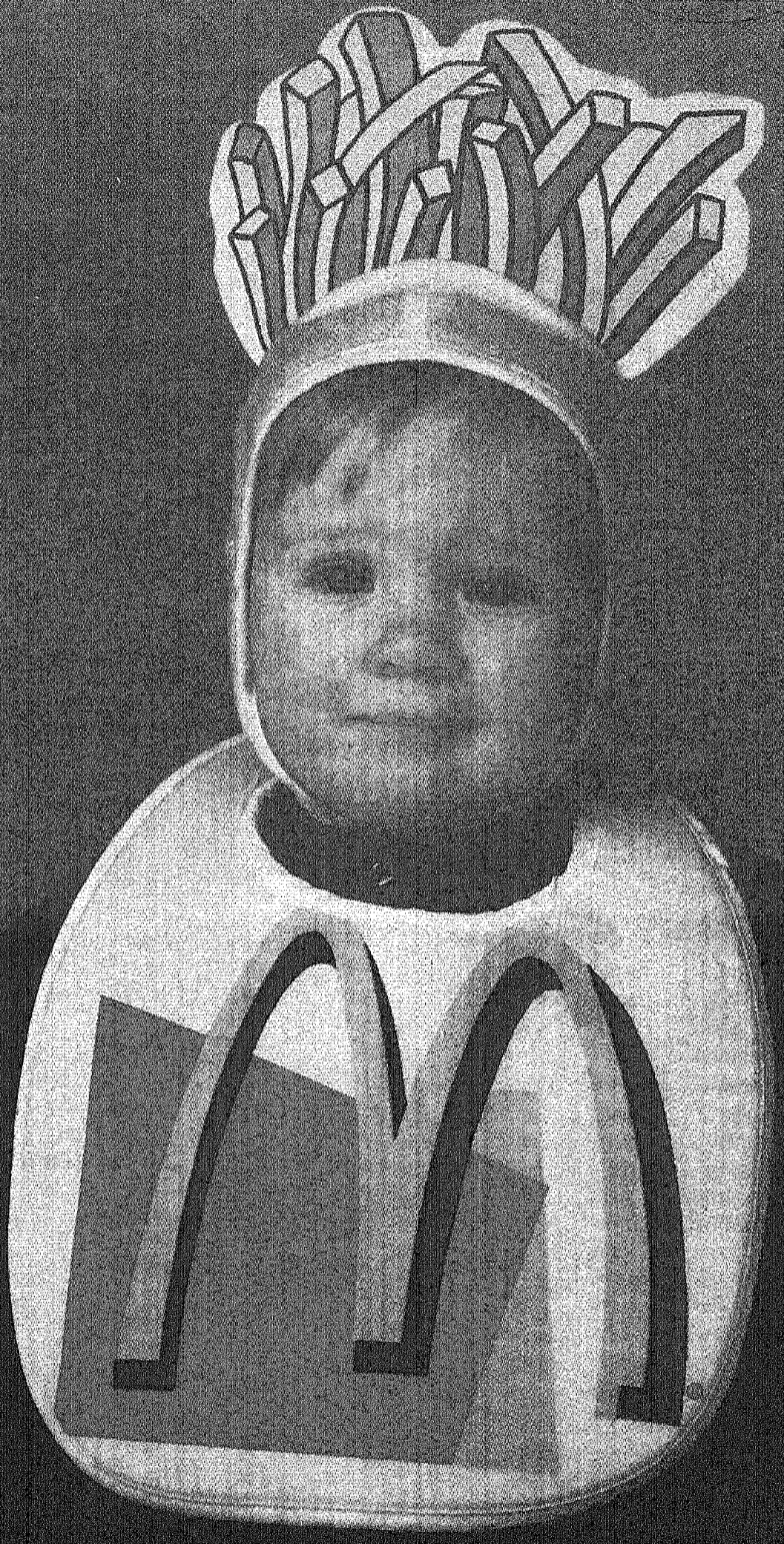


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EnviroOn Dit

Volume 67 • Edition 10

THE UNIVERSITY OF ALBERTA
28 JUN 1999



"If you can 'get' children by the age of two and target them incessantly between the ages of three and eight, they become lifelong consumers of your product."

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 are not necessarily their own.

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

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

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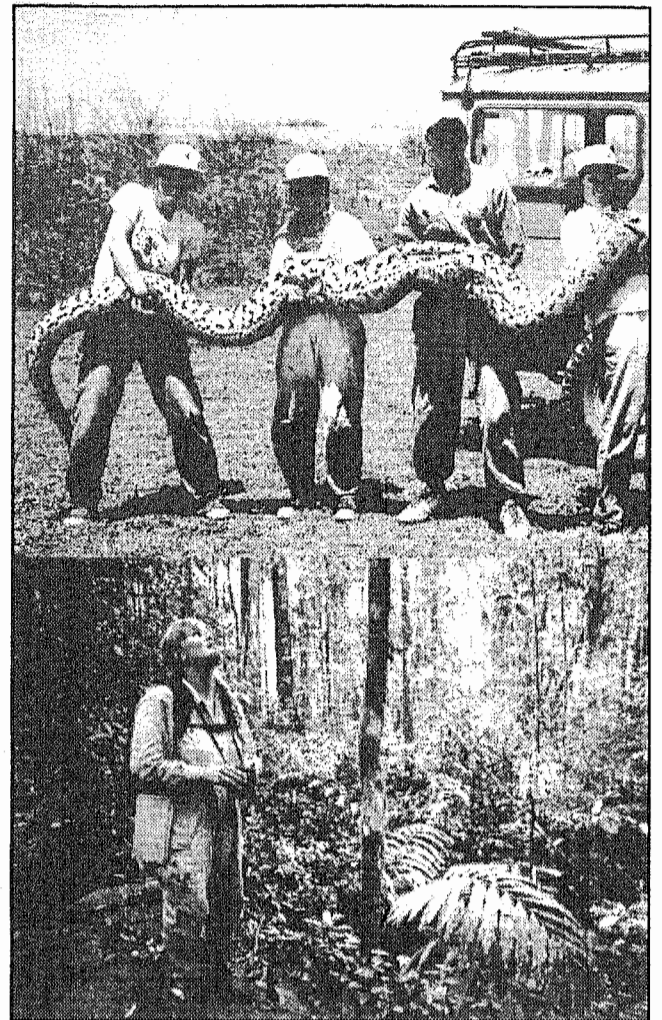
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Editorial

Welcome to the 1999 edition of *EnvirOnDit*, or, as the French say, 'the environment speaks.' Although it has been a lot of fun being Environment Officer so far, the question has frequently arisen "why do we need an environment officer?", or, "isn't the environment a dead issue?" to which often I reply, "I dunno!" But in my more serious moments, I contemplate this question in earnest. Ever since the first ozone hole scares in the 80s, people have been a tad paranoid about what we're doing to this great green earth of ours. And why not? I think a great way to see this issue is to consider the frog in the saucepan. If you throw a frog into a saucepan of boiling water, he'll jump right out. But if you throw a frog into a saucepan of cold water and then slowly heat that water up, he'll boil just like a green egg with funny legs. We're under the same effect: if we see the problems we face, we can do something about them. If we ignore them.... well, anyone for eggs?

zane

PS. Muchos Gracias to all who contributed. I'd write more but it's not going to fit as it is.;

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Why can't this be love?

Now, Fellas.
I know we've talked about this before, but you obviously weren't paying any attention.

We need your

STUDENT NUMBERS

to publish your letters.

It might not be fair, but that's just the way it is.

Shotgun Who?

Dearest Oh Dear *On Dit*,

Let me say that yes you are a wonderful publication, and that reading your mag each week brightens my life with pleasures unbeknown to this dimension.

BUT I must take issue with your journalistic credibility. (*Eds. Our what? We didn't know we had any*). Why you ask? Well in last week's otherwise splendid edition of *On Dit*, I was taken aback to read a letter from my brother, the infamous Shotgun Jim. Having not spoken to him in a while I had a read to catch up on the latest bug up his butt. But what I read disturbed me. This was not Jim's usual style. I became very concerned. Actually I was frantic! Was my brother losing his cynicism, his most admirable characteristic by far, had he been abducted by some sinister force who were forcing him to change his style, or was he just actually happy about life for a change?

I investigated further, and yes my suspicions were right, it was not my beloved brother who had written the letter (and to all concerned, he is fine and as pissed off as ever), but..... AN IMPOSTOR!!

But what upsets me more is that you guys at ON DIT didn't pick it up. The discrepancies were obvious. The REAL Shotgun was more concerned

with the more mundane things in life, only entering superficially, if at all, into the political debates behind his concerns. Further, HE NEVER DROVE to Uni, and let me tell you, if he did, it wouldn't be in a Datsun. Numerous times he complained about nearly getting killed by motorists as he rode to this fine institution.

Look people, get over it. He's gone. Unfortunately my dear brother graduated (much to my family's amazement!) and has left this place for another, some say better place. A world in which he gets paid to say what he does. There will never be another. I know he made many people happy, enriched us all in his own special way. But let us not disrespect him or the contribution he has made to our lives by trying to RIP HIM OFF!!!! As sad as I am to admit it, Shotgun Jim has had his day.

And to you, you impostor you, out there, wherever you may lurk (most likely the Uni Bar with your other try hard friends!) remember that plagiarism is an academic offense and not only that, but it hurts people's feelings too.

Big Hugs,

Shotgun Jim's Sister.

They love you too

Dear Editors and students of Adelaide, I am sick of people bagging the SAUA. What have they done wrong? (that's a RHETORICAL question!) The SAUA's job is to represent students and provide them with essential services. If the VSU campaign hasn't illustrated this, nothing has! Alida, for instance, happens to rock completely, and that's why she won the election last year. She has done nothing but good for the SAUA and we should be proud to have such a competent leader. The Careers Fair, for instance, is something she didn't have to do, but was so successful that the University admin and the Union jumped on board as well, because they stood to benefit from it so much. If the Union president and the Vice-Chancellor of the University support her so strongly, surely that should be indicative of the great job she does. Because it was so successful, more employers will be coming to next year's Careers Fair, which would not benefit Alida at all! Secondly, I would like to congratu-

late Zane on the great job he is doing. I am a Christian and I know Zane is too, and I see what he has done as fantastic. Not only is he maintaining the stewardship of the planet, as was given to us in return for being able to use it for whatever purposes we see fit, but he is also passionate about human rights issues. We saw this most recently in the lightning-quick sale of the Starlight Foundation wristbands, and also the excellent (and highly underrated) Jabiluka protest in April, which actually featured the NUS National Environment Officer AND Peter Garrett. Perhaps the reason why nobody is writing to *On Dit* about it is that it was executed perfectly. Not a hitch. Something most people wouldn't be aware of is that as part of that action, we laid down and died, and were chalked around in front of the Art Gallery, because of their shares in North Ltd., a most evil mining company. Subsequently, the Art Gallery have felt the pressure, and actually SOLD ALL THEIR SHARES for 'financial reasons.' One of the main reasons against Jabiluka, for those who haven't read Zane's great column, is that it violates the land rights of the Mirrar Aboriginal people.

So, to all who think student politicians are no good, perhaps you should move to W.A., where VSU is already effective.

I encourage everyone to be out support Environment Week this week.

Yours Sincerely,

Harold Richmond
Founding President
SAUA fan club

Don't Believe the Hype

Dear Eds,

I really enjoyed Stephinski's letter. It was a real rip-snorter. If their letter was one word, it would have been an oxymoron. (I guess contradiction in terms would have done, but I just love the word oxymoron).

I reckon that next time I saunter over to the lawns I might go up to someone and say "Hey baby, wanna see my TER?" What an absolutely ace pick-up line. Med students do have more contact hours than many students (saving engineering, law etc etc). However, I don't think that med students would really know that mean-

ing of the word 'referencing', which perhaps those students with less contact hours would understand better.

Anyway, I'd rather spend time annoying 'geeks' in lectures, and playing with the cadavers in pracs, and doing fun stuff like that, than walking around the Barr Smith looking for stupid books to write essays about other people's opinions. (Yes, the words ignorance and generalisation do spring to mind).

I like a uni where everyone hates each other 'cause of what course they're doing (and not 'cause the other person is gay or not gay, or from a different cultural background).

I reckon I might hate engineering students. Anyone who does that amount of mathematics must have something wrong with their brain.

But really, I don't like anyone at Adelaide Uni. (But I hate Flinders students even more). After all, they're students and students are lazy, revolutionary bums, who should bloody well 'go and get a job'.

By the way, I'm a medical student. From a med student who's really an arts student.

P.S. I was joking about the cadavers. P.P.S. I found this copy of *On Dit*, which I found Stepenski's letter in, outside one of the lecture theatres in the med school.

No Kilt

Dear *On Dit*,

In my couple of years at this multi-levelled Uni, I've been searching for the perfect bannister to slide down. Sort of like a surfer searching for the perfect wave, I've been looking for a ride of a different kind. I thought I'd share a couple of "sliding secrets" with everyone.

The stairs located on the South Eastern corner of the Napier feature a shiny plastic coated bannister, excellent for a short, but quick ride. Unfortunately only the first two sets of stairs are really suitable, the higher one's not being smooth enough. Jeans work OK, but smoother pants of smoother materials, such as suit pants are preferable. To avoid embarrassment definitely don't try a skirt or a kilt.

Dave
2nd year Arts/Law



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if you haven't got anything nice to say,

What's a Kiddle?

Dear *On Dit*,
Notably absent from the letters column for a time I thought it necessary to rear mine ugly head...

Two issues kiddles:

1. Where the hell do people get off these days? Meur (an indication of disgust, said much like the Russian space station, but with more of an urr as in purr sound than ear as in year sound). Meur. Shotgun Jim may have left our fine educational institution, he may now have entered into the workforce, and may now no longer peruse *On Dit*. But that doesn't mean that some fuckwit plagiarising bastard can just stroll along, take his name, take his style, and bastardise both. For the uninitiated, Shotgun Jim was the exalted leader to the masses, the voice for the pissed off uni student, defender of the cyclist and all round bonza bloke. An Adelaide Uni institution, Shotgun Jim used to liven up the lives of all students with his witty banter and directed commentary as to the wonders of life in general. Great stuff. Really. But then, last week, some fool attempted to imitate the great one, to steal the glory of our beloved Jim. Absolutely unforgivable. And such a really shit effort too. Whoever you are, you're crap. And worse than crap, even...And what is this "fucken" stuff anyway. Yeah. And then whining on about the inspired faculty of humanities and social sciences totem pole. A tribute to kindergarten artists the world over, and the use of multi-coloured tiles as an artistic platform. Yeah, fucking great.

But, moving right along,

2. What is this EU crap? Stick seventeen hundred posters within a metre of each other, all in that atrocious yellow colour and all containing some stupid inane, clandestine Christian propaganda.

"Ever wondered how to make a chicken yiros? God knows. Come to the Union Cinema 1pm Thursday." or

"Do potatoes really confuse you? Jesus can help. Come to the Union Cinema, 1pm Thursday." Or some other really aggravating crap. And not to venture into the whole abortion controversy.

Just because God apparently is going to come down here one day and save

your little asses doesn't mean that you can go placing seven or eight million copies of yellow crap throughout the campus with complete disregard for the environment. Meur.

Yep. So there.

But yeah, *On Dit* is good - especially the inspiring stuff in Free Thought. Just Bonza.

Jadynne Harvey

Zane Power

Dear Eds,

I think that Zane is great too! I just want everyone to know that. "Where's Zane?" is cool! You should put more pictures of Zane in here - then *On Dit* would be perfect! A pin-up size photo of Zane wouldn't be bad either. In fact, I'll suggest that as Zane is the Environment Officer, in *On Dit*'s Environment Issue I think you should put him on the front cover in colour! That would be excellent!

from,

Brenda Martin

(Eds. Sorry we couldn't get him on the front for you Brenda but the kid on the cover does bare a less than imperfect resemblance, don't you think?)

Where's the Pieman?

Sensible Simon?

More like who the fuck are you? The reason why we keep writing letters to the great god *On Dit* is because we want people like you to keep advertising our name, keep promoting us you fool. I am impressed that we bring some happiness into your deluded mind, but "grizzled old communists"? This one could get stuck in courtship with the law, discussing important issues like what is old, define communist. I would in fact argue that I am nothing but an Ethicist and that you are obviously suffering from a lack of initiative and motivation to succeed. But anyway. Who are Lunatikit you ask? Well we are a few students who all rated as undergrads last year. We thought lets get into the election. We competed with a budget of \$15 and went for it. We lost, it was fun. My ethicist thoughts, though, got upset

when my 'secret' ballot papers, with their special little number on each sheet, were found to no longer ensure the vote's secrecy. They wrote the number next to my name. I've got to admit I was fucked off to say the least. Yes, some of us complained. Sorry 'cause now it's even worse, your secrecy that is.

"Sour grapes" never liked them anyway "man". "No-one cares about post-grads" well at least you're not aiming to be one. Yes you should care - they're ripping us off. My "revolution man" hasn't even begun.

Lunatikit

PS. Eileen and Ben, you state in your reasons for the O'Ball losses that "in future great attention will be paid to the tastes of the student market". I am curious to know who you were catering for, if not us. Also after reading the reasons given one feels that the O'Ball directors got the most flak, surely others oversee this expenditure?

Tim Sucks

Dear Editors,

It is often that I pick up *On Dit* and immerse myself in the amusing tales of terror and treachery therein. I am someone graced with a taste for 'twisted humour' and am highly tolerant of most forms of life that cross my path. In other words, I am not the type who is offended by the 'delightful swearword' or 'unstudious student' so it caught me by surprise to find myself squirming with disgust in response to a specific article in last week's *On Dit*.

'6 Fun Things to do in Adelaide' was worthy of a grin or two, until I hit number 5, 'Public Transport'. It may be that it grates my moral core because I know the specific characters described, without that connection, maybe I could laugh. Still, I doubt it! I grew up in Belair, riding Belair trains regularly, and the people Tim Kentish presumptuously condemns as 'freaks' peopled my childhood landscape for many years. I had often sat and contemplated the amount of public attention these three people received due to their physical/mental differences and admired the fact that they still held their heads high.

I recognise that this article was written in a humorous context, but would hope, as a major player in a new mil-

lennium, that my University Colleagues would head the way in creating humour that didn't depend on the belittlement of the less fortunate amongst us. I personally prefer the gentle humour I have encountered in my dealings with the 'train travellers' (I have come across all three individuals) than the more sadistic kind that so lightly covers discrimination.

