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Election Nominations Announced

By Dale F Adams

The race for the position of SAUA President in the upcoming elections is looming as a tight tussle between three major candidates, promising a result that may well be every bit as close as last year.

Last Friday, a small, restless band of students gathered in the Wills Refectory on the ground floor of the Union Building for the annual Students' Association/Union Election Ballot Draw. The Draw, which decides the positions each candidate will occupy on ballot forms, marks the end of the nomination period for candidates, and is the first occasion in which the names of the candidates are released publicly. Against a backdrop of incessantly ringing mobile phones, Returning Officer Ian Cannon drew the various candidates' names one by one.

None of the major tickets on campus have released the names under which they intend to run this year. All ticket names used here will be the same as those used in 1999. A total of seven students have nominated for the position of SAUA President. Traditional election heavyweights the Independents and United Students have nominated Seb Henbest (current SAUA Education Vice President) and Tom Radzevicius (current SAUA Male Sexuality Officer) respectively. Current SAUA Councillor and former member of the United Students Leah Weckert has also nominated for the position, and it is expected that she will run with a

new ticket, currently known as the 'New Independents'. Should none of these nominations be withdrawn, these three candidates should share early favouritism for the position. Also nominated for President is Nancy White, who has previously run for Education Vice President with the far-Left Lunatikit. The preferences from last year's Lunatikit Presidential candidate, Mark Kernich, were instrumental in deciding the eventual winner. If this case is repeated it will be unfortunate for Henbest, as Lunatikit preferences rarely go to Independents.

Five nominations were received for the position of Education Vice President. SAUA Councillor Brad Kitschke is likely to run with United Students, whilst Counter Calendar Editor Sarah Hanson appears to be the choice for the Independents. Mark Kernich has also nominated for the position, which could again see his preferences directed away from the Independents, as has O'Tour Co-Director Tessa Anthony-Quereshi. Anthony-Quereshi has previously run with the Independents, but it seems likely that this year she will run with the Liberal-backed Real ticket.

Only two nominations were received for the position of Activities/Campaigns Vice President: one from Mark Henderson and one from Lochlan Pender. Henderson is a member of the New Independent ticket, whilst Pender has previously run with the



And the next number out of the barrel? Two fat ladies, 7.

Real ticket, which would suggest that for the first time in several years neither of the major tickets on campus, the United Students or Independents, will be fielding a candidate in this position.

In other nomination-related news:

- Present Union President Janak Mayer has not nominated for re-election to Union Board, and subsequently will not be seeking a second term in the position.

- Former SAUA Women's Officer Eileen Fisher is running for SAUA Council.

- Only two nominations were received for the Sexuality Standing Committee (Male), meaning that both shall be declared elected provided they defeat 'No Candi-

date'. This will leave a vacancy on the Committee.

- Luke Toop's was the sole nomination for Student Radio Director.

- Two nominations were received for the position of *On Dit* Editor(s). One ticket consists of present Editor Darien O'Reilly and current Sub-Editors Kate Stryker and Jayne Lewis, whilst the other consists of present Sub-Editor Penny Chalke, former Sub-Editor Linley Henzell, and Melissa Vine.

- Current SAUA President Stephen Mullighan hasn't nominated for a position in the SAUA, but is seeking re-election to Union Board, as is current Chair of the Union Commercial Operations Committee, Anthony Paxton.

SAUA Office Bearer Nominations

President

Messner, James
Robinson, Eric
White, Nancy
Woollam, Annie
Weckert, Leah
Radzevicius,
Tom
Voukelatos, Maria
Henbest, Seb

Education Vice President

Anthony-Quereshi,
Tessa
Kernich, Mark

Kitschke, Brad
Lines, Lisa
Hanson, Sarah

Activities/ Campaigns Vice President

Pender, Lochlan
Henderson, Mark

Womens' Officer

Miller, Courtney
Chevalier, Anais

Environment Officer

Gardner, John
Perks, Georgie
Cornish, Bek

Orientation Co-ordinator

Bernstein, Emily
Sebastian,
Alexander
Bensimon, Toby
Taylor, Georgina

Sexuality Officer (Female)

Duffield, Elise
Addicoat, Mags

Sexuality Officer (Male)

Lowery, Les
Butler, Samuel
Seebohm,
Tristan

On Dit Editor(s)

Lewis, Stryker,
O'Reilly
Henzell, Chalke,
Vine

Student Radio Director(s)

Toop, Luke



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3. election news 4. contents 5. on campus 6. brave new world: genetic discrimination? 7. environment week 8. nuclear waste dump in sa 9. selling the forests 10. environmentalism 101 & the students and sustainability conference 11. the truth about the murray river & the debate about 'lifestyle' politics 12. multicultural week gears up 13. greg fleet 14. an interview with michelle 16. toilet graffiti 17. on the inside (part two) 18. social page 19. drinkin 20. beerlines 21. letters 22. vox pop 24. saua 26. clubs 27. film 29. video 30. teev 31. arts 34. music 39. classifieds

Campus watch update: wankers on campus

By Phil Harrison

Despite our efforts in trying to make our campus and the surrounding areas safer, the rate of heinous criminal acts has not decreased; nevertheless, other criminal acts such as theft have, thankfully, been on the decline. In the past month there have been two sexual assaults near the Zoo, a robbery at knifepoint near the Uni footbridge and two offensive male perpetrators who have masturbated in public and have been reported by the two

female university student victims. These are just acts that have been reported or brought to our attention.

Female students in particular are urged to utilise the security escorts and all students are encouraged to keep an eye out for anything suspicious and either tell a campus watch patrol person or drop into the Students' Association and let us know. Patrols are regularly informed of intelligence and

'hotspots' are inspected more frequently than some areas where there have been no history of incidents.

Campus Watch patrols have deterred some potential undesirables and that is worth noting.

Congratulations to those people involved and thanks to those new people who signed up during 'Coopers' Clubs Week'.

We do, however, need more people to assist in our proposal to extend

Campus Watch patrols to 6pm. Campus Watch currently operates between the hours of 10am and 4pm. Campus Watch participants are recognised by the University and their involvement is noted on academic transcripts and through SAUA and AUU incentives.

So if you can spare an hour or two per week to make your campus safer, come into the Students' Association (George Murray Building) and leave your details.

Post-grad travel grants

By Kim McBride

Up to three post-graduate travel grants in total, each worth \$2,500, are available to assist doctoral candidates (a) to travel to a conference at which the student will present his or her work, or (b) to travel to another institution to learn a particular method essential to his or her own work (which cannot be learned at Adelaide). Such travel may be undertaken within the state, within Australia, or overseas.

David Lando was one of the successful applicants from the April 2000 round of the Mutual Community Postgraduate Travel Grants. David used his grant to attend the 'Hypoxia and its Role in Angiogenesis' conference held from

June 25 - 30, 2000 at the Centro Stefano Franscini. This Centre is a meeting and workshop facility run by the Swiss Federal Institute of Technology and is located on mount Verita above the small village of Ascona, which is in the southern region of Switzerland. David gave a poster presentation of his current research into the role of the redox protein Ref-1 in the regulation of the Hypoxia-inducible Factors.

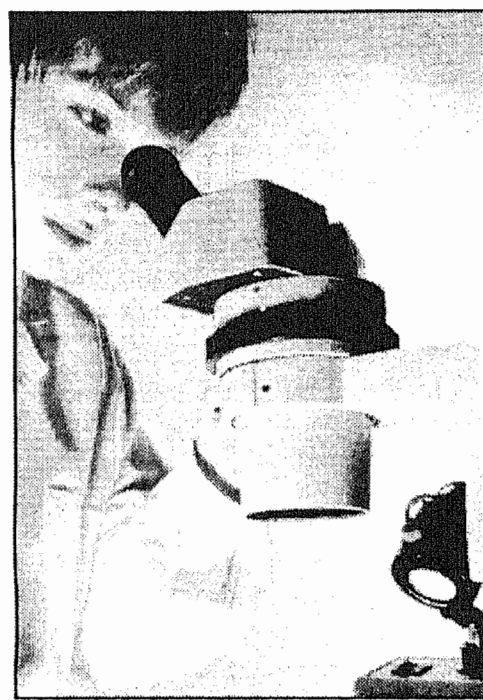
Following his return David stated 'my ability to attend this conference has allowed me to gain invaluable insight into the current ideas of hypoxia research which will definitely aid me in my own doctoral studies'.

Application forms for the

September round of these grants/awards can be obtained from the Alumni and Community Relations office, located at 44 Kintore Avenue, or can be sent via the internal mail. Alternately they can also be down-loaded from the Alumni and Community Relations website at www.adelaide.edu.au/pvc-id.

The deadline for submission of applications is 5pm on Friday 15 September, 2000.

For further details on these grants, students may contact Kim McBride, the Coordinator for Alumni and Community Relations Activities on (08) 8303 3196 or emailkim.mcbride@adelaide.edu.au.



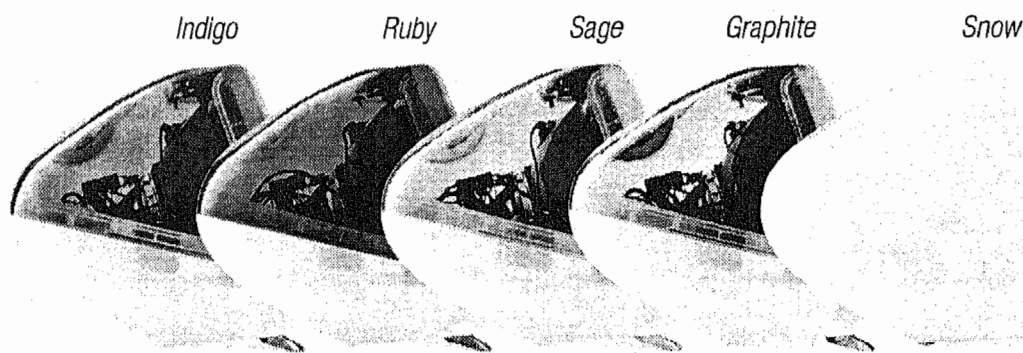
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Brave new world: genetic discrimination?

By Georgie Hambrook

Earlier this year, the Human Genome Project announced that it was nearing completing of its mapping of the human genome. Next, comes the hard part of reading the map and trying to decipher what it means for the diagnosis, treatment and prevention of genetically inherited diseases. Such a prospect offers great promise. The results of genetic linkage research identifying the genetic origin of a disease may allow doctors to detect the disease earlier, and enable health care services to develop preventive measures to reduce or eliminate the risk of developing the genetically derived disease or condition. Within the next five to ten years we may be able to discover almost all of the diseases we are at risk of inheriting. That's the positive part of the upsurge in knowledge of human genetics. The negative part may lie in a future of genetic discrimination, not that dissimilar to the plot of the film *Gattaca*.

Last week Australian life insurance companies were given the green light (or at least the amber light) to use the results of genetic tests to determine premiums for at least the next year after the Federal Government ruled out immediate action to make the practice illegal.

This comes after a draft ACCC ruling on self-regulatory insurance industry guidelines held that any restrictions on the use of genetic testing by the insurance industry would be a restraint on competition in the insurance industry. The Investment and Financial Services Association guidelines had sought to prohibit its members from requiring applicants to undergo genetic testing as a means of calculating premiums. The ACCC believes that such a policy would deny the 'genetically healthy' the benefits of lower premiums. In response, both the Australian Medical Association and the IFSA have called for quicker action to deal with genetic tests and insurance.

Announcing two inquiries: one by the Law Reform Commission, the other by the Health and Medical Research Council, into the impact of gene technology on human rights last week, the Health Minister, Dr Wooldridge, said it would take a year or two before laws were framed to deal with genetic discrimination, and that in any event Australia was still 'three or four years away' from the widespread use of genetic tests for insurance purposes. However, recent research suggests that Dr Wooldridge's assertion might be optimistic.

A national survey of families with genetic disorders, undertaken by the NSW Genetics Education Program, documents widespread discrimination, with more than 100 people reporting higher premiums or being denied life insurance, or difficulty getting insurance to cover income, superannuation and travel.

One young and currently healthy man with a gene for the degenerative brain condition Huntington's disease was refused life insurance. His older brother, however, tested negative to the defective gene and was able to reduce his premium, previously set on a family history of the disease.

Another case involved a healthy thirtysomething woman whose genetic test indicated a 70-90% risk of developing cancer. Despite having regular screening for cancer, her superannuation was reduced and the life cover component of her insurance refused.

And the genetic discrimination does not stop at insurance. It can intrude into employment as well. One woman who responded to the survey, with a family history of bowel cancer, applied to join the Public Service but was told she would have to have a genetic test. When it proved positive, she did not pursue the job, believing it to be futile why else would she have been tested?, she asked.

The opinion of the ACCC just serves to highlight how little discussion of this issue there has been in Australia up until now, and how little we understand about our genetic make-up.

Errors in our genes are responsible for an estimated 3000 to 4000 hereditary diseases and conditions, including cancer, heart disease, diabetes and mental retardation. According to Francis Collins, director of America's Centre for Human Genome Research 'all of us carry probably four or five really fouled-up genes and another couple of dozen that are not so great and



Genetic Engineering: is the perfect baby on its way?

place us at risk for something.' However, while everyone has a few defective genes, not everyone will actually be affected. Environmental factors have a significant impact on a person's health and, either alone or combined with a disease-causing gene, can increase or decrease an individual's risk of developing a disease. But how will insurance companies calculate the risk now that they can use genetic testing?

Currently, insurance companies use whatever medical information they can to predict a person's risk of illness and death, and thus to calculate premiums based on that risk calculation. Having a defective gene could be considered a pre-existing condition by insurance companies who, on that basis, can deny insurance. With the recent rise in the uptake of private health insurance, courtesy of the Federal government's 30% rebate and offers of lifetime health insurance for those who sign up under 30, genetic information is assuming a prominent role for people in determining access to health care, as well as life insurance.

Geneticist Dr David Turner of the Human Genetic Society of Australasia, writing in *The Australian* last week, says that life insurance companies should not be able to seek the results of genetic testing. Dr Turner wrote: '... the inevitable consequence [of insurers' exploiting genetic test information] will be a

much greater stratification of premiums... From an ethical viewpoint, many of us do not want a society in which the natural lottery of inheritance becomes the arbiter of economic security.' He expressed concern at the likelihood that genetic testing would be used by insurers to 'certify' what really remains uncertain whether a person with a genetic predisposition will actually be affected by it adding that 'what is unknown surely should not be the basis of discrimination.'

Moreover, continued Dr Turner, if genetic test information could be used against the individual, this threat could deter people from undergoing such testing which could also be put to good use for instance in formulating preventative measures to try and forestall the onset of a genetic illness. Indeed there is American research which shows that a strong majority of respondents would refuse to undergo genetic testing if the results could be used against them by the likes of insurers or employers.

Sources: Mark Metherell and Deborah Smith, 'Official inaction as people with the wrong genes pay the price' *Sydney Morning Herald* 10 August 2000; The Arc's Human Genome Education Project, 'Facts About Genetic Discrimination'; Dr David Turner, 'Safe cover needed in life's lottery' *The Australian* 11 August 2000.

Welcome to Environment Week

By Zane Young, SAUA Environment Officer

Hello and welcome to Environment Week.

The Environment Department of the Students' Association (SAUA) is one where students, no matter what their views, can get involved in activism and changing the world. You may find that the views expressed in the 'environmental' articles in this edition may be fairly one-sided - logging is evil, nuclear energy is evil, corporations are evil, etc etc. This isn't something that we intended to do. It's just that the Environment Department exists for the environment, and the vast majority of people who get involved in it are environmentalists. Personally, I consider myself an environmentalist too. When I first ran for the position of SAUA Environment Officer back in the 1998 student elections, I didn't think I was much of a treehugger. But, after discovering in that election that I was the only candidate for the position, it became obvious that I was one of the most environmental people in

the whole university. I had no idea that I would be heading up a very exciting department in my Students' Association.

Since then, the number of issues the Environment Department has dealt with is huge. From nuclear waste to beach degradation, from the September 11 World Economic Forum protests this year to the 'Green Olympics,' from vegetarian food being offered in Union Catering to the herb garden in the Cloisters being destroyed - there are always numerous issues which come to my attention at any one time. Often, especially in 'behind the scenes' work for Environment Week, a lot of Environment Department work goes unnoticed. Sometimes, as in the case of rallies like the one this Wednesday, the Environment Department goes out and gets itself noticed.

I sincerely hope that you will take the opportunity this week to become more informed about your environment, whether that be your

place of study, work, your suburb or your planet, and that you become involved in the Environment Department.

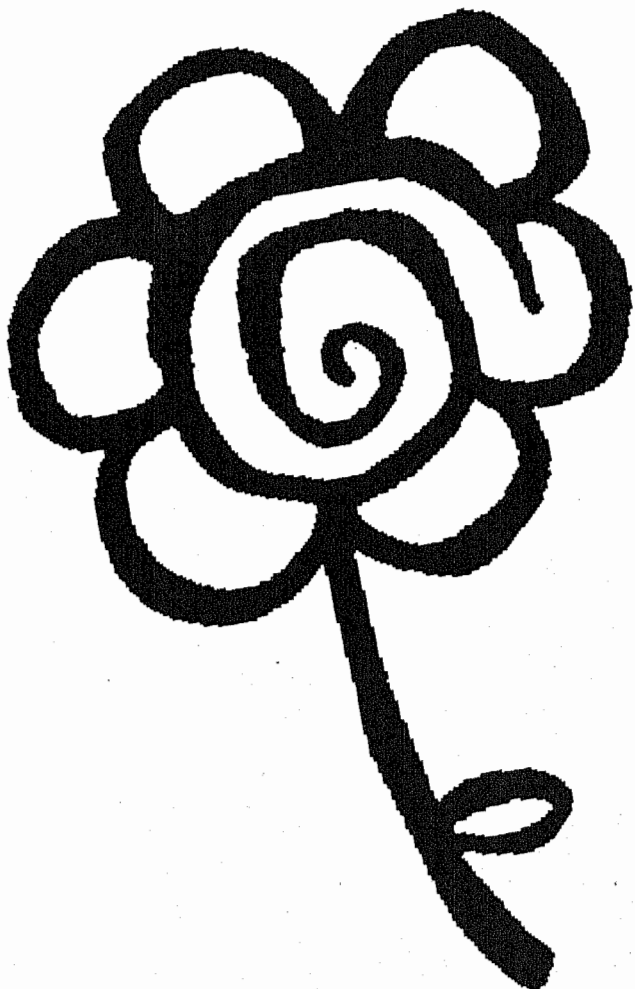
For their work towards and during this week, I would like to extend a huge thanks to Bek Cornish, Dan Joyce, Rob Sosnowski, Sarah Hanson, Asha Abraham, and everyone else who has helped out thus far in organising the week. Thanks also to everyone who contributed enviro stuff to this issue of *On Dit*, especially the editors, who are very attractive people.

For more information on what is going on for Environment Week this year, just check out the Environment Week programme below - and if you would like to get involved with the Environment Department this year, it's not too late! Come and visit me in the SAUA office (ground floor, George Murray Building) or phone 8303 5406.



Taking the hands-on approach, Zane says, 'Remember to recycle.'

Environment Week



- Monday: ANIMAL DAY, on the Barr Smith Lawns
 • vegetarian food and stalls and displays by animal conservation groups.
- Tuesday: NATURAL THERAPIES DAY, on the Lawns
 • free physiotherapy, aromatherapy, spa baths and massages, and some pleasant tunes to dance to!
- Wednesday: ANTI - NUKE DAY, on the Lawns
 • 11am rally to coincide with the 'I'm With Ivy' anti-nuclear waste campaign. Bring your voice and some energy!
- Thursday: STALL DAY, in the Cloisters
 • free herb planting outside the Mayo, stalls by various environmental and activism groups, and funky band, DOGBOAT.
- Friday: BIKE DAY, on the Barr Smith Lawns
 • free bicycle maintenance and repair, bicycle awareness, and information about the student cycling group UNICYCLE!

Nuclear Waste dump in SA

By Zane Young

There's been a lot of talk about how South Australia doesn't want nuclear waste 'in its backyard,' and that Australia doesn't need a nuclear industry.

There have also been accusations that this is simply a self-interested, petty campaigning that will not get anywhere. You see, Australia needs a nuclear waste dump. There is a nuclear reactor in the suburbs of Sydney, and, because it produces so much radioactive waste (that would kill you if you went near it), something has to be done with the waste. If a solution can't be found, the Federal Government won't be able to build their new nuclear reactor in Sydney. Why do they want one? Well, firstly, the reactor is a research facility, allowing scientists to study radioactive materials; however, it is about fifty years out of date, and all the knowledge currently being gained from the reactor was already gained somewhere else a long time ago. Secondly, the reactor produces radioactive isotopes that can be used in the diagnosis of cancers. So

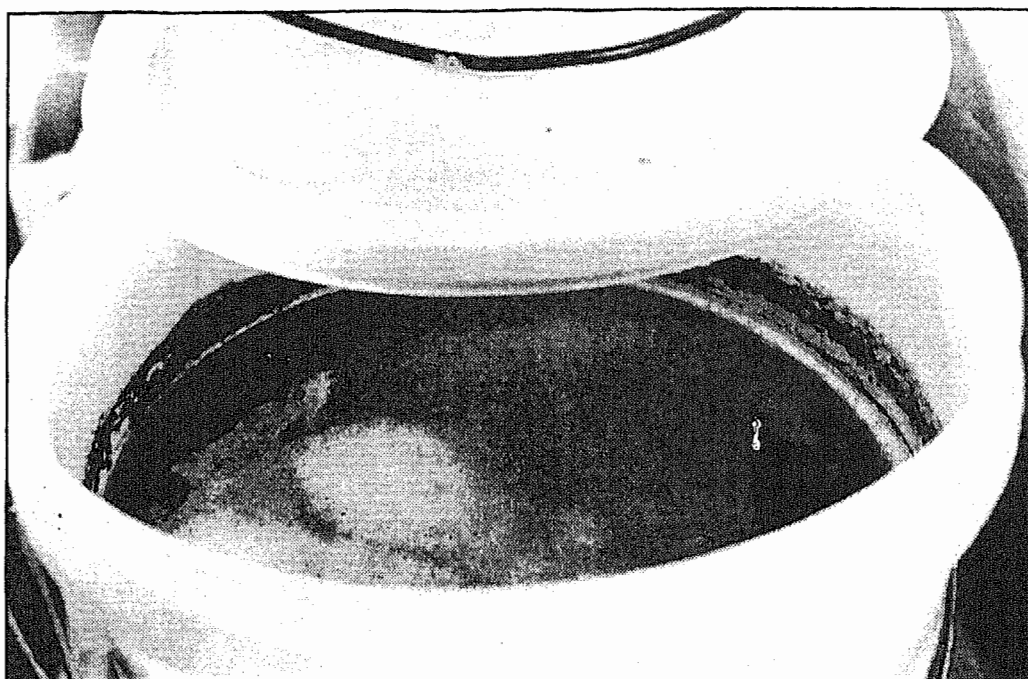
we need a new one. So we have to find a place to put the waste.

There are a couple of faults with this argument.

To the first line, it is pretty silly to have a nuclear reactor in a country that, firstly, doesn't want it, and secondly, like I said, the research has already been done. 99.7% of the isotopes used in medicine can be produced much more cheaply in a cyclotron, with minimal pollution, and the other 0.3% can be imported from countries who already have a nuclear waste management solution - however the

prices should rise significantly (but not prohibitively) due to nuclear waste pollution taxes and fees in those countries.

South Australia has been chosen for a low-level waste dump - meaning that we will get all the radioactive paper, gloves, exit signs, lab coats, and watches that have been used in



Nuclear water: not so tasty

radioactive situations.

It seems clear that once the low-level dump is established, we'll be chosen for medium-level and high-level waste as well. This will mean test tubes, containers, water, and eventually spent nuclear fuel rods from the reactor and warheads from nuclear weapons.

The sites that have been chosen for the dumps have been chosen because there is an impression that there is 'nobody living there' - an obviously racist and probably genocidal decision.

It's up to us - the electors - to decide whether or not we want this stuff.

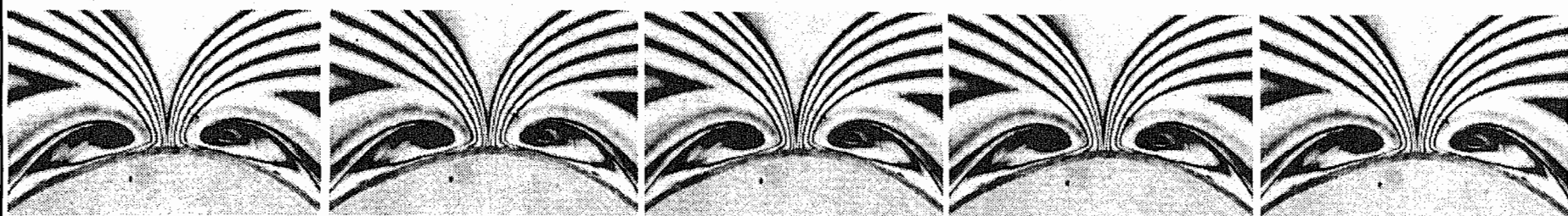
Law School Review: call for submissions

The University is currently undertaking a review of the Law School. Staff, students and members of the community are invited to make a submission to the Review on matters relevant to the Terms of Reference. The primary term of reference is to evaluate the quality of the Law School and its academic programmes in relation to international standards of Law education. It is requested that submissions be received by Friday 8th September 2000. They should be sent to Tim Scroop, Reviews Officer, Room G04, Mitchell Building, Adelaide University, SA, 5005. Please indicate if you wish your submission to be confidential.

Write a submission, email your views to the Students' Association or attend the forum:

Monday 21st August 2 - 4pm
@ Law Lecture Theatre 2

students only



Terms of Reference: The primary term of reference is to evaluate the quality of the Law School and its academic programmes in relation to international standards of Law education. In particular, the Review Committee is asked to address the following points: 1. The quality of the students entering academic programmes offered by the Law School, the suitability of selection policies and the effectiveness of measures to ensure equity of access; 2. The quality of academic staff performance in teaching, research and professional practice; 3. The quality of teaching and learning processes, curriculum development and assessment within the academic programmes offered, in relation to University objectives and priorities; 4. The capacity of the School to respond to significant emerging areas of disciplinary and interdisciplinary teaching and research; 5. The effectiveness of the School in policy-making, administration, management and its implementation capacities; 6. The effectiveness of the School's contribution to and interaction with the profession; 7. Student and graduate satisfaction with the academic programmes offered by the Law School, the level of skills attained by graduates completing these academic programmes, and employer; 8. The effectiveness of the School's policies and strategies for internationalisation and international links. In making its recommendations, the Review Group should assume that there is unlikely to be an increase in resources provided from internal University funds, but is invited to indicate the highest priorities for the use of extra resources should they be made available.

Selling the forests

By Zane Young

High value adding is all about low volume, high value end products; which, in the past, has not been the common trend of the timber industry: a high volume, low value end use production.

The debate over the logging of the forests in East Gippsland has polarised the regional community over the past 20 years. Conflict between the timber industry and environment groups has been heated and, at times, taken to the extreme.

Both sides have attempted to dominate the debate with their extreme views such as pro-woodchips and no native forest logging. This domination has clouded the view of a more commonsense middle ground position, something which has been ignored in the fuss created by the extremes.

