's saddest song just for you. You want a response? You got it baby.

If you're wondering how all of us "wet-nosed soppo" first years get into Uni - I certainly hope it was with a lot more creativity than

how you obviously did. If you think that the best we (and I speak on behalf of all freshers) could come up with was to bribe fine people like yourself, then there really isn't much more to be said except - if all you got was a bribe, then you missed out big time. Welcome to what is known as "Don't think first years are going to take your crap just because you

thrash me harder and I have to type this letter with my nose. I would like to disagree with mikey the first year med student in the strongest possible way over his commennts on the decline of this newspaper. I have read it for the last for ears and can honestly say without prejudicem that it kicks arse over previous years. its artucles are far more balanced and

paper could boast five pages of letters, and as for the new sections on drinking beer and motoring etc well, they're long overdue. I hope anthony and penny and the rest of the crew don't get too disillusioned with the likes of mikey and pete with giving them a hard time - id somebody said thatt shit to me i'd tell them to fuck right off too. on dit this year has, I feel, givenm the bestrange of articles and opinions ever, especially for those ofus like me who have grown tired' to reading extended self indulgent reveiws of converts and cds, tedious lefty rants, and crap articles which ar really the same onereprinted justifying the existance of the womens room. I don't know hat anybody else thinksa but I like what you guys are doing , so keep doing it. now my nose is hurting ands I have to wait for the staples to rust out because it really hurts. and that's all I have to say about that.

forrest gimp



No, No, I said letters

feel you've earned the right to dish it out."

Bite me baby.

Katie Gaunt

1st year Science Student.

Win One

dear eds

I apologise for the spelling mistaked and so forth but lieutenant dan staplegunned my jhands to my ankles so he so he could

well written, and I find it hard to understand why you are coping so much flack. on visiting the office the other week I was made to feel truly welcome, whereas when I did the same thing in previous years I was made to feel as wanted as a wet fart in a jammed elevator. you think this years eds are totalitarian - try getting fair impartial comment on student elections in 97, or any news at all about a campus band other than brunatex or revolver in 98. mikety carries on about how good previous years were - I personally found little in these publications for me not being an avid follower of british indie culture and I failed to see the amusement in arrogant twits like flyguy who couldn't write for shit with all those fucking brackets maybe I just didn't hang around with the right people to get all the injokery and attitude. its been a bloody long time since this

Travelling Without Moving

Dear Eds,

When, oh when, is the stationery shop in the Union building ever going to get its shit together? The shop is more and more shambolic every year. Endless queues, with only one of the three assistants serving while the others either talk on the 'phone or gaze nervously into the ether, are the norm. The place is a crowded, messy, inefficient disaster.

I'm sure everybody means well, but perhaps someone with some business experience and skill could sort it out?

Keep up the good work!

Phil

10th Year Arts



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Lose One

Dear *On Dit*,

I have a real problem with a feature article printed in last week's *On Dit*. I am referring to the Student Politician Drinking Game as featured on page 44. I thought that as a humorous article, it was not very funny. This is because it was in fact an accurate and incisive treatise on the political malaise that passes for representation at this University. I want more funny articles, *On Dit*. Stop printing all this serious stuff. Some of us would like to simply open your 'magazine' and have a laugh.

James Harrington

Medicine

An Apple A Day....

Dear *On Dit*,

What's with those stickers on fruit? Some people find them annoying but I just think they taste bad. Tell me, what should I do? I've tried them with pasta and with mayonnaise, but nothing works. Please please let your cuisine writers save me from a fate worse than stickers and spam.

Spammed out.

3rd year Physics

Tindall vs Pine

Dear Eds,

I would like to take advantage of your page for a little political pointscore (it seems to be the thing to do these days), so if I may ... As a spectator at last week's Liberal Club VSU Forum (the embarrassment being all Mr Christopher Pyne's, I assure you) I would like to question the appropriateness of having John Gardner as chair for this debate. Surely this was a situation which required a certain amount of objectivity, which Mr Gardner, via his letter to *On Dit* last week, was proven to be lacking. To his credit Mr Gardner chaired the debate quite well for most of it. That is, at the end of the debate AFTER thanking the speakers and closing the forum, he chose to add his own opinion in support of Mr Pyne. Surely this is a shameful failure as chairperson.

So if I could go on in a spot of Liberal-style deviousness, I would bring to everyone's attention that the author of last week's sarcastic letter John Gardner, Final Year Arts is actually John Gardner, Development Director for SA Young Liberals, and member of the Liberal Club on campus. Usually a little disclosure of this kind is in order if one is to print a politically motivated letter, John.

Continuing on this inquisitive vein, I am also intrigued by the fact that, despite handing out Pro-VSU material in O'Week, and his questionable performance at the VSU Forum, Mr Gardner is also responsible for an article entitled "Misplaced Ideology and Electoral Nightmare", available at <http://www.geocities.com/CapitolHill/6033/VSU.html>.

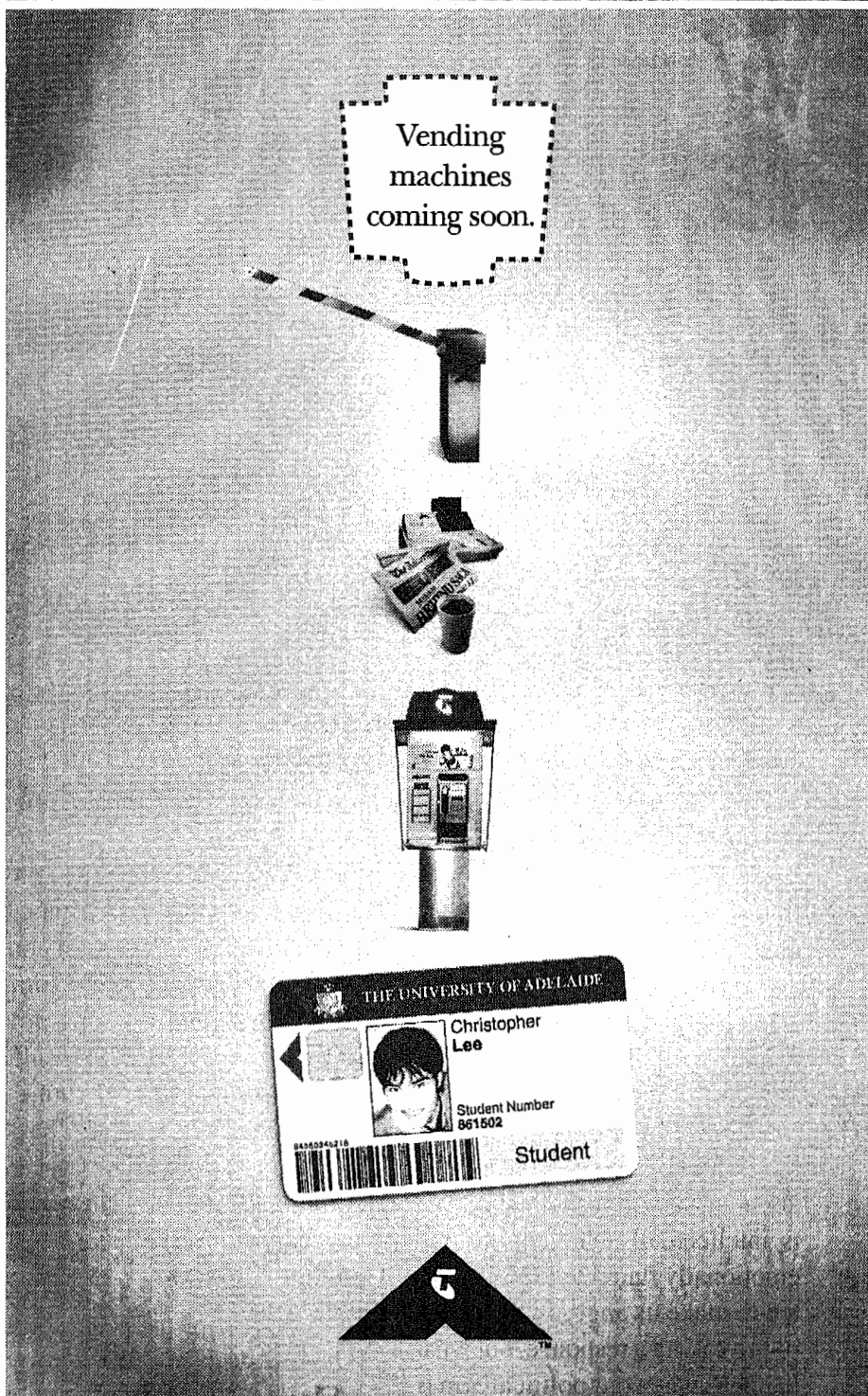
This is a quite enlightened article, proving not only that Mr Gardner knows all about the VSU debate, but, strangely, considering John's other publicly espoused opinions completely against Voluntary Student Unionism.

All I am asking is what Mr Gardner's true beliefs may be, whether perhaps he is engaging in a little strategic party politics? I am aware that I may be mistaken, and I invite Mr Gardner to correct me here in the pages of *On Dit*, if he would like.

Alexis Tindall

Honours English

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The Letter Writes Back

Bronte's Sore Arse

Dear "Bubbles" et al.,

I can't help but notice that my first attempts to draw attention to myself through writing letters to *On Dit* have more or less failed. I guess I just wasn't abusive enough, and going for easy targets like mobile phones, laptops and mature agers was foolish. So here's something which disgusts me even more: the recent US import called the Golden Key Society.

The GKS (pronounced unflatteringly) is an "Honour Society"; students who score higher marks than me can pay some sum of money and receive lifetime membership along with an identifying mark (probably a tie, pin or barcode tattooed to a small shaved area of the scalp). These students are then expected to infiltrate the Establishment by becoming bank managers, lawyers and business people so that they can give preferential treatment to other members when hiring staff. At least the "Old Boy's Network" used to have a kind of subtlety and informality about it, but now people are happy to jump up and say "sure I'm an elitist wanker! Bite me."

I don't know about you, but if I lost out on a job just because some other equally lazy applicant happened to be GK member #853 I would not be pleased. Which is the point of the whole nasty exercise - creating and maintaining an elite while excluding anyone who fails to qualify or conform. The law school is already seeing lists of GKS company "contacts" stuck to the walls, which presumably means less work experience places and eventually less work for non-members.

What am I going to do about this? I can tell you now that if I'm ever in a position to interview applicants for a job with, say, a law firm (unlikely, given my academic and disciplinary records), anyone wearing a Golden Key tie or its female equivalent will be personally hunted down, killed and eaten by me. The wearing of a school

tie is a lesser offence but still punishable by death.

I am aware that a number of my friends and acquaintances have sold out and joined the GKS, but as the word "restraint" does not fit into my vocabulary (I had to look it up, honest) I see this as no reason to hold back my condemnation. What can I say to them? You'll all just happily slide into your allotted places within the Machine and grind away like the little cog-shaped pieces of metal you were born to become. And maybe next year the bastards will let me join.

Your friend,

Barney the Dinosaur

4th Year Arts/Law/Bachelor of Sleeping

Dear Mr. Barney,

Thank you for your interest in our paper. We are a weekly publication for the University of Adelaide. We need help from people like you so come down and help. By the way, your stage show is shit.

There's No Time To Wallow In The Squire

Dear Eds,

Now in my third year of institutionalization at Uni level I have finally discovered something worth writing about in your letters section. I've noticed the vehement and persistent attacks upon the running of "our" student union, and its recent decision to censor pro-VSU material. As a matter of principle, any overt censorship of opinion is inexcusable. Surely we have enough trouble dealing with hidden forms of censorship?

I believe that the political arm of the union (SAUA) has failed to effectively combat student indifference. During my time of involvement with the SAUA I saw student indifference allow Up Front Fees to be introduced with barely a whimper. For years, the political arm of the union has been exhorting students to get involved, culminating in the day our



That's what I call hard liquor

Education Vice President screamed at lounging students to "get off your arses" in sheer frustration at overwhelming indifference.

To borrow a phrase "Indifference is a solution" (acknowledgements to Ben T.) If you're intentionally unaware of the issue at hand, and its implications, then you're hardly likely to experience stress about it, are you? Political debate is intellectually challenging and emotionally flammable. It is written to make us angry in the hopes of provoking a response, but what happens when our political arm is weak, disorganized, and incapable of expressing your anger? You ignore it in favour of feeling politically impotent.

Political action is created by a team of creative, dedicated people with progressive ideas. Is the only response the SAUA is able to come up with - "NO (insert latest policy change here)"? Where were the alternatives to Up Front Fees, Youth Allowance and VSU? The current dynasty of student politicians (of at least 4 years) have ignored the dynamic of change and instead have continually argued that things should remain static. Why not recruit some of the cafe revolutionaries that infest Rundle Street? Have our Alumni ever consistently been consulted? Community leaders? High schools? Elderly?

Can the greater populace understand our arguments if we have little contact with them? Our education is a gift, and it is up to us

to justify why we should continue to receive when we show no gratitude. Of course there are many political/economic reasons which influence people's opinion, but how about showing them some gratitude and giving them some reasons as to why they should continue to subsidise our future? C'mon SAUA - reality check please.

Humble and grateful receiver of cheap education,

Courtney Squires

3rd Yr Arts

Sex Me Baby

Dear eds -

This is just a short note. It was disarming to come across the "read and learn" letter, amidst all of the VSU letters in last week's *On Dit*. I guess that I want to thank the writer for his/her candour.

Coming out is an extremely difficult thing and, I imagine, a mystifying thing to heterosexuals (let's face it, they don't have to do it). I don't think that I valued my family's support as much as I did after I came out, so I hope that the writer has expressed the letter's sentiments to his/her brother. In my new job as Sexuality Officer with Amanda I have grappled with the difficulties of providing an accessible support service for people who feel like they want to discuss "outing" issues. To such ends we have established e-mail addresses (see our column) as a confidential way for people to chat, or to arrange times to see

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us. One of the strengths of the service we provide is that we are students who, in my case, have "come out", and so we provide the opportunity to talk to someone who has gone through similar stuff to what you may want to talk about. A problem, however, is that people may feel threatened in using our service by its very relation to uni - they may feel that their anonymity is compromised. So if you feel that you need someone to talk to, and you're too shy about coming to see us, here are a couple of numbers you may want to use:

"B friend, a buddy" programme for newly identifying queer people: Des 8202 5190.

Second Story, speak to Dean, David or Lesley about general support services: 8232 0233.

Gay and Lesbian Counselling Service, 7-10 pm seven days, 8362 3223.

And, to the writer, we are also here for you if you feel like you would like to talk to someone about your brother's coming out. It can be difficult on everybody. And, finally, we of course are also here to provide a service and informa-

tion for people who want STD-testing, info about sex or help with a sexual harassment grievance.

Looking forward to seeing you soon. Oh, and VSU sux. Naturally.

Daniel Marshall,

SAUA Administrator/Sexuality Officer.

Mute Point. Mate

Um,

I think I am a fair man. The rugged outback has made me harsh, but I can still be fair. At least the ladies say so. So I bring to this matter nothing but fair judgement and rational reasoning.

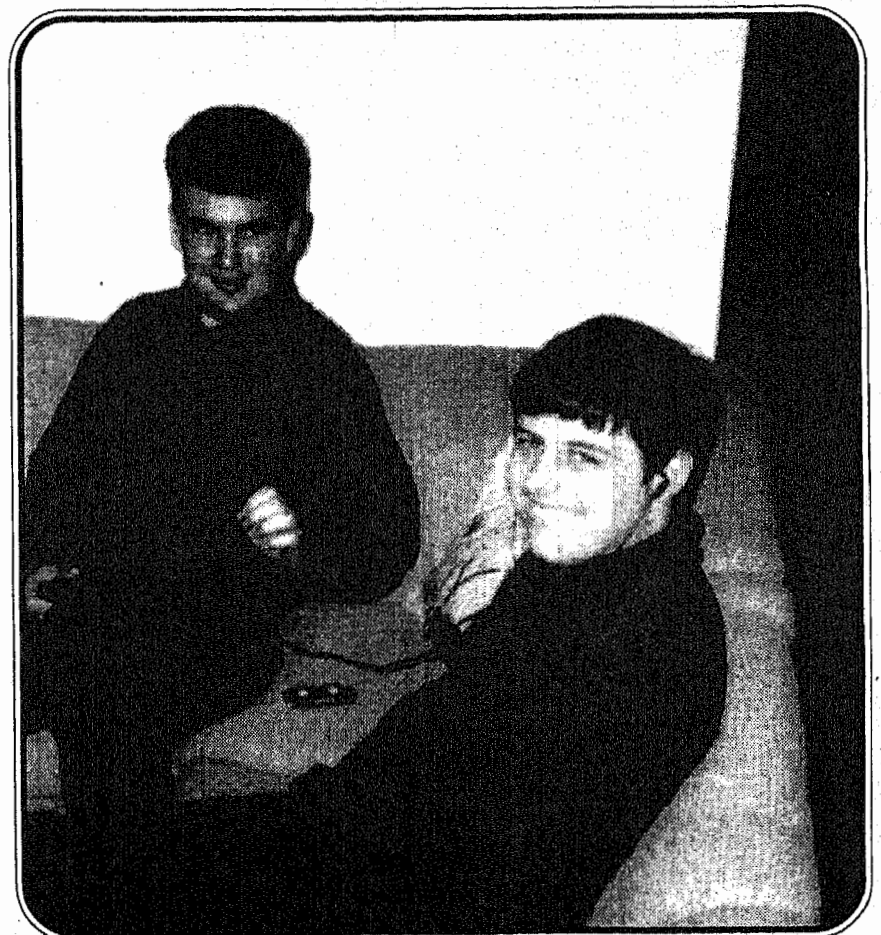
The issue is this: I think Leonardo DiCaprio is a righteous spunk. So is Jason Donovan. So is Christian Haebich. Where is that sexacious son of a bitch? I see plenty of Leonardo, both on the screen and around the city. I see more than enough of Jason. I have the cover from edition four of your monophyletic publication stapled to the earhole of my dog's bollocks, which is a location

which I frequent quite frequently. I hear the fleas like it too. I just love it. But Christian Haebich has disappeared down a hole in the perkacious substratal layer of the collective unconscious of Peter Adam's hairstyle. This is unfair. We want him back. Give us back

our Christian Haebich, Peter Adam's hairstyle. You bastard.

Stud Radio is bonza. They should right our Constitutional preamble.

Captain Rampunctious Hoarse
6th Year Oenology



Surely I never made this

My memory is a scattershot, temperamental thing at best, but two examples of successful ABC shows and personalities whoring themselves for the commercial dollar (so to speak) over the last ten years or so stand out. The D Generation folk were the first, leaving behind a more than successful show on Two to produce around three "commercial specials" before disappearing in embarrassment for a few years. Sure, *The Late Show*, *Frontline* and *The Panel* have all flourished since, but they crashed and burned in an enormous fashion initially. Remember, a number of the D Generation crew went on to *Fast Forward*. Enough said. The other, of course, was Andrew Denton. *Denton* lasted two years in one form or another, and he went on to become Amanda Keller's primary sponsor and the brains behind *The House From Hell*. Ouch. Suffice it to say, then, that the path from ABC credibility to commercial sell-out has not been a successful one, regardless of how damn good you think you are. Which brings me to *Good News Week*, predictably. Just in case no-one noticed, spunky lil' Paul McDermott and the other ker-razy

folk of *GNW* have jumped ship. Subject to one of the more spirited bidding wars seen in recent Australian teev history, they eventually succumbed to Ten's relentless push to own the "youth" demographic – that funny Robins man used to be on Triple J, you know. And apparently no-

one involved with the show is making any more money than they used to whatsoever.

Ahem.

Well, I'm here to tell you that *Good News Week* is on Ten (7:30 Sundays), and it is, to all intents and purposes, exactly the same as it was before. Which isn't terribly surprising. Sure, it's an hour now, but, as Stuart Littlemore used to be fond of telling us, a commercial hour in that timeslot is only around 38 minutes any-

way. But a comedy panel show is a comedy panel show, and they don't change much. McDermott seemed to be wearing a delightful shade of bluish, though. New network, new make-up, it would seem.

One thing that had always rather impressed me about *Good News Week* was the editing; shot live and then

cut down to the right length, it always struck me as being a nightmarish kind of job to have. Whoever was handling it on the ABC did a pretty good job – things moved smoothly and there was a minimum of flab. Sunday night's series return, though, looked and sounded like it had been taken to with a blunt machete. The sound was all over the shop and the cuts were only slightly less noticeable than student politicians during election week. Not too good at all. And there were points at which – usually when Rhys Muldoon opened his mouth – the old, taut *GNW* would have exercised some, shall we say, judicious editing or McDermott would have moved things along.

There are worse criticisms in the world, but it just felt little flabby. Which kinda brings us to the primary problem with the good ol' panel show: you're only ever as good as the folk you wheel in to try to be funny. The regulars are a safe proposition, that much I can say. McDermott has been piss funny for years and nothing has changed, whilst my mornings just haven't been the same since Mikey Robins left breakfast radio. The two of them have what can only be described as a good rapport. Julie McCrossin I took longer to get used to but, while she has a tendency to get a bit shouty a bit too often, she goes some way towards balancing the boys club McDermott and Robins have built

up. It's the guests that have always been a dodgy proposition, and the first episode was no exception. First the good: Anthony Morgan was in fine form, seeming to be as impressively drunk as ever, and the ubiquitous Natasha Stott Despoja had a new haircut while managing not to push her own political agenda too much. However, Rhys Muldoon struck me as being the by-product of way too much theatre-sports and debating (ie nowhere near as funny as he thought he was), and Amanda Keller must be banished from all comedy oriented programs, television or radio, posthaste. I blame you for that, Denton.

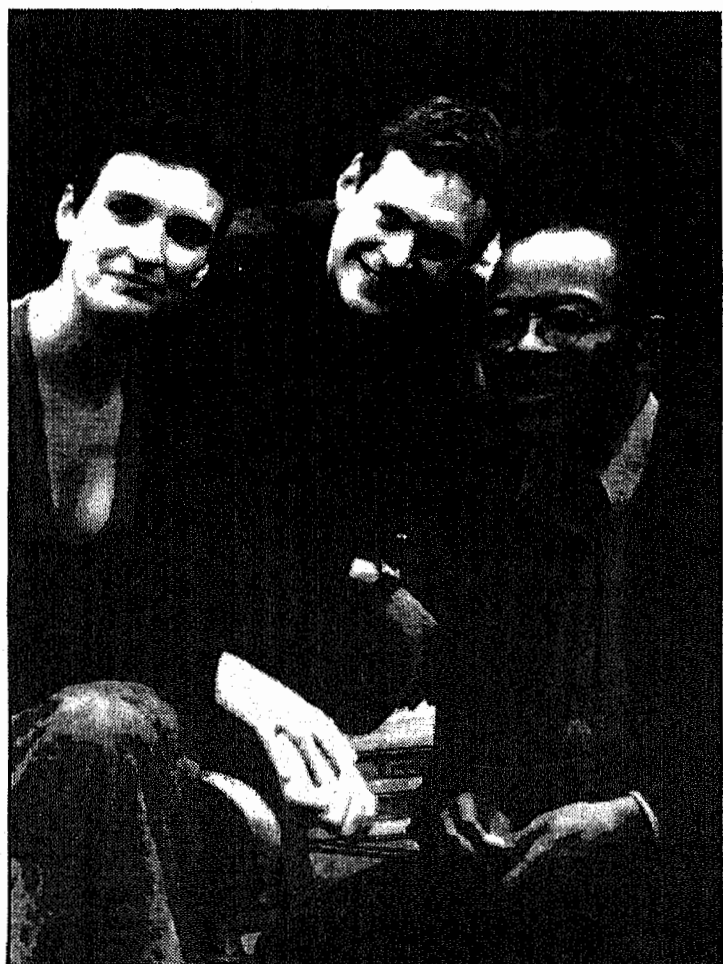
There you go. *Good News Week*: the same, but with ads. Whether or not it can survive in a timeslot against *Sixty Minutes* is debatable, although I fancy the fact that it is on Ten will help its chances. I assume that *GNW* doesn't have to win the timeslot *per se*, but instead make sure that the kids watching *The Simpsons* stay on Ten for everyone's favourite, the Sunday night movie. I suspect that it will work.

And no-one is making any more money. Hmmm.

Speaking of commercial networks wooing the kids (and the last time I looked, you folk were the kids, which is why I bollocks on about it so much), I mentioned a few weeks ago that Seven have hired wacky John Saffran for *The Late*



Anyone got change for a fifty?



The cast of *Undercover Heart* ask: "Why is no one watching?" Because they're watching *Die Hard*, you morons.

much with the Dougs ...

Report (10:30 Tuesdays). Looking for something a little bit edgy, you see, something the youngsters will go for. Which is all well and good, but they aren't showing a whole lot of faith in it – the timeslot's already moved once, which is not a good sign.

On close inspection, though, it's not too hard to see why *The Late Report* is dying a nasty death, because it simply isn't that good. Richard Stubbs as host was never that solid an idea: let's face it, he had his day in the sun about ten years ago, pretending to be Steve Vizard while Vizard pretended to be Letterman on *Tonight Live*, and he failed to get a chuckle from me last Tuesday. The show itself, as far as I'm concerned, seems to be an odd combination of *Footy Show*-like humour and *IMT*-style variety. Matt Tilley's "news" segment is an ideal example of this – the "prank" news has been done a million times before and a million times better. The worst of the lot, though, is the infantile "Mike Iron" segment, a spoof spy series involving an Action Man figure (really) and a healthy level of drug humour to let you know just how cutting edge it is. Maybe it's funny when you're ripped.

It's interesting, and perhaps a touch predictable, that the best aspects of *The Late Report* are the *Race Around the World* contingent. Saffran always seems to be on dubious legal ground for mine, but his set-up of Bob Francis on Tuesday was intensely funny. You sorta had to like Dave and Doyle, the noogoodnik bums who get their kicks making prank calls to Bob. Without saying too much about him (I don't really feel like getting sued today), Francis is a bit of an easy target – fair, but easy. Still funny, but. Tony Wilson, on the other hand, seems to have a knack for going for the purely easy target. His piece on some clearly insane woman making cardboard decopage coffins (or "eternal rest receptacles", as she called them) was funny in a way, but ultimately uncomfortable. Let's face it, there's something about some too-clever uni bum taking the piss out of people without them really knowing it

that has to make you cringe. I felt sorry for her. Maybe I'm a hypocrite. Sunday nights at 8:30 are sacrosanct. It's the domain of the movie of the week, and we all know it. Which brings me to *Undercover Heart*. (Nice segue, hey?) It started its six episode run Sunday 21 March, and it's pretty damn good. For some reason British television in general, and the BBC in particular, seems to have the subtlety required to deal with the minutiae (bloody good Arts student word, that) of personal relationships effectively, and *Undercover Heart* is no exception. Some of the team that brought you *This Life* are behind *Undercover Heart*, and it shows (thought that might get your attention). Production values, whilst universally high, have a bit of that shaky-camera real life stuff that never seems to get tiresome, and the cast remains relatively young and funky. Interesting piece of casting of the week goes to that of Lisa Coleman (she was the wacky one with the nose ring in *Four Weddings and a Funeral*) as Sarah, a part that only be described as a vamp. That aside, Daniela Nardini (*This Life*, as if you didn't know) plays it the best way she knows how as Lois, cop watching her private life fall to shit while merrily falling in love with her husband's best friend, Matt (Lennie James). Perhaps it's the carnivorous turn of her mouth, but Nardini seems to have the blend of wounded femininity and dominant aggression well and truly down. Steven Mackintosh lends a suitably dark anger to the part of Tom, the husband losing himself in his undercover work. (Surely must be crooked. Or is he? etc), and the dynamic between them makes this excellent British teev.

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Not that you'll watch it.



I wonder if the cast of *Red Dwarf* are sick of captions that mention the word "smeg"?

Red Dwarf is one of those shows that really seems to have been around forever. It's been ten years, and the show has grown to the point where it has reached true cultdom, with science fiction folk by the bucketload clogging up countless websites with earnest discussion on the notion of *continuity* (as if anyone really gives a shit why the uniforms used in the flashback episodes in season seven are different to those used in seasons one and two, but still). But a show doesn't last this long just appealing to such a specific audience, and it this broader appeal of the show that has always interested me. That, and the fact that I find it funny.

The eighth season of the venerable old beast kicked off last week on the ABC (10:00 Wednesday), and showed every sign of trying desperately to change in order to keep things fresh. Producer/Director Ed Bye left the show a few years ago, only to return when co-creator Rob Grant left before the start of season seven. With these types of movements at the helm of the show, I suppose that it is only inevitable that some sort of change take place.

So it is that, after two seasons, we find the crew back on board *Red Dwarf* and reunited with the character of Holly, senile ship's computer. Norman Lovett, the original Holly, has returned and I for one welcome back his lugubrious take on the part. But the biggest

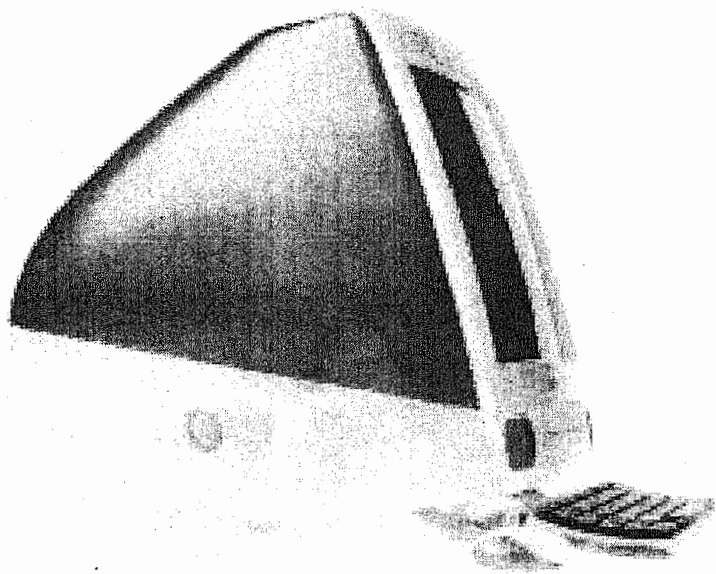
change has got to be the return (via some handy plot connivance or another) of the entire crew of the ship who, for those who came in late, died about 3,000,000 years ago, a development that seems likely to have an enormous impact on the show.

Despite all of these changes, *Red Dwarf* has always been at heart about the relationship between its two principles: Lister (Craig Charles) and Rimmer (Chris Barrie). As long as these two continue to overwhelmingly irritate each other the show's all right with me, so I was glad to find Barrie returning after a few episodes' absence. Helped to overcome the bad taste in my mouth left by the rather average sight gag of a small spaceship flying up a giant rat's arse, too.

What interests me now is how well Rimmer succeeds in coexisting with Kochanski, recent addition and very noticeably the only prominent female amongst the cast. The continuation of this slant on what has always been such a boy's show should be kinda interesting. And for those spotty young lads, dreaming of *Babylon 5* and perhaps not too interested in matters of sexual politics, Kochanski wears very tight pants. There's a discussion point for your new worship site.

Everyone's a winner.