Lynley Hocking

1st year Arts

Love Me, Love Me

Dear Editors,

I will try to address some of the concerns raised by Anthony Daniele in his letter last week concerning the National Day of Action. As the NUS SA Education Officer, I played a major role in inviting speakers to address the rally. First I would like to point out that similar concerns have been raised with me by various students representatives throughout the year. However, we decided that inviting Chris White, the Secretary of the United Trades and Labour Council (UTLC), to promote a mass trade-union rally occurring on the 3rd of June, would in no way dilute the message, for two main reasons. Firstly, Dr Kemp's attack on student unions is occurring in a climate where all unions are under assault. As many students would be aware, the Olsen government's planned industrial relations changes are an all out attack on unions.

Both State and Federal Conservative governments are out to destroy unionism in all its forms, and student unions are no exception. The second reason is that the majority of students at the rally actually hold casual jobs. These are the very people who are going to suffer worst if the Olsen government's planned amendments get up.

You may disagree, but I do not think this "goes beyond the realm of protecting students and their rights". Students do not simply live in a university vacuum, other issues affect them. Most students work also, and it is a little far-fetched to suggest that an assault on students in the work-force does not "directly concern...students". Peter Goers was invited to speak briefly due to the enormous support

don't say anything.

he had given our cause through the media. While we also decided to allow Resistance to plug the International Day of Solidarity at the end of the rally. And I have to say, when organising a rally on the steps of Parliament House, the thought of alienating the minority of conservative students who might attend is and never will be at the forefront of my mind. I am glad you enjoyed the rally, and appreciate your concerns, which have been taken on board for consideration when organising the next National Day of Action.

John Love

South Australian Education Officer
National Union of Students

More Cunt!

dear editors,

we think that the censorship of the word 'cunt' from the cover of sexualiDit reinforces sexist notions that cunts are dirty and shouldn't be talked about. the liberal government need not bother with censorship laws or VSU legislation if our student union is happy to do it for them.

lisa lines and jo ellis

the resistance club

Get Off Your Arse!

Dear students,

The need for student action on the VSU issue is now at its most critical with the legislation now poised to be rapidly pushed through Senate over the upcoming weeks.

In a recent meeting with Senator Natasha Stott-Despoja, Deputy Leader of the Australian Democrats, I had the opportunity to discuss with her the possible paths this legislation may take and the likelihood of its success. I would like to take the opportunity to pass this on to you, the student body.

By the time you have begun reading this the senate will have voted on whether to debate the VSU legislation before the 28th of June cut off date. For the legislation to be debated it must be shown that it is of an urgent nature and thus requires a speedy passage through Senate.

If Senate agrees to discuss the legisla-

tion then it has the potential to be passed before the 28th June. Mal Colston has signalled that he will vote in opposition to the legislation, however this vote is not entirely definite with his health in question and the possibility of a late change of mind.

Brian Harradine, once again, has the crucial vote and if the legislation is debated then it is likely that he will determine the outcome when the Senate votes on it sometime during June. As the GST discussions, currently taking place between the Government and the Australian Democrats, continue it is likely that the GST legislation will get taken off the Senate debating list. Unfortunately this leaves a big void which may be filled by legislation such as Internet Censorship, and the dreaded old VSU.

If the VSU legislation is not passed by the Senate before July 1st, when the Australian Democrats take balance of power, then the legislation will be defeated as it does not have the support of the party.

We must be aware that there is a real risk for VSU legislation to slip through before July 1 and if this occurs student services on campus will be devastated.

This is not an issue simply for the student politicians, this is an issue for ALL STUDENTS. We may save up to \$270 a year (that in itself is not guaranteed as the University may still charge a compulsory fee to supply a number of the services currently run by the Student Union) but we will forever lose the ability to effectively unite and voice our opposition to irresponsible Higher Education policies and funding cuts. We will forever lose our ability to equally access services such as academic representation, counselling, legal advice, employment and housing services. We will forever lose our diverse selection of clubs and societies, and access to *On Dit* and Student Radio. We will lose our united voice and no value can be put on this. If you want to make a difference then get active and let Harradine and Australia know that VSU legislation is unacceptable. For comments / info mail to:

AU Democrat_Club@hotmail.com

Ned Moorfield

President of The Adelaide University
Democrat Club.

Simply Stunning

Dear editors,

We noticed a stunning contradiction in Anthony Daniele's letter to *On Dit* last week. If, as Anthony says, the aim of the rally against VSU was "solidarity amongst ALL students", then why did he criticise the inclusion of a speaker about Indonesia and East Timor? Clearly when Anthony refers to ALL students, he only means Australian students. He overlooks the fact that the student struggle for freedom of speech is not confined to Australia. While Australian students are fighting not to be silenced by the Liberal government students in Indonesia and East Timor are fighting not to be silenced by the Indonesian military regime. Students should have the right to comment on all injustices in society, not just those in the education sector. The student movement has a long history of doing this and this is precisely why the Liberal government is trying to silence us. Is Anthony saying that Australian students should not have supported black South Africans in their struggle against apartheid? One injustice that Australian students should be particularly concerned about is the financing of the Indonesian military by the Australian government. \$6 million of taxpayers (our) money this year has gone towards the massacre, torture and disappearance of Indonesian and East Timorese people. Because of the role that Indonesian and East Timorese students have played in leading the struggles for democracy and independence, students are particularly targeted by the Indonesian military. We also disagree that the inclusion of a speaker from the trade union movement undermines the VSU campaign. If Anthony cannot see the connections between the Liberal government's silencing of trade unions and the Liberal government's silencing of student unions, then Anthony has missed the whole point of the government's VSU legislation.

The only 'personal agenda' present in this situation is that of the Liberal government protecting its own interests. We do agree that Peter Goers is a total idiot and his rhetorical outburst did nothing to further the campaign.

Lisa Lines and Jo Ellis

the resistance club

The Real Deal

Dear *On Dit*,

Having left this august institution some three years ago, it came as somewhat of a surprise when I received calls from friends telling me that I'd had a letter printed in *On Dit*. Surprising, given that I hadn't written a letter to *On Dit* since issue 10 in 1997, and am now working in the suburbs (ironically, for a guy doing 20th year architecture - really! He likes the course so much, he's doing his best never to graduate).

Now, they say that imitation is the sincerest form of flattery, and I'd agree. Certainly, the many people imitating my style early in 1997 was very flattering, even if it did piss the editors off something fierce, and make me write in asking them to stop. However, impersonation is not as flattering, especially when the impostor falls short of the mark. So, to the person pretending to be me, go and fuck yourself. I didn't spend all that time writing in during my last year of uni (and nearly fail so many subjects - my boss should probably have checked my transcript before hiring me!) to have you pass yourself off as me. It's especially annoying when your letter is a second rate clone at best, and when you make offensive comments that everyone who knows me thinks I made. If you can't say anything people would read without pretending to be someone else, maybe you don't have anything worth reading to say.

By the way, whoever you are, learn to count, dickhead. If I was doing 32nd Year Arts in 1996, I'd be in 35th Year Arts in 1999.

Love and kisses to you all

Shotgun Jim

35th Year Arts (external)
3rd Year Centrelink client (and they say uni graduates can't find a career)

Hey look! There's our email address at the bottom of the page for all you techno-boffins!

are you STILL writing letters?

Whopper

Dear On Dit, "Profanity". "Rude". "Obscene". "Counter-productive". "Not something that should be condoned or tolerated". "Offensive". These are how Ben Allgrove described SexualiDit, the SexWeek edition of our esteemed uni paper. We would characterise our response as: unsurprised, bored and good-humoured. We always expected that someone - and potentially a right-wing student politician - would take it upon themselves to speak as the self-appointed voice for "the majority of students." And we weren't disappointed.

But what is so funny about Allgrove's letter is his complete lack of irony: his attack is a very simplistic - and conservative - backlash. What we mean is that we used words like "sodomy" et al on the cover, and we explored the "cunt" censorship issue inside, not because we wanted to be sensationalistic, but because one of the fundamental concerns of SexualiDit, SexWeek and our Department is to "question the definition", to interrogate why certain words and sexuality issues are censored or regarded as "obscene" in our society and on our campuses. We know that condemning the word is linked to condemning the thing which it refers to. Allgrove foolishly blunders through his letter throwing around such value-laden terms as obscenity et al, without ever stopping to think: why do I think "cunt" or "sodomy" is obscene? Why am I insisting that they be called such? His letter is an exercise of bigotry: if we don't talk about sexuality in the way he would like then it is profane, and by implication, disgusting, unnatural and sinful.

But in his letter Allgrove never specifies exactly what it is which he finds so offensive. We know that he insisted on his O'Ball article being re-printed in last week's On Dit as he felt that no-one would have picked up SexualiDit. So, from this we can at least infer that it wasn't only the "cunt" of page 9 which bothered him, but also the cover. Fuck, slut, clit, sodomy: these have all appeared in On Dit before, why the moral outrage now? Maybe it was too out there. Maybe it turned him on too much. Maybe it has something to do with concerns over sponsors - Valiotis raised this

concern in his letter. Our response to this is unequivocal: we defend our right to do our job, to represent the diversity (remember that?) of our students and to express such through our student press. We commit ourselves to honest representation and to never censor ourselves in exchange for financial or corporate support: we don't want a McOn Dit or a Telstra Student Newspaper.

In his letter Allgrove carries a big moralising stick: "Having pertinent discussion is one thing, but being rude is not something that should be condoned or tolerated." Pertinent discussion, Ben? To whom? And who qualifies something as being pertinent or rude? This letter reeks of middle-class conservatism with its nose put out of place. Sorry to scare you, but there's a big big world out there.

Allgrove tries to make the distinction between disappearing of the way we spoke about sexuality issues and the issues themselves. He prefaces his letter with the politically-correct disclaimer: "Let me begin by saying that I have no problem whatsoever with the concept of SexualiDit...Furthermore, I too believe that sexuality is an issue of great importance, and one that should be encouraged, celebrated and discussed more..." But his point is that he is only happy with the discussion if it fits into what he considers appropriate, pertinent or moral. His right-wing rhetoric about the "way" we spoke about sexuality issues is another way of him saying that he doesn't want to hear any of this "profanity." So, Ben, you don't have a problem with sodomy as long as we don't speak about it...? Perhaps Allgrove could do us all a favour and specify exactly what it was about SexualiDit which failed "to maintain at least a minimum level of decorum."

On another issue, Allgrove attacks us for only dealing with sexuality as an issue "confined to the gay-lesbian-bisexual community." This is clearly

untrue. We published articles about sexuality in the "unsealed section" of SexualiDit, which spanned pages 8-20. We point him to pages 8, 9, 10, 14, 15, 16, 17, and 18 as pages which do not discuss sexuality within these queer confines. In point of fact, SexualiDit does represent a broad view of sexuality: virgins, bisexuals, straights, gayboys, masturbation and, yes, cunt-lovin' dykes. There was even something for those who really love their pets. So to accuse us of neglecting "the issues of the heterosexual members of the community" is really a lie. Perhaps what Allgrove is trying to say is that he felt alienated because we were talking about sexuality in all sorts of ways, and not in terms of a

simplistic gay/straight dichotomy. We didn't mean to threaten you: we have pamphlets if you would like to come and see us. What we feel that Allgrove objects to is the fact that he finds it 'confrontational' for us to dare

mention queer stuff at all. It is not our department's prerogative to cater towards such self-interested conservatism.

Further, Allgrove goes on to claim that if SexualiDit "was a paper that only interested parties [we assume he means queers] paid for, then...such profanity [would be] justifiable." We would be surprised to find Allgrove make the same point about this week's EnvirOnDit. Allgrove only has problems with press-space being given to what he regards as sexual obscenities, like homosexuality for instance. It seems Allgrove would prefer anything other than missionary-position, heterosexual to scuttle back into a gutter or ghetto where he feels they belong. Allgrove's attitudes are exactly the type which our department was created to educate people out of. Much of his criticism spins from his assertion that SexualiDit was an edition for poofers and lesbian separatists. Read it, Ben, it's not - and didn't they teach

you in law not to make unfounded generalisations? It's sad to see Allgrove use such a wonderful edition as SexualiDit as a platform for his middle-class, white-bread heterosexism. Sexuality issues are too important to be used as a political football.

amanda camporeale and daniel marshall.

your sexuality officers.
girlsexo@smug.adelaide.edu.au / boysexo@smug.adelaide.edu.au

ps: we understand adam's point, but cunt has a cultural tone of being more severe than fuck. just ask the student radio directors.

ps (from daniel): new elections are coming up george, so maybe you can edit next year.

Say no to Allgrove

Dear Beautiful People, I was wandering through the letters page as I tend to do, when I came across the startlingly offensive, pointless, illogical and prudish letter from Mr Ben Allgrove. I read it again and again, searching in vain for some hint of irony or subversion, but all I found was a young man more morally backward than Brian Harradine.

Now I agree that cunt isn't considered to be a nice word. If your two year old said - "Fuck off you cunt" - you'd slap em one. But I think that here at uni that we're all big grown-ups now, and if someone decides that they want to make some sort of political statement by saying cunt a lot, then we're all big enough and ugly enough to be able to say - "well, I don't know why they're saying cunt a lot, and it doesn't prove much, but if they want to say cunt a lot, then that's fine by me."

I think Mr Allgrove's letter ventures further, beyond the border of a mere complaint about linguistic obscenity and into more general and unacceptable intolerance. As an aside, I wonder why Mr Allgrove was so offended by the use of the word cunt - if Michael Hicks had used the word while discussing beer (as I am sure he has) would he have been so offended? Or is it the context of the sexuality edition that gets his back up?

Anyway, on a more important point, he says that, "On Dit is funded by the

nobody's reading them, you know.

university fee of every member of the university. Therefore, while it must remain a bastion of free speech, it must also be representative and responsive to the entire community and not to anyone (sic) particular group". If Mr Allgrove was a less literate Engineering or Science student, his comments may have translated as "Because I pay for it, On Dit shouldn't say anything that I don't like or I don't agree with". My favourite sort of free speech - "free" speech, censored by the blandness of the majority and the prudishness of conservative fuckwits. Let's get Mr Allgrove and some of his uptight friends together to censor the paper - what a world of diversity and excitement we'd live in then.

Listen up Allgrove - no matter how you dress it up with long lawyer words, censorship is censorship, and censorship inhibits free speech, and censorship has no place on campus where I think we can safely assume thick skins or tolerance. I hope that On Dit can offend you repeatedly for the rest of the year. Would you be offended if I told you to fuck off, cunt?

Go Tony D

Dear Eds, I am writing to support completely the sentiments expressed by Anthony Daniele (*Union?* Volume 67, no. 9) I was only too eager to take part in the march and show my support at Parliament House last week, but I left disappointed once the trade union representative began speaking. My understanding is that this is an issue about the rights and services of students, and I went hoping to show my opposition to proposed VSU legislation; however, I did not go because I support trade unions in the workplace, and like Anthony, I believe their presence there undermined the rally (and I didn't think a great deal of what Peter Goers said was particularly pertinent, either.) I have had personal experience of trade unionists at their most avaricious and self-serving and I do not believe I should be obliged to further the left-trade union agenda simply because I oppose VSU. This, of course, is by no means an attack on our own student union, which thus far I have found only too efficient and productive. A friend of mine and I came to a conclu-

sion that perhaps a simple name change is needed to get rid of the union stigma (Adelaide University Association? Collective ?!), as this seems to be the way the AMA and Law Society avoid the tag "union." Thank you to the people who organised the rally. I found the amount of people who marched really encouraging and thoroughly enjoyed marching down North Terrace and hearing car horns blaring their support.

Sam Butler
1st Year Arts

VS Spew

Dear Eds, Let me say right from the start. I am opposed to the VSU legislation as it stands. What I would like to see is a review of how our union fees are spent. I think that about \$40 (?) goes to the Clubs/Sports Association. I played soccer for the uni for a couple of years and still had to pay subs which were of equal amount to friends playing in the same league but for a non-uni team. Where the hell does all the money go?! It's great to have clubs, sporting or otherwise, but they should have to fund themselves like everyone else in this big bad ole world. For one thing, I'd hate to think that part of my fees go towards pub crawls etc.

Let the bastards pay for their own beer, I always have. As for student polities, in particular NUS. I'd happily pay more than \$270 if it meant lining them all up and shooting them. I welcome replies here, but what in the past couple of years has our peak student lobby group ACTUALLY done to stop the cuts to education!!! Paying student polities to make a bit of noise and further their own political careers has done nothing for the welfare of students, or uni funding. On student polities. I noted with some amusement that on the Anti-VSU 'info' desk outside the Union cloisters there was at one stage 4 mobile phones lined up, while their owners whipped up student support. Mobile phones were again in action in abundance during the Anti-VSU march to parliament house. It's great for some people, obviously \$270 is easy to find if you can afford to spend money to look like a yuppie wanker!

cheers:
andrew

No Wuckas

Dear Editors, Thanks for an entertaining edition last week. It's nice to know that we can still keep the kids happy. Would you call "Barney the

Dinosaur"'s meeting with El Presidente a case of censorship? If it was, we wonder if it will be upon Constitutional provisions that The Power rests its case? Life is full of ironies.

Constitutionally yours,

Lunatikit.

Peace and Harmony

Editors, Hi. I'm a 1st year Arts student, but I am also a 23 year old mature student. I sat the stat test, and not only that, I really don't know what my career path will be. But finally I don't think anyone else should give a shit.

What I am trying to put across here is that the generalisations people have about different students are bullshit. eg. Arts students don't have any brains, Engineering students are yobbo's, and as Stephanski pointed out in a letter last week titled, "No Cred", these generalisations are usually inaccurate and a pathetic waste of time.

We are all students and at uni for the same reason, so stop whinging and for flips sake start having fun.

Sharon



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McDonalds on McTrial:



If McDonalds is Scottish, how come they don't serve haggis? Or do they?

In 1990, London Greenpeace circulated a six-page leaflet entitled "What Wrong With McDonalds? Everything they don't want you to know." The fast-food merchant threatened the activists with law suits; and four of the six who put out the broadsheet did what others have done when faced with the legal might of the \$32-billion-a-year bully: they backed off. This left Helen Steel (bar worker, 31) and Dave Morris (single parent, 43) who have between them an annual income of less than \$15,000 and who decided to go ahead with distributing the leaflet. McDonalds sued for libel, asking \$30 billion in damages - and got much more than they bargained for. The longest civil trial in British history, it generated worldwide support for Steel and Morris (protests having taken place in at least 25 countries), and spawned a huge research and publicity effort that included the famous 'McSpotlight' website (<http://McSpotlight.va.com.au/>), visited by over 13 million people, and on which a good deal of the information to be relayed below has been laid out in 19,000 pages of testimony by over 180 witnesses.