WOOD Inc, a small yet dynamic community group based in East Gippsland, Victoria was formed in 1994. Made up of fledging manufacturing businesses, individual designer-makers, students and hobbyists, this group aims to promote the quality of Australian timbers and excellence in Australian design and sustainable uses for native forest resources. Wood Inc. is a great facilitator of networking and support for woodworkers in the East Gippsland region. Through their annual Australian Wood Design Exhibition, held in the small town of Orbost over January, they have developed strong links between woodworkers and the timber industry.

One of the groups main concerns is that a more commonsense middle ground is not being recognised. They believe that in order to secure a truly sustainable future for forest based industries, the acceptance and growth of high value adding must be adopted. This means involving ecologically sustainable Forest Management.

Wood Inc President Ruth Hanson

says the group has a legitimate role to play and a credible voice in terms of providing reliable and objective comments and feedback on the role of high value added forest products based industries in East Gippsland. There is growing awareness that natural featured native hardwood timbers have the potential to attract super-normal profits, given the size of the available resource. Which is why this direction is the only realistic way to go for economic stability and resource sustainability say Mrs. Hanson

Australia is only just beginning to realise what beautiful timber it grows. For the 200 years since colonisation, North American, African, Brazilian and SE Asian timbers have been favoured over our own for furniture and housing. Yet we still log our forests and continue to export our beautiful timbers.

Slowly perceptions are changing. Concerns for forests and growing awareness by the general public of our beauty and usefulness of native hardwood timbers is on the increase. But as Wood Inc member Will Cramer says, before regional economies can prosper and the industry can grow, a number of fundamental principles in the way the forest resources are managed and the hardwood timber industry perceives its role in the 21st Century must be re-evaluated

As for the market value of high value end products, Victoria, especially East Gippsland has been left behind. Tasmania already has a 20 year old industry with a turn over in excess of \$10 million annually. Also WA, a state that has only recently recognised the opportunities of high value added end of the market, turns over more than \$4.5 million in wood products.

Victoria has just as great potential as these states. It most definitely would attain promi-

nence in this section of the market, given the range and quality of its specialty and featured native timbers. Wood Inc believes that East Gippsland species such as the Messmate Shining Gum, Mountain Grey Gum, Stringybarks and Silver Top (just to name a few) all with their inherent strength, durability and of course beauty, rate them high in terms of suitability for a wide and domestic market. With all the debate over wood chipping with the recent release of figures show-

ing that our forests are being sold off for as little as nine cents per cubic meter, it is apparent that both industry practices and the disrespect for our native forests have to change.

The current industry practice can not be condoned, dependent on green timber and woodchips, where benefits to the local community and environment are minimal. Yet Wood Inc doesn't believe the position held by key environment groups are completely realistic or sensitive to the local community.

Mr Cramer says that in a world increasingly conscious of its diminishing natural resources, it is clear that the time has come to address the issue of appropriate use of our native forests. The answer is High Value Adding.

The environment would benefit



This bad man has come for your trees.

enormously if this idea was adopted by all sectors of the industry - as forests would be harvested less, but sold for substantially more. Forests would be managed more wisely as their value (in dollar terms) would greatly increase. The local community would benefit - the economy would surge upwards and unemployment could fall considerably.

It isn't until scarcity knocks at the door that we begin to understand the legacy we have inherited. Mrs. Hanson says Wood Inc. will continue to promote the quality of Australian timbers and the excellence of Australian design, whilst ensuring the stability of our renewable resources.

Logically it is a step in the right direction.

Read Calvin & Hobbes 5 Years before everyone else.

The LA Times and other international dailies are at
The State Library, North Terrace, Adelaide. Open 7 days.



Environmentalism 101

By Seb Henbest

At the turn of this century the earth enjoyed the company of over 30 million species of life. By 1993 that number had been decreased - by half! Today an amazing 30 species per minute are becoming extinct. It has been said that if we were to watch our planet from space we would see it dying. However life goes on as normal, we drive our cars to work, pollute our water ways and do so with little more concern than that we might, one day be forced off the road due to petrol price hikes. In 1992 the nations of the world met at Rio de Janeiro to discuss the Earth's environmental problems. This was the greatest congregation of world leaders in history. As a result, 1600 senior scientists from 71 countries including over half of all living Nobel Prize winners signed a document titled: 'World Scientists Warning to Humanity'. This document listed the crises: polluted water, oceans, soil, atmosphere, diminishing plant and animal species and human overpopulation. The paper continued thus; 'No more than one or a few decades remain before the chance to avert the threats we now confront will be lost and the prospects for humanity immeasurably diminished. We the undersigned, senior members of the scientific community, hereby warn all humanity of what lies ahead.'

This document, created by one of the most respected scientific bodies ever assembled on the planet, was rejected and barely reported by upon by world-wide media.

In 1978 Jacques Cousteau wrote a

book. In this book he made, what at the time were considered outrageous claims. He said that by the end of 1990 the Mediterranean Sea would be a dead sea. He also claimed that by the turn of the century the Atlantic Ocean would also be dead. Well, it turned out that he was wrong. By 1990 the Mediterranean was only 95% dead! The Atlantic Ocean is not dead yet but it is well on its way. Dead means no fish, no dolphins no plankton in the Atlantic. Seems insignificant? The web of life can not survive with the rapid destruction of its parts, it has the power to adapt over long periods of time but that's all. If the plankton go, we will soon after follow. It's that simple.

New York City for example has been pumping its sewage 20 km out to sea for the last 60 years or so. Its not surprising that there now exists a mountain of shit which is fast approaching the city itself. Sounds hilarious? Try being a fish. And how about the ozone layer? A measure of ozone depletion can be taken from the amount of chlorine monoxide in the atmosphere. Chlorine monoxide is formed from the reaction between chlorine and ozone. Originally, there was concern that the concentration of this chemical in the atmosphere could be up to 30 times higher than normal levels. After years of data analysis it was discovered that the amount of chlorine monoxide was more like 500 times above normal levels! The world became concerned and experts were asked how to



The natural environment: treat it nice.

reverse the problem. Their response was simple: 'There is nothing we can do.' This is because the CFCs released yesterday take 15-20 years to reach the ozone layer. This means that the destruction of ozone will continue for the next 15-20 years even if the world stopped CFC production tomorrow. If we loose our ozone we are fucked. If we don't have all over protection ie. UV glasses, spacesuits etc, UV-C rays (undamped by the ozone layer) would kill us in short time. In fact it has been reported in as early as 1993, that in Southern

Chile (which is very close to the hole above the South Pole) the animals have begun to go blind, and even the dark, tough skin of the local inhabitants has started to burn.

Neither the lay person nor the media like to hear the words 'there is nothing we can do'. There is some inherent belief that our wonderful knowledge in the sciences will somehow find a way to save us all. Perhaps it will, but I'm not holding my breath. Reagan's solution was raincoats and dark glasses. A world of aging flashers!

Students & Sustainability Conference

By Sarah Hanson

This year Students and Sustainability (aka S&S) was hosted by Griffith University at the Gravat Campus in Queensland. Running from July 3-7, the conference covered many issues and provided an excellent venue for students across the nation to discuss the world's environmental problems. It provided an opportunity to develop networks throughout the country in an attempt to help deal with environment destruction and the sense of student and community apathy on environmental issues.

This years theme was 'Solutions Through Community Action' - a theme which focussed on bringing about positive social change through collective action. There was a strong focus on the acceptance of autonomous organising. There was also a large amount of workshop and forum time spent on the affect of capitalism on the environment and much discussion on the S11 rallies in

Melbourne this year. Three actions took place over the week. The first was on AMP torching our forests and woodlands. For those of you who don't know, AMP is the largest land holder in Australia through it's subsidiary, Stanbroke Pastoral Company - they are currently clearing woodlands in QLD at an alarming rate. Ironically AMP are also the major sponsors for the Olympic torch relay: the Olympics this year which, as we all know, are the 'Green Games'. The protest was an attempt to highlight the company's destructive activities, sending a message to State and Federal Governments about the need to protect our forests and woodlands. This protest was a peaceful one until the Brisbane city police decided that it was time to rough it up. The media were very favourable and commented on the disgusting behaviour of the boys in blue.

The second action was against Genetic Engineering, in particular GE foods. During S&S Brisbane played host to the Australasian Biotechnology Association Annual Convention 2000. The action aimed to 'creatively display opposition to the environmental and moral dangers that go along with biotechnology, highlighting the fact that GE is more an exercise in corporate control than an answer to the worlds problems.' It was done in conjunction with QLD Food Alliance and other concerned community groups. One concern raised was how GE, especially in regards to food, has not been fully or independently tested. No one knows the consequences, good or bad, of GE foods, and until an independent body is derived to do so, large companies which are flogging the technology will continue to do so under the assertion that we, as people, don't mind being the guinea

pigs. Media coverage on this rally was great, and unlike the previous action, police behaved themselves.

The last action was a street party: Reclaim The Streets, which featured people dancing, playing skippy, painting pictures, and generally making the best fun out of a space that was dominated by cars and trucks.

Several plenaries were held, along with a series of workshops and forums, and there were many different speakers, student's, 'experts', trade unionists ... The most topical of all was the plenary on overpopulation, which provoked some heated debate.

The only unfortunate aspect of the conference was that some people tended to be more concerned with putting their own political alignments on the conference's agendas rather than the environment, but aside from this it was a huge success.

The truth about the Murray

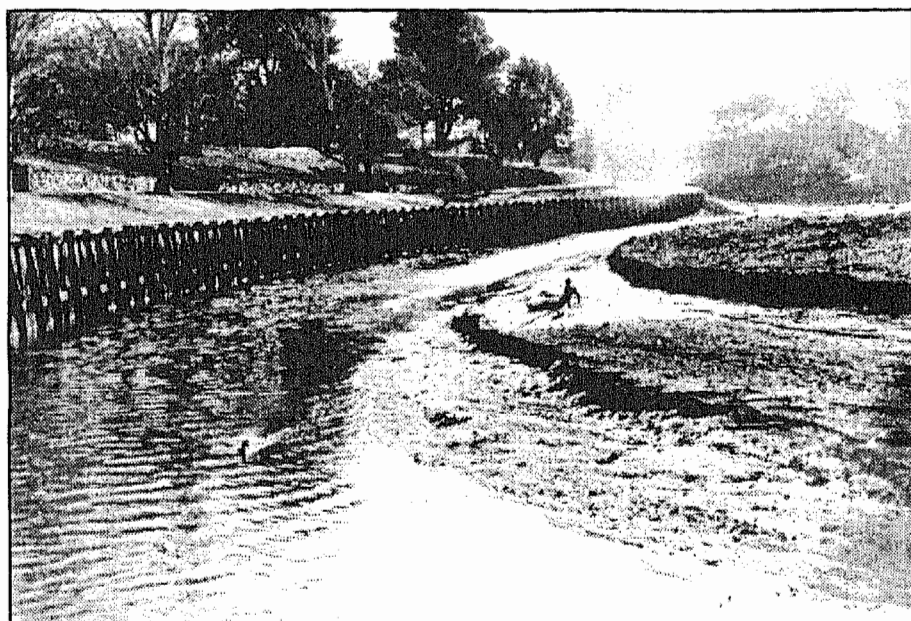
By Sarah Hanson

In the 1950's the decision was made to build a dam on the Snowy River and develop the Snowy river Hydro system. Jindabyne dam was built, the politicians sat back, and the irrigation flowed - the Snowy River started dying. A hole as big as a fifty cent coin was made to allow water to pass through the wall and continue flowing down the snowy. This makes up 1% of the natural flow and has created huge detrimental affects on the life of the river. Once upon a time paddle steamers would travel along it, nowadays a child can walk across without getting their knees wet. Communities who live along the river have been fighting to have the flow increased to at least 28% in a desperate attempt to recover the river that has been part of our Australian history. Governments on both a State and Federal level have ignored these concerns and have been far too worried about upsetting each other.

During the 1999 State Elections in Victoria, there was one candidate who nominated himself, independent of any political party, for the sole cause of saving the Snowy River further degeneration. Craig Ingram who initially nominated primarily the put the issue of the Snowy River on the political agenda rather than gain office of elected and now sits holding the balance of power in the Victorian Parliament. Craig has successfully put the issue of the Snowy River on the political agenda - he has stirred up the Victorian, NSW, South Australian and the Federal governments. NSW have been reluctant to allow the

flow to be increase due to the pressure put on them by irrigation farmers. South Australia has it's own problems. Senator Hill is worried about the state of the Murray River - and so he should. He is arguing that if the flow of the Snowy River is increased then the amount of water from the Jinderbine Dam that is diverted into the Murray River will further decrease the quality of the Murray's own water, increasing salinity - but this is not correct.

Recently a report called the Snowy Hydro Environmental Impact Statement (EIS) was released attempting to provide all the relevant information to the decision-makers who will be responsible for deciding the future health of the rivers affected by the Scheme, including the Snowy. Craig Ingram says the report has failed to meet its goals 'The draft EIS selectively uses information to overstate the environmental problems of the Murray-Darling Basin when compared to the Snowy.' Said Mr Ingram, 'Senator Hill set the basis for this biased, MDB-centric approach in his guidelines.' Key statements, which show that impacts to the Murray-Darling Basin will be minimal, are buried in the detail of the document. While potential adverse impacts to the MDB are highlighted, without quantitative or substantive support. Despite the shortcomings of the EIS, Mr Ingram, remains confident that there is no evidence that diversion of flows equivalent to 28 % annual natural flow to the Snowy will have adverse environmental impacts on the Murray and Murrumbidgee



Rivers. Hidden in the dark depths of the report, the EIS says 'there is little evidence that reduced Scheme releases to the west would have an immediate or significant impact on the current environmental condition of the Basin' (p. 212 EIS). Ingram says, 'As far as salinity goes, well, I've said it before and I'll say it again! This EIS spells good night to the fantasies and scaremongering by Senator Hill and other South Australian politicians. River salinity impacts can no longer be used as an excuse not to increase environmental flows to 28% in the Snowy.'

Modelling reported in the EIS has supported the Snowy Water Inquiry models, which predicted that diversions back to the Snowy will have minimal impacts on salinity in the Basin. And, there may be some benefits to the Basin. According to the draft EIS 'depending on where water savings are located, there may

be a reduction in salinity measurements in some areas, which would have a beneficial environmental effect downstream.' The draft EIS refers to the Prime Minister's Science and Engineering Council report (1996), and recognises that the Murray-Darling Basin 'is an incompatible setting for large scale European-style agricultural pursuits, especially irrigation.' To arrest the salinity and land degradation problems in the Murray-Darling Basin requires cultural change, but to save the Snowy the remedy is relatively simple.

We as South Australians should challenge our Government to act on their own water reform principles when making decisions on environmental flows for the Snowy. The Snowy is an icon of our nation, if we are not prepared to act on water reform policies now, when will we be?

The debate about 'lifestyle' politics

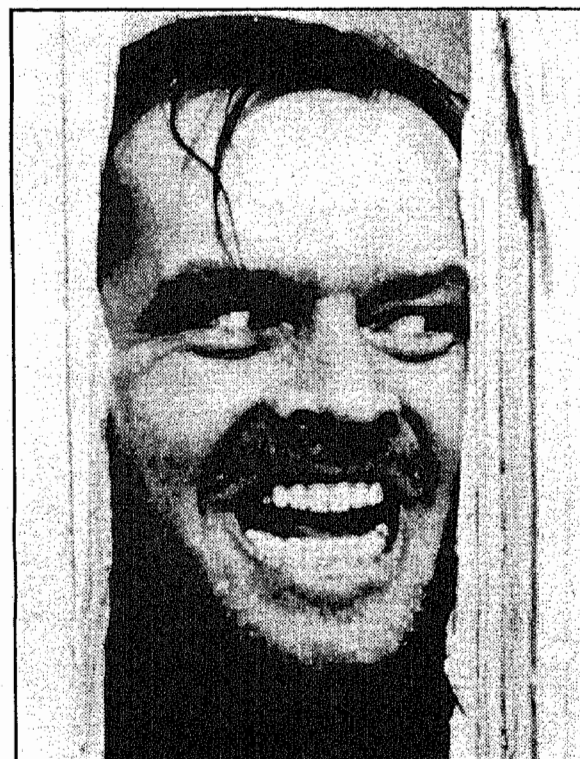
By Colin Salter

Continually members of some left factions criticise and de-prioritise discussions about what they call 'lifestyle politics'. They base this criticism around the premise that these forms of individual action do not address the bigger picture and, therefore, cannot lead to the long-term goal of social/political change. This may be true, yet there is a place for these actions in political struggle, and to completely ignore them is not only naive but hypocritical. Many of the criticisms of 'lifestyle politics' are aimed at 'green consumerism'. These criticisms are often quite justified. As the term 'green consumerism' suggests, it is merely about consuming 'green'. What needs to be addressed here is consumerism in general (over-consumption). However, when we need to purchase something, is it not

better to purchase a product that has less of an impact on the environment (ie: recycled toilet paper)? There is also the benefit of actually contemplating the impacts of your lifestyle. The other major criticism of 'lifestyle politics' is aimed at consumer boycotts. Whilst boycotts may (rarely) achieve short-term goals, they usually do not address the institutionalised basis for the actions of the said company. The major criticism that comes from the left is that workers are still exploited. This may be the case (as with environmental destruction), but when you have a choice between a number of products is it not better to purchase one that has a smaller impact on the environment and made by workers who are employed under better conditions? You might pick up on the word used

here: choice. You do not always have a choice. Nevertheless, if we do, is it better to make an informed decision, or sit about waiting for the revolution to occur and expect everything to be OK?

Although 'lifestyle politics' may not overthrow the exploitative patriarchal society we live in, the way in which we live now needs to reflect that way in which we wish to live. By blanketly rejecting any actions that do not directly lead to the overthrow of the 'free market' we, as progressive activists for social/political change are potentially hypocritical and very naive.



Jack says, 'Buy Green. Green is good.'

Multicultural Week gears up

By the M-Week Committee

While most of you are busy getting used to the idea that the new semester has actually begun and it's time again to slave over your studies, a number of people from the Overseas Student Association have been extremely busy getting ready for one of OSA's major events of the year. YES! If M-Week is what you are thinking of, then you are on the right track. If not, then it's still ok. You might be new in the university or well, you might not have any very memorable experience of M-Week in our uni. Of course, you might not have been truly participating in M-Week in the past. But, come 22nd August 2000 (ie next Tuesday), all this will change.

So, what's going to happen then? More specifically, what the heck is M-Week?, some of you are bound to ask. Keep reading and you'll know soon enough.

Multicultural Week 2000 or M-Week 2000 is an annual event hosted by the OSA in celebration of multiculturalism. While this sounds serious and dull, M-week is anything but.

As a matter of fact, the main objective of this year's organizing committee (besides the fact that everyone present will be able to gain a better understanding about the cultures of other people near and not so near us) is that everyone will have fun. To those cynics out there, yes, if you join us next week, you will. After all, how is it possible not have

fun when there are great food, even greater performances and various exhibitions being made available for you all in one single venue?

This year, M-Week will carry the theme of 'Fusion of Cultures'. With globalization and technological advancement, all cultures of the world will eventually come into contact with one another. No doubt, these cultures are all unique; there is no denying that culture, having the special characteristics of being learned (not inborn), shared, transgenerational, patterned and adaptive, there is great likelihood of many cultural features being 'fused'. Thus our theme for this year, 'Fusion of Cultures'.

Having provided you with the purpose and theme of this year, there remains to be seen what will exactly happen next week. On the opening day of M-Week 2000, we are joined by various VIPs from our university and the other universities in South Australia to witness the official opening of this year's OSA Multicultural Week by the Adelaide City Council's newly appointed Lord Mayor, Mr Alfred Huang.

From 11am till 3pm throughout the week after that, various performances will be performed. In addition, you will be able to enjoy different types of food and drinks from various cultures of the world while enjoying the shows. To make things even more attractive, we are setting up various exhibitions to

M-Week Competition

Three questions, plenty of prizes

Question 1: Which one of the following countries has 'afternoon tea' at around 4:00 pm, 'tea' as the evening meal, served between 6:00 and 8:00 pm, and 'supper' as a late-night snack?

a) Australia; b) Turkey; or c) Great Britain

Question 2: Public displays of affection between members of the opposite sex are not condoned. However, members of the same sex may touch or hold hands with one another. This happens in:

a) Thailand; b) Iraq or c) India

Question 3: Men will shake hands in greeting while women will often pat each other on the right forearm or shoulder instead of shaking hands. If they are close, they may hug or kiss each other on the cheek and men will wait for the women to initiate a handshake. This is the case in: a) Finland; b) Chile or c) the Netherlands

Submit your entry to either the OSA office at the George Murray building or pass it to us at the M-Week 2000 information booth near the Barr Smith Lawn by 3pm on Friday, August 18th, 2000. Entry is limited to one entry per person. This quiz is not open to any committee members of M-Week 2000, OSA council members or On-Dit staff. Should there be more than four participants with the correct answers, four winners shall be picked by lot. The decision of the judges is final.

make this event more memorable and informative for you. So, what else can you ask for?

Come and join us in this celebration of multiculturalism. For further details, please feel free to visit us at the M-Week 2000

information booth that will be set up in front of the Uni bookshop everyday from 11:30am to 1:30pm from the 14th to the 18th of August 2000 or come on up to the OSA office (George Murray Building).

Multicultural Edition

submissions welcome

deadline 16 August

An interview with Greg Fleet

By Andrew P Street

I can still identify the moment that I first realised that Greg Fleet was a genius. It was at the Lion Arts Theatre during a tour with the Empty Pockets and some bloke from the *Comedy Company* several years back. Greg was doing some standup that was going down disastrously in front of a crowd that clearly wanted some of the Pockets' more physical comedy. Mid-routine, seemingly realising that he'd lost many of the audience, he threw in the following: 'It's almost like, you know when you're in a shopping centre, and there's people everywhere, and you have a gun, and you just start taking people out randomly and it makes the dark voices in your head go away?' The doubters in the crowd were completely thrown, while the rest of us almost died laughing. It was one of my favourite moments in comedy, so when the chance came up to have a chat with Mr Fleet in preparation for one of his sporadic visits to Adelaide, I leapt at it.

First up, what is Greg Fleet up to right now? Well, it turns out a little more than I was expecting: 'I'm lying in a hotel bed writing a film script. It's based on a show I did

called 'Ten Years In A Long-Sleeved Shirt', we're turning it into a feature film.'

For those unfamiliar with the show,



Greg Fleet. Not in bed.

this was Fleet's masterpiece - a standup performance based on his own life. And it's set to be a comedy, since there's nothing funnier '...than heroin addiction,

right,' he completes. I was keen to know how the film would be different to the show, seeing as how it was one person on a stage for an hour. 'Well, it's basically like telling a story, except acting out the story,' he patiently explains. 'It's not exactly like the show, there's other bits in it. It's basically the story of a group of six or eight people getting into that scene. It's 'Trainspotting', but with warmth.' It's also not that far off - '(the script is) pretty much finished, we want to go into pre-production at the end of the year.' I trust lots of car chases have been added? 'No, no car chases - there's a car that blows up though,' he adds, helpfully. 'And I'll be playing someone else. I'm a few years too old to play me.' That's not all that's happening with Greg Fleet, who's seemingly in the middle of becoming quite the multi-media empire: 'I've got a book deal with Random House for 'Thai-Dye', which is another show that I did, and the same guy who's producing the film wants to do something with that. And then there's acting and voice-overs - I'm a Renaissance man.'

I was interested in how the book was going - they're notoriously

difficult for comedians to do at all well. 'Well, I'm way overdue, like two years overdue and I didn't really do any work on it, but I've been getting stuck in recently, and I think once you actually *start* it's a lot easier. It is harder (than other writing) in a way, but when you think about it they're all just stories about people which happened, so it's just going back to that really'. So will the show that we see be 'Renaissance Greg - The Best Of'? 'Probably, yeah. It'll be the standup stuff. I'm doing a lot more...I hate to use the word 'surreal' to describe it, but more of...that stuff.'

Fleet's standup has always had a touch of the surreal in his work - the last time I saw him he introduced the concept of 'scary milk' (when you open it, it goes 'whhhooooOOOoo'): 'Yeah, well I used to try and keep a lid on it but I've realised that people really like it so I'm letting more of that come out. Something like scary milk would come out of an improvisation or a conversation and the thing is, you then keep something like that and do it again, so after a while it becomes part of the routine.'

This interview is reprinted, with kind permission, from dB Magazine

Waite Ball
 19 August 2000
 7pm - midnight

At Lirra Lirra Cafe & Bar, Waite campus

~ Strictly Black Tie ~

Pre-paid tickets \$35, available from the UJSA Office, ph: 8303 7428

greg fleet

Show: *Greg Fleet Comedy Night*
Artists: *Supported by Justin Hamilton & Mick Ballac*
Venue: *Adelaide UniBar, Level 5 Union Building*
Date: *17th August 2000*
Time: *7:30 pm (doors open at 7:00 pm)*
Cost: *\$5 Uni students, General Public \$6 (+ outlet fee if booking through VenueTix)*

Buy tickets through the Students' Association or at any VenueTix outlet

Being blind on campus:

By Joy Ricci

We chose Mawson Lakes because neither of us had been there before and we wanted to see what all the hoo-ha was about - the TV ads and all. Both Michelle and I were impressed with the wooden bridge over a tiny stream and rapids that we were forced to cross to gain access to the one and only cafe. 'Inside or out?' I asked Michelle, hoping that she would answer latter because there appeared to be no tables left inside. 'In,' came her decisive reply.

Ever ready to rise to a challenge, I asked Michelle to keep our place on the customer queue and moved to a table with two young women - and two empty chairs. 'Are these seats taken?' Shaking of heads signified the negative. 'Would you mind my friend and I sitting with you?' I asked, nodding my head to indicate Michelle. Again the shaking of heads, so I left my possessions on the two chairs and moved back into the queue with Michelle. We ordered our food and took our seats. The women had disappeared. 'That's funny,' I noted in bewilderment. 'They've changed to another table' 'Who?' queried Michelle. When I explained the scenario Michelle said, 'Oh, that's nothing new. It doesn't surprise me.

People nearly always disappear if I come to a table - it makes me wonder if I smell or something. 'Certainly not,' I replied. 'Perhaps they're allergic to dogs,' I suggested, looking down at Fin - Michelle's black Labrador guide dog. 'I don't think so,' countered Michelle dryly. 'Well it certainly wasn't your personality, or mine for that matter. We hadn't even sat down when they shifted,' I tried to salvage some positives from the situation. Michelle and I had chosen mid-year semester break to nut out the bones of an article for *On Dit* explaining the extra hurdles that students with disabilities have to survive at university. I thought that we might start with the experience that I had just witnessed at first hand. What is it that you would most like students on campus to know, Michelle? 'Lecturers are mostly very helpful. In fact some go out of their way to make sure that I don't miss out on vital information. I won't mention any names but some lecturers are so helpful that when one is difficult, I think "What is

your problem?'" I don't think of myself as having a disability until people make it an issue.' I knew exactly what Michelle meant because I have a 'hidden disability' - in fact I look so well that I call it an 'invisible disability' - and my difficulty is getting people to understand that I do indeed have special needs.

I have found that Michelle is denied equity of information access regarding Union-organised activities. She once confided that not being able to attend the O'Week Ball 'started



Michelle with Joy and another friend.

the ball rolling' towards being 'behind the eight-ball' - if you'll pardon the puns and ignore the cliches - regarding campus social life. Alternative format, eg Braille, of the key information at the front of the yearly diary would help. The highlights of *On Dit* in Braille or on audiotape for visually impaired students might also help. The Royal Society for the Blind would be happy to Braille text directly from disc. Michelle's a mover and shaker when it comes to speaking up for equity for students with disabilities. She'd welcome a chance to talk spontaneously about these issues on Student Radio.

