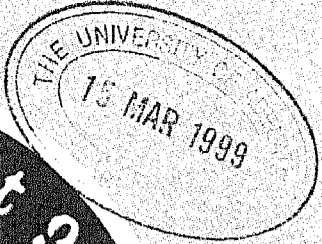


SR
378.05
05

If You Can Read

This You're

Too Close



editorial

The problem with reading is it's only so many words. Let's put it this way - 'Why use a word when you can use its definition.' That's the point. They aren't the same thing. What are the consequences for us as students and as readers? We all read stuff everyday and maybe, just maybe, we should stop for a while. The body is finite but the brain is a lot smaller than a medium sized suitcase. So the next time someone tries to argue with your definition, kick them in the shins for me. This week we want you to not read your Student Newspaper like you haven't not read it before. Find new things to do with *On Dit*. Fix a bus or help a chronologically gifted citizen across the road with it. Either way, be careful what you read, you might come true.

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

Editors:

Anthony Paxton
Penny Fredericks

Advertising Manager:

Bonnie-Claire Yates

Freight:

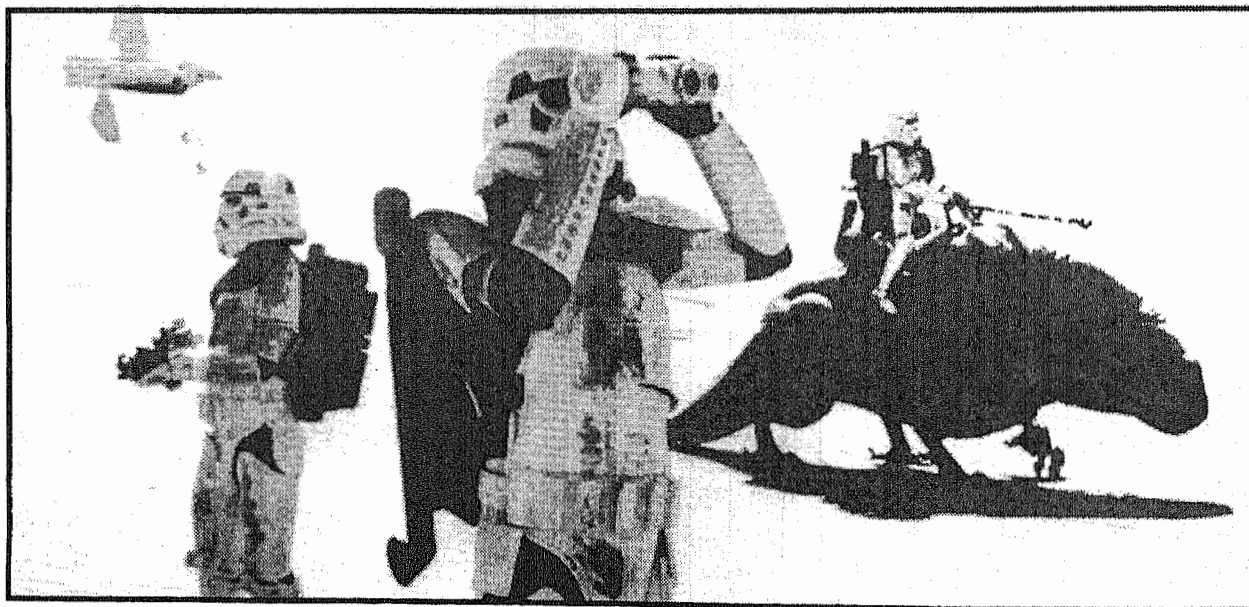
Darien O'Reilly

Printing:

Cadillac Printing

Web Stuff:

SMUG



Thanks:

Stella, Rob, Fi Dalton, Toby Pin-Up and the Posse, Dave Graney, Ant for the love, Eric @ Camtech, Susie, Matt, New Order, Shirley@fridge.com.au, Courtney and Brentyn, Dale the Box, Beck, Peter for his insert, Zaney Zane, Evil Keen Eva., Dirty Tonto via Lil' Tomlin, The Jesus and Mary Chain, Daren for playing ball, Simon (The Hammer) Hunt and thank you Toey.

Where we are:

The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains. Such is life.

How to contribute/contact us:

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

About the cover:

Just say no to books.

Next edition:

Out Mar 8th Deadline Mar 4th

CONTENT?

- 4. Letters**
- 6. Waygoose**
- 9. Future Tense**
- 10. Campus News**
- 18 News News**
- 21. The Box**
- 22. Vox Pop**
- 24 Student Radio**
- 28. Motoring**
- 30. Free Thought**
- 32. Horrorscope**
- 33. Literature**
- 34. Classifieds**
- 35. Video**
- 38. Music**
- 42. Film**
- 46. Sport**

Complain Here

What's with this guy?

Dear Editors,

When the world is freaky, there is only one man who can (and I quote) 'make things right'. Lionel Richie, former Commodore and all-round force of pastel goodness, has been tossed aside from the popular consciousness like an overused condom and I, for one, would like to see him back in the limelight.

Lionel Richie was not a handsome man. He was not a talented man. Neither was he, in all probability, a clean man... but his dulcet crooning and half-arsed lyrics helped shape a generation of what is ironically referred to as 'soul', and more frequently referred to as 'crap'. The Jackson Five would turn in their collective grave if they knew the sorry direction that Motown had taken.

Once upon a time, Motown served as the shrink-wrapped voice of the ghetto... it was the visceral expression of a colonised culture. From street jive to breakin' it down and onto gangsta rap, this was a vibrant product which breathed halitosis in the face of the corporate junkpile. Then came the bland 80's, where the production line was king. The motto here was 'if it aint broke, don't fix it' and the Commodores were anything but broke. Bugger this. I know nothing about the history of Motown. The bottom line is that (for me personally) Lionel Richie was symptomatic of a movement who forever ruined the conjunction of 'rhythm' and 'blues'. Say you, say me. Say it for always. That's the way it *should* be... should it, my rectum.

Dave Bloustein

We're Just a Patsy

Dear Eds,

Where is my free condom? One of the traditional elements of O'Week is the free condom, and I haven't seen them anywhere.

What is the world coming to? On that note, I see the price of coffee (well, and everything else) at the Gallery has gone up again. When our student discount was taken away some time ago, we were assured that prices would be lower than or the same as at places off campus. When privatisation of catering was discussed, the same promise was made. The only reason I use Uni catering now is its proximity. Anyone want to form a 'Fight Dodge Coffee Prices' club?

Disgruntled

Shotguns don't kill...

Dear Editors,

I write in reply to Tim Kentish's "The subtle art of shotgunning." Well done Aussie; the promotion of this right of passage should be encouraged. If only when I was young we had such liberal views; I remember my first 'shotgun'; I was 16, shy, trembling, confused. So naive was I that in the wild thrill of the moment I jammed the can up my nose. Try dismissing that one with the "I was in the shower and I slipped." But the awareness needs to be conjured. I advocate "Shotgun Pride Week"; culminating in a "Beerdi-gras", in which 5 thousand fat gutted yobs in Blunnies, blue singlets, sequins and g-strings walk down King William Street to such songs as "Pub with No Beer" (a ballad), Status Quo's "Lay down, roll over and let me in" (the love song) and the perennial "Que-San". This would be a time at which beer drinkers of all kinds (boatracers, centurions, tap skullers, 2 pot screamers) can unite with one voice and say "Drink it proud, belch it loud!!"

But I digress; (I think). Further in the article it describes Southwark Bitter as a shite beer... Tim, are you my long-lost brother?? Green-death should be avoided @ all costs. But I have another cautionary take; about dodgy things to shotgun; soft drink. Never, ever do this. To say it goes down sideways is an understatement. Far too

fizzy you see; also, avoid shotgunning Worcestershire sauce; sure, on the night I may be alright, but the next day it will taste and feel like a seagull with the shits and a taste for curries has lived rent free for 3 months in your mouth.

Also, I would like to further the comparison between Century Clubs and Shotgunning. Let's think about sex; not a bad pas-time methinks.

A century club is like a long night of sensational, erotic, passionate "love-making". Each shot caressing your brain further towards the drunken climax; The snaggy slow and steady approach; sort of. Shotgunning on the other hand is a quickie on the kitchen table before breakfast. Quick and no wetspot; not sure which part of the analogy I'm talking about here, think that's for the best.

But I digress, again, from my main point. The best shotgun in done with an ice cold, unshaken can with one munga of a hole in it. Shaking it up only increases the volume, and thus the likelihood of the 'rebound' (or as I like to call it "I can in. I can out." phenomena)

Let atmospheric pressure and a good set of lungs do the work for you. Well that's my technique anyway and I am rarely, if ever, beaten.

Again, thanks Tim, or as I like to think of you now "The Beer Buddha." Keep up the great work, tiger.

Exedere Ultra, Epotare Ultra, Sorbere Ultra Fermentum Grumble Bum

Serious

Dear Editors,

In O'Week I went to a preliminary lecture for a II/III year subject and was told that tutorials were to be split into year level groups instead of being mixed.

I have always felt that the best thing about doing Arts at Adelaide was the mix of options and experiences that you get in II/III year subjects. I am also a 4th year student and am doing this subject as a 2nd year only because that's how it fits into my degree structure. I completely understand and support the reasons that third year subjects have greater assessment requirements (eg longer assignments and different marking procedures) but students can only benefit from combined tutorials. Having separate tutorials reduced the options for timeslots which are already insufficient, particularly for those who have work commitments.

My big fear is that this is the forerunner to completely separate subjects for II and III year students, leading to reduced subject choice and limited subject offerings because of the ever-increasing cuts to university funding by the Federal Government.

I will be writing to the Dean of Curriculum in the Department I'm studying in to express my disapproval and I urge all students to do the same. We need to let them know that we aren't happy with reduced choices, arbitrary year level splits and less diversity in our classes.

Sky Mykyta

Why is our letterbox empty?

We'd love to hear from you about anything at all.

We like it funny.

We like it serious.

We just like it.

Letters deadline is Thursday at 5pm.

Don't be shy now.

UNIBOOKS RETURN TO THE GRIND OR FLY AWAY WITH STA TRAVEL & QANTAS

RANDOM DRAW COMPETITION

1st Prize STA Travel/QANTAS, Return trip for two to Melbourne plus insurance and two coffee mugs.
Total prize valued at \$1150.00

2nd Prize BankSA Everyday Account - Student Option. Prize valued at \$500.00

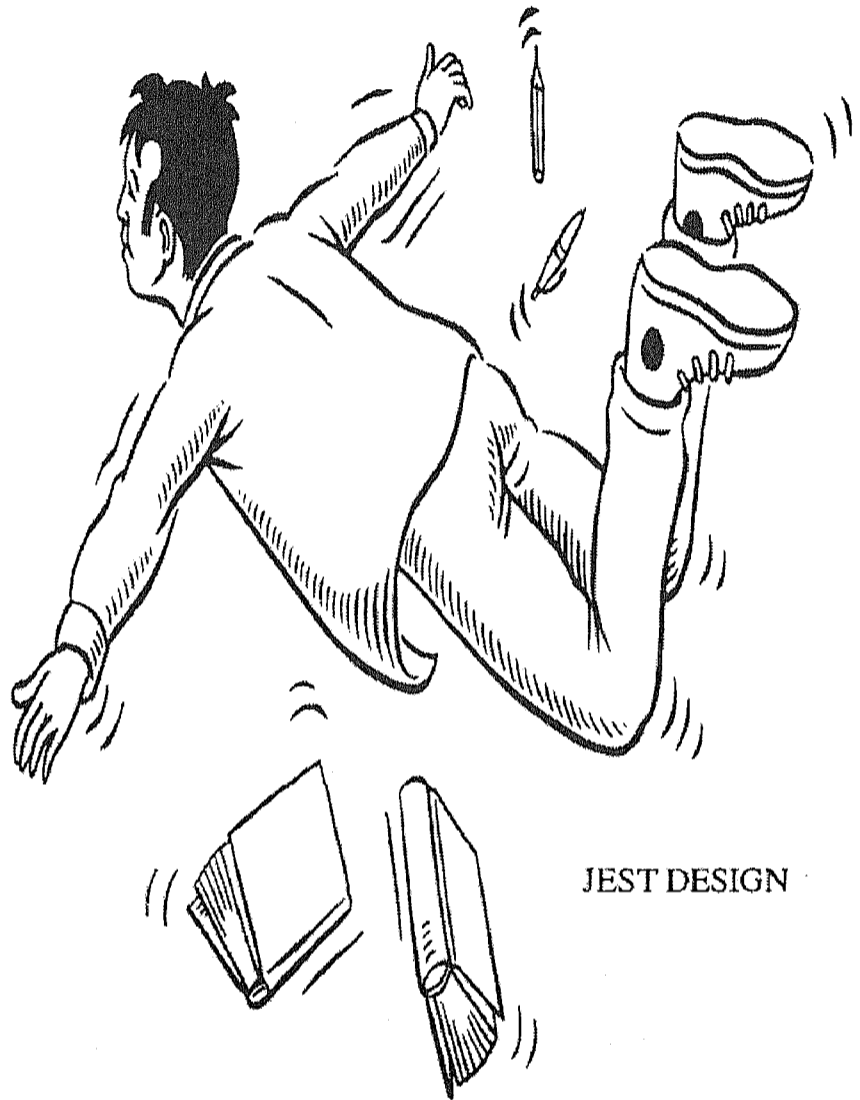
3rd Prize Has been generously donated by State Theatre South Australia. Enjoy a 10 play/10 party package subscription entitling you to all web.state performances throughout 1999.
Prize valued at \$290.00

4th Prize Adelaide Symphony Orchestra Tickets to the value of \$270.00. Can be taken as either group or single tickets for your choice of concerts. Tickets subject to availability at time of purchase.

5th Prize \$250 worth of Photocopying from the University of Adelaide Library.

6th Prize \$100 3M Corporate Gift Pack.

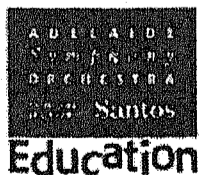
7th Prize \$100 Equinox Bistro Voucher.



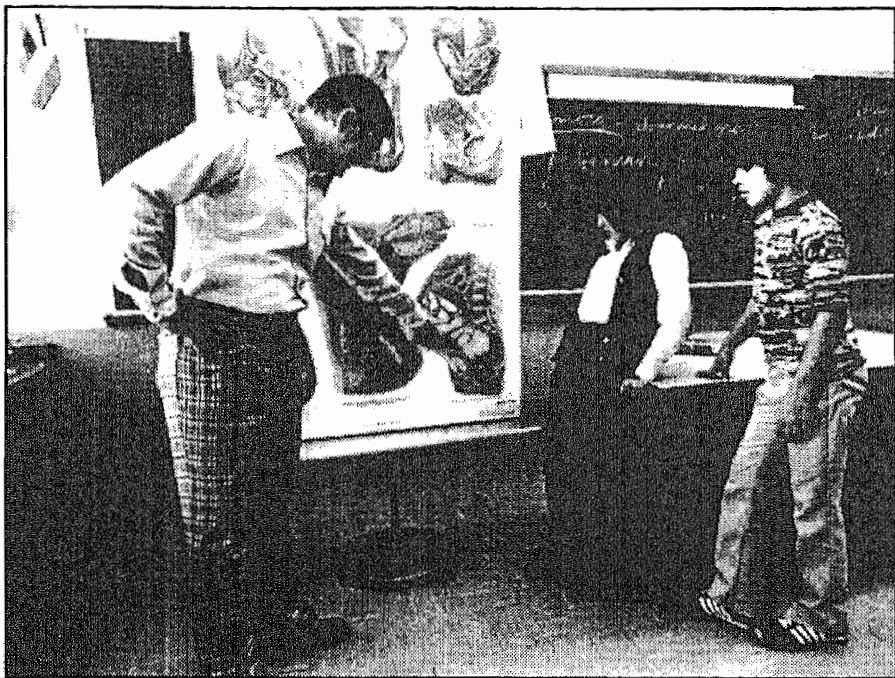
JEST DESIGN

ENTRY FORMS FROM: your campus bookshop, STA Travel during O'Week. Send your entry to
Unibooks: Adelaide University, SA 5005
Competition drawn 9/4/99.
All winners will be notified in writing.
Employees of sponsors cannot enter.

SPONSORS



Loafer's Guide to Passing



best remember this one, ladies

In last week's "Free Thought" column, Brentyn wrote a nice article about how to impress lecturers. Unfortunately I doubt many of you (particularly a first year who needs the information more than anyone) read it, for two reasons:

1. He uses long words that only honours arts students understand, like post-modernism, discourse, and "stratified idea structures"
2. He assumes that you want to work to succeed.

I know what the student mind wants. You want the best mark for the least effort. You want to succeed without trying. The goal is to maximise bar time, minimise study time and not fail – failing is not so much embarrassing as time consuming and ridiculously expensive.

LECTURES AND TUTES

You are going to have to decide whether to go to these or sit in the bar. Tutes and lectures are probably going to be mind-numbingly dull. If you actually find something interesting, go. You may even learn something. But if the lecturer or tutor is duller than an afternoon at Grandma's house, then before deciding whether to hang around or not, think about these points:

1. Are lots of your friends going to be in the bar at that time?
2. Do you have a geeky friend who goes to everything that you can steal notes from?
3. Are there any marks available

just for showing up? This is a tricky one. It might not be worth 10% for the agony, but 15-20% could be worthwhile. Investigate the possibility of leaving early for a fictitious work commitment.

4. Is there anything good on TV?
5. Is it half price Tuesday?
6. Are you feeling completely stressed out and on the verge of such a dramatic mental breakdown that the only way to sooth your shattered nerves is with an ice cold, soothing lager?

ASSIGNMENTS

Assignments suck. They can be a lot of work for not much in the final grade. But they take the pressure off you in exam time, so it's probably not a bad idea to do them if you can raise your nose up from off the bar and out of the puddle of spilt beer it was lying in. So the trick with an assignment is to do it without any work. Just remember, that the university has strict rules about copying....

1. Find someone who's done the subject before and get their old assignments. Most lecturers have been teaching the same subjects for years and barely change the assignments. With an old marking guide, you should know exactly what to put in.
2. Find that geeky

friend again and steal as much as you can. (Note – the geeky friend may eventually get pissed off with your drunken laziness and drop the hatch on their bottomless well of knowledge. For this reason, the geeky friend should be used sparingly and only in times of dire emergency.)

3. If at the end of the day, the assignment isn't worth much and is just too much work, don't do it. But – now you've not done any assignments, any work, or gone to any tutes or lectures. You'd better pass that exam.

THE EXAM

Exams are just like they were in Year 12, except you have more of them. There is no easy way to survive exams but the following might help:

1. Unfortunately, studying is normally required to pass an exam. You're going to have to study hard if you've done nothing up till now. But think about it – it's only three weeks of work, compared to the weeks of fun you've had over the semester. You should look at past exams and tute questions. Lecturers are so lazy that they have been known to use tute questions from that year in the exam.

2. Make sure that you show up to the right exam. You need to be neurotic about that exam timetable and check it at least a dozen times to make sure that you go to the right exam time. Imagine being asked why you failed – "I couldn't read the exam timetable."

3. In the exam it may help to behave in a way that will lower the marks of all students taking the exam. Lecturers don't like really high failure rates, so if you can make lots of people do really badly, you might survive. I recommend muttering softly to yourself, moving your chair a lot, stopping halfway through the exam to eat some really stinky food and perhaps dropping a pen every five minutes. Remember to moan a lot like the exam is really difficult. This may confuse others.

4. If all else fails, you are going to have to cheat. I don't recommend it, because the University is surprisingly rather heavily opposed to cheating. Cheating and not getting caught is going to involve a great deal of thought, time and creativity. You'd probably be better off putting that time in studying or drinking (ie. Drowning your sorrows because you've given up).
5. If you do fail, beg for a sup, especially if you were close to getting one automatically. Go and see the lecturer. Cry like a baby. The lecturer will feel so uncomfortable when confronted by your pathetically immature display that they'll give you whatever you want.

After all that, the only thing left to do, pass or fail, is to go out and drink. Go out, get blind, and reward yourself for all the hard work you've done.

Tim Kentish



our modern times hold many distractions for the student

The Saucy Adventures of Mr T

In the time between the organisation of the Buck's Night and its execution, a female compatriot suggested that we add a decidedly dodgy element to the evening. In her wise opinion, we should hold the bucks and hens nights simultaneously. Hell yes, this was a great innovation. Basically, all the guys and gals were supposed to get together at a pub and drink excessively for several hours. When everyone was sufficiently intoxicated we would separate and each gender would attend their own four hours of adult entertainment after which we would get back together and everyone would drink lots more piss and score like Jordan (thanks Jazzy Jeff). The last part of the idea appealed to Sam (my fellow organiser) and myself so it was on for young and old (gotta love cliches!).

We began at World's End with about one hundred and forty boys and babes who were happily using the pre-marital bliss of two

friends to get thoroughly hammered. Everything was going beautifully until we decided to leave for Cobbs restaurant (see last week's story) at which point two of our lads (including the buck) were stopped by Hindley St. cops because they had half the pub's glassware up their shirts. On the way to Cobbs, we got the manager of the porn store near the Night Train to draw the first raffle for the night and then we headed for dodgy stage shows and all-we-could-drink piss. We sold tickets in a second raffle to other patrons of Cobbs and when Sam drew the raffle we had to do it three times because we kept pulling out tickets that belonged to guys who weren't in our group. That probably wasn't overly ethical, but Cobbs wasn't exactly St. Peter's Basilica.

In the course of the evening, not only was the buck put on stage but \$90 was raised to put three of our least favourite mates on stage

where they were stripped by the strippers and all our suspicions about their meager endowments were confirmed. One had hot wax from a burning candle dripped all over his nether regions while another was forced to scurry around the stage naked on all fours while the entertainer got him to try and eat strawberries and cream from all the wrong places. The show ended with a spectacular routine done to ACDC.

There was a minor altercation between the groom and another Cobbs patron who obviously wanted to beat the sweet shit out of him. The best man tried to defuse the situation by pushing the other guy in the chest and telling him how good the Whyalla footy team was (How the fuck he thought country football was relevant I have no idea). The other guy responded by yelling that Mr. T (the groom) was too young to get married and that he'd be happy to beat some sense into Mr.

T. Sam and I had to drag both Mr. T and the best man from Cobbs as we tried to remind them that starting a brawl now was stupid because the other 55 guys in our group were already half way to Dreamers.

We found the girls waiting for us in Rundle Mall and then we drank away the wee hours in Dreamers while couples, triples and quadruples drifted off to other activities. Having woken up with a gargantuan hangover, we presented the groom with a mail-order video that we'd found in the Aussie Post. The ad from which we'd ordered the video summed up the night before quite succinctly:

"For \$10 you could have half a pizza - mmmm tasty; a six pack pack of beer - not too shabby; or four hours of blistering root-arama - all fuckin' right!"