The trial was thoroughly rigged, not to mention the denial of a jury and legal assistance, and the immense imbalance in resources between the two sides. Yet the eventual judgement for McDonalds was a piddling £60,000, which no-one expects to be collected. Where Justice Bell found for the plaintiff, it was generally because Steel and Morris could not conclusively prove that charges had been overstated for rhetorical purposes, not because the charges were false - which did not have to be established according to British libel law. In three important areas - cruelty to animals, intrusion into the minds of children, and harsh labour practices - the judge found in the defendants' favour. It was a public relations disaster for McDonalds, the more they tried to do, the worse they were revealed to be. Even a rigged trial still requires some respect for truth; and truths of this trial were able to evade customary media censorship thanks to the Internet. As a torrent of information flowed out of the website, eroding the corporation's care-

fully crafted persona, "What's Wrong With McDonalds", which might have reached a few hundred eyes where it was circulated, is now known to millions.

McDonalds spends \$1.8 billion a year on various kinds of PR and is one of the best-known corporate names on earth, recently ranking first among advertising brand names to appear on prime time television in the U.S. To sell an inexpensive commodity to great masses of people under conditions of brutal competition, those masses must instantly recognise one's name and associate it with something of value. McDonalds is "The Official Break" of the 1996-2000 Olympic Games, has the "Official Burger of the AFL", and has just signed a ten-year agreement with Walt Disney Enterprises to become the primary global fast-food marketing partner of the mass cultural titan. In 1996, the *New York Times Sunday Magazine* waxed rhapsodic of the company's restoration of a fading manufacturing ethos: "In this nation where manufacturing is widely regarded as having lost its way," wrote Stephen Drucker, "McDonalds is a company manufacturing hamburgers the way Impalas once rolled off the General Motors assembly line." No less praiseworthy is the attention to details of marketing: "Children are encouraged to make themselves at home. During the past decade, McDonald's has built playgrounds that are often the safest, cleanest, best maintained play areas in the community; about 40 percent of the company's American restaurants have them." Thanks to this and a billion-dollar advertising budget, "Most children recognise the Ronald McDonald character and the Golden Arches by age of two." It's a regular paradise: "This is the Disneyland of food, a land of perpetual adolescent fun, one of those happy, carefree corporate kingdoms that are invariably built on a foundation of complete, invisible control."

This is also what is meant by getting top value for one's PR dollar. Until McLibel came along, the people at McDonalds must have thought they lived a charmed life.

When it sued Steel and Morris, McDonalds hoped to bury them under a mountain of conflicting facts. Instead, the excruciating detail of the testimony exacted by McLibel has been shaped into a coherent portrait of an enterprise unique in history: the first industrialisation of eating. McDonalds does not just manufacture burgers; it also must produce the desire for burgers, and all the ways of eating suitable for its purposes, which are to produce meals as cheaply as possible and sell them to as many people as possible in as little time as possible, thus compensating for a low profit margin per meal with the sheer volume of meals. "Fast food" is what this is called.

1. effects on animals

Much of the trial centred on the effects of beef production on rainforests, and the sufferings borne by the animals slaughtered for burgers. You've got to cut down trees to make room for cattle farming, and rising hamburger sales can only increase the aggregate pressure towards deforestation around the world.

As the world's largest user of beef and second largest user of chicken, McDonalds bears major

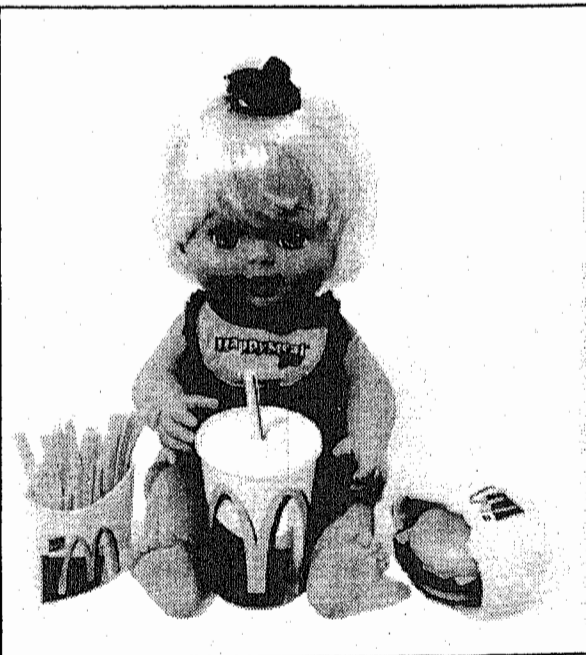
responsibility for the cruelty in rearing and slaughtering these animals. We have seen the industrialisation of slaughter, where the body of the animal becomes a mere substance to be converted into money. As food becomes faster, treatment becomes crueller. Thus, at least 12,000 cattle killed for McDonalds each year are imperfectly stunned, while egg-producing hens live their whole lives confined to battery cages roughly 18 by 25.5 cms in size, according to the company's own witness. Apparently McDonalds had thought of converting to free-range eggs, but desisted upon learning that battery eggs are 50% cheaper.

2. effects on human bodies

The primary issues have to do with safety and nutritional value of the food purveyed by McDonalds. The image-obsessed company really its work cut out, given the common perception that corporations of this sort sell "junk food", which is right considering nutritional experts almost universally agree that McDonalds is bad for you. With 28 grams of fat, 12.6 of which are saturated, in a Big Mac, and 22 more grams in French Fries, along with 52 additives in its various food products, it is scarcely surprising that an internal company memorandum would state that: "We can't really address or defend nutrition. We don't sell nutrition and people don't come to McDonalds for nutrition." When the company's cancer expert, Dr. Sydney Arnott, commented on the statement that "a diet high in fat, sugar, animal products and salt and low in fibre, vitamins and minerals is linked with cancer of the breast and bowel and heart disease," he said: "... I would say it is a very reasonable thing to say."

The effect of a McDiet on specific diseases are suggestive though arguable. But there can be no doubt that, as McDonalds spearhead the fast food industry, its primary interests is to make people eat more. As the fast food industry grows, then people have to get fatter. Marion Nestle, chair of New York University's Department of Nutrition and Food Studies, calls this "a nutritionist's nightmare... We will continue to see the amount of fat and unsaturated fat in the American diet go up. We would expect to see the trend of increasing body weight also."

Indeed, the body weight of US citizens, after hold-



Bad News for Fast Food

ing steady in the 1960s and 1970s, started rising in the 1980s, the same period that McDonald's started its major expansion.

3. effects on labour

McDonald's labour practices unhappily leave a great deal to be desired. Two dozen ex-workers testified against McDonalds as to poor pay and conditions, while trade unionists from around the world gave evidence about their experience of organising in the face of McDonald's hostility to organised labour. McDonald's admitted having paid some UK staff under the statutory minimum and that employees "would not be allowed to carry out any overt union activity on McDonald's premises," upon penalty of being fired.

Some findings from the testimony: A confidential company survey of UK catering and retail industry wage rates in 1992 showed that McDonald's workers' basic hourly rates were in the lowest quarter of the basic hourly rates of retail and catering employees; employment records for the Bath, UK, for 1994, showed hundreds of breaches of employment regulations and company policy each month regarding rest periods; McDonald's UK staff were described as "always frantic" by 40% of customers in a company-sponsored survey; and about a quarter of McDonald's UK staff work overtime for no additional pay, despite this being against company policy.

These are the relatively fortunate employees. At least they do not work for the new McDonald's-Disney alliance in Vietnam, where 17-year-old women toil 9 to 10 hours a day, 7 days a week, earning as little as 6 cents an hour as they make promotional toys, mostly being Disney characters, for McDonald's Happy Meals. In February, 200 workers fell ill, 25 collapsed, and 3 were hospitalised for chemical exposure. However, their sacrifices are not entirely in vain. According to McDonald's senior vice-president, Brad Ball, the Happy Meals characters from the *101 Dalmations* movie were the most successful in McDonald's history. Ball adds, "As we embark on our new global alliance, we anticipate ten great years of unbeatable family fun as customers enjoy 'the magic of Disney' only at McDonald's."

4. effects on society

In March 1997, the Detroit police department joined Washington DC, and opened 30 community police work stations inside McDonald's outlets, to the praises of the media, who observed that this would encourage the police to eat McDonald's food, while providing de facto security guard services. But the most important beachhead of the com-



pany's operations is the mind of the child. Beginning with the McBaby label for infant wear that one can buy in places like Wal-Mart (another incredibly dodgy franchise chain), McDonald's spares no effort at imprinting itself upon children. The spirit is conveyed in the following passage from the corporation's official and confidential Operations Manual: "Ronald loves McDonald's and McDonald's food. And so do children, because they love Ronald. Remember, children exert a phenomenal influence when it comes to restaurant selection. This means you should do everything you can to appeal to children's love for Ronald and McDonald's."

In the US at least, "Ronald" is actually 100-200 hired clowns who travel about the country like Pied Pipers of fast food. (Testimony from one Geoffrey Giuliano, a Ronald McDonald clown who quit in the 1980s, stated: "I brainwashed youngsters into doing wrong. I want to say sorry to children everywhere for selling out to concerns who make millions by murdering animals.") The effort by McDonald's to constitute itself as the "heart of a heartless world" through warm and fuzzy advertising that shows its restaurants, as homes away from home, becomes a significant cultural force. However, the force is the reverse of what it seems. For while the traditional religious "heart of a heartless world" provided a real foundation of community, the culture of fast food is directly implicated in the fragmentation of personal life, a process in which disruption of traditional dietary patterns plays a substantial role.

Finally, the direct polluting of communities through litter contracts is at odds with the company's super-charged effort to promote itself as the archetype of green capitalism. McDonald's claims to be committed to a 50% reduction in volume of waste, along with being the largest user of recycled paper in the food service industry (and that's a good thing!?). It boasts of being the first company to introduce "litter patrols" into the UK, as well as a myriad of other initiatives worked out by its high-profile environmental department. Unfortunately, the demands of accumulation in a high-volume, low labour-cost, and rapid-turnover industry run counter to presenting a green face to the world. Professor Graham Ashworth (director-general of the Tidy Britain Group sponsored by McDonald's) had to testify that McDonald's was in the "top 1 or 2 percent" of all companies whose products end up as litter; it being estimated that on a given day in the UK, the company disgorges 7.9 million items as take-out that end up on the street, thereby adding roughly 50% to more than 16kg of waste packaging per day, produced by the average McDonald's outlet. When multiplied by the number of stores in the world, the in-house garbage is equivalent to millions of tonnes of waste every year. Asked about problems associated with the dumping of waste, a public-spirited British McDonald's executive commented that "I can see [the dumping of waste] to be a benefit, otherwise you will end up with lots of vast, empty gravel pits all over the country."

5. grow or die

From humble beginnings in 1955, McDonald's grew steadily until 1980, when it had 5,213 out-



lets in the US. Then, as Reagan encouraged capital progress, McDonald's took off, reaching its current level of 12,000+ outlets in the US and 8,000+ abroad. No fewer than 3,200 new outlets were planned for 1996, or nine per day. As reported in *The Economist*, Michael Quinlan, McDonald's chair, dreams of an America in which nobody is more than four minutes away (on foot or by car) from a Big Mac. In an attempt to fill every possible market niche, McDonald's is packing streets with tiny McDonald's Express store-front restaurants, adding McDonald's to servos, and 24-hour snack shops. Happy Meals are even being served on United Airlines flights.

To "boost sales in a mature, slow-growing market, McDonald's has little choice but to build more restaurants - if it passes up a prime site, rivals such as [Burger King/Hungry Jack's] and Wendy's will grab it," observed *The Economist*. The go-go ruthlessness essential to the modern manager is personified by CEO Quinlan's credo: "I'm open to any course that helps McDonald's dominate every market." As the innovative Quinlan put in his 1995 year-end statement, "Even as the market leader, we serve less than 1 percent of the world's population on a given day." (though 7 percent of the US, and 5 percent of Australia.)

Because there's no hope for equilibrium where McDonald's is concerned, its growth is truly cancerous. "Grow or Die" means "Grow and Die" for the rest of us. We are all indebted to Helen Steel, Dave Morris, and the McSpotlight organisation for inhibiting the tumour. Just recently, the McLibel site yielded news of anti-McDonald's protests in Gothenburg, Christchurch, Vancouver, Dublin, Leiden, Santa Monica, Barre/Montpelier, Washington DC, Massachusetts; and Virginia, the latter with arrests and television coverage. Could radical surgery be in the offing?

That hope may be premature. But one perennial lesson is still valid: The truth can make you free - if it gets out and is heard. In McLibel courage, wit, and the stupidity of power come together in a remarkable drama, and the internet allowed it to be heard.

This is an edited version of the article: Bad News For Fast Food: What's Wrong With McDonald's? In Z Magazine, September 1997. Thanks also to Arena.

Battery Farms • A Tale from the Inside

At around 9pm on Thursday night, April 1, I was picked up by a rental van from the side of the freeway. Inside the van were 9 people, all but one I had never met before, yet we shared a common purpose. We were on a mission (not from God) to highlight the institutionalised exploitation that is intensive (factory) battery chicken farming, to rescue as many sick and injured birds as possible for veterinary treatment, and to show the owner of this property, and others, that we would not stand for their cruel and immoral treatment of animals.

About midnight we turned off the Burton highway. The dirt road we were on eventually led to a property in the suburb of Murrumbateman, a small suburb near the NSW/ACT border.

Everyone was crammed into two rooms. They all appeared to be thinking of what I had been doing for the last 3 hours in the van, mentally preparing themselves for the horrors we were about to witness. We sat around and discussed the final plans for the action for the next couple hours: Where the cars were to be left, what supplies needed to be carried in, what the police were likely to do, what breeches of the code of practice we were likely to find, and what signs would indicate if a hen was ill or in pain. We were all issued with first aid bags containing a water bottle and syringe, a pillowslip for any sick hens we had to remove from their torture chambers, a copy of the code of practice and stickers to place on any cages where there were breeches.

A little after 2am, 13 people, including myself, headed off in 2 vehicles. Our target was the infamous 'Parkwood Eggs', about 50km away. Shortly before 3am, we arrived at the point where the vehicles were to proceed no further. The 2km walk to reach the shed was not difficult, but I felt burdened, like there was something that I did not really want to see up ahead, yet I pressed on, knowing only too well that I was not going to like what I was about to see.

We arrived at the property's edge, and 3 of the group went ahead to

open the back door for the rest of us. We had to climb a ladder to reach the floor where the cages containing the hens were located. They were located about 8 foot off the ground above a giant 'manure pit'. I was about the fifth person to climb the ladder, but before I even reached the open door I was almost knocked back down. The stench was horrendous. It was unlike anything I had come across before, and was to irritate my nasal passages for many days to come.

After entering the shed, which was more like an airport hanger in size, being only one of eight and a home to more than 30,000 chickens, we were attempted to make as little sound as possible so as not to wake the birds and cause them further distress. We then found a spot to sit and wait for the rest of the teams to arrive.

A little after 4am the final team arrived, with a Channel 10 camera crew in tow. We then all sat in silence waiting for the automatic lighting to kick in, and for the sources of the mellow noises to make themselves clear.

Around 5am the halogen lamps flickered away, signalling the artificial sunrise that these hens have seen every day of their short and painful life. Almost instantly my eyes were able to focus on what I had been listening to for the last 90 minutes - rows and rows of hens crammed into tiny cages (not to mention 3 dead hens that I had unknowingly been sitting next to in the darkness), yet the enormity of the 'shed' took a few seconds to hit. It was immense. Ten rows of cages, each with three tiers. The other end wasn't even visible. Even though I had watched hours of footage taken at numerous rescue missions in the past, nothing could have prepared me for this. The sound of more than 30,000 hens, their shrieks of agony and distress, is something that I am not sure if I will be able to forget.

I spent the next hour or more tra-

versing one of the aisles, checking each individual cage for dead, sick or injured birds as well as breeches of the code. I was only up to my fifth cage when I found the corpse of a dead bird. I don't know what is worse to contemplate, the hen actually dying (at least it is free), or the other two hens remaining that had nowhere to go but to stand on the corpse.

It was hard to decide which hens



to rescue and which ones to leave behind. I wanted to rescue them all. Severe feather loss, lethargy, blindness, cuts, horrific de-beaking that made it almost impossible to eat... How can people do this?

Less than half an hour after the lights had come on, already 30 rescued birds had been taken away for urgent veterinary treatment, yet this still left more than 30,000 birds confined in these cruel and barbaric conditions, with the majority of them needing medical attention. I felt I was in a helpless position. These birds needed help, help that we could not offer. By rights the 500 (yes 500) odd breeches of the code of practice that we found in this one shed should have been enough to close down the entire institution. Yet I knew that once again, those in the legal position to do something would turn a blind eye. The Police, even though under Part 7; Section 25 of the Welfare Act have the power to enforce the Code, would not do anything (except arrest us).

After we had no more rescue boxes to put any more sick or injured birds in, we spent the next few hours tending to the birds who had been left behind. We began what seemed to be an infinite wait for the RSPCA and a number of vets to attend to the injured birds. The police kept feeding us stories about this and that and how someone would be there soon. Yet a police officer we managed to have a chat with inside was so appalled by what he saw that he decided that he was never going to eat eggs again. Another officer mentioned that they were going to turn vegan. After waiting more than 5 hours for the police to do something, about half us made a bold move to take as many more birds as we could away from the shed and to seek veterinary attention. We managed to get out of the shed fine, but when we headed for the road, and a waiting vet, we were quickly spotted by the police. They gave us an ultimatum: leave with the birds and be arrested for theft, or stay with the birds and be arrested for trespass. We were not prepared to leave the birds as we knew the police would simply hand them back to the manager of the Battery Hen operation. We were subsequently all arrested on the spot for trespass and, despite assurances from the police, the hens were given back to the manager, subsequently being picked up by the legs and thrown in to the back of a ute.

We spent around 4 and 1/2 hours in the Civic lockup in Canberra for our efforts, but while we were being arrested, another group of people (through the back door) were ferrying out more injured birds for medical treatment. The rescuers we left in the shed soon joined us at the lockup, after the mandatory removal of all their personal belongings (jewellery, shoes, etc) and a body search of course. The police then had the hide to offer us egg sandwiches for lunch.

Overall, we managed to reduce the suffering of a lot of hens, and get national media coverage in the process. Hopefully this will put more pressure on the state governments to outlaw this horrific and barbaric practice.