'If you could change one thing about campus life, what would it be?' I cut to the core of the interview. 'A social life,' she answered wistfully. 'There's only been one group that tried to include me and that's my German class last year. We went to the Unibar and to dinner a couple of times after class. I was one of the instigators of the socialising.' I've known Michelle since 1997 and I've always admired her bright

bouncy approach to life but I have seen her fellow students ignore her and walk off to lectures without including her. No doubt they are concerned about committing a *faux pas* not knowing how to include a vision-impaired person in their circle of friends. I know the feeling! Sometimes I've forgotten that Michelle needs help get to and from unfamiliar meeting rooms in the Union building. So - that's happened to oodles of sighted people too - but Michelle always sees the humour of my forgetfulness. I once

have one of those qualities!

'I don't mind if someone comes to share my table - as long as they don't mind sitting with me,' Michelle confided. 'For all of my life, people, as soon as they find out that you've got a disability, they just scam. They don't want to know you. When I was on a trip they did the same thing. It was only someone like Kim, my best friend, who I think is a very special person, that sees beyond physical disability. A lot of people can't. They look at you and all they see is that this person is different - this person is blind; this person is deaf, this person is in a wheel chair. They don't stop to think, "I wonder what this person could teach me, what stories they have to tell. This person would be a really interesting person to get to know." All they think is, "I don't want to be seen dead with them." I don't know, maybe I have got a chip on my shoulder, but I think that society's put it there.

At this point I glanced over at the young women who hastily vacated our table. They couldn't meet my look and actually squirmed in their seats. Oh yeah, they certainly felt uncomfortable about leaving this table without a word. I thought about my

friends who are allergic to animals - they speak up when I allow my pet pooch to run rampant all over them - they don't just scam without an explanation. 'I've just noticed the girls going back for their sweets,' I mutter my thoughts out loud over a large slice of wicked looking Black Forest cake. I know that you said you weren't surprised about their reaction Michelle - but I was.' My experience is that people don't just lope off when they've agreed to share a table with me. Perhaps the reason is simply that I can see them and making eye contact with someone you're snubbing is hard. I asked Michelle if she thought that people might be over-sensitive, concerned that they might harm her in some way, and so not initiate conversation with her. 'It's possible,' she replied, 'I often feel like that about overseas students. I don't really know what to say and its not that I don't like them. I admire them for having the guts to come over here and study in a foreign language. Even English-speaking students who have to come all this way to live in a country they don't

an interview with Michelle

By Joy Ricci

know, I think, are absolutely wonderful.' Michelle knows the difficulties involved in being overseas because she's been to Germany. 'I audited lectures and developed an understanding of university life so that it wasn't so intimidating when I got back here,' she laughed, 'I thought that if I could handle university in Germany I could handle it here.'

Difficulty in communication with overseas students gives Michelle insight into the problem that some students have in talking to her. 'When you meet people from other backgrounds you start to wonder whether you might say the wrong thing. What if I offend them? Cultural differences like shaking hands or kissing a person might be correct in one culture but impolite in another. You think - now what if I break the protocol? Today there's so many different cultures that you have to be up with it. I think that this is at the bottom of a lot of problems in this society not just for the people with disabilities but for anybody who doesn't fit the norm.' 'Anybody who stands out for any reason whatsoever - they're in for a hard time because people worry about breaking protocol and there's such a big deal about political correctness. I know heaps of

people who call Fin a blind dog.' We both paused in the midst of this deep and meaningful discussion to collapse into a bout of quite unsophisticated laughter. Not quite the thing at the Mawson Lakes Cafe, I assure you, but we enjoyed the change of pace. 'He wouldn't be much use to you if he was,' I stated the obvious. 'Well, it does annoy me because I think "Fin - can - see. Hes - not - a - blind - dog."' But I know it's not meant. It's just a slip of the tongue. I would never say anything to them, unless I was out somewhere representing the Guide Dogs' Association, because they don't mean it in a nasty way.'

'I think a lot of people get too high on their horse about things with political correctness. I know blind people who get upset if you offer them a hand across the road. They think that you're being patronising. But I've got no time for that sort of thing. I prefer people to be kind than not to give two hoots. I'd far rather have a person who might appear patronising but has really just got a heart of gold and simply doesn't know how to offer help. I'd far rather have kind people around me than people who ignored me.' Michelle is very forgiving. She'd already stated that lecturers are caring but I remember a couple of

years ago when a one suddenly wanted a book read in just two weeks. Formatting the book in Braille in that amount of time was out of the question, so after the lecture Michelle asked the lecturer if he could stipulate the most important chapters. Jeff Pullen, her trusty scribe and reader, would find the time to read these onto tape for her, no doubt. 'Go to the Barr Smith Library and look them up for yourself,' was the lecturer's reply. Obviously this guy had no idea of the difficulty of this seemingly simple task for Michelle. She wasn't looking for a short cut - she simply needed the possibility of complying with his wishes. Personally I would have quipped, 'Sorry but Fin's taste in literature is restricted to Fred Basset!' My own disability is FM. If you don't recognise the disorder, don't worry: you're in the majority. Bright sparks, if you'll forgive yet another pun, usually comment that this sounds like a radio station and I assure them that they're on the right track because it involves faulty wiring. Malfunctioning neurotransmitters to be precise - in short - pain, fatigue, and fuzzy brain. But I'm lucky. I can smile at passers by and reap the reward of an answering smile. Michelle relies primarily on what she hears. A shy person can

often summon up a smile for a fellow student but it takes greater courage to step up and say, 'Hello!' If anything at all comes out of this article, I'd like to think that it is restoring Michelle's faith in her fellow students. Let me give you the basic rules. You can't feed, pat play with, or even talk to Fin when he's in harness, because he's a working dog and an essential one at that - but you can say 'Hi' to Michelle. Say who you are and where you know her from e.g. 'Hi Michelle, I'm Mick and I was in your ... class.' Or maybe, 'Hello Michelle, I'm Zoe and I read what you said in *On Dit*. I'm in your ... group.' Now, Michelle may have Jeff, her scribe (sometimes mistaken for a 'Minder') with her, rushing her off to lecture, but be stalwart and speak up. Jeff's bark is worse than his bite - not that I've personally experienced this. He's a small man with a giant heart, even when he grumbles. Michelle has often spoken up at conferences for students like myself, with 'hidden disabilities,' and I'd like to hand over this article in the hope that I'm in some tiny way repaying that help. If insight into Michelle's thoughts has broadened your horizons, encouraging you to invite her to share your table or simply say 'Hi' then this is a job well done.

UniBar

Schooner Prices

Coopers Pale	\$2.40
Coopers Dark	\$2.40
West End Draught	\$2.30
Southwark White	\$2.40
Southwark Pale	\$2.40
Cider	\$2.00

UniBar Happy Hours

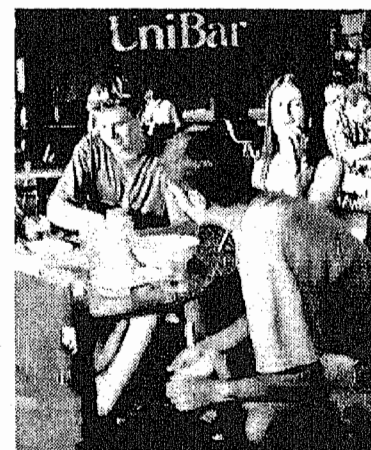
Thurs 4.00 - 6.00pm

Fri 4.00 - 7.00pm

Cider \$1.50, Spirits \$3,
Vodka \$2.50



*Look out for
the weekly pool
competition ...*



*Check out the
meal deals ...*



... the cheapest place in town ...

Writing on the cubicle wall

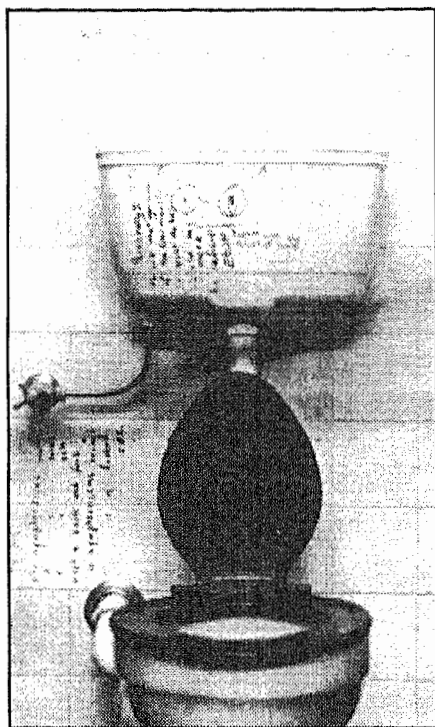
By Carla Caruso

For females using public toilets, it seems the writing is on the wall. Forget imagery of graffiti artists as puny guys with caps worn back-to-front and spray cans in hand. These days, the bespectacled female students with 'Save the Environment' T-shirts and period pain are just as likely to hold the texta.

Every trip to the ladies is another adventure into enlightenment. Fab quotes, such as 'Life sucks? Death is worse', line the walls, as one sits tinkling.

The public toilet experience is also interactive. 'Multiorgasmic? How many have you had at once?' Reply? '9'. A friendship is born. At other times, it offers a service. 'For a floppy cock and a heap of bullshit, ring this number ...' Who can deny the world is not now a better place?

Graffiti of this kind has gained class. No longer confined to 'CJ 4 MK 4eva', an element of fun and (literally?) 'cheek' has been added. My favourite is 'Toilet Tennis'. On one wall, you are asked to 'look left', the other 'look right', and back and forth, back and forth. The game, sweet



Toilet graffiti: often *unsubtle*.

cheeks, has begun! Then there are those who condemn others for using their liquid paper or compass point for evil, in defacing public property. Those who take the line that students should spend more time studying and less time writing on walls. 'STOP BEING CHILDISH' and 'GET A LIFE' are

scrawled in screaming, brazen, fluoro letters ... hypocrites! Why not practise what you preach?

Other contributions are more moving (and not of the bowel kind). One wrote, 'I think I'm getting anorexia. Help!' Swarms wrote back to offer advice, past experiences, and the number of a helpline. A life may have been saved.

Scrawling on public property is a desperate plea for attention in today's society. Where else can you pen your thoughts to the world, and reach so many people? Bardot would love such coverage.

The 'artist' pushes open that door with the little, black-skirted figure on it, with obvious intention and a texta up their sleeve. Your friend may be a secret offender, and you may not know.

Who knows what the average public toilet graffiti artist looks like? A staff member may be as dirty-handed. Who can tell? But what power one holds with the stroke of a pen, in labelling you a sweetie or a slut.

What happens in the men's room? Is toilet graffiti confined to that of females? I don't know! Enlighten me!

Do men have other things on their mind when staring at the porcelain or stainless steel? (Like stage-fright?) Perhaps, for them, a poster of Pamela Anderson would do the job of scrawled words just as well. Maybe I just spend too much time contemplating in there.

COMPETITION

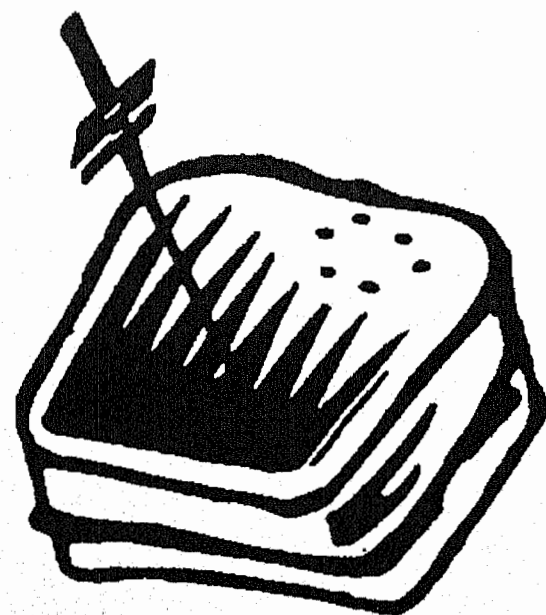
The funniest/most entertaining piece of toilet graffiti brought in to the On Dit office (basement of the George Murray Building) by 12 noon this Friday **WINS!**

We have no prizes, but what the hey, you might have fun. **GOOD LUCK!**

The Wills

Ground floor, level 2, Union House

Monday - Friday



burgers • yiroses • vegie burgers • steak sandwiches
chips • felafel rolls & more

On the Inside Part 2

By Dave Sag

In our last episode, Dave had let a few lil' old speeding fines go unpaid for a bit too long. The filth arrived, and into the Big House he went. There he marvelled at the world's least comfortable bed, the lights that never go out, and the magic urinal that flushes itself every ten minutes. When we left him, his neighbour (Mr Piss-In-Public) was getting a tad shouty ...

Ya fucking cocksuckers
part 1 (continued)

Eventually someone with the sort of authority of voice achieved by being on the right side of the bars had a few none too quiet words with him.

'You're a fuckin' dickhead,' yelled Mr Piss-In-Public

'Yes I am,' replied a youngish sounding cop. Canny use of psychology. It was a good attempt at applying theory but it failed miserably. There were only so many times that Officer Youngster could put up with agreeing to be called a dickhead.

Abuse 1, Psychology 0.

Officer Youngster walked off, probably disappointed that all his after-hours, well intentioned night school psych pracs had failed him miserably in the field. The yelling continued and then there came the sounds of something, I have no idea what, crashing against the metal bars. This brought a better response. Suddenly the sounds of authority filled the air.

'Does that hurt.'

It should be a question, but it was said as a statement of fact. The answer of course was yes.

'Good,' came the reply, but almost before the 'd' was pronounced came the sudden staccato burst: 'Get to the back of the cell!'

'Fuck you.'

'Get to the back of the cell!'

'Fuck you.'

'Get to the back of the cell!'

'Fuck you.'

There was a strange little click, I have no idea what it was but shudder to guess.

'Get to the fucking back of that cell, NOW!'

High drama was being played out not ten metres from my bed and I couldn't see a damn thing.

There was no noise for a while. I really wanted to find out what happened to Mr Piss-In-Public, but figured that it was not worth my asking. I can only guess that nothing too bad happened however because the Aboriginal Deaths In Custody Commission would have had a field day if it had. Still, with the total silence creeping though the cell block, there was plenty of room for the imagination to work. Nevertheless, I was glad the noise had stopped, and decided to try and sleep again.

See ya in detox mate?

It only took about 2 flushes before the sounds of conversation brought me back to full alertness. Two men were talking in the cells next to me. They were laughing about some private joke. Another Police Officer in blue overalls walked past and led one of the



No means no, orificer.

guys, a huge Aboriginal man, down the corridor to get finger printed.

'Hey Brother, see ya in detox,' he called to his cell mate. This farewell was taken up by half a dozen other inmates, all of whom offered to meet up with him and each other after detox for a drink or five. They all knew each other. They knew the cops by name, the cops knew them by name. You know that feeling when everyone in the room knows a secret, but won't tell you? Hmm.

Ya fucking cocksuckers part 2

A while later, three or four flushes I think, Mr Piss-In-Public began

yelling again. This time however he was yelling from behind one of the solid steel doors that formed the entrance to a much more solitary cell. His voice was muffled but still clear. He had returned to his original theme of 'You fucking cocksuckers', 'I got no respect for you', 'Bastard pig cocksuckers' etc. He was ignored

and after a while decided to sing along. Catching the lyrics was not hard, he sang the same three songs over and over, but catching the tune was tricky.

We started chatting after a while and he revealed that he had been imprisoned for calling a bunch of Police 'Daft fucking cunts'. I had to laugh. We sang along for a while and then he was released.

6 days for parking fines?

The bloke a few cells down, it seems, was doing six days for failing to pay \$1500 in parking fines. What happened to the Quick Release Programme? Who knows.

Come on, I'm bored.

Time had lost all meaning now. I guessed that it was about 6:30 am, but could have been wrong. I had no idea. I was beginning to wonder whether there was any point to me still being here. I would be let out at 9 am or so. What if they forgot, what if they decided to keep me here for a few days? Fuck was I getting bored.

Out I go, and Christ is it cold.

I was released at 7 am. They made me fold my blankets, pick up my origami, and sign out. They returned my belongings and whammo, I was out in the cold morning air. I sat for a while on the court house steps and tied my boot laces. With my belt on and my laces tied, I was a free man, but it sure was cold out there. I walked home feeling a bit seedy and a bit tired, but with a confident step. It was a beautiful day. Time to go fishing, I felt. This I then did, a free man with a great story for the grandchildren. Speeding Fines 0, Dave 1.

The editors would like to take this opportunity to point out that they do not in any way support Mr Sag's method of avoiding the payment of speeding fines.

Unless, of course, it makes a good feature for this newspaper.

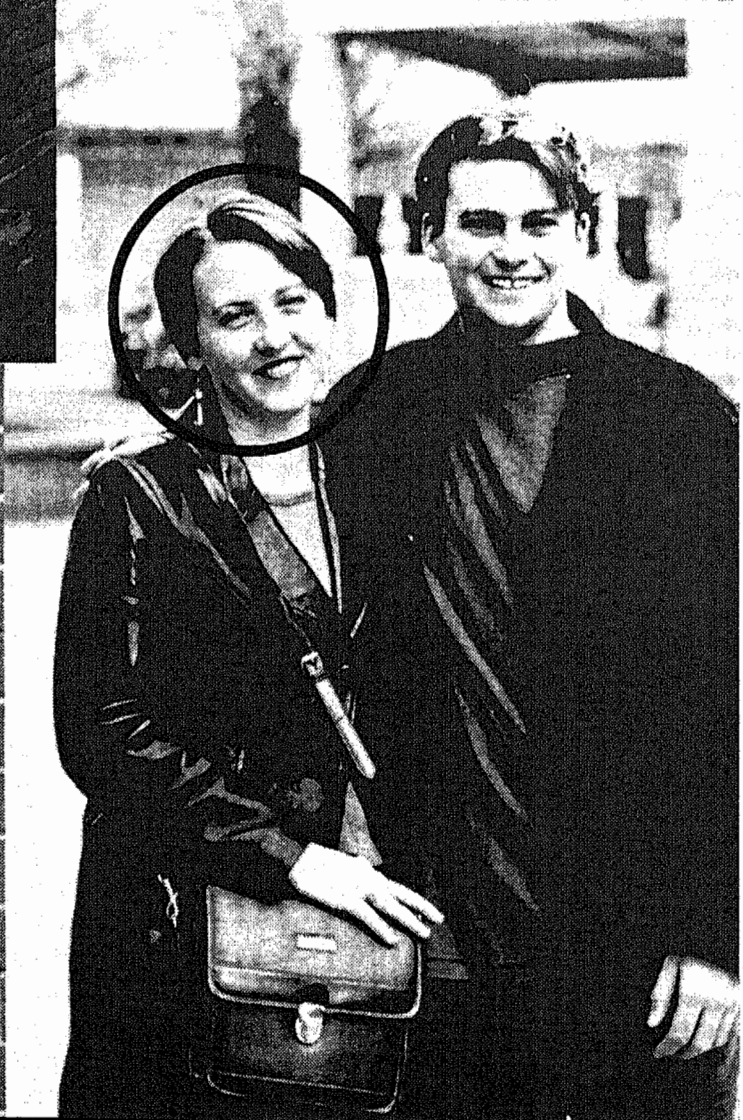
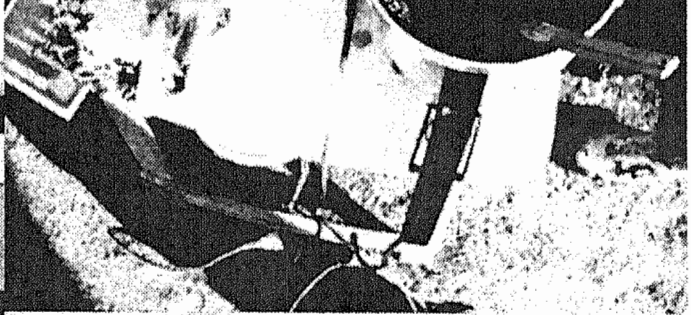
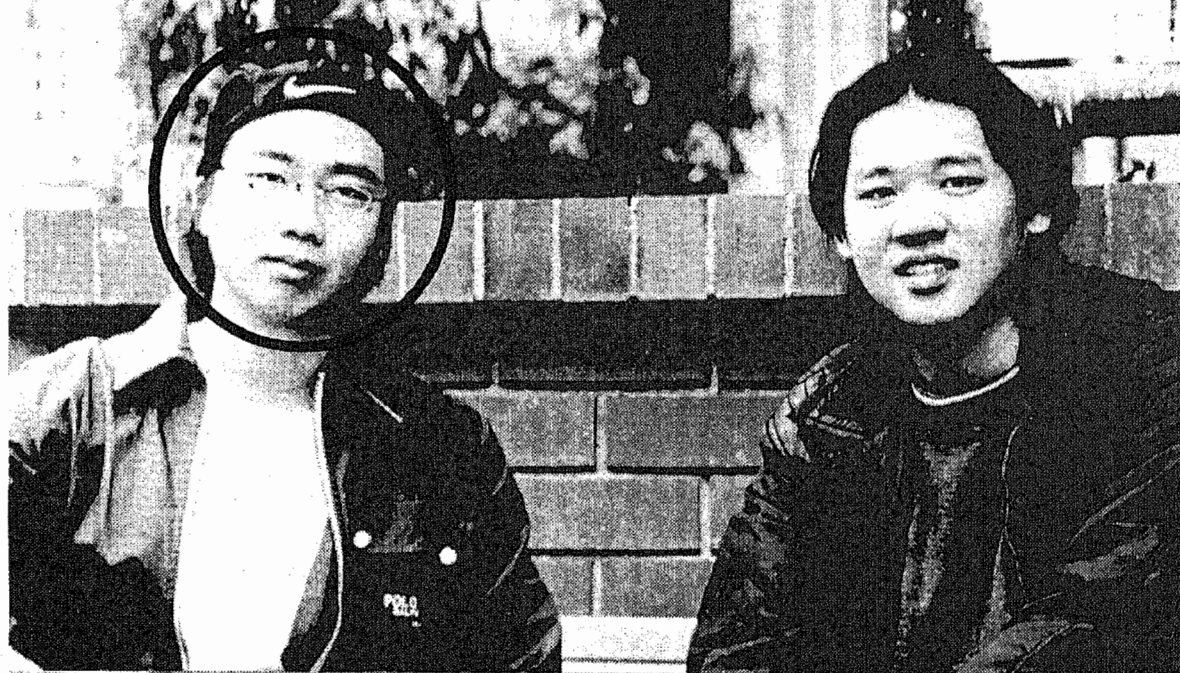
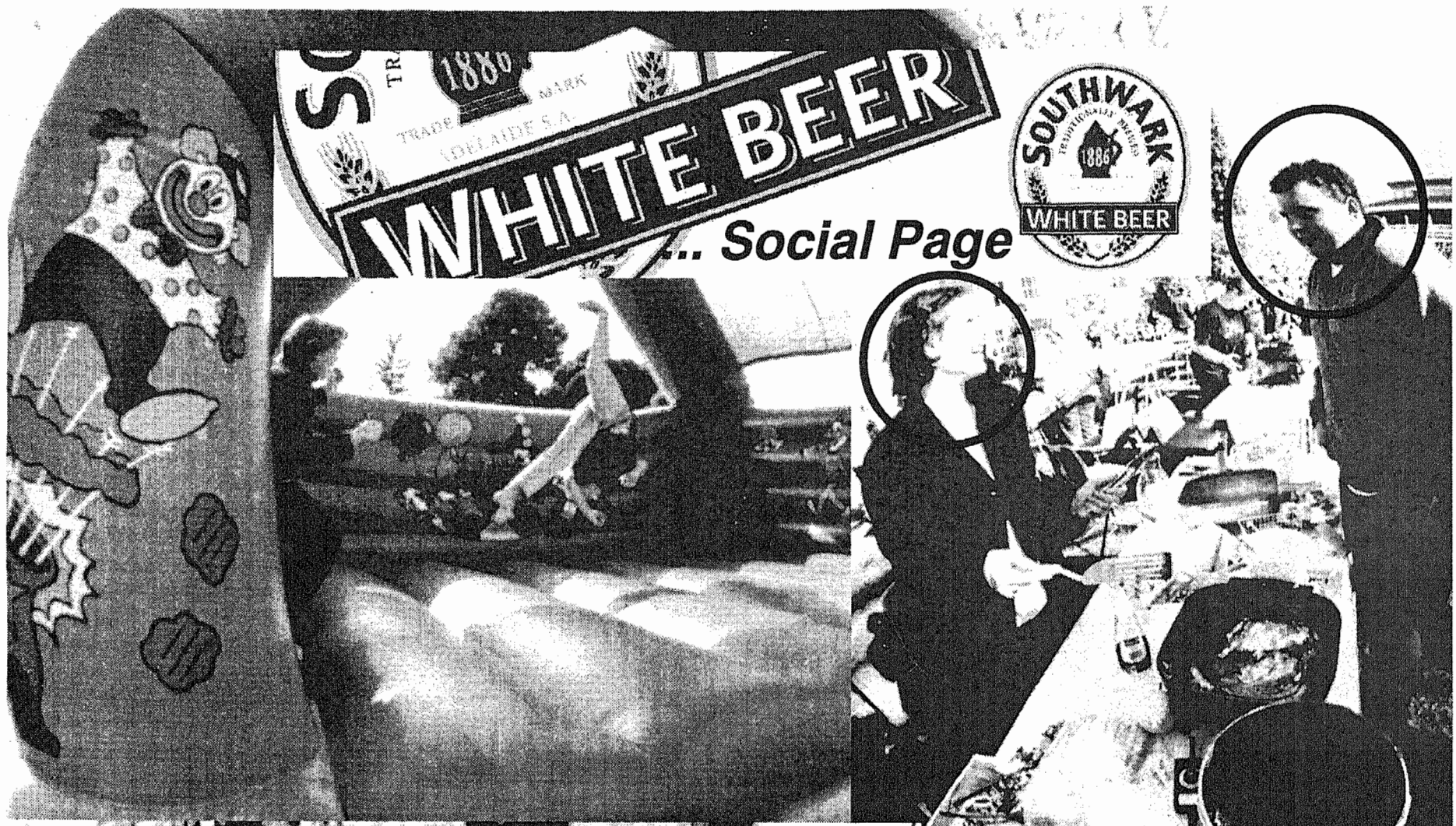
for a long time and then it seems released to who knows where.

What is behind those doors?

I tried to imagine what was inside those cells. I had no idea, but it was probably quieter and darker. Lucky bastards.

Singin' the songs of me fathers

The hours flushed past. The sounds of NWS 9 still played in the distance. After some time there was music. The man in the next cell, an Irishman born in Yorkshire as I later discovered, was singing Celtic folk songs and having a good time of it. I sat up



• Free Beer •

Is your face circled?
 Come down to the *On Dit* office (basement George Murray Building) at high noon Friday and claim your prize, kindly donated by Southwark

• Free Beer •



The tale of a borrowed car and a couple of drinks

By Dale F Adams

I've written about share housing a lot in my life. It's opened me up to endless accusations of self-serving self-satisfaction and self-absorption in my writing, but it's never stopped me, and I suspect that it never will. The reason for this is clear enough to me: the experiences of that time of life, and in particular the relationships and friendships that last to this day, that essentially had their beginnings in that period, have had, and continue to have, a profound effect on me.