Michael Hicks

gallery coffee shop

Level 6, Union House, Nth Tce
Open Mon - Fri 8am - 4.45pm

the canteen & tavern

Roseworthy Campus, Nth Tce
Open Mon - Fri 8.30am - 5pm

mayo refectory

Ground Floor, Union House, Nth Tce
Open Mon - Fri 8am - 6pm

equinox café & bar

Level 4, Union House, Nth Tce
Open Mon - Fri 10am - 10pm

the wills

Ground Floor, Union House, Nth Tce
Open Mon - Fri 11.30am - 3pm

briefs

Ligertwood Building, Nth Tce
Open Mon - Fri 9am - 3pm

food court

Level 4, Union House, Nth Tce
Open Mon - Fri 10am - 3pm

unibar

Level 5, Union House, Nth Tce
Open Mon - Thurs noon - 9pm &
Fri noon - late

backstage café

Schulz Building, Nth Tce
Open Mon - Thurs 8am - 6pm
& Fri 8am - 5pm

lirra lirra café & bar

Waite Campus
Café open Mon - Thurs 8am - 5pm.
& Fri 8am - 8pm. Bar open Mon - Wed
12noon - 5pm, Thurs & Fri 12noon - 8pm.

union food & beverage

2 FOR 1 DEAL...

Present this voucher at the Gallery Coffee shop, Equinox Café & Bar, or Backstage Café & receive 2 Aroma Coffees for the price of one



The Great Galliano

Zambucca is a drink that encourages creativity. It is also a drink that is an occupational health and safety hazard due to its close association with being burned. Below are some ideas that will probably injure you at some point in the future.

Flaming Chuppa Chup

Buy a large tin of one hundred chuppa chups, get a shit load of zambucca and a reliable cigarette lighter. With a large group of friends, sit around dipping your lolly pops into glasses of zambucca, lighting the lollies and putting them into your mouth. Danger Rating (2/10) Only half wits hurt themselves on this one.

Vapour Inhalation

Pour between one and three shots of the beautiful drink into a spirit glass (you know, the sort of glass that you get a rum&coke in). Light the top of the alcohol and let the flame spread over the entire surface. Place your palm over the top of the glass to create an air-tight seal. The flame will suffocate in a few seconds so you shouldn't burn your hand (alcohol burns at a fairly low temperature anyway). Now, slide your hand back so that your fingers are over the alcohol. Make a slight gap between two of your fingers and suck the hot zambucca vapours out of the glass. Without stopping, pick up the glass and drink the zambucca. Danger rating (5/10) Sometimes the vapours make you cough pretty bad.

Firey Fingers

Place a glass of Zambucca in front of you, hold your fore and middle fingers together like a scout salute and dip them into the drink. Upon their removal from the magic liquid, light the alcohol on your fingers. Let all your friends see a blue flame on your skin and then extinguish with your mouth. Drink what remains of your shot immediately after the fire is out. Danger rating (4/10). You've got to be a tosser if you screw this one up.

Hot Lips

Pour your shot (or two) into your mouth but do not swallow...yet. Put your head back and use your mouth to push the zambucca toward your lips (keeping your mouth open). Get a lighter and try to light the alcohol in your mouth. The objective is to let all your friends see a beautiful blue flame rise from your mouth. Unfortunately, you can't actually see it so you have to wait for the audience to start making noises like "Oh,

it by licking the flaming zambucca from your flaming scalp after which your friend must drink a shot. If extinguished reasonably quickly then the flame will not char the skin. The process may be repeated several times in the one spot. Run head under cool water when you're satisfied. It's easier to do in a bathroom or like environment and I recommend that you remove your shirt first as some zambucca will trickle down the side of your head. Warn-

participant to burn their testicles, but it comes close. Shave the pubic hair just above the penis (this causes a terrible itch in the subsequent two weeks with grow back), douse liberally with Zambucca, light it and get a photo because it's probably something that you'll never be drunk enough while conscious ever to do again. Depending on your tastes, you may like to get someone to extinguish it in the same way as *Head Lights* is put out. The only difference is that both of you should have a shot each after it's done. Danger Level (7/10). Feel free to light the testicles if you wish, but I wouldn't be keen to shave them.

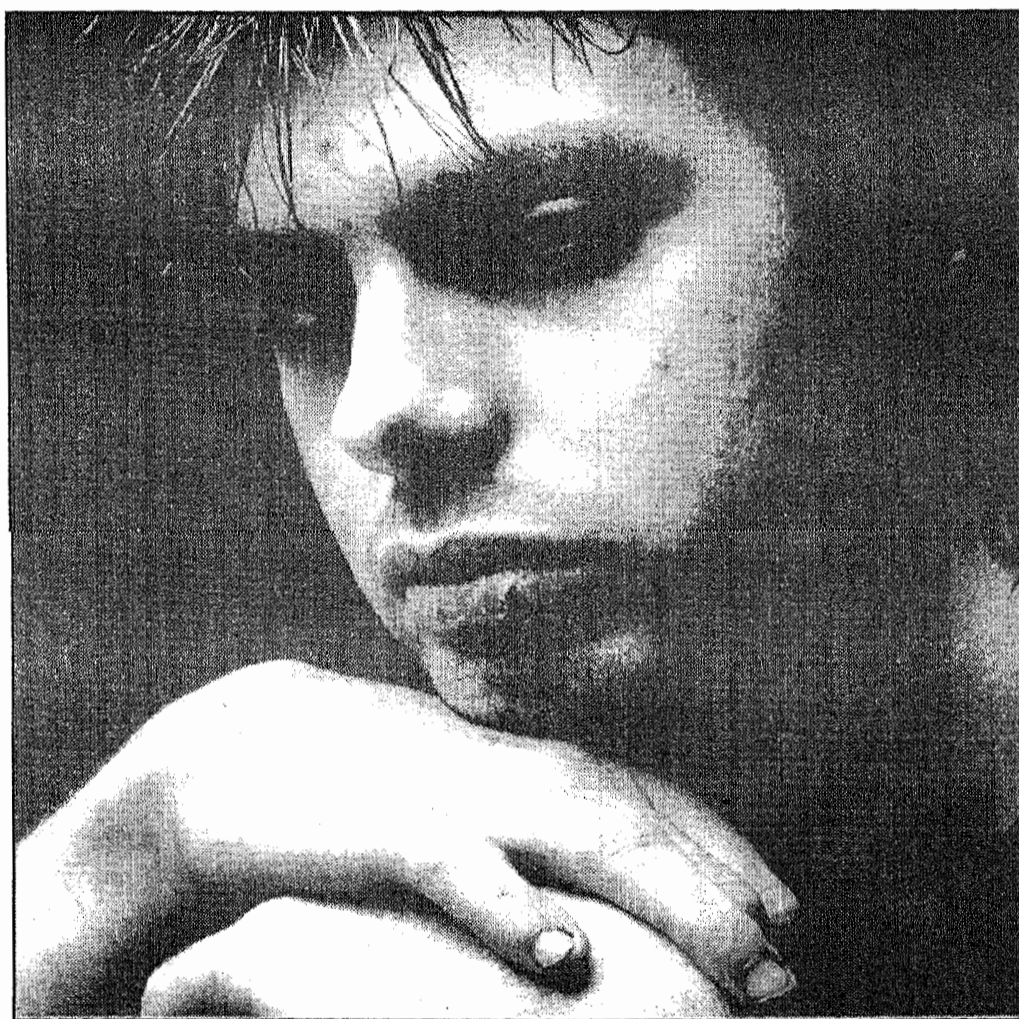
Flaming Zambucca

Take a glass of Zambucca, light it and drink it while burning. Boring as shit. Danger Level (1/10). Definitely for beginners.

Sweet Fire

Sprinkle a line of sugar (white or raw) into a small, flat dish. Pour a small amount of Zambucca over the top and light it up. Let the flame caramelize the sugar and then lick it off the dish while burning. Follow with a quick shot of Zambucca. Danger Level (3/10). The sugar can be hot on the tongue.

If you have any other ideas about ways to consume this God-given spirit then please send them to me at the paper and I'll put you in print.



one galliano too many can have unpleasant side-effects

fuck. Oh, fuck, you're burning!" and then you can swallow the zambucca. NEVER swallow before you have achieved a confirmed flame. Try turning out the lights for a better effect. Danger Level (7/10). The cigarette lighter flame can sometimes burn your lip, though rarely. Add some pizzazz by gurgling the burning liquid and little flaming droplets fly from your mouth.

Head Lights

Shave your head. Get a friend to pour up to a shot on a flattish part of your head. Get your friend to light the zambucca and extinguish

ing, do not attempt this while maggoted. My first time doing this was in a group of six or seven plastered people on a mate's balcony. Wanting to get a spectacular photo, my entire head was doused with zambucca and was set alight. No permanent damage was done but it hurt. Danger Level (8/10). Done in controlled conditions and only causing a small portion of the scalp to burn is a reasonably safe exercise. Do not let any Zambucca contact the eyes.

Great Balls of Fire

This does not quite require the

Michael Hicks

are you a
dangerous
thrill
seeker?
write for
Wayward!

6 popular misconceptions

about late 20th Century life



Future Tense is a new show on Student Radio 5UV debuting on March 8 at 11pm. Being 1999, we thought we would look at where we are and where we are going in the next century. Each fortnight we will focus on a different issue confronting us. A background article will appear the week before in *On Dit*.

We hope to challenge accepted social norms and institutions, no doubt asking a lot more questions than we answer. In this first background article we bring attention to popular misconceptions present in our culture, which must be recognized if we hope to move forward.

1. That money equals happiness

The Asian tiger economies are hell-bent on economic growth. Virtually none of the growth strategies of these nations specify social development as a priority. Why should they when the US, the desirable end-state they all look towards, doesn't either. And what a great model the US is. This is a nation that is slapping itself on the back on the strength of its recent economic record while:

- Many live in poverty in the land of opportunity,
- Over a million are behind bars in the land of the free, and
- Tens of millions are obese in a country that idolizes beauty.

But how much better are we. Australia blindly follows the lead of the US in policy stances, despite their irrelevance to a country with less than 20 million people and a much more volatile physical environment. It pushes competition in industries barely able to support one provider (e.g. Pay-TV); it adopts similar drug policies despite their obvious failure over there.

What kind of system is it that requires misery, not just in its own nation, but beyond, in order to be barely functional? What we have done is got completely out of touch with what is important. Instead of seeing economic growth as a means to a greater end (to help improve the lifestyle of all citizens), it has become an end in itself. Part of the reason for this is the ease of collecting economic statistics. GDP (Gross Domestic Product) has become one

of the sole indicators of progress, when really it's just the easiest to count. A good example of how dangerous this is involved the oil spill of the Exxon Valdez off the Alaskan coast. The Alaskan GSP (Gross State Product) actually boomed during that time. All the marine life perished, but the extra economic activity involved with the clean up created a bull market.

2. That rampant consumerism is good

Wasn't Christmas great? Did you get what you wanted? Because you realize that anything else is pointless crap: a reflection of a society out of whack with what is natural and just, obsessed with increasing consumption (and therefore GDP) at all costs. The way we live in Australia today is not

only unsustainable in time, but also in space. That is, we face disaster if we continue to live as we are, but also if the way we live now is replicated the world over. Imagine there being the number of cars per capita in Australia, globally. If our behavior cannot be replicated worldwide and remain sustainable, then surely it isn't right. Yet this is a time when Chinese consumption is set to explode exponentially over the next few decades. The Chinese economy could dwarf that of the United States without even trying, creating unprecedented demand on the Earth's already crippled resources. But how do you tell the Chinese power-brokers (those set to gain the most from growth) that blindly following the lead of the western world will not just be unsustainable, but impossible.

That is because a necessity of a small number of people living in affluence is a large number living in poverty. To waste and pollute as much as we do, we need others to:

- Work slave labor;
- Not pollute and waste as much as we do; and
- Take our waste.

How do you tell the Chinese power-brokers that protecting your natural resources will benefit you greater in the long run than destroying them ever will? That damming your river and thus vastly raising the local water table (as well as displacing a million citizens) will result in problems we are only starting to now experience in the Western world? We live in a community that rewards destruction of the environment. Instead of modifying incentives to attain meaningful goals (such as protecting the natural environment), goals are modified (to "consume at all costs") to make the incentives seem less contemptible. That's a pathetic way to run your life, let alone a world economy.

A group in the United States by the name of "Redefining Progress", attempts to do just that. It has developed an alternative to GDP as a measure of progress in a community. By this measure, attention is also given to issues such as environmental sustainability and community confidence.

It is interesting to note that this index has actually been decreasing since the 1970's in the US (while GDP has shot up), about the same time that we began to see the shrinking of the middle class.

The phenomenon of the shrinking middle class is central to what is happening in the western world today, and into the next century. As GDP per capita increases, society continues to diverge into two groups: the haves and the have nots, hence no middle class. The number of Australian millionaires has doubled in the last 5 years (from 1% to 2%), while 25% of us now collect some type of welfare (up from 10% in the 60s). In fact, for the first time in recent memory, a majority of the American middle class now believes that their children will be worse off than they are.

3. That pro-environment means anti-jobs and anti-economy

Ever since the release of the groundbreaking pro-environment book "Silent Spring" by Rachel Carson in the 60s, private industry has argued (somewhat successfully) that environmental protection and economic growth are mutually exclusive entities. We must therefore choose. Arguments such as the following are used:

"The <insert country name here> economy cannot afford to protect the natural environment at this time when you consider the <choose one of: high unemployment, massive foreign debt, reliance of the economy on this industry, pressures of globalisation etc. etc.> we are now experiencing."

These arguments are feeble, but win against Jabiluka demonstrators with no money, no shoes, and nothing but the moral high ground on their side. The truth, however, is that the mining industry (to take an example), is shrinking globally, and employers here in Australia continue to reduce their already dwindling workforce. The assertion of mutually exclusion is not just simplistic; it's just plain wrong. Tourism is considered one industry that is expected to provide significant economic growth (and jobs) for Australia into the next century. Environmental protection is essential if that is to occur. Our national stance on the environment is protecting dying, polluting industries that are employing less and less Australians, while hindering growing ones. An example of how both economic and environmental concerns can coexist is the carbon-sink program. Australian farmers are earning good money by planting acres of carbon dioxide sucking trees. They then sell carbon credits to multinational polluters, in effect making them responsible for their waste. This also has positive side effects on the environment. Nutrients are returned to the soil, and the deep roots are able to lower the rising water tables.

4. That technology will solve all our problems

Future Tense will not be attempting to make many predictions about the next century. This is because we recognize that there are so many variables from entirely different spheres that have the power to influence 21st Century culture by varying degrees. Trends that we are seeing currently may be made completely redundant by something sudden and seemingly unrelated.

To give an example, the western world is beginning to realize that our culture of exponential growth in energy usage is unsustainable. We need to reduce our reliance on fossil fuels and educate citizens

on reducing usage. But all this will become completely unnecessary the day that someone perfects nuclear fusion, or a particle accelerator.

Yet many futurists believe that this cannot happen forever. We must (and hopefully will) realize that technology is too narrow in its scope. In most cases it exists only to eliminate (but usually only minimize) undesirable side effects of our indulgent lifestyles. A prime example is the motor car industry. So what if each new car is emitting fewer pollutants into the atmosphere and using less fuel, there are more cars. The aggregate effect is worse, not better.

Technology also has the uncanny knack of creating its own demand, at times to the detriment of our goals as a community. New pesticides eradicate pests in the short term, but cause the species to mutate to resist it in the longer term. The old pesticide is rendered useless, requiring technology to come to our rescue again.

5. That the current political system is ideal

I don't think your average young person would believe this anyway, but the question "Can we do better?" is often asked. Well the answer is "Yes". Future Tense will not be attempting to provide solutions to all the worlds ills, but instead recognize some of the problems we will face now and into the future. A major part of finding a solution is correctly defining the problem. We need to assess our long-term goals and modify policy accordingly. We cannot predict the massive problems of the 21st Century, but we can work on the basics to prepare us for these problems when they arise. It's the same principle as first aid. When you lack the necessary skills to combat a particular problem, you could do a lot worse than Airway, Breathing, and Circulation. The current political system, with its short-term economy driven nature, too often misses the point. It overemphasizes the importance of obvious problems, to the detriment more sinister problems below the surface. That is the equivalent of treating a person's broken leg while ignoring the fact that they're not breathing. Governments are obsessed with statistics, and giving the appearance of success. This has the unpleasant side effect of hindering more effective long-term strategies. Preventative public health programs save more lives than heart surgery, but the separation of funding would not suggest this.

6. That everything will get worse

It's a commonly held assumption that things will continually get worse. We will let the environment plunge in further disarray, that corporations will become more greedy and irresponsible. But what proof is there that it will happen? Youth are the future, and generally speaking, are more concerned about social and environmental responsibility than our current politicians and business leaders.

The status quo may suit people in those positions but that is no guarantee it will continue simply because they have power and influence. The rise of the women's movement occurred with no assistance from the establishment, in fact it occurred with its open hostility.

A 21st Century with our goals and incentives in true consistency is possible; we just have to believe we can make a difference. We are amongst the very few in the world that can.

Anthony Daniele

MONSTER ORIENTATION



MONSTER POSSUMS



MONSTER PINATAS



MONSTER PELVIS SAYS
"THANK YOU VERY MUCH"



MONSTER LUBE



MONSTER BANDS

Four times the reading pleasure!

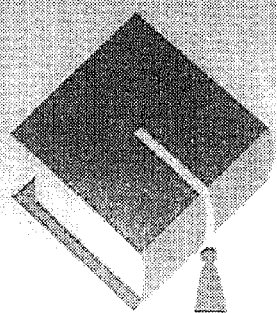
Now you've got four times longer to read
your library books.

All Barr Smith Library borrowers are now eligible for four renewals per loan (for Normal loan, Main collection items), as long as no other user has placed a Hold on the item.

Renew your own loans through the Library catalogue, using **Option 14 - Borrower's details** 'Short loan' items, such as undergraduate textbooks, may still only be renewed once.

And remember if someone has the book you want, place a Hold through the Library catalogue (search for the book you want, and on the Copy status screen issue the **PH - Place Hold** command). The loan period will be reduced to the minimum and cannot be renewed, and the item will be recalled and set aside for you upon its return.

Note: — Branch libraries have independent lending policies; check with your branch for details.



Unibooks Wins National Award

At the Dataflow Tertiary Conference held recently in Sydney Unibooks walked away with a number of prestigious awards. Not only was the store awarded runner-up in sales of Inprise Software, it also received the coveted First Prize in sales of Microsoft Software. This is an incredible achievement for the store considering that Unibooks has followed up on its awards from last year. Unibooks and other success stories around campus should be congratulated for their achievement, especially considering the national focus of these awards.

If you have a local success story that you would like exposed then write to *On Dit*.



Textbooks

Reference
Professional
General Books
Stationery
Educational Software

Don't Panic
they are all available
from Unibooks



UNIBOOKS

Ph/ 8223 4366

Fax/ 8223 4876

www.unibooks.com.au

We're Open

Monday - Friday, 9AM - 5.30PM
Saturday, 10AM - 1PM

12% cash discount*

is available from

February 15th to March 26th

*Discount applies to non-nett book items only
10% Cash Discount applies all year



SAUA President

ORIENTATION

Hi everyone, hopefully you have all recovered from Orientation Week and O'Ball and are ready for a great academic year. Orientation this year was a huge success with record crowds on the lawns. It was fantastic to see so many students getting involved in all the activities and events that were going on. Orientation was brought to you by the SAUA and all the directors who devoted their summer to providing you with as huge Orientation.

I'd like to thank and congratulate all the directors who made Orientation possible, Lisa, James and Simon for O'Ball, Jen for the O'tours, George my partner in crime for Orientation Week, Gareth, Amanda and Kerryn for O'Camp, Bonnie, Eva and Dale for producing a fantastic O'Guide and a special thank you to all the leaders, helpers who devoted their time during O'Week to helping out.

CAREERS FAIR

This year the careers fair will be held between March 23rd to 25th. The fair will be held on the Barr Smith Lawns. We will be having stalls with employers from a variety of fields, providing information about their company/business to interested students. This will give students the opportunity to talk and ask questions face to face to their potential employer. During this three day event there will be a variety of activities that will include bands, food and beverages. If you have any queries or would like to get involved in some way please do not hesitate to see me in the SAUA anytime, or alternatively call me on 8303 5406.

Cheers

Alida Parente



Education Vice President

Well, O'week has gone, so the party's over for another year, but what a party it was!!! Big, big congratulations to all the O'Directors who slaved away tirelessly throughout the summer to bring you all those O-Events, and many thanks

also to all the many O'Helpers and Leaders as well. You guys did great!

Now that term has started, I guess it's time to start thinking about some of the serious stuff again like... education - isn't that what we're all supposed to be here for? Well, whilst you're all busy sorting out those tute times, and buying all those textbooks (try to buy second-hand, if you can, it'll save you heaps, and AUSCA runs a great bookswap in the Catacombs which will be going until the end of the first week) remember as well to find out when all your stuff is due and write it down (it makes things so much easier at the pointy end of semester!!!) and also start asking questions and getting to know your lecturers - if they know you, chances are they will be much more sympathetic dealing with you if you start to have problems later on. ABOVE ALL, though, remember that, whether you need advice about Youth Allowance, Austudy or Abstudy, or you feel you've been unfairly dealt with by a member of academic staff, or you're having problems with the University Administration, or want to get a piece of work re-marked, or you need supplementary assessment but have been denied it, YOU CAN DO SOMETHING ABOUT IT!!! Come and see me in the students' association, whatever your educational problems are, and I should be able to either help you out myself, or point you in the right direction.

Janak



Womens Officer

I hope everyone enjoyed Orientation and is now ready to start working hard. Remember though, uni is not just about books and lectures, but getting involved in activities and being part of campus culture. Although Orientation is over, the activities are not, so keep on reading to find out what you can get involved with each week...

International Women's Day: International Women's Day is an annual march where women unite to celebrate solidarity and march against inequality. The date for this years event is the sixth of March.

The festivities will begin at Victoria Square where the group will then march to the steps of Parliament House. At Parliament House there will be speakers and then the group will proceed to Rundle Park where there will be many different stalls of information. That evening the night will culminate in a great dance party to be held at the East End Exchange (one of the stops on the SAUA Pub Crawl in Orientation Week) where there will be live music playing.

Security on Campus: If you have late night lectures you don't have to feel unsafe by walking in the dark alone to your car or bus. Just pop in to the 24 hour Security Office on Hughes Plaza or give them a call on 8303 5990 before your lecture, and you can arrange to be met at the end of your lecture by one of the security personnel. They are very friendly and always willing to help out so if you need escorting to your car/ bus/ residential college, don't forget to book a security escort.

Also remember to look out for the cream coloured boxes around campus, because these are security phones that you can use in the case of an emergency. They have a red button, that after you press it gives you a direct line to security. Make sure you familiarise yourself with their locations by looking at page 44 of the O'Guide (available from the SAUA Office).

Always remember, if you have any problems, queries, ideas or suggestions feel free to come in and see me in the SAUA.

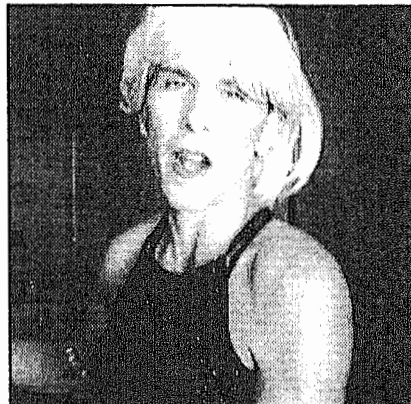
Eileen

O'WEEK 1999

Yes, last week was O'Week. It was the "oh my god we're going back to uni" week for most of us and the "oh my god I'm lost" week for those new amongst us. Despite previous fears of Adelaide's unpredictable weather literally raining on our parade, the city turned on hot weather for us - good beer-drinking heat even. And so we drank - and then some. Boat races, unibar, pub crawl - ah! the age-old Canaan-like miracle of turning beer into vomit.

But there was much more than just beer! There was funky stuff going in all directions: fencing, beach party, barbecued pancakes and drag queens dancing in heat that would make Priscilla wish she was back in the desert! We had the cream of local talent from Phat Albert to Just Cordial, as well as the student radio boys who forever remain beyond reproach. There were Christians, there were transsexuals, there were musicians, there were first-year students desperate to pick-up and there were lots of students who did. It was a beauty to behold. And it was all in the name of education, of making you all feel welcome and of showing you that uni is not just about degrees but about working for a more open-minded and adventurous academic community.