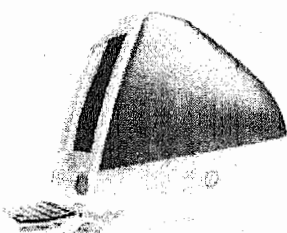
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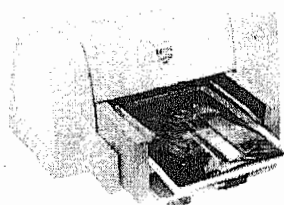
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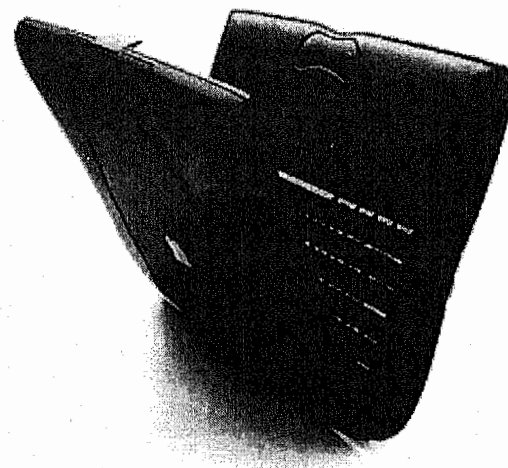
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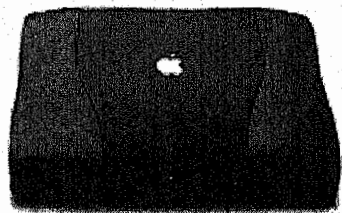


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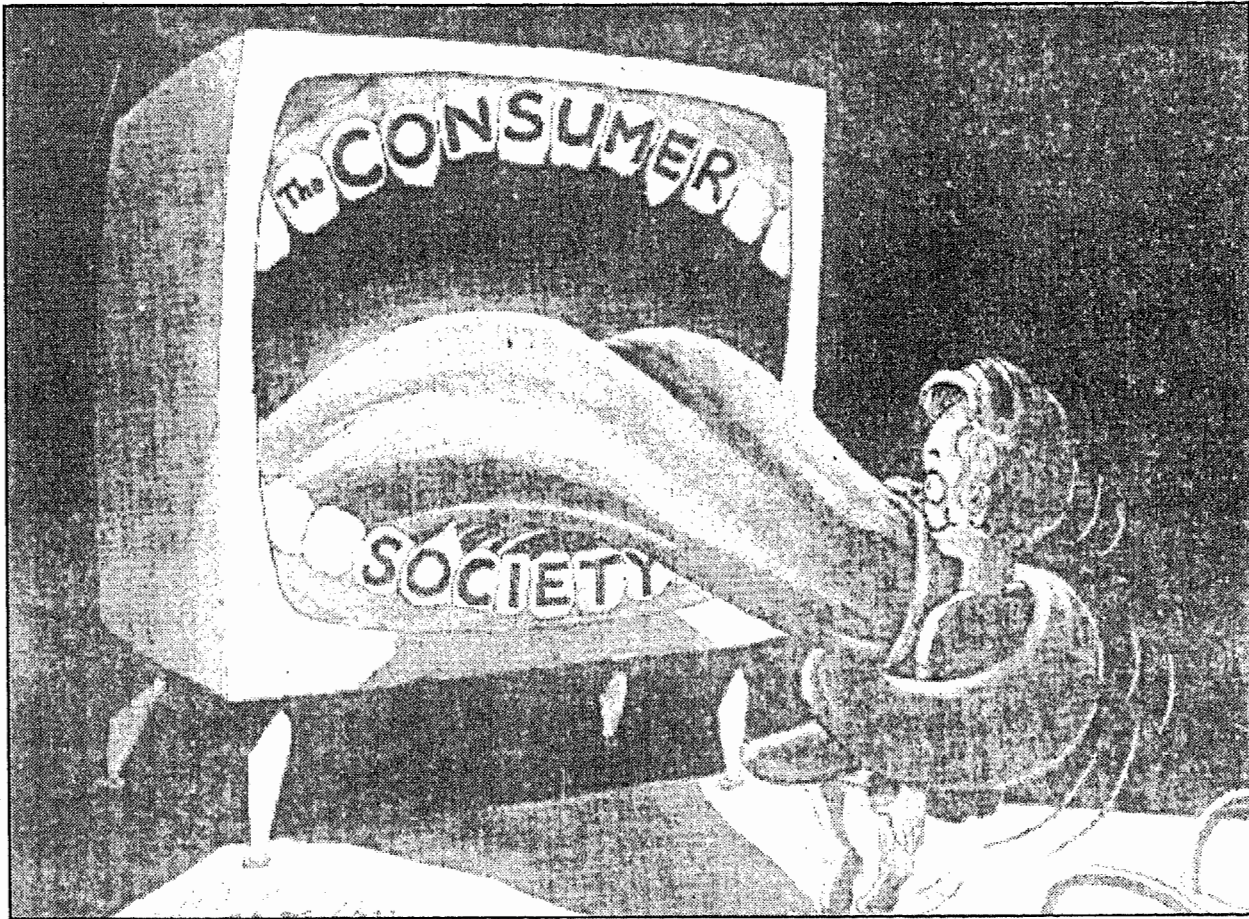
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Justice As Fairness



Social justice is not just another catch-phrase of the new world. It is the "first virtue of social institutions, as truth is to thought". And it begins with the community. A community is largely understood to be a social network of enriching and empowering relationships that exists within a group who are intensely committed to one another. In simple terms, it is a group of people who go about their everyday activities keeping each other in mind.

Social justice is where people endeavour to live in a society that is just and equal. "Doing social justice" is about making a commitment to the creation of a fairer society. A conception of social justice, then "is to be regarded as providing in the first instance a standard whereby the distributive aspects of the basic structure of society are to be assessed".

"Community for the world" is just one example of the "think global, act local" philosophy. Just as convincing as the 'every little bit helps' in terms of environment ('if everyone did their little bit...'), and the rampant uprise of household recycling; people are willing to take responsibility for the world in

which they live. Surprisingly these same people are also now beginning to make a larger impact on the state of charities; "Dig deep" into their consciousness and their pockets.

Competition Killed The Cat

Competition is the catchword of the late 20th Century. It is taken to be a natural human activity and healthy for the community. But in opposition, it can be asserted that co-operation is just as natural, if not more. In fact, co-operation *within* a country or organisation is critical for true competition to occur *between* countries and organisations.

This has occurred to a point where competition becomes more important to our power-brokers than benefiting the community. However, it is also suggested that both can occur simultaneously. There is no real doubt that the value of the dollar is the main drawcard, but it can also be argued that the community likewise receives benefits. This concept of social justice can be defined by the

assigning of rights and duties, and thus the determination of the division of social benefits.

All for one and one for themselves

Many believe that a critical prerequisite for true social justice to occur is for all of us to develop a touchy-feely outlook on life. But many of the things that bring us the prosperity we now have has come as a result of individuals working in complete self-interest.

An example of this is good old fashioned entrepreneurship. These people work in complete self-interest, yet contribute to the nation's prosperity by employing people, paying taxes etc. There is no reason that this concept can't be taken further to encompass the other social challenges we now face as a community.

This becomes possible when incentives are in true consistency with our aims as a community. A simple example is to move tax away from productive activity, such as labour and capital gains, and shifting it to undesirable activities

such as pollution and mass staff retrenchments. There are probably millions of other innovative ideas to hit pressure points in business to create maximum benefit to the community.

A society satisfying the the principles of 'justice as fairness' comes as close as a society can to being a voluntary scheme. One could argue that despite (or indeed, in spite) of the new age political correctness, we still choose where to shop, where to work and what to buy. The places that we put the most money thrive; and they in turn put the money back into the community; so that we continue to buy...the cycle goes on.

Redefining Progress, an organisation in the United States (of America...), are concerned with challenging the measures which we as a community use to evaluate progress. In a political climate dominated by statistics, this is a fundamental step that needs to be taken before a good policy can ensue.

As Times Change. Paradigms Shift

This paradigm shift will have the added advantage of changing society's perceptions of what we expect of our organisations. Acting irresponsibly would result in diminishing profits (in a perfect world) because people would avoid such companies. We are seeing this to a lesser degree now with companies such as Nike, Shell and McDonalds being criticised for their *anti-social* behaviour. In this way we will be influencing the direction of the community in the way we consume, not just the way we vote. Moreover, in creating a better awareness of justice as fairness we are well on our way to climbing the social justice mountain.

Anthony Daniele and Susie Bate

'Future Tense' with Anthony and Susie is on next Monday, 11pm, Student Radio 5UV 531 AM.

The Poo's Poo of News



The Newshound: sniffing the unmistakable scent of a breaking story.

ASSASSINATION

The United States and Latin and South American nations have condemned the morning assassination of Paraguay's Vice President. Luis Maria Argana was shot and killed after his car was stopped in the capital Asuncion by three men dressed in military clothing. Mr Argana had been locked in a bitter dispute with President Raul Cubas for control of Paraguay's ruling political party. Neighbouring Argentina has closed its border with Paraguay and warned its nationals not to travel to the country.

WALKING POST?

The Pakistani postal service has finally delivered a post card sent by two sisters in the United States. A third sister living in Rawalpindi was almost shocked to death when the card arrived because it was sent in 1952. Even more shocking is the fact that the two sisters who sent the card have been dead for years. The Rawalpindi sister must have thought that her American sisters took a damn long time to write.

MASS-EXECUTION

A Chinese court's ordered the execution of 10 people for murder, selling women and robbery. They were executed after eight separate cases yesterday, including one case in which a taxi driver was killed for a little more than 20 dollars by two people. They attacked the Beijing taxi driver, using a belt to whip him and then slashing him to death with a dagger. A second case involved a man from Sichuan, who was executed for selling women.

JESSE JACKSON

The Reverend Jesse Jackson won't be running as a challenger to Vice President Al Gore for the 2000 Democratic presidential nomination in the USA. Sources close to the 57 year old civil rights leader say he'll make the announcement soon. The decision will further strengthen Mr Gore's position as the party's front runner to replace President Clinton. Jackson will announce his intentions in Chicago, where he began his political career more than a generation ago as a disciple of Dr Martin Luther King.

CRACK POT IDEA

American tobacco makers Brown & Williamson has revealed one of its chemists experimented with the production of a cigarette that mimicked marijuana. In 1974 the chemist noted that by mixing Virginia and Turkish tobaccos, peko teas, alfalfa and oregano, the result was a 'foreign taste' with a side-stream aroma easily mistaken for marijuana. A company spokesman said it was not into producing such products and the document was simply 'independent thinking' by an employee who had since left the company in a puff of smoke.

MUMMY ON VACATION

A Peruvian named Juanita has left her home country to begin a tour of Japan. Juanita is the nickname of the frozen mummy of a child sacrificed 500 years ago to the Inca gods. Archaeologists discovered the so called "ice maiden" in 1995 on a snow-covered mountain in the south of Peru. An exhibition about the Inca empire - including Juanita - will be touring Japan for fourteen months. It is not bad enough that poor old Juanita was sacrificed to some gods, but now she is frozen solid and touring Japan?



The post in Pakistan may as well be delivered by a parade of puppet-bearing gentlefolk

MAN EATERS

At least 32 people have died in a train crash in Kenya. Five of them are believed to be foreigners. The accident happened near a junction known as "Man-eaters" because of the dozens of railway workers eaten there by lions when it was built early this century. Eighty-six French nationals were on board the train... one of those is thought to be dead.

MISSING PAIR

Rescuers in Alaska are digging through a kilometre-wide wall of snow, hoping to find two people missing on snowmobiles. Authorities are relying on a jumpy videotape of the avalanche to provide clues about where to look for the missing people. Its believed dozens of snowmobiles powering up the mountainside could have triggered the avalanche.

JOHN LAWS GIVES GREENLIGHT TO JOHN HOWARD'S PREAMBLE

As an *On Dit* writer I realise it is the dream of all writers to get the seal of approval from John Laws. Howard must be very proud of himself and all criticism must have faded into insignificance.

See the *on Dit* preamble competition on page 17

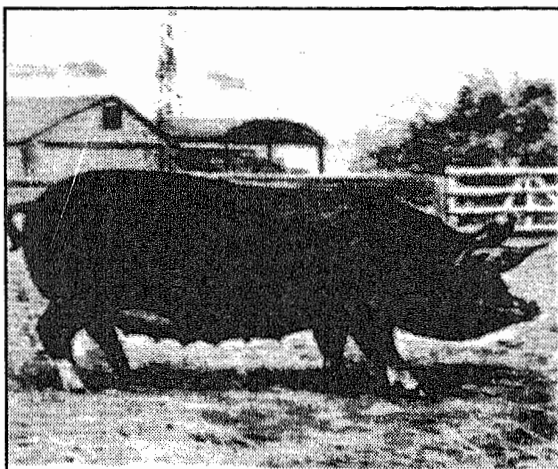
The Loo's Loo of News

YUGOSLAV CASUALTIES

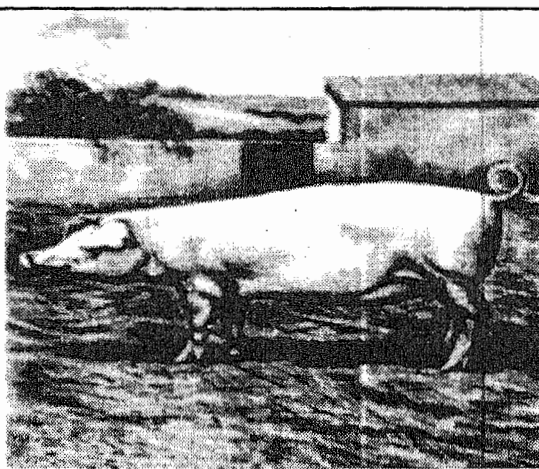
The first casualties from the raids have been announced in Yugoslavia. The Yugoslav army says a number of women and children have died. It says the families of personnel were staying temporarily in barracks at military bases and have been killed this morning. No exact numbers have been released. The Serbs also claim to have shot down one NATO warplane and three cruise missiles. Some reports say the plane went down in northern Kosovo however other sources deny NATO has suffered any losses. Yugoslavia has declared war on NATO in response to this morning's series of air attacks. The attacks have been dubbed Operation Allied Force. Chairman of the US Joint Chiefs General Hugh Shelton says the strikes are ongoing. Meanwhile Russian Prime Minister Yevgeny Primakov says the air strikes will destabilise Kosovo and harm NATO relations with Russia. Yesterday Mr Primakov was two hours away from a scheduled meeting with President Clinton when he called the trip off because of the military action. It is now understood that Russia is supplying President Milosovich with weapons, while not becoming directly involved in the conflict.

REWRITING HISTORY

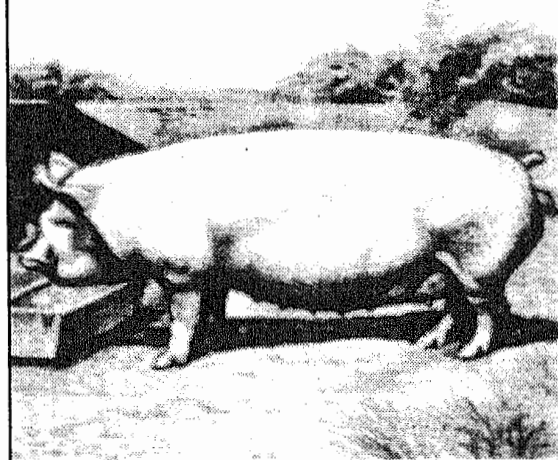
A third millennium celebration is being planned by Pope John Paul for March 2000. The Pope plans to make the historic visit to the Holy Land to mark the start of Christianity's third millennium. The visit has been planned for years and has been a long-time desire of the Pope's to mark the new millennium by visiting the sites of Christ's birth in Bethlehem and his death and resurrection in Jerusalem. One difficulty associated with the trip is that it will be 3 years too late, given the fact that Jesus was born three years earlier than the calendar suggests. Plans for the trip now face deep political difficulties over the status of Jerusalem and the deadlock in the Israeli-Palestinian peacemaking.



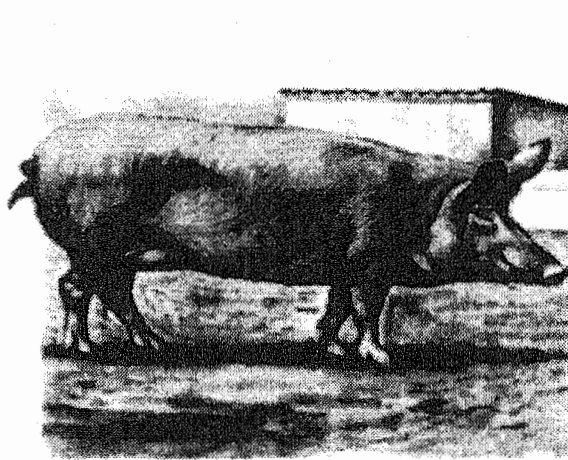
The Berkshire breed originated in the Thames Valley, England, for meat.



The Landrace was selectively bred for bacon by the Danes.



The Middle White sow was bred from other Yorkshire breeds.



The Tamworth was bred in the English Midlands for high quality bacon.

MIXED RESULT FOR PINOCHET

Britain's highest court has upheld General Augusto Pinochet's arrest on charges of crimes against humanity, dashing the former Chilean dictator's hopes of returning home immediately. A House of Lords tribunal has ruled that Pinochet is not entitled to immunity from arrest, despite his status as a former head of state. However, the seven judges say the 83-year-old general cannot be prosecuted for any acts alleged before 1988, when Britain signed the International Convention Against Torture. An earlier ruling that backed legal action against the former Chilean dictator was set aside after revelations that one of the peers had links with Amnesty International. Pinochet is wanted in Spain to face a string of human rights abuse charges. The general must remain under police guard in Britain while Spain seeks his extradition, which could take months.

RISING STARR

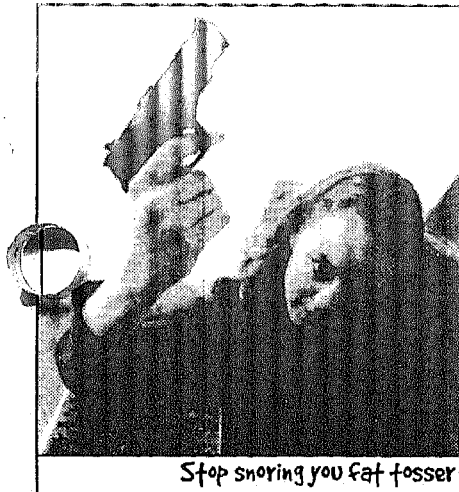
President Clinton's nemesis for the past year now faces a grilling over his own conduct. Independent prosecutor Kenneth Starr is likely to be investigated for what the US Justice Department calls "the excesses" of his office. Starr has been criticised for the time and money used up on the Clinton affair; whilst a member of his staff is accused of leaking grand jury information. Starr may also be in trouble for the way he "leaned" on Monica Lewinsky for evidence against Clinton. Reuters has declined a request to define the word "leaned" in the context of the press release, so I've come up with three possible substitute meanings:

1) Jizzed, 2) Jitted or 3) Leaked
If anyone out there has any other suggestions please send them to the *On Dit* news dept. and you will automatically be entered into the Marie Curie look-alike contest. The winner will receive 1 night in Hawker.

PORK PROBLEMS IN SINGAPORE

The familiar smell of barbecued pork ribs in Singapore may be a thing of the past. People have stopped eating pork for fear of a deadly viral disease which started among pigs in neighbouring Malaysia and is suspected of killing an abattoir worker in Singapore, hospitalising several others. On March the 19th, Singapore banned imports of live pigs after suffering its first casualty from the disease, believed to be Japanese encephalitis or another virus which attacks the brain. Since the outbreak last October, 56 people have died in Malaysia and the country's military has been called in to cull over 300,000 pigs. The health scare will decimate the country's pig-rearing industry at a time when the recession-hit economy of Malaysia can least afford it. Rumours that the virus is a plot hatched by a recalcitrant and cash-strapped Paul Keating have been strongly denied.

The GNU's GNU of News



Stop snoring you fat fosses

FAT NECKS SNORE

Scottish scientists believe they've discovered why wives and girlfriends of fat necked men complain so much about their partner's snoring. Scientists say being overweight is a known factor relating to snoring, but they were puzzled because women, who have a higher rate of obesity, don't snore as much as men. Researchers now say the reason may be neck muscles, which collapse around men's airways when they're asleep because of the extra bulk around it. Obese women generally have lovely slim necks, and therefore do snore to the extent that their male counterparts do.

A PERFECT JOB FOR THOSE OF JOB AGE.

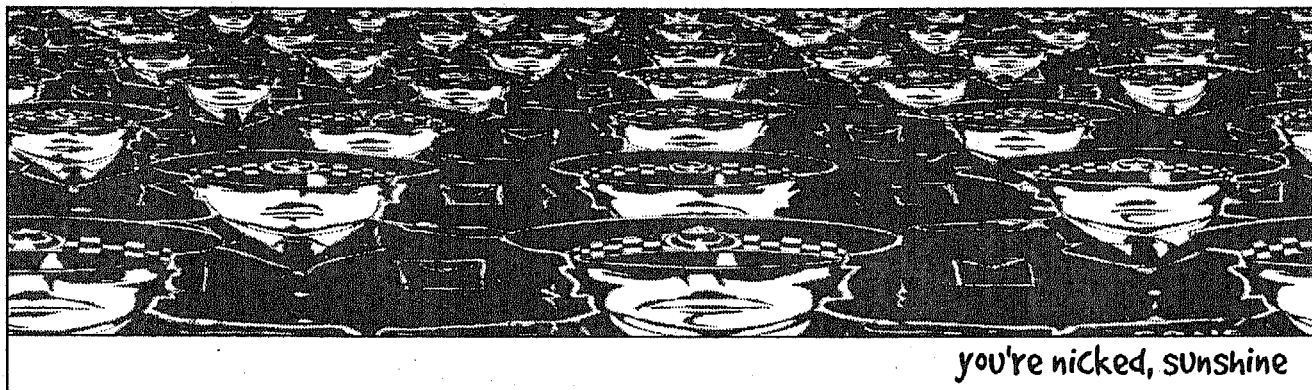
A Connecticut man working his first day as a state police dispatcher was arrested right after he typed his name into a computer. Gregory Zeoli was being trained to use a computer system which holds records of outstanding arrest warrants. The system immediately matched his name and birth date to a warrant listing a charge of passing bad cheques. The 23 year old was arrested on the spot.

THE HUMAN CROISSANT/ BRUSCETTA

One fireman has been killed and a dozen people have been trapped in a tunnel under the Alps between France and Italy after a truck carrying flour and margarine caught fire. Rescue officials have declared a red alert in the 11 kilometre Mont Blanc tunnel after a Belgium-registered truck burst into flames, possibly after being rammed from the rear by another vehicle. Ten French firemen trapped in the tunnel by choking smoke have escaped, while efforts are underway to rescue six tunnel employees and six firemen trapped on the Italian side.

DR DEATH

The man known in America as Dr Death, Jack Kevorkian, goes on trial for murder this week after helping at least 130 people kill themselves. Kevorkian faces first-degree murder charges, stemming from the alleged mercy killing of a terminally ill man last September. Kevorkian provoked the trial in an effort to resolve the legality of assisted suicide, and advance the cause of those who want to allow active euthanasia. Apparently Jack did not realise that under an idiotic clause of the American legal system, he will probably be sentenced for close to 3500 years if convicted.



you're nicked, sunshine



JACKETS FROM \$8
COATS FROM \$10
RETRO TOPS, SKIRTS & PANTS \$5



SPECIAL STUDENT OFFER

**BUY 4 ITEMS.
RECEIVE THE 5TH ITEM FREE**

* SEE IN STORE FOR DETAILS * Hindley St Store Only *

GOODWILL

97 Hindley Street Adelaide Phone 8231 3687

Preamble to the Constitution

We, the People of Australia, do say that this is a Bonzer Fucken Country, and Anyone who doesn't like it can Step Outside.

A country where a Man can shoot as many Roos as He can spot with the Headlights of his E2 Wagon, as long as He doesn't use a Semi-Automatic. Where Bazza is free to love Shazza and Shazza to love Kev, and Baz and Kev can fight about it Friday Night in the RSL Carpark.

Where every Grouse Aussie has the freedom to be as different as They like, as long as They wear King Gee and watch Hey Hey.

We recognize that other Nations believe us to be a Bonzer Fucken Country, because the Bloody Immigrants won't stop Coming. Strewth, We welcome Their cultural Diversity, as long as They open Restaurants and don't go on the Dole.

All nations fear our Sportsblokes except for when We're shit, and even then We beat New Zealand.

We say as One:

Aussie. Oi. Aussie. Oi.

Aussie Aussie Aussie.

Oi Oi Oi.

Can you write a better preamble than Little Johnny and some two-bit ocker poet? I suspect that slime at the bottom of my crisper could give them a run for their money. Drop your version down to *On Dit* and we'll pass it on to the man at the top. We'll show the slime in Canberra how to encapsulate the spirit of a country in 200 words or less.

SHOTZ

Do you have a secret, or not so secret, desire to be a pool star? Would you like to win \$1200 in prize money? What about access to regular drinks specials? For only \$5 per sessions, you and 5 friends can compete in the 'students only' Shotz pool league. Expressions of interest are sought by Shotz concerning the possibility of such a league starting in May. Registration forms are available @ Shotz and in the On Dit offices. For further information call Chris or Warren (8232 2789). Free coaching is also available!

C'MON, TAKE YOUR BEST SHOTZ!

Situated on Pirie St above the Fleet St Cafe, Shotz is one of Adelaide's most impressive pool halls/nightclubs, catering for a multitude of ages and 'scenes'. Being a pool hall, it of course offers what every player (dedicated or amateur) requires - quality pool tables (only \$5.00/hour, day or night), groovy music and regular drink specials. However, Shotz is also a popular nightclub venue. With a line-up of local DJs, including the likes of Chris Pike, Justin and other special guests, playing music ranging from Drum and Bass to Indie and Brit Pop, there is never a dull night spent at Shotz. The best nights for the consumption of happy hour drinks are Thursdays and Saturdays, as they involve \$1.00 illusions and \$2.50 cowboy cock suckers on Thursdays, and \$2.00 champagne and \$3.00 base spirits on Saturdays at various hours during the evenings. So, if you haven't made any plans for the upcoming week, visit Shotz and let yourself become part of the 'Shotz culture'.



SAUA President

HEALTH SERVICE

As you are aware the health service "Wirringa" has been fully operational since Orientation. I am currently looking at the quality of service that the health service is providing for you. If you have had any experiences with the health service I would be grateful for any feedback that you may have to ensure that your needs are being fully addressed.

SMARTCARD

By now most of you would have collected your new multipurpose "smartcard". The card is intended for you to be able to access services and facilities across the campus. The purse function of the card is fully operational, and can be used in the Union complex.

I am currently reviewing the policy of the "smartcard" along with the University. An issue which has arisen is confiscation of the smartcard. Obviously given that the card has a purse function on it, this is unacceptable. I have requested that the University review this procedure.

WITHDRAWAL

Don't forget that the last day to withdraw and not fail from first semester subjects is the **31st March**. This is also the last day to withdraw from subjects without incurring First Semester HECS liability.

Please feel free to contact me with any concerns. I can be contacted on 8303 5406, or don't hesitate to come and see me at any time.

Please enjoy your break, and I hope that you all have a great Easter.

ALIDA PARENTE

Working For You!

Due to Technical Difficulties Alida's Column was unable to be printed last week. We print it now in its unexpurgated form.

SAUA President +

Careers Fair

As most of you would be aware, the University does not have an adequate careers service for students. The Students' Association believes that this is an imperative service that students at Adelaide University deserve. We at the Students' Association (SAUA) are already setting the pace with our new employment service. The employment service is a free service that is offered to Adelaide University students, to assist with resume preparations and help you get into contact with employers while you are at University and for when you graduate.

To top off our career initiatives, we were to hold a careers fair this week. However, due to some unforeseen circumstances the careers fair will need to be postponed until a later date. The careers fair has not been scrapped from the agenda, however, to ensure that it is a large scale event which caters for the needs of the students at Adelaide University, it will occur at a later date. The employment service at the SAUA will be able to help you in the meantime with any career concerns or job prospects. We apologise for any inconvenience.

University Services Review

As mentioned previously the University is reviewing the services that it provides to students. I have expressed my concerns with regard to the availability and location of services being offered. I would like to thank all the students who came in to see me and expressed their concerns about University services.

Grievance Procedure

The University is also reviewing its grievance procedures. This gives us a great opportunity to voice our concerns with the method and process of grievances at this University.

I shall be advocating that a review of teaching be included in the grievance procedure. If any students have had experience with University grievances or have any suggestions to the grievance procedures, please do not hesitate to come and see me in the Students' Association or call me on 8303 5406.

Alida Parente

Working for you!

Activities Vice President

hi

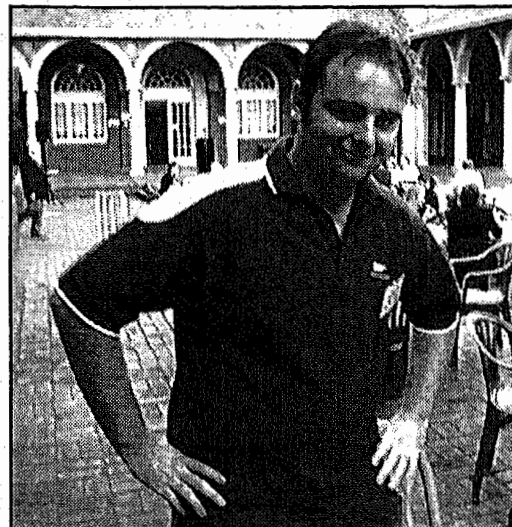
Once again I am sitting here trying to put together the weekly run-down on the activities department. The big news is that next week is activities/education week

This relaxing event will include a second hand trader, cheap beer, BBQS, softies and even O.J. For a relaxed lunch come down to the lawns and listen to the tunes of student radio.

Plans for Prosh are under way, so if you have any ideas, please come and have a chat. The same goes for the rest of the year, if you want any event on campus come and see me in the SAUA and I will do all I can to ensure that your ideas turn into reality. So Steve don't stress, the 8 ball comp is a commin.

cheers,

Matt Sykes





Education Vice President

SUPPORT YOUR STUDENT ORGANISATIONS!

This week is a week of campaigns, brought to you by the Education and Activities departments, to promote the work of student organisations, and give students the opportunity to show their support for their organisations, in a time when the Federal Government is attempting to pass legislation to effectively abolish much of the good work that student organisations do. Get out on the lawns - there'll be food and beer and cool stuff going on, and you can pick up information on student services at Adelaide University, how Voluntary Student Unionism might affect these services, and the arguments around the issue of VSU. There will also be an anti-VSU petition for you to sign - these are being done on every campus in the country, and they'll all be put together and sent to Canberra. Get out, get active, have fun, and show your support!!! You'll also be able to buy a VERY FUNKY 'Doin' it for the Kids - celebrate student control of student affairs' Tshirt, which states the facts plainly and simply - 'Student Organisations Rock. VSU Sux.' Hurry, though, 'coz there's not many!

VSU UPDATE

Having initially been scheduled for last Wednesday, the VSU debate in the House of Representatives was postponed until this week. It is widely speculated that internal coalition dissent may be the cause for the postponement. Certain National Party MPs representing regional communities have expressed disagreement with the bill - regional areas would be hit the hardest by VSU as student organisations provide many essential services on small and regional universities, where populations are not large enough to make such services commercially profitable, and these organisations are frequently major contributors to small and regional economies.

In a stunning twist to the whole situation, the Liberal controlled Tasmanian House of Assembly last week passed a motion expressing concern over the Federal Government's proposed VSU legislation. The motion, moved by the Tasmanian Education Minister, read: "That this House expresses concern at the Federal Liberal Government's attempts to outlaw compulsory student services and amenities fees, and notes the detrimental effect that such a move would have on the ability of student unions to provide a wide range of essential services." It is increasingly clear that this is an ideologically motivated bill, that lacks the support not only of the entire education sector, but also of many Liberal and National Upper and Lower House Members, both on a State and Federal level. Make sure you get out and express your opposition too.

Have a great Easter,

Janak

Women's Officer

GRIEVANCES

The most important role of the SAUA Women's Officer is to be a first point of contact for women on campus in relation to grievances. If something is troubling you at uni or you are having problems with sexual harassment or any other issues, whether it be with a lecturer, student or member of staff, I am always available to listen and act on your concerns. Don't hesitate to contact me, even just for an informal chat or to blow off some steam.



WOMEN'S DEPARTMENT MEETING

Last week we had a very successful Women's Department meeting, with a good turn out of women on campus, who came up with great ideas for the coming year. Stay posted for exciting weekly updates. The focus for this year will be a positive celebration of women and their achievements, and also looking at what improvements still need to be made. If you are also interested in being involved, please contact me on 8303 5406 or come in and see me in the SAUA.

WOMEN'S WEEK

This will be from the 7th - 11th of June. Stay posted for a week of fun and informative events.

IDEAS/ SUGGESTIONS

The Women's Department is always looking for new ideas and suggestions from students on campus. If you have any please drop them in to the SAUA, we would love to hear from you.

Bye,

Eileen <sauawo@smug.adelaide.edu.au>



**Nothing on your plate?
Then get along to the
Cross-Campus Education Network**

If you want to get involved with education related campaigns, or want to have a say in the campaign against VSU, come to the next meeting of the

Cross-Campus Education Network

Thursday April 1 at 4:30

WP Rogers Room, 5th Floor, Adelaide University Union Building

Get Active...

Get Involved...

...Or Get Done!

For further info contact John Love (NUS SA Education Officer) on 0413 674 758

Sexuality Officers

"what's your sexuality?" day:

On April 8 at 1pm, your sexuality department, in conjunction with the Union, will be holding a band/bbq/beer day with a twist (but not Twister). The inaugural "What's your sexuality?" day will include us talking about sex, yay, with our super standing committee and your own chance to win a "What's my sexuality?" board game. So make sure that you come and also attend our day. It's on the Barr Smith Lawns if the weather is good, and in the Unibar if it's not. Oh, and the band is called Canvas. Rocking.

sexuality issue of the week:

This week the trial of one of Matt Shepard's alleged killers, Russell Henderson, began. In the early hours of 6 October 1998, Shepard, aged 22, was taken to the outskirts of Laramie, Colorado where Henderson tied Shepard to a fence: "McKinney [the other alleged killer] hit Shepard three times with his fists and about six times with a Smith & Wesson revolver.. he got angry, hitting him across the side of the head until Shepard was unconscious.. The first law enforcement officer on the scene was Reggie Fluty...who thought initially that Shepard was just a boy. "The blood was caked on his face," Fluty said at Henderson's pre-trial hearing. "There was a clean spot where the tears had run down and washed away the blood."



sexuality quote of the week:

"because death is the silence/in the language of violence.. you won't see the pain until the eyelids drop/you won't hear the screaming until it stops..." - the disposable heroes of hipocrisy.

reminders..

sexuality standing committee meeting: Monday 29/3, 6:30pm @ Margaret Murray, Adelaide Uni. Queer collaborations public meeting: Tuesday 6/4, 7:30 pm @ Edinburgh Castle Hotel, Currie St. school's out public meeting: Tuesday 27/4, 5pm (refreshments from 4:30) @ Second Story, Hyde St Adelaide.

come and see us..

in the SAUA or if you're nervous because you want to talk to us about coming out or STDs etc then e-mail us on boysexo @ smug.adelaide.edu.au or girlsexo @ smug.adelaide.edu.au.

all our love, daniel and amanda.