But that's more than enough pathetic psycho-babble for now. I lived with my folks up until not long before my eighteenth birthday, at which point they moved out. Bugger. Sold the house and pissed off to Victor Harbor - a sensible enough move, when I recall the irritating little turd I had become at that point in my life.

After a few truly horrifying months living as a boarder with a totally insane middle-aged Scottish woman, I moved into what I suppose you could call my first real, genuine, just-like-a-bought-one share house. It was a big bastard, too ... a huge old bungalow in Hackney. Originally split into two (which would explain the two kitchens) and subsequently rejoined, it had enough room for around 11 people to live in relative comfort at its height. The landlord had let the place pretty much sink into complete disrepair - it frightened the bejesus out of a lot of my friends the first time they saw it - but it had two principal factors in its favour. First: it was a seven-minute walk to the Exeter Hotel, which was pretty much the social epicentre of the universe at the time. Second: the rent was only \$35 a week each.

Nice.

I moved in one Thursday, basically shifting all of my goods and chattels in the back of my car, which was a brown, late-70's VW Golf. As I wandered around my room, vaguely contemplating the notion of unpacking, someone stuck their head around the doorway. Apparently one of my new housemates, substantially older than I, with brown hair in an untidy ponytail and some slightly ludicrous facial hair, he simply asked if he could borrow my car. No introductions (although I was subsequently to discover we had already met a few times before, I just didn't remember), no social niceties.

Slightly taken aback, I handed him my keys. He wandered off, and presumably departed with my car to God knows where.

As I relaxed on my borrowed bed,

trying to read above the noise of six or so new housemates (none of whom I really knew) having a conversation in the hallway outside my room, I began to think that, just perhaps, lending this stranger my car was not such a hot idea. Pushing that rather uncomfortable idea to the back of my head (What was he going to do with it? Abscond to Venezuela?), I tried to relax.

I was still in said not-particularly-relaxed state some hours later, trying to watch a bit of the teev, when The Car Borrower returned. He simply stuck his head around the door again and threw me the keys.



Pull up a brown couch and pint of shite Riesling, young man.

Noting that I clearly had a television in my room (the house didn't have another one that I could tell), he pointed out that he probably owed me a drink for the use of the car.

'I just bought a cask of Riesling,' he said. 'House rules. Everyone who moves in has to drink a cask with me in the loungeroom. Why don't you bring your tellie with you?' Reasoning that I was probably in no position to question house rules, I grabbed the teev and headed in to the lounge. There we reclined on the inevitable brown couches (name me one student house that doesn't have them) and preceded to knock back pint glasses of Buronga Ridge Riesling. Repellent it was, too - I don't think you can get it in Adelaide anymore, more's the pity - but casks were only six bucks a throw, so it was to become my beverage of choice for quite some time. The Car Borrower (whose name, frankly, I still didn't know) talked me through a couple of

methods of making the muck a bit more drinkable - cask wine cocktails (ie adding random fizzy drinks to the Riesling) that had been concocted on a Great Lost Houseboat Trip.

The afternoon began to dissolve rather nicely.

Around seven o'clock, the various housemates who had been floating around the periphery of my afternoon (none of whose names I really knew either) began to make clear signs that they were starting to get ready to go somewhere. It slowly transpired that it was everyone's intention to head into the

think that it would be just as well for me to go home (I was pretty pissed, after all), when The Car Borrower (who had spent the last twenty minutes or so successfully talking me into playing in his football team) turned to me with another proposition.

'We're all heading off to a Twenty-First,' he said. 'Wanna come along?' As with every other suggestion The Car Borrower had made that day, I found this impossible to say no to. Around ten of us thus piled into cabs and made our way to a house (location: unknown) to go to some guy's party (identity: unknown).

I might have thought that I was getting a little out of my depth, if I'd been capable of uttering more than the word 'schlerfen'.

It is at this point that the evening becomes a little bit more than a little bit hazy. I remember that I actually knew the guy whose party this was (he was an editor of *On Dit* at the time, as it turned out). I can remember standing in the middle of the kitchen, which had these really neat checkerboard pattern tiles, loudly proclaiming that I wanted exactly the same tiles in my house. And I can remember locking myself in the bathroom with The Car Borrower, a couple of other people, and a bottle of tequila. Other than that, you tell me.

You're just as likely to know as I am.

What I do remember is getting home. A couple of people indeed seemed to be having a little party at our place, together with about a hundred of their friends and a rather loud band playing in the loungeroom. Thinking myself rather clever for locking my door, I bid my new housemates good night, and wandered around the side of the house. As I attempted to jump the all of two or three feet up to my window sill, I lost my balance, teetered precariously for a moment or two, and fell backwards onto the concrete path. It was here that my body and mind finally conspired together to do the right thing, and I passed out.

I remained there for a couple of hours until The Car Borrower wandered around the side of the house and found me. He did the only decent thing and carried me to bed.

I remained there for a while, before I got up, wandered into someone's room and chatted inanely at them for while, before toddling into the loungeroom and accidentally treading on a mad Irishman sleeping on the floor.

But that's another story.

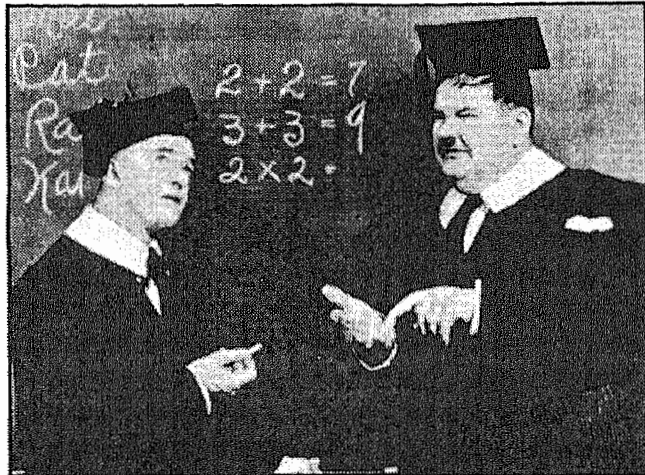
Beerlines: All about stout

By Tony Jones, Southwark Chief Brewer

In the cold of winter, the thoughts of the beer drinker turn to the warming benefits of a deep black stout. Lets hope that as winter takes its last bite those of you who were ignorant of its benefits, have now trodden the path to stout awareness. Perhaps there were timid steps at first, by way of a portagaff or black and tan, but now with a full winter under your belt, you will have grown to love this noble black beer. Here in SA we have been spoilt by having two wonderful stouts, Coopers Extra and Old Southwark, so readily available.

But the history of stouts dates back to sixteenth century England. In these times dark brews were all the go, and stouts were the blackest and often the highest in alcohol. Unfortunately the introduction of some fairly Draconian tax laws in the 1700's, under which stout attracted four times the tax of weaker brews, led to a drop in popularity. During this time the much weaker London porters rose to prominence, however when the beer taxes were removed in 1823-30 the market for strong beers quickly re-opened. The brewers of porters then needed a drink to compete with the stronger pale and brown ales and they responded by introducing a much stronger version of porter which was the basis of the London style stouts. In the late nineteenth and early

twentieth century stouts were considered to be of great nutritional benefit. Stout was commonly recommended for nursing mothers and the infirm, and its reputation as a dietary supplement spawned a whole range of 'food-stouts'. Oatmeal stout, wholemeal stout, milk stout, oyster stout and even nursemaid stout were



Stout will make you smarter.

just a few variations. It is often said that stout is high in iron, but this is not true. Its nutritive benefits if any, come from being in essence a concentrated beer. It has more malt, more hops, generally more alcohol, and often the yeast is retained, at least in part, because the beer is so black that there is no particular need to filtering it clear. As a consequence stout is significantly higher in minerals and vitamins than a standard beer.

Anyone who has tasted a Guinness will realise that this is an entirely different kettle of malt than an Old Southwark, or Coopers Extra. So, what is it that differentiates one style of stout from another?

Colour-wise all stouts are very similar, a deep black derived from the use of either black/roasted malt

or roasted barley. The use of malt gives a slightly sweeter taste (caramel, even toffee) while roasted barley yields smoky, burnt and sometimes even coffee bean characters. The amount of hop added also has a big impact. Most stouts are fairly bitter. A 'sweet' stout may

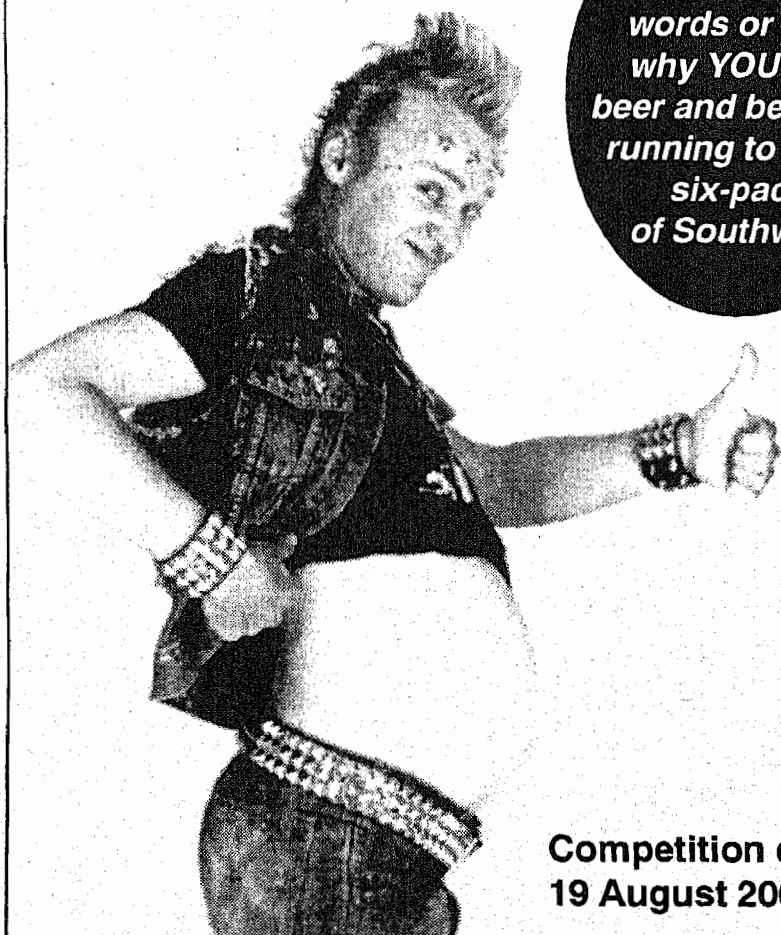
have around 30 bitterness units and a dry stout up to 50 units. By comparison a standard Aussie lager would be around 20 bitterness units. Australians tend to like their stouts to be about mid level in bitterness and both Southwark and Coopers fall into this at 35-40 units. Alcohol content can vary greatly. Guinness has just standardised its local version back to around 4.2% abv, to match the original Irish drop, but the relatively high contents of the

two local stouts (Southwark 7.4% and Coopers 6.8%) helps balance the overall flavour adding perceived sweetness to the brews. These high alcohol stouts were quite common in London and caught the fancy of Catherine the Great (the Empress of Russia during the 1700's), resulting in regular shipments to the Russian Imperial court which continued until the First World War. The original home of Imperial Russian is said to be the Anchor brewery, on the river Thames at Southwark, London. Its therefore fitting that Southwark should brew a stout in this style, but generally any stout in the range above 7% alcohol can be tagged as 'Imperial Russian'. The high alcohol content would have helped these stouts to survive without freezing in transport during the cold Russian winter.

If you prefer a sweeter style then milk stouts are probably your drop. These are made by adding milk sugar (lactose) to the brew. Tennants once had a imported version of this style available locally, but seemed to have dropped it in favour of the more traditional stout, so an example may be hard to find. But when you have two classic stouts brewed in good old South Oz, there is probably no reason to look further. Just mix in a dash of lemonade to sweeten it up, and away you go.

'I like beer because beer is good'

Tell us in 25 words or less why YOU like beer and be in the running to win a six-pack of Southwark



**Competition closes
19 August 2000**

voting

Students' Association of the University of Adelaide and the Adelaide University Union Elections
Monday, 28th August - Friday, 1st September 2000

polling stations and times:

Monday 28th August	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Waite Campus (Lirra Lirra Café)	11.00am - 3.00pm
Tuesday 29th August	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Airport Lounge	4.30pm - 7.30pm
Waite Campus (Lirra Lirra Café)	11.00am - 3.00pm
Medical School	11.45am - 2.15pm
Roseworthy Student Union	11.00am - 3.00pm
Wednesday 30th August	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Airport Lounge	4.30pm - 7.30pm
Roseworthy Student Union	11.00am - 3.00pm
Waite Campus (Lirra Lirra Café)	11.00am - 3.00pm
Thursday 31st August	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm
Roseworthy Student Union	11.00am - 3.00pm
Centre for Aboriginal Studies in Music	11.45am - 2.15pm
Medical School	11.45am - 2.15pm
Friday 1st September	
Hughes Plaza	9.00am - 4.30pm
Barr Smith Lawns	9.00am - 4.30pm

to vote...

You need to produce one of the following to obtain ballot papers. It must also be produced when the vote is returned to the Polling Clerk:-

Any current photographic identification of the voter such as one of the following cards identifying the voter as a student at Adelaide University:

- a current University of Adelaide Student/Library Card
- Adelaide University Law Library Card
- Waite Institute Card
- a current year International Student Identity Card (with the University of Adelaide cited as the institution of study).



Letters. We love them.

Ye olde IVF debate

Dear Eds

Thank you to George Valiotis for his article on IVF, single and lesbian women, and the Government's stance on the issue. This letter is kind of a long reply.

As I see it, there are really two issues in question here. That of the right of lesbian couples to raise children, and that of the rights of single women.

George is right when he challenges the government's view that lesbians in a 17-year relationship are 'single women'. That is so much bullshit.

It is generally agreed in society, however, that children growing up in single parent families are at a genuine disadvantage, in terms of home and family structures. This is often and regrettably unavoidable thru divorce, etc. Why then do apparently well-meaning people seek to voluntarily place children in this position? I am well aware that not all two-parent families are perfect environments, but ask any child of a divorced couple if they would prefer Mum and dad to still love each other and live together. It is all very well to point out those situations in which traditional nuclear families are dysfunctional, but the truth is, the majority are not.

Secondly, in regard to lesbians raising a child/children, that is something I have no issue whatever with. I do, however, have an issue with lesbian couples receiving IVF treatment. A subtle difference, perhaps, but important. The waiting list is for such procedures is extraordinarily long, and priority should be given to those women who are physically incapable of conception thru any other means, no matter their sexual preference. I do not believe that a healthy, normal lesbian should displace an infertile heterosexual purely on the basis of differing sexual preference, which is what it comes down to. The question is not one of sexuality, but of physical capability. To do otherwise is to be grossly unfair to many heterosexual couples, who thru no fault of their own, cannot achieve pregnancy. IVF technology should be available to infertile women, no matter their sexuality, and they should not be displaced by women perfectly capable of natural conception.

Finally, I take issue with George's assertion that for paedophiles, rapists and teenage crack addicts to have children is seen as 'ok,

fine, off you go, have a couple.' No person in their right mind would make any such statement; stick to reality, and not emotive, anti-hetero language calculated to draw lines in the sand. You're old enough to know better.

Luke

Yet another person with a big hard hunger

Dear *On Dit*

Nice to see some meatloaf (aka sweet, sweet log) finally filtering into the Mayo, but it may yet prove to be too little, too late.

Once a week for log stinks of tokenism at best. I and my compatriots demand a daily supply of log, and until the Union recognises this fact, we shall continue our campaign unabated. A petition is at present being prepared to present to SAUA Council Wednesday night, demanding a referendum be held to create a new paid position within their structure: that of Meatloaf Vice President. The MVP's role shall be clearly defined: the provision of sweet log for all.

In addition to this fact, we will be going straight to the top. Our constant harrasment of current Union Board members will continue, and when the forthcoming election process delivers us a new Board, they can expect the same.

Do not dismiss this matter out hand, student representatives. It is bigger than all of us.

Yours hungrily

One of many people in need of log
mailto:ineedlog@meatloaf.org
http://www.meatloaf.org/log

No one likes the Barr Smith, do they?

Dear *On Dit*

I'm pretty pissed off, coz the Barr Smith Library isn't looking after the environment!

They recently threw out a shitload of books. Outdated and unused, but still ... for fuck's sake, you think that they would use their brains and think about where the books came from in the first place. 'The trees, man, the fucking trees.' They threw out 20 wheelie bins of books. That's a lot of trees. That could have bought us a carton of pies from recycling.

Why don't they do something

about the recycling system around the University? Sure enough we recycle cans and shit, but why not paper? What the fuck is *On Dit* made from? Paper, that's what. I know that *On Dit* is trying its hardest to do their bit for recycling - good on you fellas! But the whole University should be doing everything it can to look after the environment, and lead by example.

Concerned

No one likes the Barr Smith II

Dear *On Dit*

I thought the recent book sale by the Barr Smith Library was a great idea: I know I went a bit nuts and bought more books than I am ever likely to need. But did anyone else notice the seemingly endless stream of books that were simply thrown away at the end of it?

What is the deal here? Surely these books could have been recycled in some way. Or failing that, there's more than enough charities out there that would gladly take them for fundraising purposes. Surely a better optional round.

I guess that these sort of options just seemed a little too hard for our friends in the Barr Smith. Or so it would seem.

Shame, really.

Adam

No one likes the Barr Smith III

Dear Eds

I would just like to express my dismay at the hundreds of books thrown out by the library after their recent book sale. It just seems like such a waste. I understand that the library is fast running out of space, and that there a lot of books which are not borrowed very often, as well as multiple copies which are no longer necessary, or have been superceded - but to just throw books out? What about recycling? What about the waste?

Hell, if I had known, I would have offered to chuck the books in the back of my Volvo and drive them down to a Blind Welfare shop where they could be sold for charity. If Blind Welfare can sell old Moccona jars and make a profit, I'm sure they wouldn't say no to a whole bunch of books.

Helen Hopkins

Is meat still murder?

Dear Eds

What happened to all that veganism shit that was in the paper last semester? Fuck it was funny.

Simon Russack

Letter Policy

We welcome letters from any student on any subject. Please try to keep them shortish (approx 250 words), otherwise we'll have to cut them, and some of you get a bit shirty when we do that.

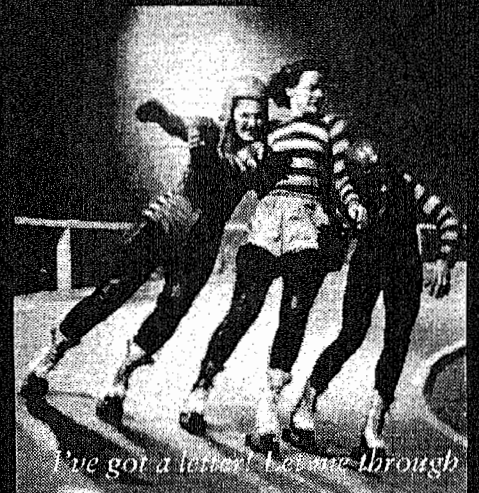
If people wish to remain anonymous, they can, provided their student number or full name and a contact number are attached to the letter. These details, obviously, will not be published.

You can say pretty much say anything you like, but try not to defame people too much. Not only will we get sued, you will too.

Oh, and if you mention the upcoming elections in your letter, we're going to have to run it past the Returning Officer before we can print it. Don't worry about that too much; he's a pretty nice guy.

Letters can be e-mailed to ondit@smug.adelaide.edu.au or posted to us On Dit c/- University of Adelaide SA 5005. They can even be dropped down to our office opposite the Barr Smith Lawns, near Unibooks and the boys' toilets in the George Murray Building. Get cracking.

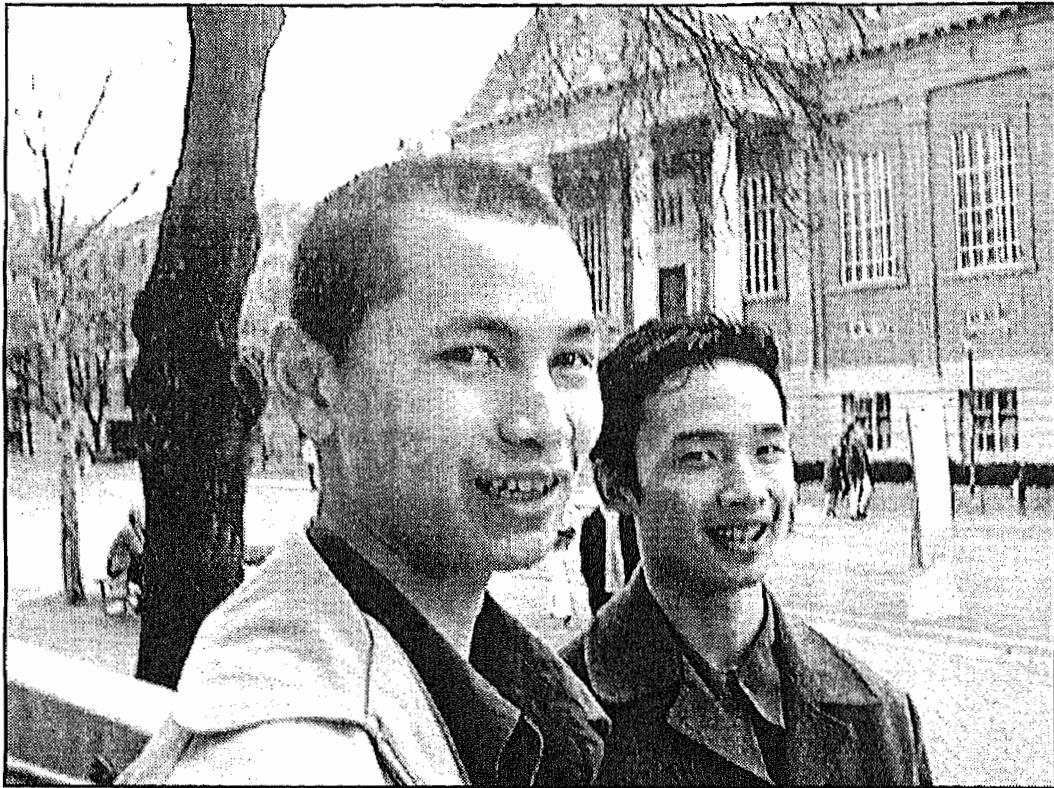
Oh, the deadline's Wednesday, 5pm. Just in case you wanted to know and stuff.



QUESTIONS

1. What do you think is the greatest threat to the environment?
2. What's the last good thing you did for the environment?
3. What's your favourite green thing?

VOX

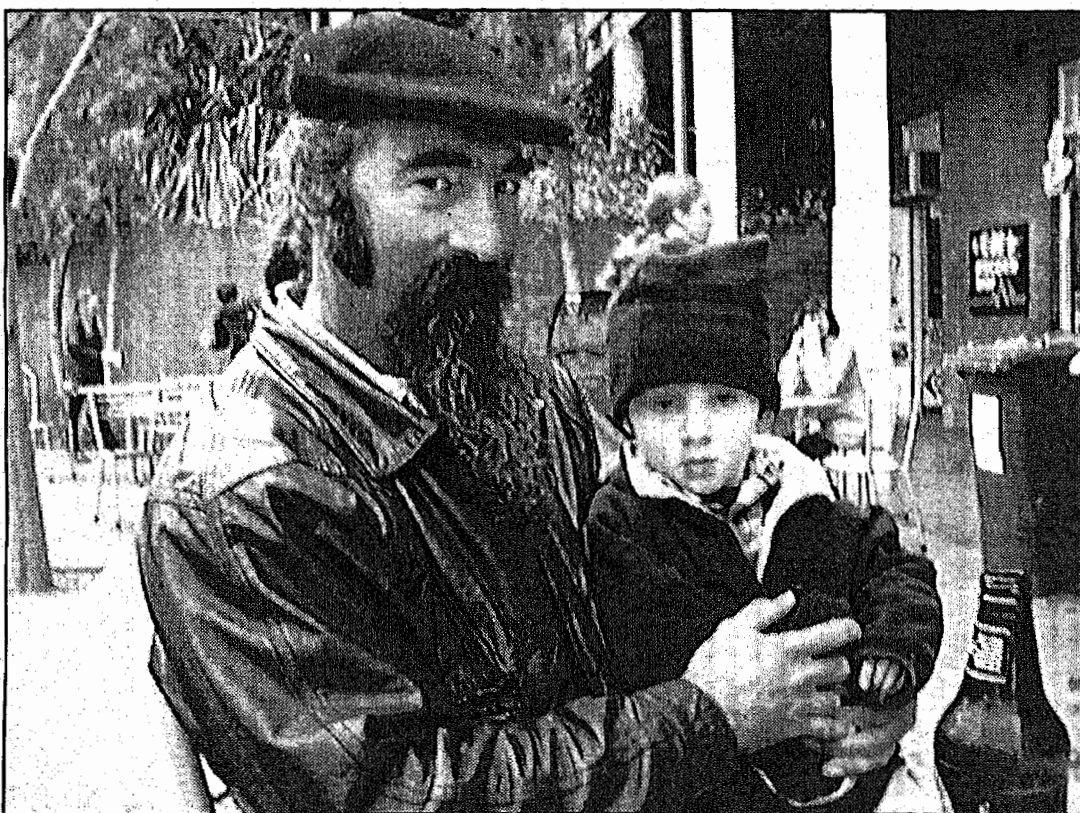


Pysith and Tri
Bemused outside Union Hall

1. Tri: Pollution.
Pysith: Pollution from cars.
2. Pysith: I recycle. Sometimes.
Tri: I grow some trees - in my backyard. Does that count?
3. Pysith: Vegetables. Green vegetables.
Tri: Trees, I guess.

Pamphlet People
Talking the talk and walking the walk

1. Pamphlet Person One: Student elections - I hear they're coming up soon.
Pamphlet Person Two: Pamphlets. (Damn.)
2. Pamphlet Person One: I catch the bus in every day.
Pamphlet Person Two: Pass.
3. Pamphlet Persons One and Two: Kermit the Frog, definitely.



Rod and Axel
Having a Coopers outside UniRecords

1. Greenhouse gas emissions.
2. Went to work yesterday. What do I do? Recycle things.
3. Trees.

POP

VOX POP

James and Patrick

Busting the moves outside the Library

1. Patrick: Cows. No really - cows. I know because I watch *Captain Planet*. He's our hero. Gunna take pollution down to zero. Etcetera.

James: Carbon Dioxide.

2. Patrick: Hugged a really big tree.

James: Heaps of recycling.

3. James: Marijuana. Can I say that?

Patrick: I second that.



Lucy

Mellow by the Lawns on Open day

1. The destruction of rainforests and other natural landscapes for industry.

2. I donated to Greenpeace.

3. A Camelia Tree.

Opal and Andrew
Courting by the Lawns

1. Andrew: Us.

Opal: Ditto.