But remember kids, that if the Coalition have their way VSU will mean that O'Week becomes "No Show Week". No student reps running around - hung over - to answer your questions, organise performers for you, give you o'tours or pour you free beer. We want you to have a brilliant year - full of amazing things that you learn, sexy people to sleep with and drunken conversations of pure revelation. Rock your uni, come into the SAUA to make sure we're doing a good job and get angry as all hell about VSU: it's a one-way ticket to a boring, conservative uni.



Daniel Marshall and Amanda Camporeale, Administrators/Sexuality Officers.

Activities Vice President

Welcome to the real world of uni. Orientation is over and done as we start to get our lives back to normal. But is the fun and games of "o" really over, is the rest of the year just tutes and lectures with no joy? Of course not!! Look out for all new and exciting events to hit our beautiful lawns in the near future.

Orientation- well done to all the directors for their efforts through out the week and for the summer of organising all that was "o". Thanks to my standing committee for selling the raffle tickets for the week, as well as the fabulous band Liquid Blue for playing on Thursday afternoon. Mr Cup we hope you feel better soon.

SURVEY SURVEY SURVEY SURVEY SURVEY SURVEY
FREE KEG FREE KEG FREE KEG FREE KEG

Fill out your SAUA Activities SURVEY for the chance of winning a keg of beer or 100 DOLLARS. If your'e not in it, then it's just not on!

cheers matt sykes



SAUA ACTIVITIES SURVEY

Fill this out and you could win a keg of beer or \$100!

Name: _____

Ph.: _____

- 1-If you went to one activities event for the year what would it be?
- 2-Describe the best activity / event you have ever attended.
- 3-What is your ideal day at uni?
- 4-If you go out on a Saturday night, where would you go?
- 5-Describe what you think upon sight of a beer band and BBQ event on the lawns at uni?
- 6-What is the craziest event you could think of to run at uni?
- 7-Draw and describe the best logo which you feel describes activities at uni?
- 8-What's your favourite local band you would love to see play at uni?
- 9-What food and drink would you have at your ideal Activities Department event?
- 10-What other events would you like to see this SAUA Activities Department run?

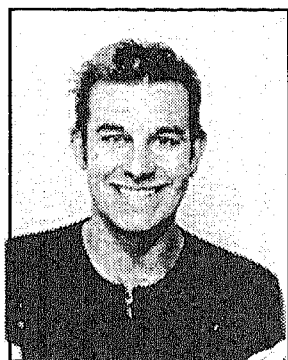
Please fill out this survey and return it to the SAUA
Entries must be in by FRIDAY, 12th of March, 1999.



Environment Officer

G'day. I hope you all enjoyed O'Week and the frivolity that it offered. I loved it. I met the greatest people. Thank you to all those people who came and put their name down, and to Briony, Kate and Jussy for keeping my table warm! This year is gonna be real huge for the environment department. Not only is our bike shed running, but we also have 'unlogged books', student e-mail, great recycling, people willing to start up a food co-op and we're campaigning for the availability of vegan food on campus as well as providing O.J. for those who prefer not to drink beer. If you would like to keep your bike extra safe and have access to the campus's only bike pump, if you'd like to buy other people's paper for your lecture notes (entertaining in boring lectures!), if you'd like a **free** bike map of Adelaide, if you missed out on a SAUA cup, if you want to buy a great CD whose profits go to environmental projects, or if you want to know about and help with environmental stuff, you can come and see me in the SAUA, e-mail me <greenguy@smug.adelaide.edu.au>, or call 8303 5182.

zane

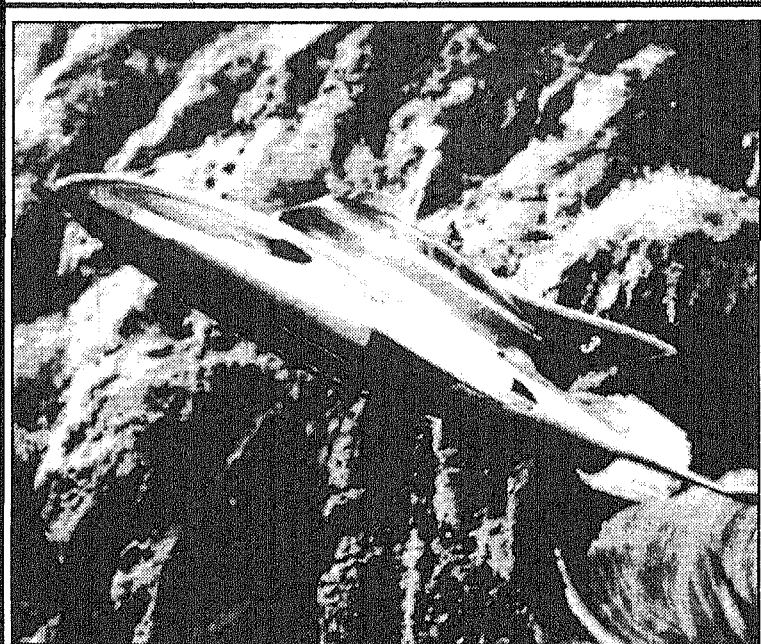


Sexuality Officers

Hi, we hope that all you kids had fun at O'Week. We gave away the most part of 4,000 packets of condoms and lube, so we guess that you did...apart from distributing prophylactics it was nice to see some people come up to our table and help themselves to the material we had about safe-sex testing and queer support services. If you happened to miss out, just come into the SAUA and ask us. We want to see more of you. Especially some in particular. On a serious note we want to help you out not only as a support and referral service with any sexuality issues you may have but also with any other problems that may crop up at uni.

We had heaps of fun with the drag show, band and lube twister which we hosted over O'Week and would like to thank Mars Bar, Second Story, the AIDS Council of South Australia and Just Cordial for their support. And it was great to see people getting nice and pervy - it's going to be a big year for SAUA Sexuality. Further, we have had lots of people sign up for our Standing Committee, but more are welcome: so if you want to be involved with the coolest Department at Uni (or just order one of our t-shirts) come and see us. PS: Just a reminder that this Friday (March 5) is an information day about VSU (see article) which will be held on the Nth Terrace campus; so come, get informed and get active - it's your Union.

Daniel and Amanda.



SAUA Space Camp Reunion

Thurs. 4th March 8:30

P.J. O'Briens - East Tce.

\$2 Tickets - Must be purchased from the SAUA Before Take-Off



Adelaide University Union President

Wow, what a week it's been. O'Week is over and it's time to get down to the hard grind.

Orientation 1999

Orientation has been a blast, and the Union's yummy pancake brunches were a huge success. Thanks to the O'Helpers, and Directors, and the staff who helped prepare, cook, serve etc. The dunking machine was not so successful, but I still managed to get very wet, many times over, and so early in my presidential term!!

Many people would have noticed the very prominent VSU infected area, set up by Ben Allgrove. This is what O'Week could look like (no beer, bands, BBQs, clubs or demos) if Voluntary Student Unionism becomes a reality. See below for more details.

And the new Union activity this year was the Yellow Brick Road, a student services trail, where students visited various Union service centres and affiliates, and had a form stamped. Completed entries went in the draw for 3 great prizes. Winners are:

- 1st 2 O'Ball tickets Vidisha Vaidya
- 2nd 2 Whitlams tickets Mariusz Dwovzonski
- 3rd 2 Pollyanna/Custard tickets Joanne Bowen

Voluntary Student Unionism/Anti Student Organisation Legislation

The Federal Liberal Government is looking to introduce legislation that would make joining a Student Union voluntary. Sounds nice in theory, but if people choose not to join, and Student Union income is reduced, Student Services disappear. The legislation threatens all Union Services - catering, activities, Education/Welfare Officers, Housing Officer, Resource centre, Union Studio, etc.

The Adelaide University Union is actively campaigning against VSU at all different levels of government and in the community.

The AUU has also employed a Voluntary Student Unionism Liaison Officer, Sam Dighton, to help the President (me) and the Student Services Director (Ian Cannon) plan for a smooth as possible transition should VSU occur.

Fees and Charges

Alida Parente (President @ the SAUA) and I, have been meeting with University Admin to discuss fees and charges levied by Student Admin. The result is that the two of us will be involved in a general review of all fees and charges across the University. We'll keep you informed.

Open Meeting

The Adelaide University Union Administrators will be holding their first open meeting shortly. If you would like any issues to be raised, please forward them to Elysia Turcinovic, Union President, Lady Symon Building, University of Adelaide, or call me on 8303 5401. And of course, the administrators would love you to attend. The Administrators will be meeting at 6pm (It shouldn't go past 8pm), on Monday, 8 March, in the WP Rogers room, Level 5, Union Building.

Elysia Turcinovic
President
Adelaide University Union

Adelaide University Union

Student Services ↓	↓ Affiliates <small>Semi-autonomous, Union funded</small>
Computer Resource Centre ←	→ Students Association (SAUA)
Bars ←	→ Overseas Students Association (OSA)
Education Welfare Officers (2) ←	→ Postgraduate Students Association (PGSA)
Catering & vending machines ←	→ Sports Association
Studio, cinema & theatres ←	→ Clubs Association
Union House facilities & security ←	→ Roseworthy Student Union Council (RACSUC)
Administration ←	→ Waite Institute Students Association (WISA)
Student insurance ←	
Diary & Presidential Card ←	
Activities ←	
UniBooks ← <small>(owned by the Union, managed by a separate Board)</small>	

↓ ↓

Adelaide University Students

Use Your Union

What is Voluntary Student Unionism (VSU) ?

The Federal Liberal Government is proposing the introduction of VSU. This 'draconian' form of Anti-Student Organisation Legislation (ASOL) is an attempt to silence student activism on campus. We will all be affected and suffer the loss of essential services such as Orientation, Student Radio, *On Dit* and Catering on Campus. If we are to protect our right control student affairs we must show our collective force.

If you are interested in finding out what VSU is and how we can fight it, come along to an information and training session on Friday March 5th. John Love, NUS SA Education Officer is convening a meeting of people who want to be active and participate in fighting VSU and those people who just want more information.

The meeting will be in the Adelaide University Union Cinema on Level 5 of the Union Building.

Friday 5th March, 10am

Please contact either myself on 0411207928 or John Love on 0413674758 for details.

Sam Dighton

Vice President/VSU Liaison Officer



VSU! Whatcha Gonna Do?

If you are interested in finding out what VSU is, and the threat it poses for student organisations then read on. The South Australian Branch of the National Union of Students (NUS) will be holding a VSU (Voluntary Student Unionism) training day. All are welcome to attend this day. We will be covering a wide range of issues related to VSU (see agenda). Come along and find out what the Coalition Government has in stall for university students across Australia, and how you can assist in the fight against this attempt to silence students. The day will be held on Friday the 5th of March in the Adelaide University Union Cinema, on level 5 of the Union building, starting at 10am. Drinks and biscuits will be provided.

John Love

NUS SA Education Officer

Agenda

VSU Training day

10 am start.

10:30 am: Welcome, what is NUS.

(Paul Sykes, NUS SA President)

What is VSU, its history and different models (Graham Hastings, activist from way back)

11:15 am: NUS strategy for first semester (John Love, NUS SA Education Officer)

11:30 am: BREAK FOR 15 MINUTES

11:45 am: Effects of VSU on small & regionals (Sky Mykyta, NUS SA Gen-Sec and Small & Regional)

12:00 noon: Effects of VSU on student welfare (Michael Devlin, NUS SA Welfare Officer)

12:15 noon: The agenda of the Coalition Government. (Jade Evans, NUS SA Women's Officer)

12:40 pm: BREAK FOR LUNCH

1:40 pm: Arguments for and against VSU, and how to respond to arguments for. (Janak Mayer, Adelaide Uni Education Rep.)

2:20 pm: Forum with student association presidents. What has been done thus far and questions.

VSU = an attack on student's right to organise

What is "Voluntary" Student Unionism?

Kemp wants us to believe that the Coalition is standing up for democracy in a crusade to free students from the tyranny of "compulsory" student organisation membership. Kemp's press release, for example, states that "university students on most Australian campuses are currently required to join student associations whether they want to or not. The Government will legislate to ensure that all students have the same freedoms on campus that they have off campus."

However, Kemp and his government have not the slightest interest in "freedom on campus". If introduced, "voluntary" student unionism will undermine the existence of student organisations and the ability of students to defend themselves from a government hell-bent on making life difficult for us.

Stripped of the rhetoric, VSU is simply an attack on democracy.

Is membership compulsory?

It is false to argue that membership of a student organisation involves any element of compulsion. It doesn't. Students already have the right to "opt out" of membership and resign.

Student unions do, however, regard all students as their members unless they state otherwise; that's what "universal" membership means. All students have the right to vote in student union elections, use union services and facilities and participate in the campaigns of the union. Student unions and organisations exist because students have common interests such as free education that is available to all and fair academic treatment.

Who gets the fees?

What is compulsory is the payment of certain fees (most commonly called general service fees) to university administrations. These fees are set and levied by the universities, results of non-payment are enforced by the universities. Over the years, student unions have managed to win the argument that, if students have to pay fees, then the least that should happen is that democratically elected student organisations, representing all students, should administer and control that money.

Kemp, in his media release, claims that "university unions or guilds that require compulsory membership currently charge annual fees ranging from \$180 to \$350". This lie is at the heart of the government's rhetoric for "voluntary" student unionism.

The Coalition is not interested in abolishing compulsory fees *per se*, however, they are opposed to those fees winding up in the hands of democratically elected student organisations. This is clear from Kemp's 21 December 1998 press release which stated that "universities will be able to levy fees directly related to the provision of educational services."

Where is the democracy in allowing services such as child-care, drama and food to be controlled by un-elected and therefore unaccountable administrations rather than democratically elected student organisations? If such fees are to be levied, then students should control how they are spent.

Freedom on campus?

The real attack on student freedom is not coming from student organisations but the Liberal government itself, in the form of more fees, less staff and less courses.

Since the Liberals were elected in 1996, they have made every effort to hinder students' freedoms. Their 5% cut in operating grants and deregulation of the undergraduate fees has moved us further towards an education system where only the rich get access. The participation of Aborigines and Torres Strait Islanders in higher education has been seriously eroded by first the reduction and now the abolition of Abstudy.

They've guaranteed the "freedom" to live in poverty with the "Youth Allowance", even increasing the age at which students are judged "independent" and worthy of the full (and measly) benefit.

And most hypocritically of all, whilst they rail against "compulsory fees" for student union membership, the Coalition are the biggest advocates of introducing real, compulsory fees for undergraduate students' degrees. And such fees won't be "between \$180 and \$350", they'll be in the thousands and tens of thousands.

The real purpose of "voluntary" student unionism legislation, stripped of its rhetoric of "choice", is to muzzle student organisations, to undercut their funding base and to isolate them from students. The real motive is to prevent students, and their unions, organising against regressive government policy in higher education and in society generally.

The main reason student unions have come under attack is the role they have played in supporting campaigns around a range of progressive causes on and off campus and that student unions have been, very obviously, amongst the most vocal opponents of government policy.

VSU is an attack on democracy. Student unions not only have a right to be political but need to be if they are to defend students' interests effectively. "Voluntary student unionism" is a clear attempt to end the threat student unions pose to a viciously undemocratic government.

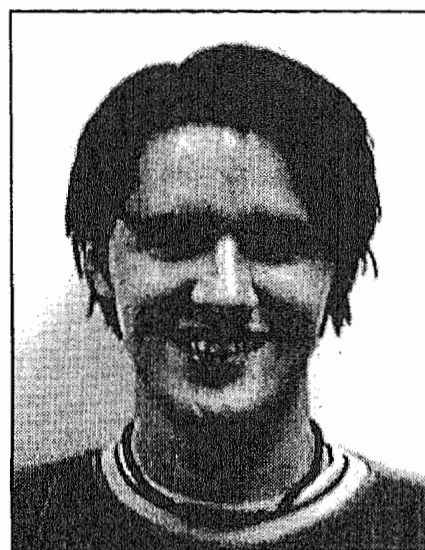
Jo Ellis

The Resistance Club



don't snooze,

tasty news bites from our man on the front line in



Toby Bensimon

PAULINE HANSON'S ONE NATION

Pauline Hanson's One Nation will be commencing at Adelaide University in the near future. If you would like to become involved in One Nation, or comment on their policies, they can be reached at onp@email.com. Some students have been emailing them 2meg attachments which may be compromising the integrity of their server.

OOPS

A new independent report shows both Mururoa and Fangataufa atolls are leaking radioactive material. Last year the International Atomic Energy Agency played down any damage to the former French testing sites. Understandably an International Atomic Energy Agency would play down any damage caused by nuclear testing. Greenpeace delegates are urging France to take responsibility for this disaster and help clean up the area. Greenpeace have begun to pressure the Australian government to make a strong case for action against the French denials of nuclear damage, as it was public pressure from this region that forced the French to back down from further testing last time.

BLOOD PLAZMA, ANYONE?

The owner of a pie is disputing a law that states that all pies imported to Australia must have no more than 5 per cent meat in them. In Auckland, Ponsonby Pies owner Victor Talyancich says the requirement is that pies exported to Australia must have no more than five per cent meat in them, and his contain 100 per cent meat. Mr Talyancich says it makes a mockery of the free trade agreement with Australia, when it isn't an equal playing field. He says Australian products line New Zealand supermarkets and quite often these lovely products have more than 10 or even 20 percent meat in them! Wow! What then, if not meat, do these pies have in them? According to a recent study, Aussie pies often contain up to 35 per cent blood plasma among other festy non-meat ingredients.

BORED WANKERS

British ballooning Pilots Andy Elson and Colin Prescott have caught the jet-streamed winds over Africa that they hope will help them become the first expedition to successfully circumnavigate the earth in a balloon. They plan to head towards India at 160 kilometres an hour and continue travelling at a similar pace around the world. They have failed to realise that 20 other similarly boring billionaires with similarly boring names such as Dick Smith, Dick Branston and Steve Fossett have attempted this feat before them and failed. What's the deal with tycoons and balloons? After you've made your first billion, do they throw in a free set of steak knives, a new wife, and a big fat hot air balloon just so that you can experience three distinct types of failure to follow your lifetime of monetary success?

HARD HEADED KILLER

It appears some husbands will go to any lengths to stop their nagging wives. In a UK murder trial, jurors heard how police had already charged Kenneth Peatfield with murdering his wife when they found a key piece of evidence in a concrete block - her head. Police had ignored the 60 centimetre block which sat outside the couple's home, earlier in the investigation. 50 year old Peatfield is alleged to have killed his wife so that he could move in his 17 year old mistress. The rest of Peatfield's wife's body has not been found.



she's asking for it

PIE PROTESTORS JAILED

Three protesters have been sentenced for 6 months in prison after throwing tofu, pumpkin and cherry pies at the mayor of San Francisco. The three are members of the Biotic Baking Brigade which lobbies for the environment and privileges for the homeless by hurling pastries at political figureheads. The judge said that the reason for his harsh ruling was a result of them declining probation. The judge also advised the three to seek out alternate methods to convey their messages in the future.

chooze nooze

his neverending battle for uncompromising Truth

HIPPIES FOR REVOLUTION

Controversial Canadian MP Svend Robinson has given Abdullah Ocalan his full support. "Except for his murdering, nose-cutting, terrorist agenda, I really dig Ocalan," Robinson told Kurdish protesters in Ottawa on Wednesday. "What's not to like?" The Kurdish demonstrators, bussed in from Toronto and Montreal, were protesting the capture of Ocalan, who's been leading a violent, 14-year Kurdish separatist struggle in Turkey. The gathering outside the Turkish Embassy quickly turned ugly. Several police officers were injured. "And if you must throw Molotov cocktails, aim for the body, not the head. It gives them time to drop and roll" was another of Svend Robinson's unusual comments. The Kurdish protesters seemed confused by Robinson's support and eventually began heckling him, shouting down his hippie rhetoric. "Who would have thought supporters of a violent separatist faction could be so rude?" said Svend after he was safely removed from the protest.

AVALON CALLING

Producers of the show *Baywatch* have been looking to find a perfect babe-lair here in Australia to continue shooting the show. In an attempt to boost the shows dwindling ratings, the executive producer Gregory Bonnan requested the use of Avalon as the venue. Bonnan attended a town meeting yesterday, and was met by nearly one thousand of Avalons nine thousand inhabitants who abused Bonnan verbally and claimed that the show will bring environmental disaster and rampant California-style commercialism to the New South Wales town. While the local council still has to arrive at a decision, Bonnan is believed to be having second thoughts. 'Cos Avalon's like full of like weird hippies.



in the babe-lair

OH LORD

The first mainstream version of a prayer to include references to God as both male and female has been released in the U.K. Fringe dwelling Christian denominations such as "Lez Be Prayin'" in the U.S have released bibles and prayers of a similar nature but the Methodist Church is the first mainstream Christian denomination to give the Almighty a female name. It opens with the line "God our Father and our Mother, we give you thanks and praise for all you have made". Church leaders insist they're not being politically correct. They say the modern church needs to catch up with the secular world and reflect the true nature of God. After all, who would want to be politically correct? The new prayer will be used for the first time on Easter Sunday.



even old pictures of the royals are news

Want to be a news hound sniffing at the unmistakable scent of a scoop? Why don't you come on down to the OnDit office? We need your fearless social criticism!



God: still sitting in the dark with his pants on

Des O'Neill's
GAMSAT* Prep

established 1996

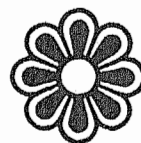
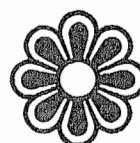
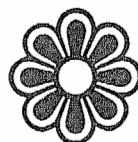
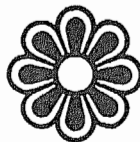
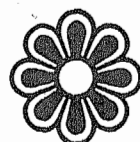
Multiple-choice & Trial Test
March 12 (evening), 13, 14

Contact

Gamsat Preparation Courses
24 Killawarra Road, Ashgrove 4060
PO Box 166, Kingsgrove 2208; PO Box 4408, Parkville 3052
Email gamsatprep@comtext.com.au
Mobile 0419-667-151

*Gamsat '99 is the Graduate Australian Medical School Admissions Test for entry as graduates to Medical Schools at Flinders, Melbourne, Sydney and Queensland Universities in 2000 and 2001

**Sad?
Lonely?
Melancholy?
Then Try
melon-cola
flavoured**



Melancholia

**It's New!
It's You!
It's Pensive!**

So you say you want to rock ...

Trainspotting has a lot to answer for. Kinda neat film: Ewan McGregor gets his knob out, again! Kinda neat book: get a load of all that phonetic Scottish dialogue! But now everyone seems to be under the misapprehension that Irvine Welsh is a good writer, and the rash of pseudo-funky but ultimately disappointing British shows appearing in its wake, and aimed squarely at the same audience, is beginning to grate. God help me, a person can only take so many hip 'n' trendy young things running around with insidiously catchy smooth chillin' grooves on the soundtrack before it all gets a bit tiresome. According to this correspondent, anyway. Jocks Wa Hey. What a shitefully awful name for an up and coming young band of rock'n'roll wannabes. Would you check out their red hot demo? Didn't think so. Yet this is the premise that is thrown up by the ABC's *The Young Person's Guide to Becoming a Rock Star* (Thursday 9:15). A Channel 4 co-production (like, you guessed it, *Trainspotting*), it follows the trials and tribulations of five young Scots as they try to make it largestyle in the music biz. Obviously meant as reasonably

sharp satire, its major failing is possibly that any satire on offer is about as subtle as a pit bull terrier up the arse. The targets are too easy: boy bands, A&R men, record labels ... these subjects deserve our scorn, but it's a little too much like shooting fish in a barrel.