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Does your Coffee have Blood in it?

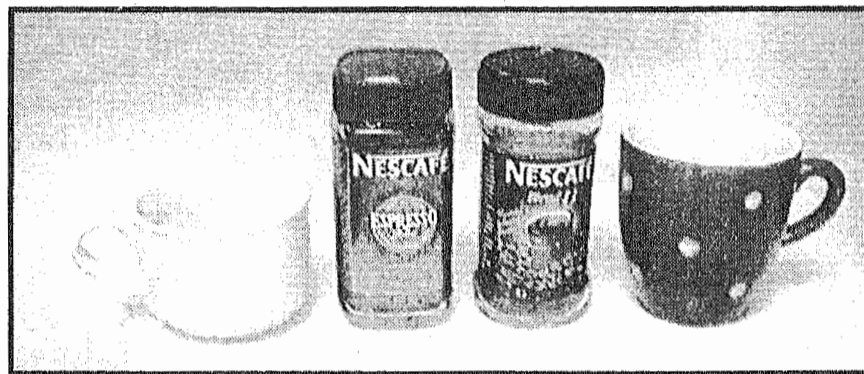
As a direct result of unsafe bottle feeding, a baby dies every 30 seconds somewhere in the world. Baby Bottle Disease, as it is commonly known, is now a common condition in many parts of the world. It is a waterborne disease that infects babies who are bottle fed, as they lack the natural immunities they would have received from their mothers if they were breastfed.

Breast-feeding is highly beneficial to babies and Baby Milk Action claim that over 99% of mothers are able to perform this natural act. It is the aggressive promotional activities of large companies that have played a major role in infant mortality. Nestlé is a major stake holder in the infant formula industry (they hold about 50% of the entire world's breast milk substitute market). Nestlé encourages mothers to bottle feed their babies even though they are fully aware of the possible consequences and also give away free sample of their products to hospitals.

Bottle feeding new born babies reduces their ability to suckle, making the baby dependent on artificial milk. After a mother and babies leave the hospital they no longer receive free samples of this substitute. The family is then forced to purchase these products, which can cost as much as 50% of their income. As a direct result of the high cost it can lead to inadequate feeding and malnutrition. This can also lead to Baby Bottle Disease and often results in death. According to UNICEF 'every day some 3,000 to 4,000 infants die because they are de-

nied access to adequate breast milk.' A total of 1.5 million babies die every year from unsafe bottle feeding whilst breast feeding is free and safe and protects against infection. Unless babies get on the bottle, companies don't do business.

Recent studies have also shown that bottle babies have lower IQ's, are at risk of higher rates of juvenile diabetes, childhood cancer, respiratory and gastrointestinal disease as well as al-



lergies and gut damage.

Nestlé also provide incentives to health care workers. In some countries they receive gifts such as pens, calendars and desk sets whilst in others they receive Christmas hampers.

Nestlé Australia have been claiming from as far back as 1916 that their infant foods were indeed "The food of foods for infants." (Medical Journal of Australia 1916). Nestlé have also boldly acknowledged the widespread existence of their dangerous and irresponsible marketing practices which they use to undermine breast feeding. Nestlé (Australia) continues to wholeheartedly implicate themselves with Nestlé's damaging and

dangerous marketing practices internationally by their unqualified defence of those practices.

These aggressive marketing policies by corporations and concerns over 'Baby Bottle Disease' led to the drawing up of the WHO/UNICEF International Code of Marketing of Breast milk Substitutes in 1981. During the same year, at the world Health Assembly, 118 countries voted for this to become a new voluntary code of practice and

the minimum requirement for all countries.

A boycott campaign was established against Nestlé and other companies until they agreed to abide by the code. The boycott was called off in 1984. As a result of further reported violations, the boycott campaign was re launched in 1988 and is active in over 80 countries around the world. Nestlé became the main focus of criticism as a direct result of it being the largest supplier of baby milk substitutes to the third world. The campaign has been supported by Community Aid Abroad, the Uniting Church and the United Nations Association and others.

There also is evidence of Nestlé directly advertising to mothers in over twenty countries. Instructions and health warnings on their packaging are either absent, not placed prominently or displayed in an inappropriate language. All of these actions are a direct violation of the code regulating the marketing of baby milk formulas. Nestlé not only play a hand in infant mortality, they also exploit their workers. At a chocolate plant in Cacapava, Brazil, in 1989 workers went on strike over poor working conditions. This included discrimination against woman and inadequate safety measures. Within a 2 month period forty of the workers had been sacked (including most of the strike organisers). Nestlé also has interests in dozens of countries and several companies. They have almost a 50% interest in L'Oréal cosmetics company. L'Oréal's products are tested on animals. Nestlé itself have been criticised for testing its coffee's carcinogenicity on mice.

The International baby Food Action Network (IBFAN) continues to push for the world wide adoption of the WHO Code and monitors all companies producing breast milk substitutes.

"For those who remain concerned, nothing has changed - the struggle to put people, especially babies, before profits continues". (Christopher Hall 14th July 1994. Notes from the Church of England General Synod debate on Nestle, UK)

Colin Salter

Lake Eyre Homecoming Camp

The traditional owners of the Lake Eyre region, the Arabunna Nation, began an on-going camp on 26 March, 1999, at Lake Eyre South. They are inviting anyone interested to go up to the camp and spend a few days with them and a whole contingent of people from around the country who are maintaining a permanent camp there in protest to the Genocide being committed by Western Mining Corporation (WMC) upon the Arabunna.

Arabunna elder, Uncle Kevin Buzzacott, in the Supreme Court of South Australia, is charging Hugh Morgan, the managing director of WMC, with Genocide. In the Federal Court of Australia, in front of a full bench of judges, he is proceeding against Senator Robert Hill, the Environment Minister; Alexander

Downer, the Minister for Foreign Affairs and Trade and; the Commonwealth, also on charges of Genocide. These charges relate to the damage being caused to the traditional lands of the Arabunna, inflicting mental, spiritual and physical harm upon the Arabunna.

The cause of the problem? The Olympic Dam (Roxby Downs) uranium mine, which uses the resources of Arabunna land to run the mine, especially that of water. WMC is allowed to pump up to 42million litres of water per day from the Lake Eyre basin, right underneath Arabunna feet. This is on a pastoral lease, as it was the only legal way in which they could take over the land. How many farmers use 42million litres of water per day on their properties? Not many I'd say. No, water is being taken from the

ground at an unprecedented rate, killing the precious, fragile environment of the Lake Eyre Region.

At greatest danger are the Mound Springs, natural springs which have been in the desert for thousands of years. Springs which are of spiritual and cultural significance to the Arabunna. These springs are drying up, and with them, Arabunna tradition, animals and plants are all dying. Kevin Buzzacott is in the Federal Court in Canberra on Monday 31 May and Tuesday 1 June.

On Thursday 3 June, he is back in Adelaide for a Supreme Court hearing.

Come along and show your support. On 21 June, at Alberrie Creek, Earth Dream 99, a free crew party is taking place to support the Arabunna cause. Come along for a few daze of utter

mayhem in the desert and fry your brain. See the ad elsewhere in EnviOn Dit or contact details below.

This must stop.

The desecration must end.

Join the fight for landrights and the environment.

Don't let John Howard's Government get away with Genocide.

Get active.

For more info, visit the website, at www.come.tollakeeyre

Or contact Keepers of Lake Eyre on 8232 8595

Or e-mail; lakeeyre@hotmail.com

Or come to the office in person at the Conservation Council of South Australia, 120 Wakefield St.

Rob Sosnowski

Jabiluka

Why does the Australian Government want Jabiluka?

Money and ideology. The Jabiluka project will create significant revenue for North Ltd, one of Australia's largest mining companies and financial supporter of the current Government.

It has been estimated that the mine will generate approximately \$100 million a year in revenue over its planned 28 year life, depending on the fluctuating price of uranium.

The maximum number of workers employed at Jabiluka is planned to be 110 at the height of production. It is estimated that local Aboriginal people will receive approximately \$100 million in royalty payments over the entire life of the mine.

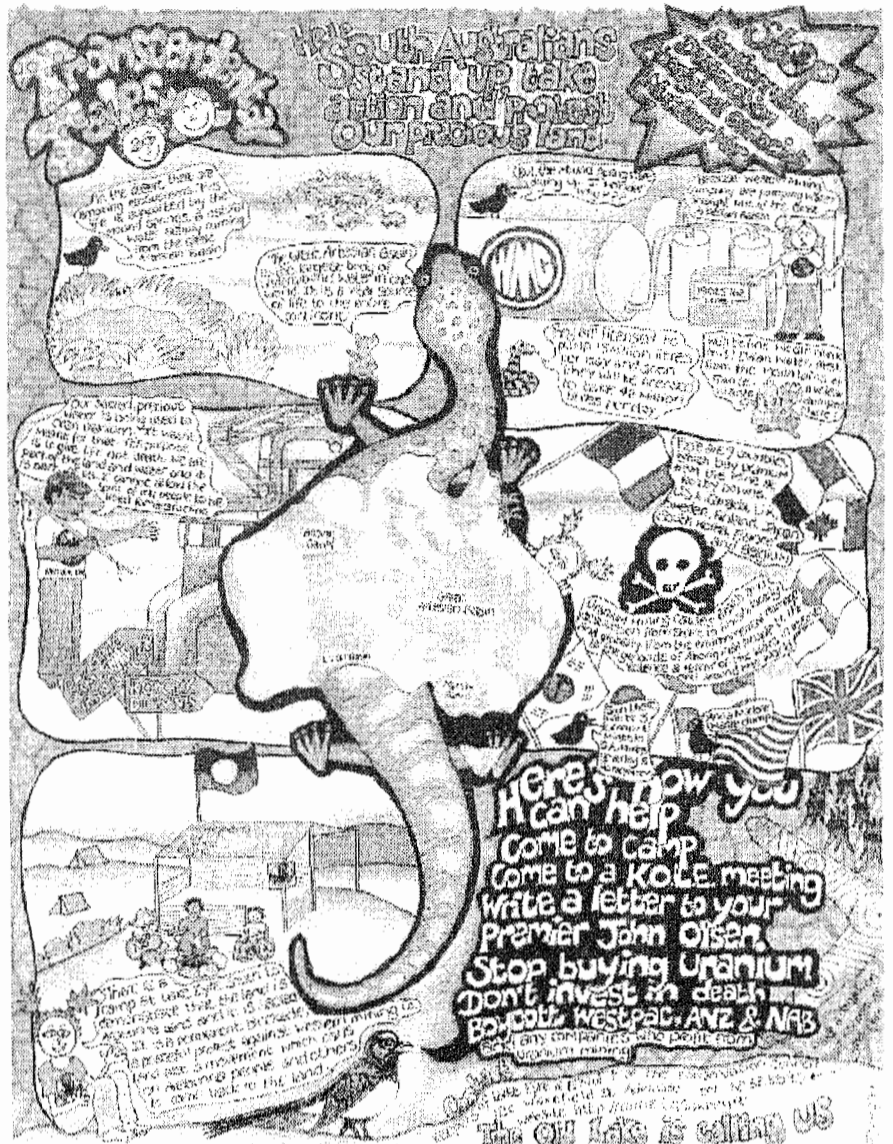
Apart from making money for its big business friends, Jabiluka will also save the Government money it would otherwise have to spend on education, health, housing and other essential services for local Aboriginal people in the Kakadu region.

If Jabiluka proceeds, local Aboriginal people will be forced to rely upon the mine for the next three decades for most basic services provided as citizenship rights to all other Australian taxpayers.

The Jabiluka Project is a landmark fight for Aboriginal rights supporters and the environment movement. Both these groups are outspoken opponents of the current conservative Government.

The Government knows that if it can develop a uranium mine in the middle of a World Heritage Area against the expressed wishes of the legally recognised Aboriginal owners of the land, it has established the ultimate precedent for "development at all costs".

This article is taken from the official Jabiluka website, www.jabiluka.net. Go to the site for anything you would like to know about Jabiluka or the Mirrar Nation.



Love Conquers All

ART GALLERY SELLS SHARES TO END SUPPORT OF JABILUKA URANIUM MINE

In March, the Wilderness Society joined with the Jabiluka Action Group (JAG) to protest outside the Art Gallery of South Australia. Research by the TWS

longest, uninterrupted historical record of any people in the world. The link remains in the traditional relationships of people, land and culture. The Mirrar have stated that the Jabiluka

After the oratories were given, the supporters then marched up King William St turning right onto North Tce and once again stopping outside the gallery to apply further heat, urging them to act in an ethical manner in their position to make a difference for the environment. Finally, in response to the numerous protests and pressure, the acting gallery director admitted that the issue of the shares would be discussed by the board in early May. At the time of print, it is TWS's understanding that the shares have now been sold.

URANIUM ST

Kakadu campaign had discovered the gallery's possession of over seven thousand shares in North Ltd, the parent company involved in the development of the Jabiluka uranium mine. Correspondence with the gallery failed to resolve what it proposed to do with the shares, or even its position in relation to a uranium mine in the area. The protest made it clear to the gallery's board that the Traditional Owners of the Jabiluka site, the Mirrar Gundjehmi, are vehemently opposed to the proposed uranium mine. Part of that opposition concerns the extensive rock art galleries which provide some of the

mine threatens that relationship. TWS suggested to the board that if it wanted to retain its shares in the short term it could join a North Ltd. shareholder pressure group to call on the company for an immediate closure of the Jabiluka project. Alternatively, the gallery could sell its shares. Due to the complacent nature of the Art Gallery's board of directors to act on this matter, the Greens political party, supported by both TWS and JAG, also held a protest to coerce them to take a stand. The protesters spread symbolic yellow cake around the front of the gallery dressed in RAD suits and then went about sweeping it up, suggesting to the gallery that they should clean up their act. On Thursday the 29th of April, over 600 people attended The National Student Walkout Against Jabiluka Mine held in Victoria Square.

By no means is this a small victory, since it is a clear affirmation that people with real concerns who take action, persist until their needs are met or a compromise is made. Failure to act only creates more apathy in a society where too many people already feel powerless to make a difference. True power and strength emanates from solidarity to a cause and anyone can tap in to that.

Other South Australian shareholders are currently being targeted by the TWS Kakadu campaign.

Declan Andrews and Adam White
The Wilderness Society

The Answer is Yes

When the seven most powerful heads of state meet at the G-7 Summit in Koln, Germany this June 18-20, there should be plenty for them to talk about.

Like the trillions of dollars a day in foreign exchange transactions that have turned the global economy into an ungoverned casino which may fail anyday. Like the rising global temperatures, ozone depletion and extreme weather phenomena that suggest a major climate change is underway. Like the document signed by 1,500 scientists (including half of all living Nobel prize winners) warning that humankind is proceeding down an unprecedented and catastrophic path by destroying the life-support systems of the planet.

Oddly, these issues hardly ever come up at the Summit.

This year, culture jammers will make sure they do. On posters, T-shirts and billboards, in newspapers, radio and TV spots, we will dare our leaders to confront The Big Question: Is economic "progress" killing the planet? Those six words will blaze in the public imagination. Ordinary citizens will

think about them. Policy makers will debate them. Students will confront teachers with them.

Then, at the closing press conference in Koln on June 20, before a worldwide TV audience of millions, a reporter will stand up and say: "Mr. President, how do you measure economic progress? How do you determine if the economy is healthy or sick?"

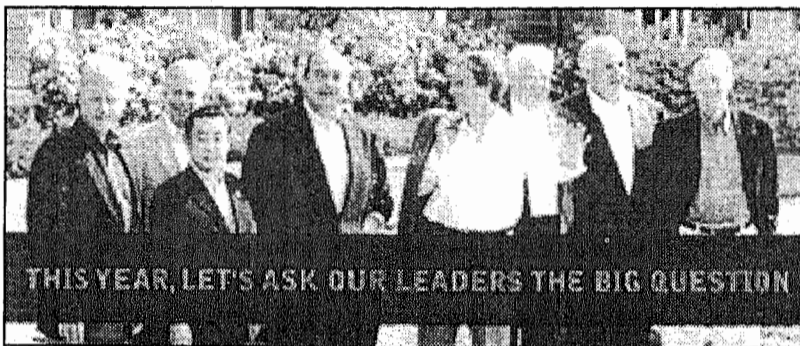
Clinton will probably skate. He'll formulate some answer about how America has a pretty good report card, what with rising GDP and the bull run on Wall Street. He'll try to move on. But a few reporters will demand a better answer - a real answer. Should we consider the Exxon Valdez spill a "success" since it

boosted GDP? What other measures of progress besides the GDP are being used? How are losses of natural capital like the disappearing salmon fisheries of the Pacific Northwest being factored into the national accounts? Are the costs of climate change being considered? What about ozone depletion? Desertification? Biodiversity loss?

A point will be reached, either right there at the G-7 press conference, or at some future press conference, when it dawns on the world that these seven men can't be trusted with the farm. They don't know the answer to the simplest and most fundamental of all questions about the economic system they manage: Are we moving forward or backward?

And so it begins. Over the next few months, we will undertake to catalyze a millennial moment of truth - a mindshift from economics to bioeconomics - from which old-guard thinking will never fully recover. Join us by asking The Big Question wherever you go.

<http://www.adbusters.org>



Shell

Royal Dutch Shell began mining for petroleum in the delta region of the Niger River in Nigeria in 1958. This area is the land of the Ogoni people. According to the United Nations Conference on Environment and Development the Niger Delta, once the home of coastal rainforest and mangrove habitats, has become the most endangered river delta in the world. This is as a direct result of nearly four decades of oil extraction by Shell.

Shell has extracted \$30 billion in oil from the lands of the Ogoni people, yet they have never consulted with or compensated them. The royalties from oil sales stops at the Nigerian Government, while the Ogoni people lack running water, electricity, adequate schools and health care. The once rich farmland of Ogoniland has also continually been poisoned by oil spills and the venting of toxic gases.

Around 40% of Shell's recorded oil spills have occurred in Nigeria even though only 14% of their oil comes from the region. Shell has constructed its pipelines above ground, crossing through villages (within metres from homes) and lands once used for agriculture, making them almost useless. Shell has never re-routed any of these pipelines, even though they have claimed to have done so. An environmental impact assessment has never been carried out and when Shell finally pulled out of Ogoniland in 1993 they refused to clean up the mess they had left behind.