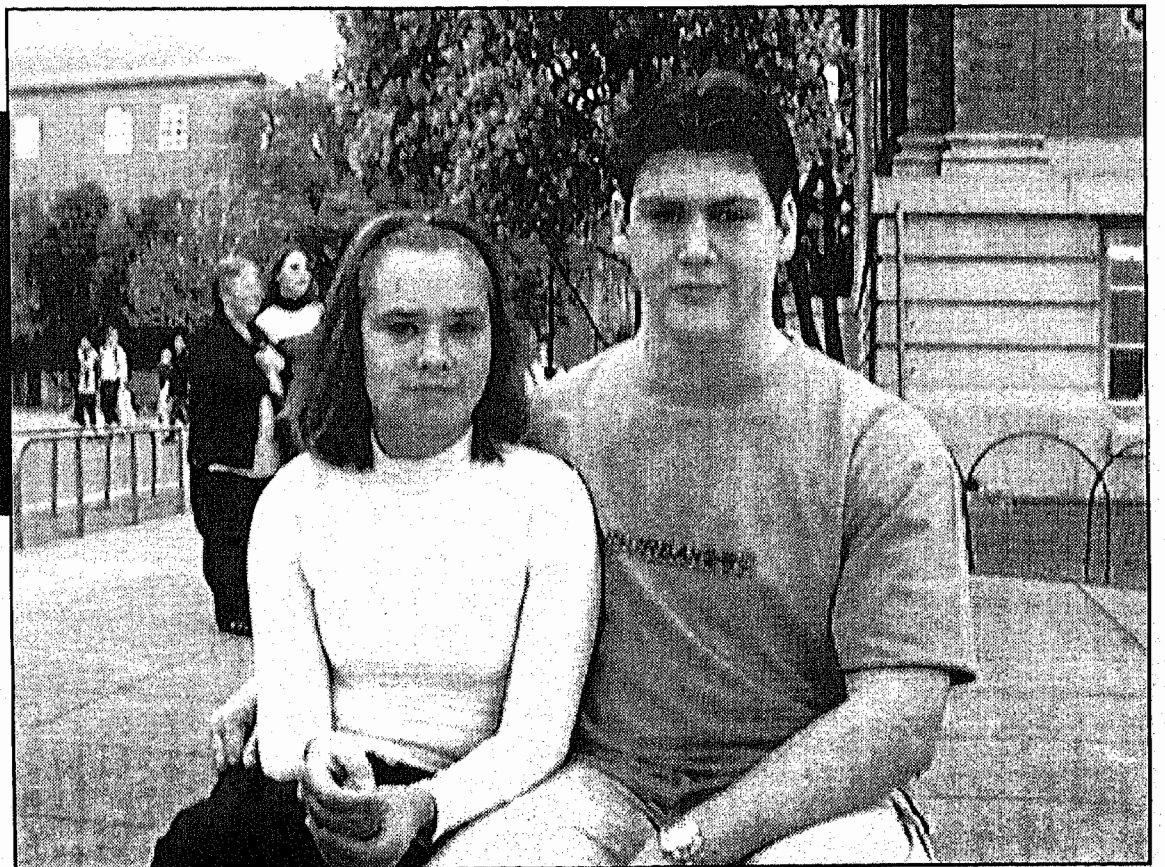
2. Andrew: I turn off the light before going to bed. That's about it, really.

Opal: I pick up my own rubbish.

Andrew: And mine.

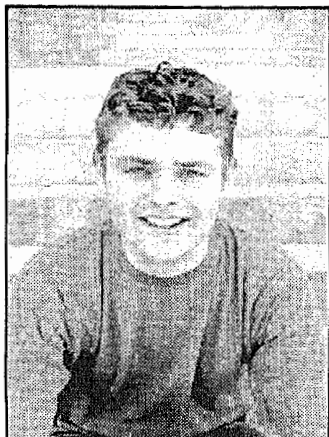
3. Opal: Bins. Green bins.

Andrew: A mate's car.



We are constitutionally obliged

Stephen Mullighan, SAUA President



Elections

SAUA and Union Nominations for elected positions closed last Friday. There are two weeks before 'Election Week', the week in which you can vote for students running in the elections. Again this year there are many students who have nominated for positions; it is very encouraging to see so many who want to get involved in the coming year.

For those who still wish to get involved in the SAUA, remember later in the year we will be advertising for Orientation positions. To all those running in this year's elections, good luck!

Higher Education Forum

Last Wednesday members of the ALP Living Standards and Economic Development Caucus Committee made an impromptu visit to our campus, most of them on their way home from their National Conference. They spoke to an audience of mostly student representatives about higher education policy which they will be running on going into the Federal election, said to be next year. At the forum they committed to rescinding undergraduate up-front fees, injecting more money into post-graduate scholarships, and reviewing HECS. They also spoke at length about Working Nation, a policy doctrine to be revealed in the lead up to the elections. Unfortunately the members didn't say much on welfare policies

pertaining to students. With over 500000 students Australia wide, it will be interesting to see the development of this policy, and the policies of the other major political parties. These other parties are also being contacted to speak at Adelaide University about their proposed policies.

Law Review

For detailed information about the review, and possible ways to contribute, see the advertisement on page 8.

Seb Henbest, Education Vice President



Higher Education Forum

Last Wednesday lunch time we had the opportunity to be addressed by senior members of the ALP. An election tactic of theirs is to travel around holding forums on whatever issue is pertinent for those whom they address. For us students it was higher education, and education/training in general. After the typical political thing of saying how bad the other 'team' has been for higher education, they finally got onto what they were looking at doing if elected (some may say 'when elected', but I'll keep my mind and options open for the time being thank you very much). They were concerned greatly with the current situation, and committed to; (a) reviewing differential HECS, (b) abolishing up-front undergraduate fees, (c) resisting the university push to deregulate the cost of courses and (d) doubling the number of research fellowships. When questioned as to how they were going to keep universities going if their sources of 'extra' revenue (as above) were taken away, the answer was 'of course we are

going to inject more money into higher education, but we don't know how much until closer to election time.'

What concerns me is that the ALP has never committed as their number one priority to increase funding to education, it always seems an afterthought. We'll see hey.

Daffodil Day and Environment Week

Last week was Clubs week, this week is Environment Week, next week is Multicultural Week. Conveniently, the Friday of this week is also Daffodil Day. Daffodil Day is a fundraiser for the anti-cancer foundation and their work to develop treatments and cures for cancer. The Student's Association is once again this year selling daffodils of different shapes and sizes to aid this cause. The campaign is being orchestrated by both the Women's Department and the Education Department here in the SAUA. Hurrah, a cross departmental campaign! Daffodil Day is an important day for men and women across the country, since prostate and breast cancers are among the country's biggest killers.

Adam Langman, Activities/ Campaigns Vice President



Greg Fleet is Here !

The Greg Fleet Comedy Night is this week! You saw him in O'Week and laughed yourselves silly. It's only \$5 to come and see one of the funniest men on earth, and the first 70 people through the door will get a free stubby of beer! You can get a ticket through the SAUA or VenueTix.

Environment Week

With cute animals, FREE MASSAGE and SPA BATH, market stalls, henna tattoos vegetarian and vegan food and anything else we can possibly cram in to one very special week - go green, that's what I say.

In Case You Missed ItGreg Fleet is Here !

The Greg Fleet Comedy Night is this week! You saw him in O'Week and laughed yourselves silly. It's only \$5 to come and see one of the funniest men on earth, and the first 70 people through the door will get a free stubby of

beer! You can get a ticket through the SAUA or VenueTix. Buy a ticket and treat yourself to the best value comedy in town.



Lots of copies. Cheaper than the rest.

YOUR STUDENTS' ASSOCIATION OFFERS THE CHEAPEST
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From 8 cents a page, we will meet all your photocopying needs: from double-sided A3 coloured copies to A4 black and white, sorted and stapled. And all our paper is recycled, which will keep your conscience clear. We have four machines with a lot of love to give 9-4 daily. So come and see us, we're on the ground level in the George Murray Building in the Cloisters, or give us a call on 83035406.



To print these pages

Heidi Ryan, Women's Officer



Totally Women Powered Radio

Those of you who were around last year will remember TWPR, but for those of you who weren't every year student radio puts aside a week in which women can take over the airwaves. This is a fabulous opportunity for you to try out your skills as an interviewer or DJ... Elly and Joni have put aside 12 shows which run for an hour for women who would like to get involved. Don't worry if you don't have the technical skills (neither do I) Elly will be running a special training sessions for everyone. All you need to do is think of an idea for a show and come along to our next meeting which will be on Monday 14 August at 4:30 in the Women's Room. See you there!

Fair-Wear

Hopefully, by now you have seen some of the pink/purple fair-wear posters around the place. A number of people have asked me if they can have more information about the campaign, if you come into the Student's Association you will see some leaflets with red ink near to the front desk, feel free to pick one up and have a read. Alternatively, look up the web-sit <http://vic.uca.org.au/fairwear> or e-mail fairwear@vic.uca.org.au. The web-site contains the details of some of the companies who exploit women outworkers so it is worth looking up.

Policy

I know that I have written this a number of times but I would like to re-invite you to come in and have a look at the new SAUA Women's Department policy. I feel that it would be highly worthwhile for as many people as possible to have some input so come and see me in the SAUA section of the George Murray building, phone me on 8303 5406 or e-mail me at heidi.ryan@student.adelaide.edu.au. I hope to hear from you.

Amanda Camporeale & Tom Radzevicius, Sexuality Officers



SEX SEX SEX SEX!!!

Hope that grabbed your attention! We desperately need people willing to give up one day of their time from their hectic schedule to participate in the filming of our video. The video for those of you that don't know is designed to be used for questioning of coming out students at Adelaide Uni. We are looking for students who would be interested in being interviewed as to their experiences and stories concerned with coming out and in particular the attitudes and issues that they encountered at Uni and the ways they found for dealing with them. The filming will take place on Saturday the 16th of September. Whilst there is still plenty of time before the event we need to get the number of people finalised in the next couple of weeks for costing purposes. So if anyone is interested please call either of us at the SAUA on 8303 5406 or Tom on 0408 817 586 or e-mail us at girlsexo@saua.asn.au or boysexo@saua.asn.au

In other news, Totally Women Powered Radio had its first meeting last week with a number of ideas and issues being raised. We need volunteers for some shows so girls if you are interested contact the SAUA on 8303 5406 or there is a meeting today (14/8/00) at 4:30pm in the Women's Room. Totally Women Powered Radio will run from the 4th September to the 9th September with the on -air nights being Monday, Tuesday and Saturday. Girls we have lots to talk about so bring you and your ideas along.

On a serious note however there have been a number of attacks made against students in the last week, all of them sexually related. We would just like to beg that anyone that is working late at uni please go to security on the Hugh's plaza and ask them to either escort you to your bus stop, car, bike or if you live in the city they will be able to take you home in the security car. Also if you see anything that looks at all suspicious report it to both the police and to the Campus Watch people out walking around, or to the Campus watch co-ordinator in the SAUA Phil Harrison. Adelaide Uni should be a place where every student should be able to walk without fear of persecution or attack, and we need you help and vigilance to ensure that this happens



This being Environment Week, go straight to pages 7-11 to see what our Zane's been up to.

Ride to Uni?

Come and see the SAUA's Environment Department about getting a spot in the secure bike shed.
It's that simple.



Clubs: fun in the sun, or indoors.

Islamic Students Society

In the Name of Allah, the most Beneficent, the most Merciful: A series of talks given by International Scholar, Dr. Norhashimah Yasin, Head of the Dept. of Private Law, Kulliyah of Laws, International Islamic University Malaysia LL.B (Hons), MCL (IIUM), PDIBF (IIUM), LL.M, Ph.D. (Warwick) & Hajja Rohani, Chairperson of the Hijrah Islamic Unit Trust Management Company.

Monday 14 August, 6pm: 'Pleasing Allah With Your Hip Pocket' C316, Centennial Building, University of South Australia.

Tuesday 15 August 11am: Money Management The Islamic Way (for Sisters), Little Gilbert St, Adelaide Mosque.

Tuesday 15 August 6pm: Islamic Banking, C316, Centennial Building, University of South Australia.

Wednesday 16 August 6pm: Cost: \$15, \$10 for students (3 course meal and refreshments) 'Are You Dealing With Interest?' Upper Refectory, Level 4 Union Building, University of Adelaide.

Everyone is welcome! These events are brought to you by The Muslim Students' League of Australia with ISSUA and USAIS. Please contact Br Imran if you have any enquiries, mobile: 0409 280 974 or via email: sayf_al_deen@hotmail.com.

Lawn Tennis Club

The Tennis Club plays on eight grass courts located at Park 10 (situated between Memorial Dr, Bunday's Rd and MacKinnon Pde). We play in the Metropolitan Lawn Tennis Association (saturday afternoon Men's and Women's competition) and the Saturday morning Men's Lawn tennis Association with teams entered in a range of divisions. These competitions run from late October to April.

We cater for all standards of player, so regardless of your experience or ability, feel free to contact us. Teams comprise four weekly playing positions (four singles and two double ties) so its a good idea to have five or six available players - so its a good idea to get a team together with friends or associates. For Uni students, the fee is \$65 pre November 1st, \$80 post; for others \$130 pre November 1st, \$150 post. Contact Johnno Matthews: phone 0417 456 657 or email: johnno.matthews@hotmail.com.

Touch Club

Touch Club AGM, 27th August, Worldsend Hotel, 1.30pm. Constitutional changes will be voted upon at this meeting.

Philosophy Club

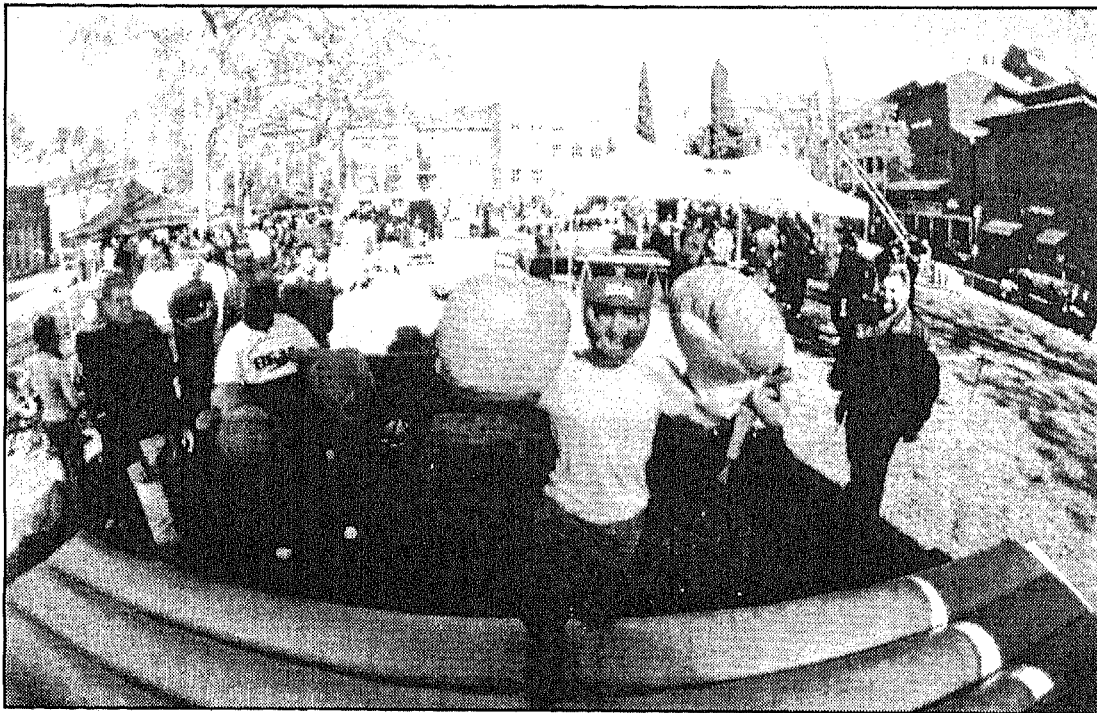
Philosophy Club first meeting to be held week 4 at 7.30-9.30pm 'The Philosophical Bases of Racism' by Dr George Djukic, Thursday 17th Hughes Building, Look for the posters which will provide directions and room location.

with over 5,000 university students from over 50 univesities around Australia? Well, here is your chance!

Both team and individual competitions will be held including the following: Individaul events: Athletics, Cycling, Judo, Swimming, Tae Kwon Do.

Team sports which the University will be competing in include: Netball, Basketball, Hockey, Rowing, Touch, Soccer and Volleyball.

To be able to compete for the University you must be a student at the University of Adelaide.



Clubs Week 2000: good clean fun.

Contact Justine Lera from the Dept of Philosophyon email address jlera@arts.adelaide.edu.au. All welcome

Engineering Society (EESAU)

Coming soon - introductory course on Matlab, Tuesday 7 and Thursday 10 August. Matlab is a popular tool for computational mathematical processing, used by engineers, mathemeticians and scientists world-wide. You must preregister for this course by Wednesday 2 August, unless you are an undergrad engineer. Time/Date: 5pm Tuesday 7 and 5pm Thursday 10 August. Venue: CATS C, top floor Engineering South. Price: \$4 EESAU members, \$7 others. Register: see Kiet To (EM\$!) or mail payment to Sam Mickan, Elec and Elec Eng, Adelaide University 5005. Also 'A lifetime of Engineering' by Prof. Robert Bogner, Wednesday 30 August, Union Cinema. Pizza at 5.30 talk at 6pm.

Australian University Games

Australian University Games: Ballarat, October 1st to 6th. Ever wanted to play sport and socialise

If you are interested in attending or finding out more about the University Games, then please do not hesitate to either come into the Sports Association (ground floor, Lady Symon Building - North-Western corner in the Cloisters) or ring us on 8303 5403.

This is a unique opportunity to see the country, play sport, make friends, form contacts and have a damn good time!

Film Society Programme

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

Week 4: Thursday, 17 August, 7pm
Orpheus (1949)

Directed by Jean Cocteau

Starring: Jean Marais

Compelling cinematic allegory set in modern times with poet Marais encountering Princess of Death, exploring their mutual fascination. Heavy-handed at times, but still quite special. Remade by Jacques Demy as *PARKING*.

With short: *Captain Celluloid and the Screen Pirates*, chapter 3.

Week 5, Multicultural Week:
Thursday 24 August, 7pm

I Was 19 (1967 East German)

Set in 1945 Germany during the battle of Berlin a 19 year old German communist working for the Russian army attempting to get German Nazi soldiers to surrender in Berlin.

With short: *Captain Celluloid and the Screen Pirates*.

Week 6, Thursday September 31, 7pm:

SHORTS EVENING: *The Lost World* (original, black and white claymation); *Zorro and the Fighting Legions*, chapter 1; *Tale of two Kittys* (the first Sylvester film); *Mole and the Matchbox*.

Week 7, Thursday 7 September, 7pm:

The Lady Killers (1955)

Directed by Alexander Mackendrick

Starring: Alec Guinness, Cecil Parker, Peter Sellers, Frankie Howerd

Droll black comedy of not-so-bright crooks planning a 'job' find themselves living with a little old lady, who thinks they are musicians. When the gang set out to kill Mrs Wilberforce, they run into one problem after another.

Guinness scores again (even his teeth are funny) with top-notch supporting cast in this little Ealing Studios gem.

With Short: *Mole and the Matchbox*.

Week 8, Thursday September 14, 7pm:

The Quiet Earth (1985)

Directed by Geoff Murphy

Starring: Bruno Lawrence, Alison Routledge

A man wakes up to find himself literally alone in the world, and goes about trying to find other survivors, as well as to find out what happened. He suspects that a government research project he was involved in had something to do with the disappearance of everyone. Eventually he finds several other people, and once they begin to trust each other they try to figure out why they were left on earth.

Intriguing (and extremely good-looking) end-of-the-world saga.

With Short: *Mole and the Lollipop*.

Now remember, the deadline for all submissions is Wednesdays, 5pm

It's Chooper, baby. It's Chopper.

'Just because I'm being paranoid, it doesn't mean people aren't trying to kill me.'

Chopper director, Andrew Dominik chain-smokes and chats. Andrew Dominik, film school graduate and commercial director, decided to make *Chopper* because he is 'really interested in aberrant psychology or extreme human behaviour.' Mark 'Chopper' Reid can certainly be described as 'aberrant', if nothing else.

Chopper, which is currently showing at the Palace Eastend Cinemas, is based loosely on Reid's 'autobiographical' books, the popularity of which have made him somewhat of a cult figure on the Australian landscape. There has apparently been some strong reaction against using Reid as the subject for a film, with criticisms that Dominik is glorifying Reid as an icon - criticisms to which he replies that 'no sane person would walk out of the cinema and think 'that's the life for me''

'never let the truth get in the way of a good yarn'

Dominik believes the film is about the consequences of violence for a violent person: criminals usually represent freedom for people who have constricted lives, but *Chopper* instead depicts a man who is imprisoned by his own pathological behaviour. For Reid, both in the film and in life, the consequences are unpleasant. Although Reid is famous, it is not for his crimes *per se*, but for writing about them. Although he has managed to sell quite a few books, they are widely regarded as being highly-entertaining works of fiction. The film is loosely based on them, but the filmmakers have taken a number of liberties - embracing fully Reid's own maxim that one should 'never let the truth get in the way of a good yarn'. Indeed, Dominik says that Reid's standout qualities are his creativity and gifts as a storyteller.

The film is based largely on primary research: police officers, conversations with criminals, and court reports. Crimes, argues Dominik, are well documented and these sources provide an interesting, and more official, counter to Reid's books. Parts of

the film he describes as being 'true, if not accurate', adding that the true sections are the most unbelievable bits.

Dominik believes strongly that there is value in giving violent people a voice. He says that giving criminals a chance to tell their side of the story is crucial if you are going to study crime - for him this aspect of the film is its principal redeeming value. Crime stories, he argues, tend to focus on the victims, but if you are to build up a coherent picture it is necessary to speak to the perpetrators as well.

A further motivation for the filming of *Chopper* was its 'really Australian' value: if he was going to make a film, he wanted it to be based on subject matter which is grounded firmly in the Australian psyche.

'I'm just a bloody normal bloke'

Speaking to Reid in person Dominik describes as 'being on the receiving end of a scary monologue.' The feeling he had when talking to Reid was that he wants to trust, but as soon as he begins to trust he immediately suspects that he is being manipulated in some way and becomes wary in response. Aspects of the film are based on this experience, and the audience certainly gets this feeling from the film, in Chopper's (played marvelously by Eric Bana) interaction

he was nervous about first meeting the man behind the myth, and was concerned about his reaction to the content of the script - but all found him to be a gracious host.

Reid, according to Dominik, talks

early on was the casting of the Big Guy himself. Dominik didn't know much about Eric Bana before holding auditions for Chopper, and thought that hiring him for the role was, quite frankly, a crazy idea. Bana was actually Reid's idea, and Dominik was sceptical until he saw Bana audition.

And so now we get to the review...

When asked to describe Chopper in 5 words, Dominik claims that he could not do it, so I suppose the onus is on me: bold, daring, innovative, unique, and gruesome.

At first sight of Bana you think to yourself, 'that is SO Eric Bana', and images of him in his *Full Frontal* days flood over you. Minutes in, however, he IS Chopper Reid - a sentiment shared by Dominik himself who

says, and I agree, that Bana's performance is superb.

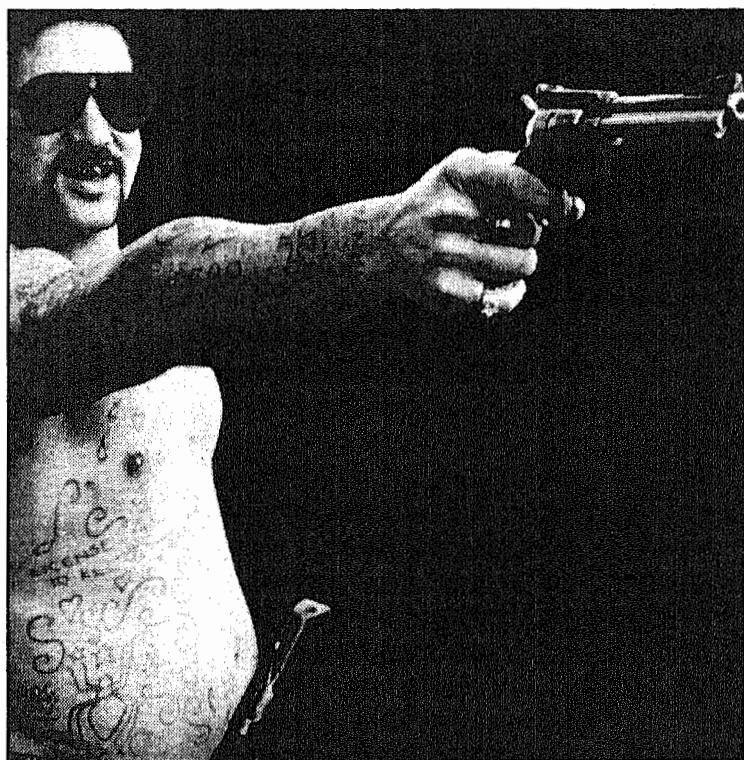
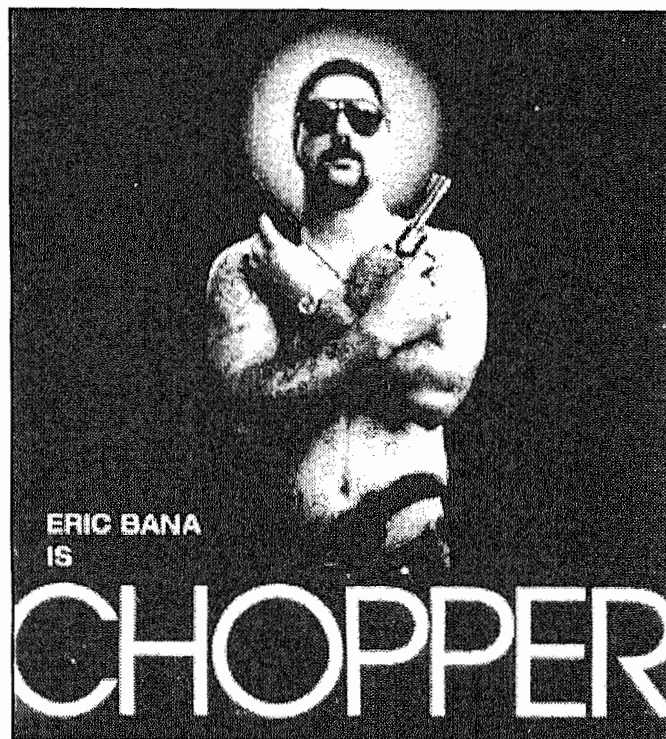
Performances all-round, in fact, are admirable. I guarantee that you will dislike most of the characters immensely, but that is kind of the point, isn't it?

Dominik's direction is quite stylized in places, and the effect, especially in the latter half of the film, is one of distortion and confusion. The feel of the film matches Chopper's emotional state after his release from prison, and Bana and Dominik between them really manage to convey his mistrust and paranoia.

Not really biographical, Chopper is a lot of fun, and is best viewed in that way. Dominik's screen realization of Reid is not at all flattering, and the audience in the end will probably have very little sympathy for the character. Despite the absolute nastiness and hopelessness of the characters, however, it really is absolutely impossible to dislike *Chopper*. The film demonstrates a truly dark sense of humour throughout.

If you actually read the entire article, you will now know that the first two people to be at the *On Dit* office at 3:15 Wednesday August 16th giving me one good reason why I should bloody well give it to them, will scam a copy of the *Chopper* soundtrack. It pays the read the articles, don't it?

Jayne Lewis



about 'Chopper' in the third person. He suspects that Reid accepts the making of the film because it is not necessarily about him, Mark, but about his 'character', Chopper. This, Dominik suspects, is a means of escaping any awkward feelings connected to 'his' portrayal in *Chopper*.

Reid has been accused of seeking attention by creating the 'Chopper' character - this accusation is thrown at Chopper during the film by his best friend, Jimmy Loughnan (Simon Lyndon), but Dominik does not denigrate him, claiming that receiving attention is just a fundamental human need.