Also of some concern is that the band themselves really don't make terribly sympathetic protagonists. Lead singer Jez (Ciaran McMenemy) manages to brood rather enjoyably, but guitarist Joe (Nicola Stapleton) is wooden at best and Fiona the keyboardist (Simone Lahbib) looks at least ten years too old to be the cutting edge DJ she's supposed to be. And now I think of it, a memo to those responsible for this little number: don't name a character, bass player or not, Psycho. It's neither big nor clever, which is a shame, really, because Duncan Marwick is probably the most likeable of the bunch.

The keen amongst you may well have realised that I have neglected to mention the drummer. He's a



Joe and Jez say: "Jocks Wa Hey? Who came up with that one? I'll nut him."

drummer, OK? When was the last time you noticed one?

Which makes it all sound a little like I hate *The Young Person's Guide...*, which I don't. Anyone remember that 80's Australian show from the ABC called *Sweet and Sour*? It had David Reyne in it. It had all the negatives of *Young Person's Guide*: the badly lip-synched "live" performances, the patchy acting, the dodgy script, but it was heaps of fun. So is *The Young Person's Guide*. Only halfway through its six episodes at present, it's worth catching for a chuckle.

I wish I could say that I chuckled through the Grammys on Thursday night. I really wish I could. It's the only reason in the world to watch awards shows: to scream "What the fuck is she wearing?" to no one in particular, piss yourself at the autocue humour of the presenters and wonder who on God's earth decides who wins these things. But even I couldn't find these old chestnuts funny, which led to a pretty horrific viewing experience.

Rosie O'Donnell took care of the hosting duties this year, and tried hard. My word she tried hard. Very hard. My word she was unfunny. Very unfunny. Wooden, too, although she occasionally raised an eyebrow in what I took to be some form of concession

towards expression, which is nice to see. I was longing for the glory days of Letterman finding the names "Uma" and "Oprah" funny in the end, which speaks volumes. Not that you watch these things for the host (unless it's that delightful Billy Crystal, to steal a line from *The Simpsons*). You watch them for the spectacle. The spectacle! The spectacle! Madonna opened proceedings with a horrendous cod-Japanese style performance that left this little black duck wincing, and things just didn't get that much better. Poor old Shania Twain struck a terribly unflattering pose at the microphone in an unfortunately short dress, although I'm sure I was the only one to notice. Announcers announced the wrong people, co-presenters clearly disliked each other and Billy Corgan had a shaved head. For a change. Possibly the only saving grace of the whole shebang was when Lauryn Hill (Fugees and the Best New Talent, in case you didn't know) brought a Bible on stage with her to collect her award and promptly read Psalm 40 for us. What a dear. Christ it was funny. The Grammys? They sucked. They sucked largestyle. Had me hanging out for the ad breaks, and that's the truth.

Dale F Adams



is. Maybe it says something about my essentially voyeuristic nature, but the sight of everyday American folk litigating each others' arses off seems to get me going. It's like the old talk show syndrome: don't these people realise what they are doing to themselves, airing painful items from their personal lives on syndi-

Don't look now, kids. Judge Judy is ready to rule. Ever since they went to the questionable policy of running an hour long news service at five in the afternoon, Ten have struggled to come up with something for the six o'clock slot. But I think they're on a winner now.

I don't know what it is about it, but I find it remarkably hard to not watch *Judge Judy* (6 pm week-nights, Ten). I don't know what it

cated television? Shit, I don't care. I just like looking at them and laughing.

And isn't Judge Judy herself a whole lot of fun. She's smarter than you, you know. They don't keep her there just because she's gorgeous. I know, because she told me. And when Judge Judy talks, I listen. So should you. Whatever you do, don't piddle on her leg and tell her it's raining. I hear it gets her rather narky.

VOX POP WANTS YOU!

Yes, you.

Because when our Wayward team of Vox Poppers hit the mean streets of AU, they are confronted by incomprehending faces and cries of "What kind of a question is that?" and "Who wrote these questions?" So. We're throwing the floor open to you, the reading public. Go crazy. And never complain about another question again.

Bring your Vox Pop questions down to the *On Dit* office, and we'll use them. If we like them.

We want to know the questions you want to ask.

VOX

Questions:

- 1) Have you witnessed any zany, wacky O'Week hi-jinks and, if so, what were they?
- 2) Have you committed any O'Week indiscretions and, if so, what were they?
- 3) If you were an O'Week Director, and had the power to organise any O'Week activity your imagination could devise, what would it be?

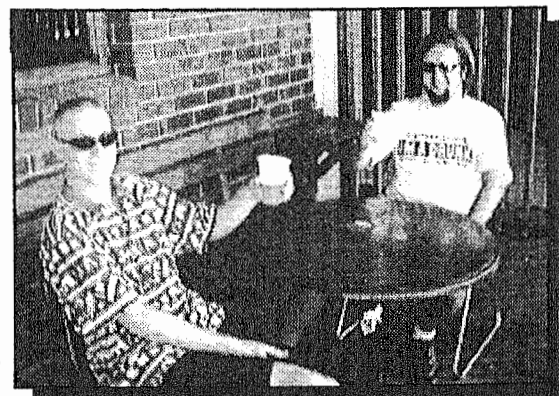


Alexis and Philip

- 1) **Alexis:** It was nice to see them keeping up the nudity content of O'Week - I saw three streakers: one alone and two together. The pair had socks. Not on their feet.
Philip: I don't go to Adelaide Uni, so no comment.
- 2) **Alexis:** No, I'm disappointed that I haven't, actually. I keep turning up each morning to O'Tours [she's an O'Tour organiser] and all the other O'Tours people have hickies on their necks.
Philip: I chatted up a duck on the Torrens. [He won't say whether or not he had any success.]
- 3) **Alexis:** I like the idea of lube twister, but they did that last week.
Philip: I'd like to see more sexual activities. Demonstrations.
Alexis: Christian [one of the studly StudRad Directors] suggested a nude night at the Planet. That could be interesting.

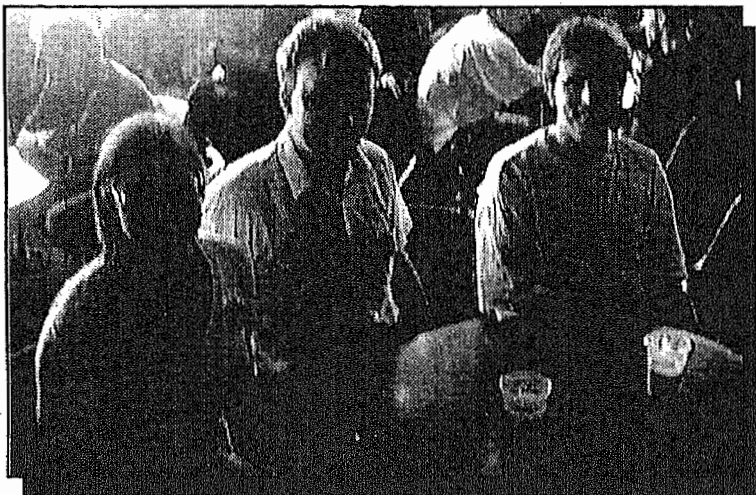
Chris and Booga

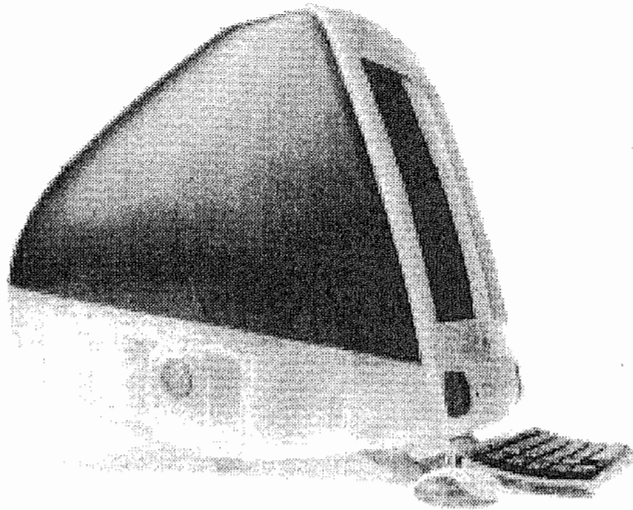
- 1) **Chris:** I saw Booga being given an atomic wedge. There was blood.
Booga: Well, I saw Chris running around with his shirt off. Soaked in beer.
- 2) **Chris:** Giving Booga the atomic wedge.
Booga: I've seen Chris urinating in public places all around the Uni ... off the Renaissance Tower. So be careful where you sit.
- 3) **Chris:** Naked mud wrestling.
Booga: Yeah, naked mud wrestling. And topless barmaids in the Unibar. And lighting your own fart competitions.



Esther, Brandon and Paul

- 1) **Esther:** The guy stripping on the lawn yesterday.
Brandon: I think I'll throw this one to Paul.
Paul: Brandon projecting the film *Psycho* [These folks are from the Film Soc]. Lots of amusing things happened with the changeover between the two wheels. Much confusion. Most amusing.
Brandon: Dave from Wollongong collapsing into a pool of his own vomit three hours ago.
- 2) **Esther:** [Laughs] Ask me in seven years' time. That's about the statute of limitations, isn't it?
Brandon: No, but there's still time!
Paul: No, I'm a mature-age student and we don't commit indiscretions.
- 3) **Esther:** Three hours of silence on the Barr Smith Lawns. Every Day. [This woman has been manning an O'Week table. Noisy.]
Brandon: I don't know. Again, I'll wimp out and let Paul answer - if he can think of anything.
Paul: I'd organise a battle between the Society for Creative Anachronism and the Target-Shooting Club.

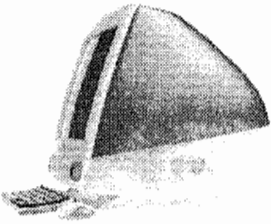
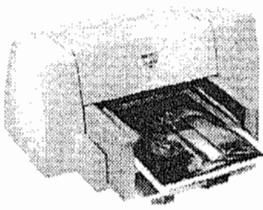




Whoa!

To enter into the draw, drop into the
 Campus Computer Shop behind Elder Hall,
 or enter online at <http://www.apple.com.au/edu>

Back to Uni Student Special:


 $+$

 $+$
 Bonus 35,000
 Masterclips
 $= \$2545$

HP 695c

Student prices for Microsoft Office!!



Office 98 for Macintosh \$249

Office 97 for Windows \$279



Forget the Office value pack for \$699 RRP!!

Office 97 + Publisher 98 + Norton Antivirus = \$450

56k flex / v90 Zoom modem \$249



CAMTECH University of Adelaide Telephone: 08 8303 3320 Email: computers@camtech.com.au



Authorised Reseller



student radio 99.

program guide - semester 1.

week 1

9:00 pm

monday

headroom

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

10:00 pm

crud radio

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

11:00 pm

phat radio

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

12:00 pm

polar

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

week 2

9:00 pm

stuff

S port
T v and entertainment
U ni
F oreign correspondence
F orecast
'nuff said.

10:00 pm

the silent majority

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

11:00 pm

future tense

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

12:00 pm

noisegate

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

tuesday

local noise

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

requested by us

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

gina-a-genda

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

several species

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

local noise

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

grouse

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

perverts

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

scrumpy club

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

saturday

the f-spot

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

more you becomes you

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

can't come to the phone right now

we at *can't come to the phone right now* are men of the people. we are interested in the opinions and attitudes of the people of adelaide towards the end of the millenium. we cruise around in the "brown thunder" and try to learn from our fellow citizens. We jail music of any variety, and intend to bring this love to our legion of devotees.

the bunker

nick, chris and claud bring you a unique mix of music, comedy, current affairs and culture. regular segments include reviews, stuff about town, original computer music and classic comedy sketches.
the bunker - it aint no sandtrap

show and tell

for an alternative view of the world, current events and interesting object-darte, with great music to match from across the board (pop to punk, retro to funk), tune into sarah and steve each fortnight. show me yours and i'll show you mine.

r-rated radio

r-rated radio, starring petra 'ringo' starke, chanel 'kriss' crossman and dan 'reverend man' matto, is a skit, sketch and comedy based variety show in the tradition of 'midday' and 'the bert newton show'. delivering reviews, music from funk to 80's rock, we're putting the r rating back into variety. <http://r-rated.ourfamily.com>

collision

a feisty hour of musical dispute concerning the supreme musical tastes of georgie, henry and simple simon. the program showcases various musical genres spanning electronica to hardcore industrial. yeah.

wait 'til dark

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

ladies and gentlemen, here's the program guide for student radio for semester 1. please tear it out, once you've read the rest of *On Dit*, and stick it on your fridge.

All the fun begins on **march 1st**, that's this monday, so tune in at **9:00 pm** and be part of history.

semster 1 highlights ...

local noise will be having it's first live band night in the unibar on march 26th. featuring tendahook, alien dave and yakspit supporting triple j unearthed winng muzzypep it's bound to be a night of big time fun to keep tuned and support local music.

student radio t-shirts and stickers will soon be available for you to buy and take home to the kids. drop into the student's association and pick some up for your gran's birthday.

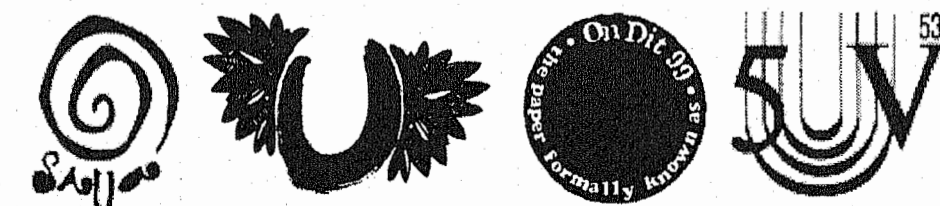
remember to tune into local noise every tuesday night at 9 pmt to hear the best of local, national and international live music. for the first three weeks local noise will be showcasing some of the acts from o'ball '99. listen in for acts such as rash, pre-shrunk, flatstanley, yakspit and wrench. yee-hah.

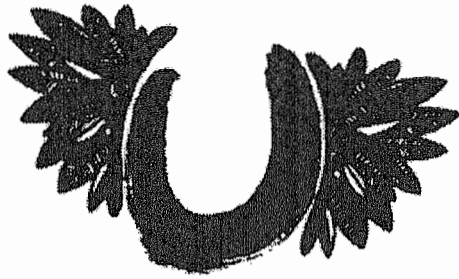
if you're interested in finding out more about student radio please drop into the sau and leave a message, call us on 8303 5000 or drop us a line at ...

padams@radio5uv.adelaide.edu.au

peter adams and christian haebich
1999 student radio directors

proudly supported by...





Everybody Wants To Rule The World

Adelaide University Union Vacancy UniBooks Board

The Unibooks Board is responsible for overseeing the operation of Unibooks.

The Board consists of one nominee of each of the University of Adelaide, the Flinders University of South Australia, the University of South Australia, the National Tertiary Education Union (University of Adelaide Branch), the Students Association of the University of Adelaide, the Students Association of the Flinders University of South Australia, the Students Association of the University of South Australia, the Post Graduate Students Association of the University of Adelaide, the employees of the company and five nominees of the Adelaide University Union.

A vacancy currently exists for one nominee of the Adelaide University Union and any Adelaide University student who is interested may apply for the position.

Adelaide University Union Vacancy Student Care Board

The Student Care Board is responsible for identifying the individual needs among University of Adelaide Students for the relief of poverty, sickness, suffering, distress, misfortune or helplessness, and secondly to address such needs as are identified in order to better enable such disadvantaged students to continue their relevant course of study.

The Board consists of the President of the Union, The Chief Executive officer of the AUU, 1 general student member and 2 persons nominated by the Vice-Chancellor.

A vacancy currently exists for the general student member position and any Adelaide University student who is interested may apply for the position.

Adelaide University Union Commercial Operations Committee Vacancies

The Commercial Operations Committee is responsible for overseeing the commercial operation (including the catering operations) of the Adelaide University Union.

The Board consists of the President of the Union, The Chief Executive officer of the AUU, 3 external directors, a staff member, and three general student members.

There are currently vacancies for the 3 general student member positions and any Adelaide University student who is interested may apply for the position.

Adelaide University Union Activities Committee Vacancies

The Union Activities Committee is responsible for coordinating the extracurricular activities of the Adelaide University Union which are of an entertainment, social and/or artistic nature.

The Committee consists of the President of the Union, a chairperson nominated by the administrator's of the Union, nominees from each of the affiliates, and 8 General student member's.

There are currently vacancies for all 8 General student positions and any Adelaide University *student* who is interested may apply for the position.

Applications must be in writing (include your student number and contact details) and addressed to:

**Elysia Turcinovic
Union President
Lady Symon Building
University of Adelaide SA 5005**

or lodged with the Union's receptionist on the first floor of the Lady Symon Building.

Applications close At 5pm on Thursday 11th March, 1999.

For any further information please contact Elysia Turcinovic, Union President, on 8303 5401.

POP

Olivia and Alison

1) **Olivia:** I've witnessed a few naked streakers. With socks.
Both male.

Alison: Ok, I've changed my mind about the interview.

2) **Olivia:** As if I'm gonna tell you!

Alison: Not while I was sober.

3) **Olivia:** I reckon I'd have a beer bath, which you could just drink as you swim.

Alison: I have no idea.

**Tim, Gareth and Jason**

1) **Tim:** Crazy Dave the stalker. The boy who has no fear. Not even the size of his penis. Which is miniature. Oh, and when I put ice down this girl's pants and she screamed "Aaargch!" [A five-minute arm-waving "Aaargching" re-enactment ensues.]

Gareth: I missed O'Week. [This man is the O'Co-ordinator, so this statement is plainly untrue. Hell, I've seen him here myself. Every Day. All day. He's a veritable O'Machine.]

Jason: Can I just say the entire O'Camp?

2) **Tim:** Snogging four girls ... today. They know who they are.

Gareth: Managing not to get drunk. Yet.

Jason: I'm an old campaigner, so I'm beyond O'Week indiscretions. Just coming here, I guess.

3) **Tim:** A cruise to Kangaroo Island with 50 kegs.

Jason: And just you.

Gareth: What's wrong with this year's?

Jason: A "Best of" O'Camp.

Matt, Robert and Kate

1) **Matt:** Stirring felafel for Zane [the Zany Environment Officer].

Robert: I saw someone steal a jug of beer from the drinks competition.

Kate: One of the third-year lecturers walking around naked.

2) **Matt:** Burning down the Chemistry Department.

Robert: Jumping off the Uni footbridge in an attempt to hi-jack the Pop-eye Cruise.

Kate: Eating the felafel.

3) **Robert:** A lot more beer. Pyrotechnics set up by drunk organisers - like New Year's Eve.

Matt: Army Reserve could provide live weapons.

Robert: Skirmish with real bullets.

Kate: A felafel fight.

Matt: Nude felafel wrestling.

**Mike, Jonah and Jim**

1) **Mike:** I saw some friends getting very risqué dancing on a verandah with a pole. One of them clubbed himself on the head with an eave and wanted to fix it with superglue. His head, that is. It was bleeding.

Jonah: I went on a pub crawl where they sang a very zany song: "Beer, beer, I wanna drink more free beer."

Jim: I've seen an entire pub pull their pants off whenever "Eagle Rock" came on. And yes, I participated. What pub? The Dover.

2) **Mike:** I haven't been that lucky. No, actually, while I was on O'Camp I went down to the edge of the sea on a starlit night and a girl sidled up to me and started talking to me about the stars, thinking I that was admiring the scenery. I was actually taking a piss.

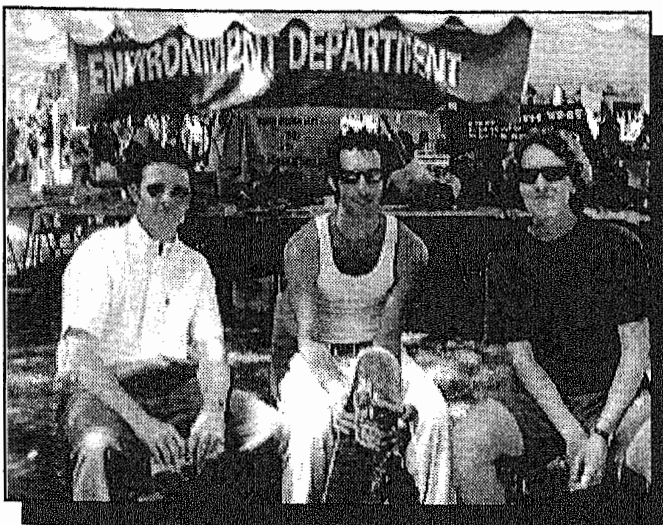
Jonah: I would have to say no. I'm a very normal person.

Jim: I passed out drunk on the keyboard while e-mailing someone.

3) **Jonah:** Naked beach volleyball.

Jim: A pool of beer with a high-dive.

Mike: I like that one [Jim's].



What's Funnier

A car is the most expensive asset most people under 30 own. In this 3 part series, we will give you the ins and outs of finding your dream machine.

Part 1. What Car is Right for You?