The more than 100 oil wells within Ogoni territory have caused severe environmental damage. Between 1976 and 1991 there were offi-

cially 2976 oil spills in the Niger delta; each of these spills averaging 700 barrels. This correlates to an oil spill every four weeks. The response taken to these oil spills was often very slow, causing severe environmental devastation. A major spill occurred at Ebubu in 1970 and was set alight, causing irreparable damage to the surrounding area, which it is still unusable today. Shell claims to have cleaned this site twice, but oil is still finding its way into surrounding water supplies.

The environmental impact of Shell's presence in Nigeria extends further than its oil spills. Shell releases gas by-products through huge open gas flares. These burn for 24 hours a day, with some burning for the last 30 years, and are often located adjacent to Ogoni villages. The villagers have had to live with these flares, and the thick soot they emit, which has covered the area and contaminated water supplies. According to Ken Saro-Wiwa, the leader of the Ogoni people's [peaceful] resistance movement, the gas-flaring, sometimes in the middle of villages, has destroyed wildlife, plant life, poisoned the air and water, and left residents half-deaf and prone to respiratory diseases. "Whenever it rains in Ogoniland, all we have is acid rain which further poisons water courses, streams, creeks, and agricultural land" he said.

Shell Nigeria's 1995 publication *The Ogoni Issue* states: "allegations of environmental devastation in Ogoni, and elsewhere in our operating area, are simply not true. We do have environmental problems but these do not add

up to anything like devastation." Yet, in the same pamphlet, Shell admits to the existence of 3000 sites affected by drilling operations, spread across the Delta, the flaring of 1100 million standard cubic feet of gas a day, and the occurrence of acid rain for one month a year in the Delta. Shell also admits to flaring 1.1 billion cubic feet of natural gas each day for 35 years. According to calculations undertaken by the World Wide Fund for Nature, this flaring is a major contributor to global warming.

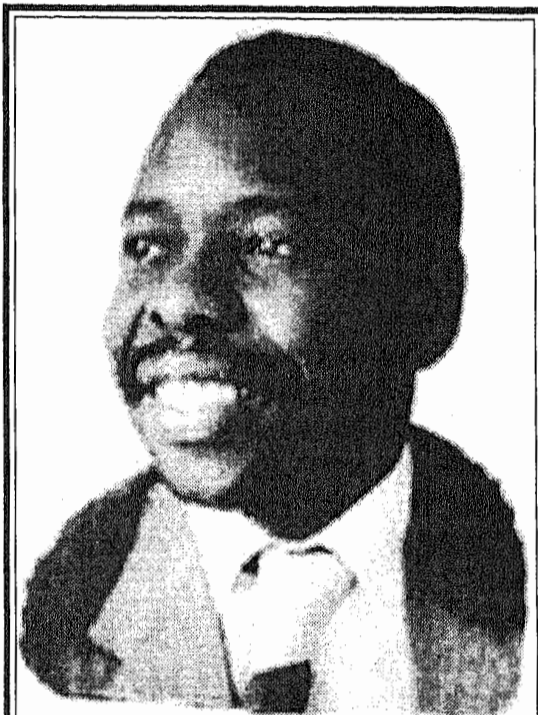
In response to growing pressure for reform in Ogoniland in 1993, Shell ceased oil production there, but retained its network of pipelines carrying oil produced elsewhere in Nigeria. The World Council of Churches has found evidence that Shell has not in fact ceased oil production in Ogoniland. Shell insists its production wells are idle but admits that 24 oil spills have occurred in Ogoniland since they ceased production. Shell has plans to return to Ogoniland by the turn of the century.

Colin Salter



Are You Fueling Murder?

After decades of living with the devastating environmental impacts and injustice perpetuated as a direct result of Shell's operations in Ogoniland, Nigeria, the Ogoni people began to speak out. In 1991 they began to mobilise against Shell and in 1992 they formed MOSOP, the Movement for Survival of Ogoni People, a peaceful resistance movement attempting to highlight their plight. "The Ogoni people have now decided to make a last ditch stand against the government and against Shell who have ripped them off for the last 35 year," said Ken Saro-Wiwa, leader of MOSOP. In December 1994 Ken Saro-Wiwa received the Right Livelihood Award in recognition of his work on behalf of the Ogoni people. He also received the Goldman Environmental Prize for Africa in April 1995. Both of these awards carry prestige equivalent to the Nobel Peace Prize



Ken Saro-Wiwa 1941-1995

Shell is an extremely powerful political force in Nigeria. The World Council of Churches has described a revolving door - Shell executives becoming Nigerian political officials, and Nigerian political officials becoming Shell employees. However, Shell maintains that it has no political influence and cannot affect the fate of political prisoners in Nigeria.

When the Ogoni activists demanded that Shell begin to repair the environmental devastation that they had caused, and reimburse the Ogoni people, the Nigerian military dictatorship, with financial assistance, logistical support, and military hardware provided by Shell, conducted a campaign of terror to quash the rebellion. At least 1800 Ogoni people have been murdered, some of them tortured to death.

A memo signed by Major Okuntimo of the Rivers State Internal Security Task Force, dated May 12th 1994, states: "Shell operations still impossible unless ruthless military operations are undertaken for smooth economic activities to commence." The document recommended the "wasting" of Ogoni leaders.

The first mass protest against Shell occurred on Monday January 4, 1993. Around 300,000 Ogoni people staged a peaceful mass protest against Shell's destruction of Ogoni land. The protest was timed to coincide with the start of the world year of indigenous people. Saro-Wiwa stated: "We either win this war to save our land, or we will be exterminated, because we have nowhere to run to."

As the political situation deteriorated, human

rights abuses began to rise. The first use of major military force against the Ogoni occurred in April 1993. A farmer, Mrs Korgbara, had her arm shot off when inquiring about the destruction of her land. "My farm was destroyed and I was retrieving the remains. When I went there to gather what they'd destroyed, they shot my arm and severed it. There is nothing I can do now, I can't farm. They've paid me no money, they have done nothing. They brought a lot of soldiers who shot at us, injured us because of something we own."

Amnesty International has criticised the way the military has been used to suppress the actions of the Ogoni people.

The most significant brutalities against the Ogoni occurred after Shell expressed concerns about 'their' perceived threats to the Nigerian government. Ken Saro-Wiwa became one of the dictatorships (and Shell's) main targets. He had his passport seized on a number of occasions, making it impossible for him to gain international support for the Ogoni

struggle. In the military crackdown following the annulling of elections by General Ibrahim Babangida, Ken Saro-Wiwa and other MOSOP leaders were arrested. Saro-Wiwa wasn't released for over a month. Indiscriminate arrests and beatings continued in an attempt to quell the growing protests.

General Ibrahim Babangida was forced to resign as Nigeria's dictator as a direct result of growing public discontent. Ernest Shonekan, former director of Shell Nigeria, passed through the revolving door and was appointed by the military as Nigeria's interim president. Riots broke out as a direct result. Continued brutal attacks were perpetuated on Ogoni villages, destroying homes and leaving 750 people dead and around 30,000 homeless:

A number of eyewitness accounts have made their way here:

"My father's name is Efafe Wakina, I was standing and I was hiding with my father, and before I knew it they started shooting. I was running, then they were shooting all around me, and they killed my father, so I kept running. Before I could come back to see what happened they killed him and cut off his legs.... As I was hiding, looking to see what was happening, they were whistling, their commander was whistling. I attempt to count them, there were over 500 but I could not give the correct number. They whistle with a different language, they did not even use the Andoni language".

More raids against the Ogoni took place. At Port

Harcourt 63 Ogoni people were killed, and the State Police failed to intervene. In April 1994, 15 Ogoni leaders, including Ken Saro-Wiwa's brother, Dr. Owens Wiwa, were arrested. On May 22 armed forces raided Ken Saro-Wiwa's home and he was seized and held at the Bori Military Camp without charges for 4 months before he was officially charged with the murder of 4 Ogoni people. The charges against him were so ridiculous that Amnesty International declared him a prisoner of conscience. During his time in detention he was tortured and was also reported to have suffered 4 heart attacks, but was refused medical attention. He was also denied legal representation.

The trial of Ken Saro Wiwa and 8 others was marked with irregularities. Fundamental rights of defence were denied, in particular the right of appeal to a higher and independent court - rights which are guaranteed under Nigeria's own constitution and under international human rights treaties to which Nigeria is committed such as the African Charter for Human and People's Rights and the United Nations' International Covenant on Civil and Political Rights. According to the World Council of Churches, key witnesses for the prosecution at Ken Saro-Wiwa's trial have signed sworn affidavits saying they were bribed by Shell to testify against Saro-Wiwa.

As international media interest in the trial peaked,

a lot of soldiers . . .
shot at us . . .
because of
something we own.

Shell was forced to admit that they had given weapons to the Nigerian government. A documentary about Shell in Nigeria, 'The Drill-

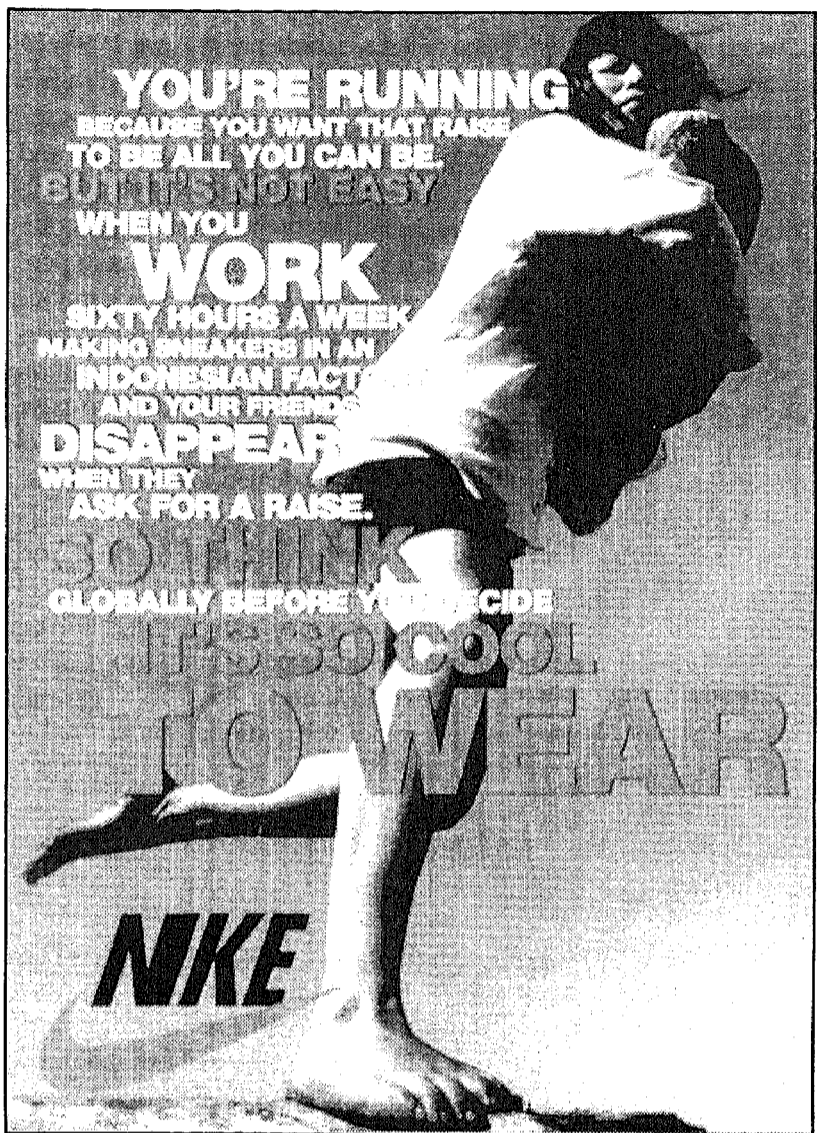
ing Fields', accused Shell of being in alliance with the Nigerian military dictatorship. Shell complained about the program but had to withdraw their complaint after they admitted to paying the military.

On October 31 1995 Ken Saro-Wiwa and the 8 other political prisoners were all sentenced to death. They were executed 10 days later on hastily built gallows. As a direct result of the executions there was an intense international outcry against the Nigerian government and the Shell company.

Speaking at the time at the Commonwealth Heads of Government Conference in Auckland, John Major, the UK Prime Minister condemned the November 1995 killings: "A bad verdict, an unjust sentence and now it has been followed by judicial murder". The executions led directly to Nigeria's suspension from the Commonwealth. Since late 1995, the dictatorship has been holding 19 more Ogoni environmental activists, charged with the same crime for which the Ogoni 9 were executed. The World Council of Churches reported in late 1996 that, "...as a result of the inhuman treatment, torture, denial of medical care, starvation and poor sanitary conditions, most of the detainees are in very poor health."

Colin Salter

The Price We Pay: The 10 Worst Corporations of 1998



proof emerges, denying it.

- Loral and its chief executive Bernard Schwartz, for dumping \$2.2 million into Clinton/Gore and Democratic Party coffers. The Clinton administration responded by approving a human rights waiver to clear the way for technology transfers to China.
- Mobil, for supporting the Indonesian military in crushing an indigenous uprising in Aceh province and allegedly allowing the military to use company machinery to dig mass graves.
- Monsanto, for introducing genetically engineered foods into the foodstream without adequate safety testing and without labeling, thus exposing consumers to unknown risks.

torney general to revoke the company's charter.

- Wal-Mart, for crushing small town America, for paying low, low wages (a huge percentage of Wal-Mart workers are eligible for food stamps), for using Asian child labor and for homogenizing the population;

and last, but not least,

- Warner-Lambert, for marketing a hazardous diabetes drug, Rezulin, which has been linked to at least 33 deaths due to liver injuries.

As the millennium approaches, keep your eyes open for nasty corporate predators in your neck of the woods. Keep a list. Check it twice. Then send along your nominations for the Ten Worst Corporations of 1999.

Russell Mokhiber and Robert Weissman

Focus on the Corporation is a weekly column written by Russell Mokhiber and Robert Weissman, and is distributed to individuals on the listserve corp-focus@essential.org. To subscribe to corp-focus, send an e-mail message to listproc@essential.org with the following all in one line:

subscribe corp-focus <your name>
Focus on the Corporation columns are posted on the Multinational Monitor web site www.essential.org/monitor.

- Chevron, for continuing to do business with a brutal dictatorship in Nigeria and for alleged complicity in the killing of civilian protesters.
- Coca-Cola, for hooking kids on sugar and soda water. Today, teenage boys and girls drink twice as much 'soda pop' as milk, whereas 20 years ago they drank nearly twice as much milk as fizzy acid.
- General Motors, for becoming an integral part of the Nazi war machine, and then years later, when documented

- Royal Caribbean Cruise Lines, for pleading guilty to felony crimes for dumping oil in the Atlantic Ocean and then lying to the Coast Guard about it.
- Unocal, for engaging in numerous acts of pollution and law violations, to such a degree that citizens in California petitioned the state's at-

If you polluted the air in the 80s, here's your chance to redeem yourself

What was that bump?

Floggin' the Log

Freedom of speech threatened by woodchippers censorship bid:

Last week the ongoing community debate concerning the logging and woodchipping of Australia's native forests took another sinister turn. In response to the publication of a book that provides consumers with a guide to building homes out of plantation and recycled timber, the peak logging industry lobby group, the National Association of Forest Industries (NAFI), threatened legal action against the publisher and others in an attempt to have the book withdrawn from sale. Since its launch in mid March, the "Forest Friendly Building Timbers" book has attracted considerable publicity by challenging the position of the native forest timber industry that it is impossible to build a home entirely out of plantation and recycled timber products. The result of several years of research, the launch of the 'Forest Friendly Building Timbers' book has been supported by the Wilderness Society and BBC Hardware. BBC Hardware's in-

volvement included selling the book through their retail network, hosting a number of launches around the country and advertising in the book. However, on April 8th BBC withdrew the book from sale. This announcement followed the lodging of a legal letter by lawyers operating on behalf of the National Association of Forest Industries which threatened legal action under the Trade Practices Act unless BBC agreed to withdraw the book from sale.

It has since been established that the threats of legal action were pure bluff. Professor Alan Fels of the Australian Competition and Consumer Commission has already publicly stated that the book is not subject to the provisions of the Act. Furthermore, Professor Fels has warned NAFI that their actions run dangerously close to the Trade Practices Act definition of engaging in misleading or deceptive conduct.

This week, Mr Fels will be meeting with the publisher of the book, Mr Alan Grey of Earth Garden Books and the National Association of Forest

Industries to determine whether the Australian Competition and Consumer Commission will investigate NAFI's action.

Although the legality of NAFI's actions seem to be clearly questionable, NAFI still managed to have BBC Hardware withdraw the book. We are confident that Mr Fels will rule against NAFI's actions and are now endeavouring to persuade BBC Hardware to restock the book.

You can help by writing to BBC Hardware; Mr Terry Jenkins Marketing Manager BBC Hardware Building A, Cnr Chester and Cambridge Sts Epping NSW. 2121. FAX (02) 98768105

The State Manager- BBC Hardware Queensland PO BOX 4046 Eight Mile Plains 4113 Fax (07)3841 5991

Contact the manager at your local BBC Hardware requesting they order

a copy for you, and your dissatisfaction of the book being withdrawn. Let BBC know that you support the book and support their previous commitment to plantation and recycled timbers. Urge them to restock the book and stand up to the tactics of intimidation.

Write to

Alan Gray
Earth Garden Books
RMB 47
Trentham Victoria 3458
fax 03 54 24 1743

Let Alan know you support his book and encourage him to continue the fight. If you would like a copy of the book "Forest Friendly Building Timbers" the Wilderness Society, Brisbane Campaign office has copies for sale for \$11 including postage. The Wilderness Society 8/173 Boundary St West End Qld 4104 Telephone (07) 3846 1420. or contact your local Wilderness Society office.

Belair National Park Threatened by New Development Proposal

The park at Belair is the oldest in South Australia. Due to its establishment late last century we have retained a patch containing several rare and threatened plant communities very close to the city. These are now under threat by a development which is being proposed by the Belair Caravan Park and Country Club.

The developers wish to increase their current lease, adjacent to the park by six hectares, effectively removing this area from the National Park. Within this area they wish to build 30 three star cabins, 30 powered caravan sites, a 45 person camping ground and 15 bush camping sites. This will involve increased car parking areas as well as roads and tracks. In association, they wish to build a 300 person conference centre and 50 four star lodges on the currently leased site.

Why is this such a bad idea? In spite of the eco-tourism market push of the developers, it constitutes a severe threat to the plant and animal communities they want their customers to enjoy, and to the values of the National Park which is supposed to protect them. There are thus both problems with this development in principle as well as in practice.