School's OUT



The School's OUT collective was formed to:

- Lobby for queer students' rights
- Raise awareness in schools
- Provide resources and support to queer students and staff

PUBLIC MEETING

Tuesday 27th April 1999

5:00pm

(refreshments available from 4:30pm)

at Second Story

Hyde Street, Adelaide 5000

For further information call Daniel on 8303 3898 or boysexo@smug.adelaide.edu.au

STUDENTS, STAFF AND SUPPORTERS ALL WELCOME!

Environment Officer

Hi, everybody!

Did your bike get wet last week? The bike shed is not only super-secure, but it's under cover as well! Only \$10 from the SAUA. There are many bonuses as well, which any member will tell you!

How much water do you use? There are lots and lots of things you can do to decrease the amount of water you use. Fix your dripping taps. Turn off the tap if the water is just going straight down the sink. If you're rinsing milk cartons or bottles for recycling, just one rinse will do the job. (remember to leave the lid off afterwards!) If you water the garden, always do so in the evening or morning - never in the middle of the day. The water just evaporates!

Drink as much water as you like. Water is great for you. But not if you pollute it! Again, there are very simple things you can do to help keep water clean. ALWAYS cut 6-pack rings before you throw them away. You never know where they'll end up! NEVER pour oil or cooking fat down the drain, and don't wash your car in your driveway. Not only does this waste water, but the dirty soap runoff always ends up in the sea! Better to squash your lawn than to kill things in the sea, I reckon. Plus your lawn will always grow back...

The black plastic plates and bowls, and the white plastic cups with black holders, are all made of ROMAX. This stuff is great. Please use it rather than cardboard or styrofoam!! When you're done, just leave it on a table or in one of the white bins around the cloisters. This is really important, cos we want to reduce our waste and recycle this 'fantastic plastic'. You can even look up Romax at www.romax.com.au. They rock, big time, so please, if you use the refectories, ask for Romax and you'll be recycling already!!

Thanks to all who came to the meeting on Friday. If you're interested in joining an environmental club on campus, just let me know and we'll talk.

If there's anything else you need to know, just ask! If I can't help you, I know someone who can!

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



Adelaide University Union President
Anti-Student Organisation Legislation - Voluntary Student Unionism



Things have been hotting up in Canberra this week, and it seems that both Sam Dighton, VSU Liaison Officer, and Ian Cannon, CEO, have done some good work in following up issues of concern with M.P.s. At the time of writing this article the VSU legislation has yet to be debated in the House of Reps, but we'll let you know how it fares. Apparently the National Party, with our help, are stirring things up in the party room!

University Council have once again resolved to support the Adelaide University Union (AUU) and its affiliates, and the Vice-Chancellor has been most supportive of the services and work of the AUU.

University Careers Service

After the great launch of the AUU/SAUA Employment Service, the University has realised it has been neglecting its duties in providing careers advice and contacts for students of this University. I will be involved in the review of the provision of Careers Services. If you have any ideas or areas of concern, please don't hesitate to let me know.

Health Service

The University outsourced the provision of health services on campus this year. But we have been assured that a close watch will be kept on the service to ensure that standards and services do not decline. The University has asked to be kept updated about students' responses to the health service, but as your representative I can only do this if you let me know of your experiences.

Student Cards

As some of you would have realised the new Smart Cards are quite expensive to replace when lost. In fact they cost \$20. The Student Card Group has organised for students to pay off the cost of a replacement card in instalments. Just visit the Card Centre on Hughes Plaza to report your loss. The students on the Student Policy Committee are also fighting to have replacement costs borne equally by staff and students. Some staff have suggested that they shouldn't have to pay for a replacement if they lose their card. As far as we're concerned all card users must be treated in the same way.

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

Elysia Turcinovic



National Union of Students

The VSU legislation put to the house by Dr Kemp has been met with opposition from every major player in the higher education sector, including the Australian Vice-Chancellor's Committee, Student Organisations, various Unions representing Campus staff affected, and most importantly, students. The entire higher education sector will suffer under VSU. It is estimated that Universities will have to pay \$176m in the first year to fund the services that would disappear under VSU. It is estimated that 2500 jobs will be lost. Australian Campus Union Management Association president Andrew O'Brien has stated: "We are disappointed that Dr Kemp has seen fit to push his narrow ideological agenda to the detriment of university service organisations, and the campus and local community populations that they currently service across Australia."

VSU would erode to the point of destruction the essential services student organisations provide to students. These services include: Education and Welfare Officers, Catering on Campus, Employment services, emergency loans and housing, Childcare, Clubs and Societies, Sports, Computer Resource Centre, Craft Studio, Cultural Festivities, Lunchtime entertainment, insurance, legal assistance, meeting rooms, taxation advice, Student Radio and academic advocacy and representation, and of extreme importance this fine publication you are now reading.

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It is disgraceful that the Government is trying to remove the voice of Student Organisations. The Howard Government will have cut 6% (over \$600 million) from university operating grants by the end of 1999. The Howard Government has also raised HECS rates by between 35% to 125%. In addition to lowering the HECS repayment threshold to \$20,701 pa. At a time when student welfare is under increasing pressure from Government policy it is disgraceful that such an attempt to silence student representation has been proposed. Even former South Australian Liberal State Government Education Minister Bob Such MP has said in Parliament on the 11th of March, 1999 "I am afraid that what is happening is that people are fighting battles of the 1970's ... The tragedy of today is that universities have been silenced. Apart from a few academics, not many people are prepared to say anything because they are frightened of having their funding cut. That is a very sad situation: it is a form of censorship which our society cannot afford to have."

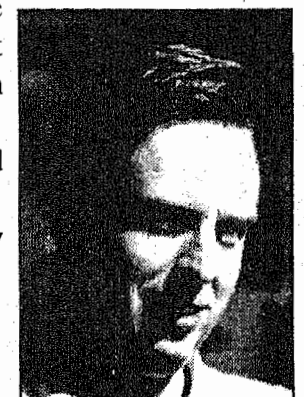
It is important that we as students voice our disapproval at the impact that VSU will have on our degrees and the University community as a whole.

South Australia's three Universities will holding a rally/march in opposition to VSU on Wednesday May 5th on the Barr-Smith Lawns at Midday. Watch out for more information.

Cheers

Paul Sykes

President/ National Union of Students (NUS) South Australia



South Australian Anti-Poverty Working Group - A network of groups working towards the alleviation of poverty in South Australia.

Poverty in South Australia- It is Real!



In Sickness and in Health

rent figures showing over 1.8 million people living in poverty in Australia, including 630,000 children. (Creating a Fairer Australia- paper presented at the State Anti-Poverty Conference 1998). We are also concerned at the attitudes and policies which allow this situation to exist.

- 162,000 South Australians are living in poverty
- there are 58 unemployed people for every job advertised (Centre for Labour Studies)
- 40.4% of households in the Adelaide metropolitan area have an annual income below \$25,000 per annum
- one third of rural families have annual incomes below \$16,000 per annum
- 72.2% of sole parent households have annual household incomes below \$25,000 per annum (Source SACOSS Poverty Profile South Australia 1988)
- 47.9% of private renters on low income pay housing cost of between 30-49% of their income. 19% pay over 50% or more in housing costs (Source ABS 1998 Housing Occupancy & Costs SA)
- the wealthiest 1% of Australians hold 18% of all household wealth
- the wealthiest 10% of Australians hold more than 51% of household wealth
- the bottom 50% of all Australians hold only 3% of household wealth (Source - Robert Fitzgerald - *Creating a Fairer Australia* - conference proceedings 1998)
- an increased demand for services has been experienced by 65% of agencies

- 46% of organisations are turning away increased numbers of people on low incomes without being able to offer assistance (Source *Australians Living on the Edge Survey 1999* ACOSS)

This recently completed *Australians Living on the Edge Survey* presents a disturbing picture of the rising level of need amongst low income and disadvantaged Australians and the difficulties faced by community organisations who provide a range of welfare services. It is available from SACOSS.

What to do if you're concerned about poverty in this State: Participate in an Anti-Poverty Forum - they are held throughout the State at various local and regional centres. For more information contact Rhonda at SACOSS. on Ph 8226 4111, Fax : 8226 2122 or email sacross@merlin.net.au

This is the first series of monthly information and fact sheets being made available to groups who are in the business of trying to make a better deal for people on low incomes. Each month will feature a specific topic including poverty, housing, unemployment, gambling, health, race relations, rural issues, tax reform etc. Watch out for the next edition on the GST.

This project is the initiative of the South Australian Anti-Poverty Working Group which was formed as a result of the State Anti-Poverty Conference held in Adelaide in May 1998. This group has been established to address the many conference resolutions aimed at helping to alleviate the impact of poverty in our community. We welcome the participation of new members.

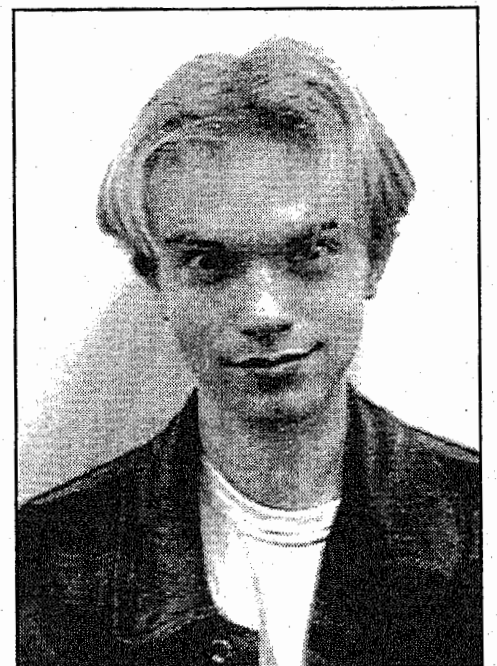
The figures below indicate why we are concerned. We agree with Robert Fitzgerald, past president of ACOSS that "the existence of poverty in Australian continues to be our greatest national shame" with cur-

HOUSING AVAILABLE FOR LOW INCOME STUDENTS

We currently have rooms available in Non-Collegiate Housing on a share-house basis.

Non-Collegiate Housing is for students with low incomes who cannot afford other housing or whose personal circumstances warrant this accommodation.

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



You could live with someone like him

eVery StUdents' PROBLEM

It won't affect me

What is all the hype about? - How bad could it be?

I don't get anything for my \$270 anyhow - Who cares!

These are some common phrases heard when the topic of VSU - Voluntary Student Unionism (or more appropriately, Anti Student Organisation Legislation-ASOL) arises. On the surface VSU may sound as if it will be beneficial to you, but in fact it will cost all students a lot more if it is successfully implemented.

WHAT IS VSU?

VSU is the name given by the Liberal Party to their policy, where effective student representation would be undermined and collective student resources depleted. It is a means of taking away the reasoned and effective voice of student organisations at both a campus and a national level. In short, it is an attempt to silence students, and diminish the representative role of student commentary on social issues.

There are two significant models of VSU; the Victorian model and the Western Australian model.

VICTORIAN MODEL

The Victorian model is one in which students are still required to pay an amenity fee (Union fee). However student organisations are restricted in the manner in which this fee can be used. This legislation seeks to remove any representation functions that a student organisation provides. The legislation outlines a list of activities the Victorian Student Unions can spend their money on. If the student unions embark on any activity that is not on the prescribed list, predominantly political and/or critical of government, it is deemed illegal. Student organisations must sign a funding agreement with the University stating that they will not undertake any activity that is beyond what the legislation states, such as representation. In fact this article on VSU would be deemed illegal. The people responsible would be subject to prosecution.

WESTERN AUSTRALIAN MODEL

In Western Australia no amenity fee is collected, and needless to say this has proven to be extremely problematic in terms of representation. No fee means a move towards a guild structure. A guild structure is one in which a single structure exists that combines services, activities, representation and advocacy into one body. Adelaide University currently has a multi-partite structure, under a guild campaigning for nearly two decades the Liberal Party have not been able to convince a majority of students to abolish universal membership through the democratic processes of students organisations-so they will attempt to enforce the choice on students from above.

On the other hand, VSU legislation in Victoria dictates what student organisations can do with the membership fees of students. Anything that is seen as 'political' including student newspapers, policy development and advocacy, or campaign organising is banned. VSU legislation takes away the capacity of students to democratically decide what their student organisation can and should do to represent their interests.

VSU = GREATER FREEDOM - WRONG

VSU is about wanting the freedom to charge increased fees with no organised student opposition, to decrease or even abolish all forms of income support (AUSTUDY, Youth Allowance) with no organised student opposition. It could allow University Senior Management to spend millions of dollars of students' money on unnecessary items e.g. Edith Cowan Uni administration spent \$30 000 on a new toilet system for senior management while the VSU affected student guild has desperately struggled with administration for \$100 000 to provide much needed services and representation for the benefit of all students.

Student organisations work for real freedom. They provide the freedom to expose discontent at the current trend that education is taking. They provide the freedom to appeal against unfair marking, they provide the freedom to fight against government attacks on the education system, they provide the freedom to organise for positive change.

Overall VSU threatens the existence of

- *independent and adequately resourced student representation and advocacy
- *social, cultural and recreational opportunities
- * essential student services on uni campus

VSU

- *attempts to limit the scope and functions of student organisations
- *attempts to regulate the activities of student organisations
- *attempts to remove the collective strength of students to achieve effective representation
- *attempts to ensure that students have less control over our own affairs
- *aims to silence dissent of students and their organisations

VSU will destroy the ability for students to defend our interest, our rights, our welfare.

Can we put a price on this?

Students be afraid, very afraid.

VSU is every student's problem.

Alida Parente

Acting President

For any further queries about VSU, or if you would like to become involved in the campaign opposing VSU please do not hesitate to contact me in the SAUA on 8303 5406. The SAUA is located in the George Murray building.



What VSU could do to you



the death of campus life: another VSU diatribe

Debate is always excellent for making people think and bringing about change. Students and university students in particular have a unique place in society: a critical perspective outside the "system". We can be anarchists and idealists while at university; removed from the petty world of materialism/consumerism and 9-to-5 jobs, we can focus on the big questions of life, love and happiness. I am making a value-judgement about the way I would like the world to be when I say that community must be a goal of any future society. An individualist consumer-capitalist society without the inclusive net of community will die by the knife of its own competitive, rat-race values. Community is vital for democratic equality.

Student Unionism is not a perfect system and there are logical arguments for why it should be abolished; many students are paying to maintain facilities they may never use. But it's really a question of values, about what kind of experience we want university to be. With VSU it could be little more than an education factory: a place where we attend lectures and tutorials, visit the library and then leave, go home. Students graduating from this kind of university will be well prepared for the competitive, corporate world of capitalist society. But they will miss what many people consider to be the fundamental quality of university life: the "campus culture" that exists because *we value community* and seek to create a vibrant atmosphere for all students on campus. BBQs, beer & bands on the lawns, fun & games during O'Week and Prosh, student media, clubs and societies and sports facilities/equipment - these things all cost money. Contributing to these events by paying fees is not about individuals getting their money's worth" dollar-for-dollar but about creating and fostering community for the common good of all. O'Week as suicide prevention - think about it.

As for the student politicians: You might have heard the Marshall McLuhan axiom that "The medium is the message". To my mind, just as important as the people filling SAUA roles and what they say is the fact that these roles exist - the fact that we *have* sexuality officers, and an environment officer, and a women's officer, and an education VP, easily contactable (through the SAUA) by phone or in person. To me, payment for these positions is justified by many things - not least that these people are dedicated - but mainly because they are professional positions with professional responsibilities. No doubt a better voting system encouraging more students to vote would lead to fairer results in electing these people to office: but university would be a sad and sorry (and scary) place if we were to abolish these positions entirely. Viva the politicians, I say.

The world is changing and so must education. I see education of the future gradually embracing Internet technology, allowing for diversity in approach to study, with an emphasis on small communities, both real and virtual, and the phasing out of marking and grading. But until we achieve a truly up-to-date university system, we need the infrastructure of some kind of student-run organisation to preserve the inclusive community nature of campus life. The role of a Student Union will only become redundant when other communities replace those supported by the present system. I don't think it's crazy to suggest that without extra-curricular university activities, students will flock to the pubs and clubs (drinking and smoking) to socialise. Apart from the fact that Uni is safer, these kinds of places repel and scare a lot of people. As it is, there are opportunities for students with all kinds of diverse interests to get involved in on-campus communities - through shared-interest groups like the Irish club and film society; associations such as those for overseas students and mature-age students; political and religious organisations; sports teams; and so on. Without these kinds of student collectives university would be a very bleak and lonely place. And I fear for the society whose university graduates know nothing of community social life.

Adelaide Uni campus life is something unique, something special. VSU threatens to make it as dull and void as the rest of the corporate world. Yes, Student Unionism *should* be critiqued in light of the changes that "globalisation" and "the information society" will bring upon the world. But abolishing university levies, pulling the carpet out from under student representatives and giving death-blows to student media and organisations is *not* the way of the future. We need to ask the government what they would have us be: educated social creatures or textbook zombies. The initiative, commitment to goals and "mutual obligation" ethos that John Howard wants for Australia starts right here - with students participating in university life. We've got to be loud and vocal in fighting VSU - talk to people, sign petitions, write letters, protest. It's really important!

ALICE



Sexuality Edition of *On Dit*

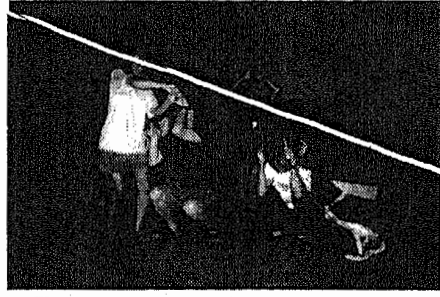


Get your gear in by May 6th

The Overseas Students' Association

THE OSA TIMES MARCH 1999 ISSUE

A huge number of students have always wondered what the Overseas Students' Association Inc. is about. Do we merely exist for the sake of International Students? Now you can find out what the OSA is about by going into our homepage. You will discover that we are more than just a representative body for International Students. Believe it or not, we play a bigger part, and everyone in this university is and can be involved!!



The OSA newsletter is out on the World Wide Web, ready to inform all students about what activities international students have been up to:

- 1) Orientation Camp 1999 - We had a lot of fun at O'Camp at Mount Lofty during the last few days of summer, and participants had quite a few comments to make!
- 2) Barossa Valley Ahoy! - Despite the rain, a huge crowd turned up for the wine and other tourist attractions at Barossa Valley.
- 3) International Student Reception - The first reception held by OSA and other clubs to welcome freshers from overseas was a success!

I Wanna Gef Nigh

The End Is Nigh

The end of the term is fast approaching, and as usual we are left to contemplate what we have and haven't achieved. For the general student, this means beginning the year with the best intentions. Unfortunately, from there we tend to split into two groups; those who have done work, and those who haven't. For those who have, you make me wanna retch; for those who haven't, follow my yellow brick road to academic salvation.

If you haven't done any work or haven't attended a subject yet, you have two options: either go and beg forgiveness for your laxity (see Tim Kentish's article *Loafer's Guide To Passing*, edition 2), or drop out of the offending subject. If you do this make sure you do it before this **Wednesday, 31st March**. For 1st Semester subjects this is the last day to withdraw without incurring a HECS liability - that is, you won't be charged for that subject. It is also the last day for deleting such a subject from your student record. International students can also withdraw from subjects without incurring a tuition fee by this date.

I strongly recommend that you do this through your faculty office, or failing that (it's becoming a habit by this stage), through the Student Information Office. Remember, be nice to faculty and SIO staff as you will need to debase yourselves by pleading for their leniency at least once in your academic career.

The Beginning Is Nigh?

So far the pages of *On Dit* have been consistently full of VSU articles and paraphernalia, and we have seen the machinations of the anti-VSU machine begin to grind into motion. Good to see. The VSU training day (March 17) was a good start, and the letters and articles being published show that students are passionate (either way) about the issue.

The mid-semester break will provide our student reps with a good opportunity to complete their plans for the counter-attack. These reps will be under pressure to mobilise the student body behind the cause, and to most it is an unenviable task. Hopefully the divisive incompetence and its resultant bickering is well behind us, and the students can look forward to a blitz of information about services, issues, and of course VSU.

The greatest audiences for these can be found in lecture theatres. Leaflet drops, followed up by a quick and effective blurb on VSU will best inform the students. A student media blitz (through Student Radio and *On Dit*) will also help, as well as making the issue a consistent story in the broader community's media (television, radio and newspapers). Stunts such as the mock funeral grab attention for a limited time, yet the coverage they get by the media - if any - is at best fleeting. Proper manipulation of the media by the SAUA or Union is needed to make the issue an ongoing and integral discussion in the national forum. Advertisement of the issue is more the role of the National Union of Students. The SAUA should be concentrating on mobilising the masses, and the Union should be developing a contingency plan for the possible arrival of VSU. To me, that is Stage One of preparation for the VSU fight.

The next stages, so far as the SAUA and NUS are concerned, are dependant on the progress made with the media and with the students. If much progress is made, then the job of keeping the students and the community motivated (and onside) is much easier. Pressure is then much easier to exert on the Government, and their policy becomes more difficult to implement.

In the meantime, Union and SAUA administrators can formulate plans to survive without the current levels of funding. For the Union this is a difficult task. It is easier for the SAUA. Pursuing sponsorship for the SAUA is one of the most viable options in retaining funding if VSU is implemented.

The fight against VSU is not an easy one. It will be won or lost in the next month. The ways to combat it, above, are only a few ways to go about it. It is a golden opportunity for Alida Parente and Elysia Turcinovic, Presidents of our SAUA and Union respectively, to silence their critics. The survival of the Union and its affiliates depends on them.



The Party's Over With VSU

Stephen Mullighan

All these, and many more articles are in the March issue of the OSA Times, so surf into <http://www.adelaide.edu.au/OSA> and find out what international students do, and what upcoming events the OSA is going to have for everyone!

Postgraduate Students' Association

PGSA ADVOCACY BULLETIN - FEE/HECS REFUNDS

To get HECS/Fee refunds for Semester 1 you must withdraw by 31 March (semester refund dates are the fee payment dates).

ADVOCACY

If you feel you

- are being charged the wrong fee
 - are paying fees for extra/repeated studies
 - have been given conflicting advice from staff as to the amount of your upfront fee
 - are being charged a higher fee than advised previously in writing, or
 - if you withdraw after 31/3 from a HECS or fee based course for reasons beyond your control ie health, family/personal or employment and need advice on HECS remission and FEE refund application processes
- then **CONTACT THE PGSA for assistance**

PGSA Easter Hours

The office will be staffed and open from 9.30 to 12.30 Monday 29 Mar to Tues April 6.

Friday 2 April and Monday 5 April are public holidays.

Email messages checked from April 7. Feel free to phone the office with enquiries during this period.

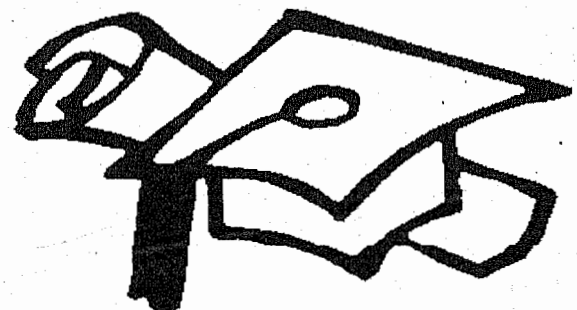
Normal office hours are 9.30 - 12.30 and 2 - 5.

WHY THERE IS A POSTGRADUATE STUDENTS' ASSOCIATION ON ADELAIDE UNIVERSITY CAMPUS

The Adelaide University Postgraduate Students Association was formed at a meeting of 55 students on 8 April, 1965. Local, interstate and overseas students were determined in their aims to exchange ideas with different disciplines and break down departmental barriers. Initially, the Association was a club costing one pound to join and take part in social activities, lectures and discussions, but it quickly took on a more serious role in University life. There has been an exponential rise in postgraduate student numbers since the PGSA formation.

Listed here are some significant early events in our 35 year history:

- 1966-68 Formation of Kathleen Lumley College for postgraduates
- 1968-70 Inaugural Patron, Lord Florey, died
- 1970-71 Union and University recognition and automatic membership
- 1971-72 Investigations into the content and form of the PhD and first newsletter
- 1972-73 University fees for Commonwealth Award holders abolished
- 1974-75 Involvement in the establishment of the Board of Graduate Studies
- 1976-77 Investigation into the welfare of Overseas Students
- 1977-78 Successful implementation of the University Accommodation Service



From 1975 the PGSA lobbied to remove inequities in University and Commonwealth scholarships and the removal of distribution bias. The PGSA fought the introduction of fees and the taxation of scholarships, which, together with the need for scholarship stipends, were instrumental in the formation of the Council of Australian Postgraduate Associations (CAPA) in 1979. Adelaide was among the first seven postgraduate bodies to join CAPA and hosted the first CAPA Annual Council Meeting in 1980.

In the 1980s, two of the battles fought and won were against the library threat to stop postgraduate students borrowing bound periodicals and staff cuts which resulted in the abolition of part time teaching positions. There was a campaign to improve the safety of the working environment and to create a postgraduate insurance scheme. The Adelaide University PGSA has played an increased representational role at national level, holding the National Presidency in 1989 (Monica Carroll) and 1998 (Jill Thorpe). The PGSA developed a University Affirmative Action Strategy (which was adopted nationally by CAPA) and initiated a Review of Sexual Harassment Procedures.

Recently, we have expanded the Supervisor of the Year Award to recognise the Teaching and General Staff and published Policy and Procedures for the Resolution of Grievances by Postgraduate Students and Supervision Guidelines. Grievance Resolution for coursework students is of immediate import due to the proliferation of fee-paying courses and the resultant need to set and maintain academic and procedural standards. We are fighting to maintain an independent Board of Graduate Studies and for the acceptance of the same or similar body to oversee the situation of coursework students who now represent over 50% of the postgraduate body. We have sent submissions to the West Review, overhauled our insurance policy and investigated safeguards for intellectual property rights.

Significant constraints are being placed on both research and coursework students as a result of government funding cuts. Because postgraduate students comprise 25% of students on this campus and because the University intention is to increase this proportion, it is imperative that postgraduate students have a body to represent and advocate on their behalf. More and more students are part-time and external, but improved communication, particularly in the form of student email, is alleviating this situation. As universities are being forced to 'corporatise', so the core and true values of a university are being undermined; it is falling to students alone to assist in the maintenance of independent thought. Through anti student legislation in the form of Voluntary Student Unionism there is a cynical and concerted attempt by the current Federal Government to strangle the student voice. This device is akin to the totalitarian closure of campuses.



Candidature: Refuge of the Damned

Clubs Association

Hello Clubbers and non-Clubbers alike, I apologise for my absence over the last fortnight, but I am back now. At the Clubs Association we would like to talk to you regarding your concerns about starting a club or simply if you would like advice on running a club. The CA Executive meetings are usually held every two weeks to discuss issues concerning clubs and also to review applications for grants. If your club has a grant pending, please encourage your CA Delegate to attend, or at least a representative of your club. This will give us a chance to ask any questions that we may have.

There will be a CA Council meeting before the end of term so, once again, encourage someone from your club to attend. If you have any questions please come and talk to us in the Club's and Sports Office, in the NW corner of the cloisters We can't do what you want us to unless you come and talk to us. Remember, it's your Clubs Association.

CA CPSC

Mathew Parker

This Week

Mature Students Association

Special General Meeting

Monday March 29, 1pm

WP Rogers Room

Lvl 5, Union Building

Important meeting for members, try to be there.

Mature Students Association

Annual General Meeting

Directly Following SGM

WP Rogers Room

Lvl 5, Union Building

Announcing the new committee for this year.

Film Society

Union Cinema

Thursday, April 1st

Alexander Nevsky, plus, Daffy and the Dinosaur.

1938 Russian. Directed by Sergei Eisenstein. The epic tale of the Russian and Cherkassov army repelling German forces during the 13th cen-

tury - paralleling the situation of the time it was filmed. Free to members, \$5 non - members (membership included).

Genetics Social Club

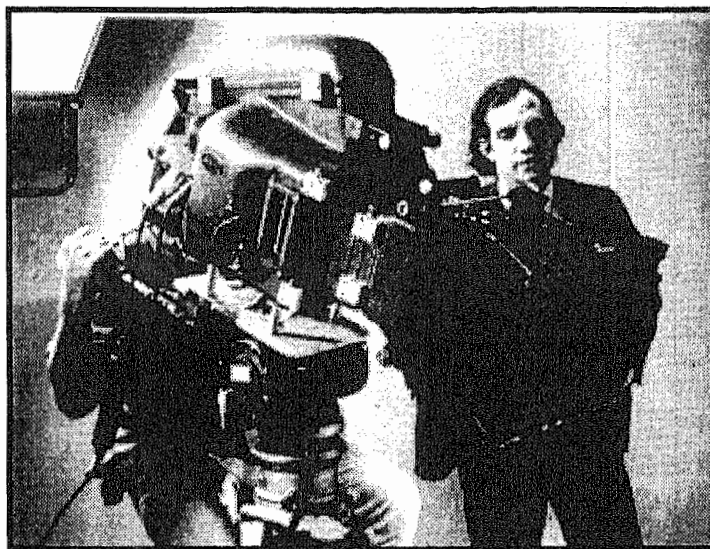
Inaugral General Meeting

Wednesday March 31, 4pm - 5pm

Margaret Murray Room

Lvl 5, Union Building

Great way to get involved in activities.



Clubs's Association

Executive Meeting

5pm North Dining Room

For those who have already submitted grants in the last two weeks, they will be considered here.

Next Week

Film Society

Union Cinema

Thursday April 8, 7pm

A Day at the Races plus short: Prospectrum

The Marx Brothers run riot at a sanitorium, and manage to run riot at the race track. The funniest Marx Brothers' film ever!

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

THE UNIVERSITY OF ADELAIDE

THE BUNDEY PRIZE FOR ENGLISH VERSE 1999

The Bunday Prize of \$150 is offered for the best poem or group of poems in English submitted in competition.

The competition is open to both graduates and undergraduates of the University of Adelaide, provided that they are enrolled at the University at the date fixed for sending in poems. No restriction is placed on the subject, form, or length of the poem or poems.

Entries, preferably typed, must be accompanied by the name of the author in full and be delivered to the Faculty of Arts Office, Room 206, Napier Building no later than 31st JULY, 1999.

The prize shall not be awarded twice to the same competitor. Copies of all poems presented will be retained, and a copy of the successful entry will be deposited in the Barr Smith Library.

The Prize is not confined to any particular Faculty and entries will be welcomed from all sections of the University.

Judges will be appointed from the English Department and the Prizewinner should be known by the end of Semester two. All entrants will be advised of the results by mail.

R Ewers
Registrar,
Humanities & Social Sciences

24th March, 1999

AUDefCom Inaugural General Meeting

The concept of AUDe-com follows in the footsteps of the Australian Defence Forces Academy (ADFA), where members of the three arms of Australian Defence Force (Army, Navy and Air Force) study together for their Basic Degrees, before continuing with Officer training in their respective Services.

The AUDefCom is an attempt to duplicate the ADFA environment within the University of Adelaide for past and present members, of the Australian Defence Forces currently studying at this university. For example, the Adelaide Universities Regiment (AUR), which is based in the Torrens Training Depot (that white building with parade ground slightly diagonally across King William Road from the Festival Theatre, for all you Arts students!), conducts Army Reserve Officer training for this region and the University of Adelaide members of the AUR get to know each other pretty well. AUDeWom intends to bring together University of Adelaide students that are either in other Reserve or Regular units - regardless of their rank or Service. AUDefCom, in its extended role, is to provide a bridge between the University of Adelaide community as a whole and the Australian Defence Force. This is a great way for everyone interested to meet and get to know the people in the Defence Forces and/or to find out more about their Services - Army, Navy or Air Force.

The Inaugural General Meeting of Adelaide University Defence Community (AUDefCom) will be held on the 30th March, 1999 (it's a Tuesday!) at 13:10 in the WP Rogers Room of the Union Building.

For more info or if you interested to help, call: Chris Kuchar 0414833 685.

The Adelaide University Skindiving Club Inc.

is about to hit the



and to celebrate
a Dinner has been organised
Friday 9th April, 1999
Royal Hotel, Kent Town
7pm onwards

only \$20 per head includes 2 course meal
complimentary drinks on arrival

Tickets available from the Club Rooms, Committee members or the Sports Association

Call For Contributions

Ever had an experience with mind-altering drugs? Have you ever known the passage of "travelling without moving"? Then get your material into Free Thought. It can be anything hallucinogenic or psychotropic as long as it's cerebral. Deadline (if it exists) is April 29th.



Capitalism vs Socialism - What Would Karl Marx Say Today?

According to Karl Marx, capitalism is a system based on the debasement, enslavement and exploitation of the majority by the few. Marx provided a scientific analysis for the struggle for human liberation, and a method to make it happen. He argued that socialism could only be achieved through the revolutionary overthrow of the existing capitalism political and economic order. The famous call of the Communist Manifesto Workers of the world, unite! was a call to arms.

Marx's analysis has never, of course, been popular with newspaper owners, other capitalists or the politicians that serve them. In Marx's time, they maligned his views, claiming that the inequalities of the system are not innate to it and that through capitalism, humanity would enjoy ever increasing development and rights.