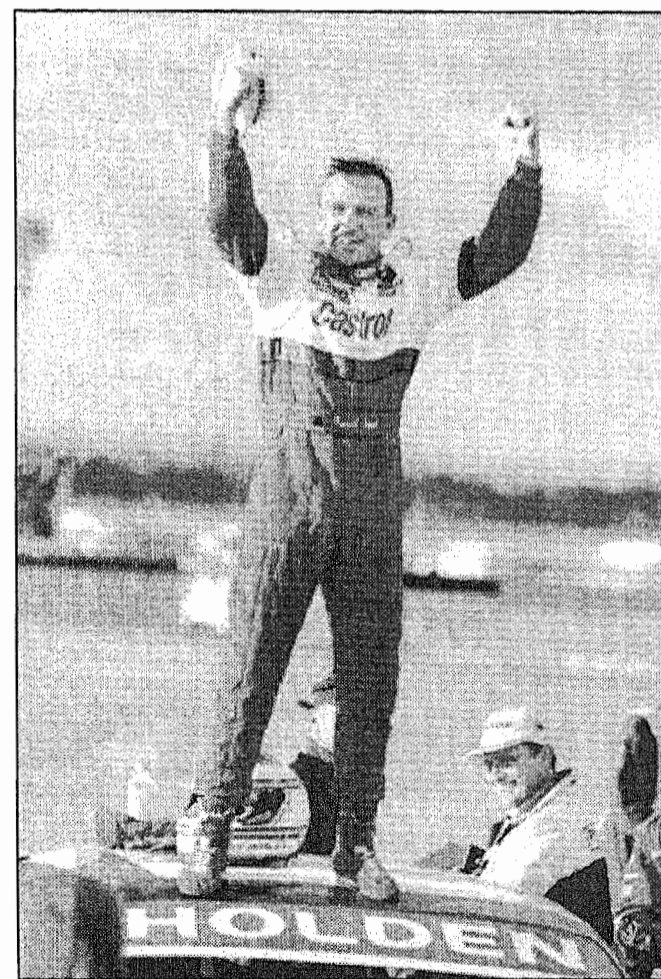
So you have decided that it is time to get a new car, or more likely it is time to get your first set of wheels. Before you can go and look around for your car you have to decide what you are looking for. Cars can say as much about a person as their clothes can - in fact a car is just another fashion accessory. So choosing the right car for you is of optimum importance. Maybe you need something reliable to get you to uni on time so

that you don't miss that 9am Monday Morning Theoretical Geometry I Tutorial. Maybe you need something small and cheap so that you don't have to waste any of your beer money on petrol or repairs. Maybe you think you need something sporty and red to substitute for a small penis. Many factors must be considered when choosing the right car for you. Just bear in mind that it doesn't matter who you are a Leyland P76 is probably not the car for you. So when you start looking you should really start by working out how much you have to spend, because lets face it - it doesn't matter if the car suited best to your persona is a Ferrari 456 if you can't afford a replacement tyre for the thing. By working out your upper limit of spending it can help

you realistically find your perfect car. Also don't forget that there is more to the cost of a car than the up front price the seller wants. There is also the stamp duty payable for registering the car in your name, the weekly cost of petrol, the annual cost of insurance and registration and the occasional cost of repairs. This means that even if you have saved up \$5,000 and can get a loan for another \$10,000, you might not be able to afford a \$15,000 car. The cost of petrol the car uses is related to both engine size and the age of the car. Older cars are less efficient, and most use the more expensive leaded petrol. Vehicles with a larger capacity engine will consume the petrol at a higher rate. This is logical, as you would expect a 5.0 litre V8 Valiant to be more expensive to run than a 700cc (0.7 litre) Daihatsu Centro. The costs of insurance is partly related to the value of the car. A Datsun 180B that cost you \$1,000 will have a different base rate of insurance than \$132,000 BMW M3, as you would expect. You will also find that the insurance companies look at the type of car also. A \$30,000 Commodore Executive will be more expensive to insure than a \$30,000 Mazda 323 Astina, purely based on the fact that Commodores have a bad reputation as a target of thieves. If you are under 25 and after a car with a Turbo then you'll struggle to get an insurer, as another factor in the cost of insurance is the calculated risk of the driver. A 45 year old is expected to be more responsible than a 18 year old male, and so premiums are less for

the older driver. This older driver also has the advantage of more experience, both on the road and with the insurance company. It works like a credit rating - with a driver who has been insured for 10 years and had no accidents in that time being considered less of a risk than someone who has just got their license. The cost of registration of a car is dependant on the size of the engine, and the type of car you drive. A 4 cylinder car is cheaper to register than a Jaguar V12, and a sedan is cheaper to insure than a ute. You will also have to pay Stamp Duty when you first register your car. The stamp duty payable on a car is proportional to the cost of the car, calculated on a sliding scale. In other words the more expensive the car the more stamp duty the government will charge you. A \$1500 car will only cost you around \$20 in stamp duty, whereas if you bought a brand new McLaren F1 for a few million, then you don't really care about a few extra third world GNP's going into the government pocket. Another inevitability of cars is the necessary repairs to keep them on the road. It is important to remember that some cars are going to be cheaper to repair than others due to a number of factors, including the complexity of the components, the familiarity of the mechanic with the car and the availability of spares. In other words imported and exotic cars are going to be more costly to maintain than local cars. A good guide to this is to look around the road. The more of a certain car you see

Sensational Adelaide 500 Coming Soon



After winning the inaugural race at Darwin's new Hidden Valley Circuit, James Ingall climbs atop his V8 SuperCar and allegedly screamed to the 6000 strong crowd, "I'd rather drive a nail through my left testicle than drive a Ford."



The Ford Telstar - a poor man's Audi

Than Buying A Car



the cheaper the repairs are likely to be, because more mechanics will be familiar with the vehicle and spares will be more easily found. This also means that the spares will be cheaper. After working out how much money you can spend you can start looking around at the cars available. The best thing to do initially is to look around the roads and see what cars that look like they are in your price range take your fancy. After finding a few types that you could see yourself

in the best thing is to run them by your friends. Casually say something like "Hey, I saw a pretty cool looking Celica today" and your friends will let you know what they think, and tell you of any good or bad stories they have heard about the car. As you know, in fashion many people don't like to be seen wearing the same clothes as the next person. A lot of people feel the same about their cars. This makes it hard if your liking is something com-

mon, like a Holden Commodore, Datsun 180B or Ford Laser. But have no fear there are many ways to individualise these cars later with a bit of extra cash. Mags, tyres, tinting, or even something more extravagant like altering the suspension or adding a blower can individualise even the most common of vehicles. If all that fails, then a Port Power or Barflies

sticker will ensure no other car is the same as yours. Once you have decided what the car of your dreams is it is simply a matter of finding it. This will be covered in more detail next time. So until then, get your thinking caps on and keep your eyes peeled, because the car of your dreams might just be round the next corner.

**Do you dream of headers and smokin' rubber?
Do you want fame and fortune*?
Do you have a way with words?
Do you think you're funny?**

If you answered yes to all of the above then you should write for the Motoring section.

If you answered yes to one or more of the above then that's ok, come and write for us anyway!!!!

Come down to the On Dit office and leave your name and a contact number, and you too could end up with your name in lights.

*Conditions apply

Summer in Japan

JAL Scholarship

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

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

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

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

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

Rey Porras
Japan Airlines
Level 14, 201 Sussex Street, Sydney NSW 2000
Tel (02) 9272 1156
Email: sales@jal.com.au



Better Fate

Are our lives determined according to fate?

ON DIT AS A METAPHOR FOR FATE

We all are, every one of us, immersed within systems which guide, constrict, and sometimes determine our actions. This may be illuminated by use of an analogy. Consider the place of these words within the system that is the student newspaper *On Dit*. To what extent are the words I write determined by the system which supports them?

For one thing what I write is determined within the bounds of the pre-set subject matter - cultural studies/philosophy. This can be stretched to include general intellectual discourse, but this is the absolute limit. I can't just ramble on about my desire to one day get a goldfish, and how this desire has lately been stimulated closer to fruition by the actions of my house mate in giving me a goldfish bowl, including pretty little sea shells, a bubbler, and even fish food.

To even talk of these things right now is to push the limits of my pre-set subject matter. In fact, the only reason I can tell you about

my quest for a goldfish is because I have discussed it in the context of an intellectual monologue. The words I am typing are constrained by the system in which they are immersed - I can't just say anything. Likewise we can not do anything we want. We are limited to acting out the roles defined by our society.

HIERARCHY AND FREEDOM

Like all the systems in which we are immersed *On Dit* is set up as a hierarchical structure. I am a sub-editor. This title refers to my position within the hierarchy. The editors determine that these words I write stay within the bounds of intellectual monologue, they layout this column, can delete or censor its contents, and can at anytime terminate the very continuing existence of this body of writing. Likewise our position in the social hierarchy compels us to conform to socially accepted actions. If we do not follow the system we are ostracised or eliminated from it completely.

AGAINST LABELS

Each week Free Thought is given

a title chosen by the editors. I currently write these words not knowing how they are going to be labelled. To this extent my words are influenced outside of my control. The problem with a title is that it puts this body of writing in a category. Since people think using categories the title actually changes its meaning. How? Titles (categories) are filters for information. They highlight and hide various aspects of reality.

This happens in our society all of the time. For example, in our society we impose the label "criminal" onto people who the controllers deem to be socially deviant. This title determines how we think about them. One action in that person's lifetime is used to define their entire personality and who they are. They are no longer a husband, or wife, or someone's son, or a person with a certain occupation, and various interests, with their own dreams and hopes - these qualities are marginalised. Criminal isn't a straight forward description of reality. It is a value judgement chosen by social convention. To say that a person is a criminal is to say that that person is intrinsically bad. Result = Dehumanisation.

Society (or the system in which we are immersed) proclaims the labels we live by. Those people are the POLICE and thus they are allowed to oppress you if you are socially deviant. Those people are JUDGES and thus they are allowed to judge you. They can revoke your rights such as the right to drive, they can take your possessions, and can even have you locked up. Police and judges are above us in the hierarchy.

Back to the *On Dit* metaphor: The editors of course are themselves a part in a greater system. They answer to the SAUA who finance the publication of *On Dit*. The SAUA answers to the University of Adelaide, which answers to the state government, which answers to the federal government, which answers to...God/The Universal Force? Thus you can see that

my words are immersed in a complex socially constructed system.

PLAYING BY THE RULES

As well as being immersed in hierarchical systems, my words are also constrained by rules as to how they are expressed. They must go on a fixed page, they must be of a set length, they must be written in english, they must be printed in black ink on white paper, they must run from left to right, they must be of a certain size, of a certain font etc... There are rules everywhere guiding our behaviour - we drive on a certain side of the road, we speak to people following certain rules, we oppress those below us in the hierarchy and are oppressed by those above us, we can not use objects or walk on strips of dirt that others have proclaimed as their own, you can't even go where you please - 'this area of land is our "country"', 'that volume of air is our "air space"', how ridiculous is it that you can not even leave your country of birth without permission? You can't even build yourself something as basic and essential as a shelter without permission (and of course fee paying) to your local hierarchy controllers (council). We are so used to following rules that we do not even notice that we are often acting out social conventions.

ANARCHISM

One proposed solution to the constraints of the system on individual freedom is anarchism. This involves the destruction of all hierarchies, and the decentralisation of power. In the *On Dit* analogy, an anarchist *On Dit* might involve each section (music, film, creative ect) being produced, financed, and distributed separately. This would give the writers complete control of their material - but would it make them freer? In some sense this would impose more limitations. Centralisation allows pooling of resources and thus a better quality product.

Also it is easier to publish and distribute one publication rather than multiple ones. What would happen if our hospital, school, and welfare systems were decentral-

Than Never

ised? A certain amount of efficiency would be lost, but then again allowing the people to control them would probably ensure schools and hospitals weren't closed, and higher education cut in the name of profits and greed as happens in our current system. Most likely a middle ground would maximise individual autonomy.

FREEDOM AND YOUR MEDIUM OF EXPRESSION

Anything which exists, is expressed in a certain medium of existence. Put simply, everything is constrained by the substance out of which it is made.

The medium in which my ideas are expressed is language. I can't just make up my own letters and words whenever I communicate. I can't just put words in any order I feel like - they must follow our society's rules of grammar. Society determines what it is to be a meaningful sentence.

The medium in which you are expressed is biological material and ultimately atoms. Thus our actions are constrained not just by the systems in which we are trapped, but by a much deeper level: we are constrained by that of which we are made.

First we are made of biological matter. This makes certain actions necessary. It requires that we consume oxygen and food stuffs to maintain essential energy processes. It requires that we inhabit only a limited set of environments of appropriate temperatures that allow sufficient oxygen and food resources. It also means that we are compelled to reproduce. Many of the actions we take for granted as the way to do things are just manifestations of the fact that we are biological entities. We are also constrained by our humanity. This may sound ludicrously obvious, but because we are humans we act like humans. We have human thoughts, human goals, and human desires. You didn't choose to be human. Why could you have not been a gorilla, or an ant, or even an alien creature on another planet revolving around an unknown star? We are constrained in our actions by what we are.

MATHEMATICS, ATOMS, AND DETERMINISM

As well as being biological we are also ultimately collections of atoms. Atoms have their own rules of grammar. To understand this consider the system of mathematics. I think the first time that someone counted one, two, three... determined forever every mathematical rule that could ever be discovered. The extremely simple rule that one is one, two is two ones, three is three ones and so on determined every other pattern that could ever be discovered after that. Its not that the rules of mathematics have always existed (as some believe), but that as soon as you create a base system then you instantly determine what will logically follow from that system. There is another base system we know of. This is the realm of atoms and their impingements and reactions between one another. Was the universe's pattern of unfolding determined from its inception? To be made of atoms is to work by the rules of atoms. Were our lives and everything we do determined from the instant of the big bang?

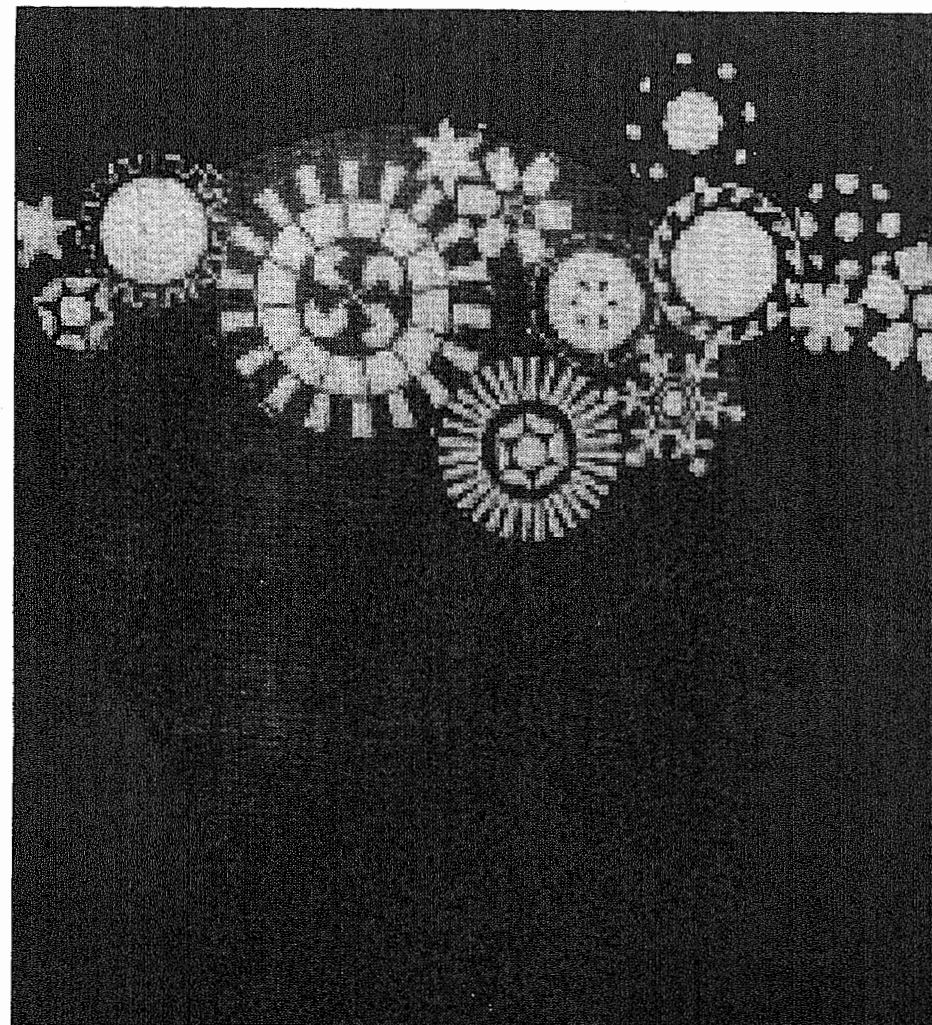
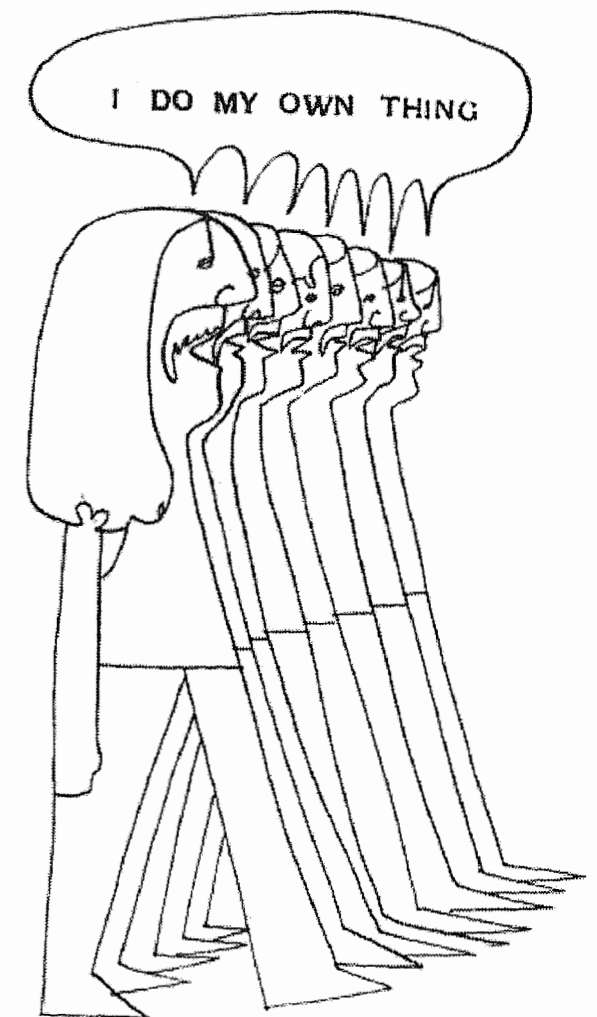
What if we were like an animated character on computer screens. The medium in which such an animated character is expressed

would be pixels. The world would appear to us to be made up of sights, and sounds, and experiences to which we appear to respond. In actuality, however, we would act by the rules of the underlying computer program. Today we refer to this underlying program as the laws of physics. We are physical things and thus we act according to the laws of physical things. This is the problem of determinism. Quantum physics disputes the idea of a determined universe.

It holds that some events are truly random. Thus your life can not be determined from the beginning of the universe. But is this really a source of consolation? Your actions would still be determined by the cosmic computer program, it's

just that you could not predict in advance what the program will achieve. The discussion on fate will be continued next week.

Brentyn Ramm



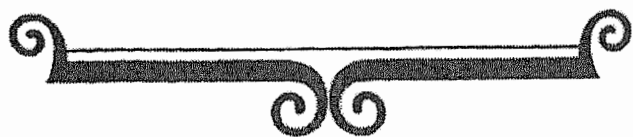
the other side of hindley street

- > great pub food
- > intimate & friendly dining room
- > ideal venue for parties
- > free entertainment & pub prices all night
- > fully licenced 'til 4am
- > open 7 days, 'til late Wednesday - Saturday

worldsend hotel
208 hindley street west
adelaide sa 5000
bookings, phone 8231 9137

Ectoplasmic Elanor

For the week March 1 - 8



aries

You will win the lottery if the numbers you put on your form are the ones scooped up by that machine.

taurus

Get your car serviced. The spark plugs look a bit grotty. Maybe just give them a wipe with that scratchy little floral towel you keep in the boot.

gemini

If the person you have your eye on likes you back, the stars predict you will get it on large style.

cancer

When you are named after a disease nothing seems to look too perky, does it? I'm afraid that's certainly true for this week.

minogue

It's time to go blonde. They do have more fun and your social life seems to be slacking off a bit. Maybe wear your pants a bit tighter, and remember to look people in the eye when you're talking to them because you look a bit shifty sometimes.

libra

Your abiding sense of justice will be deeply offended when you discover that *Cleo's* Bachelor of the Year, the Blue Wiggle, isn't really a bachelor. After killing him in a drive-by shooting, you will be dismembered by a gang of irate toddlers and bachelorettes.

scorpio

You will catch something nasty on the way to the dentist. Serves you right, root rat.

sagittarius

Regaining consciousness for the first time after the blur that was O'Week, you discover that you are a member of the Fim Society, the Society for Creative Anachronism, the Target Shooting Club, the Campus Christian Movement and Resistance. You are also inexplicably wearing army greens. Deal with it. You're grown up now.

capricorn

Although neither desperate nor dateless, you go to a Desperate and Dateless ball and fall deeply, passionately in love with a boy named Sue. His hectic charm, his rampant sex appeal, his platform sandals ... this could be *the one*. But his name's Sue. Know what I mean?

aquarius

You find God on the way to the bar. You lose God on the way back from the bar. However, you will have a drink. Let this be some solace throughout your Godless existence.

pisces

Beware of tartan. It *does* make you look fat. I'm not joking.

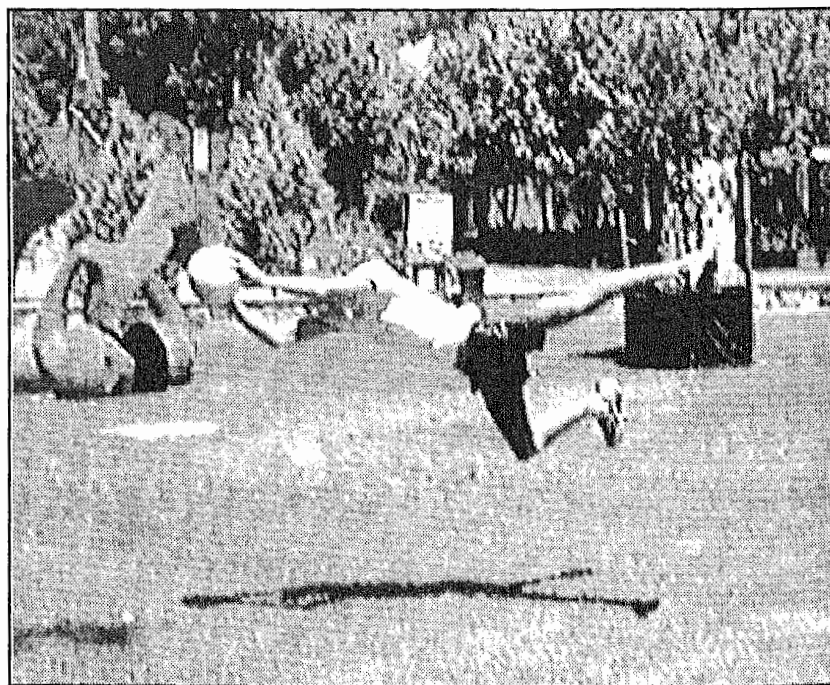
virgo

Nothing good is going to happen this week. At all. Ha!

Kaption Kraziness



Excuse me, I'm your dead mother.



What happens next?

Perhaps Seamus gets teleported somewhere sexy, or whisked away by a troupe of suspicious looking ducks. You tell me. Come on down to the *On Dit* office with your riotously amusing suggestions and whoever is in the office will get a chuckle. Maybe we'll print it in the paper too, and give you a special secret prize that all your friends will admire. Don't ask for much, do you?



Peter Corris
Bantam Books

The Black Prince

Peter Corris kicks ass and anyone who says otherwise is mistaken. This is his twenty somethingth novel featuring Cliff Hardy, and it too is all right by me. Cliff is your stock standard PI : a hard drinking, erstwhile tennis playing ex-boxer with a smart mouth and a crumpled wardrobe. He behaves accordingly : almost getting laid, attending an illegal boxing match,

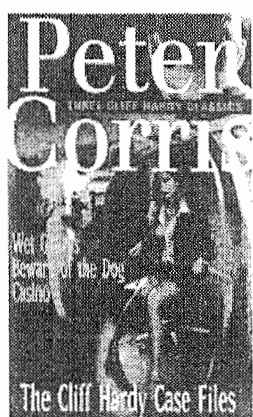
breaking the ubiquitous rib, discharging his weapon, then somehow making everything all right again.

You know the story, you've read it before. He saves someone from someone else then does something to somebody and then that thing nearly happens that they've all been dreading but he stops it just in time by climbing

a fence, disarming a guy, driving a car into a pool and paying off the prostitute who saw the whole thing.

This novel stands out from the rest because... well actually it doesn't. But that doesn't stop a rollicking good time from being had by all. The reader at least.

Nel



Peter Corris
Bantam Books

The Cliff Hardy Case Files

If you're into history and an out-dated form of the masculine then this is for you. To sum up the story (harsh but fair) PI, Cliff Hardy solves two crimes at once, loses his gun, gets hit on, gets hit and attempts a misogyny every page. The trouble is that Corris is a brilliant writer making his novels the best written dirty limiricks this side of illiteracy. Having read the three novels in this omnibus I feel that I have seen the limit of Corris' characterisation and narrative manipulation. Some

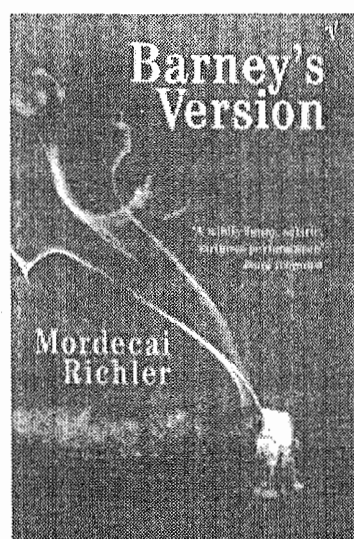
people suggest that mediocrity is fine when working with genre. But how can you define a genre unless you near its edges? Corris doesn't come anywhere near the edge, hiding instead in the harsh bleak centre of the Australian literary landscape.