The western third of the park contains the largest, as well as the most intact remnant of Grey Box (*Eucalyptus microcarpa*) grassy woodland in the Mount Lofty Ranges. This community includes the largest conserved population of the nationally threatened Pale Leek-orchid (*Prasophyllum pallidum*) in the region, as well as populations of the nationally endangered Pink lipped Spider Orchid (*Caladenia behrii*).

A botanical assessment of the proposed development site, was undertaken by consultants to the Department of Environment, Heritage and Aboriginal Affairs. This found that five hectares of this area was of 'high conservation value', and contains at least 13 conservation rated plant species.

The threats to these communities and species are not only those associated with clearing, but also more indirect effects due to increased trampling by the many more visitors, weed invasion and fragmentation of the currently joined area. This division may greatly reduce the viability of populations of a number of species. It

is also a slap in the face for 'Friends of' parks groups who spend many hours voluntarily working to conserve areas by activities such as weed management.

For anyone who may feel indifferent about the fate of a few rare plants of which they have never heard, take a



moment to consider the broader implications of the development for National Parks and conservation in this country. Over 93 per cent of the Mount Lofty Ranges have been cleared. Reservation and conservation of what remains is absolutely critical. Any attempt to reduce the tiny

area which is currently reserved indicates wilful disregard of the important role that the park plays in conservation of our local flora and fauna. This also follows the trend to disrespect the philosophy of National Parks which has occurred at Yumburra in the mid-north of South Australia, and at the Jabiluka Uranium mine, which is threatening Kakadu National Park. The pattern of Governments complying with private companies who wish to take away our National Parks for

their own immediate financial gain is intolerable, and must be stopped.

This development will require rezoning of part of the park from 'Conservation and Recreation' to 'Special Uses'. This is being strongly opposed by the Conservation Council of South Australia, as well as by a coalition of concerned groups which is being formed to fight this threat to our remaining natural heritage which is occurring at our doorsteps.

If this issue concerns you, tell your friends, consider writing a note to a newspaper or the Minister for Environment (Dorothy Kotz, Parliament House, North Terrace, Adelaide 5000) or contact the Nature Conservation Society (ph 8223 6301) or Conservation Council (ph 82235155, both at 120 Wakefield St) to find out how you can act to help protect our National Park from this vandalism.

T. O'Connor

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it's...

enVironment week

Monday 31st May

Recycling and Romax
Soup and Rolls 50c
Orange Juice 50c with a SAUA cup

Tuesday 1st June

Multinationals, Economies, GST
& MAI
Pancake BBQ
Orange Juice 50c with a SAUA cup
Band: Kudos

Wednesday 2nd June

Mining, Uranium & Land Rights
Fela fel BBQ
Orange Juice 50c with SAUA cup
David Noonan of the
Australian Conservation Foundation
Band: Hone

Thursday 3rd June

Forests, Flora, Fauna & Vegetarianism
Corn BBQ
Band: White Collar Carousel

Friday 4th June

Pollution and Bike Day
BBQ
Orange Juice 50c with SAUA cup
Bike Workshops

Saturday 5th June

World Environment Day
Concert @ East End Exchange
featuring Scrubby Rubbable,
Car Trouble, Just Cordial, Andy
Williams and Zac Kingston



Reef Watch

What is Reef Watch?

Reef Watch is a community based environmental monitoring program co-ordinated by the Conservation Council of SA, with the support of the Environmental Protection Agency (SA) and Coastcare. The Reef Watch program utilises volunteer recreational divers to gather data on presence, absence or abundance of indicator species for the purpose of reviewing reef health within South Australian Waters.

The Need

The southern waters of Australia support a great diversity of marine flora and fauna, with more than 80% of species found nowhere else in the world. Compare this to the tropical areas, such as the Great Barrier Reef, which only have a minority, with only 10% of species being unique. Yet, you may ask why do our southern waters of Australia contain extreme level of bio-diversity and endism but

have the least amount of Marine Protected Areas?

In addition, the health of these reefs are declining every day through a variety of human and naturally induced impacts including;

- nutrient and chemical pollutant loading
- turbidity from sewage and storm water discharge
- overfishing of certain areas or certain species
- introduction of feral species through ballast water
- oil and other chemical spills
- anchor damage
- tourist and recreational activities

What is Reef Watch doing?

Reef Watch is monitoring the ecological health of reefs in South Australia, as well as providing further information about the distribution of marine flora and fauna across the state. It is

also providing a tool for marine management agencies to develop policies and to identify sites for potential inclusion in marine national parks or specially managed areas. In addition, community awareness and education is being greatly increased through both direct participation, and through media coverage about marine pollution and protection.

What's involved?

Regular training sessions, in how to apply survey methodology are held on a regular basis at the Conservation Council. The monitoring procedure involves recording information on reef habitat and fish presence and recording it on a survey form. A kit is provided (at a discounted rate for students) which contains everything that is needed to complete a survey. You don't need to be a Marine Biologist to participate.

The results collected from the surveys are compiled into a database and is

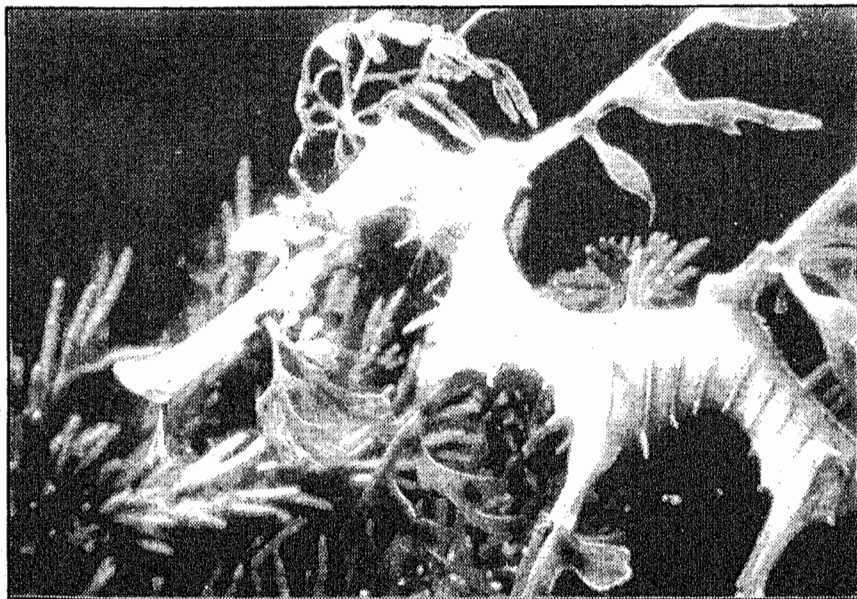
accessible to the community, marine research organisations, industry and government. The database and Reef Watch internet site has been established through community resources and volunteer time. Data can be viewed through the Reef Watch website at: www.reefwatch.asn.au. The site will be linked to other marine sites, allowing the wider community to develop a broader understanding of the marine environment. For further information please contact:

Sheralee Joynes
Reef Watch Project Officer
Conservation Council of South Australia
120 Wakefield St, Adelaide
Ph: 8223 5155
Email: info@reefwatch.asn.au

or visit the Reef Watch website: www.reefwatch.asn.au

National Threatened Species Day 1999

'The Leafy Seadragon - the Land and Sea Connection'



Leafy Seadragon, lower Yorke Peninsula, Photo by Adrian Brown.

National Threatened Species Day is held on 7 September each year and marks the day the last Tasmanian Tiger died in captivity in the Hobart Zoo. The day is used to highlight the plight of Australia's threatened species and to encourage the community to become involved in recovery actions in their local area.

The theme for National Threatened Species Day 1999 in South Australia is 'The Leafy Seadragon - the Land and Sea Connection'. There are two species of seadragon, the Leafy Seadragon (*Phycodurus eques*) and the Weedy Seadragon (*Phyllopteryx taeniolatus*). Seadragons - close relatives of seahorses - are spectacular fish

belonging to the family Syngnathidae. Both species of seadragon are only found in the waters of southern Australia.

Very little is known about the life history or basic ecology of seadragons in the wild. Dragon Search is a project closely associated with the Threatened Species Network (and the Marine & Coastal Community Network) that is hoping to educate the community about southern Australia's unique marine environment and get members of the community that use the beach to report seadragon sightings. The database of seadragon sightings that is being created will not only give us a better understanding of the life history

and basic ecology of seadragons, but it will help facilitate better management of the two species of seadragon. Presently, sensible management is virtually impossible because of this lack of basic information

There is increasing concern about the future of seadragons which are threatened by both habitat destruction and collection for the aquarium fish trade. The Leafy Seadragon relies on seagrass meadows and algal beds, both of which are under threat off the coast of South Australia. The Leafy Seadragon's habitat is largely disappearing as a result of decreased water quality, primarily because of land-based pollution and sediment run-off. The direct impacts of some fishing operations are also a threat.

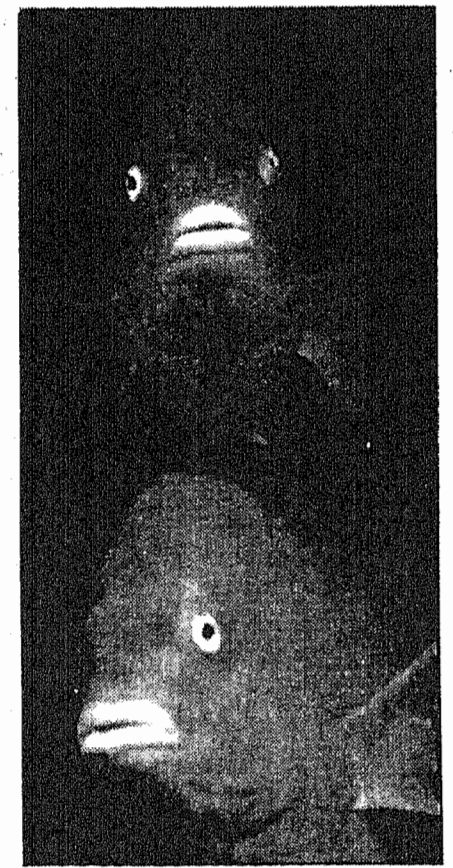
Groups such as Dragon Search (SA), Our Patch and the Leafy Seadragon Friendly Catchment Project are already highlighting the importance of catchment care to the Seadragon. We would like to re-emphasise this important connection as our main theme for National Threatened Species Day 1999, and would like to encourage anyone that is interested to become involved.

If you would like to participate in activities between 7 - 30 September which involve the care of South Australia's marine and coastal environment or waterways, we are keen to hear from you. This includes divers,

beach lovers, dune carers, water watchers, Our Patch members, catchment carers, plant rescuers, litter goblins etc.

Please register your interest with Threatened Species Network (SA) or Dragon Search (SA) at the Conservation Centre on (08) 8223 5155.

Vicki-Jo Russell & Jeremy Gramp
Threatened Species Network (SA) & Dragon Search (SA)



Species: unknown, Location: unknown, Photographer: unknown.



SAUA President

BAGS IN THE LIBRARY

The SAUA has had a mammoth win. As some of you may or may not be aware there has been an epidemic of thieving from the Library Bag Room. Such occurrence are obviously totally unacceptable. I have taken action and am happy to say that bags will now be allowed into the Library as of next semester. We are unable to take the bags in immediately as the Library needs to embark on staff training and policy changes. The SAUA will work in conjunction with the Library on these issues.

STUDENT E-MAIL

messages being received late or not at all.

I am currently discussing this issue with the university. If any students are experiencing any obstacles with their e-mail please inform me.

CAREERS FAIR

Last week was the 2nd annual Careers Fair brought to you by the SAUA. The day was well attended with well over 500 people. A very special thank you must go to all who helped out in the organising of the event. If anyone missed out on the Careers Fair and wishes to find out more about the companies that attended please contact me.

FREE VOUCHERS

The SAUA has some vouchers for The Planet, St Vinnies and Mc Donalds if you would like some please just pop into the SAUA and collect them.

If you would like to discuss any of these issues or be involved in the SAUA in any way please do not hesitate to call me on 8303 5406 or e-mail me on aparente@auu.adelaide.edu.au

Alida Parente

Working For You!

Women's Officer

WOMEN'S WEEK

Only one week to go! Look out for the list of things to do before swot vac in next weeks *On Dit*, but for now here's a quick reminder:

Wednesday - BBQ in the cloisters

Thursday - Discussion Forum at 1pm in the Cannon Poole Room "Women from diverse cultural backgrounds and their experiences"

Friday - Raffle in the bar, drawn at the end of Happy Hour to win a carton of beer.

NOWSA

NOWSA (Network of Women Students in Australia) Conference is on again, and this year it's being held at the University of Melbourne and RMIT from the 16th to the 20th of July. This conference is a great opportunity to attend plenaries and workshops with other women students from around the country, and have discussions about the issues affecting women. Registration closes on June 8th, so you need to hurry. You can get a form by coming in to see me at the SAUA. I can also help you with travel and accommodation arrangements if you need.

NEED TO TALK?

Just remember that I am always available to listen and act on any complaints that you may have. Give me a call on 8303 5406 or other wise pop in and see me in the SAUA.

Eileen Fisher (sauawo@smug.adelaide.edu.au)



Education Vice President

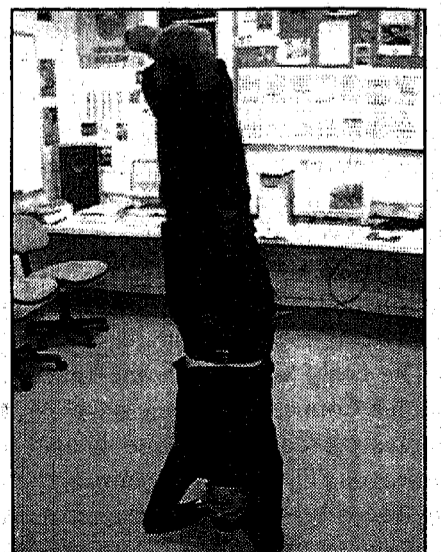
APPLY TO BE A COUNTER CALENDAR EDITOR!!!

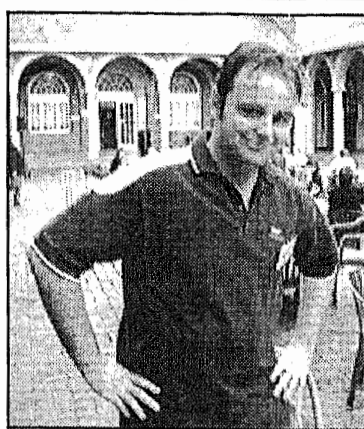
The Counter Calendar is the Students' Association's alternative course guide for students to get a taste of what their peers think of the subjects the University offers, rather than just the outline contained in the official University Calendar. It's always interesting to find out what students really think and is usually a good laugh even if you already know what subjects you're doing. In order to come out in time for early enrolments at the end of the year, the Students' Association is now looking for editors for this year's edition. We're currently looking for editors so if you're cool, hip, funky, have a burning desire to 'do it for the kids', and want some writing/sponsorship/research experience, and the opportunity to edit an important University-wide publication - come into the SAUA and apply! Applications are due no later than 5:00 Monday June 7.

ACADEMIC RIGHTS

Well, with exams coming up a little too soon for many of us, it's time to start thinking about your academic rights, and making sure you know what to do if things go wrong, or you're having problems, or you think you've been treated unfairly. Do you know the procedure for applying for a supp on medical or compassionate grounds? Do you know what the procedure in your Department is for getting an extension? Do you know that you are entitled to a remark on any assessment? Do you know who to speak to if you have an academic problem? The most important thing I can tell you is: **if you have a problem do something about it EARLY**. The quicker you can identify what's wrong and do something about it, the easier it will be to solve the problem. Come into the SAUA and speak to me or Alida, or visit Chris, Karen, or Vicki, the Union's Education Welfare Officers in the Cloisters.

janak mayer <evp@smug.adelaide.edu.au>





Activities Vice President

The end of the semester is fast approaching, and it is time to focus! To focus on the fun that is to be had in the next two weeks with the SAUA putting on Environment Week, followed by the week known as Women's week.

PROSH

Prosh is nearly here, with the huge week of activities being held in the second semester in week 1 (26-30th July). This fun filled week will contain pranks and stunts which have not ever been seen before.

To get involved in Prosh pick up the phone and give me a call on 83035406, or head into the office and put your name in the helper

book. Otherwise think about the parade and how you are going to dress for the day. The only other legendary act is to organise a prank/stunt to go down in university history.

Remember to buy your raffle tickets in the bar every Friday night - you can win an unreal bottle of spirits.

CHEERS,
MATT SYKES

P.S. Look out for the FREE barbeques happening all over campus right up until the end of the semester.



Adelaide University Union President

Voluntary Student Unionism (VSU)

At the time of writing this article, the anti-student organisation legislation has been dropped from the Senate listings for debate in the week of May 24 to May 28. The Senate then has a break from sittings until June 24, and after this time has only until June 30 to pass the legislation.

We can only be hopeful that in the meanwhile, Senator Harradine makes up his mind against the legislation, as has Senator Colston earlier in the week. You may wish to email Senator Colston to thank him for his decision at senator.colston@aph.gov.au, or to continue to assist the National Union of Students in their virtual protest against VSU by sending your message supporting student organisations to virtual.protest@nus.asn.au.

Enrolments...the run around

I have been involved recently in some meetings with the University concerning the enrolment process. It can be such a confusing time of year for first year students, and now with early enrolments for many continuing

students, it can be equally confusing, even if you've been around for a few years. If you have any specific comments or suggestions concerning the improvement of the enrolment process, publications which are distributed by the University or anyone of its departments at enrolment time, or stories of the things which went "right" around enrolment that need to keep happening, please let me know ASAP.

Grievances and the Law School

There have been a number of informal grievances concerning some specific course changes in the Law School recently. The Adelaide University Union has intervened to advocate for students adversely affected by these changes, and to constructively suggest solutions. If you have any concerns, be aware that your experiences are not necessarily in isolation of those of other students. Please be sure to let me know, or come and speak to one of our Education Welfare Officers.

No matter what you're studying, if you are experiencing difficulties in obtaining a remark on a recent essay, or when exams soon arrive you require a supplementary exam, please don't hesitate to see Karen, Chris, or Vicki, the Union's Education Welfare Officers in the Lady Symon Building, in the north western corner of the Cloisters.