150 years later, the debate is still hot. Even in the face of the mounting environmental crisis, it is still maintained that capitalism is able to deliver. Even among those who think that capitalism has to go, too few believe that it is possible that the majority will raise up and take control of their own destiny. As organisations trying to actively change the world since 1968, what conclusions do resistance and the Democratic Socialist Party draw in the debate? Resistance is organising campus seminars across the country with speakers from the Democratic Socialist Party to present our view as to why Marx was right.

Phillipa Stanford is a member of the national committee of the Democratic Socialist Party and has been a member of the DSP for eight years. She has been a feminist activist for ten years. Currently, she is a trade union activist, a workplace delegate and section councillor for the CPSU in Centrelink. Phillipa is currently the organiser of the DSP in Adelaide.

*Karl Marx last week,
hiding as a cunning
canine in a Teana bar*



**If you
VSU,
you're a
bloody
idiot**

Emergency Doors

Would Aliens Be Technologically Advanced?

We may be the most technologically advanced creatures in the universe. To build spaceships even remotely useful for travelling the ridiculous distances of space requires revolutions in science that have not even been dreamed of. Yet it is theorised that this may have already been achieved by aliens.

Our technology is simply awesome; we just take it for granted. To show how much so I would like to conduct a little thought experiment.

The situation is so: You have thousands of people under your command. They are experts in any field you desire. You are sent out into the wilderness where your task is to build something. You have absolutely no tools - not even a pocket knife. You've just got

your hands and the rocks and minerals and trees around you. You are in the position of a primitive human. Your task with your thousands upon thousands of experts is to build, from absolute scratch, a 747.

Try the thought experiment for yourself. Go out into the environment, look at the natural resources around you and consider how you would go about building a 747. What would it require? Allow me to suggest.

You would need to reinvent many items and notions including: the wheel, electronics, computers, navigation, astronomy, plastics, aviation, rubber, the jet engine... In fact the knowledge required to do this is so immense that it would entail every piece of knowledge ever discovered throughout the entire history of the human race - including of course the principles of physics, chemistry, and biology.

Since current tools are not allowed, you can not compare your ruler to existing rulers. Thus the measuring system must be reinvented. Thus all the books would become useless and must be modified, rewritten, or discarded. This change in base standards would cause a ripple effect, altering the way we conduct and measure astronomy, navigation, and calculate aviation principles.

The Technological Process

The environment is extraordinarily resistant to technology being developed. The first tools would have been an incredible struggle to make. Bit by bit tools grew easier to construct as we used our current tools to fashion better tools that were stronger and more refined. If you cut out any link from the chain the process stops

dead - you can't make steel by using rocks to hammer away at minerals. Consider a book that instructs you how to make a table. It assumes that you have a chisel, but it doesn't tell you how to make the chisel - how to go about the process of forming its metal blade, how to refine the metal into a workable form,

how to mine the metal, or how to make the tools for mining the metal.

You begin to realise that it isn't just the effort of the few thousand workers that creates the jet. It's the entire history of humanity. Millions of people worked on millions of items that needed to be invented before the 747 could become possible. They were contributing to inventing the 747 without an idea that such a device could or would ever exist. Our technology is a once off. It was created by a long series of historical accidents.

The 747 Society

Making a 747 from scratch is mind-blowing and perhaps impossible. The generations upon generations required to carry out the work would have to be supported in some type of society. They would have to be governed, and housed and probably indoctrinated with a 747 religion. To create such a society without revolution and the penetration of outside ideas would be unlikely. The society would have to have libraries, entertainment, hospitals, not to mention workers on farms harvesting food to supply not just themselves but the population of non-productive 747 workers. But to supply any significant surplus in proportion to the population would require efficient methods of agriculture, irrigation etc. Of course, in this hypothetical example; the farming implements required for agriculture must also be created from scratch.

To produce such a surplus of food would also require fertile and productive lands in conjunction with the means to manipulate them. Such lands are very rare in our present world, thus the possibility of technological development is also historical.

It has been theorised that Christianity's perceived dichotomy between humans and the environment was necessary for significant technological development. Each society has its own conception of how humans fit into the world. In the Christian version, the world and the universe was created for

Are At The Rear

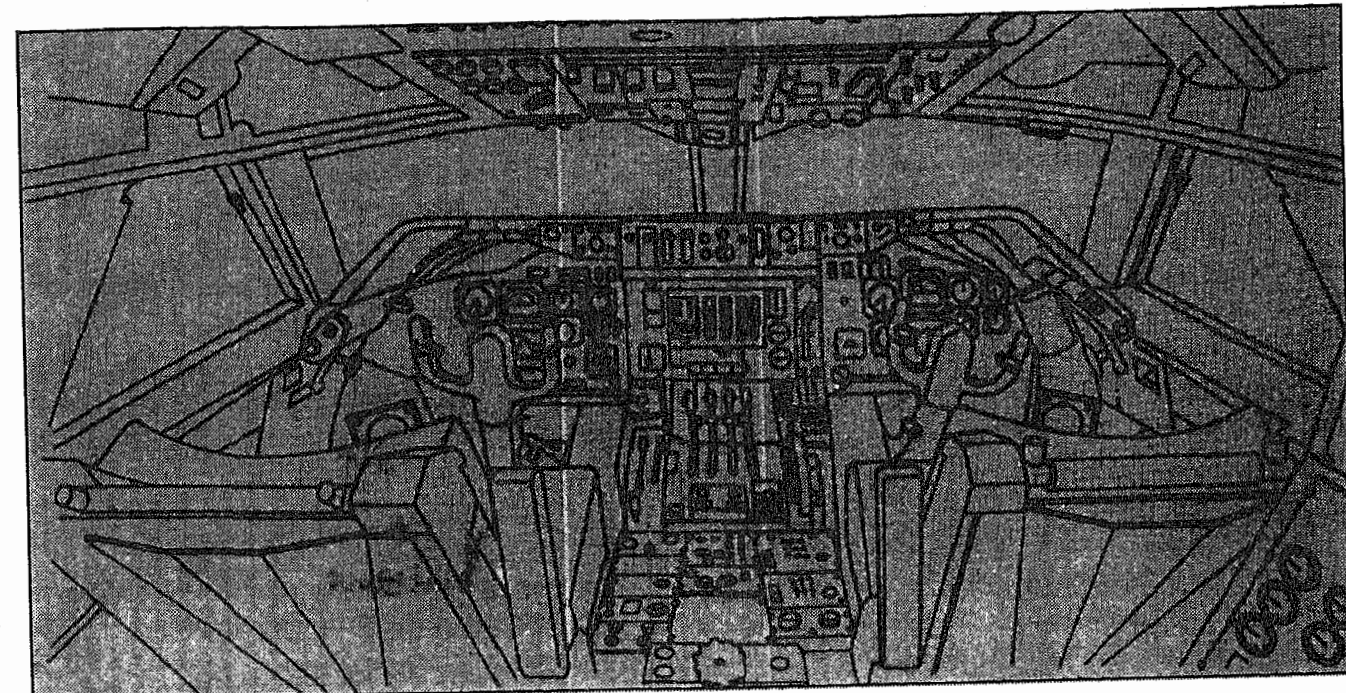
us. All value resides within humanity. The environment and all of its living creatures are separate from us and are only valuable to the extent that they are useful to human kind. This philosophy opened the way for the systematic exploitation of the environment and other living creatures, necessary for technological advancement. Thus the hypothesised 747 society would also have to be inculcated with such a religion if they were to be productive.

This thought experiment has also assumed that the 747 workers will do the work without question. This is not how people function. They will need to be indoctrinated into believing that this is the type of society that they want, and when resistance occurs they must be compelled. Furthermore they must believe that this oppression is for their own protection and the good of all. Thus you'll give the oppression force a label such as "police".

It will also require a certain type of political system. Inevitably a class hierarchy will form. The 747 workers must be educated. They will become the upper class. The rural workers who do not need to be educated will become the lower class. It is unlikely that for convenience the 747 society could build advanced technology whilst living in a mediaeval style society. No, it is billowing with technological ideas. We can not expect the medieval system to last long as people begin to demand equality of living standards etc.

To reproduce the evolution of tools necessary to create a 747 from scratch necessarily entails the evolution of a social, political, and religious system conducive to that technological development. This occurring also depends upon the environment of that society and historical coincidences and developments.

The assumption is: if an intelligence such as ours existed elsewhere in the universe it is inevitable that they would develop technology as great or greater than our own - think again!



If There Were Aliens We Would Have Seen Them

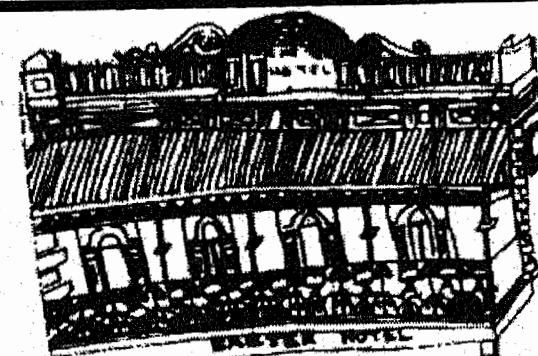
Frank Tipler claims that if intelligent life existed we would have seen signs of them. He theorises that the most efficient way of exploring the galaxy is to build self-reproducing probes. Using the available resources around each star, these probes would produce copies of themselves to send to other stars where further copies are manufactured and so on. In this way their number increases exponentially and colonises the entire galaxy. Even at current rocket speeds such a method would spread the probes throughout the entire galaxy within 300 million years. Since the galaxy is around 10 billion years old if extraterrestrials did exist they should be here. Since they are not they do not exist and we are the most intelligent creatures in the galaxy, if not the entire universe. Whilst an interesting argument it makes a lot of assumptions. It assumes that aliens would have inevitably developed the necessary technology. Perhaps, however, any aliens which have maintained their society for millions of years would have, out of necessity, concentrated on arts and culture rather than technology/science. Interest in exploring the universe will be relative to the alien culture in question. Most species tend to be self-obsessed. Remember that the possibility of aliens has only been widely accepted for a short period

of time. Mostly, lifeforms are obsessed with their own existence and their own religions (which always conveniently put them as the crowning achievement of the universe). These society types are a profound discouragement to technological development and yearnings to leave your planet of origin. Do probabilities really demand that others have already conquered space? Such probabilities are of course mere speculation. We may indeed be the most technologically advanced creatures yet to develop.

Brentyn Ramm

(Source: 'Is anybody out there?' *New Scientist*, 23 Nov 1996)

NEXT TIME:
How do drugs effect our perception of reality?
Send in your experiences of narcotic/hallucinogenic drugs.



YOU DON'T HAVE TO BE A WRITER, PAINTER, MUSICIAN, WIFE MAKER, POET OR PRESS MAGAZINE TO ENJOY PLEASANT HOSPITALITY + REAL ALE

THE EXETER

246 RUNDLE ST, ADELAIDE

Superb food, menu constantly changing, complemented by a full range of Coopers beers on tap.

Lunch Sunday-Friday
Dinner Monday & Friday only

VOX

Questions:

- 1) What three things would you take with you if you were going to be stranded on a desert island?
- 2) Who would you take with you?
- 3) What are desert islands good for?



Maria

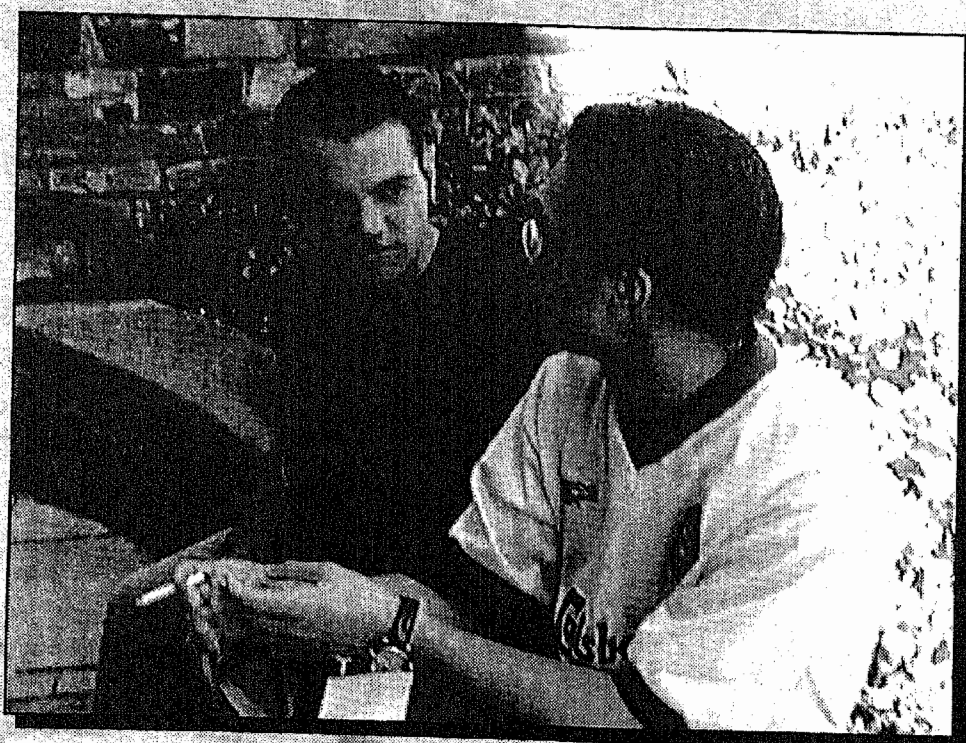
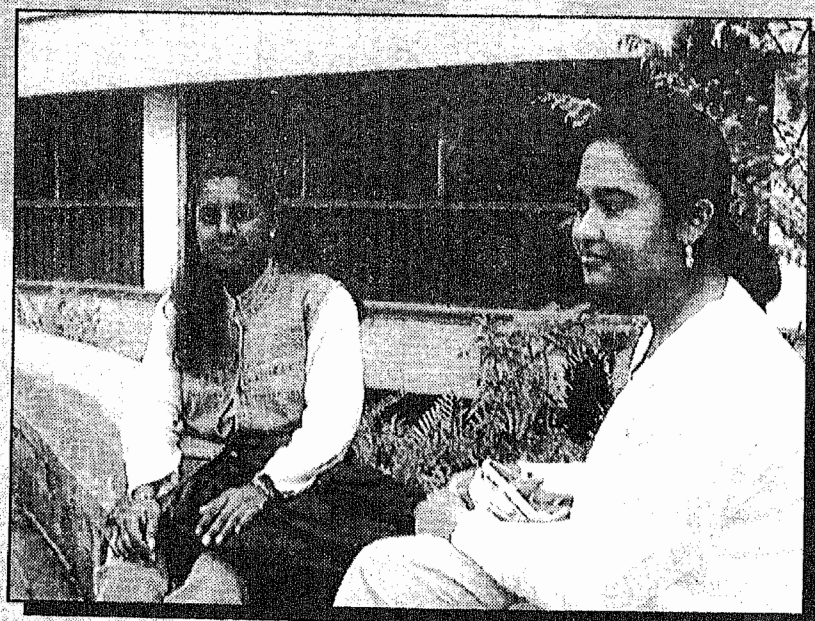
Bewailing the Hell that is Law in Briefs

- 1) No lawbooks. I definitely wouldn't take any law books. I'd take my best friend, a few bottles of wine and some nice cheese. And a survival kit.
- 2) I'd take my most beautiful man in the world, who I won't name. He would help me survive by intellectual stimulation and we would solve the world's problems by discussion rather than rules of law. Not a positivist, but someone who believes in the process of law.
- 3) A desert island would give you time to get in touch with your true self, before it is wiped out by the torturous study of law at University. You could watch the birds - and the bees, if there were any. I would like to be on a desert island just to be in touch with myself.

Preethi and Kishowar

Certainly not Courting in Wills Court

- 1) Preethi: My computer, my clothes, and some music.
Kishowar: My books, chocolate, and clothes.
- 2) Kishowar: A friend of mine (parents are boring).
Preethi: Me too: a friend.
- 3) Preethi: If you're lonely or sick, then I can understand wanting to be on a desert island but I like to be in a busy place, like the city. Given a choice, I wouldn't be on a desert island.
Kishowar: It would be a good chance to come to terms with myself - my views, my opinions. I could find myself. Reflect. Be with nature.
Preethi: Why do you need a desert island to do that?
Why not the Bahamas?



Spiro and Steve

Lookin' for love in all the wrong places

- 1) Spiro: A woman. That's all. I don't know if there's much else you need.
Steve: Beer, cigarettes and food.
- 2) Spiro: Didn't I answer that in Question One?
Steve: My girlfriend, if I had one.
- 3) Steve: They're hot.

POP

Carly

Contemplating the mystery of God outside the Con

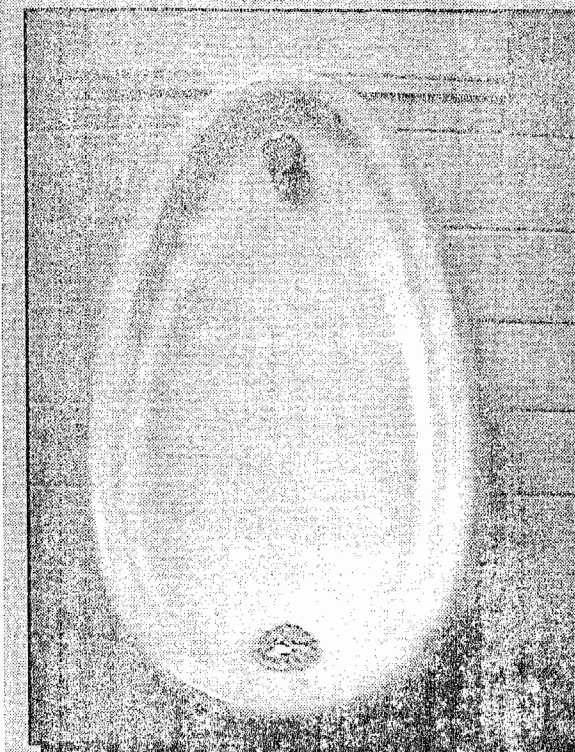
- 1) My piano, my Bible, and some food.
- 2) My boyfriend, my best friend and my dog.
- 3) Relaxing and getting close to nature.



Gavin

Pulling the Piss, situation undisclosed

- 1) Don't ask me - I'm just a pair of steel springs.
- 2) Don't ask me - I'm just a giant propeller.
- 3) Don't ask me - I'm just a combine harvester.



Christy & Jason

Canoodling in Hughes Plaza

- 1) Jason: Christy, water and the Koran.
Christy: My cat, a plant and a blanket.
- 2) Jason: Christy.
Christy: Jason.
- 3) Jason: Contemplation.
Christy: Love.



Ranko

Reclining near the perimeter

- 1) Something to read - a big volume of something I never understood - the works of Kant or Marx; some fishing gear; and a laptop with which would allow me to access the rest of the world: to organise supplies or ring for a pizza.
- 2) A person ... well, I'd want to pick a woman from the point of view of the male/female thing, but I don't know who I'd pick.
- 3) A desert island would be good for the imagination and for retreat - a space away from people and things, or with someone special.

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Every week, for the past six weeks, Vox Pop has made a plea. A genuine plea. A moving plea. A heartfelt plea. A plea for you, the folk who read, to submit questions to us, the folk who ask. So that when we go forth and ask and people say "Who made up these questions? They're stupid," we can pass the buck. To you.
Vox Pop: We want to know the questions you want to ask.

54% Fonkier

54

1998

Director: Mark Christopher
Roadshow Entertainment
Salma Hayek, Mike Myers,
Neve Campbell.

Yet another film set in the disco era, *54* nevertheless manages to stand out. It is based on an actual icon: Studio 54, the club to be at in 1979. Shane O'Shea, (Ryan Phillippe), the hero of this less-than-heroic saga, is a mechanic in New Jersey. He's sick of 'hanging out at the same bar, trying to hit on the same girls', and feels trapped in his current situation. In some almost poignant moments, we discover that his 'mom' died when he was 12, and life has basically sucked ever since. Inspired by a photo of Julie Black (Neve Campbell), a Jersey girl who 'made it' (she was then starring in a soap), he gets himself a new haircut and convinces his friends (with the lure of Olivia Newton-

John), to head to town and try to get into the legendary club. To Shane's surprise he is allowed entry, but his friends are not. This is the beginning of a new epoch in Shane's life, as he enters the world of dancing, drugs and beautiful people. Despite his naivete, he has a pretty good time, and comes out of it without *too* much damage. The film is classed as comedy, but I really find it hard to credit this categorisation. On many levels, except perhaps Shane's impossible naivete, this film is a good representation of life. It has funny moments, but they aren't contrived. *54* is a very interesting expose of the disco era and the ideology that prevailed. Shane talks about the 'dream' of Steve Rubell (Mike Myers), the owner of Studio 54, 'to throw the best damn party in the world, and have it go on forever'. Shane felt that in Studio 54, 'all the old labels [were] left behind'. And to some extent

they were: providing, of course, that you meet Steve's criteria for beauty. This was a world where only the beautiful belonged, and where only the rich, beautiful intelligentsia could really make it. Shane never seemed to realise this, and I felt terribly disappointed in that. At the end of the film, in spite of all that had happened (no, I'm not giving any more details: go and rent the video!), he still reveres that 'dream'. The only real problem that I had with this film was the nostalgia: the glorification of a way of life that left so many people on the outside. Glorifying the idea that only the beautiful are worthwhile is to me inherently wrong, and while I can accept that this idea had a role in the film, I think that it was dwelt on far too much. *54* is not a brilliant film by

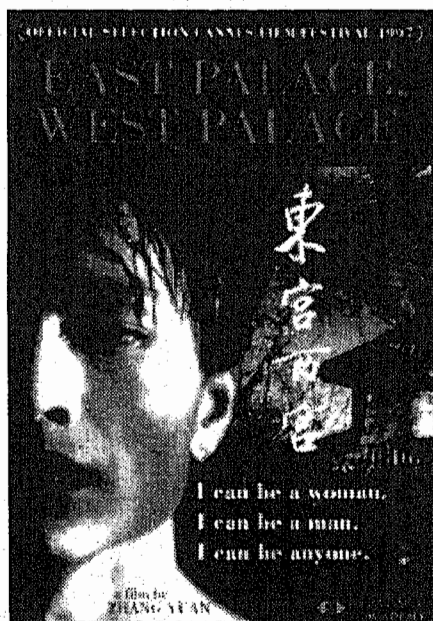
any stretch of the imagination, but, it has a rockin' soundtrack (of course, you have to like disco...), and is great for a night in.

Erin O'Donnell



The bodacious Mike Myers and friends

Better than Buckingham



East Palace West Palace
1997, Director: Zhang Yuan
Si Han, Hu Jun
Roadshow Entertainment

Although slow to the point that movement is barely perceptible, *East Palace, West Palace* is a rare insight into the taboo world of Chinese homosexuality. For his efforts on the film, director Zhang Yuan had his passport confiscated

by the Chinese government and was placed under house arrest. But for better or worse, the film was secretly smuggled out of the country to be shown at the 1997 Cannes Film Festival.

The story is set in a Chinese park used as the gay community's meeting place where, although homosexuality isn't illegal, park police routinely round up and persecute gay lovers each night. The bulk of the film is based around a night long interrogation of young gay guy A Lin (Si Han) by young homophobic policeman Xiao Shi (Hu Jun). As A Lin retells his life through flashbacks of past relationships, his submissive yet intense, not to mention masochistic, character slowly (very, very slowly) unfolds, including a life long fantasy about young policemen. At first Xiao Shi reacts with contempt towards the young homosexual, but his predictable contempt soon transforms into curiosity that finally turns into self-questioning. I won't give away

whether they actually initiate a relationship, as this suspense is the highlight of the film.

Quite a few times I found the plot's lack of progress frustrating, and even more times I didn't have a clue what was going on. The combination of the film's characterisation of relationships in terms of dominance and submission, and not knowing enough about

Chinese culture meant I was left hanging out for more stereotypical shots, of pretty Chinese gardens for instance, that I would recognise. Even though *East Palace West Palace* was interesting and at times visually attractive, I wouldn't recommend it for a popcorn and maltesers video night.

Lucy



Goodness me orificer, that's a big donger

Unreal, Orange Peel

Welcome to Woop Woop
1998, Director: Stephan Elliott
Johnathon Schaech, Rod Taylor,
Susie Porter, Dee Smart

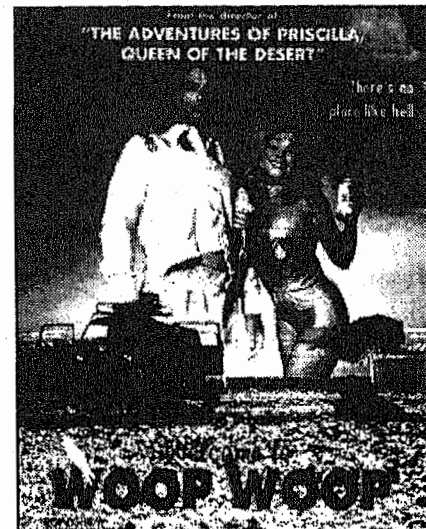
The new film from the director of *Priscilla, Queen of the Desert*, *Welcome to Woop Woop*, is nowhere near as entertaining as its predecessor.

It starts in America- Teddy Bojangles (Johnathon Schaech) is selling galahs illegally and one of his sales is interrupted by two goons who demand their boss's money back. His galahs, unfortunately, are released by a young boy. Teddy decides to follow his galahs and start a new life in Australia. Stereotype now follows

stereotype. When Teddy arrives in the Northern territory, he gets a kombi-van and acquires two hitchhikers - an aboriginal man and a burping, swearing, beer-drinking woman called Angie (Susie Porter). The aborigine is dropped off in the middle of nowhere and alone with Teddy, Angie soon falls in love with him. Unlike any other girl, she doesn't wait for him to propose, but dopes him up and takes him to her home town of Woop Woop where they are married while he is still unconscious. Woop Woop is a town that is not on any map, where no one leaves without Daddy-O's (Rod Taylor as Angie's father), permission. What follows is one

of the zaniest stories I have ever seen. Stereotypical Australianisms follow one after the other from mincing up kangaroos, to the pub where Daddy-O shouts everyone beer. It makes for a funny film- even the townspeople's speech is hilarious at some points. Listen out as rhyming slang, and coined phrases such as "unreal, orange peel" and "he copped it sweet" are used all the time. The one phrase that is most often used to express a myriad of emotions is "F**k me dead". Teddy inevitably doesn't like it in Woop Woop and tries to escape.

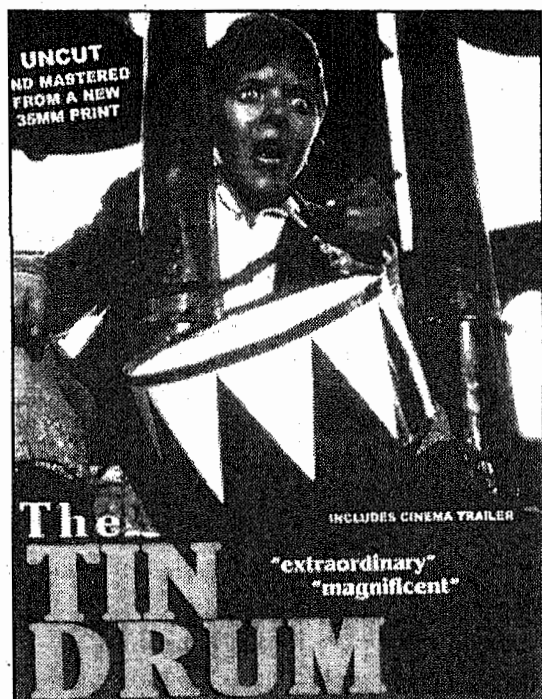
Welcome to Woop Woop certainly doesn't match up to *Priscilla*, but is a humorous film that I would



recommend to anyone who likes to watch films for sheer entertainment value.

Briony Marsham

Tin Bum



The Tin Drum
1979

Director: Volker Schlöndorff
David Bennent, Mario Adorf

What is it with the Germans? For such a conformist (sorry 'bout the sweeping generalisation) country they have an unhealthy fascination with midgets and dwarves in film.

The Tin Drum centres around the life of Oskar, a child of mixed Polish and German heritage. He refuses to enter the adult world after viewing the sordid sexual carry-ons of his parents and their friends at his third birthday. His refusal to grow coincides with the

growth of the Nazi Party and World War II. Oskar always carries his tin drum and has a scream that can shatter glass which he uses to his advantage.

Volker Schlöndorff's film is uncomfortable yet is rightly hailed as an extraordinary achievement. He brings to life Gunter Grass's obscure and wildly idiosyncratic characters superbly while rightly keeping the darkness and surreality of the times in place. As in

driven home in the film, Oskar sees himself as representing the ordinary German, finding out that Santa Claus was really the gasman. Impending adulthood can be likened to the onset of the crushing conformity of the totalitarian regimes that were to follow. Retardation of personal growth equals retardation of cultural growth.

The Tin Drum is superbly acted with David Bennent's portrayal of Oskar as part dispassionate, part surreal, part sinister and wholly disturbed. Oskar is the poison dwarf leading his family to disaster (most of which he actively encourages), supporting roles are

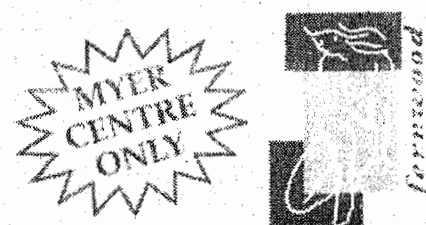
strong and the screenplay is quite good. It is not an easy film or a film that is pleasant to watch but it is both intellectually stimulat-

ing while providing some decent ironic chuckles.

Animals were however harmed in the making of this film

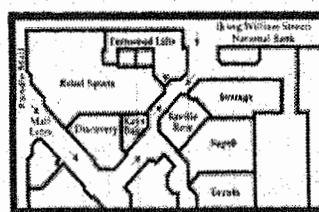


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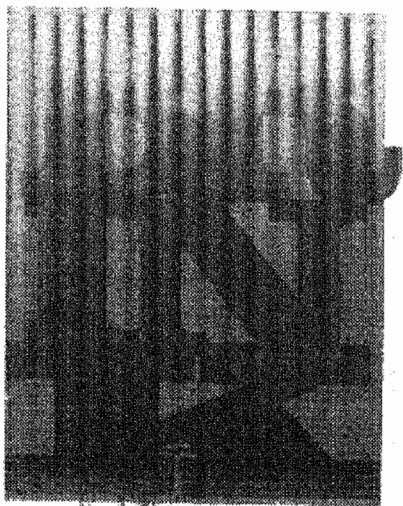
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On The Brink



The BRINK Productions 1999 Season Opening.

In only two years Adelaide's BRINK Productions have staged five enormously successful plays, rocketing them to a position as one of Australia's major contemporary theatre companies. I caught (*Uncle*) *Vanya* and *The Europeans* and found the company to be presenting us with confident, excellent theatre equal to that of all contenders. Now Adelaide gets a season of four productions, opening in April with Bernard-Marie Koltes' *Roberto Zucco*. More about that in the accompanying article, but read on

to hear about the rest of their 99 programme.

They will be revisiting *Mojo* around mid-year. This was BRINK's hit of the 98 Adelaide Fringe which went on to a sellout season in Sydney with standing room only - queues literally stretching around the block for the 'hottest show in town!' The show was described by the *Observer* as "Beckett on speed, savagely funny, in Fast Forward, with no time to wait for Godot". So if you missed it last year, get along and take advantage of its return.

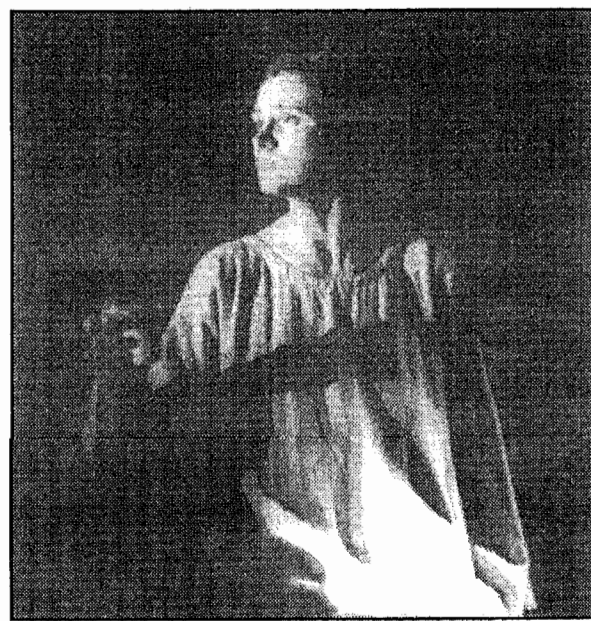
And it only gets better. With assistance from Sydney Uni's Centre for Performance Studies, the Berliner Ensemble's celebrated Holger Teschke will travel to Australia to work with BRINK in developing their production of *Quartet*, after which the company's Francesca Smith will complete the direction and rehearsals. *Quartet* is based on the once banned French novel *Dangerous Liaisons*. BRINK is nothing if not more than capable of staging the raw sexuality that drives this work. The performance opens on October 1st at The Lion Theatre.

In December BRINK will stage a new translation, by Australia's May-Brit Akerholt, of August Strindberg's *A Dream Play*. This production will look back to the beginning of this century as we look forward into the next. What dreams will come? Strindberg is a major and controversial playwright, considered by many as the father of modern drama, and this is Strindberg's favourite piece, so it should be well worth seeing. BRINK will open the production on the 3rd at The Odeon.