Wet Graves, the first of the three novellas, is a fascinating portrait of Sydney Harbour. Corris' commentary is at times poignant and socially aware. The multiple murders of engineers involved in the construction of the Harbour

Bridge leads Hardy into a world of pollution and antiquated work practises. In *Beware of the Dog* we find Hardy up to his usual tricks of staying out of Police interview rooms long enough for him to crack the case.

The final episode in the life of Hardy the Hardy, *Casino*, says it all. Money, greed, glamour and four year old red wine stains on a piece of paper in the filing cabinet. The alcohol did it.

Li'l Vince



Mordecai Richler
Vintage

Barney's Version

no less than three such summits over the last thirty-five or more years.

Canadian writers, as opposed to their southern neighbours, seem to possess the means to maintain a high level of quality in their output regardless of their productivity. Robertson Davies and Margaret Atwood both immediately spring to mind. One Canadian writer which has never really achieved the level of notoriety he deserves - at least outside his own country - is the outspoken Jewish novelist and essayist Mordecai Richler. This is one of those grand injustices that occurs all too often in the world of literature.

Richler was born and bred in Montreal, the city he is still happy to call home. In his lifetime, however, he has watched his beloved Quebec become an embattled territory, contested by the Anglophile

WASP section of the population and the Canuck-French citizens who hold the balance of power between in the Quebequi provincial government. His literary anti-heroes are inevitably cast in the mould of their creator, wise-cracking, irreverent, obstinate, and Jewish. Considered outsiders by both majority factions, they at once enjoy and despise their distance from the trouble that has engulfed their home, and are placed in a unique position from which to judge and criticise the actions of their countrymen.

Barney Panofsky is a hack television producer, a former dealer in stolen Egyptian artefacts, a foul-mouthed drunkard, once widowed, twice divorced, and unable to let go of his true love. He may even be the murderer of his best friend, though he denies it. Even so, with old age setting in, taking

his oldest friends one by one, he himself is beginning to wonder if maybe he did kill Boogie, after he found him in bed with the second Mrs Panofsky. *Barney's Version* is a last will and testament, written at the end of an ignoble life by a man who just wants to get a few things straight for history's sake. It is at once a murder-mystery (which will keep you guessing til the very last lines), a touching love story, and a look at contemporary Canada through the eyes of someone who has lived it and seen it all.

Richler is a writer of rare quality. He possesses the dual strengths of longevity and conviction, which are borne out in his writing. *Barney's Version* is a testament to his talents as author and critic.

Jonathon Dyer

In a recent article in *GQ* on the American writer Philip Roth, critic Thomas Mellon suggested that Roth was a kind of chimera on the North American literary scene. While most writers hailing from the United States tend to experience a peak in their abilities early on in their career, such as Fitzgerald or Kerouac or Easton Ellis, Roth had managed

Things to Make and Do

Free Drugs

The Department of Clinical and Experimental Pharmacology University of Adelaide
VOLUNTEERS REQUIRED
 Healthy volunteers required for a drug metabolism study involving a single urine and saliva sample
 Age: 18-50
 Male or Female
 For further information: phone Janet Coller, 8303 5985
 Mon - Fri 9am - 5pm
 (\$10 compensation paid for involvement)

Room with a View

Accommodation for Rent
 2 bedrooms and a walk-through room (can be a 3rd bedroom).
 A golf swing from the North Adelaide Aquatic Centre. Air conditioned and heated, low maintenance garden, carport and shed. Close to public transport (buses & trains). \$145pw. Contact Martin 0417861103

Look Important

Brand New
 Labcoats and Medical Coats
 \$25
 127 Wright Street, Adelaide. Or phone 8352 3762

For the Kids

Wanted
 Volunteer for *Come Out 99*, arts festival for the fresh and funky, is looking for volunteers to work on the festival for one week beginning Friday 19 March through to Saturday 27 March.
 If you have stacks of energy, some free time and are passionate about the arts, you may be able to help the festival in production and special projects.
 To register your interest, call Suzanne at the *Come Out* Office on (08) 8267 5766 or write to PO Box 569 North Adelaide SA 5006 ASAP.

Soft Pawn

Chess Club
 The Chess Club meets every Tuesday and Friday in the Canon Poole Room (Union Building, level 5) at 1pm. Everyone is welcome to join in the chessy frolicks. Membership for all of '99 is a mere \$3! For more info, email chess@smug.adelaide.edu.au, visit our website at <http://www.smug.adelaide.edu.au/~chess>, or telephone Tim on 8294 7019.

Nudie One

Notice of AGM
 The Adelaide University Skindiving Club Inc will hold its Annual General Meeting on Monday March 8th, 1999 in the Union Cinema (level 5 - next to the Uni Bar) 6pm for a 6:30pm start
 Nominations for the following positions will be called for on the night:
 President
 Vice President
 Treasurer
 Secretary
 Newsletter Editor
 4 General positions:
 Boating Officer
 Equipment Officer
 2 General positions

Nudie Too

Adelaide University Skindiving Club
 "Drink the Fridge Dry" BBQ
 6:30pm Thursday March 4th 1999
 At the Dive Clubrooms, 1 Foreman St, West Beach
 BBQ \$3
 \$1.50 beers and \$1 soft drinks
 For more information please Contact Pene in the Sports Association Office

Tee Hee

British Comedy Club
 Will be screening the *Hitchhikers Guide to the Galaxy* on Friday March 5 at 7.00pm in the Union Cinema. Members enter free! Non-members can join for \$3. For more information email britcom@smug.adelaide.edu.au

Free as a Bird

The Road to Nihill Giveaway
 Pat Venning
 ph: 8277 0557


Eat Me

Consumers' Association of South Australia Inc.
 Member of the Consumers' Federation of Australia Inc.
 4th Floor, Epworth Building, 33 Pirie Street, Adelaide SA 5000
 Telephone/Fax: (08) 8231 5985
 • Telephone Information and Referral Service - each Wednesday
 • Invitation to comment on Needs and Concerns of Older Persons in the International Year of Older Persons - - Wednesday 17th February.
 • Annual General Meeting - 15th March, 1999 (world Consumer Rights Day).
 Information in relation to these events is contained in this newsletter and for further information, please contact:
 Ms Marilyn Lennon (President) - 822050111 (Work) 82947015 (Home)

Yes Please

Developing a Lifestyle that Reduces Stress and Worry
 When: Monday 8 March 1.10 - 2.00pm
 Where: Counselling Centre, Ground Floor, Horace Lamb Building
 Presenter: Mark O'Donoghue
 Book now on 8303 5663 or call in.
 Thanks, Chris Wadey

UNIBOOKS



Ph: (08) 8223 4366 Fax: (08) 8223 4876
 Open Monday - Friday 9am - 5.30pm
 Saturday 10am - 1pm
 Cash Discounts All Year

WIN WITH ART

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

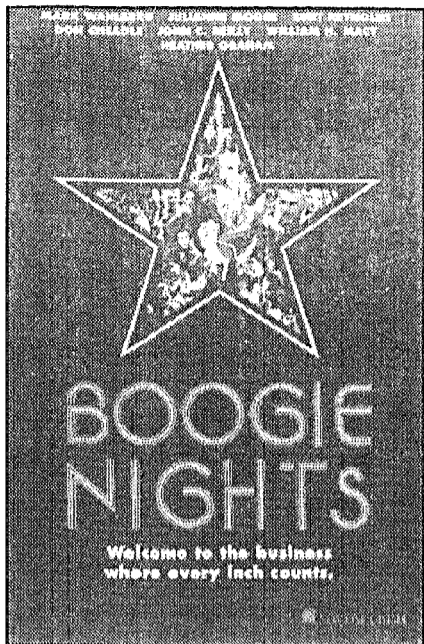
Prose, poetry, comics, drawings, just about anything will be considered. The submission box is down in the ON DIT office. Written work will be best received typed and under 1500 words. A name and phone number (not for publication) must be included.

Talented, misunderstood and underestimated?

Me too.

Why don't you do what I did, and get creatin' for the Creative section of your friendly student paper, On Dit, so the entire student body can marvel at your gifts?

Boogie Woogie Woogie



Boogie Nights

1997, Director: Paul Thomas Anderson

Stars Mark Wahlberg, Julianne Moore, Burt Reynolds

Roadshow Entertainment

Who really needs a reminder of P. T. Anderson's *Boogie Nights*? How could you forget the movie that takes two and a half long hours to get around to finally deciding to eventually reveal the 'guy with the enormous cock's' enormous cock? Indeed, the film itself seems to support this limited synopsis by reducing its overall effect on the audience to a state

of delighted or jealous fascination in Dirk Diggler's formidable member. *Boogie Nights* has suffered in being perceived only as an exposition of pornography. The exquisite and very human detail, thought and construction in practically every aspect of the film is contradicted and perhaps wiped away by the final shot and, for someone feeling rather humbled by Dirk's gift, I consider this a deeply regrettable handicap on the film's excellence. *Boogie Nights* is a far greater movie than any of its recent American competitors. The depth and coherence of its script, the awesome planning and execution of its shots and the impressive harmony of its stars with the interdependency of their roles make *Boogie Nights* a shining example of what happens when creative ambition is fused, but not hampered by, an empathy for human fallibility.

Boogie Nights is the depiction of a search for dignity in a world that outwardly seems to display only its absence. Set in the San Fernando Valley from 1977-1984, it covers the lives of a section of the porn industry headed by film maker and father figure to all his stars, Jack Horner (Burt Reynolds). The central figure, played by Mark Wahlberg, is

Eddie, a naive young man who abandons his home to become his dream; **DIRK DIGGLER**. Paul Thomas Anderson, who both wrote and directed the film, follows seven years of the lives of Dirk and Jack, paralleling their successes and failures with the marked developments in American culture and industry. In this sense the Jack Horner family seems to be almost a microcosm for all of America, a characteristic perhaps most evident by Little Bill's (William H. Macy) initiation of a new era in his final stand against the unbridled hedonism surrounding him. P. T. Anderson indeed tries to cover every cultural aspect of the seven years that his film covers.

Brilliantly, however, *Boogie Nights* is never lost in its representative symbolism. It presents an intense intimacy and closeness in the lives of the Jack Horner family through its dialogue, settings, beautiful acting and, in particular, its comfortably invasive shot selection. The characters become genuinely real, even Roller girl, becoming far more than simple parodies of their industry. Here lies Paul Thomas Anderson's greatest triumph. He manages to make a film set in the most excessive and perhaps, immoral cir-

cumstances, and successfully portrays it as his character's search for dignity. Indeed, in what should have been the final shot, Anderson celebrates the role of the Horner family, seeing it as a testament to dignity despite its role in pornography. Anderson separates virtue from morality, intention from action and, thus, gives us a look at dignity in an immoral world.

Boogie Nights is a family epic comparable in stature to *The Magnificent Ambersons* and *Goodfellas*. It displays a deep and masterful involvement on the behalf of its writer/director in every aspect of its creation, becoming almost a product of obsession if it were not for the film's admirable empathy. In its last shot, however, the film contradicts all that it creates so well, isolating us from a character we should have total empathy for and reducing itself to the status of one big prick. I consider this unfortunate, for it means many of the film's audience have had their perception of *Boogie Nights* reduced to the level of this review's initial synopsis. So please, get your mind off Dirk's dick, if only for the sake of my self confidence.

Tom Redwood

Are They Dead Yet, Mummy?

The Odd Couple II

1997, Director: Howard Deutch.

Stars Walter Matthau, Jack Lemmon, Christine Baranski, Jonathon Silverman

Paramount

Aah. Hmm. Review *The Odd Couple II*, quite a simple proposition, I thought. There must be only two possibilities, either it will be a terrible rehashing of the original *Odd Couple* and completely cringe worthy, or, it could be a clever continuation of the original simple but funny situation. This film fell somewhere between these two ideas.

I enjoyed it. This, at face value, is a sweet, simple and funny film. It relies on a very basic situation played out between two men who

are still good at what they do.

The original *Odd Couple* tells the story of Felix Ungar (Jack Lemmon), a man kicked out by his wife and completely devastated. He roams the streets and tries to kill himself before turning to his friends for comfort. He ends up staying with Oscar Madison (Walter Matthau). They quickly discover how poorly suited they are, Felix being obsessively clean and houseproud (or, as my production notes put it, a "fiissbudget") -while Oscar is a complete slob, proud only of the piles of cigar ash which clutter his bachelor pad. The idea is incredibly basic, and the film rides on the talents of Matthau and Lemmon. These two men are brimming with style and sophis-

tication, making them perfect character comedians.

Fortunately, twenty years later, these two have still got it. The premise of the new film is that Felix's daughter is marrying Oscar's son (Jonathon Silverman), and the two men decide to travel to the wedding together. The charm of the film, as with its predecessor, comes from its absolute simplicity. The story is of two old men, destined not to get along, but best friends nonetheless, on a road trip. Not much to it, except for witty dialogue, basic humour and stylish performances from the two leads. I think that the production company were fortunate to get the original screenwriter, Neil Simon, as well as the two leads, so that the mood is very much reminis-

cent of the original film. Having said that *The Odd Couple II* does veer dangerously close to repeating the jokes of the original. Scenes such as Felix getting locked in the bathroom at a fast food restaurant, and Oscar trying to convince him to lighten up with his female companions, tread the very precarious line of just repeating rather than reminiscing.

This is an amusing little film. It will never be destined to go down in cinematic history, but that is not the point with this kind of thing. If you want a relaxing hour and a half of good clean fun, then hire this one, but if your video shop is any good, then do try to get the original *Odd Couple* as well.

Alexis Tindall

Teen Scream Queen Scene



Scream 2
1997, Director: Wes Craven
Neve Campbell, David Arquette, Courtney Cox
Roadshow Entertainment

Another sequel. Considering the long the list of atrocities that immediately spring to mind - *Teenwolf Too*, *Short Circuit 2*, *Grease 2*, *Splash 2*... (I'll spare you the pain of continuing) - I'll allow myself a groan of despair without fearing that I've become

an art-house film snob. Wes Craven's *Scream 2*, however, does not fall far short from its highly praised and commercially successful predecessor.

After the horror of the Woodsboro murders in the original *Scream*, Sidney Prescott (Neve Campbell) has begun afresh as a student at Windsor college. The release of 'Stab', the film version of the book based on Sidney's experience, however, triggers a series of copycat murders (but possibly one too many for my liking), leaving everyone a suspect and in danger. Aware that the events taking place follow the same sequence as traditional horror sequels, Sidney's friends attempt to find the killer while protecting themselves from being the next victim.

In a similar way to *Scream*, Craven uses such a self-referential plot to highlight how this film genre and the trend of sequels are constructed and have the ability to produce fear from an audience. In fact, Craven's ploy is incred-

ably intelligent as it makes the film very hard to criticise - it is difficult to know whether any faults are actually mistakes or just reflecting the general pattern of sequels that are unbelievable and just plain bad. Contrary to what I initially believed, referring to the pattern of horror sequels and knowing how we are subject to the whim of the director does not enable us to predict the murderer in this case. In fact, it achieves the complete opposite. Not knowing whether Craven was going to follow the constructs of the genre seemed to grant him even more power over my responses, making this film as equally terrifying as the original.

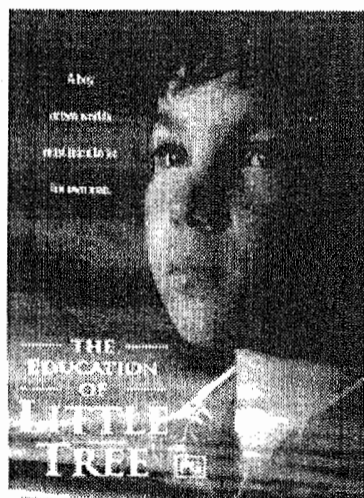
Craven is undoubtedly skilled at controlling the attention and emotions of his audience -he knows the power of using minimal special effects and strategic editing so he can create momentum without underestimating the intelligence of the audience by revealing too much. The cast, featuring

well-knowns such as David Arquette, Courtney Cox and Sarah Michelle Gellar, is well chosen but each actor neither excels nor fails at their role seeing that the script doesn't allow for much character development. Although I wanted to kill Campbell myself near the end due to her incessant whingeing, the only casting disaster is Jackie from *Roseanne* as it is almost impossible to separate her from her previous neurotic character in the sitcom (perhaps a reference to the casting of forgotten, now unemployed TV actors in sequels... who knows?).

Probably one of the better sequels I've seen in recent years, *Scream 2* contains all the elements such as excitement, fear and suspense that is necessary in a good horror film. Definitely scary stuff.

Bree Bickmore

Sapling's Schooldays



The Education of Little Tree
1998, Director: Richard Friedenberg
James Cromwell, Graham Greene, Joseph Ashton
CIU

A young boy of Cherokee Indian descent (Little Tree) must learn life's lessons, growing up in the mountains during the 1930s. The character's morals are clear: white

man = bad; native ways = good. Classical education = bad; learning from nature = good. Distilling illegal whisky, on the other hand, seems to be okay.

The Education of Little Tree presents the usual rites-of-passage routine, thankfully sans the 'father-knows-best' tripe. While the reverse-propaganda is at times as extreme as the 'old-western' who depicts all American Indians as scalpers, it mostly finds a nice compromise between the two with the attitude 'let's all live in peace with our Native American Friends'.

Admittedly, the film progressed a little too slow for my liking. Along with lengthy shots of the beautiful scenery, it unfortunately only accentuated the cast's average performances that would've otherwise been camouflaged by the fast and strategic editing normally found in action films. This, however, also works to the film's ad-

vantage as it produces a calm mood throughout the film - a refreshing surprise when compared to the more complicated plot twists and character developments of others that does no more than confuse the viewer. The emphasis on the environment shaping Little Tree's life further helps the average suburbanite to understand his attraction to all values that are opposed to those of western society.

Although it breaks no new cinematic ground, it's undoubtedly a little slow going and overtly moralistic at times, these minor flaws are by no means reason enough to reject *The Education of Little Tree* for the latest formulaic Hollywood drama. It's one of those films that if you don't enjoy, you'll at least feel is tolerable - if it's not good for entertaining your little brother, you could probably meditate to it instead!

Both *Scream 2* and *Boogie Nights* are available to buy at your local video retailer for \$24.95. The fantastic people at Roadshow Entertainment are giving On Dit five copies of *Boogie Nights* to give away. All you have to do is smile sweetly and drop your name and contact phone number into the On Dit office by 1 pm this Friday afternoon. (Waite and Roseworthy students can telephone the office on 8223 2685)

It's Alive and it's Scary

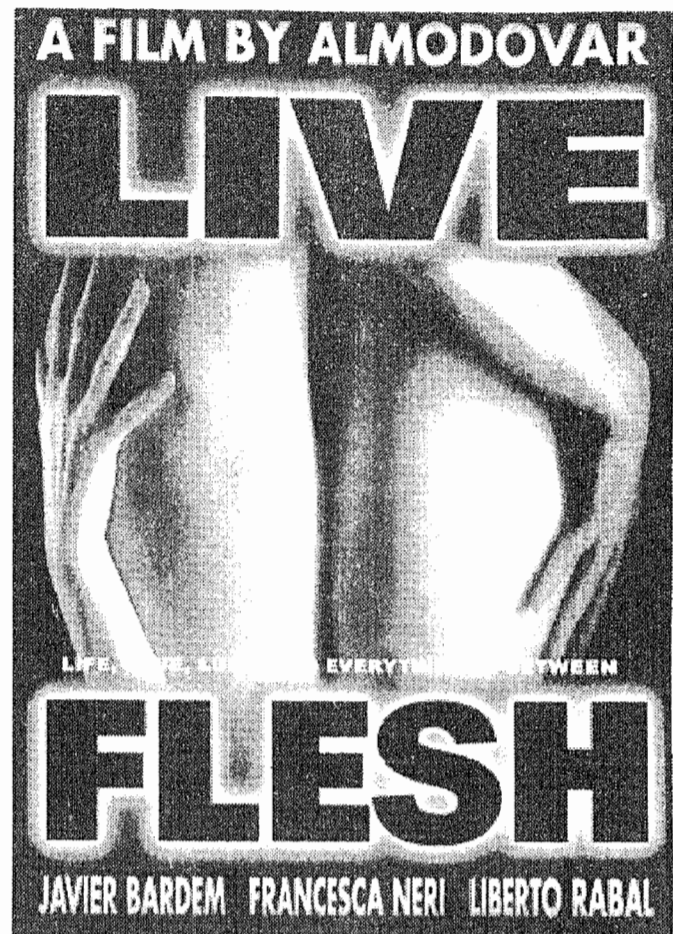
Live Flesh

Director: Pedro Almodovar
 Javier Bardem, Francesca Neri,
 Liberto Rabal
 Siren Entertainment

This has to be Almodovar's finest film. Once again his characters are one-dimensional representations of sexuality, but this time the narrative overcomes the director's usual style of flippancy and melodrama. This may have something to do with *Live Flesh* being an adaptation of a Ruth Rendell novel. The film is so Almodovar, full of passion, sexual jealousy and surreal honesty. Yet throughout there is the sense of another presence new to this Spanish auteur. Rendell's artistic contribution gives the characters a new dimension that juxtaposes brilliantly with Almodovar's style and thematic of saturated sexual-

ity. The players pivot on an axis of complicated obfuscation. The thread of the plot fits shamelessly when Victor (Liberto Rabal) makes a terrible mistake which leads to a fight and a Police Officer being shot. The intrigue deepens when Victor is released from prison to wreck his revenge. Instead he ends up in a love pentagon of hate with the two Officers involved in the shooting. This film is beautifully incestuous with it's handful of leads magnifying the sexual tension and its potentially destructive consequences. If you've ever caught the bus, fell in love, or caught a cold, then this film is for you. And yes, the third song you here in a film should always be about a broken heart. It's just natural isn't it?

Little Vince



Put an end to crevice dirt with

CRANNYVAC

Now even those awkward little places can be kept clean as a whistle. High suction micro-nozzle works like magic to whip filth from all those previously inaccessible little nooks. Batteries not inc.

£274.69

SPIDER LADDER

AT LAST a safe escape for bath-bound arachnids.

Hygienic wipe-clean rungs. Rolls up for easy storage when not in use.

Only **£2.99** plus p&p

BUY 2 GET 10 FREE

NO MORE ACHING ARMS WITH THE AMAZING

IN-EGG SCRAMBLER

Simply hold egg gently over rotating spindle, stand there for ten minutes, stop the machine, lift the egg off and hey presto! The press guarantees egg is now ready to be cracked into the wessel of your choice.

SAVE hours of dishwashing drudgery.

£9.99 PLUS VAT

THE NEW SANAYA WOOFMAN

HOURS OF AUDIO PLEASURE FOR YOUR PET.

Features hits such as 'How much is that doggy in the window' and 'Ain't nothin' but a hound dog'.

Available in cassette and CD versions.