'I used to be Chopper Reid - now I can't even get arrested in this fucking town!'

Looking back over the experience, Dominik cites the most rewarding aspect of making the film as being the positive reaction from audience members at the first public screening; this reaction in a sense validated the hard work. When asked about the most

difficult aspects of making *Chopper* Dominik says 'Everything. All of it. It was all so hard.'

One of the biggest challenges

with others. Bana, Dominik, and producer Michele Bennet spent a weekend with Reid; Dominik admits that

Film reviews and more

10 Sequels I Will Make When I Am A Bigshot Hollywood Producer

1. *Titanic Part Two: The Revenge*. As in all horror sequels, this film will begin with the remains of the Titanic (exorcized, shot, burned and then buried in the first film) inexplicably rejuvinating themselves somehow, or being reanimated when construction accidentally unearths them. Starring Jamie Lee Curtis, Some Chick Who is Usually in a Soap Opera, and Chucky.

2. *ET 2*. ET phone home? No need for him to ask, he's got a mobile now. And a modem - et@hotmail.com.

3. Prequels are big lately, all brought about by the *Star Wars: Episode One* shennanegins. I give you *Star Wars: Episode None*, a prequel so pre- that is predates even the existence of the universe; a film set in a time before space, time and matter came into existence. Although there really was no 'before'. Without matter and space, time cannot exist. Not even 'nothingness', because without a 'something' to juxtapose 'nothing' against, it is a null concept. Whoa. My head hurts.

4. To continue the prequel theme I present *Indiana Jones and the First Crusade: Episode One*. A young Indiana Jones hunts for the Forbid-

den Sissors of the Kindy Teacher's Desk, and then tackles potty training. Stars Leonardo Di Caprio as toddler-Indiana.

5. *King Kong 2*. A porno. A giant, hairy woman kidnaps a monkey and tries to make love to him on top of the Empire State building. Sound-track album written by Pornland. It is a surprise summer blockbuster, raking in US\$ one hundred million in its first month alone. The monkey receives an Academy Award for Best Actor.

6. *Revenge of the Nerds 8: Look Who's Cool Now*. A mockumentary style film where we revisit the sad, sad lives of those who were popular in high school. Whilst the nerds who studied hard and got along with the teachers are now doctors, lawyers, marketing executives, and student newspaper critics, the popular kids - who never tried hard to achieve anything because they were too 'cool' - still live with their parents, working the same shitty jobs they had in high school, or are unhappily married to their girl/boy friends.

7. *Revenge of the Nerds 7: Look Who's Laughing Now*. A kinky slapstick comedy about a nerd who starts a small software company in the early 1980s, and by the end of the decade is a multi-billionaire. Hilarity and panty raids ensue as our

at a loss as to what motivated the sisters to self-destruct. This is intentional, but ultimately unsatisfying. Honesty, I am really unsure what I think of the film, and apparently I am not the first to be in two minds, and quite frankly it's gonna bug me for a while. I suppose this is director Sofia Coppola's intention, to leave us unsure, but wanting to know... Based on a novel of the same name by Jeffrey Eugenides, I cannot say how faithful Coppola's adaptation is, but I suspect it is not very. The novel apparently relies heavily on language, and has a lyrical quality to it. The film, on the other hand, is extremely *visual*. I really don't think that the differences are likely to be incompatible for anyone who has read the novel; my feeling is that Coppola's vision is simply a different, more visual interpretation of the same material rather than a counterpoint. Performances are wonderful, with the standout clearly being Kirsten Dunst in her sensuous yet innocent portrayal of Lux - a quality which just seems to shine in everything this girl touches.

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MI 3: shithouse, and it hasn't even been made yet.

anti-hero releases an operating system in 1998 which is widely regarded to be pure shite. Despite this his company still dominates the market, completely railroading any competition.

8. *Sleepless in Seattle 2: Not Snoozin' Yet*. Meg Ryan, still insomniac, overdoses accidentally on sleeping pills. Oh please God, if only.

9. *Mission Impossible Three: Cruise's Cock*. Because producers seem to think that American audiences are stupid, the title of the film will be shortened to *MI:3*, or just plain *M*, or *This Film has Explosions, a Big*

Budget, and Tom Cruise in a Supporting Role to his Penis.

The plot: when the doomsday device is stolen by the Germans, oops - Russians, oops - generic Middle Easterners, oops - whoever the US Administration scapegoats these days, Cruise's todger - in all its glory - saves the day and (of course) gets the girl.

10. *The Mummy 2: Straight This Time*. Honestly, I was so wasted when I saw this film, that it would be *completely* different, and probably really suck, the second time around.

Jayne Lewis

Also good are Kathleen Turner and James Woods as Mrs and Mr Lisbon - so completely out of type that I barely recognized the two of them.

Final word? Prepare to be frustrated, but prepare also to be as spellbound and intrigued by the Lisbon sisters as their young admirers.

Jayne Lewis

**Orpheus (1949)
7pm August 17
Union Cinema**

Orpheus is a cinematic allegory set in modern times. It tells the story of Orpheus, a poet who becomes obsessed with the Princess of Death. The fascination is mutual, and they fall in love. Orpheus's wife, Eurydice, is killed by the Princess' henchmen and Orpheus goes after her into the Underworld. Although they have become dangerously entangled, the Princess sends Orpheus back out of the Underworld to carry on living with Eurydice by his side. This film has been called both

magical and compelling. That is because of the way it captures our imagination and attempts to illustrate the mystery of life, our awareness of death and the constant human search for some sort of certainty to comfort ourselves with.

Orpheus has also been praised for its atmospheric photography and superb acting. Some viewers might find its mannerisms and philosophical pretentiousness funny or heavyhanded but it is definitely known as one of Jean Cocteau's great classics. But don't just take my word for it, come along and see for yourselves!

Trivia 1: The two leather-clad bikies as errand boys of death played a substantial part in making the film famous.

Trivia 2: Other Cocteau films include *Beauty and the Beast* (1946) and *The Student of Santeramo* (1948).

Trivia 3: Cocteau wanted Greta Garbo or Marlene Dietrich to play the role of the Princess. Wonder how the film had turned out if his wish had been granted...

sol

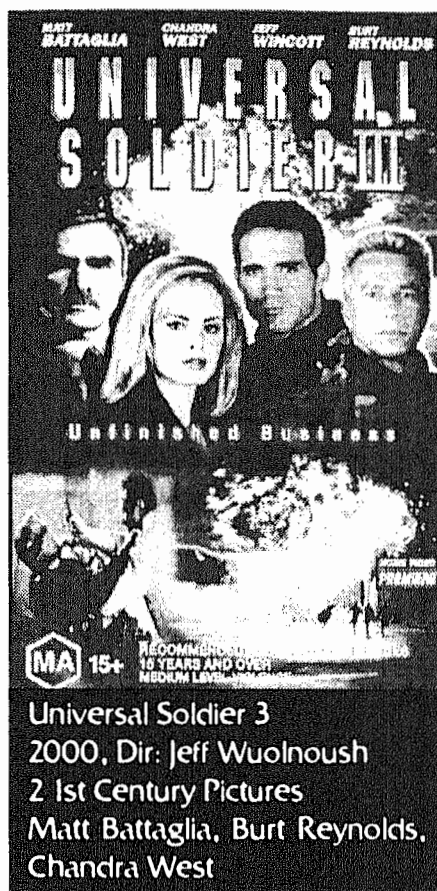
The Virgin Suicides Now showing Palace Eastend Cinemas

The Virgin Suicides is quite an unusual film because it ends with no sense of closure or resolution. This is disconcerting for its audience, but quite okay and perfectly in line with the film: *The Virgin Suicides* is not the story of the five beautiful Lisbon sisters and their deaths, but instead is the story of the four adolescent boys who knew them (but did not know them at all), and who still obsess about them well into their adult years.

The first girl to kill herself was thirteen year old Cecilia (Hanna Hall), the youngest girl. Later her four older sisters follow suit. What we are presented with is no more or less than the narrators knew of the five girls, filmed and presented as if a distant memory, myth, or dream - which is what the group has come to represent to the four boys who gather up and dissect as much 'evidence' as they can.

As the credits roll we, as they, are

And now to the video tape



Universal Soldier 3
2000, Dir: Jeff Wuolnough
2 1st Century Pictures
Matt Battaglia, Burt Reynolds,
Chandra West



Autumn Tale
1999 D: Eric Rohmer
Marie Riviere, Béatrice Romand
Alain Libolt, Didier Sandre
Siren Entertainment

Strange Fits of Passion
1999, D: Elise McCredie
Siren Entertainment
Michela Noonan

Billed as an 'Anti-Romantic Comedy', *Strange Fits of Passion* is entertaining and explores some interesting - if well trodden - ground. Michela Noonan appears in her first starring role as 'She', a nameless young Melbournite on a quest to lose her virginity and define her sexuality. She is an ironic character, obsessed with romantic poetry and notions of love; however, there is a lot of skepticism of love as well. She argues that love is merely a construct of modern society.

When she inadvertently rejects a handsome shoplifter at the bookstore where she works, she begins to wonder if she's lost her

In the third installment of the *Universal Soldier* series we are shown scenes from the previous movie. The two lead characters are Luke Deveroux (Matt Battaglia) and Veronica (Chandra West). Veronica is a reporter who has discovered Luke's real identity. Luke once fought in Vietnam and is a Universal Soldier with un-stoppable strength and ability. He visits his dead brother's grave one day and is followed. This news gets back to the head boss played by Gerald Risco (Burt Reynolds). Luke (GR44) is a threat to the other Universal Soldiers that the organization has created.

Using dead soldiers, with brains still intact, scientists regenerate the body tissue and erase any memory they had in their previous life. This gives them basically no emotions except hunting and killing.

Along the way Luke saves a group of businessmen from a hostage

Autumn Tale is a film that cleverly looks at romance and the human need for companionship. French director Eric Rohmer, treats us to gentle humor, and sometimes sharp witty moments, in his film about the possibilities of love, recognition for the desire of it, and playing Cupid. Like an afternoon in the sun, *Autumn Tale* is more a film for the senses than the grey cells, but is thankfully always intelligent and never stupid or shallow.

This feeling of relaxation is supported by long shots and perfect sunlight, the kind we wish would last forever, perhaps like a good relationship. Golden rays of sunlight and vineyards that range

only chance at happiness. Deciding to head out to find the shoplifter, Francis (Jack Finsterer), she encounters a series of characters, all offering her an alternative. There is Josh, the post-modern poet, and Pablo, the Spanish teacher and great Latin lover. Her failures with men lead her to wonder if she is gay, leading to an aborted attempt at romance with a charity worker, Judy.

Throughout all of this, she returns to her best (gay) friend Jimmy (Mitchell Butel), who strongly believes in love, a contrast to her unremitting skepticism. Jimmy's seemingly blind faith in love is thrown into doubt, however, when he discovers that his lover has been unfaithful. The subsequent confusion signals a change in tone from the light-hearted look at sex to the relationship

situation and is targeted for murder by Burt Reynolds. He sends out other deadly Universal Soldiers to kill Luke and Veronica. Luke begins to have flashbacks of his previous life and finds out that Gerald Risco used to be his leader in Vietnam. Luke's brother, after being regenerated, goes after Luke and tries to kill him. Luke convinces his brother that his memory has been erased and they are actually brothers. He soon tells his brother that Risco had assassinated their family some years back. Luke and Veronica secretly videotape Risco talking about the organization he has created.

This action romp is fairly basic and in due time will be forgotten. Some action sequences are foolish and indescribable and left me in a gasp of laughter. I sat amazed at how badly edited this film was and the slow motion sequences just seemed

over hills interrupted by modern industry set the scene for this story. I will not relate the 'plot' (no pun intended) in this instance as it really is of no great consequence. Suffice to say it is well-told and simple. The story is merely a tractor that ploughs the fields of your mind, so Rohmer can plant his ideas. These are perhaps that middle age is like autumn, and although it lacks the obvious appeal of summer, it has the colored leaves (before they fall), meaning many trees are at their prettiest. So too, middle age, when people have triumphed over much adversity and hopefully gained wisdom, is often the most successful, satisfying time

to appear in scenes for no reason. It looked like a group of year nine media students slapped this film together in their lunch break.

Matt Battaglia wanders through his role like a sleepwalker and is trying to be Arnold Schwarzenegger by using bad one liners. Burt Reynolds, who is quite a splendid actor when given a worthy role is less than adequate as the head evil guy.

Apart from the first two *Lethal Weapon* movies, *Heat* and *Black Rain* there is not an action movie released that is actually worth watching. Mindless shootout sequences become weary in most action movies and these types of flicks are distinctly aimed at younger adults who still think that they are fun to watch. So give this one a miss.

Because I sure as hell wish that I did.

Matthew Herfurth

of people's lives. (Yes it can get better for you !)

In *Autumn Tale*, we see characters who have just entered summer from spring, and are in their mid-twenties, and those who are clearly in their autumn-forties. Rohmer shows us the beauty and humanity of them all, and this film is a joy to watch. It avoids the pretension and heavy-handedness that has spread like ebola through most of Hollywood.

Autumn Tale is a rare find in that, at its completion, the viewer is rewarded for their patience by feeling completely satisfied.

Jeremy McGrath

The On Dit
Video Section
Tip of the
Week:

Videos are
good.

We didn't say
it was going
to be a good
tip, did we?

Eddie Chan

57 Channels (and there's nothing on)

Crock dot com

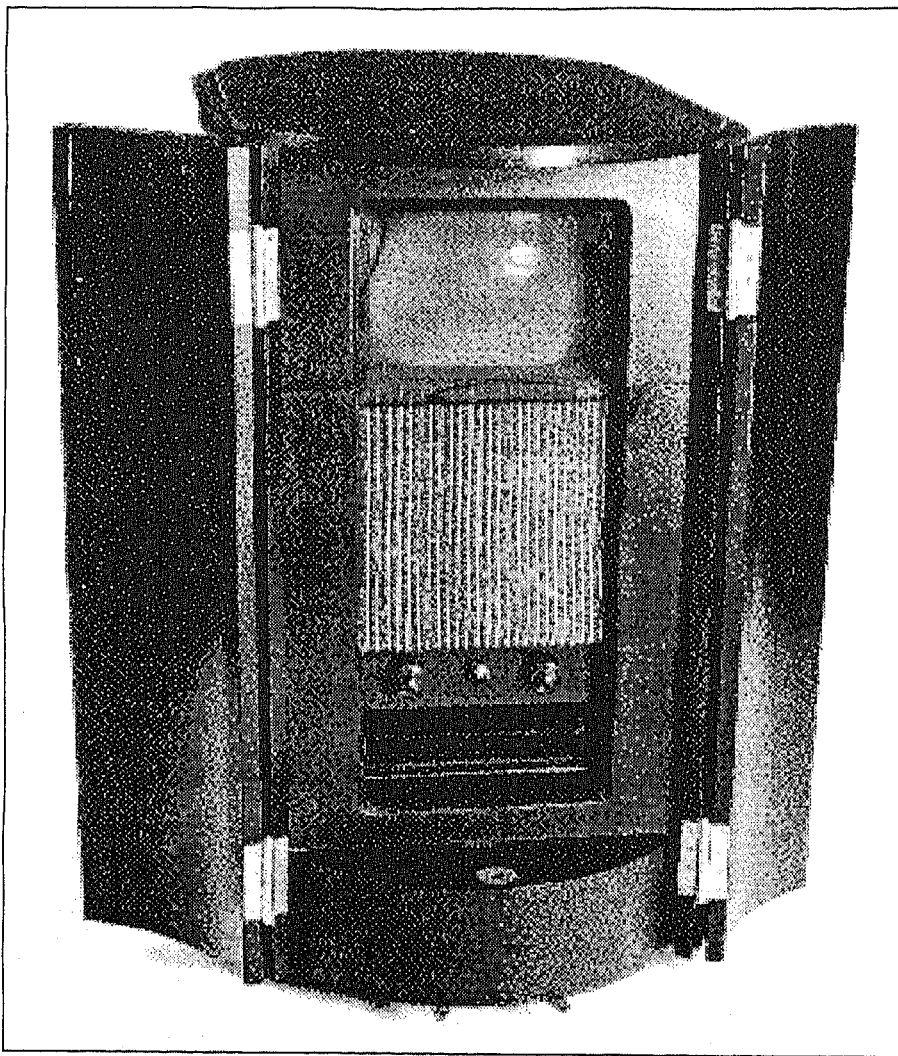
I couldn't help myself. Despite having a bad feeling about Channel Nine's new attempt at jumping on to the Internet bandwagon, *Dot.Com.TV*, I watched it anyway. My initial reservation was that anything purporting to be educational that included the appearance of Red Symons as a feature on the promo had to be on shaky ground. But I sat through a few episodes of the ABC's *Ebiz* a few months ago, so I figured I was obliged to give Nine a chance. Somewhat predictably, it was fronted by the typical 'Krazee Kidz'-type presenters that commercial television seems to feel is obligatory for any program related to technology. Despite that, and despite the fact that I was unavoidably out of the room during Red Symon's segment, the signal to noise ratio on *Dot.Com.TV* was remarkably high. Let me rephrase that: it was higher than the infinitesimally small value that I was expecting. Although the content was aimed at the less computer literate end of the spectrum, and although it was ridiculously oversimplified, it wasn't blatantly wrong. And that really does surprise me. They gave a perfectly reasonable overview (well, as much of an overview as you can get in three or four sentences) of filtering software for web content, for example. At least they got it right when they portrayed black-and-white-listing as essentially useless. The segment ended up being a huge promotion for Kidz.Net, a web-'sandbox' type of setup for children, but there was a notable absence of blatant misinformation. Next was a segment about games, with another Krazee Kid and Rik Mayall of all people. Apparently he did the voiceovers for some pigs in a game. Big deal. And it wasn't until Mayall started talking about his latest film, *Guest House*

Paradiso, that I realised I'd been watching an infomercial the whole time. I sunk down into my chair in shame - I'd missed it: Kidz.Net, then *Guest House Paradiso* ... what was I thinking? Other than a whole

1969 to 1975. There were 11 series of 13 programs each. According to the ABC's website (abc.net.au), the series caused a 'furore' when it was first aired. While we are more accustomed to the style today

their lives. Although brief, the show provided some interesting snapshots into a few aspects of Australian culture. During the 70s Kevin Owens spent an inordinate amount of time at the pub, and the strain on the relationship was evident then. In a very 70s-male kind of way, he never really coped with his wife Margaret's decision to rejoin the workforce after raising their young children. It all ended a little sadly, because now we discover they are divorced. And then the show ended. Very Australian, pretty short and perhaps not as compelling as *7 Up* (though clearly wasn't trying to compete), but nevertheless very watchable. The three remaining episodes of *Chequerboard Revisited* will be broadcast on Tuesday 15, 22 and 29 August at 8pm. What is it about commercial stations that makes them feel compelled to ruin a perfectly good program with a 'presenter'? For example, why is it *John Riddell's World Around Us*? Did John shoot the film? No. Write the script? Nup. Compose the score? Doubt it. Then get off the camera! He turns up at the start, reads some schmaltzy blurb off the teleprompter, and comes back at the end and reads the same crud paraphrased. It's offensive. Still, I didn't start off with the intention of criticising John Riddell. Same channel, different program. Even worse than the pre and post cameos is when a show that really didn't need to be segmented gets cut into a dozen bits, and some talentless dweeb (well, that's a generic criticism - Matt King wasn't too bad) pretends to ad lib between segments. That's exactly how Seven ruined the Montreal Comedy Festival. Entitled *Just For Laughs*, it would have been funny if it wasn't so badly butchered. Great comedy (two hours of stand-up) - massacred by Seven.

Paul Hoadley



lotta sport, what else gets programmed at midday on a Sunday? I felt bad for being duped, but I did mention right at the beginning that I had a bad feeling about it all ...

Last week's Box

The ABC showed us the Owens family again on *Chequerboard Revisited* last Tuesday at 8.00pm. In a similar genre to Michael Apted's possibly more famous *7 Up* series, *Chequerboard* looked at the lives of ordinary Australians from

(though it's *nowhere near* common enough for my liking - no on-camera interviewer, often no narrator, just people telling their story) it's easy to tell how stark the approach would have seemed three decades ago. *Chequerboard Revisited* combines footage from six of the original programs with present day interviews.

Last Tuesday's episode featured the Owens family, interviewed originally in 1972, and again two years later. Returning to the Owens after 28 years, *Revisited* was a half hour glimpse into the evolution of

On Dit - The Multicultural Edition

Submissions welcome

Deadline 16 August

A man whose blood

Blue Remembered Hills
Dir. John O'Hare
The Space Theatre
closes 19 August, 8pm

Ranked with Tom Stoppard and Harold Pinter, Potter's theatre is known for his use of adults in children's roles, thereby engaging the adult audience (through identification) with the familiar stories of childhood. Set in 1943, *Blue Remembered Hills* has us in the company of seven children exploring the metaphorical English West Country Forest of Dean, which sounds innocent until you consider the AE Housman poem ('Into my heart, an air that kills ...') which inspires the play and continues this weeks apparent theatrical theme of innocence and experience (in *Equus*, and *Trees I'm Climbing*). Child's play is a world of its own, with its own taboos, its own linguistics and social order, just as complex and certainly no less brutal than the adult world. Great skill is evident in both Potter's scripting and the cast's embodiment of this childhood. Interactions occur at the mercurial pace of unrestrained impulses, unleashing the emotional responses of the proto-adults upon each other, with moments of the self-reflexive conditioning of maturity only beginning to be glimpsed. Recalling Golding's *Lord of the Flies*, the children enact the

brutality of childhood society: the bullying, the competitive hierarchies of friendship and status, the merciless teasing, the selfishness, and the nearly bottomless capacity for wonder and adventure.

The cast are magnificent in their performances, Brink at its best. The technical mastery of the characterisations of each child is testament to a level of acting commitment too rarely seen, which, under O'Hare's direction, comes together in a riot of fun (beneath the foreboding background of World War II). These children laugh, react, taunt and play, and extend everything beyond the limits of adult reason or capacity, fully capturing Potter's intent of staging adults who laugh like children: without the restraints of self-awareness. But like the bombers that drone by over head, and the games of war which infect the children's play, the realities of the world impinge upon their paradise and create a dark undercurrent, a force of inevitability. The kids hurtle through each moment, delighting the audience with their play in a preparation for the performance's darker denouement. Lizzy Falkland's Audrey was a perfect bitch, Syd Brisbane's Peter and William Albert's Willy are consummate foils for each other, but in truth none of the performances left anything to desire: bravo.

Farley Wright

Measure for Measure
Dir. Michael Baldwin
Designed by Susan Ward
AU Little Theatre
August 8/12, 15:19 @ 7.30pm

Generally considered to be one of Shakespeare's 'problem' plays *Measure for Measure* is not often attempted because of the difficulty in placing where the audience's sympathies will, or should, lie. Shakespeare set the play in Vienna and the director, Michael Baldwin, has kept the location but brought the time forward to the late 19th/early 20th century. However, he never really comes to grips with what he wants this to mean and the production is left with lots of small patches of concepts that clash - from the harsh metallic set of designer Susan Ward that should have given support to the potential of harsh morality and evil that simmers underneath the plot, through to the kitsch plastic helmets of the police and stuffed toy-dog that in themselves could have signalled or begun a theme of German music-theatre decadence and instead just

looked out-of-place and silly. The general plot of the play is as follows: The Duke has decided that the morals of his people are getting too lax and that the law is considered a bit of a joke. But rather than be the one to play party pooper he pretends to go on a journey and gets an extremely upright, uptight, sexless man called Angelo (played with apt stillness by Brant Eustice) to do his dirty work, while secretly hanging around to see what is going on. One of the main laws that is busily being ignored has to do with sex outside of marriage and living in de-facto relationships - a no-no punishable by death. So upright/uptight/sexless Angelo leaps on this law and sentences a bloke called Claudio (played in a nicely understated way by John Rosen) to death for getting his defacto up the duff. Enter stage right the extremely chaste nun-in-training sister of said bloke - one Isabella (played with much hand-wringing by Zo Poppyjon). She attempts to convince Angelo that he does not have the right to play God with people's lives and thus win the freedom of her brother. The upright/



Potter uses adults in children's roles to engage the adult audience with the familiar stories of childhood.

uptight/sexless Angelo is fascinated by a person even more pure than himself and informs her that if she offers up her chastity to him her brother can go free - and so the play continues. Will she forgo her virginity and her brother live or will she remain pure and her brother die. and what is that Duke-in-hiding doing? Actually it is partially the character of the Duke that gives the play its reputation of being a 'problem'. Is he a misunderstood nice guy just trying to help or a major creepy sleaze-ball who dashes about being rather rotten? In this production, as well as directing, Baldwin takes on the mammoth task of playing the leading role of the Duke - a decision which, he explains to us in his director's note, was brought about when the original Duke was offered a job by the State Theatre two weeks into rehearsal. I have no problem with actors directing themselves - providing they have enough lead-in time and talent to prepare for both roles. Directing a Shakespearean problem play and playing the lead without the necessary lead-in time is not a good

idea and, sadly, the production suffers for it.

The role of the Duke requires a lot of discipline to deal with the apparent changes in character. Baldwin lacks this discipline leaving the audience without any strong belief in his motivation. Without this motivation the rest of the play lacks momentum and the remainder of the cast are left to drift and, at times, to overact in an attempt to compensate. Had Baldwin been able to focus on just the directing he may have been able to refocus the cast and bring the acting up to its necessary heightened level without the irritating overacting.

At moments the play will draw you in, for example the crucial scene between Angelo and Isabella. Unfortunately there are some really embarrassing clangers - one of the worst being the end of the play - leaving the group I was with biting their tongues to stop giggling rather than gob-smacked at ultimate sacrifice and true evil - its enough to make a girl scream!