And the best is yet to come. The company will be spending the year in development for a 2000 World Premiere production of Howard Barker's *The Ecstatic Bible*. They will be working directly with Barker, his company The Wrestling School and the British Council for a release at next year's Adelaide Festival of Arts. Barker is arguably England's greatest living play-

wright, and achieving this collaboration is a major achievement. This is an epic work taking an estimated six hours to perform, the script is an amazing 480 pages long! To have the world premiere of this kind of major theatrical piece in Adelaide will help put us on the arts map in a real way. Thankyou BRINK!

Along with their commitment to Theatre Hydra, an association of five Australian independent theatre companies, this makes 99 a major year in BRINK's development. This is a company to watch.



Thank God he met Lizzy

BRINK Productions
Roberto Zucco
April 17 - May 1
The Balcony Theatre

Sitting opposite Lizzy Falkland over coffee was a joy. She played the harrowing, powerful female role in *The Europeans* whose character, having been raped by invading soldiers, proceeds to insist that her 'dishonouring' be acknowledged, and offers the resultant child as an icon of human suffering. And now here sits Lizzy, understandably displaying an en-



tirely 'other' set of emotional responses, as I get to meet the actor behind the actions.

The first impression is of sensitivity, backed up by an energetic sense of wonder and a focussed self discipline. Her enthusiasm for life, her work, and *Roberto Zucco* are infectious. We raved on at break-neck speed, working ourselves into a lather of excitement about BRINK's up coming production. Here's what I learnt.

Roberto Zucco is the last play written by Frenchman Bernard-Marie Koltes. *Roberto Zucco* is considered his masterpiece and since premiering in 1990 it has been mounted in 18 countries.

The play is based on a true story. Roberto Zucco was an Italian serial murderer who later escaped from jail... Look I can't give away the ending, suffice to say the

world's press captured some interesting images of this man. The gap between these images and those on four 'wanted' posters Koltes saw in the Paris Metro are what inspired him to write the play. The play sounds brilliantly written, a network of fragments reflecting the fractured reality of Zucco's identity.

Koltes explores the degree to which Zucco was responding to people's hidden desires - responding with an immediacy that is simultaneously liberating and horrific. Is he the absolute innocent, the 'meek' vehicle of the truth of social violence, or a sick abysmal shadow, contaminating all that he touches with the cold hand of death?

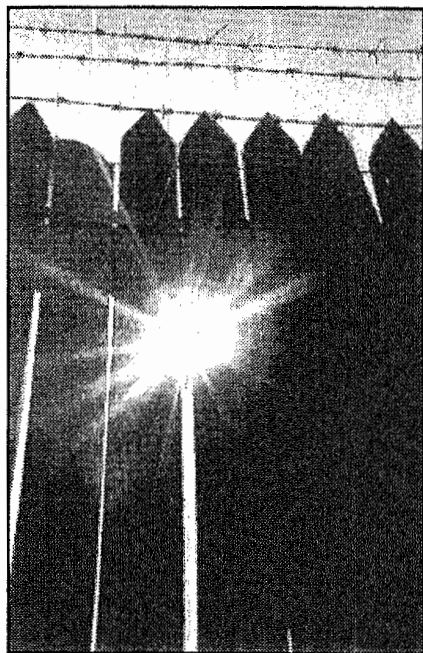
The play asks us to consider where the motivation for Zucco's crimes originates. Is he culpable

or do we share the blame? *Roberto Zucco* is traversing some fascinating psychological terrain.

I watched as Lizzy constantly looked inwards in search for the essence of these questions, thereby exposing the intimacy of the process through which she is developing her relationship to the characters she plays and to the meaning of the play as a whole. I was impressed to say the least. This speaks of an inner preparation and a preparedness for vulnerability that bodes well for the performance. This is why BRINK is achieving the success that it is currently enjoying. Depth, integrity, intimacy, vitality. Go to the Brink.

Farley Wright

Keep on Artsing On



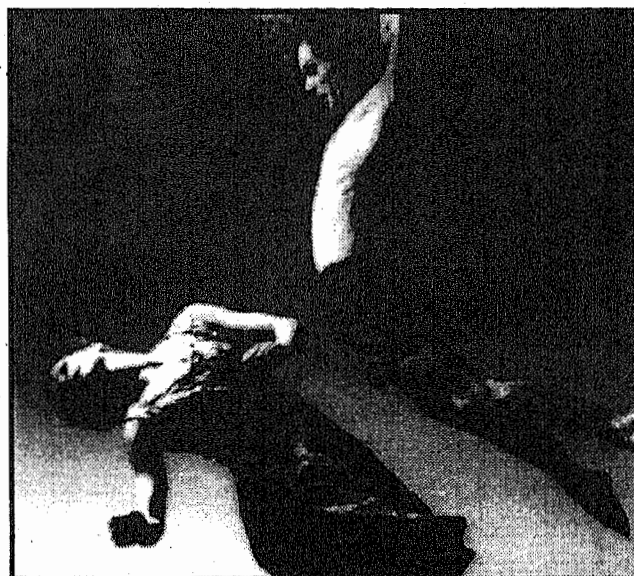
No, I'm not going to send Lalitha along to Mayfair Theatre's 99 season opening production of the musical *Sweet Charity*. I don't think she'd ever speak to me again if I tried. But if musicals are your substance of self-abuse, then Mayfair Theatre want you there between the 16th of April and the 1st of May. The girl wants love, gets ripped-off, dumped, taken for granted, and tries again whilst negotiating the delicate social expectations of what is 'appropriate female employment' - featuring some classic Broadway hits including 'Hey, Big Spender,' 'The Rhythm of Life,' and 'If My Friends Could See Me Now.'

Sixteen third year acting students from the Centre for the Performing Arts are staging Dale Wasserman's *One Flew Over The Cuckoo's Nest* at the Price Theatre from the 29th until April 1st. Although 30 years old, the themes and issues of freedom and human dignity explored in this play are possibly even more pertinent today than they were then. Set in a mental institution, the character of McMurphy introduces anarchy into the rigid institutional regime of total control, thereby setting himself against authority whilst bringing moments of humanity to the other inmates lives. Look, listen and learn. Book with the CPA on 8231 5416.

Hanna Kay and Mark Strizic are exhibiting their work at the GREENAWAY ART GALLERY from the 31st of March (the opening is at 7pm) running until April 25th. Kay, an Israeli born, Viennese trained, international artist now based in Sydney has been a regular exhibiter at the gallery throughout the nineties. Strizic, a would-have-been theoretical scientist turned photographer in the early fifties, is presenting a selection of photographic images span-

ning the fifties through to the eighties. This one looks as though it's worth checking out.

If you've got kids of your own and you were hoping they might run away to join the circus one day, encourage them during the April school holidays by taking them to CIRKIDZ' production of *Out of Place* at the Odeon Theatre in Norwood (from the 14th to the 17th). This is a physical theatre multi-media performance exploring personal stories from the cast of 9 to 15 year olds exploring their sense of displacement in the world. Apparently these kids even juggle machetes - which makes you think what they might have displaced during rehearsal. 6 - 12 year olds are able to 'have-a-go' at workshops being held after each of the first three performances. Get on the phone to Cirkidz on 8346 5735 or watch helplessly as your children grow up to become stockbrokers.



The MADE TO MOVE dance programme at the Adelaide Festival Centre is presenting *Loaded* from the 13th to the 17th of April. Two of Australia's finest contemporary dancers, Margrete Helgeby and Stefan Karlsson, will showcase 13 new works created especially for them by 8 of the country's most outstanding choreographers (Jon Burt, Elizabeth Hill, Graeme Murphy, Stefan Karlsson, Barry Moreland, Gideon Obarzanek, Chrissie Parrott, Sue Peacock). There will be a free post show forum on the 15th. This show sounds absolutely too good to miss, but with only five performances you'd better get onto Bass asap.

At Least the End was Happy

**Come Out 99
Wilderness School Performing
Arts - *Happy End*
22nd - 23rd March
Lion Theatre**

Happy End was created in 1929, the year of the Wall Street Crash. It is a play derived from the melodrama of the operetta and cabaret, all popular forms of the 1920s Berlin theatre. The production is a combination of stand up comedy and parody set in the world of Al Capone's Chicago. It's just as well, I suppose, that Al Capone is no longer around. Me thinks he would not have been a happy man

at the unfortunately lifeless depiction of his beloved city and the people within it.

It's very hard to put up a play that incorporates singing and dancing when the actors in it neither sing nor dance with a reasonable degree of competence. The main singing role in the play, that of Lieutenant Lillian Holiday, was the hardest to endure. The songs were not sung, as one would imagine that they should be, but screeched. I realised almost immediately that I was not biased in my opinion of her talents when I caught sight of a couple in the row in front of me covering their ears in mutual agony. Volume, most

unfortunately, does not equal skill. As for the acting talents, overacting was the name of the game. Stella Prescott's attempt at the role of Lillian was more annoying than anything else. Catherine Ellis's Dr Nakamura and the rest of the gangsters had their moments of brilliance, but these were far and few between. They displayed their proficiency at American accents with a twang so nasal that it would surely have put *The Nanny's* Fran Fine to shame. The role of The Fly just confused me. What was the point of having a girl in grey velvet juggling flaming batons, I ask you? Melanie Ashford alone stood

out as Major Stone, the self-righteous leader of the Crusaders. On a positive note, the set constructed was nothing short of fabulous. The idea of a large video screen built into The Fly's hive was a stroke of genius. The use of live footage as it happened on the stage and other shots provided an excellent accompaniment to the acting on the stage. The cast came dangerously close to being upstaged by an inanimate object. The band should, I think, come in for honourable mentions. The guy on the bass guitar looked as bored as I felt.

Lalitha Paul

Nude as the day they were born



stage the safe and immediately recognisable mainstays of the theatre repertoire. Someone has to promote the new work of Australian writers, performers and technicians and Rawcus is through both national and international tours, thereby bringing life to the Australian arts and culture. To this end their opening show is a new Australian performance piece written by local Adelaide writer Fiona Sprott (a co-founder of Safe Chamber theatre company). 'Often I Find That I Am Naked' premiered at last year's Adelaide

Festival, since when Rawcus have extensively workshopped the play and toured it in both Melbourne and Sydney to sell out seasons. Rawcus have told me that they feel they are returning to Adelaide with this performance while at their peak. It promises to be excellent theatre.

The play is a deliciously raw, dark and witty account of a woman's passionate journey through the social and sexual politics of the 90's. It is a search for love, understanding of the intimate self, and the

tyranny of being terribly misunderstood. The play is non-linear in style, employing a pastiche of vignettes, monologues and stand-up forms.

Jezebel, the protagonist of the piece, is an intelligent, successful, attractive woman in her sexual prime - on the hunt for that very special 'Him', armed only with her wit, her charm and her utter social gracelessness (I think I've met this woman down at the Exeter?). In her determined efforts to find 'perfect love', Jezebel unfortunately tends to draw more misunderstanding and mishap to herself than she does men. God it's a confused world out there!

This is a team that should know what they are doing. Director Eva Hamburg has studied at NIDA, the CPA and Flinders Uni, performing on stage, television and in film in everything from 'Here's Humphrey' to 'Don's Party'. The female lead, Jacqueline Linke, graduated from NIDA in 91 and has a burgeoning career including stage credits in 'Into the Woods' (STC), 'Lipstick Dreams' (Theatre South) and 'Strangers in the Night' (Playbox). Film and television performances include 'Muriel's Wedding' and a grab-bag of soapies. Linke's male opposite, Keith Agius graduated from NIDA in 86 and his performance history includes 'Hamlet' (Q Theatre), 'Women in Mind' (STC), 'Wogs out of Work' (Aus-

tralian Tour), 'Because You Are Mine' (Red Shed) and must have met Linke in his circuit of most of Australia's television soapies. The Adelaide connections with the production preponderate. The stage manager and core member of the company, Rebecca Snook, studied Drama at Adelaide Uni in 97 where I remember her giving an outstanding performance despite being buried in the chorus. I look forward to her bringing her talent out front-of-house again soon. The musician/composer for the production, Ian Moorehead, is another Adelaide Uni graduate, and the choreography is by Adelaide Uni Dance graduate Penny Thomas.

The show opens at The Bakehouse Theatre in Angus Street on Thursday April the 15th and runs until the 8th of May (book via Bass).

Farley Wright

Rawcus are offering us ten FREE double passes which I'll give to the most punctual enthusiasts to find me in the *On Dit* office at 1pm on April Fool's Day. No kidding, really, they want you there! Five of the passes will get you into the Tuesday, Wednesday or Thursday 8pm shows (April 20th - 22nd), and the other five will get you into the 10pm late show on Saturday the 24th!

"For one brief and incredibly awkward moment in time I thought he was grabbing a condom, so I took off my panties...but he wasn't!"

Rawcus Productions
Often I Find That I Am Naked
15th of April until May 8th
Bakehouse Theatre

Rawcus Productions are opening their 1999 Adelaide season with 'Often I Find That I Am Naked.' Rawcus Productions are a self-funded emerging theatre company that deserves the support of those wanting more real theatre in Adelaide. While everyone complains about funding this company is daring to think outside the square to make things happen. Their commitment to new Australian works makes them in my eyes more worthy of our support than those companies that endlessly re-



Nerd gets Sexy



Visible Darkness
Patch Theatre Company
Optima Playhouse
Adelaide Festival Centre
18-22 March

Promotional material can be deceiving. This I have learned. Consequently I will ditch the wank about "...film noir and illusion...", the "...world in which light and dark come to life", and "...the tangled urban underworld", and tell you about what I witnessed, rather than what a marketing hack thinks I should be interpreting from the performance.

The story was fairly clichéd: Boy likes Girl; Girl likes Boy; Girl is nerd; Girl undergoes dramatic transformation; Boy gets Girl; hooray. Think Dirty Dancing with techno.

I was disappointed with aspects of this production - the ensemble dance sequences were not particularly energetic or innovative, and had a decidedly pedestrian, rock-eisteddfordish feel about them. The music (crudely amateurish electronica) was also disappointing at times, as it lacked the power and energy necessary for dance.

Philip Lethlean's lighting, like the music, had good and bad moments (PLEASE do not shine the damned things into the audience's eyes!) At times the mood created was soulful or romantic; sometimes he made powerful use of

silhouettes - shining a torch under a chin, however, is not particularly innovative, and as for the swirly things, I see the same thing at The Planet on Wednesdays, and sometimes better dancing as well.

All such disappointments were pushed aside, fortunately, by other sequences which left me breathless.

The two main dancers, Sarah Manthey and Aidan Munn, were fantastic and shone far above the rest of the cast. They managed, with grace and fluidity, to convey their characters' emotions.

The themes explored were the

usual ones of adolescent anger and frustration: of being closed in and wanting to break free. This was shown well, if obviously, through a sequence in which Munn was dancing between two walls - literally being closed in and shut off.

Manthey explored the usual female teenage stuff: playing around with her image and sexuality, and drawing female nudes on a giant easel; this showed her character's lack of self-esteem, and desire to attain a sensual ideal. One of the best parts of the performance was when an image of her 'ideal', the woman she wanted to become (confident, sexy) was projected onto the oversized shirt she was wearing: it was as if we were seeing, literally, her inner self. This was one of the most fantastic illusions I have seen on a stage.

Throughout the performance the two dancers were haunted by ghost-like puppets. The illusion was spoiled significantly by being able to see, quite clearly at times, the puppeteers themselves. Naturally The Girl becomes the funky sexy thing she dreamed of and all the other Girls like her at last. After quite a few (very

romantic) dance sequences, she gets The Boy. They (supposedly) break though the barriers which have been keeping them apart and, I assume, live happily ever after. The message for all the young Come-Outers bussed in from near and far to see the performance for school? If you wear the right clothes you will be more confident, and The Boy will be able to love you in front of all the other cool kids. Oh, and those pesky little ghosts will stop following you around as well.

Jayne Lewis



A snappy dresser is always popular with the opposite sex.

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Don't Try this at Home

COME OUT 99

Flying Fruit Fly Circus

Impact

Friday March 19 (until 23rd)

Her Majesty's Theatre

The Flying Fruit Fly Circus is a troupe of kids hailing from Albury-Wodonga who combine traditional circus skills such as acrobatics, aerial displays and juggling, while their performance is given a contemporary feel with the addition of great rockin' beats and sampled tunes. *Impact* is part of this year's Come Out Festival, so the audience consisted largely of 5-12 year olds and their respective supervisors.

Friday night's performance of The Flying Fruit Fly Circus' *Impact* began on a sombre note, with an American-style janitor chasing the spotlight around the stage with his broom. It was a bit of a slow start, but the janitor delighted the younger members of the audience

with his comic response to the light on the stage.

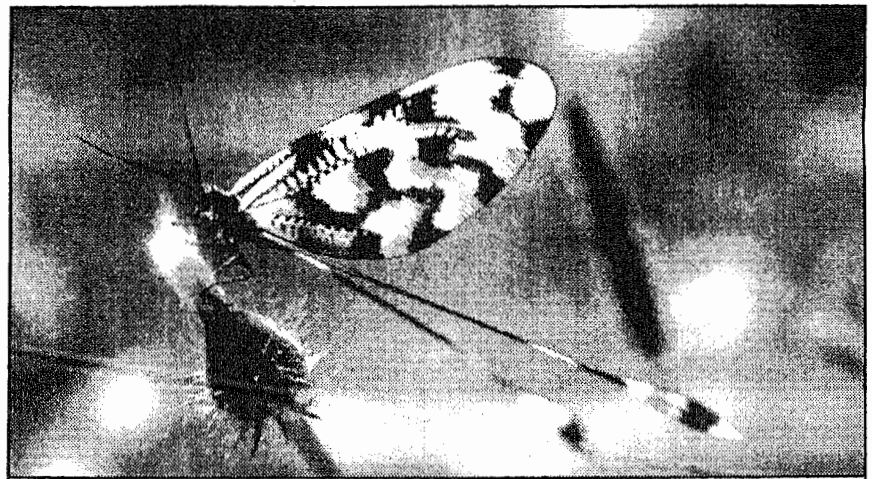
The janitor's cleaning of the stage was interrupted by members of the Flying Fruit Fly Circus, who swarmed the stage and proceeded to do impressive somersaults, leaps, twists and routines in a manner not to be attempted in one's lounge room. The Fruit Flies were decked out in black and white cubist costumes which presented a stunning effect as two of them, hanging by only a foot, twirled around ropes suspended from the ceiling.

The highlight of the evening was the *Clockwork Orange* inspired stacking of a full dining set of 6 chairs and a table into a tower, with handstanding Fruit Flies perching wherever there was a surface, followed by the upside-down, aerial suspension of a troupe member. She hung, Orlando-like, and spun, throwing her red curls into a twirling frenzy.

The visual effect was amazing. It wasn't an entirely polished performance. On occasion, the choreography didn't quite come together and when an older member of the troupe failed to execute a somersault through a ring without making the ring tumble off its stand, he was encouraged to try and try again. Still, it was an energetic display of some fine and quite extraordinary skills by

young kids who showed a lotta spunk and who really engaged their audience. The final trick of piling 10 Fruit Flies onto a moving bicycle sent me out into the night wondering who amongst my friends had the biggest bike and could I balance on the handlebars? I think not!

Toni Matulick



The spoon-winged fly, found across Mediterranean Europe and Africa to Australia, is close kin to the lacewing and the antlion.

Rolling?

COME OUT 99

Tom Lycos and Stefo Nantsou

The Stones

Wednesday March 24

Optima Playhouse

Chill, marked by a low, hissing noise, opened what was to be a very clever, fast-paced and entertaining performance of Tom Lycos and Stefo Nantsou's *The Stones*. Based on the true story of two young Melbourne teenagers who unintentionally kill a young husband on his way home from work by throwing stones off a bridge, *The Stones* also gives an overview of the attitudes and pressures of young teenage boys. 'The Stones' captivates through the creation of an emotional atmosphere in an amusing, easy-to-relate-to manner, whilst simultaneously succeeding at delving to the core of the situation - through which it forces the audience to confront the moral implications of the boy's actions: should they be found guilty or not-guilty?

The set creates an amazingly sim-

ple and versatile stage with the two performers using limited props yet conveying with a certain authenticity the every action of the two boys.

Tom Lycos and Stefo Nantsou are two remarkably talented artists - acting their roles whilst performing their own music and sounds. What is particularly impressive is the way both actors share the roles of the few characters and manipulate the audience to believe they have changed characters without changing costume or even moving off the stage. *The Stones* is worth checking out. It will guarantee to have you laughing and yet totally engaged in what becomes a highly thought-provoking piece. A definite thumbs-up.

Jane O'Reilly



Summer in Japan

JAL Scholarship

Experience Summer in Japan on an international and cultural exchange. JAL is offering three scholarships to undergraduates in their second, third or fourth year from all faculties.

The Scholarship includes a five week stay in Japan from 19 July to 25 August 1999, consisting of Japanese language classes, cultural exchange and study at regional universities and participation in a youth symposium - The Asia Forum.

You must be 20-25 years of age, an Australian resident living in Australia for at least 8 years and have not previously lived in Japan. Knowledge of the Japanese language is not necessary.

Japan Airlines will provide Return Airfare, Accommodation, Tuition fees, Sightseeing, Homestays, Insurance, Text book allowance and Daily allowance.

Applicants are required to submit an essay on a theme, "Toward Asian Coexistence: Asia within the world, Japan within Asia". Entries close 16 April 1999. For application guidelines and more information please contact:

Rey Porras

Japan Airlines

Level 14, 201 Sussex Street, Sydney NSW 2000

Tel (02) 9272 1156

Email: sales@jal.com.au



Quintessentially Spanish?

Berta la Larga

Cuca Canals

Translated from Spanish by Sonia Soto

Anchor

RRP \$19.95

You're after something a little different, I hear you say. Something *out there*, perhaps even *way out there*. We should talk. See, this is a very strange little book. No, I mean, *very* strange. This is the story of Berta Quintana. Berta was born under a rainbow and according to a local legend, should have special gifts. But she doesn't. She's just tall. Hence 'Berta la Larga'. At the beginning of the story, Berta has just turned sixteen and still has shown no sign of any special gifts. And she has not known love: "she was the tallest human being in Navidad and possibly the entire region... Berta hated her height because it was well known that no man in Navidad wanted a woman so tall that she could look over his shoulder."

Still Singing

A Song For Mary

Dennis Smith

Harper Collins \$22.95

The memoir, a staple of popular fiction for centuries, has enjoyed in the last ten years a blossoming of interest, particularly in the field of the childhood memoir. The memoir is different from its grown-up cousin the autobiography in that it is less concerned with the facts of what happened as the impressions of the writer looking back. The attraction seems to lay in the honesty of the narrative, the idea that the events related actually occurred, and that the personalities portrayed really existed.

Dennis Smith's *A Song for Mary* bears all the outward marks of a cut-to-order piece of writing. The author in his opening comments describes his youth as having the three-pronged setback of growing up 'poor, Irish and Catholic' in New York. This sounds suspiciously like something Frank McCourt wrote in his recent family memoir, *Angela's Ashes*, also about growing up in an Irish-Catholic family in New York. So I have to confess

Then Berta meets the postman. Of course it's the postman. Spanish postmen always seem to be able to fill that void. Well, this one was kind of tall, so that helped. Anyway, to cut a long review short, their love is forbidden. Berta's moods start to darken and, oddly enough, so do the skies. When Berta feels most miserable, the town of Navidad experiences the worst flood in its history. And when Berta eventually cheers up, the sun shines fiercely. Consequently, the townsfolk all take to ritually wearing pink clothes. Consequently, the folk in the next town all take to wearing blue clothes. Okay, so this all needs a little explaining. So read the book.

The story itself is not the end of the peculiarity of this book. First of all, it has some rather odd pictures, with titles like "Federico the donkey welcomes you to Navidad" and "The thing most closely resembling

Roberta Anaya's left breast". Then, it has appendices including "Technical features of Roberta Atiaya's left breast" and "Number of letters contained in this book" (the book contains 26 letters, 278 of which are the letter a). It also has epilogues from each of the major characters in the story. At this point, you wonder whether perhaps this is all going a little far. For those who normally hate reading (welcome to Uni), you will be pleasantly surprised by this book. The language and style make for such easy reading that at times you wonder

whether perhaps this story may have been intended for a child audience, except for the recurring left-breast references. It's short too, so a bonus if you're a slow reader, and an afternoon's read if you're fast. I do recommend this for those after something short, easy and light. To quote the back of the book:

"Passionate, ironical, meteorological and not very logical, *Berta la Larga* is a delightful fable, original and quintessentially Spanish."

A.P.

Celebrate being Irish and Win One of Fifteen Copies of "A Song For Mary"

Dennis Smith's new novel launched on St Patricks Day (Total prizes valued at \$344.25)

To enter fill in the following coupon and drop it into the ground floor of Unibooks, Adelaide University Campus.

Competition begins March 17th and is Drawn April 9th at an Irish Club event on level four of the Union building.

Call Grace at Unibooks on 8232 3301 for further details. Employees of competition organisers and sponsors cannot enter.

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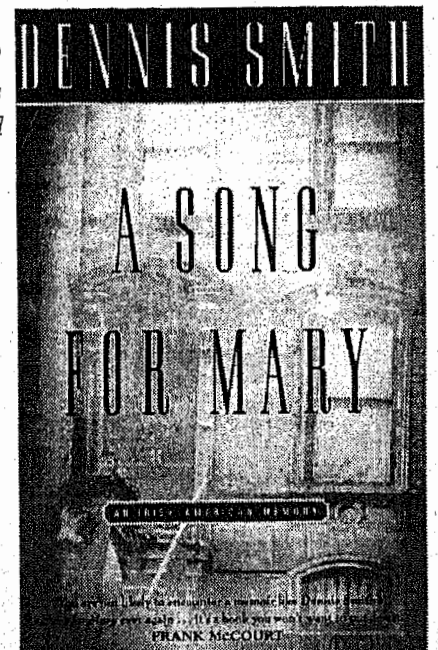
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I came to *A Song for Mary* with more than a little suspicion about the motives behind the book.

McCourt's *Angela's Ashes* set a new benchmark for quality writing. For style, McCourt beats Smith hands down. Smith's writing oscillates between a child-like remembrance and a more mature prose style which was to begin with a little distracting. The further I read, however, the more I was drawn into the New York of time past. Dennis Smith brings his experiences to life less through his style than through his conviction, his need to tell his story and that of his mother, the unsung heroine of his childhood. However *A Song for Mary* came into being, it is still a charming, touching tale told through the clouded vision of loving remembrance.

J.D.

How Do You Make A Venetian Blind?

A Destiny of Her Own
Now Showing
Hoyt (City) and Selected Suburban Theatres.

The movie that is about to be reviewed comes "from the producers of *Legends of the Fall*." Now depending on your taste in movies this may or may not be an incentive to see this movie. I belong in the latter category. I've never been able to bring myself to see *Legends* in its entirety - I still don't know or care to know how it ended - the movie provided me with enough false endings to choose my own. It was in this frame of mind that I set off to see *A Destiny of Her Own*.

Set in Venice, 1565, *Destiny* is the "true story" of Veronica Franco, (Catherine McCormack - *Braveheart*) who after realizing she cannot marry Marco Venier (Rufus Sewell - *Dark City*), the man she loves, settles for the next best thing and becomes a courtesan. And what a courtesan she becomes, taking the

Venetian aristocracy by storm, she rapidly establishes herself as the most desired whore in all of Venice. Fit for a king; and indeed we are led to believe that the young Charles IX was so impressed with her services, that he provided Venice with 100 warships for an upcoming battle with the Turks, that would have otherwise been lost.

Veronica's fall from grace coincides with a great plague responsible for the dramatic reduction of the Venetian population. Not only does it coincide with, but it appears that our beloved Veronica is the very cause of this mayhem. It is found by the inquisitors that she is a witch and her witchcraft that has so entranced the upper echelons of male society is the very root of the moral decay that God is punishing Venice for.

In her spare time, when she is not restoring or destroying Venice, Veronica manages to "rise above the rigid social constraints" in place at the time and "keep her passion for



Marco alive." It is this grand passion - which I will not go into here - that is at the center of the story, and what else could we expect from the producers of *Legends*.

Having said all that, *Destiny* was not a total loss. Sure there is more than one contrived scene, but that's a given. When she's not being beaten by crowds of enraged Venetian peasants, Veronica manages to dress in the height of 14th Century fashion,

and she does look good. So impressed was one cinema patron that I heard her exclaiming that the outfits almost make her want to go out and become a prostitute. In comparison to the rest of the characters in this movie the professional ladies of leisure sure did have fun, its just a pity I didn't.

Mana Heasley

Spot The First Lady

Hilary and Jackie
Opens April 1
The Trak and Selected Cinemas

I have always thought that filmmakers who make films about musicians have a fairly easy job when it comes to making visually and emotionally stunning films (see *The Piano* and *Thirty Two Short Films About Glenn Gould*). To be able to use their music, to make use of the beauty of the musical instruments, must be handy if one wants to make an affecting film. No need for

crappy, Spielberg type soundtracks, because they have access to legitimately brilliant music and great visuals.

A film about Jacqueline du Pré, the young cellist whose career and life was cut short by multiple sclerosis, was no exception. In a masterful move, the director has created the cello itself as a character, and captured the power it had over this young woman's life. This is an incredibly moving portrayal of a tragic story. It delves into the private life of Jacqueline du Pré (Jackie of the title) through an examination of the relationship she had with her sister and family. It is divided into three titled sections - *Hilary and Jackie*; *Hilary*; and *Jackie*, the first just telling a story, and the following two sections telling the same story from each sister's point of view.

Emily Watson portrays Jackie incredibly - a moving portrayal of a tragic character, but the star of this film is Rachel Griffiths (or as she has become known "Australia's own Rachel Griffiths") as the sister, Hilary. Her Oscar nomination

is well deserved, she provides the driving force for the narrative in contrast to Watson's emotional portrayal of Jackie. These women open us to a world of 1960s femininity, where the women are seen only in terms of their desirability or their talent, not as individuals. In a scene which has caused much controversy, we see Jackie breaking up, screaming "I want a fuck", but to understand these characters we see that this is her only evaluation of her own worth, and the frustration which comes from that.

The only problem I have with this film, which others may see as a positive aspect, is that it walks the

line between arthouse and mainstream genres. This could have been a stunning arthouse film, but I wonder if it compromises itself for the sake of mainstream success. It is being promoted as an arthouse film, but I felt that it could have been more successful had it been a little more confronting.

But perhaps I am just desperately searching for something to criticise about this film. This film is visually stunning, the acting is emotional and makes it a bit of a weepy, but still maintains its subtlety.

Alexis Tindall



Magical Movie Moments

Damon Wayans and Jim Carrey driving dangerously and surfing the top of the car to Depeche Mode's cover of "Route 66", in *Earth Girls Are Easy*.



Anthony Paxton, 7th year Arts



Nevsky, A.

ALEXANDER NEVSKY

Film Society Screening

Thursday April 1, 7.00 PM

Union Cinema, Level 5 Union Building

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



Made in the Soviet Union in 1938, "Alexander Nevsky" tells the true story of a medieval warrior prince who defended Russia from German invaders in the 13th century. It was written and directed by one of the great figures of film history - Sergei Eisenstein. Highlights include:

* magnificent white-robed TEUTONIC KNIGHTS burning and pillaging their way across Russia (any similarity to Nazi stormtroopers is purely coincidental!)

* the rise of a VALIANT HERO and military genius, Prince Alexander Nevsky, to fight the Germanic hordes (any similarity to Joseph Stalin is purely coincidental!)

* sweet ROMANTIC SCENES involving Gavriilo, Olga, Vasily and Vasilisa

* more CHAINMAIL, SWORDS and BIZARRE HELMETS than you'd see at the Society for Creative Anachronism!

* a truly SPECTACULAR BATTLE on an ice lake, re-enacted by thousands of Red Army soldiers and cavalry

* a WONDERFUL SCORE written specially for this film by the composer Prokofiev

* and as much FULL-FRONTAL NUDITY as you'd expect in a film made in the 1930s (ie. none).

This is one of the masterpieces of 20th century cinema. Don't miss it!



Re-enactment of the famous battle of Matthew@Flinders.com

Cinematheque-orama

National Cinematheque Adelaide 99

Mercury Cinema 29 March - 4 October

Cinematheque is a national touring program presented in Adelaide by the Media Resource Centre and the Australian Film Institute in association with the program curators of the Melbourne Cinematheque. It returns to the Mercury Cinema for six months of weekly screenings on Monday nights at 7pm.

The season starts tonight (29th) with Fellini's masterpiece *8 1/2*, which will be opened by Craig Monaghan, director of *The Interview*, and the premiere of the local short film *Nina's Dream* by Adrian Francis and Eva Hamburg.

Independent Filmmakers Magazine, which is very, very cool, will also be launching the Sci-fi and Fantasy April issue with 'zine and T-shirt giveaways and more. It's gonna be a rockin' night so come along and support it.

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MA 16+

DAVID THEWLIS

RACHEL GRIFFITHS



★★★★★
"STUPENDOUS ROCK 'N' ROLLERCOASTER OF A COMEDY THRILLER..."
-UNCUT

★★★★★
"THE FASTEST, BLACKEST COMEDY SINCE GROSSE POINT BLANK."
-FHM

"...AS WITTY AND GRIPPING AS ANYTHING FROM THE COEN BROTHERS"
-SIGHT & SOUND



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Nostalgia Ain't What It Used To Be

Blade Runner, 1982.