PAW BUTTON FEATURE

icons of Oz mini-fest

22-26 MARCH 1999
 The University of Adelaide

THE UNIVERSITY OF ADELAIDE

ARCHSS

FREE

Programme:

Monday 22	Film: Gallipoli Lecture: Professor Ken Inglis: <i>The Digger</i>
Tuesday 23	Film: Priscilla: Queen of the Desert Lecture: Dr. David Murray: <i>The Drag Queen</i>
Wednesday 24	Film: Year of the Dogs Lecture: Dr. Margaret Linley: <i>The Game</i>
Thursday 25	Film: Muriel's Wedding Lecture: Dr. Catherine Driscoll: <i>The Wedding</i>
Friday 26	Film: 1998 Telstra Adelaide Festival (Documentary) Lecture: Robyn Archer, Director of the Telstra Adelaide Festivals for 1998 and 2000: <i>The Festival</i>

The films will be screened from 12.30-2.00pm in Union Theatre with a public lecture to follow from 6.30-8.30pm in Napier Lecture Theatre 102.

Further information can be obtained by contacting:
 Greta Larsen
 Adelaide Research Centre for Humanities & Social Sciences
 The University of Adelaide South Australia 5005
 Telephone (08) 8303 4817 Facsimile (08) 8303 4882

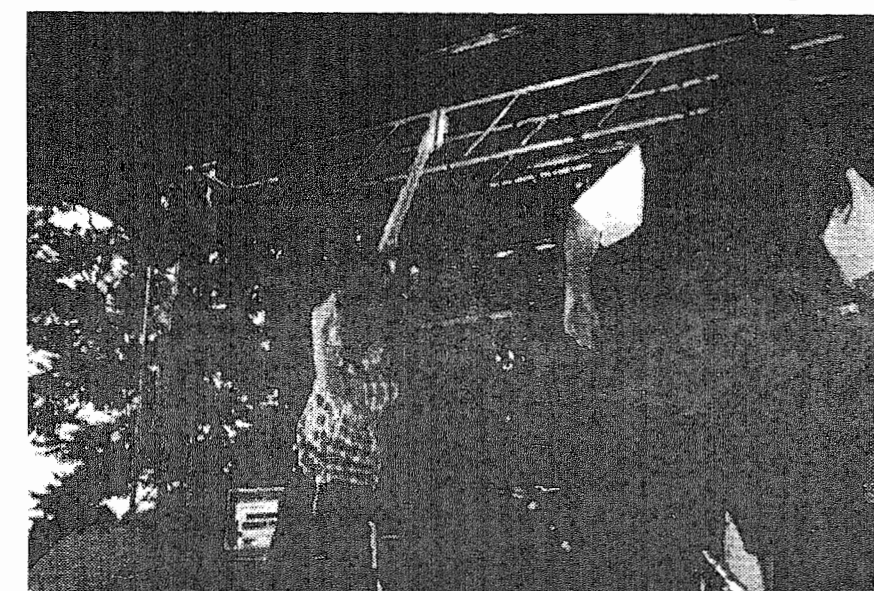
Dancing with Myself...

O'Ball 1999

What can you say? Some people came, some bands played, some drinks were drunk and a whole lot of folk sat on the grass under the Cloisters getting to know each other; sometimes a little too well.

All that money to be treated like this

First the negatives. The half past five starting time was all well and good, but opening the gates at the exactly the same time as the first band goes on stage is never a solid idea especially when the band is not in sight of the people through the gate. Feel for the band, at least, giving it up for the kids largestyle in front of all of two people. More importantly, however, a word has to be said about the drinks prices, and that word is "expensive".



Flat Stanley were a tad flat in front of a similarly small crowd, and Rash were terribly funky and a little better attended.

Wrench did a bit of rocking in front of a crowd a tad nervous of the front of the stage. The lead singer patrolled the stage, the band provided the backing and Wrench did their stuff admirably.

Grab a board and surf on my face

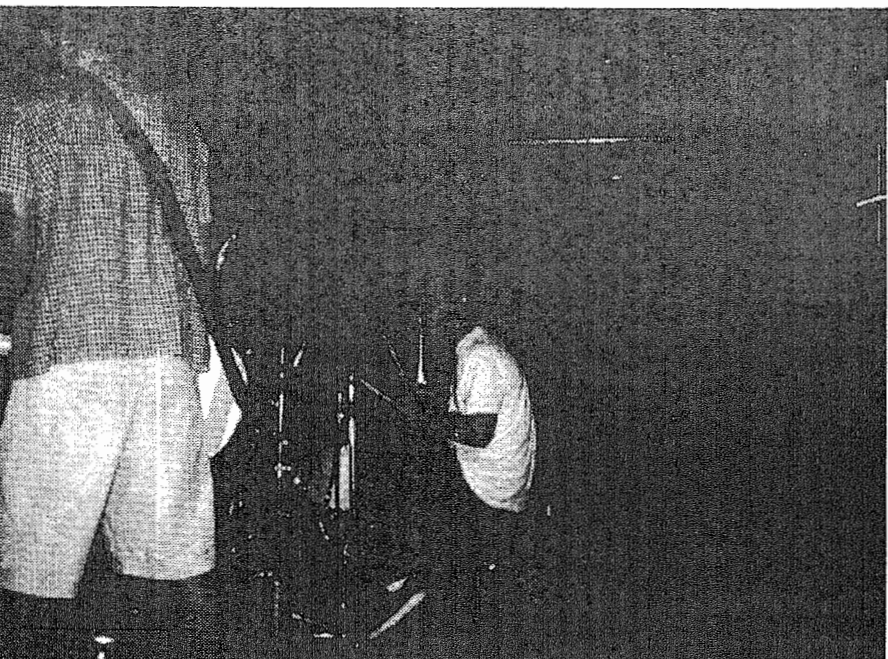


Singing & Dancing Tex Style



But an O'Ball isn't about the drinks. It's about the bands, and in that respect a good time was had by most.

Yakspit struggled gamely in front of twelve people, which was a shame because they turned in a great set. Heavily influenced by melodic American indie rock, Yakspit are well worth a look.



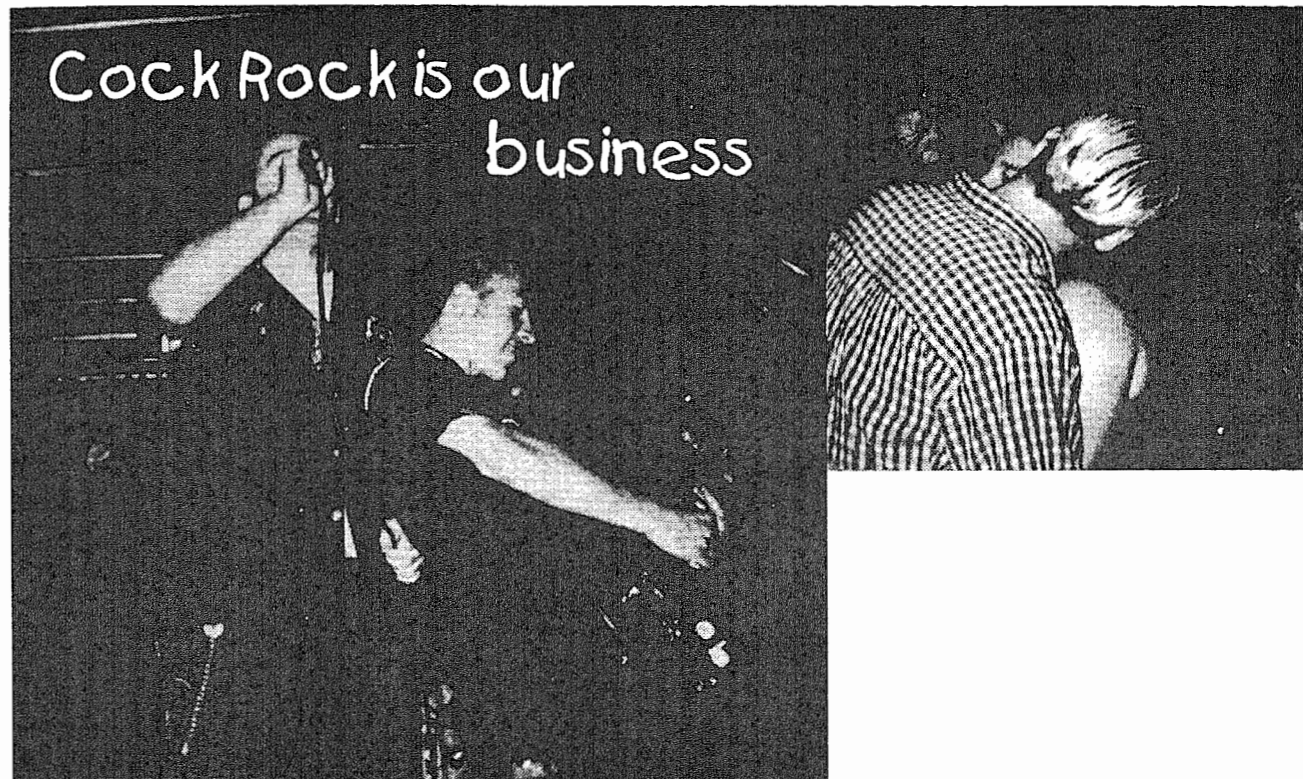
All in all, the bands on the Uni Bar stage were up against it from the off, purely through the disappointing crowd size and energy.

The local bands proved that talent within Adelaide is comparable to anywhere within Australia. Pornland were Pornland, playing their old school funk to an appreciative audience while the Testeagles rocked, smashed guitars and generally wreaked chaos upon an often confused crowd.

The Dance Room also seemed to struggle because of its lack of numbers although by all accounts Endorphin went crazy.

...Woh Oh Oh.

O'Ball 1999



Cock Rock is our business

But the main stage is where the big bands play, and was thus where yet another Adelaide crowd chose to sit on its arses and fold its arms.

Rebecca's Empire played some lovely poppy nonsense, and seemed to bring a solid core of fans along.

The Cruel Sea seemed strangely muted, yet nevertheless solicited a sizeable response from the crowd. Tex was pretty drunk but still performed Tex better than anybody.

But the real honours for the night have to go to Area 7. These skank happy Melbourne boys are destined for bigger and better things.



Have pop sensibilities will travel

Rebecca's Empire at it again

Some damn good ska, some well cut suits and boy, do they know how to work a crowd. Whole lotta fun. That is all.

Peter Adams
Christian Haebich
1999 Student Radio Director

So there you go.

Another O'Ball been and gone

If nothing else, some people drank a bit too much, stayed up well past their bed time and later than perhaps their parents would have liked.



Wrench

Reviews, Damned Reviews & Statistics

54 OST - Various Artists
(Tommy Boy/Liberation/
Mushroom)



These days people remember the whole disco scene like it was shrouded in a kind of rose-coloured haze. The number of films released in the last couple of years that in some way glamourise the already puff-glamorous world of disco is staggering. The most ridiculous trappings of the whole scene - platform shoes, body shirts and bell-bottoms - are all making a comeback, worn but young hipsters too young to have anything but a hand-me-down nostalgia for the seventies dance scene.

Thank God for the music. The only thing worth retrieving from the dust-veiled past is the music, and not even all of that warrants our attention. Fortunately there's enough of it to be choosy.

Two film soundtracks have been released this year that between them prove the seventies were not in vain, Whit Stillman's *The Last Days of Disco* and Mark Christopher's *54*. The title refers to New York's Studio 54, the place to be seen in 1978. Studio 54 was to dance clubs what Elaine's was [and still is] to restaurants.

While the *Last Days* soundtrack went the way of the designated singles, *54* digs a little deeper, finding some gems in the mass of dross that gathers around any musical 'scene'. This album is a balancing act, threatening to fall into a kind of soft-focus homesickness, but always maintaining Tracks like Curtis Mayfield's "Move On Up", the Gibson Brother's "Que Sere Mi Vida", and the S.O.S. Band's "Take Your Time" are all perfect throwaway dance tunes, capturing the zeitgeist of a very glitzy, superficial age. But

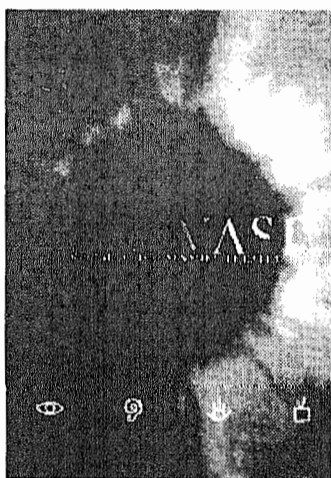
listening to the album you're reminded that it didn't seem at all superficial at the time.

Jonathon Dyer

VAST
"Visual Audio Sensory"
Theatre

Luminous and dark. Gothic romanticism or romantic crap? *Visual Audio Sensory Theatre (VAST)* is the new star vehicle of young prodigy, Jon Crosby. The first song release for this art experiment is called "Touched" and is being flogged on the station that's always the alternative to the alternative - JJJ. The song incorporates Reznor-esque guitar and some choirs, chants and miscellany. But what does Crosby's blend of musical genres amount to. An interesting example of what lateral though can come up with but maybe not something that will last. Perhaps Crosby, Stills some Cash would have been a better banner for this newest in new.

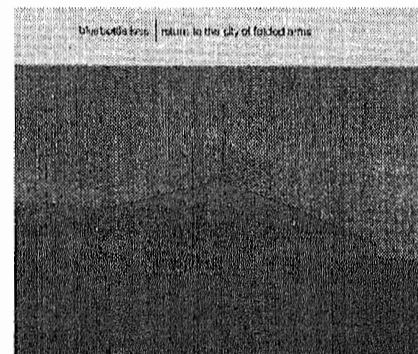
Lil' Vince



Bluebottle Kiss
"Return to the City of
Folded Arms"

BlueBottle Kiss released their debut EP in 1996 at the same time as *Jebediah* and *Something For Kate* did the same. *Jebediah* and *Something For Kate* have since gone on to release some great stuff. Whilst they have lagged behind their counterparts, *BlueBottle Kiss* have just released a song which is definitely leading them in the right direction to rock'n'roll fame and fortune. *Return to the City of Folded Arms* is a little bit grungy, a little bit indie, and a whole lot good. Lets hope that they keep up the good work, and follow it up with a full length CD of the same quality.

Rexy



Rae & Christian
"Northern Sulphuric Soul"
Grand Central

Mark Rae and Steve Christian have been working together for over three years as recording artists, *Rae & Christian* on the Grand Central label, and as remixer extraordinaire for a whole host of artists. Now they have just completed their Debut LP *Northern Sulphuric Soul* which is out now, and followed this up with their recent Australian Tour as the headlining act of the "Vibes on a Summers Day" tour.

Mark Rae started Grand Central Records in 1995, and since its inception has developed a roster of highly talented artists that have become the envy of many labels. Not content to release faceless twelves, the Grand Central ethic is to develop the artists in their charge. After releasing 3 LPs and nearly 20 singles and EPs, the label - which is now a fully operational production house- has dedicated the last three years to development of their six main recording artists, including *Rae & Christian*, and the foundations are now in place for the release of their debut solo albums.

With Veba, a 21 year old platinum tonsilled vocalist from Old Trafford, *Rae & Christian* have worked as a trio- with Veba not only contributing her song writing skills and vocal talent, but also outstaging the production kings by commanding the stage in their live performances. Their debut LP *Northern Sulphuric Soul* features *Rae & Christian* at their finest, combining the hip hop ethic with traditional song writing skills and nineties production technology, and announces *Rae & Christian* as one of the UK's brightest production talents.

The reputation of *Rae & Christian* has attracted major artists into collaborations for this album, which features work from NYC's *Jeru*, *The Damaja* and *The Jungle Brothers*, and YZ from New Jersey. Their collaboration with Glasgow's *Texas*, on a track written by Texasí Sharleen called *The Hush* is indeed one of the highlights of the CD.

Other high points on the CD are every-time Veba appears. Doing 4 tracks, *Swan Song (For A Nation)*, *All I Ask*, *Fool* and the first single released from the album *Spellbound*, Veba elevates *Rae & Christian's* debut release *Northern Sulphuric Soul* from yet another well produced hip-hop album to one of the best releases of the genre for 1998.



Reviews, Damned Reviews & Statistics



Dada, a three piece band from LA are described in their press release as having "boundless interpretive creativity". Unfortunately the record they have produced is messy rather than creative.

Many of the songs struggle to be everything at once, frantically dashing from bombastic rock, electronica, catchy pop then back to rock in the space of about three minutes. Diversity in an album is good but their method makes for uncomfortable listening.

The lyrics and the music don't combine well and each tend to battle for attention instead of complimenting each other. The lyrics are soaked with standard lines such as "the truth will set you free", leading to startling unoriginality from a band whose publicist is convinced are creative.

Despite the above pessimistic statements, the acoustic style "Goodbye" really works as a song. The vocals and music meld into a slick commercial song with smooth harmonies. If this was a single I wouldn't

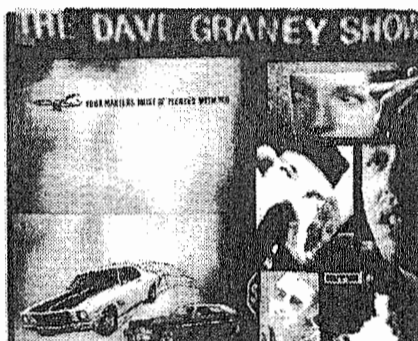
recommend it due to my own musical preferences but compared to the other songs it is almost an outstanding exercise in musicality and restraint.

Dada don't fit into any well known category and can't be compared easily to any other band. Their record is quite long and this is unnecessary as less of dada is more than enough.

Catherine Evans

dada
"dada"
MCA Records

The Dave Graney Show "Your Masters must be Pleased with You"



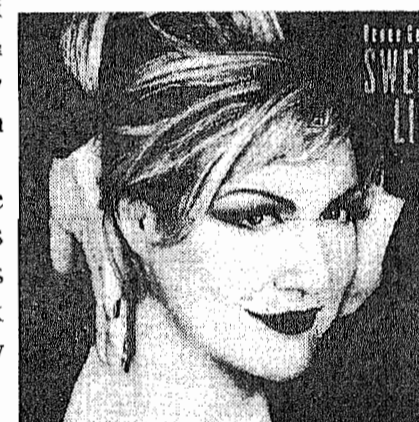
I have been led to understand that The Dave Graney Show is a departure from his previous project, Dave Graney and the Coral Snakes. You could have fooled me. Not that I'm complaining. The title track is ace. It's a pleasant little upbeat ditty which won't change the face of western music, but it had me tapping my toe.

The second track, 'Rents in the Veil of Consciousness', is shithouse. It's too slow with some bollocksy voice distortion. Villainy is a familiar croony number with a very abrupt ending, leading on to 'Between Times', which was recorded in 1987. You can tell, not by the way Dave Graney has progressed musically, but by the shonky quality of the recording. It all evens out in the end: the mixture of the good and the crap leading to a final score of no thumbs at all.

Renee Geyer "Sweet Life"

Sweet Life is an focused study of Renee Geyer's powerful and soulful voice. The only thing is that Marvin Gaye has already done it better. With Geyer's soulful harmonies and powerful ballads come off more as a cheap copy of The Nolans. The problem is that Renee Geyer has nothing to offer except cliched, non-sensical lyrics and an interview disc. Even Paul Kelly's appearance on Play Me can't save the album from a fate worse than Christian radio. The big triumph, "Cake and the Candle" is one of the worst songs I have ever heard. Don't buy this album. If you feel like some rock and swing then buy a Tour of Duty album.

Lil' Vince



Okay Tex we'll review your album and your live shows if you want.

Free music stuff, On Dit Office Tuesday at 4pm

Be there or Rammstein will play your wedding.



Bands, fans etc.

On Dit is introducing a section whereby upcoming shows will be advertised.

We are also hugely interested in reviewing demo tapes and interviewing local bands.

Call into our right neighbourly office or telephone 8303 5404 by Thursdays at 5pm to be included or for more information.

Ta.

No Bullshit Bulworth

Bulworth
Now Showing
Palace East End and Selected
Suburban Cinemas



Go see *Bulworth*; that's all there is to it. Must See. MUST SEE. Rarely in the modern world does mainstream cinema throw up a rebel, an aberration, of this scope. *Bulworth* is Warren Beatty, who

wrote, produced, directed and stars in this gem of quality. This movie marks a low point of human history, where our pacifying mass media is openly and readily acknowledged, its tentacles exposed and the grubby stench of money pervades. Only true quality in cinema could have all these harsh realities, these troubling insights, but still be a rollicking laugh, an uplifting candour and a glimmer of hope.

Bulworth (Beatty) is a United States Senator, one of the privileged few who are serious Presidential contenders. We are introduced to him making a deal for \$50 million in life-insurance for delaying legislation detrimental to the health and insurance industries. These are our worst fears about those we surrender power to, and they're true: US Senators need to make \$10,000 per day for the next campaign! Bulworth is bottoming out in a nervous breakdown, hiring a hitman to kill him, end his guilt and

provide handsomely for his daughter.

Freed and relieved, he speaks the awful truths about his role, about the average citizen's role, and the critical role of big money from big business in government decisions. He confronts a black gospel congregation with these truths, as well as contributor groups and dinners and fundraisers and on TV. We love his honesty, and so does the voting public.

Sharp stabs and incisive cuts make *Bulworth* wonderful. Beatty builds trust and empathy with the viewer by attention to detail; rather than vague or jingoistic *ism's* we get solid figures and real demonstrations. 5% of the population owning 98% of the wealth. The decimation of middle-class wages and security (mass redundancies, anyone?), the private versus public provision of health-care, the avatars and tricks of the media all get the knife.

Bulworth warns us of the methods that Power resorts to when se-

rious threats arise. Bulworth discovers, like scales from the eyes, the twisting and distorting lens of money and power. He discovers that social improvement breeds leaders, moral and public heroes, rather than celluloid dreams. And I sit and wonder about our society, about our dreams and leaders and their myopic cautious insecurity.

Beatty shines, with Halle Berry as Nina, the sexy young black radical, and Oliver Platt and Joshua Malina (frustrated political apparatchiks) glow with the life and energy the film provides. The sound-track blends tremendously, with lots of fat grooves and funky beats mirroring contrast images between the rich and the poor.

The ending leaves you thinking, giving none of the pat answers one expects from Hollywood, just rich food for *thinkthink* to feast upon. Senator Bulworth: "Here comes that dirty word.. SOCIALISM!"

Scott Hopkins

Not All Black and White

Pleasantville
Opens February 25
Wallis Theatres



If you have ever wanted to spend a day in the life of your favourite TV characters (and I'm not talking a day on the set with Toadfish) this could be the film for you.

In a *Twilight Zone*-esque turn of events modern day siblings David and Jennifer (Tobey Maguire and Reese Witherspoon) find themselves transported into the world of a popular black and white 1950's TV sitcom. Assuming the lives of Bud and Mary Sue Parker,

David and Jennifer become part of a family as picture perfect as the town they live. A town where the highschool basketball team have never missed a shot, the weather forecast is constantly fine, married couples sleep in twin beds, and holding hands constitutes an intimate encounter. Welcome to Pleasantville!

Not wanting to upset the delicate balance of life in Pleasantville, David decides to play along. Rebellious Jennifer has a different agenda and is determined to make the most of her time in town. Seducing one of Pleasantville's All American Boys, Jennifer is the catalyst of an amazing awakening that will change Pleasantville forever. The townsfolk are soon experiencing the joys of life strangely absent from their world to date. Sex, art and literature evoke in the pasty-faced inhabitants new feelings of desire, anger,

sadness and fear.

As the townsfolk learn about the possibilities of human existence, the more intensively they seek out the experiences of which they have been starved. Life in Pleasantville begins a transformation. The weather takes a turn for the worse and the community is divided when Pleasantville begins to flood with colour. The high quality technical and production achievements of the film are particularly noteworthy. The town's transformation from a landscape in greyscale into one of vibrant colour is beautifully cinematic.