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

Elysia Turcinovic

NUS REPORT

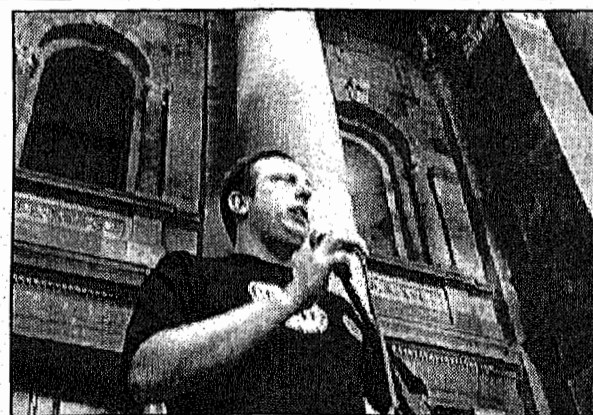
As students may be aware the fight against VSU appears as though it will continue until late June. The Government had listed VSU for consideration in the Senate last Friday, but after Senator Colston stated his opposition to the legislation it was withdrawn until the next sitting. The result is that VSU will probably go to the Senate between the 21st and 30th of June. After June 30th the Senate's composition changes with the Democrats holding the balance of power. If the legislation is not passed by then it will not rear its ugly head again until at least after the next election.

The most crucial factor in the fight against VSU has been the strong amount of student and community opposition to the legislation. Every major player in the higher education sector including the Australian Vice Chancellor's Committee, Student Representatives, the NTEU and other staff reps, and most importantly STUDENTS oppose VSU. On May 19th students from across the nation showed their opposition to VSU by attending one of the 17 events which took place around the country. Adelaide had the third highest attendance with around 1000 people present (Sydney 3500, Melbourne 2000) which indicates how strongly Adelaide students oppose this legislation.

The National Union of Students will continue to keep students informed of events in Canberra which impact on the quality of your University degree.

PAUL SYKES

NUS (SA) PRESIDENT



My Date In The UniBar

Since this week's edition includes all things environmental, I thought what could be more pertinent than an article about the impact that methane has upon our environment? Fortuitously, I had the first-hand opportunity at a case study last week. On Friday night, the UniBar crowd was subject to an extravaganza of anal abominations and trouser tremors; yes, Mr Methane was back for a return performance. The proctological protagonist was in fine form: when he wasn't farting arias he was "coughing" on people's heads, or even better, rewriting the history of William Tell with his arse, a tube and a blow-dart.

I decided that this was too good an opportunity to miss, and so I caught up with the only performing flatulist in the world after his show. Admittedly he was in quite a hurry as he had another gig that night, yet he still gave me a, well, disturbing insight into his life.

As a master of "controlled anal voicing" Mr Methane, also known as Paul Oldfield, discovered the gift of mastering "a truly international language" at age fifteen. Living in

Macclesfield near Manchester, Paul's sister, apparently a bit of a yoga fan, encouraged Paul into the Full Lotus position where he discovered that he could breathe both "fore and aft." He displayed his talent regularly at school, yet not much outside the circle of his friends. After school he became a train driver, and after his talent lay dormant for a couple of years, a catastrophe with one of the engines had him entertaining his workmates in the mess rooms with his "bottom belches."

A friend of his ran a live music club, and one night gave him a ten minute gig. Such a success was the show that he was flooded for requests, and the rest, he says, is history.

Putting the "art into fart and the hit into shit," he says, doesn't really require much practice, as he does so many shows. For example, in the last month he has done 29 shows. He does admit though, that Thursday night he had a bit too much fruit, and hence was "a bit rummy."

When asked what his proctologist's bill was like, he told the tale of the "dreaded sweaty arse." After the release of his CD, Trouser Trumpet (available through TWA records in Australia), he had a lot of processing of orders to do and hence a lot of sitting down. The sweaty arse syndrome occurred, and then a terrible bum rash that was a fungal infection followed. He recommends a powder called Fungo. He also has had an attack of the "Nobby Styles," although I was a bit hesitant to pursue that topic. He did, though, describe that affliction as a "toothache of the arse."

So why the green outfit, and not, you know, another colour? "I became the Incredible Farting Man from Buxton Shunting Yards when I was a train driver performing my first shows, but it wasn't really catchy enough.

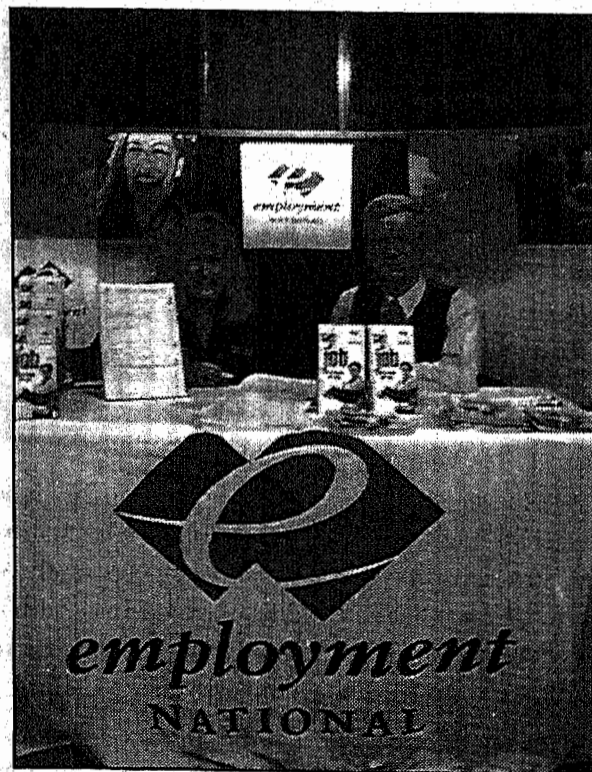
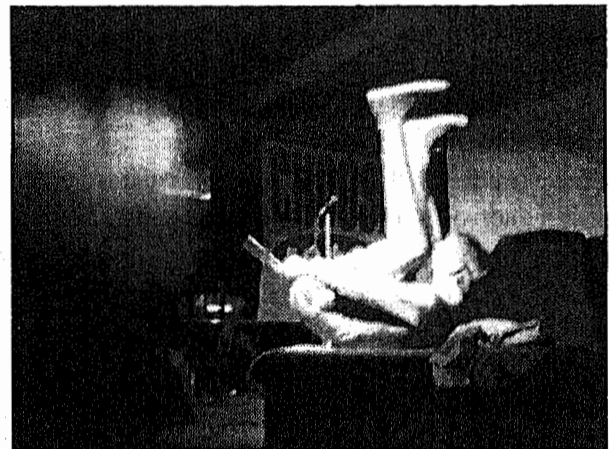
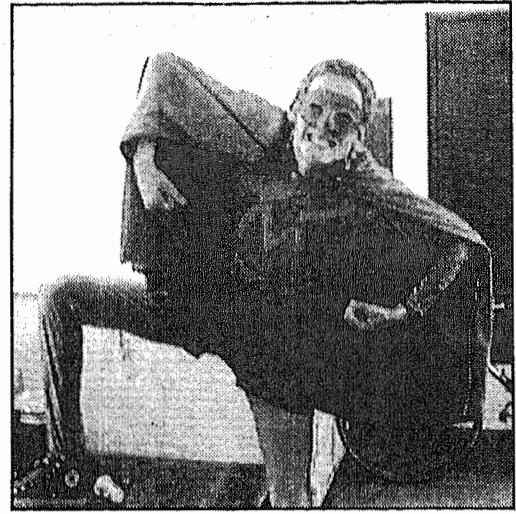
Mr Methane seemed a better name, more catchy, and green was a good gassy colour."

So what next? The tour continues, with Chris Franklin as his support act. Chris is a crowd favourite anywhere, being a comedian who has finally started to take the piss out of bogans, and someone with a very quick and harsh tongue for the hecklers. This is how I rate a comedian, and he was great with his "I don't come down to your work and slap the sailors' cocks out of your mouth, do I?" line to a persistent female heckler. Hilarious.

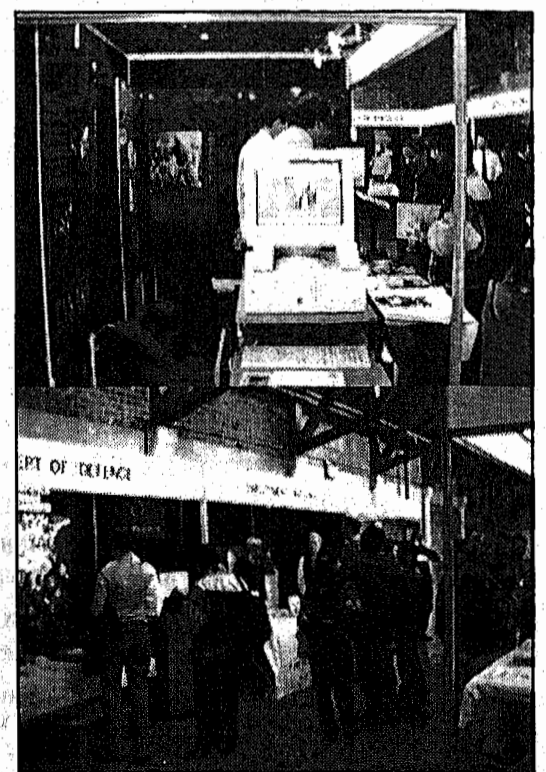
Chris reckons the next Mr Methane album should be "Paul Oldfield's Tubular Bells," an idea that would Mike Oldfield's album of the same name finally worth a listen. I think its a great idea.

Mr Methane also has a website, www.mrmethane.com. This is well worth a look, as it has a detailed history of his career, some good links, the ability to purchase his CD, and some sounds of questionable taste. Excellent. Also he can be reached by email on mmethane@mrmethane.com. And as he says, wipe well.

Stephen Mullighan



Careers Fair 99



National Journey of Healing Day

Wednesday 26th May 1999

The University's Australian's for Native Title and Reconciliation Club (UANTaR) together with Wilto Yerlo (Aboriginal and Torres Strait Islander Programs), CASM (Centre for Aboriginal Studies in Music), and the PGSA (Postgraduate Students Association) presented an afternoon of sharing - stories, dances, songs and food - to celebrate Journey of Healing Day.

Lewis O'Brien, a Kurna Elder welcomed the crowd of about 150 to the land of the Adelaide Plains people and emphasised the fact that "indigenous issues" are not just about historical incidents, but are matters which affect people every day, and will continue to shape lives into the future.

The Lord Mayor, Jane Lomax Smith, Roger Thomas, the Director of Wilto Yerlo and AFL football player Che Cockatoo Collins spoke eloquently about their experiences, beliefs and hopes for future prospects of reconciliation.

The CASM Choir and performers Jaiyah Rassip, Tye Kennedy and Ashley and Annie Coleman entertained the gathering with traditional music, songs and dances. People from offices overlooking Wills Court opened their windows so that they, too could appreciate the performances.

After the opening events, proceedings moved to the Cloisters, where there were more speakers and musicians as well as a BBQ.

The weather was thankfully fine and it was marvellous to see so many people walking together, for a fairer future for ALL Australians.



Introducing Postfeminism

Having not done any formal study in the area of feminism or postmodernism, I felt that I would be coming from the ideal perspective to review a work whose aim, according to the title, was to *introduce* postfeminism. I am not completely ignorant, and hoped that this book would give some structure and balance to the ideas I already hold, and possibly direct me towards areas of further study. Strike one. The authors of this book seem to assume a complete working knowledge of all ideas and concepts within fields ranging from humanism and Freudian psychoanalysis to postmodernism, feminism and moral and ethical philosophy. This book is not an introduction, but a summary. Ideas are presented in a form so concise that to reduce it any further would be to leave only the headings. There is no discussion of the ideas, and nothing to let the reader really grasp what the ideas are actually about. I also assumed, given that this is supposed to be the beginning of my interaction with postfeminism, that the ideas would be expressed in words that would allow the layperson to follow them. Strike two. The writing in this book is pitched at someone intimately acquainted with the terminology of philosophical discourse, and is extremely difficult to follow. In fact, the only thing that the authors have done to make this book approachable to those seeking an introduction to postfeminism, is to include pictures. Every single page is full of ridiculous images that I assume are supposed to make the presentation of ideas somewhat more friendly. Strike three. They don't convey anything about what the text (usually confined to 5-10 lines per page) is saying, and seem to be *someone's* idea of art... but I think that this would be lost on the majority of readers. They are distracting and take away valuable space that should have been used to introduce and discuss the ideas, rather than presenting these as bald statements, accompanied by an ugly, useless representation of whichever historical figure is being mentioned.

So, if we're playing baseball, this book is out. And with good reason. It fails in everything it tries to do, and anyone seeking enlightenment from this text would be well advised to forget it. On the other hand, if you have an exam on postmodernism, and need a summary, this could save you some time. But you still have to live with the appalling artwork on every page. Overall, this book is a waste of time and space. I may well use it to light the fire next time I go camping.

Sophia Phoca and Rebecca Wright



Acoustic Jam at The Governor Hindmarsh Hotel.
MSA Jam session: All welcome, family atmosphere. Bring your own instruments, any kind, it doesn't matter! Sunday 6th June, 4-8pm.

Quiz Night.

Friday June 4th, North/South Dining Room, Level 4 Union Building. Doors open 7pm, starts 7:30pm. Tables for 6-10 Tickets at Clubs Association, MSA room or at door. Enquireis Dave Warner 8364 3714. Concession \$7, MSA \$5, Others \$8.

Notice of an Annual General Meeting

Adelaide University Sports Association Inc will be holding its Annual General Meeting on Thursday 29th July, 1999

at 1pm in the WP Rogers Room (level 5 - behind the Bar) followed directly by Sports Council.

Nominations are called for the following positions:

A one (1) year term for:

President

Deputy President

Hon. Secretary

Hon. Treasurer

(the Secretary and Treasurer MUST be students of the University of Adelaide)

to be determined at the AGM

Nomination Forms are available from the Sports Association Office. Nomination Forms MUST be submitted by 5pm Monday 28th June, 1999

Voting will take place from 9am Monday 26th July until 5pm Wednesday 28th July, 1999

Club News

IGM Spot club (Social Netball) June 4th 5.30pm WP Rogers Room level 5 Union House

Mature Students Association

QUIZ night North South Dining Room

Level 4 Union Building 7pm June 4th Friday

Tables 6-10 people

Tickets available from the Clubs assoc office

\$8 waged \$7 Concession \$5 MSA members

Enquiries Dave Warner 8364 3714

Mature Student Jam Session Governor Hindmarsh Hotel

4-8 pm Sunday 6th June Food and Cold drinks available

Computing Students

Lan Party 10am to 2pm on Saturday 12th June call Duane 8364 1316 or email

primate@ozemail.com.au

Clubs Association Council Meeting to be held on Wed 2nd June WP Rogers Room

1pm

please send your CA Delegate or your President or representative. Please check

your pigeon holes. Thank you

PROSH 1999

prank registration form

CLUB GROUP /NAME

CONTACT NUMBER

DETAILS OF PRANK IDEA

SHOULD THESE DETAILS BE KEPT UNDERWRAPS?

YES

NO

PLEASE MAKE YOUR PRANKS LEGAL. WE, THE STUDENTS' ASSOCIATION WILL NOT BAIL YOU OUT OR PAY FOR DAMAGES. For further information, please contact Matt Sykes, A/CVP @ the SAUA on 8303 5406



Battle of the Bands: Profiles



Bombscare Biography

Bombscare started in December '98 when high school friends Nic and John started jamming at Nic's place. Soon afterwards Luke who knew a

drummer was needed, got in contact and offered to drum for the band. The line up was complete.

We rehearse in member's living rooms. Originally we were called Fatal Distraction. By the time you read this, we should have a two or three track demo done.

Influences:

Nic (aged 19) 80's to present Punk Rock eg. Minor Threat, Screeching Weasel, Dead Kennedys and Pennywise. Also Indie and occasional Hip - Hop.

John (aged 18) - Ska and Punk including Madness, NOFX and good Riddance.

Luke (aged 18) - Classical Rock 'n' Roll eg. Led Zeppelin and other 70's bands.

Our Ethos:

Shameless stereotypical Punk with plenty of angst. To capture the spirit of 80's Punk Rock.

Lifo: A Day In the Life Of.

Lifo is a semi-new band from Adelaide. It consists of Doug, Ben and Peter. They love bands like seBADoh, the Lemonheads, Screamer, Husker Du, The Pixies, Swervedriver, Smudge and the Art Of Fighting. This doesn't mean they sound like any of them, but I guess that a mix of seBADoh and the Lemonheads would come pretty close. They've been playing together for about 6 months now, although the songs are much older than the band. They formed when Doug left his old band (Sophia's Return, Avalyne) due to musical and political differences (they're still good friends though). Doug is much happier now, and he gets to boss the other guys around (they don't mind that much). Lifo is a fun band, and this shows the minute Pete, Ben and Doug get on stage.

The members are:

Doug Arnott: Bass and Vocals

Doug has been in a few bands in his time, but is finally happy with his latest. Music is finally fun again. His last band, Sophia's Return (who are still gigging around, with consent from all parties) had moderate success, getting onto the 3D Top 20+1 for 4 consecutive months, with 4 weeks at Number 1 (with their song "Flirt", which Doug has brought to Lifo). He also toured with *Screamer* (a very successful Brisbane band) for one month around Australia. It was during this time that he honed his pop-writing skills and came to the conclusion that Sophia's Return wasn't for him. He likes walks by the beach at sunset.

Peter O'Neill: Guitar and Vocals

Peter has been in bands before, but Lifo is his first band to play gigs. He learned to play listening to Swervedriver and punk music, and this mix of technicality and pop sensibilities has given a new life to Doug's songs. His own songs, however, are what separates him from other musicians. His dark outlook strangely complements Doug's almost-annoying optimism. He likes rain on a sunshiny day.

Ben Smith: Drums and Backing Vocals

Ben is the new kid on the block, with Lifo being his first band. Don't let this fool you, however, he's actually been playing for over 5 years. He's just fussy. For a funk-kid, he loves playing pop music, for which Doug is eternally grateful. He just has a habit of going into spontaneous drum solos, but we won't hold that against him. Ben likes sleeping and eating.

Lifo's Rock History



Well, we're working on this one. Lifo has played a handful of gigs, and they've all been of the highest quality. They started with *Moler*, with 3 shows at the Holdfast, Austral and Crown and Anchor. They've also played at *Innervision's* CD launch at the Crown and Sceptre.

DISCO 2 VOLANTE

Born from the streets of Mile End, Disco Volante know life in the ghettos of Adelaide and are here to settle the score. Armed with vicious beatz and treatz, DV will kill you in cold blood with their def rhymes and take you back to skool with their bold vision of the truth, justice and the real Australian way - Volante style. This ain't no cheap new skool, boyeee.