Justene Knight

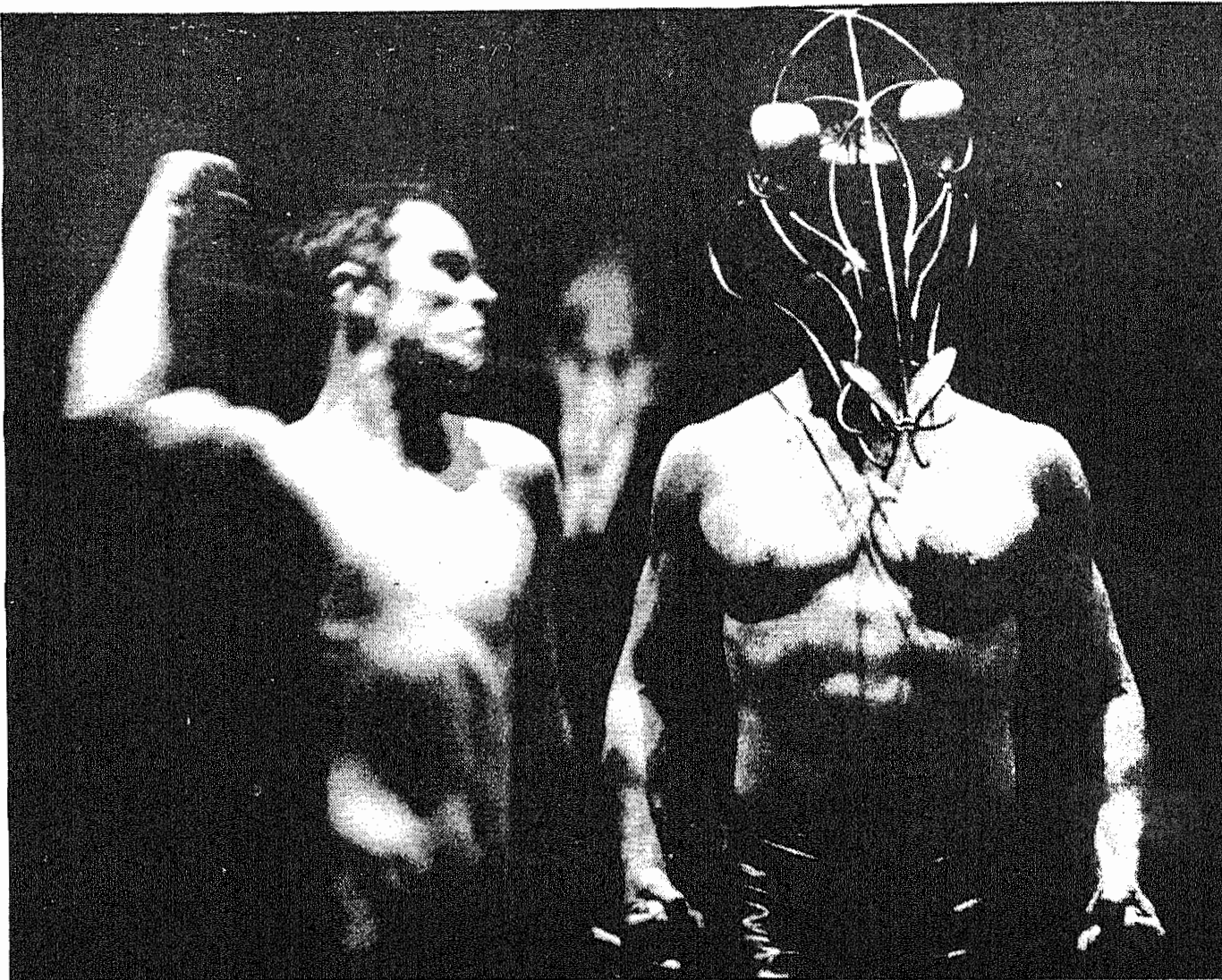
Is very snow broth; one who never feels

Equus
Dir. Marion Potts
Playhouse Theatre
August 8 - 26 @ 8pm.

Shaffer's masterpiece comes to life on the stage: a psychological thriller examining the relationships between freedom and control, passion and ideology. Brilliantly conceived, *Equus* is based on a true event in England where a teenage boy blinds six horses and the play explores the possible rationale, for, and causes behind, such a violent act.

The psychiatrist Martin Dysart (played by Martin Jacobs) suffers dollops of self doubt in his examination of Alan Strang (the boy, played by Damon Gameau). Enlisted by the courts to examine and, if possible, cure, the disturbed Strang, Dysart is faced with the ethical dilemma of his profession: one removes a patient's pain (or socially determined dysfunction) at what cost to the patient?

Despite my own love of this play (or because of it), and accepting the audience's enthusiastic reception, I found the opening night less than totally satisfying. My concerns were first aroused upon sighting the set. Shaffer's script calls for a central circle placed upon a square, for good reasons, which were either not understood or ill-advisedly put aside. The psychoanalysis which drives the plot is so evidently Freudian (as is the Oedipal theme within the action), but the stage upon which this action takes place is meant to be a Jungian mandala,



'A horse is a horse; of course, of course.'

a symbolic representation of the non-mundane. Where Jung differs from Freud is what Shaffer implies by this set design; carefully working the script in terms of what action takes place within the square (the conscious, material world) and what takes place within the circle (the subconscious, mythic inner/transcendent imagination). This dynamic is absent in the design and I believe the play suffers for it.

Jacobs (Dysart) gained force as the performance developed but the direction seems to have stamped the play more as the presentation of a dialectical argument rather than a tragedy of human passions, and this seems to reign Jacobs in too tightly. He may run freer as the production continues. The best moments are when Gameau (supported by the chorus) enters into the transcendent religious scenes and

summons Gods before us! Bravo - almost certainly what captured the audience. Vanessa Downing deserves applause - as Strang's mother she brings a depth of feeling to the role that is not immediately present in a reading of the play. Impressively performed, Downing does high credit to her character.

Farley Wright

Ha ha bonk bonk

The Poster Comedy Show
@ PJ O'Briens

Comedy is funny. And fun (as the very wise Dr Seuss once said in an acclaimed work of art) is good. So why is the reality of Adelaide's comedy offerings something that can only be feasted on once, sometimes twice, a year? More to the point, why is comedy something that people only really get excited about when festivals come to town? Well now (and I know I've taken the long route to the sale) there is something to wet the appetite ...

The Poster Comedy Show is the brainchild of local comedians Justin Hamilton and Lehmo.

'We were thinking of giving up on

the Adelaide scene and taking off to Melbourne where the comedy scene is really vibrant. But then we stopped and thought about what we could get started here,' says Hamilton.

Held every Tuesday night at PJ O'Briens, *The Poster* is not just about massaging the egos of well known and established comedians but aims to provide some stage space for those who are newer to the game.

'I think it's important to have people like (local artist) 'Just Jess' on the same bill as well respected comedians such as Wil Anderson because it gives local acts the opportunity to play to a bigger and more receptive crowd than just a few friends gathered 'round the mic stand' Hamilton proffers. 'It also

gives the audience, the real fans of comedy, the chance to experience a broader range of comedy in one night.'

And audience response has been extremely encouraging thus far. From the packed crowd on opening night craning their necks to catch a glimpse of Wil Anderson's stand up impro, to the consistent 'posterheads' who celebrate a cheap arse Tuesday of another kind ...

'People are both surprising and reassuring in their support for this venture; comedians and fans alike' Hamilton says.

It's a support that's genuine among patrons and artists: 'The boys [Hamilton and Lehmo] just rang me up to tell me about what was going on and I said: I'm there ... just cover the travel expenses ... I'll sleep on

the couch ... and here I am' states Anderson.

'They're good guys and they're doing it all for the right reasons.'

Regular shows showcasing local acts are \$4 while interstate acts are \$6 - in both instances entry is still free before 8pm.

Greg Fleet is the next big name on the agenda, showing at PJ's on 15 August, as well as the Adelaide UniBar on 17 August.

'(Greg Fleet) is without a doubt the best comedian in Australia. His influence is seen in just about every comic working today' - Frank McQueen, Comedy Guru.

So, hop along to the *Poster Comedy Show* ... laugh, drink, be merry ...

Susie Bate

The wanton stings and motions of the sense

Trees I'm Climbing
Dir. Ingrid Voorendt
Season closed.

45 minutes of beauty. Mirroring the simultaneously guileless and self-conscious child whose story it tells, *Trees I'm Climbing* is honest, and devoid of artistic pretensions whilst disarmingly disclosing in its narrative. A pastoral stage littered with apples is peopled with children frozen in a chrysalis moment waiting for life to unfold. A young girl plays in the garden of innocence and all is right with the world.

What unfolds is a story of the getting of experience. Told from the girl's perspective, the family moves

house again and again; each time the response to a situation and the trigger for the next as the family gradually fractures and fails, ultimately abandoning the girl to her own untutored recognisance ... and yet such poignant material is handled with such love in this sublime production wherein the movement is constantly erupting and swirling about in celebrations of the organic vitality of life, tumbling the audience's sentiments back and forwards between joyous delight and empathic concern. Writing three days after the performance I still get shivers running up my spine.

The production is brilliantly conceived. Voorendt masters the relationship between narrative text

and expressive dance - the performance is a perpetual (e)motion of moments embedding the storytelling in a constant enthusiasm of movement that ebbs and flows with the passions presented. Rarely does one see such a total performance and each performer deserves naming: Philip Channells, Lisa Engelaar, Catheryne James, Katrina Lazaroff, Stephen Noonan, Astrid Pill, Emma Waite and James Winter. Astrid Pill (an Adelaide University graduate) delivers the verbal narrative in an artful performance that shows how fully she deserves her recent award as a South Australian Young Artist.

Gaelle Mellis's stage design defied

its minimalist realities in turning the Madley Dance space into an intimate garden of life: apples strewn about beneath images of vegetative vitality evoke the symbolism of *Paradise Lost*. The music takes inspired risks, juxtaposing The Seekers, Neil Diamond, Madreus and Bach as indispensable vehicles for both the content and dance. This is a deep work, full of astounding beauty as well as pathos. The bureaucrats of technique might have a few nits to pick, but they should have themselves washed in kerosene for missing the magical spirit of this work. It could not be better, and this ensemble deserve to feel proud.

Farley Wright

Arts on

The South Australian Youth Arts Board is seeking South Australian companies to tour performances to schools in regional South Australia next year. Grant applications for the first half of 2001 close on September 29. Phone SAYAB on 8361 9777 for an application form.

The Helpmann Academy Partner's 2001 Course Guide is now available, covering over 50 award based, professionally focussed, arts courses from South Australia's three universities, TAFE and top visual arts providers. Courses cover dance, drama, technical production and stage design, music, and visual arts - so you need not be a passive consumer of culture, get creative. Call the Academy on 8303 3250 for a copy.

Rumour: a new theatre group called Faust has recently been formed at Flinders University and are working towards a production of Tom Stoppard's *Arcadia*, later this year. Staged in Adelaide in 1996, this play is well worth seeing. We wait with baited breath.

The dance work *COPPELIA: the Girl with the Enamel Eyes*, is playing at Her Majesty's this week. The West Australian Ballet's production is a modern, Barbie-Doll adaptation of this famous ballet: replete with retro accessories and fashion gestures, it is a story of the most beautiful doll in the world, two young lovers and a mad scientist. Chrissie Parrot's choreography transgresses the boundaries of ballet, contemporary dance and pantomime in this comic production. Cast includes Jacinta Ross as Hilda, Melissa Sheil as Coppelia and Andrew Hall as Dr Coppelius. Bookings through Bass.

Spinifex art and song

Pila Nguru
Art and Song from the Spinifex People
Flinders University Arts Museum
(city gallery)
closes September 17

Hanging prominently upon the walls of the intimate gallery, the paintings of the Tjuntjuntjara people appear breathtakingly simple, yet also seduce a deep involvement with the viewer upon further inspection. The mysteries of traditional iconography and, brilliant use of color highlight the vibrancy and uniqueness of the

artists and their culture.

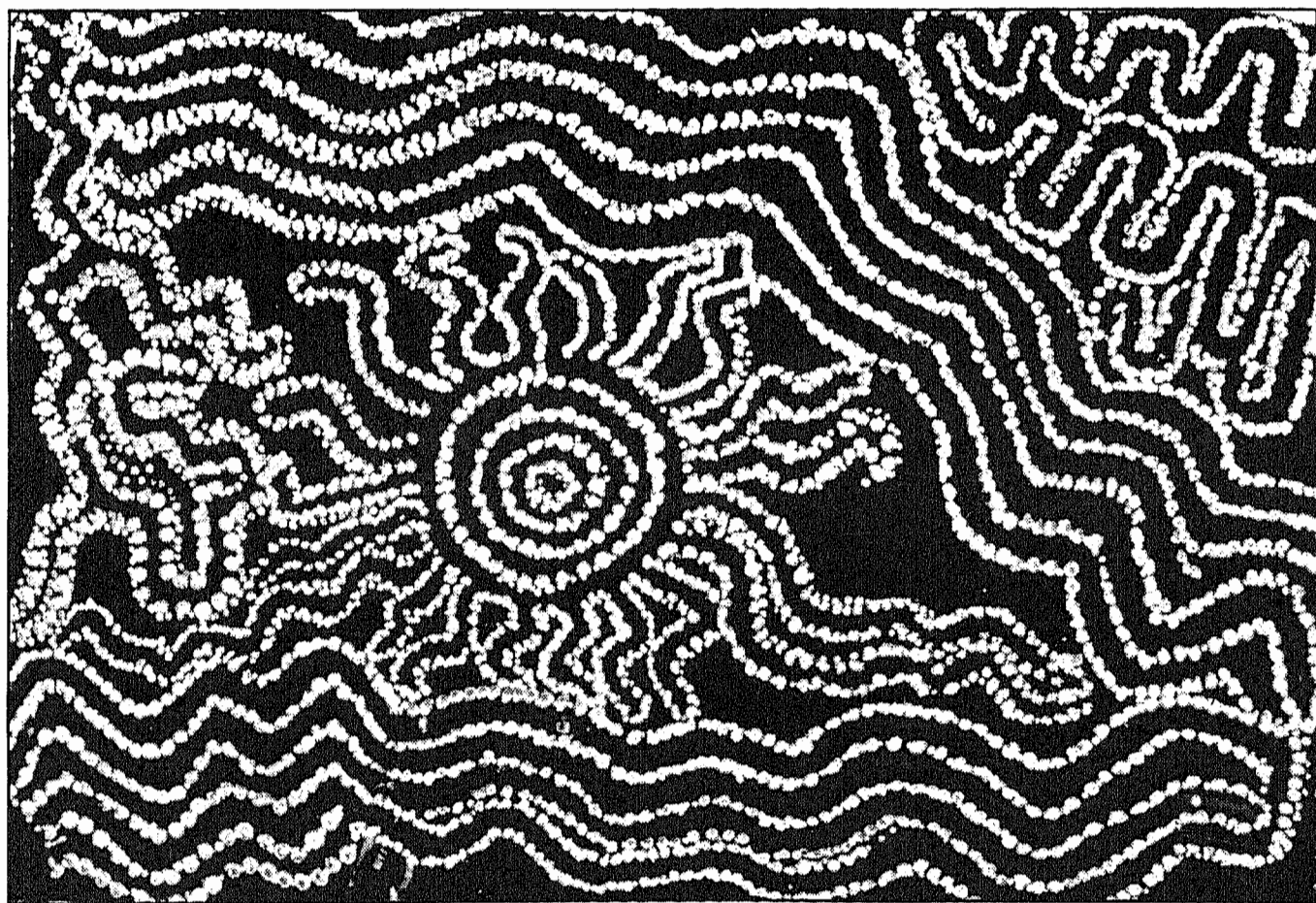
Established in 1996, the Spinifex Arts Project was originally initiated for the purpose of documenting the ownership of the Spinifex Area, in association with the Native Title process. Two main paintings were produced, 'Mens Native Title Painting' (1998), and 'Womens Native Title Painting' (1998), and these form the centerpiece of the exhibition. With their stunning and delicate intricacy, these two paintings are aesthetic triumphs as much as they are integral focal points in the culture of the Aboriginal people of the region.

As the artists' embarked upon the project, their passion and

enthusiasm for the venture was aroused and a further series of ten paintings were produced. These were to be donated to the people of Western Australia once the final land agreement had been reached. These paintings also feature luminously within this significant exhibition.

Blending the current issue of Native Title and the brilliance of the many featured artists, *Pila Nguru* is outstanding. This exhibition, in which each work adroitly combines traditional knowledge of the country with skillful painting, is not to be missed.

Jen



'Breathtakingly simple, yet seducing further involvement ...'

Introducing the Special Patrol Group

Adelaide band Special Patrol Group is following in the footsteps of such bands as Wedding's, Parties, Anything and You Am I with their Australian folk rock and they fill the shoes well. The first time I heard of Special Patrol Group was at a battle of the bands at the USA City West campus, and although the judges didn't agree, I thought they were the best band there, with a friendly style their songs seemed to seep in through your skin. Six months later, with a changed line-up, their CD, *Lead Pipe Dreams* landed in my eager hands and to say I was blown away by it would be an understatement.

The album is full of brilliant soft-melodic-folk-rock, and more than anything it's Australian, and as I found out when the band came in for a chat not only are they proud of the fact they're Australian, they are critical of other bands for the American wannabe attitudes: 'What I don't understand about the other bands around Adelaide is how they all sing in an American accent for starters ... it's just a little bit false to me.' Right from the start this album is full of songs which makes it possibly the best local release available. This is no radio friendly album but don't be put off by that because these songs outclass by leagues the pop trash that is currently being shoved down our throats. 'We Don't Change', the first track on the album, is the perfect introduction to the band, it sets them up straight away as local boys and is close to the best song on the album, but the problem is they're all so good it's hard to choose between them. Myles Mayo, the lead singer and acoustic guitarist, has a voice which is a combination of Paul Dempsey (Something For Kate) and Tim Rogers (You Am I) and it drips with so much raw emotion you can feel it echoing through your heart long after the song ends. All the songs have lyrics that are in the vein of LIVE, world changing and soul

searching, but down to earth so that they seem to speak right to you 'Shade of Gray' and 'Ra Ra World' are both firmly in the world changing category. Andrew Russ takes over from Myles on some of the songs and though his voice lacks the aching emotion of Myles it has just as powerful effect. Possibly the only less than great track on the album is the spoken word track which comes straight out of a high school spaghetti western movie from Myles' ill spent youth. The accompanying song is completely different to the rest of the album and sitting, as it does, in the middle of the album it acts as almost an intermission, just a fun track, and taken as such it's ... interesting.

On Dit was lucky enough to get the boys to come in and talk about their album and the major label deals in the works. I asked them how the band got together and it turned out that Myles and the band's drummer, Robbie Jordan, had been in a band together in year 9, and Andrew and Benny Opie, the band's bass player, had been in another high school band. After playing gigs at the Kent Town, they decided to get serious and dropped the other guys in their respective bands, 'contrary to our official bio which says we sacked the bass player for doing cocaine and Robbie came back from Spain after doing a ten year drum course.' Recently the band have begun to get more than local interest, 'we've had interest from the chairman of Aus stereo ... top of national radio station



The relevance of this picture? Viivyan had a hamster called Special Patrol Group, you fools.

and he wants something to do with the band as well.'

The band has already been sacked from one venue, but have defined their style and are starting to get a bit of interest, 'now that Paul Kelly is big... people have enjoyed the contrast to the punk style, I think they enjoy the lyric based and softer kind of music, even though we can get a bit more rocky at the end of our set.' The recording of the album was done on 16-track analog at the Mayo beach house: 'It's in no way professional, but we got a pretty good sound, ... it's a kind of empty sound on some tracks but that was what we were going for.'

On stage Special Patrol Group are as impressive, if not more so, than on CD. The night I went to see them at the Seven Stars, they performed a mix of songs I knew from their album and some that I had not heard and all just seemed to get better. The band had changed line-up since the release of the album with their piano player departing to be replaced by Kate and yet their sound was just as good: 'She's got a really good voice, we've just started adding that in and getting some three way harmonies, she's making simpler more catchy parts that are more melancholy, more effective.' I wasn't the only one who had been won over by Special Patrol Group,

I found, as scattered applause greeted many of the songs as they began. They came across as the stereotypical aussie pub rock band, Myles and Andrew smoking in between songs as they chatted to the crowd and a beer sat at each of the guys feet. The relaxed way they perform speaks volumes about their music, this is no hard rock outfit, no pop group, they are the kind of band you sit back and sip your beer as they work their magic up on the stage. If I had to compare them to anyone I would have to say they remind me of Tim Rogers in his Twin Set incarnation, but these guys are no You Am I wannabes, they've got a sound all their own. Two of the songs they performed off their album were 'Oh Dear Me' and 'Devotions Nepith', which combine acoustic and electric guitar to perfection with just enough soloing to be able to appreciate the talents of Andrew Russ, without becoming boring wankfests, and are intense enough to get a pub crowd going.

Special Patrol Group are a great band that are just getting better and I've just heard that they are back in the studio recording an as yet untitled EP. So pick up the album or the EP, see a gig and get into these guys.

Gareth Sharp

Hey.

Don't forget the On Dit
Music Meetings

Wednesdays, 1.15pm
UniBar Balcony

What a Pretty Violet Stain

It's a dull Wednesday afternoon. Outside in Adelaide, 15,000 Catholic schoolchildren celebrate their Jubilee (consequently causing my train to be late - another story). Posters of other Warner acts spread the walls inside the too warm offices of Warner South Australia. In front of a daggy Smashing Hits magazine sits singer/songwriter/guitarist Shane Nicholson and drummer Brad Taylor, one half of Bris-Vegas pop-rock band Pretty Violet Stain (minus Bassist Scott Rutherford and other guitarist Nathan Lockwood).

Their interest in yet another interview is obvious as Shane absently pushes a plastic piece (or is it a broken pencil lead?) around the circular desk, and Brad becomes interested in the cold-looking plants outside the neighbouring window. That's pretty much the only view of Adelaide they've seen so far, as they've just been whisked in from wherever as support for Alex Lloyd. In the near future they will return (now the recent past) to play support to international act Tonic, at glitzy Heaven. Both are tired from a bankrupting game of cards against Lloyd the night before.

Former Triple J Unearthed winners, Pretty Violet Stain (the name is a euphonious combination of ran-

dom words discovered during a short band brainstorm session - 'Someone wanted 'violet stain' and someone wanted 'pretty violet' Brad vaguely says, while Shane quips: 'Make up your own meaning') are the result of the misguided class time of high school friends Brad, Shane and Scott. Armed with Shane's lyrics, they set

House, which is irkingly adherent in their music: 'Crowded House are brilliant because, both young and old sing along,' Brad says.

The band that won Unearthed (which neither had known they were in) had a harder punkier sound ('hard, angsty teenage edge' according to the bio - hmm, right ...) which they eventually shed to aim for a



The Stain: giving it up for the kids, large style.

out to create music that wasn't lyrically shallow, in contrast to modern music ('The song was always the driving force for me,' Shane admits in the bio). They admit to an admiration of Crowded

more melodic sound. 'We weren't sure what sound we wanted at the time.' By the time of EP *If the Money's Right*, they had reached the 'pop/rock' sound they were hoping for.

Several years of intensive touring later, the band are out promoting new album *Parachutes and Gravity* and charting song 'Talk' (complete with very *blue* film clip). Touring is something these guys do a lot - in particular with Shihad, now with Alex Lloyd and Tonic. Which tour did they enjoy the most? 'Shihad,' they both agree, expressing surprise at the warm reception they got from Shihad fans.

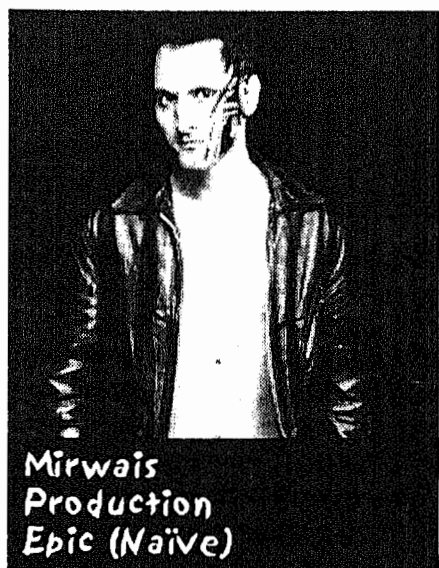
Who else would they like to tour with in the future? Both guys look aimlessly around the room throwing out suggestions that come to mind. 'The Corrs?' Shane struggles to provide, waving at a scary cardboard cutout of the repetitive Irish quartet. 'Britney Spears?' Brad jokes, nudging the Smashing Hits mag. 'That'd be interesting,' he says.

As the conversation lapses into drummer shop talk between *On Dit* music sub-ed Luke and Brad, the big mirror ball in Heaven (and how bloody loud it is between gigs), our interview come to a close. Shane returns to his plastic bit (which may or may not be a broken pencil), and Brad to his window, and Pretty Violet Stain to their tour.

(And me to my late train. grrr.)

alternika

Here are some reviews for you



This is a solo album from the former leader of *Taxi Girl*, a French *Kraftwerk*-esque electro punk band that topped charts in the 80's. Here, Mirwais' style falls somewhere between Electronic, Noise and Ambient, it is a successful merger of the genres. The album oscillates between head bending panning effects and weird voice effects. One song from this disc that readers may have heard is 'Naïve Song' which seems to be some sort of ode to his record label. The album also sees a surprising guest appearance by

Madonna for the track 'Paradise: (not for me)' which is a rather haunting track, showcasing Madonna as she has likely never been heard before.

Mirwais' use of sounds to create atmosphere is very successful, and makes this album a great one for listening to with the lights off and eyes closed. If there is one thing about this album that probably is not too great, it is the packaging; fluorescent pink all over is not really a great look, but really makes no difference to the sound. Overall this is a good album that may just surprise fans of electronica and ambient music, probably best listened too on a high quality stereo system.

Case C. Sinclair

Talkin Inside the Beat
Various
Mercury/Universal

I have never in my life heard such an eclectic mixture of tracks on the one album. *Talkin Inside the Beat* is really difficult to describe broadly, but it does seem to move through a

number of (semi-clear) stages.

Each track, as far as I can tell (though the insert is decidedly less-than-helpful), is by some form of DJ. Purpose? Dunno. Compiler? Haven't a clue. Meaning? None I reckon, but it's all pretty damned good anyway!

Track one, 'Re-arrange' by Krust, is probably the most eclectic of them all, and so deserves a more detailed treatment. It is a lengthy beast which clocks in at nearly 10 minutes. Beginning as a somewhat-ambient collection of sounds and a wee bit of piano, the track seems disjointed on the surface. Despite its incoherent front, the track gradually pulls itself together into a quite brilliant construction which, even at its most tumultuous, has an amazing clearness and structure. Somehow, at about the four-and-a-half minute mark, 'Re-arrange' manages to explode neatly into an eargasm-inducing jazz number, finally ending how it began.

Following this are 'Reprazent: Heroes' by Roni Size and 'Planetaria' by 4hero. Both continue the jazzy theme. Good stuff.

From here the album gets a little

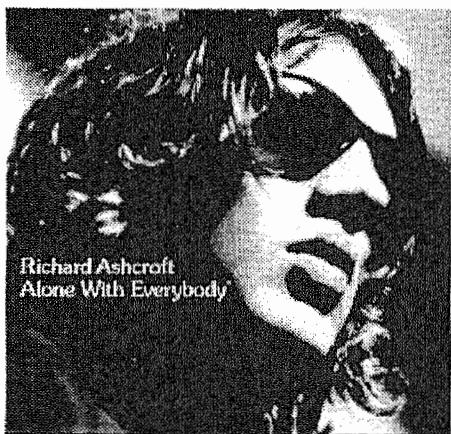
more ambient with 'Strung Out' by MJ Cole. This track is a delightful fusion of electronica and violin. Although maybe the violin is done electronically as well. It's hard to tell these days. Oh the glory of computers. All hail the modern age. Ambient-electronica moves into urban jungle with an African beat quite suddenly, and right in the middle of track 6, on Roni Size's 'Reprazent: Watching Windows'. Jungle drums and then a healthy lashing of piano-jazz. Scheesh. This album will not only keep you on your toes, but convince you that someone has switched the cd in your stereo when you weren't looking. This track is an epic 14 minutes of constant change done so smoothly that you don't even notice it until well after it has happened.

And so it goes on. From this to drum and bass in the form of Krust with 'Witchcraft'; from that to I don't even know what; *Talkin Inside the Beat* has been an exhausting album to review.

I need a nap.