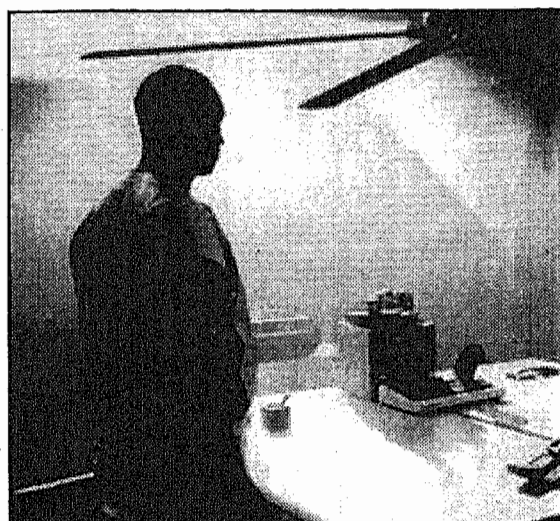
Although I was too young to see it when it first came out (being three years old) when I did see *Blade Runner* I remember thinking 'how bloody boring'. I didn't like it or understand it. Brought up on a healthy *Star Wars* diet, *Blade Runner* was weak by comparison. No colourful heroes, no obvious villains, no big fight scenes, instead it was a dark story with little action. With the benefit of age I realise how much I'd missed when I was young.

Directed by Ridley Scott (*Alien*, *Thelma & Louise*) and starring a young Harrison Ford, *Blade Runner* was one of the first modern movies to present a not-so-perfect future society. A forerunner to movies such as *Terminator*, *12 Monkeys*, and so on, *Blade Runner* helped introduce the idea that the future may not be as sterile and

clean as *Star Trek* would have us believe.

Set in the year 2019, Earth has become so polluted that the rich have moved elsewhere while the poor are stuck on Earth. Harrison Ford plays Rick Deckard, an ex-Blade Runner (bounty hunter) who has been hired to track down some escaped androids. Sounds simple enough, good guy verses bad guys, but the bad guys aren't that bad. It seems that these human-looking androids (Rutger Hauer and an incredibly stupid-looking Daryl Hannah) have decided that they want to live among humans. Doesn't sound like that much of a crime, does it? Deckard falls for the android Rachael (Sean Young, with what is possibly the worst futuristic haircut of all time) and through a series of encounters begins to sympathize with the androids, although that doesn't change the conclusion.

Blade Runner isn't your typical sci-fi film. Before its original release, it was cut considerably as producers didn't think people would go and see such a dark film. Ford added a voice-over (sounding like an old detective movie) and a more optimistic ending was included. The release of a Director's Cut in 1991 shows which edition is superior. The Director's Cut proves that you don't need a happy ending to make a good film. I'm not saying that I don't like a happy ending (because everybody does), but if it doesn't always happen in real life why should it happen in the movies? The good guy doesn't have to win and the bad guy doesn't have to be so bad. Left open-ended, the Director's Cut is



better than your typical sci-fi movie.

Although some consider it to be the best sci-fi movie of the 80's, *Blade Runner* doesn't have the broad public appeal to make it a blockbuster. If you're looking for non-stop action don't rent it out, but if you like a bit of thought provoking sci-fi, give it a go.

Eoin McEvoy

We're All Gonna Die!

The Alarmist
Palace Eastend Cinemas

Just before this film started my friend turned to me and said, "I hope David Arquette doesn't play the same ineffectual man he always does". After the first few

minutes of the film we knew that he had been type-cast again. Our annoyance however was short lived. There is no denying that Arquette does the role well and he was supported by a strong cast. Stanley Tucci (*Big Night*, *Deconstructing Harry*) is good as

Arquette's boss who likes to test out the alarms they sell by kicking in customers' doors in the middle of the night and occasionally drumming up business by committing robberies. Kate Capshaw is Arquette's love interest and her son is played by Ryan Reynolds,

the guy from *Two Guys, a Girl and a Pizza Place*.

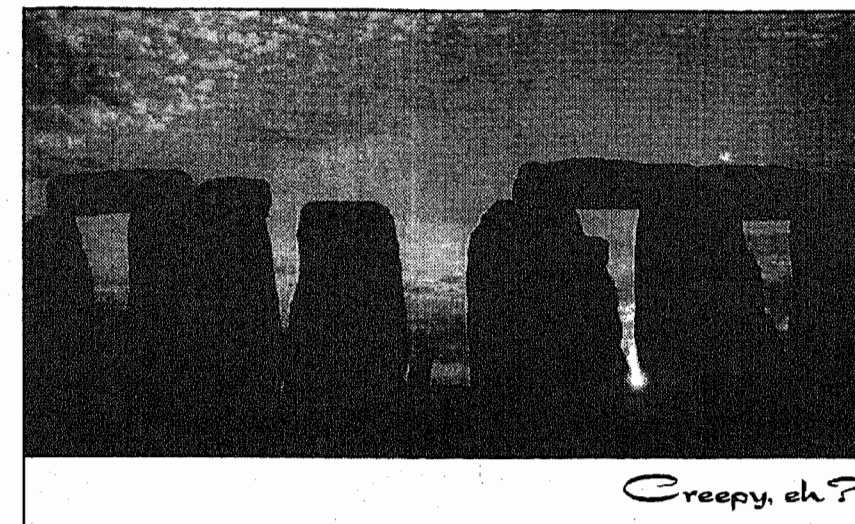
The opening sequence to the film is perhaps the best part. The film cuts between the credits with funky music playing over them and a scene where Tucci introduces Arquette to the business. You get a few good light humoured laughs out of the first three quarters of this film and then it takes a nasty turn and the comedy becomes quite black.

The Alarmist is based on a play of the same name by Keith Reddin and was adapted for the screen by the director Evan Dunskey. Quite often plays don't translate well to film but Dunskey who is an experienced screen writer has done an excellent job. We should also consider the fact that it is his first time as director of a feature film. My companion and I both enjoyed this film and believe it is worth seeing especially if you are a David Arquette fan. Something to watch for in the film is Arquette's real life father, Lewis, who plays his character's father. I'm waiting for the day they make *The Arquette Family*: the movie.

Chris Bolland



37% Accurate, 24% of the Time



Creepy, eh?

sagittarius

The Advertiser assures us that blue jeans are out, but I can assure you that tight beige chinos are not an appropriate substitute.

cancer

Stop scratching your crotch in public. People think you have pubic lice. Your breath smells like yoghurt.

virgo

There's some unpleasant looking gunk between your bed and the wall. It has a consistency somewhere between lumpy and crunchy. I'd probably clean it up before the mind blowing sexual experience you'll be having on Thursday, because you end up on the floor with your legs under the bed and anyone whose feet touch that stuff would change their mind about wanting to touch your body pretty darn quickly, bucko.

taurus

Bugger off.

monaro GTD

When your mother said you were a slimy fat git with squinty little eyes and yucky crusty stuff around your nostrils this was not affectionate repartee.

scorpio

You will discover a miniature spy-camera behind your bathroom mirror. It all falls into place as you realise that every one of your life's events have been orchestrated by external conspiratory forces. You will then flee this life to begin another. Every one is out to get you. Including me.

aquarius

This week the stars have disposed you to run out of toilet paper whilst at a stranger's house, at the most free-flowing of times. The only way to safe-guard against this, your darkest hour, is to keep this edition of *On Dit* with you at all times. Don't worry, the content is smooth this week.

libra

It's going to rain a great deal this week. Best not to go out. Being a tampon masquerading as a human being has its disadvantages.

leonardo

You finally realise what a truly arrogant bastard you are. You also realise that you have no real friends. Fortunately you don't need those pricks anyway. You don't need anyone!

pisces

You are a warm, charming, sincere and all together lovable individual. Chin up, camper, it's a beautiful day outside.

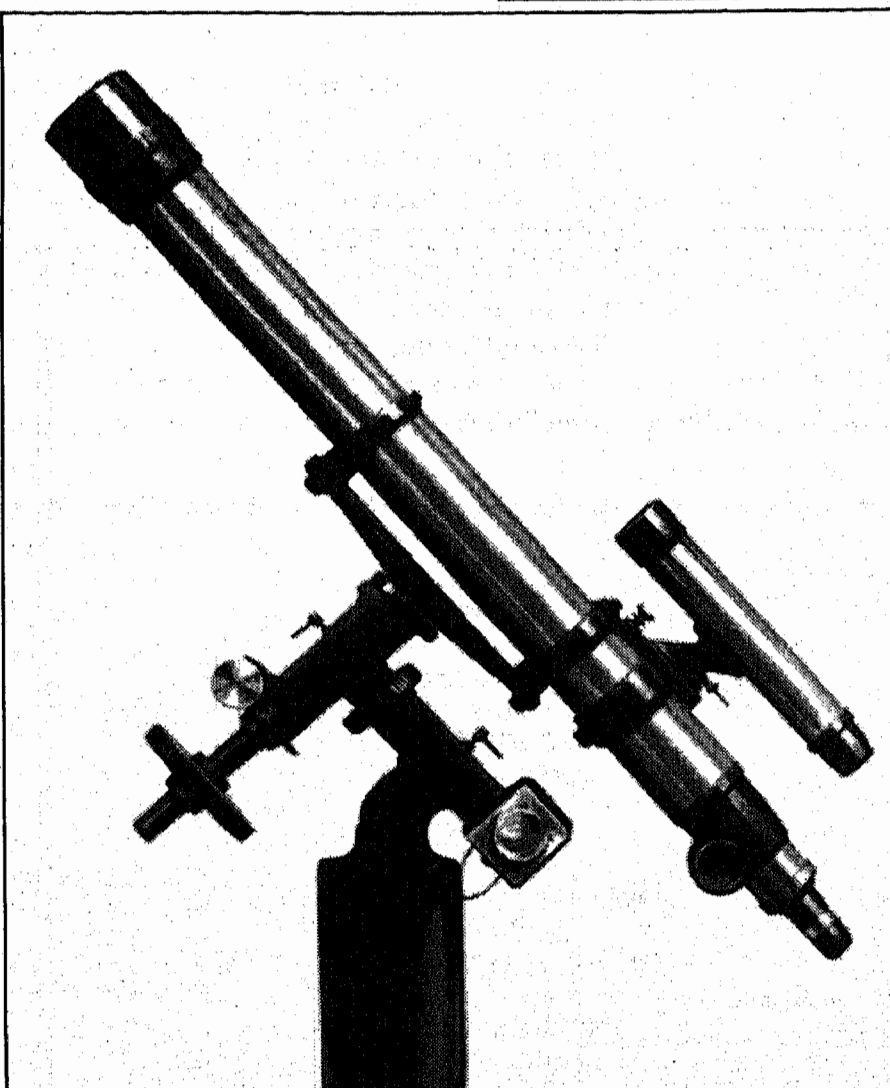
minogue

You will have an encounter involving a tall dark intellectually debilitated Afganistanian moose, a bath tub of cherry jelly, and a turbo-enhanced cattle prod.

aries

You are the earthly incarnation of the God of War. The rules no longer apply to you. Destroy everything and everyone in your path. You are the Angle of Death. Go to work.

Scotoplasmic Stanor needs a holiday, and she senses that a young person seeking a tertiary education may be able to fill in for her whilst she is away. Prove her right.



The Scope of Horror is watching you

I DON'T KNOW MUCH ABOUT ART

DEAD IN THE NIGHT

WALKING DOWN THROUGH SILTED MEMORIES
SWAMPED IN NESTINGS OF DARKENED SKIES
THE OCHRES OF CALAMITY
BEWITCHING THE CHAOS INTO HARD LINES

BURIED DEEP WITHIN THE POISON OCEAN
AS BLUE SLOWLY TURNS TO BLACK
STATUES FROZEN AWASH
BRAWLING THROUGH THE ESSENCE

FOCUS NOW UPON THE GRIM WAVES OF TIME
BLOOD-GOLD VEINS TWISTED THROUGHOUT THE STARS
THEIR MANTLE IS OPPRESSION
DRAINING INTO DEATH

COLD EYES WEEPING
DEAD IN THE ABYSS
UNDONE INTO REALMS
GONE INTO ETERNITY

THE SILENCE IS FAR WORSE

The Bard



Able to right myself
I feel pleased
Like a player in 'Night-Twelf'
Who stumbles on Thee's
Who mumbles the Thou's
But clapped for dramatic poise
By corpulent reclining 'house-frau's'
Is pleased by the noise
Bows to the crowd
So doomed to bad taste
Patrons of 'Fat and Loud'
Serious clown a serious waste
The tilted smiles lost
On the recipient
Whose shame bums metaphoric frost

APATHY

WHAT DO YOU SEE
WHEN YOU STARE INTO
THIS COCOON I CALL
MY WORLD

JUST ANOTHER FREAK

I WONDER IF YOU WOULD
EVEN CARE
IF I DIED AT YOUR FEET

I'M BROKEN INSIDE
BUT YOU'LL NEVER KNOW

The Bard

WHY IS THIS SPACE BLANK?
BECAUSE YOU'RE TOO BUSY WATCHING TELEVISION TO
WRITE POETRY. FRANKLY, THAT'S NOT GOOD ENOUGH.

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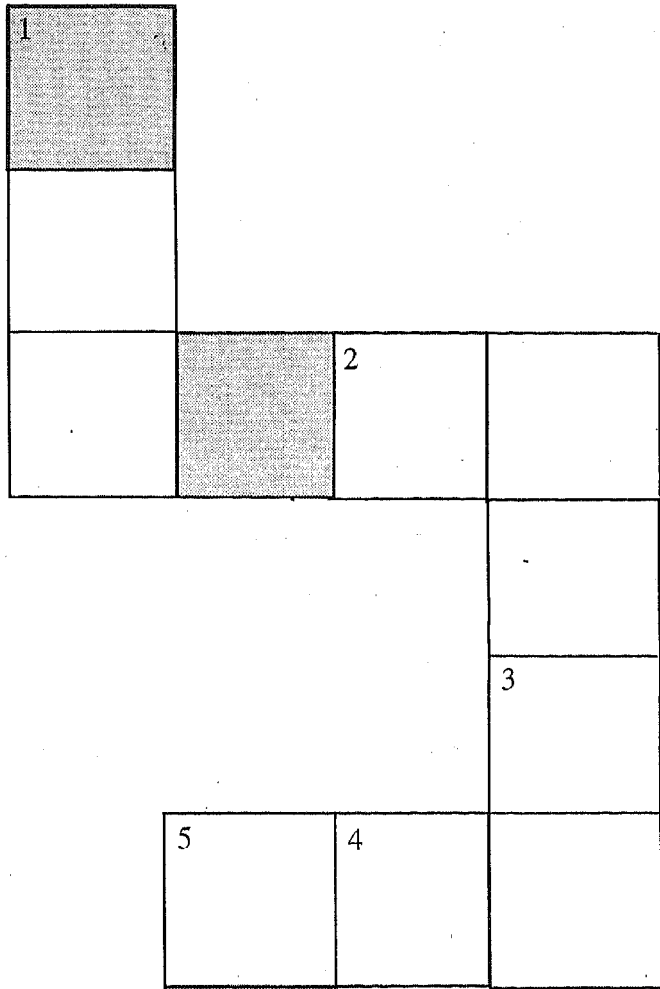
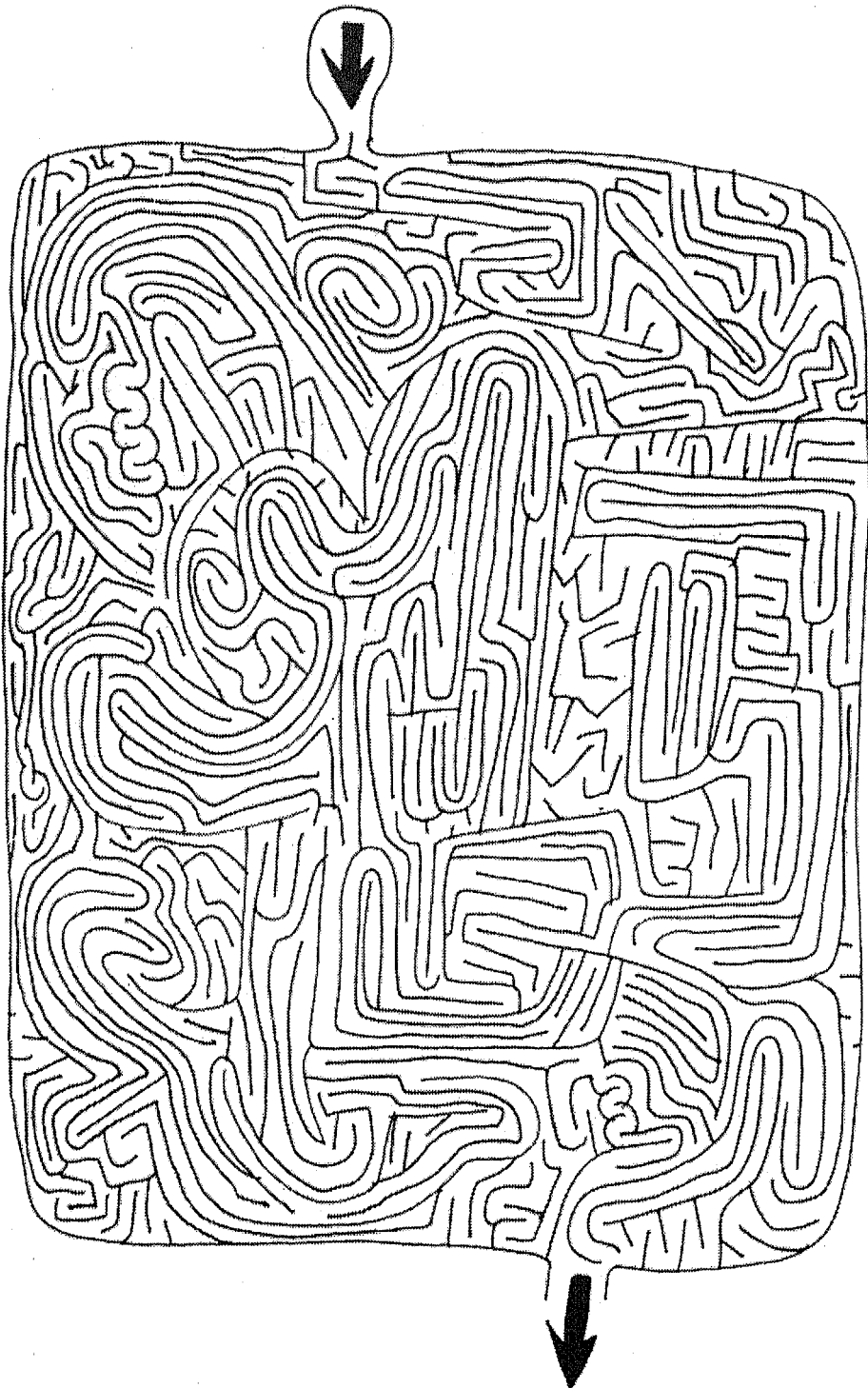
WIN WITH ART

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

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

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

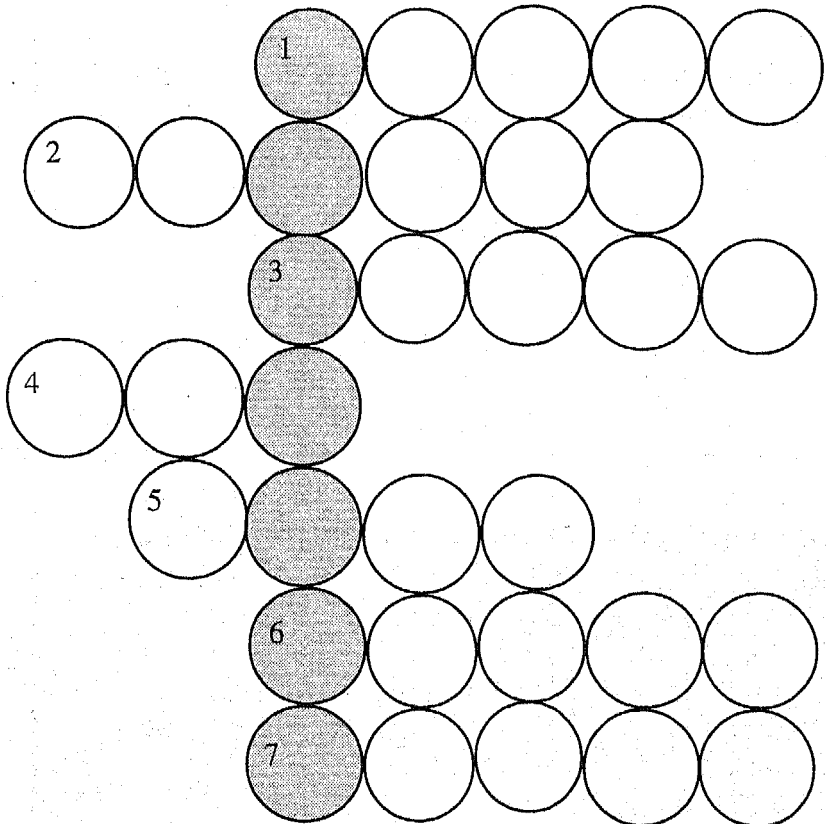
Use Your Noodle



Twisty Cross

Fill in the twister and the shaded letters will spell out a silly verb. The answers will overlap.

1. Principle _____
2. Another word for a geek.
3. James Brown is _____
4. Much _____ About Nothing.
5. Reservoir _____



Bubble Words

Fill in the answers, and the shaded bubbles will spell out *On Dit's* favourite body part.

1. _____ Ruxton, the RSL dude with the funny ideas.
2. Mulder and _____ should get in awn.
3. Thomas the Tank Engine is a nice blue _____
4. Postman _____ has a little black cat.
5. _____ Lyons, the dead pissed guy off *The Bill*.
6. Jim _____ is meant to be funny.
7. Dorothy was originally from _____

Offshore Investment

Tim McGregor is a 27 year old Melbourne Melburnian. Tim is an ex-lawyer with an avid interest in bands. Tim is one of the directors of the Offshore Music Festival held in conjunction with the Bells Beach Surf Carnival and held at Torquay this year over the forthcoming Easter long weekend. We were lucky enough to catch up with this busy man and have a brief chat.

Tim has had an interest in local music and bands since high school days.

"I was lucky enough to go to the same school as members of the Fauves and be friends with them. This of course stoked my interest, you know how you get introduced to things through your friends. Often these can be lifechanging. In this regard I was very lucky.

We would go out and see bands such as Spiderbait and the Cosmic Psychos and occasionally have a drink. Being drunk and entertained at the front of shows for years gives you an understanding of how hard music can be. It also enables you to talk with musicians, publicans and promoters, then see some more live music. It was important to me.

At the same time we liked surfing and the coastal areas around Torquay, the Great Ocean Road etc. We knew some people with property down there and would often go surfing or just down to Lorne for weekends. There seemed to be a large connection between music and surfing, for some reason the two go hand in hand."

This connection had been previously explored by individuals but never on such an organised level within Australia.

"Simon Daly (Tim's partner in organisation and crime) and I are pretty happy that out of every ticket sold to Offshore (\$65), Surfing Victoria gets seven dollars. This is an excellent revenue raiser

for them and it partially enables the Bells Classic to remain a world class event that continues to attract most of the world's top surfers.

During the Festival, the morning can be taken up by going to see the surfing action. Bands don't start until three in the afternoon and the ticket price includes entry to the surfing. For five dollars you can purchase a bus ticket that gives you unlimited travel to the surfing, into Torquay and to the Festival site.

Part of the reason that we decided to hold Offshore was that we got sick of coming to the surfing and there being nothing really to do at night but sit in the pub. This seemed to lead to fights developing, plenty of people sleeping in cars and general mischief. Since Offshore's been going, the local constabulary have noticed a sharp decline in these areas during the Carnival.

This gives us a little bit of pleasure and a few Brownie points with the locals due to the money that both events bring into town."

The thought of holding festivals has crossed many people's minds but only a few go the next step and transform it into reality. Tim's story of how his involvement began is a curious one.

"One New Year's Eve we went to Lorne, as you do, and the eight of us together had an absolute stinker of an evening. An awful lot of people go to Lorne for New Year's Eve and there tends to be people everywhere and going hard at it.

We all got separated somehow and when we met up later we compared evenings. It ended up that most of us had been beaten up, abused or just plain picked on. We thought that this sucked and that next year it would be better to go to a farm property that Simon knew and have a party. You know, a few hundred people, a

few kegs and a few bands. Basically hang with friends and have a good time. We got talking about bands and Simon took me to a field and said "How many people would fit in here?". That New Year's Eve the first Falls occurred and the rest is history.

that budgets can be easily arranged with no real surprises in store.

"We have found that a lot of folk come over from Adelaide for the weekend or for Falls so we have organised tickets with Greyhound that cover return transport and the



Area 7 will be doing similar on Saturday

Both Simon and I like to think that we bring some understanding of the average Festival goer to both Offshore and Falls. An understanding of bands that people like and that we all want value for money as well as an understanding of our responsibilities. Juxtaposing the two can be difficult but we have kept the cost of lager to \$3 a can, while UDL cans will be \$5. People can get to Torquay but drinks can not be brought in due to our license commitments. Offshore is also held on a working farm and broken glass and animals are notorious for not mixing well. Food can be bought in but can't be cooked due to the total fire ban that operates but there is a mixture of stuff that can be bought, both vegetarian and not." Offshore has a limit of 15,000 attendees which means that overcrowded conditions are not going to be a problem. Ticket prices include camping fees which means

entrance cost. This is \$125 which we consider pretty good value." Offshore has the advantage of occurring on one stage only which means that all bands can be seen if you are dedicated enough. The bands themselves won't be competing against each other timewise and trekking will be kept to an absolute minimum.

"Each night has a definite feel to it. If the bands that are playing Saturday night are the only ones you're interested, obviously people can leave. We hope that people stay though. Saturday night is more of the powerpop evening with Blink 182, Guttermouth and Area 7 playing among others with Sunday being the fey indie rock night with Ben Harper, Regurgitator, Custard etc. Friday is the gentle intro night which will still have some rock like the Cosmic Psychos. All nights finish off with some dance or trance and most finish up around 2am.



Shihad, I'm Getting Mad

**Beaverloop, Not From There, Shihad
Adelaide UniBar
Wednesday, March 24**

By the time I made it to the UniBar last Wednesday, Beaverloop were into their last few tunes. I was not impressed,

because if there's one part of a Beaverloop set that stands out, it's the opening. But still, they were impressive, despite a rather dismal crowd response; the opening to 'Nothing' got a few "Hey-I-know-this-one"s. Most people have a hard time figuring out quite how to take Beaverloop. I love it. Good stuff.

Not From There got a bit too self-indulgent for me at the Big Day Out, dragging songs out for what seemed like hours. Not being a typical Aries, I decided to give them another go and allowed my opinion to be swayed by a very different and powerful set. This is one of the most unique bands I have heard for some time, and the array of sounds and effects that they used on-stage on Wednesday keep me totally absorbed in what they were doing, despite the fact that most of the time I had no idea what they were singing about. From what I could tell, the

frontman never opened his eyes during the set (see photo), which goes to show how much the band were absorbed in what they were doing too. I like that in a band.

But I must admit that I was only really there for Shihad. I was not disappointed. There are still few bands with the awesome on-stage energy of Shihad. The last time I saw them in Adelaide was with Grinspoon at Heaven, and most of the crowd seemed a bit mystified

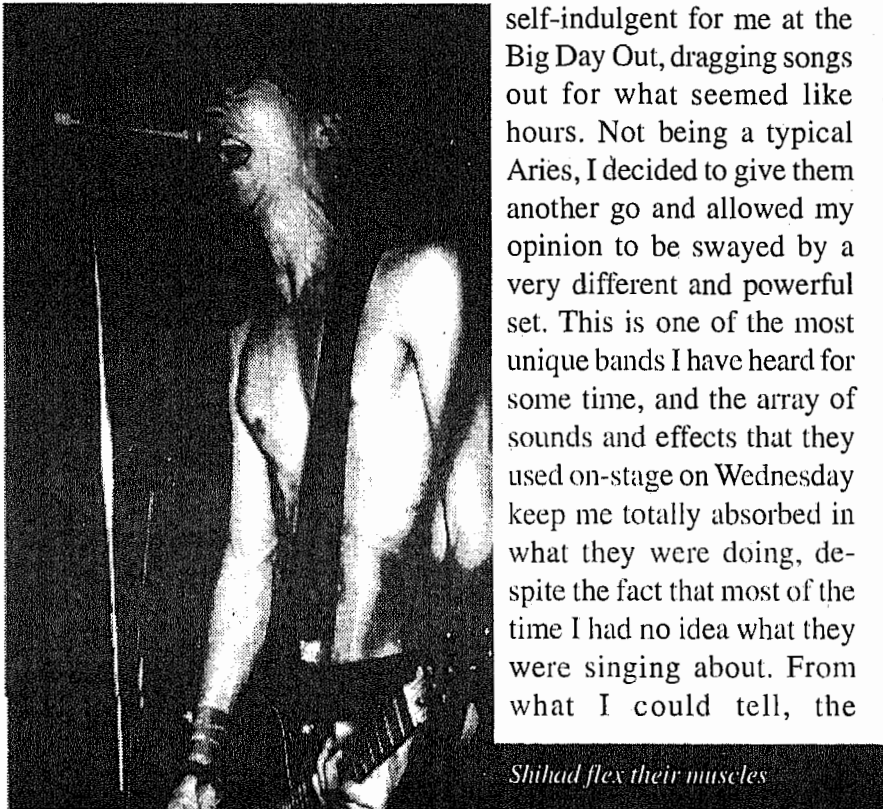


as to who they were. Not so at the UniBar, as a sea of heads bobbed up and down to the rock and groove that is Shihad live. As far as old stuff goes, 'Ghost From the Past' was probably the highlight, with its pace and power. The new stuff kicked on the

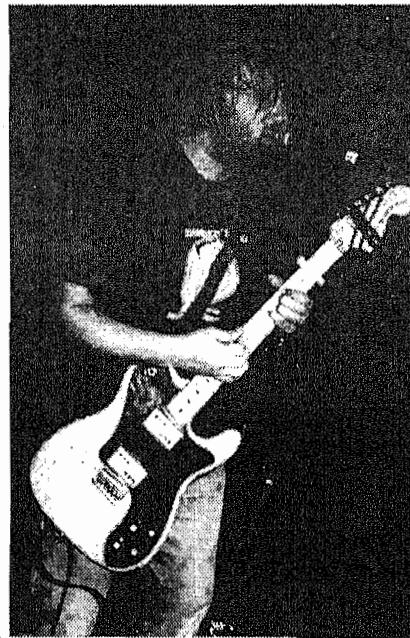
night, producing strong responses from the crowd and with a bit of encouragement from the lead singer, a whole lot of dancing. The sequencing on the new songs was impressive, and the rhythm section was dead tight the whole set. Add to this the incredible bass sounds and the battle of the quad-boxes ("Mine sounds heaps better than yours!"), and all we needed was that Shihad energy. We got it. You can't stand still during a Shihad set. And of course, we had the obligatory shirt-removal by the skinniest man in rock (see other photo). What more could you want (besides seeing the whole thing again?) Oh yeah, the all-star audience (see other other photo).

A.P.

Not From There rock out



Shihad flex their muscles



Offshore Investment (from pg 48)

We are lucky in that Guttermouth and Blink 182 are coming over specifically for Offshore and won't play any other shows while here. It is a strong lineup with plenty of diversity and appeal. Many acts are Australian and aren't on the bill to fill the earlier timeslots. I think it is our best lineup yet but one that we hope to improve on as Offshores continue to happen."

This year's festival promises much with some improvements on previous years. A massive outdoor cinema screen will show films for those that choose to have a break and want to keep entertained while doing so. Shelter in case of inclement weather will be provided by a mammoth Big Top which will also keep the arcade amusement centre dry. Programs will be given out freely upon arrival and the aforesaid bus system enables people to move easily from place to place.

"We're hoping that little things like the cinema will attract people and help make the event that much more successful. More security will be on so that movement into it will be quicker than previously. We are hoping that the bands more than makeup for any unforeseen problems. We think this year is going to be huge."

Offshore is to be held from April 2-5 (this coming weekend) at a farm near Torquay in conjunction with the Rip Curl Pro & SunSmart Classic surfing at Bells Beach. Bands include Ben Harper & the Innocent Criminals, Blink 182, Jon Spencer Blues Explosion, Reel Big Fish, Guttermouth, Josh Abrahams, Sonic Animation, Ping, Area 7, The Cruel Sea, Pollyanna, The Fauves among numerous others. Tickets can be bought from UniRecords, Big Star, and Three D Radio (among others) and 1 900 931 335 is the InfoLine. It should be better than something really good.

Darien O'Reilly

North Terrace

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Off the Couch

Off the Couch is an initiative of Carclew Youth Arts Centre. It's 24 hours of free music for all ages and all tastes.

Off the Couch 99 is two events in one: OTC 99 South and OTC 99 City.

The Southern event is on at Noarlunga Leisure Centre 10th April while the City Event explodes in and around the Lion Arts Precinct on the 17th of April.

Both are excellent showcases for young SA bands, DJ's, soloists, filmmakers, photographers and fashion designers.