First time director, and Academy Award winning writer (*Big*), Gary Ross has made an impressive debut. He has drawn solid performances from a cast that includes Joan Allen (*The Ice Storm*, *Face Of*), William H. Macy (*Fargo*, *Boogie Nights*) and Don Knotts. Only Jeff Daniels (*Dumb and*

Dumber, *Speed*) appears uncomfortable in his role as the local Diner owner. Allen turns in the best performance. Skilful and refined, Allen transforms from a two-dimensional TV mother into a complex emotional being torn between self-hatred and new found sexual liberation (eat your heart out June Cleaver).

The film's major downfall is that the script suffers from overcrowding. Racial politics, censorship, sexual politics and freedom of speech and even some nice but hopelessly misused biblical references (look out for the burning bushes and the Garden of Eden) are touched upon, but none are given enough time or attention to develop adequately. Although there is not much new here, a visit to this town is still rather pleasant.

Shane Kelly

War! Huh!

The Thin Red Line
Now Showing
Greater Union Marion
and selected cinemas

The Thin Red Line is John Malick's long awaited third feature after a self-imposed exile spanning decades. After two extraordinary features - the quintessential road-movie, *Badlands* (to which the first half of the Tarrantino scripted *From Dusk to Dawn* paid gushy homage), and the sumptuous *Days of Heaven* - Malick disappeared from sight. Though effectively out of the loop Malick still maintained a legendary status in California, and now he has returned to direction with a project around eight years in the making.

The Thin Red Line is based on James Jones's fictional account of his own experiences in the Pacific theatre during the Second World War. While retaining the general

(historical) outline of the novel, Malick, who also wrote his own script, has taken some liberties with characterisation and narrative. Jones's book reads like anecdotal reportage; it is not strictly an anti-war novel in the vein of *All Quiet on the Western Front*, but rather an examination of how different men respond to the hell that surrounds them in a combat situation. For Jones heroism and cowardice shared the same territory, and at any given point in time any man held the potential for - and often demonstrated - both. This is Malick's point of departure; the Jewish captain of C-for-Charlie Company, 'Bugger' Stein, is replaced by the Greek Capt. Starros, the unlikeable and isolated drunkard Sgt. Welsh is replaced by a career soldier prone to acts of foolish bravery. The biggest divergence from the book the character of Pt. Witt. Jones portrays Witt as a slow-thinking

Kentuckean with a Labrador mentality and a deep-seated hate for Welsh and an ingrained distrust of any figure of authority. Malick refigures him into a kind of Billy Budd figure, a throwback to some golden age for whom to fit into a world of hate and destruction is impossible. Through these changes Malick tries to bring to the fore the idea of a generation's sacrifice on the altar of freedom.

Malick's work has always shown an affection for the legendary. *Badlands* carries the kind of pathos you expect from a John Ford western, while *Days of Heaven*, with its sweeping panoramas and lingering 'hand-held' observations, drew on the mythical in both characterisation and sheer magnitude of the story. That Malick has applied this kind of mythic sensibility to *The Thin Red Line* is my only criticism of the film. It legitimises the practice of war as a part

of humankind's struggle with itself. The internal monologues that make up the bulk of the script only add to this sense of legitimacy and inevitability. Jones also acknowledges war's inevitability - though for different reasons - in a cadence Welsh mumbles to himself in during the company's long route-marches, 'Property, all for property.'

Malick is a member of a select cadre of directors whose cinematic vision transcends the expectations of the medium. He is mentioned in the same breath as Akira Kurasawa and Andrei Tarkovsky as a master of the image. There is hardly a single wasted frame in the entire film. *The Thin Red Line* is a magnificent film, an achievement both visually and in the scope of its ambition. It demonstrates Malick shares such good company.

Jonathon Dyer

Gratuitous Nostalgia

Gratuitous Nostalgia is a section where you get to tell our dear readers why they should see a not so recently released film. So, if there is a movie that you want to rave about, or even if you would like to air your views about a particularly controversial film, reminisce away. Bring your 300-500 word piece down to the office and leave it in my (Belinda S, Film Ed) pigeon hole. GratNost will run as often as there is gear to print, so go for it.

Thelma and Louise 1991
Dir. Ridley Scott



Thelma and Louise was the perfect dinner party discussion after its release in 1991 because it seemed that everybody had an opinion about it. Labelled as a 'feminist manifesto for the 90's' by some, a 'chicks with guns buddy flick' by others, or a 'journey of self discovery with two cool women in a hot car with lots of shots of Brad Pitt's bum' by certain teenage girls, the only

thing people agreed on, was that it showed women in a light that had previously been reserved for Psychopaths, Sigourney Weaver or men with muscles and/or white teeth.

I saw *Thelma and Louise* with three high school friends at a time when we were too young to get into Jules and too old to stay at home with the family on a Saturday night with Pictionary or Monopoly. I didn't know what to expect; the ad on TV showed lots of tracking shots of Susan Sarandon and Geena Davis in the Thunderbird, but not much of the plot was given away, so I was shocked when Louise pulled out her gun and shot Harlan, Thelma's would be rapist. From this point on, I wondered what these women were going to do as I became familiar with a score of defective

men - Darryl, Thelma's slobby, polyester clad husband, the crotch grabbing and tongue wagging truck driver (a grossly objectionable hick), the lover who gives Thelma her first orgasm - a star is born in Brad Pitt who stole all their money. That makes him bad, right, and Louise's commitment-shy boyfriend. The inclusion of undesirables, however, does not imply that the two women are perfect; they too are flawed, (murder, armed robbery, adultery, not to mention a penchant for those little bottles of Wild Turkey while driving) which makes the movie so complex. Did Harlan really deserve to be killed? Should Thelma and Louise be allowed to get away with it? Is this really an anti-male movie? And my personal favourite can line dancing really be as much fun as it looks?

A major criticism of the movie was that Thelma and Louise made bad role models. No kidding! Thelma and Louise were not supposed to be role models, and anyone who thinks that they were should watch the ending again and again to see how they paid for their behaviour. I don't know anyone who thought "hey, that Louise and her pretty little friend went out and killed some prick, blew up a truck, robbed a convenience store and still managed to look cool: what are you doing this weekend?" *Thelma and Louise* tells a story. It doesn't have to make a statement about male stereotypes or the justice of a crime. It's a celluloid story, not a moving social comment.

Belinda S

Psycho vs Psycho

In 1960 Alfred Hitchcock released *Psycho*, based on the best seller by Robert Bloch. It was filmed on a comparatively small budget, and became the biggest film (although no where near the best) of Hitch's career. It is still considered to be one of the scariest films ever. In 1998, Gus Van Sant filmed his version of *Psycho* with the same shooting script as the original, meaning that the actors say the same lines, stand, sit, turn around and are filmed in exactly the same way as the original. Most reviews of the new version have been disparaging. With the two films available we felt that seeing what all the fuss was about was too good an opportunity to miss! Is the new version THAT bad, is the old version THAT good?

Esther

Two things spring to mind when I think about Gus Van Sant's new version of *Psycho*. Why remake a virtual recreation of a film that stands up so well after 40 years? After seeing the two versions the answers are clear. Whilst *Psycho* '60 is a classic, it is also very dated. Gus Van Sant has given the film a fresh look. The cars, the clothes, the acting style are updated. The film is more accessible: you can relate to the characters, understand their motivations and get much more involved in this film without being reminded that you are watching something that was filmed in 1960. The film does not replicate every little detail. It is more explicit. This does not mean we get gratuitous nudity, but scenes like the opening one of Marion Crane and her lover seem more natural than the original (they have just spent the morning in a hotel room, what did people in 1960 think they were doing?). Norman's sexuality is more thoroughly defined. The scene where Norman spies on Marion undressing for her shower (or should I say THE shower) is much longer in *Psycho* '98, and it is clear that he is sexually aroused by her (don't make me say more, go see it yourself). In a later scene, when Marion's sister is looking at Norman's belongings she picks up a pornographic magazine, in *Psycho* '60 she picks up a hard cover book with no title on the spine or front cover and expressionlessly looks inside - I wonder if anyone in 1960, let alone today, would know what she was looking at.



Dave

Watching '98 in a modern, comfy cinema with all its benefits et al gave '98 an advantage, I guess. Watching the two versions so close to each other is in itself

weird. I had not seen the '60 for many, many years, but at least 85% of the adult population would know the basic plot of *Psycho*. If one of the other 15% saw '98 he/she would not be disap-

pointed, but making comparisons of acting and minor differences provide great entertainment. Anthony Perkins makes a much better Norman than Vince Vaughn. Perkins' slim hipped

torso suits the role of a mummy's boy. Anne Heche does a slightly better job than Jamie Leigh-Curtis' mum Janet. The clothes the new Marion wears are colourful versions of nice 50's frocks. ('60 was deliberately shot in B/W). The private eye Arbagast, sent looking for Marion, is played by William H Macy (*Fargo*) and is a big improvement on Martin Balsam ('60). In an early scene a sleazy, rich Wanker is much much sleazier and altogether obnoxious in '98 than in '60. The character of Marion's sister who starts the search for Marion is much stronger, updated to suit the girlpower 90's. '98 has benefits of new technology and most likely more money spent on the production, but watching the original soon afterwards continually shows what a master Hitchcock was. My favourite touch was the number of scenes with mirrors in them, tilted just so, that no views of the crew and equipment could be seen. Each time I looked out for a glimpse but of course I was disappointed. This visual teasing was one of Hitchcock's trademarks, the old bastard. As to the question; why do it? perhaps Van Sant wanted to show how clever he is at making movies. His earlier movies show that he is capable of making interesting, left of centre movies. What is certain about the 1998 *Psycho* is that Van Sant has shown young fillum goes and reminded older ones (me) how much of a genius Hitchcock was. Perhaps this is the result Van Sant wanted? I myself can't wait until '98 is on Video so the Film Society can hire both and run them side by side in stereo.

**Esther Speight
Dave Matthews**

The Genesis of Revelation

For the second year, R.I.F.F has managed to establish itself as the major alternative international film festival of the region. It is set to burn across the screens of the Mercury and the Nova on March 4th-14th with a hip and happening line up of feature, documentary, animation and short films. Set yourself for films such as *Barbie Nation: An Unauthorised Tour* where Susan Stern looks at the social and personal impact of the Barbie doll, *Crap*, a short film about a guy who gets lucky at a party and then suddenly locks himself in the toilet, and the Academy Award nominated *Waco: The Rules of Engagement*, an investigative piece of the infamous Waco siege.

- This year R.I.F.F features:
- 27 feature length programs
 - Over 70 individual films
 - 17 Australian premieres
 - 9 international film festival prize winning features
 - 2 Academy award nominated docs
 - 15 Film Festival award winning films
 - More than 100 sessions



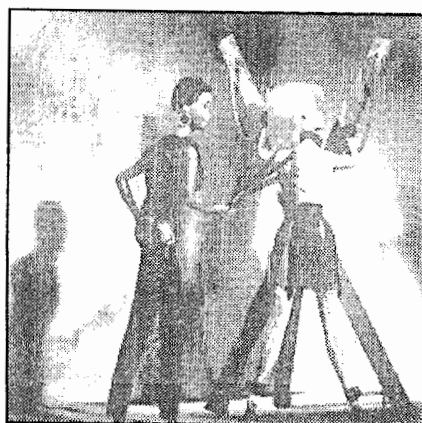
R.I.F.F is about passionate filmmaking and brings us the best in maverick works direct from the international film festival and independent film scene. It provides a challenging alternative to the mainstream, so go support it. Now!

Sick: The Life & Death of Bob Flanagan Supermasochist

You pretty much know what to expect when you go to see a film with 'supermasochist' in the title. Bob Flanagan nails his penis to a piece of wood, then pulls the nail out and blood splatters over the camera. We see a metal ball the size of a fist being stuck up his ass, his testicles being pierced with a very blunt looking needle, letters being cut into his chest with a knife etc etc. It is VERY confronting.

The documentary does move beyond mere shock value. It contains some apparently intimate footage of Bob Flanagan at home and in hospital, although with a man whose life has become a performance piece it is hard to believe that anything in his life is really private. He talks candidly about the affects cystic fibrosis has had upon his life and his body, and specifically the reciprocity between his illness and his sexuality. His masochism seems to be a way of regaining control over his body by providing him with the *choice* to experience pain.

Sick... also focuses on the relationship between Bob and his wife Sheree Rose, who was also his artistic collaborator, his dominatrix and his nurse. The revelations about their sexual and emotional life move beyond what is comfortable to watch, even in the dark. The scenes after Bob's



See Barbie's seamy underside in *Barbie Nation*

death are particularly gruelling. We see his corpse photographed from every conceivable angle, the distress of his family and friends at his funeral, and then an interview with Sheree where she holds up an enormous bottle filled with unpleasant looking fluid which had been drained from Bob's lungs.

Flanagan's wit and musical sarcasm add a sense of honour and courage to what is effectively a narrative of strength. The work that Bob has achieved as an icon for sufferers of cystic fibrosis is documented beautifully when the Make A Wish Foundation helps a young girl get her nipples pierced with Bob, her favourite masochistic artist. All in all, a warming experience.

Nel and Lil' Vince

The Wild Bunch: An Album in Montage

As far as documentaries go, this one went off, off into the "Wild Wild West" (to quote a popular ballad - circa 1990). This film attempts to document the making of a film. The obvious appeal of this film is obvious (sorry for the tautological repetition). The amazingly "Western" style of doco emphasizes the harsh landscape of the plot, the film-making process and the harshness of the Mexican landscape evokes a memory of a far off time and the girl I once

loved. This film is unique and ground-breaking in its examination of style as a representation of style. The story of Sam Peckinpah's awesome cinematic achievement is paralleled with the tale of heroic men on the frontier. Sure there are differences between the front-line of the movie business and the "lawless West", but the comparison between late capitalism and the growth of mercantile trade in continental America is fascinating.

Lil' Vince and Lil' Tomlin

North Terrace

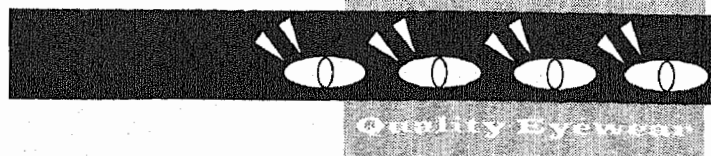
OPTOMETRISTS

Elizabeth House
231 North Terrace
Adelaide



Telephone: 8223 2713

Quality comprehensive
eyecare and eyewear
Eyewear with appeal,
performance and value
The widest scope in
professional and
clinical service



15% Savings to Student Card Holders

Something rotten in ~~Denmark~~ Adelaide

Over summer it became apparent there was something rotten on the steps of the University (no, the Federal Government's agenda on Student Unions wasn't left for us to examine). The problem was man made, yes I suppose I could in these egalitarian times say it was an artificial problem but I suspect women are too clever to contribute much to it.... Those of you who are involved with the sport of kings or at least went to Eton or Rugby (well perhaps Saints or PAC) would have noticed it first. The rest of us would only have become aware of it as our normally green vista turned brown. What is it you say that could blight the aesthetics of the masses and the pleasure of a few?

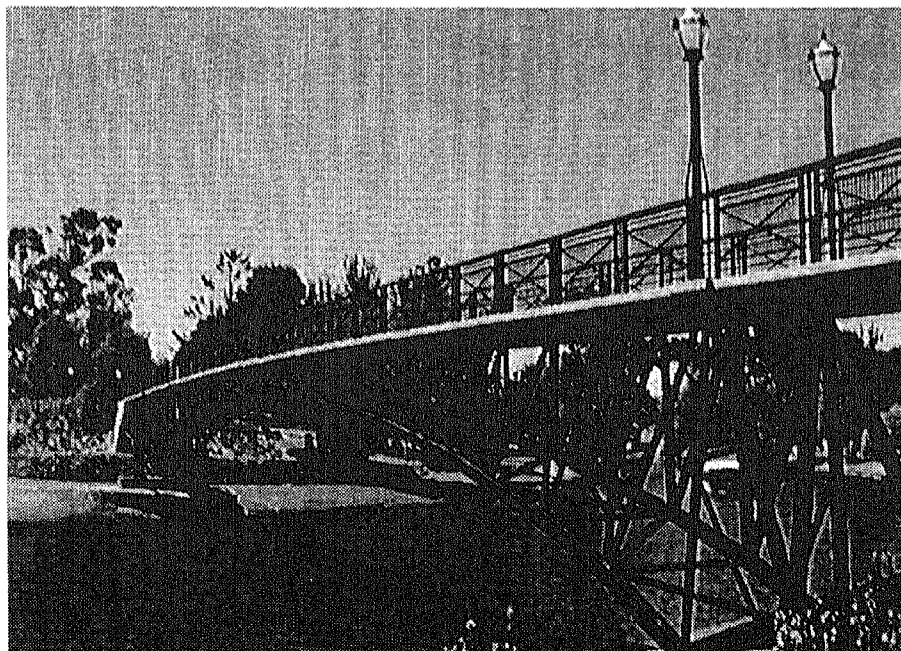
To cut to the chase I will bring this pleasant banter to a close, the Torrens Lake our normally pristine waterway (sic) was blighted by an outburst/infestation of blue green algae.

The problem began many years ago with the declining water quality in the uppermost reaches of the Torrens. What was once a relatively pristine chain of summer billabongs and winter streams (yes we are grandiose in SA calling our creeks rivers) became surrounded by houses. The associated run off and rubbish from the dirty streets flowed into the heart of Adelaide. The



Torrens Lake, where school boys would once jump out of their tub fours (a type of very heavy rowing boat much favoured as a source of torture for SA's up and coming young gentlemen) for

a quick swim before returning to their boatsheds was dying. The slow lingering death of the city's only water course was been ignored by most. There were a few short lived attempts to educate the public as to where all

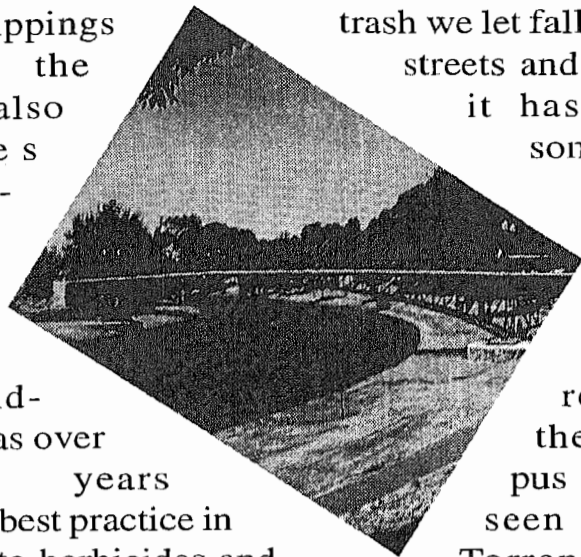


the rubbish, leaves, and other detritus of human living was going to but for the most part the educative notices painted near street drains were ignored. The masses who were asked to be nicer to the environment ignored the warnings. Well this summer the chooks came home to roost.

The Torrens Lake due to its luminescent quality (blue/green algae being very bright) became closed to all but the Popeye. The University's playing fields were allowed to brown off (they weren't allowed to pump from the river), the paddle boat operators wrung there hands in despair (yes Tony in Elder Park did lose a lot of money), rowing became verboten and the Popeye ran half empty (to tell the truth I actually haven't seen it full except for the occasional drunken group of o'week revellers marvelling at the beauty of the city's landscape from a different perspective/ each others navels).

If the Torrens Lake is to be resurrected as a nice place to be we have to be conscious of what we do. Pouring oil into street drains is one terrible thing to do (the MTA suggests that "do it yourself" oil changes accounts for a very large source of oil in the environment), so is washing your car (phosphates in detergents aren't good for waterways), pushing leaf litter and

lawn clippings down the drains also causes problems. The University of Adelaide has over many years adopted best practice in regards to herbicides and fertiliser on the University ovals, most households haven't. One of the biggest sources of pollution is the



trash we let fall into the streets and gutters, it has to go somewhere and that is the Torrens. If the Platypus is to be seen in the Torrens again we have to clean up our act now before it is really too late.

The Uni Rugby Club Profile:

Rugby: The Game They Play in Heaven.

Since its inception in 1933 the Uni Rugby Club has consistently set high standards, winning countless Premierships in the South Australian competition. As a result, it has a proud tradition, which it intends to carry on into 1999, and beyond 2000.

Of nearly equal importance to the game itself, is the social life of the club. With regular social events, barbecues after training and home games, a 7's competition at the end of the year, a touch team during off-season, an annual Hangi, an annual Black tie dinner, Quiz nights, and a licensed fully stocked club house, the Uni Rugby Club is a great way to meet friendly people, and make lasting friendships!

We welcome and encourage international students, in the past years having had players from Norway, Sweden, Japan, Malaysia, France, Western Samoa, Fiji, England, Scotland and more. They have enriched the club, both on the field and off. In 1999 we will be offering scholarships of \$1,000 to talented players. With the Rugby World Cup in Wales in 1999 (the third biggest sporting event in the World), and an early start to Super 12's in February it is going to be a huge year for rugby, both overseas and at home.

You don't need to be big!

You don't need to be aggressive!

Rugby takes all shapes and sizes!

With safety protocols making serious injuries almost non-existent, rugby is a great way to have fun, get fit, and meet people.

The Club needs men and women for its teams in the upcoming season.

You don't need to be a student at Adelaide Uni!

So come out, have a run, and find out why they call rugby, the game they play in heaven!

Training is at Waite Oval Tuesday and Thursday nights from 6.30pm to 8.30pm.

Clubrooms: 8379 2733

Shane Carmichael: 0411 591 266

The Blacks Lacrosse



The Blacks Lacrosse are having a come and try session this Sunday. Starting at 10am the session gives novice and experienced players the chance to get together and become involved with the Blacks. A lunch time BBQ will be provided and new members/ interested people will get the chance to mingle with current members.

10am Sunday 7th March, University Playing Fields (near Park Ten Grandstand eastern end of Mackinnon Parade, North Adelaide. Further Information contact Pam Nayda on 8356 9035

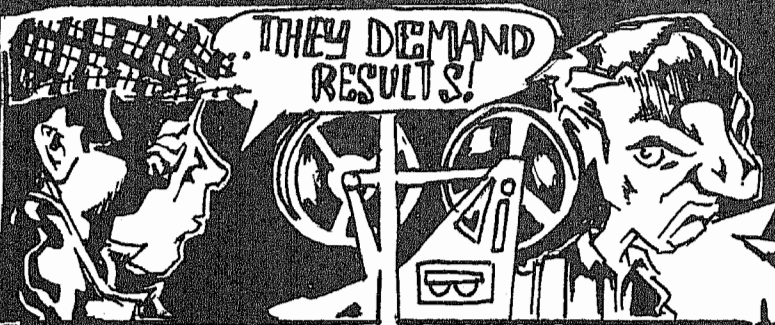
Netball Umpires

The Netball Club is in dire straits. With out your help the club will not be able to continue its biggest expansion ever. The Club is in desperate need of Coaches and Umpires, with out these vital people the club can not cater for any more members. Umpires and Coaches are paid so if you have the right stuff (or at least have some experience in the game) contact Eleanor on 8370 6447

BBQ Tuesday, Wednesday and Thursday

The Sports Association is running \$1 BBQ lunches, 12 noon till 1.30pm on the Barr Smith lawns. Proceeds to send the Uni Games team to Perth.

BADGER BUILDING... 5PM... MONDAY



DON'T WORRY JUST WATCH THIS

A Magnificent Production

Good! Good!
Who?
Where?



They call him Pepe.
LORD OF THE MERCEZILLE FORESTS



to be continued... WA-HA-HA