Jayne Lewis

A police car and a screaming siren

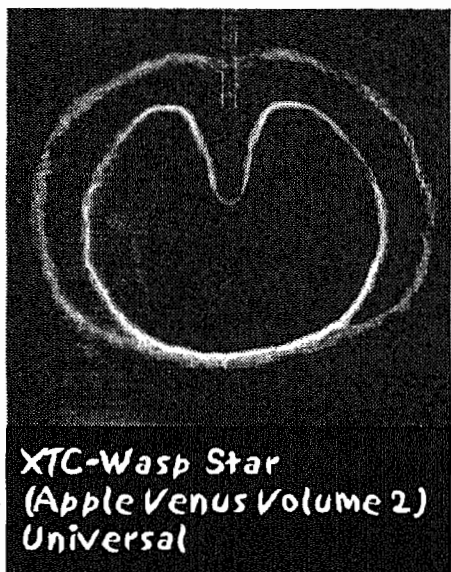


Richard Ashcroft
Alone With Everybody

Richard Ashcroft Alone with Everybody Virgin

Ashcroft's debut solo release is a highly sentimental album that stamps all over the fine line between introspection and egotistical dribble. Awash with predictable, soppy lyrics, *Alone With Everybody*, lacks depth. If you enjoyed the singles, 'A Song For The Lovers' and 'Money to Burn', you may still be disappointed with this album. For, besides the refreshing 'New York', these singles are the liveliest songs on the album. It's all a little bit too country, and the album drags on for far too long. *Alone With Everybody* is a very slow album which has far too many disappointing tracks included on it. 'I Get My Beat', is a great example of very basic lyrics, and 'Brave New World', is nice but a little too sentimental. Not quite melancholic and not entirely innovative *Alone With Everybody*, is great background music, but not thrilling listening. If this album were a fruit, it would be an overly ripe cumquat.

Jen



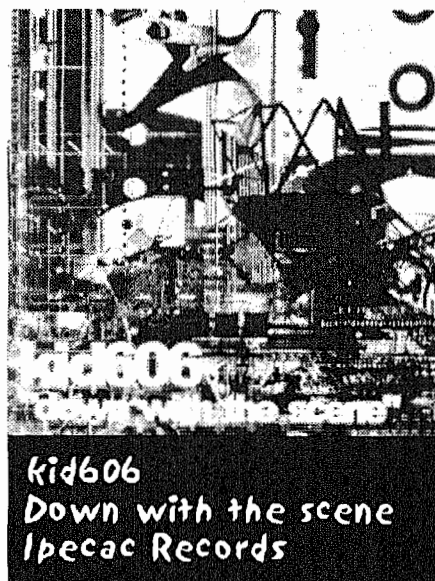
XTC-Wasp Star
(Apple Venus Volume 2)
Universal

This album is the follow up to the critically acclaimed volume 1. Apparently this is also a big shift in style from the previous offering. XTC are a British-based 2-piece outfit comprising of Andy Partridge on guitar and vocals, with Colin Moulding on vocals and bass. This

record has a distinctively up-beat sound, despite some of the slightly dark, interesting vocal lines. Another quirk of this record is its apparently extra-dry production qualities, with the sound coming out sounding very concentrated and still. The music revolves around some slightly grumbly guitar and light percussion, and thickly layered vocals.

It appears that 2 particular tracks have been featured on Australia's youth radio network, with both *Playground* and *Stupidly happy* being great pop tracks. Other standout tracks include, *I'm the man who murdered love*, *You and the clouds will still be beautiful*, which features a disjointed, syncopated sound. Overall this album has difficulty shaking off the impression of the first 2 tracks, and although likeable, does tend to sound slightly monotonous; the production sound (or poor CD pressing quality) does not help with a very flat sound.

Case C. Sinclair



Kid606
Down with the scene
Ipecac Records

Kid606 is in reality an ex-Venezuelan electronic/noise musician. This is but one of many releases by Kid606, but is his first appearance on this label. The music is an electronic mish-mash of samples interspersed with loops and beats coming out of a complicated computer system. This type of music is not by any regard easy listening, as the chopping and changing of beats, samples, ear damaging distortion and feedback are at times a true test of the listeners' attention span. An example of the inaccessibility of this album is the opening prelude track, which features an electronic rendition of machinegun fire.

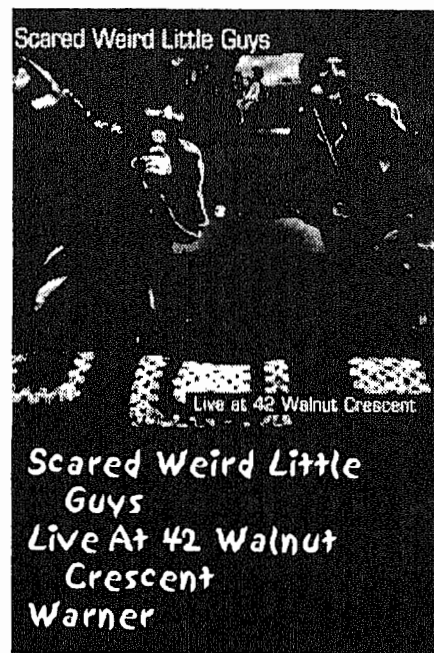
Many people have remarked with dismay and even disbelief at the genre of noise music and its crazy peripheral styles, but this is hardly surprising as there are none of the landmarks within the tracks by

which the uninitiated can come to grips with the music. There are no choruses or sometimes even beginnings or endings; it is more a series of bodies of sound, than an album of songs.

Some of the more simple sounding tracks such as 'GQontheEQ' are really fascinating, with a cruising rhythm and some very interesting ambient overtones, including haunting middle eastern wind instruments. Another interesting track is the duet with Mike Patton, of Mr Bungle fame, 'Secrets for sale' which has a very soul/motown lilting chorus, which is in stark contrast to most other tracks of this record.

One of the most difficult things for the listener to make it past with this record is the consistent use of full-on distortion affects, which make the sounds behind it *perhaps* too hard to hear. This also helps to make the more ambient tracks such as "for when yr just happy to be alive" somewhat of a relief in the play list. So it may not be danceable, singable or playable but overall this album can be rewarding for the patient listener.

Case C. Sinclair



Scared Weird Little Guys
Live at 42 Walnut Crescent
Warner

I'm sure everyone has heard of this classic Australian duo by now. Having appeared on just about every variety show on TV, they have built up quite a following over the years, and have now decided to release a CD of their best jokes.

As everyone would know, the Scared Weird Little Guys are famous for their little songs about all sorts of things. On the CD are some absolute pearls, including the famous '30 Seconds' song, as well as songs about 'New Zealand', 'Volvo Man' (about the driving capabilities of Volvo owners), all the 'Deadly Animals' in Australia, about the 'Royals', 'Uranus', the 'Olympics', and the much loved

'GST'. Also, there are songs about setting the dinner table ('Dinner Song'), about rotten vegetables (the Godfather influenced 'Requiem'), and a song imitating a southern redneck ('Bubba'). Perhaps the best song on the disc though, is the quite well known 'Bawdy Song', all about Christmas day with the family (you'll just have to hear it to know what I mean!).

All 25 tracks are filled with excellent material that'll have you laughing till you cry the whole way through. If you've ever seen these guys live before, then you'll know just how good they are, but to everyone else, you just have to get this! Believe me, it's worth it!

L.A.



Punk Stars
Various Artists
Rapido

Punk, we all have an opinion on what punk is. Well my opinion is that punk is genuine energy all the way through the guitarist, the bassist, the drummer and right through to the vocals. (Almost) Each artist on *Punk Stars* has met the criteria producing a double CD of 42 tracks of energetic music. Familiar songs from artists such as Nancy Vandal - Boy Troubles, 28 Days - Kid Indestructible (live version) and Unwritten Law - Calvin (live version) don't disappoint. Toe to Toe and Hatebreed add some more aggressive music to the collection with their tracks; Slave and Last Breath respectively. Quantity has definitely been met with a double CD and 42 tracks. It's also considered a good soundtrack for heading to the beach at about 160 km/h in your mum and dad's car or even just hanging out with friends and enjoying a quiet carton of beer, or two.

Don't let unfamiliar names scare you off. If you love punk or ska then you'll like what they've got to offer.

Newj

Pneumatic drill and ripped-up concrete

**Motley Crue
New Tattoo
Virgin (Ironic)**

Well, Motley Crue may have aged, physically and in style, but their minds are still close to the gutter. Subject matter ranges from girls/whores, drugs, S&M to tattoos, cars, more drugs and whores. The heavy and thick guitar sound is good and the drumming typically showy tinny. Vince Neil's voice is also far from ear candy.

Softer moments such as 'New Tattoo' are slow and country-tinged but fatally unbelievably silly and sentimental. 'Porno-Star' is one of the worst songs of all time, with the most unimaginative lyrics possible evaluating the life of an Internet user's fascination with cyber-sleaze. This album is garbage with a capital 'G' and anyone buying it deserves severe punishment. At least you don't have to listen to this. How the members of this band take themselves seriously one cannot imagine.

Case C. Sinclair



**Zoobombs
Bomb Freak Express
Odeon records (EM)**

What is it with bands and references to trousers, first Germany's 'die toten hosen' (the torn pants, if I remember correctly) and now the Zoobombs who take their name from the Japanese word for trousers, 'Zubon'. This Japanese four piece offers something fresh, exiting and interestingly original with their noisy melodic fusion of rock'n'roll, blues, funk, hip-hop, and god knows what else.

The first track on the album 'black satin' vaguely resembles some sort of funky cabaret/circus jingle (think 'intermission' on Tool's Aenima) that acts as a short and fun introduction. From here the album begins its journey with the funky, rockin' 'belt out rock'n'roll', a fast paced bop-along song with some clever and interesting drumming (bongo's?).

'Hot love' is kinda upbeat porn

music except with a bigger beat and some in-your-face vocals. The dual vocal's of Don Matsuo and Matta maintain a similar style throughout the album, that is, raw and very recognisable as their own but perhaps in a way reminiscent of early '80's Bad Religion.

Track five 'hot dance' is one of my favorites, a bit slower than some of the others but really groovy and makes ya wanna move. Even though it's a little slower, it is impossible not to still feel the energy that the Zoobombs have, trying to break out.

The single off the album, 'tighten rap', which has received a fair amount of Triple J, airplay is next. If you've heard this song then you've heard the more commercial, less original side of the Zoobombs and can look forward to being very pleased with the rest of the album. The Zoobombs show quite nice diversity of skill on Bomb Freak Express. 'Fun, fun, fun, key, key, key' is a lazy, electronic, bass led groove with some mellowed out samples and synths that shows another dimension to their otherwise highly energetic and raw sounding music.

The epic journey 'Circle X' builds up slowly, you get the feeling it's about to blow you away...and it does. A soulful, eerie-at-times-and-hard-hitting-at-others, rock-your-socks-off masterpiece that just builds and builds and then...

The album flows really well. The inclusion of the laid back and groovy instrumental psychedelica that is 'Don's mood' at number 4, as well as the other slower, more contemplative musical collages spaced throughout make this a truly complete and worthwhile listen.

Throw the Red Hot Chilli Peppers, The Doors, REM, Rancid and the Rolling Stones all into a blender and you'll get nothing like the sound of the Zoobombs.....but you get the idea (!?).

MP

**Janice Robinson
The Color Within Me
Warner Music**

Janice Robinson bursts off to a fantastic start on this album with the early-Ani Difranco-esque, Chick Rock track, 'Nothing I Would Change'. Yeah! Bring it on!

Track 2 of *The Color Within Me* is a little less fantastic.

By track 3 she turns from Chick Rock into that chick from Ally McBeal. Maybe y'all like that chick who provides background noise for

Ms McBeal to fall off her high heels and flap her arms about in a fluster to whenever A Man walks into the room ('I'm a lawyer, tee hee hee hee'), but I'm giving this one to my mummikins.

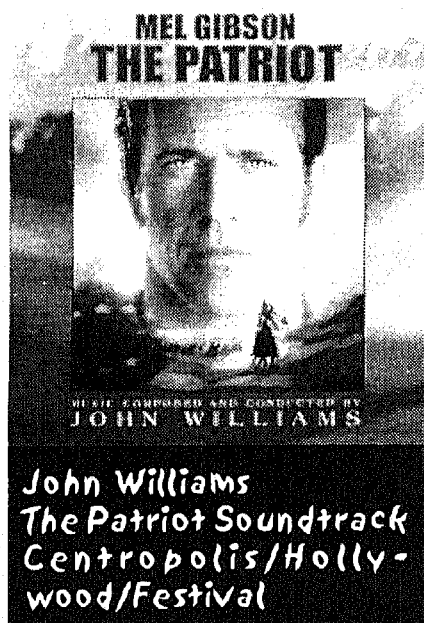
Jayne Lewis

**Amel Larriex
Infinite Possibilities
Epic**

This former voice of Groove Theory has produce a sweet sounding solo album steeped in light R&B and funk-up hip hop. The sparkly production is nice and the softly sung love-lyrics are cute, but not all that interesting. This type of music seems to have something of an identity crisis, in that it kind of fails on multiple levels: the lyrics are understated, the music repetitive and the style is possibly too 'cruisey' and relaxed to reinforce itself. As such it makes great background hum, but not a very satisfying sit down and listen.

The finest track on the album is 'Down', which really hits the spot with some nice jazzy piano and a racy jazz beat, supported by some tasty stand up bass. Apart from this the remainder of the album, including the Aussie releases' bonus remixes, is all somewhat underwhelming, not bad at all, just not exciting. Hopefully 'Down' will get a single release.

Case C. Sinclair



He's done it again. John Williams, the mastermind behind the music of so many of the worlds greatest movies, has produced yet another masterpiece. With soundtracks to movies like *Star Wars*, *Jaws*, *Close Encounters of the Third Kind*, *Schindlers List*, and *Saving Private Ryan* to his credit, it's only natural that he's been given the honour of

writing the soundtrack to, in my opinion, the best movie of 2000, *The Patriot*.

As with all of John's soundtracks, *The Patriot* is a collection of orchestral music, each written around scenes from the movie, using the film's ideas as themes for the music. While listening to the album it's easy to conjure up images of the movie in your mind, as the music draws on the themes of the music. With a movie like *The Patriot*, with lots of battle scenes, much of the music reflects this, and usage of snare drums is evident throughout the album. Not only is the music of classical nature, but it also incorporates period sounding music in the themes.

If you're a fan of this type of music, or if you loved the movie, then you're probably going to like this album too. But before you write this off as only a silly bit of classical music, take time out to listen and see how good it really is. But just a word of warning: if you haven't seen the movie, don't read the track listing, cos it might spoil it for you!

L.A.

**Various
Home (London)
Sony**

This neatly packaged two CD set features the latest house music being played at the nightclub of the same name. The Home organisation has enjoyed great success on the infamous party island - Ibiza, has a huge venue in Sydney and plans to host festivals in Dublin and Glasgow. Obviously much more than just a nightclub, it is not surprising that Home has released this double CD, mixed by resident dj Steve Lawler.

The first CD showcases some of said dj's favourite house hits, while the second is labelled 'progressive'. Underworld, Chemical Brothers, Groove Armada, Timo Maas, Cevin Fisher and Trancesetters are some of the (perhaps) more recognised artists featured. The mixing by Lawler is quite good, utilising a blend of different styles from the more ambient to some seriously tough percussion, making for a nice 74 minute journey per disc.

This is (supposedly) the stuff they play at Home every weekend, so if you can't quite scrounge up the money to make the trek over, why not just experience it in the comfort of your own home instead? Much cheaper too.

MP

A baby wailing, stray dog howling



ERA
ERA2
Mercury/Universal

Fresh from Optus adds, this follow up to Era's debut album (called ERA, funnily enough) is more of the same. 'The movement portrayed by ERA2 seems to follow the subtleties, temptations, abandonment and suffering of this timeless combat between darkness and light' claims the bio. Right. This combination of electronica, violins, and a choir seem mismatched, and like most electronic music, seems to display a poor understanding of basic music (but may be misrepresented). However, the music lacks a modern feel — at times the CD sounds like a cross between the psychedelica of Pink Floyd (without the hearty rock feel) and 80's Tubular Bells. Standout is 'Don't U', with its sweet violinic melody and slow build up, and 'Infanati' with its boppy 80's rock feel. Downcast second track 'Divano' and follow up 'Devore Amante', are unoriginal and dull.

Eric Levi's grip on the eighties simply affects the slow ballad like tracks too much — every song seems to start with a low toned fade in and I could swear I heard a pop-snare drum sample in there somewhere.

alternika

Mick Hart
Release
Mushroom Records

Release is a lovely - and quite gentle - collection of acoustic guitar married on a number of tracks with some sweet, sweet violin (lovin' it!).

Paul Kelly seems to be among Mick Hart's influences, although I can't back that up in a court of law and am really just guessing. Don't quote me, but there are certainly some similarities here.

I am sure that the lyrics are sad, but to be honest Hart's voice merges so well with his music (translation: he

sometimes mumbles) that I'm not really listening. His guitar work is just so lovely and soothing, and his passion for his music is evident.

Hart is a very talented folk-rock kinda guy whose music has a tragic and gutsy edge to it, and his style is definitely the kind of thing you could listen to whilst kicking back in a warm and friendly pub with a beer.

Release is intriguing and soulful, and makes you want to know the story behind the man behind the music.

Jayne Lewis



Eyvind Kang
The Story of Iceland
Tzadik

This is truly Eyvind Kang's story of Iceland, a place that is both the birthplace and ancestral icon for this extremely talented musician. Kang's talents expand the mind with a skill of interpretation and improvisation rarely heard in music today. It was likely this talent and an enthusiasm for the avant-garde that attracted him to John Zorn (ringleader in New York City's downtown avant Jazz scene) and subsequently Zorn's brilliant 'artists' vision undiluted' record label Tzadik.

The Story of Iceland shows Kang in a slightly different light in comparison to his earlier NADe's works, changed is the medieval sound simplicity which has been succeeded with a mix of eerie Icelandic soundscapes, as well as a song that one would be forgiven for thinking was a new David Bowie recording. These eerie sounds do well to capture the starkness and weirdness of Iceland and the feeling of fiery inevitability and great built up pressure that geysers and steam rising from the land evoke. Here, Kang has really struck another fine gem with this record, creating what would be the ideal starter to the amazing world of this man's work and the Tzadik labels vast array of tasty morsels. This kind of record makes you want to smash your radio.

Case C. Sinclair

Joseph Arthur
Come to Where I'm
From
Real World

I was drawn to this album because the Real World label carries world music greats, nay, GODS, Afro-Celt Sound System. Musically I suppose Joseph Arthur lives up to expectations, if not mine, but jeezuz he is dodgy at the same time!

Come to Where I'm From consists of fairly standard, pleasant enough (albeit slightly dark), acoustic-guitar-plus-other-assorted-instruments fare. Not exactly 'world music', it is still quite enjoyable, listenable, and easy enough on the ear until you get to tracks 10 and 11, 'The Real You' and 'Creation or a Strain'—both tracks seem strained, and are considerably more harsh and grating, leaving me wondering just what the hell they were thinking by including them because they so do not fit the tone of the rest of the album.

Every song on the album seems to be about someone else, and I don't know whether or not it is all the same person, but if it is I'm bloody well sick to death of them. As Ani DiFranco sings so bitterly 'every song has a 'you'/a 'you' the singer sings to/and you're it this time' (she also sings in the same song 'everyone has a skeleton/and a closet to keep it in/and you're mine'. Not to mention one of my all-time favourite lyrics (same song again) 'when I said you sucked my brain out/the English translation/ is 'I am in love with you'/and it is no fun').

Which brings me rather neatly to Arthur's lyrics: dodgy, dodgy-er, dodgy-est! Example? Very well then: 'oh darling since you've been away from me/I now have the pins for you in the bowling alley'. And from the same song: 'I feel like taking a loaded gun/and in my mouth blowing up the ocean'. Huh????? And my personal favourite: 'with our potential of a loaded gun/I could be as fresh as hot bubble gum'.

Cover and insert feature unexceptional art by Himself (is that a penis in the bottom-left, next to the clock?), and photos showing him looking scarily like a late-John Lennon. Coincidence or orchestrated 'look'? I don't know, but he looks like a wanky, self-important loser anyway. And what's with calling yourself and the people you worked with 'benzo', 'darkstar', 'nighttime', 'lovehammer', 'luvclaw', 'yodaclaus', 'spiralchugger', 'siren', and 'queenchina'. I got one word for you, pal.

WANKER!

Jayne Lewis

The Singles Bar

The Whitlams
Blow Up The Pokies (I
Wish I...)
BlackYak Phantom
Records / Warner

Aussie goodguys the Whitlams and cutie frontman Tim Freedman present us with the political and commercially viable sweetness of 'Blow up the Pokies', including parliament-house-step protestations for No Pokies Nick on this double A-side single. While the title track is not bad, I found the companion song 'Thank You (For Loving Me at My Worst)' more entertaining. Accompanied by three decent b-sides, this makes for a pretty good investment (short of buying the full album).

alternika

Santana
Maria Maria
Arista Records

Well shit did I pick up a couple of bogus singles this week. Ok, so I quite liked that other Santana song from last year or whenever; it was just the blokies he was playing with that were a little dodgy.

Maria Maria however has no saving graces. It's not-very-good Latin with a talented guy with a guitar (Carlos Santana himself) in the background.

And why the fucking fuck do they think for a second that I want 6 versions of the same shite song? Radio Mix is awful; Pumpin' Dolls Club Mix is atrocious; Wyclef Remix better than radio version but still shite.

Jayne Lewis

Adam's Song
Blink 182
MCA

A pleasant, more down-tempo number from the all-conquering Enema of the State. Nice to see - reminds you that there used to be more to this band than dick and fart jokes alone.

There's some live b-sides too, which is a mixed blessing (if you've seen them live, you'll know what I mean).

Miles Hunt

Let the bargains begin.

Fem X

Fem X, Action and Planning Conference of NUS Women's Department, Melbourne University 2-3 September. Topic: Women Trade and Globalisation. For more info, email Helen Stitt: women@nus.asn.au or phone 0403 065 115.

Labcoats and Safety Shoes

Cheap! Brand new labcoats. Only \$30 (buttons at front). All sizes. Safety Shoes only \$20. Phone 0427 997 775.

Penfriends Wanted

By Mr Munawar Ali. Email munawar777@hotmail.com, post to A-17, 106 Depot Lines Karachi-74400, Pakistan.

National Youth Roundtable 2001

The Roundtable brings together 50 young people from diverse backgrounds to participate in a national forum. It means that young Australians can speak directly with Government and ensure that their views are taken into account in policy-making processes. The successful applicants will have links with their community and be able to consult with other young people about issues in their own communities. They will then have the opportunity to present their findings to Government at Roundtable meetings held in Canberra. Applications have been sent to a number of educational institutions, youth organisations, community groups and agencies. Applications can also be found online at <http://www.thesource.gov.au/voy/roundtable.htm> or can be obtained by calling 1800 624 309 (freecall). To make Roundtable 2001 a success, applications are sought from a range of young people including young people aged 15 - 24 years from differing education and employment experiences, a variety of cultural backgrounds, people with disabilities, and young people from urban and regional and remote localities.

Servant for a Day

Calling all students/staff who like to do unusual things for a good cause! As part of our aid project for 2000, the Islamic Students' Society will be hosting the 'Servant for a Day - Horn of Africa Appeal' on the Barr Smith Lawns on Tuesday 5 September from 12pm. Our main attraction for the event will be the

Servant Auction, where certain lecturers, tutors and students will be selling their services on the auction block to anyone who places the highest bid!

All money raised will be donated to Human Appeal International's Horn of Africa Account to aid those people suffering from drought and starvation in Africa. So far our volunteer servants include SAUA President Stephen Mullighan, AUU President Janak Mayer, Head of Commerce, Fred Bloch, CA President Stephen Oniszk, The Cunninghams Warehouse Guy and more ...

If you are willing to sell yourself for a worthy cause, become a servant for a day! Ring Melati on 8132 1743 or 0409 280 975, or email melati.lum@student.adelaide.edu.au.

Soccer Tournament

CISSA Cup Soccer Tournament 8-A-Side, Sunday 27 August. Starts 8.45am, Flinders Uni. Round Robin, Maximum 10 reserves, cost \$50 per team (8 players, 2 reserves). Payment and registration to CISSA by 18th August. Contact Prof David Boyd for entry forms, email profboyd@mira.net, fax 8331 8497.

Youth Ambassadors

Would you like to experience different cultures? Work in one of the seven countries of the Asia Pacific region for up to a year? Receive up to \$19,000 assistance? Develop valuable personal and professional skills? Make a difference?

Join the AIESEC Australian Youth Ambassadors for Development Program. Information meeting: 6pm 22 Tuesday August, Union cinema. Food and drinks will be provided.

If you can't make the meeting but want to know more, contact Amanda on 8303 5909 or visit the AIESEC office (basement level, Security House, North Terrace).

Child Abuse Survivors and Supporters Seminar

Breaking the Silence: two day seminar, 9am to 5pm, Friday August 18, Saturday August 19, lecture theatre, Queen Victoria Building, Women's and Children's Hospital. Registration for one day costs \$50 for health professionals, \$35 for private individuals and \$15 for ASCA members and survivors. Registration for two days costs \$80 for health professionals, \$60 for

private individuals and \$25 for ASCA members and survivors. Enquiries, phone ASCA on 8411 6255.

School of Art Seminar

Tuesday August 22nd, 5.30pm: Adele Hann, Manager and programmer at Mercury Cinema, will give a brief overview of the history of avant-garde and experimental film and videomaking. Admission by donation, cheese and wine provided. RSVP required by the Wednesday preceding the talk; for more information call the school on 8364 5075. Seminar at Adelaide Central School of Art, 45 Osmond Tce Norwood.

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gifts or personal acquisitions. \$40 each or \$100 the lot. Phone Jane on 8355 3036.

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on dit

... where they burn On Dit, they will one day burn people ...

On Dit is the weekly publication of the Students' Association of the University of Adelaide. The editors are relentless political beasts, and have complete and unfettered editorial control. Nevertheless, the opinions expressed herein may not be their own. Or those of their various pets.

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Dale F Adams
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Fiona Dalton

Printing

Cadillac Printing

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Kate for the food (footer team or no footer team), Penelope for all of her help over the last few editions, Zane for all things environmental, Jayne 'I love candy' Lewis, Ian and Jane for putting up with Dale's drunken fawning, Tom Radz for putting up with Dale's drunken ranting, beer for getting Dale drunk, Mullighan, Mr Oniszk (ta for the lager etc), Slappy for stopping by, Paul for all things photographic, Farley for all his hard work, the Chardonnays, dave@va.com.au, Mal for the party, Jo, bon voyage Jodi, Packers & Alex Wheaton.

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Upcoming Events

Battle of the Bands

August 18

August 23

August 24

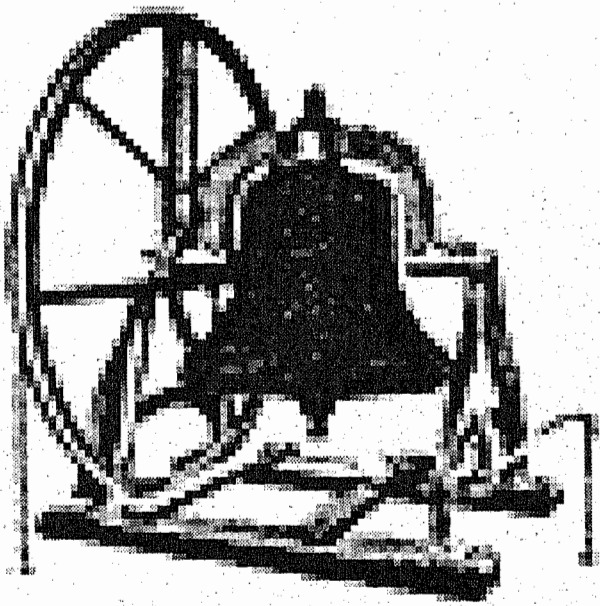
August 25

Resin Dogs

August 26

Free Pool Mondays

For whom the bell tolls



\$1

**Southwark White,
Southwark Pale,
West End Draught**

for 15 minutes after the bell
until the end of term

...the only place to meet on campus...