Off the Couch 98 attracted approximately 8000 attendees over seven venues. This year's promises to be even better.

More information can be found at <http://www.carclew.on.net/couch> or by calling (08) 8267 5111.



10 April - OTC South

anubis
sky monkeys
black sheep
step to reason
matter of taste
yakspit
pegs
STR
krutch rash
squiph
mised youth
sativa witch

12pm - 12am
Free

boss rhino
mower
snatch
dial
cur
ricochet
rusty the superdog
unlearn
punchline
5 bah
just cause
lap dogs

17 April - OTC City - Nexus & Mercury Cinema

nine miles high
8th degree
probe red
vendetta
i.d.m.s.
diatribe
baby doll
pyrotism
narcain
embryonic soul
son of sam
omnium gatherum

12pm - 1am
Free

program of short films & music clips made by young local artists screening 8pm - 1am

17 April - OTC City - Lion Theatre & Courtyard

anudec
avon
euphemism
atrium
sophia's return
euphony
pay no mind
innervision
tendahook
hone
roger the band

12pm - 1am
Free

phestive phly
tarkus
slack taxi sky circus
souljah design
bootie juice
slack taxi sky circus
furguss
freeman
dewey del
the dalys
mobile
the parkers
veiled glade

17 April - OTC City - Supermild & World's End

ease
christa
matt brown
sarah masters
anton zytnik
somersault
keith anderson
the pussys, modicom

12pm - 8pm
Free

crymson fall
aftertaste
solid state
unlicensed
yarn
boonie doon
outpost
temporal lobe

Cargo

DJ: henri libra/wade/SHEp/Drm/gabe/nobz/jerry/tr!p/havoc
12pm - 10.30pm

Kim Salmon & the Surrealists



Kim Salmon and the Surrealists will be back in Adelaide at the Governor Hindmarsh Hotel (Port Rd) on April 10 for one show only.

The swamp rock meets hot and nasty white trash funk will be coming off the walls when Salmon unleashes his trademark mixture of power, smooth vocals and uncanny and diverse instrumentation.

Salmon has a pedigree that is second to none. Playing with the legendary Scientists as well as churning out quality record after record with the Surrealists, Salmon has never lost his experimental edge.

A show not to be missed.

Ring 8303 5404 on Tuesday morning and the first three callers will win double passes to the show. Get cracking.

Read This!
Get along to the SAUA and ask about the McDonalds vouchers and Video Vouchers.

Tell 'em
Jen sent ya'.

Trashtalking with Guttermouth

Guttermouth are a five piece outfit from Hungington Beach, Orange County, California in the good old US of A.

They have been described as "a full ahead sonic blast of ridiculousness and offensiveness" and "a blend of badass humour and garage style punk" but according to Eric Davis one of their guitarists they have been often misunderstood and play "simple yet tangible everyday stuff that people can take however they want to."

We all live near Disneyland which is such a great inspiration to us. We go there for field studies."

Guttermouth should not be seen as exclusively a fun throwaway outfit however.

"We have a serious belief in expressing ourselves and something, even though this is often expressed to purely get a rise out of someone. Partially in order to see whether they're alive and partially tongue in cheek. There is a time to be serious but there is also a time for enjoyment and even a bit of questioning mockery."

Guttermouth have been together for nine years and have a string of releases to their name. These change over time with regards to production values but the same Guttermouth message remains.

"Music is to be enjoyed. Its simple really. At school we started hanging out and avoiding the jock parties. It was easier to get together, get some beer and just play music. Similar stuff to now but touring was not even a pipedream. It was just fun to be involved in music, playing what we wanted as well as seeing other bands. We discovered that we would rather hang out with



The lads from Guttermouth: Naughty yet nice

each other, drink and play than go to another high school get-together.

Now touring is just awesomely good. We get to tour therefore travel, meet people and still have that same spark of fun and enjoyment that we had when we were just pissed kids bashing away at parties and in garages. Touring also gives Scott and myself the opportunity to explore new surfing territories. This was one of the reasons that we choose to come over and do just the one show at Offshore; because of the associated surf carnival." Guttermouth seem to love playing live. They are on the road approximately six - eight months out of twelve but as they get older, the tours get shorter.

"Tours used to last to anywhere from six to eight weeks with the band spending a lot of time together. This of course resulted in tensions and the odd argument but the friendship and pure enjoyment of playing together has heavily outweighed any arguments. Now we like to have shorter

tours as both Scott and myself have children and have had so over the last few years. We don't like to be away from the family for too long, if we have the opportunity we will try to fly them in for a while. Sometimes this is just not possible so we try to be quick. Touring can be hard in that respect.

We like coming to Australia though. We came for Offshore last year and had an absolute ball of a time. The climate, the beaches, the food and lifestyle is incredible similar to Huntington Beach. We always seem to get a good response from the audiences down here. For some reason they don't get too flustered about the supposed offensiveness of our lyrics which is a tremendous and, we think, a result of the comparative lack of tension and separatism in Australian society. This reflects well upon Australian society as well. This is just my view. The people are good to chat with and the fans take everything in a lighthearted manner. We like it."

Guttermouth live are ener-

getic, bordering on the frenetic while maintaining a fine sense of the ridiculous. At times they have a four pronged vocal attack which is unusual given that Mark Adkins is their usual vocalist.

"We'll set up and cover his arse basically. If he gets taken away crowdsurfing or drops the mike we like to keep the sound going even if he does change lyrics on us regularly. Mark writes the lyrics and the good thing is that they are not static. The rest of us write the tunes, usually in collaboration. We just have a good time and forget the structure when playing live."

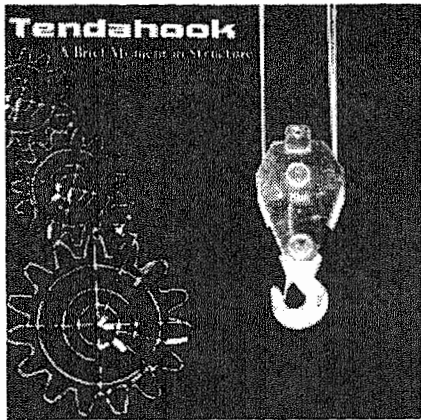
Guttermouth have a new album *Gorgeous* coming out on June 1. This appearance at Offshore will be their only Australian show until next year with Eric and Co hoping that they will be asked to play the Falls Festival. To paraphrase Eric, "I'm looking forward to getting over there and rocking out."

So am I.

Darien O'Reilly

Offshore 99

Revues & other nonsense



Tendahook
 "A Brief Moment in Structure"
 Local & Independent

Tendahook (formally known as Blindside) has released a stunning ep in *A Brief Moment In Structure*. New to the lineup of Drew and Sean Kemp and Darren McInnes is Warwick Ing on keyboards.

Tendahook is a rock band which has combined great guitar licks and smooth vocal harmonies to produce six tracks which are really very good.

Grace Blake

The Roots
 "Things Fall Apart"
 Okay Player/MCA

A multi-instrumental Hip Hop Crew with plenty of both allies and street cred, *Things Fall Apart* is the Fourth Album for The Roots. Hailing from Philadelphia ("Illadelph") The Roots differ from most exponents of Hip Hop in that their music has a large "live" (i.e. non-sampled) component, with members playing upright bass, drums and piano. Add to this base a smattering of avant-garde jazz and neoclassical artists, a cadre of DJ's and an extended list of guest vocalists and you are starting to understand the breadth of this work.

Through this all principal vocalists Black Thought and Malik B weave complex lyric patterns somehow avoiding most of the subjects that obsess other MC's. Their work comes to the fore in the high energy cuts "Dynamite!" and "Adrenaline!" (any given track with an exclamation mark)

Another highlight is Rahzel, a bandmember described as a "vocal percussionist". The variety of sounds this guy produces just with his mouth is amazing. This is best heard on "100% Dundee" a cut on which he mimics both base and drums. I'm looking forward to his solo release later this year.

This is hip hop on a more cerebral trip, which can't be bad.

Steve Finney.

Student Radio Column 6

Firstly, we would like to extend a thank you to everybody who was involved or attended our night in the UniBar last Friday; thankyou.

We would now like to take a small amount of your time to talk to you about radio things. Specifically, our favourite thing about Student Radio. Student Radio has no playlist. Student Radio thus offers to the listener the chance to hear all sorts of varied and interesting music that they might not be able to hear elsewhere.

Why is this good?

Well, it means that you may just hear something new that you had not heard elsewhere, and that you really like. *And you might not have heard it otherwise!* Similarly, you may just hear some tunes that you heard years ago and haven't heard for a long while. This wonderful situation also means that artists, local, national and even international get some exposure that they may not have had elsewhere. As you can see, it is a win/win situation, especially considering that the lovely Student Radio presenters are given the opportunity to play the music that *they* want to. Especially considering that even JJJ, the beloved station of many of today's 'yoof', has playlists and 'high-rotations' and has dubious claims on promoting new talent. So if you are after something a little different, but not too different; or if you are just a little sick of hearing music that tends to sound the same (ie whining guitar bands from Brisbane and Melbourne and half-arsed 'punk' bands from the US) then maybe, just maybe, Student Radio has something to offer to you. Why don't you give it a listen?

This Tuesday night Local Noise presents HONEYFIX, a fine Adelaide band indeed. It all starts at 9:00pm sharp. Thankyou. That is all.

Peter Adams
 Christian Haebich
 1999 Student Radio Directors.
 padams@radio5uv.adelaide.edu.au



student radio's

LOCAL NOISE

presents ...

honeyfix

playing live to air at 9 PM

MARCH 30 on 5UV 531 AM

playing rock 'n' roll for the kids, the diggers and the whole of australia.

Reviews



Placebo
"Without You I'm Nothing"
 EMI

If you've been listening to JJJ this summer, then you have heard Placebo. The very sad high rotation syndrome has killed off many fantastic bands in its time, but somehow, for me, Placebo have emerged unscathed. 'Pure Morning' is beginning to bug, but the quality of their sound and richness of texture have ensured that the rest of the album still interests me. 'Brick Shithouse' is a flat out rock song with distortion on just about everything, and yet 'Ask for Answers' is one of the slowest, mellowest, epic ballads one could hope for. I am still a major fan of the ultra-radio 'You Don't Care About Us' with it's slick bass sound and super-catchy vocals. The stuff you haven't heard on the radio includes some very mellow stuff that's just too damn slow for radio, but also some more rocking tunes that are perhaps not quite different enough from the singles. Lyric-wise, I'm not entirely impressed by this collection; the words sound good but often seem to work towards rhyme at the sacrifice of meaning, or at least, obvious or obtainable meaning. But if you do like what you've heard,

and I think that this is good stuff, check the album out because there's plenty more goodness here.

A.P.

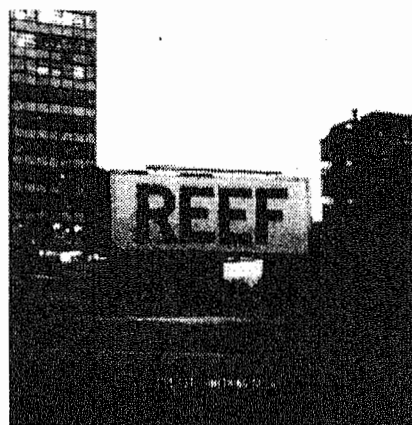
Reef
"I've got Something to Say"
 Epic/Sony

After about 2 years, a world hit single and album, and a world tour, Reef are back! In the wake of the success of their previous album, *Glow*, Reef have gone back into the studio to record a new album and this new single. Writing a follow up single to '97's mega-popular (and somewhat over played) Place Your Hands would be no easy task, but I believe that 'I've Got Something To Say' can fill it's predecessors shoes. 'Place Your Hands' was a hard rockin' song from the very start, continuing this momentum throughout the song. 'I've Got Something To Say' however, begins with a soft rock/acoustic sound, gaining power, volume, and energy as the song goes on.

The song itself is about a long term relationship where the couple have been through tough times, but are going on to better their relationship. As always, everything turn out alright in the end (yeah right). With a slow rock, happy feel, this song is great to play to your girlfriend when she's feeling down.

Also included on the EP are three other songs (including an 8 and a half minute live epic), which all have the traditional *Glow/Replenish* feel. Overall, the EP should satisfy all Reef fans, and even some others! 9/10

Luke Balzan



tj brown
the beach hut café



TJ Brown
"The Beach Hut Café"
 Independent

I'm a bit mystified by the reviews that this CD has received so far. Let me quote Robert Dunstan of RIU: "Repeated listens begin to reveal its subtle acoustic charm and TJ's catchy way with words... suddenly all begins to make sense and you find that you can't get the songs out

of your head." The first time I put this CD on I had to leave suddenly. I had the CD on for 25 seconds, and I've been singing the line "She don't love me" for a week. I don't believe that this CD needs more than one listen to become catchy. That's the whole point of 'catchy'. But this CD has so much more than that. Brown achieves so much depth with just a guitar and one voice that at times you could swear you can even hear music in the silence. His SAMIA nominated voice is smooth and soulful, and so sweetly honest that you feel as though maybe you met this guy at a party and this is the song he told you he'd write about that conversation you had with him about that girl you knew who treated you bad and didn't make you feel so good but hey I'll write a song to make you feel a bit better about it. To experience this sensation for yourself you'll need to get to a quality CD shop, such as Uni Records, Andromeda, Big Star or B#. Alternatively contact the Music Eds at On Dit for the name of a shop near you that's sells this fantastic new local release.

A.P.

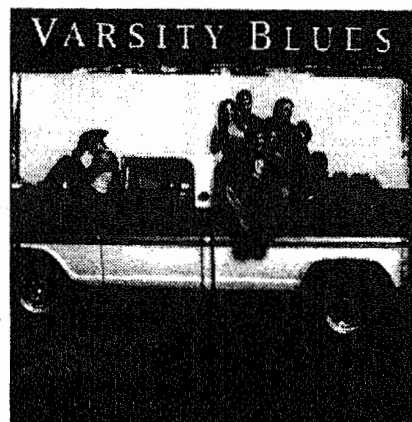
Varsity Blues
"Soundtrack"
 Festival

Varsity Blues is an MTV movie about football players in Texas. This CD claims to be inspired by said film, but I doubt if any one involved in the making of this toiletry opus was inspired by anything other than long drops. In a world of terrible soundtracks to terrible movies, this isn't worthy of existence.

The best song is probably Foo Fighters 'My Hero'. The very formula Green Day song 'Nice Guys Finish Last' is also there. The rest is crap: Van Halen, Third Eye Blind, Collective Soul and Loudmouth all manage to produce either boring or textbook songs. Special mention must go to Sprung Monkey for their gut wrenching cover of AC/DC's 'Thunderstruck', which is so bad that you'd have to hear it to believe this actually made it to CD.

It'll probably sell, but mostly to Cash Converters.

Stuart Gunn



Pope John Paul II
"Abba Pater"
 Sony Classical/Sony

Believe it or not, this album is recorded by the actual Pope himself. Pope John Paul II, one of the 20th century's greatest leaders, has made an album of his message to the backing of reflective classical music. The pontiff speaks God's message of world peace and love of one another in three languages (including English), with an extensive liner booklet giving all the translations, as well as a series of candid photos of the Pope. On the album, there are 11 tracks, all a blend of peaceful music, religious singing, and the papal message.

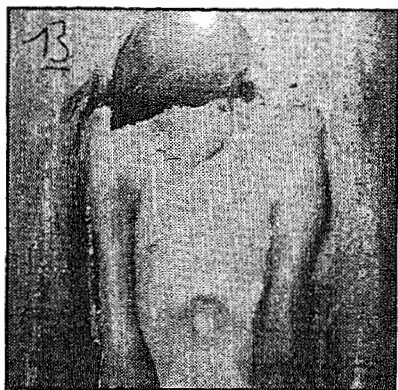
For the 78 year old Pope, this album is quite an achievement, and is sure to get his message across to many, many people. It is overall a quite good album, and I recommend it to all Catholics, some other religious denominations, and even some of the misled, searching, and spiritually challenged people.

Go John Paul II! 8/10

Luke Balzan

REVIEWS

Blur
"13"
EMI



The farmer grasps a handful of wheat from a stalk in his field. Slowly but surely he rubs the grains between his hands, and blows off the chaff. Similar is the process by which Blur are going through.

After the commercial success of their last self-titled album (buoyed by the painfully poppy *Song 2*),

Blur have taken an obvious about face and raced back to the alternative hole from whence they came.

This album is Blur at their best- a level which is far and distinct from the Blur that released *Song 2*. Opening with the ballad *Tender*, which is their first single, and most commercial track on the CD,

they soon digress back to the good old days of the albums that made them brilliant, like *Leisure*. *B.L.U.R.E.M.I* is a ripper as are all the tracks album.

So don't just sit there- go and buy this, the Album of the Year. Well, so far, anyway.

Rexy

B*itched
"Blame it on the Weatherman"
Epic / Sony



The spunky Irish quartet B*itched have released yet another single from their number 1 self-titled album. Already number 1 in the UK (their 4th in a row, which is a new record), "Blame It On The Weatherman" is sure to do quite well on Australian charts.

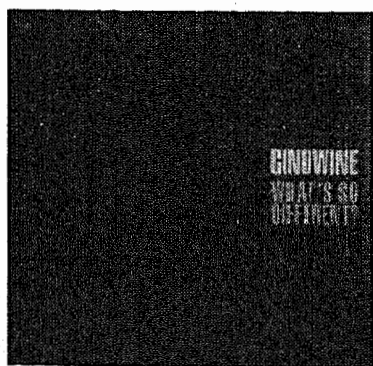
The song is a pop ballad every note of the way, and if you liked their last single (*To You I Belong*),

you'll like this one too, having a similar ballad feel, rather than the perky riot of their first 2 singles. As with the other B*itched releases, this one comes with it's own share of enticing give-aways. This time around, you get a set of groovy tattoo body transfers (limited edition of course!). There's also a bonus non-album track: a very slow ballad for lovers.

The biggest downside to the album is its 3 remixes of the title track, including (unfortunately) 2 crappy computer 'enhanced' dance tracks. Apart from those 2 tracks the EP does fairly well, for a pop act (and that's coming from a grunge/heavy metal fan!). 7/10

Luke Balzan

Ginuwine
"What's So Different?"
550 Music



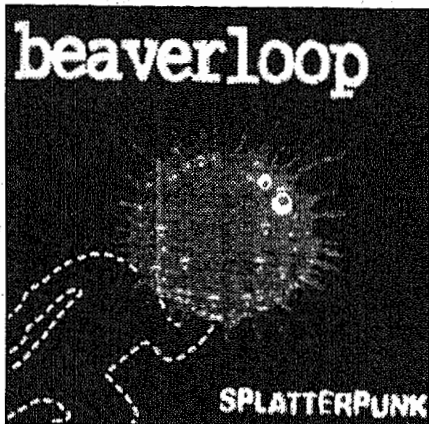
This is Ginuwine's long awaited follow up to his debut album. Rightly or wrongly he had a huge hit with the raunchy "Pony" (If you're a *Video Hits* fan you'll know what I mean). Again on this single Ginuwine attempts to be a five-man harmony group with a touch of Stevie Wonder. The sin-

gle disappoints despite the interesting lyrical observations. The surprise of this extended single is the Club Asylum Classic Vocal Mix. I don't know who came up with the bass on this one but the word phat was invented for them. Ginuwine's vocal talents have been the talk of New York. But

really, New Jack Swing is so dead I think Ween is thinking of writing a song about it. Didn't we have enough of shit with Color Me Badd? Come back Digital Underground and Bel Biv Devoe. And bring the bass with you.

Lil' Vince

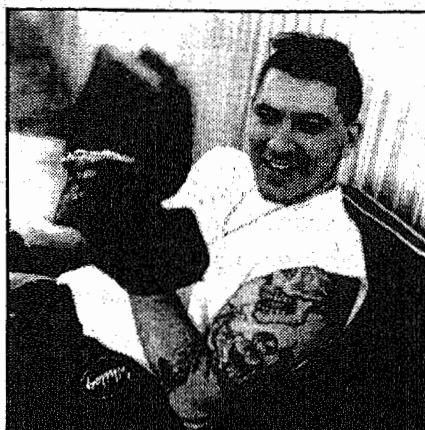
Beaverloop
"Spring is Here Again / Summer Luvin"
Murmur



There are people out there who crave music that is very, very different. These people listen to, or need to be made aware of, Beaverloop. For these people, this CD would probably be referred to as a 'fix'. This remake of a Grease song needs to be heard to be believed.

A.P.

Everlast
"What it's Like"
Tommy Boy / Mushroom



Erik Schrody (a.k.a. Everlast, Whitey Ford) impresses with this his first solo release. A social conscience in the ghetto tale, "What it's Like" comes across as one part Bob Dylan, two parts Ben Harper. Blues with hip hop sensibility.

Steve Finney

REVIEWS

2 Pac

"Greatest Hits"

Death Row / Interscope / Amaru / Jive / Mushroom

On these discs, as always, Tupac is full of contradictions. Gangsta Rapper spewing vitriol one moment ("Hit 'em Up"), Urban poet dispensing the wisdom of the streets the next ("Brenda's got a baby"). This collection is a little lighter on the vitriol than his track record would lead you to expect. This double CD set is full of quality hip hop and as such is a fine purchase for those who don't own Tupac's back catalogue (which seems as long after his

death as beforehand). For the dedicated fan however, there are only 4 unreleased tracks (one of them the admittedly beautiful "Changes") on "Greatest Hits". Forty odd dollars for such a small amount of new material is a little

steep for most. Overall this is a fine product especially for the uninitiated, but I advise the fan to steer clear. What's that I hear? Sounds like a \$cash-in\$.

Steve Finney

Built to Spill

Keep it Like a Secret

Spunk / Festival

Indie-rock. Not that they are independent, being signed to a subsidiary of Warner, but I'm sure that's how Built To Spill would like to be known. Nice cosy pop-rock. Jangling guitars, unobtrusive drums, the occasional sustained guitar note over the top, and a monotonic singer: it's pretty standard fare. I'm sure you know the deal, what you want to know is, should I, the stereotypical indie-rock fan, actually go buy this album?

Well no, you shouldn't. Doug Martsch sings the entire album in an irritating drone, but more annoying still, Built To Spill seem incapable of recording any track without wanting to put at least 3 guitar lines over the whole thing. Little sustained bluesy bits and dicky little riffs infect the entire album. I don't mean to suggest that layering of tracks is always bad, just that to do it to every... second... of.... every.... track turns the songs into an unlistenable mess. When the ear finally does become accustomed to this extra noise, it's only to discover that the songs themselves are pretty average.

They lack emotion and while the more intellectually inclined may sit back for a while and appreciate Built To Spill's musical knowhow, I'm betting that in the end everyone will just think "Why?". It's the same feeling I get when I listen to Dream Theatre or other progressive rock bands. A feeling that while these guys know how to string notes together, they're struggling when it comes to writing songs.

I've just read all that and it sounds a little nasty. I don't mean to suggest that this is a truly bad album - just mediocre. It's just that I've had to listen to this album five or so times just to acclimatise enough to review it, only to discover that it wasn't worth the effort.

PS: Rolling Stone gave this album four stars out of five and put it in the top nine albums of the last four months. But then, they also gave Nevermind a below-average three when it first came out. What the hell do Rolling Stone know about music?

Chris

Manic Street Preachers

"You Stole the Sun From My Heart"

Epic

Disglair. Welsh for brilliant...

Catherine Evans

Chaise

"So in Love"

Arctic Records / Festival / MDS

An inane dance song. Essentially Fresh FM or Heaven playlist fodder.

Catherine Evans

What's Your Poison?

Tobacco smoke contains up to 4000 chemicals and poisons

Acetone (Paint Striper)	Arsenic (White Ant Poison)
Carbon Monoxide (Car Exhaust)	Hydrogen Cyanide (Gas Chamber Poison)
DDT (Insecticide)	Napthalene (Mothballs)
Methanol (Rocket Fuel)	Cadmium (Car Batteries)
Butane (Lighter Fluid)	Polonium-210*
Ammonia (Floor Cleaner)	Vinyl Chloride*

* Known cancer causing substances

These are just a few of the 4000 chemicals you inhale. It's enough to make you sick. Very Sick. Every cigarette is doing you damage. Send for a Free **Quit**. Kit to help you **Quit**. or call the **Quitline** on 131 848.


Please send me a Free **Quit. Kit**

Name _____

Address _____

Postcode _____ Phone _____

Return Coupon to **Quit**. Campaign
PO Box 929, Unley SA 5061



Quit

An initiative of the Anti-Cancer Foundation of South Australia and the National Heart Foundation (South Australian Division). Funded by the Department of Human Services (Living Health) Government of South Australia

The Wacky Adventures of Irish Robert

I used to live with this insane Irish guy called Robert.

Before I go on and tell you about the man himself, I should probably put all of this in context. It was 1993, and times they were a bit different. We had a Labor government that everyone hated, but we hated the Opposition a damn sight more. The Common Youth Allowance was AUSTUDY, and the lovely people at DEET just couldn't seem to stop giving me money. A carton of Pale Ale cost \$20-22, and you could get a four-litre cask of Buronga Ridge's finest for \$6.50. Many a night was spent mixing soft drink with the aforementioned cardboard monster, a voyage of discovery into the world of cask wine cocktails designed to make it palatable. Never worked, but it got you drunk.

Early that year I moved into a sprawling shithole of a house with two kitchens and around ten other people. It was only ever, and will only ever, be called Hackney, largely because that's where it was. The first time I met Irish Robert was on the day I moved in. Stupidly tall and bespectacled with bright red hair, he was crouched over, frantically vacuuming my empty room. Well, I thought, guess this is the guy whose room I'm taking. I introduced myself, and asked him where he was moving.

Wasn't moving anywhere, he said. Liked the house too much. Staying right where he was.

I assumed that he didn't mean he was staying in my room - I'm not that friendly, really - so I couldn't help wondering where he was going to sleep. As far as I knew, all the rooms were taken. I got my answer late that night. I'd been forced to down the better part of a cask of Buronga before heading down Rundle Street for pints with a few of the other folk in the house. I'll be straight with you: I was pissed when I got home. Very pissed. Wandering in the front door (which was wide open as always), I headed into the darkened lounge to have "one more

drink". As I entered, I became aware of my foot hitting something soft. Drunk as I was, I was still capable of realising that it wasn't the floor.

Having gone through the prerequisite jumping 18 feet in the air and all that, I turned on the

Irish Robert stayed in the house for some time, merrily sleeping on the lounge room floor. All he ever seemed to do was sit around in a towel, smoke his enormous spliffs and chat incessantly to anyone who came within 100 feet of him. Occasionally he'd



Robert knuckles down for another tough day at work.

lights. I was met with the sight of Irish Robert, bollock naked, groggily coming to on a mattress he had thoughtfully put right next to the door. Shaken, I apologised. Wrapping a towel around his waist, he said something about it being fine and set about rolling one of the larger spliffs I had seen up to that point in my young life. Turning down his offers of "a quick smoke", I headed off to bed - straight into the wrong room, where I drunkenly chatted to the half asleep occupant for a few hours, playing guitar badly and ashing cigarettes in everything but the ashtray. But that's another story.

pick up some sort of labouring job, and it seemed like every time he did his boss would be some sort of dealer, who'd pay him large quantities of shitty dope in lieu of wages. He'd always be hassling housemates who wandered by to sell it for him so he could pay the rent or somesuch - we were all uni students, he reasoned. We'd be able to offload it in no time at all. It was hard, but I said no, which says something about the Irish accent, I think. It seems to make even the most retarded of suggestions seem reasonable. But I was a good young thing, too interested in how quickly I could destroy my health with cheap

cask wine to wander around the balcony of the Bar asking if anyone wanted to buy a bag.

I used to wonder from time to time exactly where Irish Robert got his money from; he never seemed to do anything, and all he ever did with his dope was smoke it. I never asked him about it (perhaps I didn't really want to know), but it came up one day not long before he moved out. For some reason, Robert was going through the contents of his wallet, and I caught a flash of gold. Like a moron, I asked him what it was. He explained that it was a gold Visa Card, and that it did a good job of keeping his gold MasterCard company.

Oh. Right.

He then kindly informed me that his folks were ridiculously rich, which made me feel a lot better. Every now and then they'd chase him down and regale him with offers of jobs, and cars, and houses. He always turned them down, he said. Rather be cracking coconuts on a beach somewhere, or something like that. The good-for-nothing Irish bum living on my lounge room floor had more money than some third world countries.

Irish Robert moved out soon after that. It took me a while to notice that he had taken a number of my t-shirts, CDs and my Zippo with him. Oh well. Guess you just can't trust the upper classes.

Dale F Adams

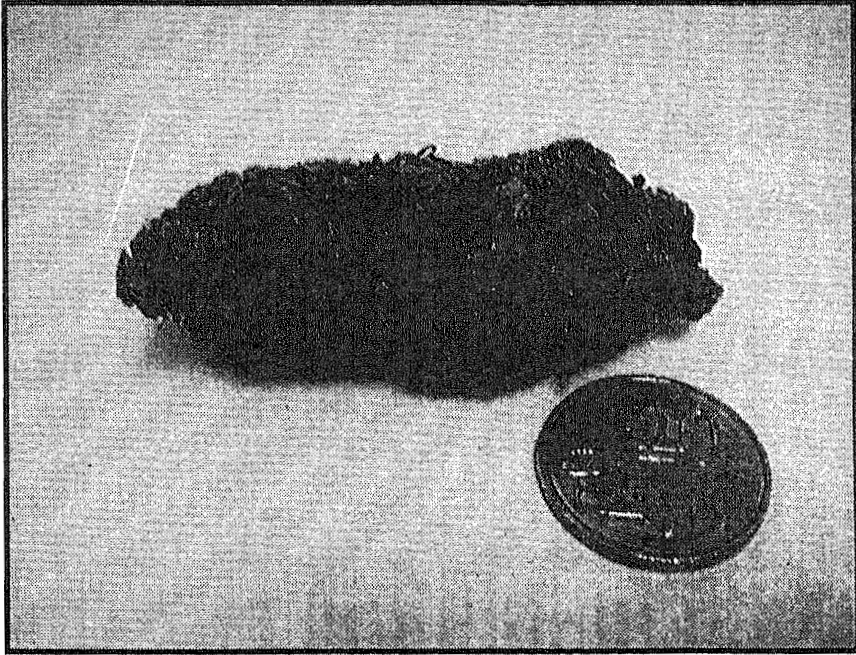
Ever had a wacky housemate? How we gonna know if you don't tell us?

Don't just complain about it, try writing for *On Dit*.

We're ready to be underwhelmed.

Deadline: Thursdays 5pm

Wasted Space



I realise that there are a lot of arguments out there as to why marijuana should be legalised and regulated, but I think I found the most important one just a few days ago...

Over the past few years a close associate has been smoking through the same little metal pipe which has become progressively more difficult to draw through (so he tells me). On a sunny afternoon last week this pipe became so bad that sucking on it was like holding your breath (so he told me). This called for a desperate dash to our local supplier of paraphenalia to procure a pipe cleaner. This little wonder came in the form of a wire-handled brush with a cylinder of stiff bristles on the last two inches of the

handle. After half an hour of sweaty pushing and twisting, the tip of the brush came out the far side of the three inch pipe. In the process we had lost the first fifteen millimetres of bristles and a two and a half inch solid black turd-looking gollop of pipe resin was pushed out of the tube. This felt, smelt and tasted (so he tells me) worse than a three day old cow pat that had been drenched in Berri Estates cask wine and set to simmer.

What horrified me was that this friend and his fellow smokers had been smoking through this disgusting heap of THC-enhanced tar for months, if not years, without knowing how many germs, bacteria and viruses lived only a breath away from their lungs (I suppose it was more concerning that he and several other people were so ridiculously keen to put it back in the pipe piece and smoke it again).

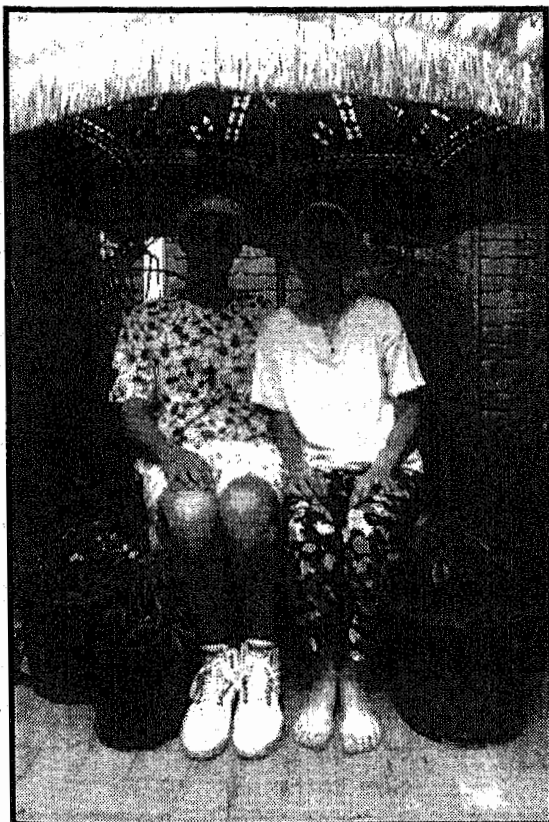
If wacky tabacky was legalised it would be more acceptable for people to put out advertising about healthier and more hygienic ways to smoke it. Just like the 'don't drink and drive' commercials or the unforgettable "Four men and Women two" campaign we could have catchy slogans telling people how much it was OK to choof and

exactly how to choof it without having a dose of lung cancer as a side order. You'd think that with the number of mull smokers being so high these days that there would be some recommendations about the healthiest way to get bent; but hooch smoking is still treated like sex was before the days of sex-ed. Think about it: most information about dacca is given to you by mates who speak in macho tones about things they did at a drunken party, behind the sports shed or in the back

of a car. This State is in desperate need of a "safe-smoking" campaign. While millions of dollars are spent on anti smoking and drinking campaigns, needle exchanges and other harm minimisation programs, the safety experts have overlooked the biggest recreational drug in the country. It's worrying that the pipe and bong are still the staple forms of consumption when joints, power lungs, vaporisers and a wide range of other processes are available. There is no education about non-inhalation techniques (Gunjettes - patches you can stick on) that

avoid damaging the lung altogether. Policy planners must recognise that bud is gonna get roached whether it's legal or not - so they have two choices: 1 - Legalise it and let the free market educate through competitive pricing of books, courses and web-pages or; 2 - keep it illegal but face up to the problem and try to minimise the harm that will inevitably manifest itself in sweeping waves of bong-cough, mull head and worse (lung cancer etc.) by educating potential users about healthier ways to get wasted.

Michael Hicks



Cheers to Bruce for the Smurfs

I Want More Lives, Fucker!

Blade Runner

Platform: PC

Price: \$70.00

Software House: Westwood Studios.

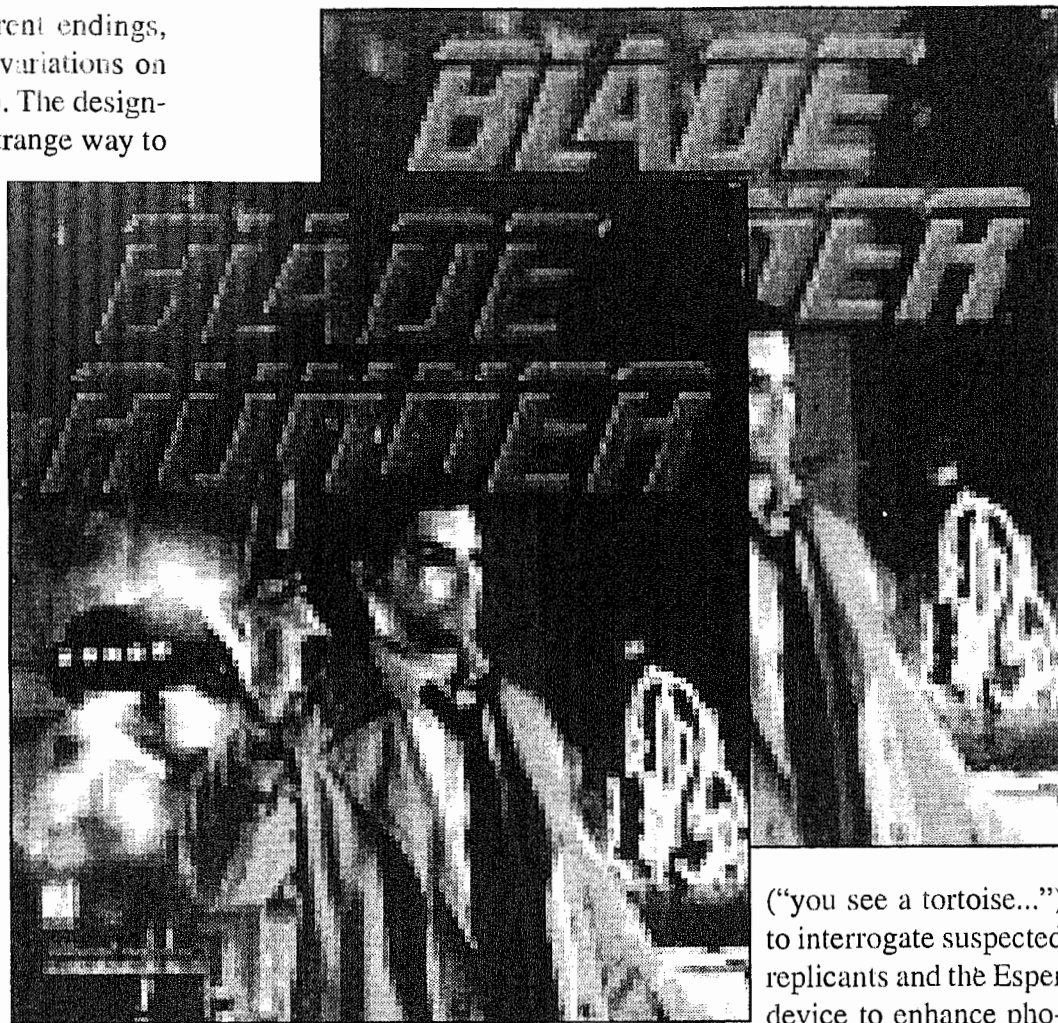
Westwood Studios has been extremely vocal about how its adaptation of Ridley Scott's *Blade Runner* would revolutionise the adventure genre. Touting it as "the first real-time adventure game" and promising a "constantly changing plot," the designers have made numerous claims about how the game's characters and story would be unpredictable, creating an entirely new experience. Unfortunately, almost none of the claims are true. *Blade Runner* is an interesting mood piece, built upon some very detailed graphic work and an interesting premise - but somewhere along the production line, someone forgot to include a game. The events of *Blade Runner*, the game, take place in November 2019, precisely the time of *Blade Runner*, the film. The storyline itself is strikingly similar: You assume the role of Ray McCoy, a Blade Runner who hunts down a scourge of replicants hiding out in Los Angeles. The leader of this gang is a philosophical, brooding sort named Clovis who wants to find a way to extend his factory-provided four-year life span and sulks around, pointlessly quoting William Blake and steadfastly protecting his "family," a motley assortment of other replicants. One of *Blade Runner*'s "constantly changing plot" elements is that, with repeated playings, different characters will be replicants. And McCoy may or may not be a replicant himself (a plot element that was subtly hinted at in Scott's film), and every character seems to say "What about you, McCoy?" at some point or another. The story itself is relatively static, though the course of events is slightly altered by the choices you make throughout. Most of the major events will take place no matter how you play, though the ending and the last few scenes of the game will be different (there are

over a dozen different endings, but they are slight variations on three major themes). The designers have chosen a strange way to affect the plot - your behavior in the game actually affects your fate. Sympathize with the replicants, and you will turn out to be one. Kill 'em all, and you'll find commendations from your superiors at the end (a strange sort of anti-Calvinist fatalism that can send the mind reeling if pondered too long). The strange thing about *Blade Runner* is that there's no real way to lose, just as long as you finish the game. Although it's an interesting structure, it has its inherent problems. To justify the number of wildly different endings, the designers have tried to keep some elements of the story very vague for the bulk of the story. But even with these safeguards, there are always a number of confusing contradictions and loose ends no matter how the story winds up. Despite the claims to the contrary, *Blade Runner* does not take place in real time (and even if it did, it wouldn't be the first - Broderbund's *The Last Express* came before it and actually lived up to the claim). The passage of time has no impact on the game; as in most adventure games, all events are triggered by key actions. If there's a bomb in a lab, detonation isn't an issue until you actually enter the room. If a character tells you to meet him somewhere in the game, he will immediately be at the agreed upon location and won't leave until you get there. The only actions that don't follow this trend are some random character locations, which aren't even really random. Some characters are either in one location or they aren't anywhere at all. Simply walking offscreen and returning a few times is all it

takes to make them appear. Technically the game is a mixed bag, combining well-rendered backgrounds with incredibly pixelated sprite-based characters. The ambient music fits comfortably with the moody environments, while the voice acting ranges from competent to downright uncomfortable (and the characters have a strange habit of repeating awkward gestures over and over again at inappropriate times). Perhaps *Blade Runner*'s biggest flaw, though, is its most glaring: It's simply not much of a game. There are only a few honest-to-goodness puzzles, and not very interesting ones at that. You get to assemble all sorts of clues and information, but, because of the automated nature of the game, it never comes into play. There's no real interface, just a cursor that indicates possible movement paths and changes color when you can interact with an object or character. Simply clicking on everything will take you from the opening scene to the end, with only one or two possible stumbling blocks along the way. The most interesting aspect of the gameplay is that you can use the tools of the *Blade Runner* trade - the Voigt-Kampff test

tographic images. And while this could have led to an interesting "work is fun" structure, a la *Spycraft*, these elements aren't utilised enough. Finally, the game is only a few hours in length. The first run through the game's four CDs won't take even the most inept gamer more than a dozen hours, and subsequent plays will last less than a quarter of that. The designers have managed to invoke the mood of the film re-creating a neon-lit Los Angeles constantly bombarded by rain. The perennial *Blade Runner* images are here, including the winking woman in the Coca-Cola billboard and vehicles flying over the flaming smokestacks of the industrial outskirts. Unfortunately, most of what's interesting about the game is exactly what was interesting about the film, and not much was done to extend the concepts or explore them any further. Fans of the film will undoubtedly overlook the game's flaws and enjoy living the life of the *Blade Runner*, even if it only lasts a few hours. But those who are awaiting the next generation of adventure games are advised to keep waiting.

Simon Daniels



("you see a tortoise...") to interrogate suspected replicants and the Esper device to enhance photo-

Heretic = Hermit

Heretic II
Activision
PC

This is one of the better games I have played, due mainly to the advanced 3D-modelled graphics and the nature of the violence you're capable of. It is one of the latest from the action/fantasy genre, and having taken the Quake concept one or two steps further, it is also one of the best.

System Requirements:

- P200 MMX or P166 with 3D Accelerator Card
- 32mb RAM
- Windows 95/98 or NT4.0
- 4xCD-ROM
- Minimum 360mb uncompressed HD space
- 100% Direct X compatible soundcard
- Open GL compliant videocard
- At least Win 95 drivers to support Direct X6.

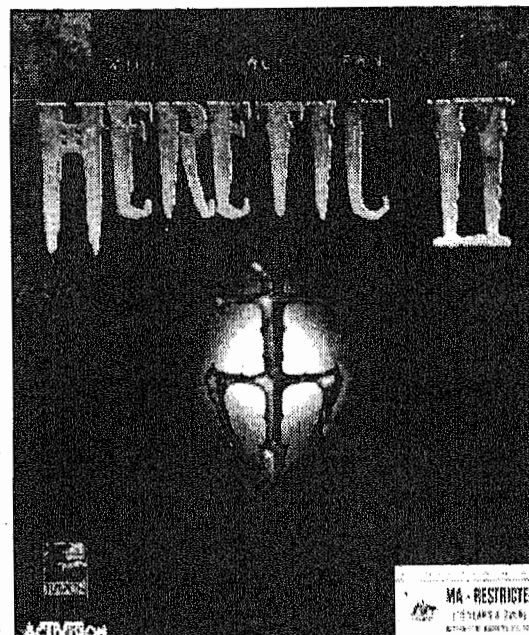
As you can see it is pretty demanding on your computer, and my system, with 32mb, struggled at times. This usually occurred at the beginning of a stage after it had finished loading (which always took fucken ages). I think, though, that the reason for this lies behind the 'out of body' view that you have of your character, his 3D-modelled body, and the 3D-modelled bodies of those you slay.

In the game you are Corvus, a lone rebel hero (or Heretic he is called) who has been banished to a life of despair after being cursed by the dying D'Asparil, an evil Warlord he has slaughtered. After spending years wandering the Outer Worlds he finally gets home only to find his brethren infected with a terrible disease, causing them no end of bloodlust. Thus begins the series of adventures for Corvus as he attempts to rid his people of the disease.

The thing I most liked about the

game was the range of weapons available. They are split basically into three groups, offensive and defensive spells, and various physical weapons. The weapons range from good to mindblowing, and most result in various enemies exploding in blood and flesh.

It is the sort of game that gets exponentially more difficult as you progress from stage to stage. This means that it should take you a fair while to finish the game (it took me ages to complete the first stage, but then again I'm shithouse at finding keys and the like). A good feature of the game is the tutorial it offers. You will be introduced to Corvus' capabilities in movement, defence, and attack. This culminates in a session of free shots at a chicken tied up to practice using weaponry. I can see this exciting some com-



puter freaks alone.

All up this is a good game. Its graphics and weaponry are its drawcards, but its heavy demands on your system counts against it. As I said before, it is a pig on your HD and greedy for RAM. You may be disappointed unless you have 64mb RAM and a 300-350Mhz processor. I was a bit.

The Battle for Gaming Superiority (Part 2)

In Part 1 I looked at Sega's new game console, the Dreamcaster. If you missed it then your bound to find last week's *On Dit* scattered around the refectory, surrounding lawns, and as light reading material in various toilets. This week I'll look at the new PSX2 specifications, which have been released recently, as well as get Dave Munro (Uni. Comp. Architecture Lecturer) to give his opinion on the Dreamcaster and PSX2.

The Sega Dreamcaster has been released in the States for some time now with predicted sales running at 1 million units by Easter. Sega's plan is simple; get out early to gain a large chunk of market share and hope that the re-

lease of the PSX2 will fall in a screaming heap. For months after the release of the Dreamcaster, rumours spread as to what the new PSX would be like, with little or no comment from Sony headquarters. Did they have a similar or inferior machine? Could it actually be better than the much-touted Dreamcaster?

On March 2 Sony released the specs of its new PSX (see below). After speaking with Dave Munro about both machines I paraphrased some his first thoughts and put them down in point form below.

PSX2 SPECS
 Cpu:

128 Bit "Emotion Engine".....Yeah right!
 System Clock Frequency 300Mz
 Cache Memory Instruction:16KB, Data:8KB + 16KB (ScrP)
 Main Memory Direct Rambus (Direct RDRAM)
 Memory Size 32MB
 Memory Bus Bandwidth 3.2GB per Second

Co-processor FPU (Floating point Unit)

Floating Point Performance 6.2 GFLOPS

3DCG Geometric Transformation 66 million Polygons per second

On-Board Compressed Image Decoder MPEG2

Dave Munro

- 1) Wow! (Looking at the PSX2 specs).
- 2) Interesting that both machines run on Hitachi 128 bit CPU's, however the PSX2 clock speed is 300MHz against the Dreamcaster's 200MHz.
- 3) RAMBUS technology in PSX2 by Rambus Inc is quick but expensive
- 4) RAM bigger in PSX2
- 5) Faster graphics chip in PSX2
- 6) Microsoft OS on Dreamcaster means high portability. (I.e. easier to transfer a game from a different platform to Dreamcaster than to Playstation. This may in turn mean cheaper games on the Dreamcaster.
- 7) Floating point power in PSX2 mostly used for high-end mathematics purposes.
- 8) Naming the PSX2 CPU the

"Emotion Engine" is pretty

9) PSX sound not as good as Dreamcaster.

10) Cost of Playstation likely to be much higher than Dreamcaster.

11) PSX2 computing power equivalent to a high-end graphics workstation (like those used for special effects in movies).

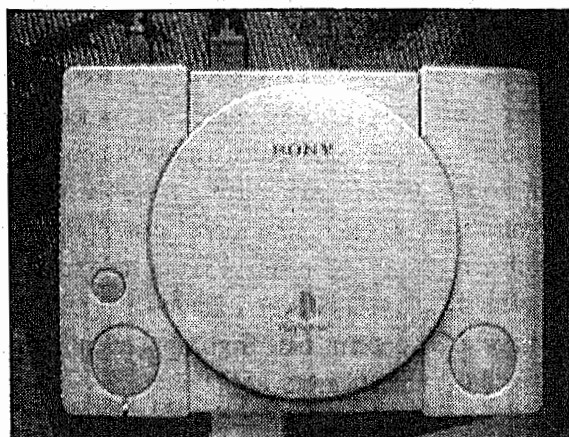
12) CPU in PSX2 likely to be forefront of new multimedia systems incorporating your computer, TV, hi-fi, etc. (given Sony's interest in all of these applications).

Basically Dave reckons the specs for the PSX2 are pretty amazing. He believes that it's likely to cost well over \$800AUS (the Dreamcaster is retailing for about \$250 US). As a final note he points out that superior hardware doesn't ensure market share (look at the Mac Vs PC) - it comes down to marketing.

Well there you go, for me the smart money's on the PSX2. It may be more expensive but I reckon it's going to make people's jaws drop when it comes out.

PS: By the way the PSX2 will be backwards compatible with the old PSX ... have fun.

Matt Leary



I paid how much for a CD player?

Stolen Hours

Thief
 Software House: Eidon
 Price: \$85.00

Since technology has evolved faster than good ideas, it's easier than ever to be jaded about computer games. That being the state of things, you'll have no problem relating to Garrett, the antihero of *Thief: The Dark Project* who's so good at his notorious trade that he's not likely to be surprised or impressed by much of anything. Yet even as he takes on assignments that turn out to be much more than even he bargained for, so too will you find that *Thief's* brilliant design exceeds your expectations. It may look like just another first-person shooter, but its emphasis on stealth, strategy, and

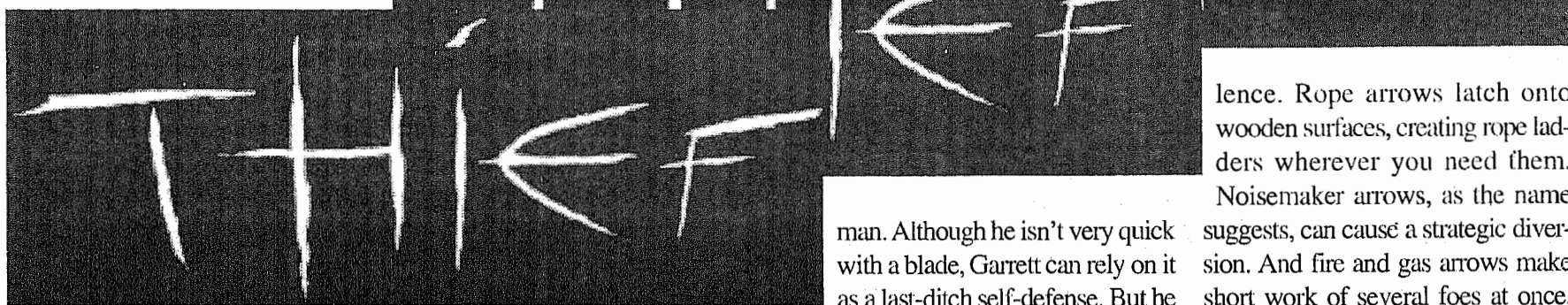
of foes whose movements are startlingly lifelike thanks to motion capture, *Thief's* look will quickly grow on you.

But if it looks good, *Thief* sounds incredible. Because you're always trying to stay silent, you'll find yourself cringing at just how conspicuously audible your footsteps are. At the same time, you'll smile from the shadows as you hear some lonely guard shuffling nearer as he hums some tune or mutters to himself. Each floor surface makes a different noise as you walk upon it, and all of your actions, from using lockpicks to quaffing

see if the coast is clear, which feels perfectly authentic and works extremely well within the game. For another, he can grab hold of and pull himself up onto ledges, a technique most useful in combination with long jumps.

Still, sneaking and climbing around won't be enough to keep him out of trouble. To that extent, Garrett is armed with sword, blackjack, and bow. Fencing feels pretty clumsy in *Thief*, but it's supposed to - Garrett's no swords-

can kill an unsuspecting target with a single shot, but your other arrows let you complete a job much more tastefully. Water arrows can be used to put out torches, allowing you to remain unseen in otherwise well-lit areas. They can also wash away bloodstains, and when infused with holy water, they become your best offense against the undead. Moss arrows release patches of soft vegetation on impact, and are best used on noisy floor surfaces that you can then traverse in si-



ingenuity, coupled with its strong narrative structure and excellent mission design, adds up to a game that's stylish, serious, rewarding, and unique. Your priority is to stay unnoticed as you go about accomplishing your objectives within each scenario. Garrett can stand very still, and becomes effectively invisible if he stands in darkness. He's easier to detect if he draws his weapons or moves around, and even when he can't be seen he can still be heard if he makes a lot of noise. You can gauge just how noisy you are by listening to yourself, and how visible you are by means of a color-coded gem.

You'll quickly learn to love the darkness in *Thief*, even if that darkness makes everything look a little dreary. At other times you'll find some wall textures that are a little too loud, while some of the level architecture feels a bit too plain. But those moments are the exception. For the most part, the environments in *Thief* are enormous, fantastic, and yet plausible. Ruined cities, lost temples, gaudy mansions, almost-high-tech factories, foreboding cathedrals, and more, help maintain a cohesive and creative visual design. And with its smooth frame rate, subtly beautiful lighting effects, and a host

healing potions, are complemented by vivid sound effects. Since listening to the environment is so important, and because the game sounds so good, you'll find yourself turning the volume much higher than you're used to while playing *Thief*.

First-rate voice acting brings the game to life. The cynical Garrett is never at a loss for smart remarks, but he knows to keep his mouth shut most of the time so that he can listen to guards bantering, religious fanatics whistling hymns, and more. Of further note, Garrett's subhuman foes, including all manner of undead and man-beast hybrids, sound positively terrifying. *Thief* also takes full advantage of 3D positional audio if you have the right hardware, which makes the game even more dramatic. There's no music during the missions themselves, but the pounding industrial soundtrack during the beautiful, stylized animated cutscenes perfectly suits the game's dark magic-and-machinery setting.

At some point you'll need to stop listening and get moving. He's careful not to rush, so once you become acquainted with Garrett's jogging speed you'll find that he is as dexterous as you'd expect of a master thief. For one thing, he can lean around corners to

man. Although he isn't very quick with a blade, Garrett can rely on it as a last-ditch self-defense. But he

shouldn't have to resort to self-defense in the first place, thanks to his blackjack. A blow to the back of the head from this small club will knock an unsuspecting foe senseless, without the unsightly blood splashes or cries of anguish produced by the sword. You can then carry the unconscious lout wherever you like, preferably to some point where his friends won't find him. Garrett is also an expert pick-pocket, and he's a pro with lockpicks, which are neither simplistic nor cumbersome for him to use.

But Garrett's most versatile tool must be his bow. As with almost every play mechanic in the game, archery in *Thief* strikes the perfect balance of great control and just enough realism. It takes a few moments for him to draw back the string; at this time it becomes difficult to move or turn, as Garrett is focussing his strength to keep the string taught. A few moments later, your perspective will zoom in closer to the target as Garrett concentrates on his aim. Unless you shoot the arrow soon after, Garrett will grow tired, his aim will falter, and he'll have to try the shot again.

The best aspect of the bow is the many different kinds of arrows you can use with it. The standard broadhead arrow

lence. Rope arrows latch onto wooden surfaces, creating rope ladders wherever you need them.

Noisemaker arrows, as the name suggests, can cause a strategic diversion. And fire and gas arrows make short work of several foes at once. You'll have a very limited quantity of all of these and knowing how and when best to use them, along with when to use your other items like speed potions and land mines, is an important part of your job.

You'll guide *Thief's* charismatic protagonist through a dozen missions, over the course of which a serious, surprising story will develop. Although there aren't many missions, most of them are huge, and more rewarding at higher difficulty levels because you'll have many more objectives to accomplish. There's further cause to want to try a mission more than once if only because the nature of the game is such that you can accomplish your task in many different ways. But in the end, you'll still wish the game was longer. You'll have a few complaints with *Thief* - the game isn't perfectly stable, and sometimes your foes won't act as intelligently as you'll expect them to. But between its novel premise, its artistic production, and its superb design and implementation, you'll find that those rare concerns fade from sight even faster than Garrett.

Tim Farrow

SHARKS NEAR THE END!

West Adelaide have appointed a voluntary administrator following their much publicised run of financial misfortune, reported to be at \$700,000. Bruce Mulcavaney has been appointed to lead the Sharks out of their financial morass. Sharks members committee president, Theo Parissos, reiterated his confidence in the ability of the sharks to stay in the national league. With players reported to be owed up to six weeks wages the priority of the administrators would be to see to the retirement of this debt and the retention of the players. The Sharks currently sit near the bottom of the Ericsson Cup table and have 5 games remaining to play.

HEAD OF THE RIVER AFFECTED BY TORRENTIAL DOWNPOUR

With traditional rivals Saint Peters and Prince Alfred set to take this weekend's Public Schools Regatta to a new standard racing was delayed at 1.10 pm and finally abandoned at 2.00pm when rains did not abate. Saint Peters, who this year boated their first eight as the state youth crew, were hoping to continue their dominance of the school boy first eights. Princes, coached by Commonwealth Games Gold Medal winning rower Alastair McLachlan, were able to record success at the recent national titles in Adelaide in the schoolboy open fours and junior coxed and coxless fours. Racing was abandoned after the running of the majority of the under 14 and 15 events. The Regatta will resume Monday morning at 8am.

"TOO RELAXED" RILEY TAKES OUT NATIONAL TITLE.

Samantha Riley described her recent win at the Australian 200 metre breast stroke titles as a dis-

appointment. Riley is reported as saying "I'm really disappointed". Describing her stroke rate as too low Riley won the event for the first time in 10 years finished .01 of a second ahead of Caroline Hildreth.

A GRADE FINAL WASHED OUT

The SACA/A grade cricket final between East Torrens and Adelaide was washed out mid-way through Saturday's play. Les Burdett, Adelaide Oval curator, was quoted in Friday's Tiser as stating that the only thing to stop



play on Saturday would be rain. Well Les got his wish and the heavens let loose at lunch time to discontinue play.

BLACK SAM RULED OUT OF BOUNDS.

Sam Newman, the man that most South Australians love to hate, has added a new group to the Newman fan club. Newman expressed his disappointment at the non appearance of Nicky Winmar on his show by blackening his face in an effort to impersonate him. Newman was stated in the Australian as saying this was the closest the Footy Show would come to getting Winmar on to the show. The Footy Show was subsequently criticised by Bulldogs coach Terry Wallace and ATSC official Troy Austin as being rac-

INVINCIBLES CAP SOLD FOR CHARITY

With everything from Olympic Gold to Brownlow Medals being sold on the open market it was only a matter of time that the lure of money brought some of Australia's cricketing treasures into the public domain. Sam Loxton, a member of the Invincibles Tour of Britain in the late forties, sold his baggy green cap at auction this week in Sydney. Loxton will be donating the \$32,500 raised at auction to medical research at the

THE WHIFF OF CORRUPTION

Senior Samaranch, former henchman of Spanish dictator Franco, has personally taken charge of the investigations into disgraced Australian IOC member Phil Coles. Samaranch, el presidente of the International Olympic Committee, will oversee the search to find the truth in the Coles corruption scandal. Coles is reported to have accepted gifts from bidder countries in the lead up to the decision to award the 1996 Olympics. Coles's former wife faxed the Olympic committee to allege he received expensive gifts of jewelry in order to influence his decisions.

THE RUSSIANS ARE COMING

Adelaide based White Russian Dimitri Markov is confident of gaining Australian citizenship to compete in the world athletics championships in Spain later this year. Markov, one of the worlds top pole vaulters, is currently banned by Belarus from competing outside of Australia. He is hopeful that he will receive the nod from the International Amateur Athletics Federation to compete for Australia. Markov previously competed for Belarus at the Atlanta Olympics.

Markov's appearance in South Australia coincides with the application by Tatiana Grigorieva and Viktor Chistiakov to compete for Australia.

KNEE CAPPED

The Adelaide Football Club has caused the AFL to revisit its \$4.25 million salary cap. With Shaun Rehn being out for the season the Crows fear they will inadvertently go over the new salary levels. Match payments for Rehn's replacement could put the Adelaide Football club over this limit. The AFL found that the average injury bill was just over \$200,000 and a new injury allowance of \$300,000 could should solve this problem.

RECORD FALLS

Grant Hackett continued to power his way into the swimming record books with a surprise assault on the 200m freestyle world record. Hackett, competing for his club side Miami, overtook Ian Thorpe to break Giorgio Lamberti's 10 year old freestyle record of 1:46.69 seconds. Describing the pain of pushing his body to the limit as excruciating, Hackett overcame the pain barrier to take .02 seconds of the former record.

CLASSIFIEDS

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MANAGING PANIC ATTACKS

When: Wednesday 28 April, 1.10 - 2.00pm
 Where: Counselling Centre, Ground Floor, Horace Lamb Building
 Presenter: Debra Richards
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And Rollin

Wireless unit for sale. Twin channel Trantec, 1 rack unit size, good condition, suit guitar bass or sim. Sell \$250. Phone 8277 5043

Hoop Dreams

Fitzroy Croquet Club
 Help us celebrate our 90th birthday on Sunday May 2nd from 1pm. Come and try the game! Have a hit! Make a hoop or two!
 We are situated in the North Park Lands where Main North Rd meets Lefevre Tee. Please wear soft flat soled shoes to protect the lawns. Afternoon tea will be served. Please ring 8267 1081, 8344 2573 or 8443 3221 if you would like to come.

Scab

Do you like free stuff?
 Come down to On Dit, answer an easy question and we'll give you
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ALL NEW OSTEOMALACIC CLASSIFIEDS

Incontinent? Alcoholic? College student? We have recently received an express shipment of first-quality livers and kidneys direct from the streets of Hong Kong and must clear them NOW at crazy prices! Our products begin at \$2000 plus cost of transplant, with discounts for damaged and prematurely thawed stock.

For sale: laptop computer, \$350 negotiable. Some spitball damage but otherwise in fine condition. Contact M. Ager, faculty of Law.

Come to the Neo-Stalinist Youth League's inaugural AGM, 5pm Saturday in the Cannon Poole room. Issues on the agenda include the first issue of our club's newsletter, Red Left, and the appointment of a new executive to replace the counter-revolutionary bourgeois scum we purged last week. Mensheviks and Trotsyites need not apply.

Help prevent the greatest injustice of all time! Support the Pinochet legal defence fund by giving now and giving generously. Donations accepted at all Catholic churches and institutions.

University Administration staff member seeks student willing to exchange sexual favours for "corrections" to academic transcript. Female applicants preferred, but males acceptable if shaved. Apply c/o *On Dit* editors; no Mature Age students, please.

Large stack of Swedish cultural magazines for sale or exchange. Slightly soiled. Also second hand marital aids, good condition, some everyday wear and tear but no structural damage or rust. Flesh pink with racing stripes.

Volunteers needed to participate in the trial of an exciting new medical technology. Those involved will be paid a \$10 honorarium on the completion of our simple surgical technique. Contact us at Human-to-Chimp Brain Transplants Inc, Adelaide 5000.

Are you smoking mad about the high cost of green vegetables? Hydroponics is so easy you could do it stoned, and much more fun than watching grass grow. Waft into one of our sales joints and get the good oil from an experienced grower. M.J. Hydroponics Distributors - one of this State's flowering industries.

John Howard's hair passed away at 2am last Friday after last minute attempts at life-saving eyebrow relocation therapy proved unsuccessful. Our condolences go to John and family after a long and horrific decline which was traumatic for all involved.

Here at Paxton Funerals, we treat your loved ones with all the respect and dignity they deserve. We know how difficult the experience of bereavement can be, and we guarantee complete discretion and professionalism to help you through your time of mourning. Paxton funerals - for their peace and your peace of mind.

Pisces seeks soulmate, preferably Scorpio ascendent, with a love of fine wines and dining outdoors to the strains of a violin concerto. I love beach walks at midnight, passionate conversation and going to the theatre on opening night just so I can talk about it loudly on public transport and irritate people with my stupid accent and shameless posturing.

Hideous hunchbacked 95-year-old goitred dwarf (male) seeks attractive, slim, petite woman under 30 for friendship or maybe something more. Please send photo.

Pathologically jealous husband trying to entrap wife by pretending in this personal ad to be an international pop star trained in the erotic arts seeking bored lonely housewife for discreet daytime encounters. Only my wife need apply, and then I'll give her what-for.

Do you like frogs? I mean, do you really, really, really like frogs? If so, drop me a line.

Are you a gentle soul who loves nothing more than sitting under a weeping willow tree in the moonlight reading poetry to the uncaring night? Do you feel rejected, outcast and lonely on account of your heightened sensitivity to human suffering and emotional pain? Get a life, you pathetic loser.

Irritating, unattractive bore seeks same. Prefer unwashed, ill-educated, wife-beating, tinnea-suffering hick with indecipherable speech impediment, but anyone with tropical sores is encouraged to apply! No kids or emotional baggage, please.

Sick of the endless routine of digging through mouldering cemeteries in search of sexual fulfillment? Worry no more, because we have the largest range of recently deceased "playmates" this side of Canberra, all laid out on cushioned, heated slabs for the discerning necrophiliac. Call Paxton Funerals today.

I'm afraid, kids, there'll be no *On Dit* until May 3rd. But hopefully Edition 7 will be chockers with the classifieds that you'll drop off to the *On Dit* office, or email to ondit@smug.adelaide.edu.au before the next deadline on April 29th. They're free, they're fun, they're minty, they might get read by the 14,000 students at this fine establishment and their nearest and dearest. I did say might.

Entry forms available now from the following outlets:

The Adelaide University Union Office

First Floor, Ealey Symon Building

The Students' Association

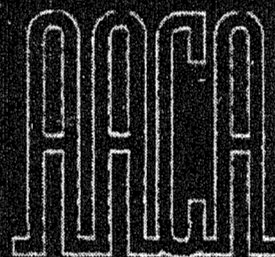
Ground Floor, George Murray Building

The Adelaide UniBar

Level Five, Union Building

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