ROSCOE P. COLTRANE

He's wanted in five states and two territories, demands attention with his Information-to-tha-nation, comin'-to-a-station, near you style. He's bad-assed dangerous, he's on a murder rap and he just don't care. He brings the rap to the posse.

M.C. THE HOLY MAN

He's the Prophet of Prophesy. He's the man on the mouth with tha message from The Mountain of Doom. He ain't no pacifist when he's on the mikes, taking no prisoners with the machine-gun-sermons of his own personal Holy War. He brings the soul to this posse G.

GROOVE DANGER D

This man is the referee in this grudge match of awesome rap power. He is here to prove that a fly DJ is more than a match for your long-haired guitar boys from the other side of town. Forget standing still, if your ass don't move while the 'D's on the groove, trade it in for a new one.

PROFESSOR BOOTY BASSMAN

Educating on the phat-ass bass is shakin' down tha house with his low-end, high powered tactical bass assault. One mute mutha, he can't talk, he don't barely walk, he knows only one language an dat is the language of phat bass licks. He also knows a few words in the language of love.

TRE ROCK

The master of thumpin' to get yo ass jumpin'. He's a little crazy, making this beatmaster a danger in tha house. He hits while he sits but his drums are da bomb. Boom.

Backed up by the White Knights of the Furious Four, the Disco Posse will shoot you down with their hard-edged style and pick up your corpse with their bottom-end beats. They dangerous, man, and you gonna hear the DV message. Word to both your parents.

If you need any more information, or just want to lay some skin of one of these fine brothers, call..

Captain Leeroy Clinton Jnr.
Manager, Import/Export
ph. 8344 1431

Narcain - Biography

Narcain is an independent 4-piece band from Adelaide that plays original music in a rock-pop-punk style. They draw influences from a wide range of bands including anything from Nirvana to Sidewinder, The Mark Of Cain to Ammonia and Korn to Something For Kate.

Narcain formed in mid 1997 and have since built up a steady following within the local scene. Since their inception they have been actively playing around Adelaide, and have played at major events such as The Closing of The Fringe Festival '98, The Artery Party '98 and AUSMUSIC Day '98 at Flinders University - where they played alongside bands including Nancy Vandal, The Porkers, Area 7 and Lavish. Narcain also played a live set on 5UV earlier this year.

Narcain has been featured in *The Advertiser* and *The Sunday Mail*, and local street magazines *dB* and *Rip It Up* who described them as 'wonder grunge with aplomb'. They have had articles published on them in *The Sunday Mail* - "Out of the garage and onto the stage" and *The Messenger* - "Narcain wants to share the grunge buzz". They can be contacted by phoning Frank on: (08) 8277 2126, email: narcain@tne.net.au, or by writing to: P0 BOX 111, Burnside, SA, 5066.

Questions:

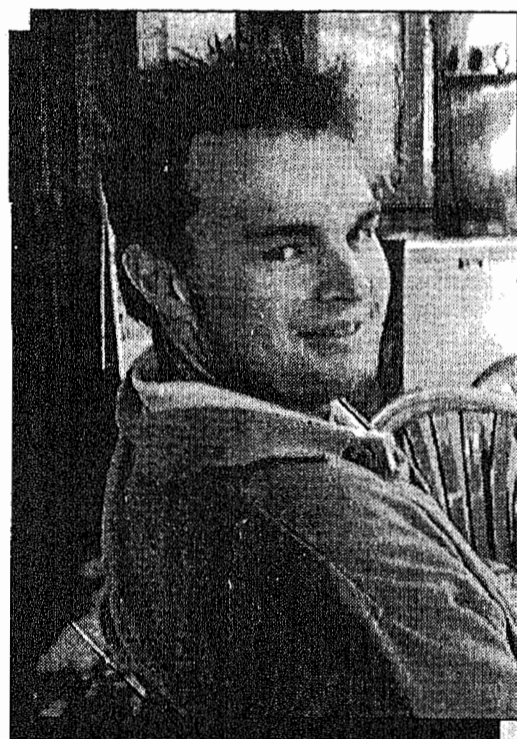
- 1) What's your favourite green thing?
- 2) What do you do to care for the environment?
- 3) What's green and raunchy?



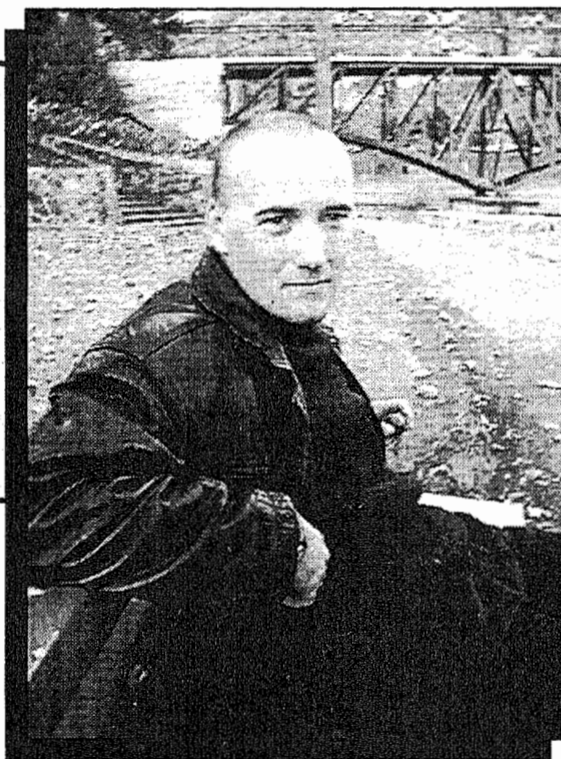
VOX



Ben, Eric, Tom and Jan
Playing table-top soccer in Wills
 1) Ben: The fake plants over there.
 Erik: Astro-turf.
 Tom: Brussel sprouts. Are they green?
 Jan: The slime in my friend's fish tank.
 2) Ben: I pick up any rubbish I happen to see lying around the place.
 Eric: I bury compost in my garden.
 Jan: I take public transport.
 Tom: I smoke.
 3) Ben: Astro-turf underwear.
 Eric: Crocodile-skin coats.
 Jan: A naked woman painted green ...
 Ben: ... and dancing in mint jelly.



Steven
Cleaning, if not greening, by the Torrens
 1) Clean walls. Clean O-Bahn overpasses on the River Torrens. They're green: bridge green.
 2) I'm an anti-graffiti-ist: I organise people to clean the graffiti from along the Torrens.
 3) A female version of Kermit.



Richard
Naughty but not litter-bug-ging outside the SAUA
 1) Marijuana
 2) I seriously don't litter. I have an anti-litter policy.
 3) Martian porno mags.

Belinda
It's not easy being green
 1) Kermit
 2) I suffer with bad hair because I don't use hairspray.
 3) That's definitely snot. It's slippery, but sticky.



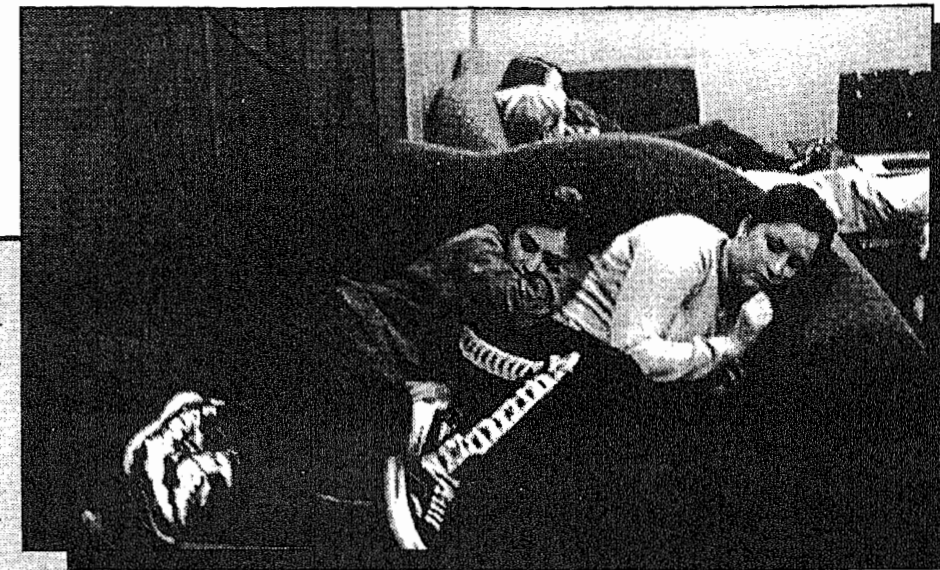
BASED ON AN ORIGINAL CUBANO BLEND



UNDER THE SUPERVISION OF BACARDI & CO. LTD.



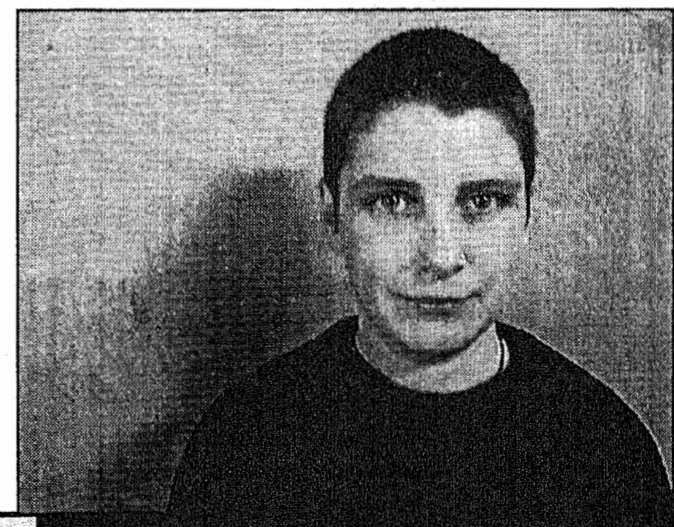
POP



Emily and Melika
Hoping their Mums won't catch them cat-napping in Wills
 1) Melika: A rose stem with no flower.
 Emily: My green jumper.
 2) Emily: I make sure I put things in the bin.
 Melika: I don't breathe too much, so I avoid producing CO2 emissions.
 3) Emily and Melika: Kermit the frog! Kermit the frog! Kermit the frog in Calvin Klien boxer shorts!



Petra and Heath
Voting for Bob by the Lawns
 1) Petra: Avocado.
 Heath: Bob Brown, the Green senator. He's a good boy.
 2) Petra: I'm collecting beer bottles and recycling them and not driving a car because I can't drive on the left-hand side of the road and I'm not riding a bike because I'm lazy but I am catching a bus.
 Heath: I'm a member of the Environment Collective.
 3) Petra: Watermelons.
 Heath: Bob Brown again.



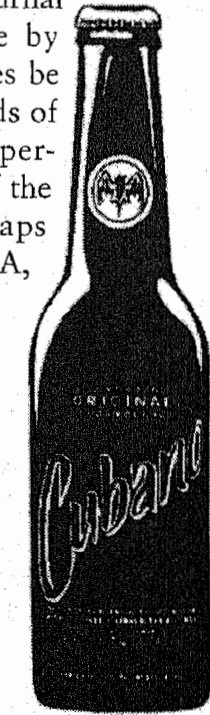
Marian
At the point where three paths meet
 1) Frogs are really cute.
 2) I send it flowers.
 3) A naked frog bearing flowers.



Where's Zane?

Zane is an Environment Officer. His hobbies include hugging trees, cloisters and other tall things that can't run very fast, and lying down in front of bulldozers and threatening to tickle them "good". Although nocturnal by nature and elusive by habit, he can sometimes be glimpsed on the grounds of Adelaide University: perhaps drinking at one of the water fountains, perhaps burrowing in the SAUA, nesting in a recycle bin, grazing in the Mayo, or frolicking on the Lawns. Every once in a while, usually after hours of quiet observation, one of our lucky roving Vox Pop photographers manages to not only glimpse Zane, but to catch him on film.

If you can spot Zane in one of this week's pictures, come down to the *On Dit* office at 2.00 on Friday and claim your exciting prize - it's kind of like a book but wetter. Yes, it's a six-pack of Cubano: it's Cuban for Road Rage.



STUFF YOU LOVE TO LIKE

QUEER COLLABORATIONS

This year Queer Collaborations (QC) will be held in Adelaide for the first time. The week long conference, to be held at Flinders University from 5th-9th July, is a forum for lesbian, gay, bisexual and transgendered students from around Australia to get together and discuss issues of relevance. QC also has a fairly heavy emphasis on entertainment, and as such, it blends celebration, protest and the exchange of information together.

QC is so important because homophobia and heterosexism break down communities- it seeks to rebuild them. It's important because it gives queer people a visibility that society denies them. It's important to all students because activist movements can't exist in isolation from each other. Oppression occurs on many levels - race, class, gender, sexuality, nationality - and for progressive change to occur it has to be resisted on all fronts.

However, due to funding many interstate students can't afford to access QC. Accommodation for a week can be expensive so we are asking for people who live in queer friendly house to billet host students for the duration of the conference. This can be very rewarding as you get to make some very cool interstate friends (and get to stay with them next time you're in Melbourne / Sydney / Perth / Brisbane / Hobart / Darwin).

If you are able to help please contact Marian 8352 1293. Simple.

AUSKI

TRIPPERS MEETING (and all those going on ski trip and waiting list) and simultaneously,

THE AUSKI PENULTIMATE PUB NITE

Bring yourself, bring your friends, then get ready to enjoy the CHEAP DRINKS !!! Where? UNIBAR of course.

Time? 6pm - till you wake. Date? 2nd June

Managing Exam Stress Den of Vice?

(North Tee Campus)
When: Wednesday 2 June, 1.10 - 2.00
Where: Counselling Centre, Ground Floor, Horace Lamb Bldg
Presenter: Sue Barnard
BOOK NOW on 8303 5663 or CALL IN (Waite Campus)
When: Thursday 3 June, 1.10 - 2.00
Where: Discussion Rm 1, Charles Hawker Conference Centre, Waite
Presenter: Sue Barnard
BOOKINGS ARE ESSENTIAL. PLEASE CONTACT THE COUNSELLING CENTRE ON 8303 5663.

Interested in spending nights around a round felt-covered table with dim, low lighting, soft jazz music, thick cigar smoke, counting your chips playing poker with a bunch of guys?

An enthusiastic card player is looking for interested card players to play poker, "7 card stud poker" and perhaps other card gambling games on a regular basis, say once a week/fortnight/month, depending on availability. Although this is probably illegal without a license, small pots would be involved..nothing too big. (Perhaps \$50 for the whole night?) Obviously these details can be finalised once the group meets. Email if you are interested. benjamin.goodyear@student.adelaide.edu.au

Missing Bike!

My blue Trek 700 sport multitrak bike went missing from the bike racks above the Barr Smith Library in the middle of the day on Wednesday 26th May. If anyone saw it on that day or knows anything which might help me find it I would really appreciate it. I had only had the bike for less than a week and this was the first time I had ridden it to uni, so I am quite upset. Trudy ph 8272 2383 or 8303 3512 (uni).

Housemates wanted!

Looking for either male or female housemates (2-3) to join me, a 21yr old female arts student, in finding a large, characteristic old house in the southside of Adelaide. May any creative people interested in communally turning a big house into a long-term organised home contact Lynley on 8276 2253. Rent depending on what's around, \$45-\$70 p/w plus share of bond.

HOROSCOPES

FOR THE WEEK MAY 31ST - JUNE 4TH

Aries

This week make sure that you put a quick 50 on a fine filly called "Meaty Bites" in Race 6 at Morphettville. I'm pretty sure it won't win, but I'll sure clean up.

Leo

This week everyone will think that you can do no wrong. Make good use of it. Go up to your English demonstrator and tell him to fuck off. Urinate on the steps of your local Police Station. Punch your brother in the face and make it look as though he ran into the fence. Remember, this week, you are the apple in everyone's eyes.

Libra

Your sign is known for balance, fairness and being able to see every side of the argument. These are all just nice words for vague, indecisive and stupid. You should have known that, but you've never looked at that Thesaurus that Aunt Molly gave you at last year's family Christmas dinner.

Taurus

Build a wooden horse, park it outside your mate's place and surprise him/her when she/he comes out to pick up the paper in the morning. Also, watch out for angry men early in the morning.

Taurus

You are an earth sign represented by the Bull. I don't know why this is either, but you sure are stubborn.

MONITOR GI

For the last few weeks you've been feeling a bit off colour, had a nagging headache that just won't go away. You've been to see your local doctor, they've referred you to a specialist - no one knows what it is. It's a tumour.

Virgo

You know that assignment you've been meaning to start nice and early so that you won't get into the same trouble as you did last year? Forget it, you're already failing. Go and join the Army instead.

Buffy

This week you won't read your horoscopes.



Minotaur

You have a talentless sister that puts out rubbishy songs in the attempt to emulate your own stunted career. Send her flowers and a nice card this week.

SAGITTARIUS

Please see last edition and make the following changes; "sore back" to "cuts and bruises", "money coming in" to "more going out that coming in" and "you'll be invited to many varied and interesting social events" to "try to keep to yourself this week".

Scorpio

This week you can make your own mind up. Give it a go you superstitious fuck. You might actually make it out from behind your rune stones and tarot cards and find a life.

CANCER

This week try to find another vice. If you don't smoke, take it up. It may be bad for you, but everyone knows it makes you look cool.

Something From Stephanie

In June, Something For Kate will be releasing their second full length CD *Beautiful Sharks*, following their success with *Elsewhere For 8 Minutes*. Something For Kate consists of Paul Dempsey - vocals and guitar, Stephanie Ashworth - bass, and Clint Hyndham - drums. Stephanie is Something For Kate's third bass player and has been involved with the band since early 1998.

Lyrics...

Paul writes ALL the lyrics.

Music...

We all write the music - sometimes we take it in turns to write

songs, but other times we sit there and write them all together. Originally Paul wrote most of the music.

Beautiful Sharks...

We went to Canada and the US for a number of weeks, in particular Toronto and LA, and wrote heaps of stuff while we were there. It was good because we put ourselves somewhere away from Melbourne and really concentrated on making the album. This was great because it meant that we didn't have friends dropping by all the time, or managers calling, we could just get on with it.

Favourite song...

The title track 'Beautiful Sharks'.

I originally meant it to be this hard, thrashing song...but instead it ended up the opposite, much more mellow.

Beautiful Sharks vs Elsewhere For 8 Minutes...

Beautiful Sharks is more mature. This album has a lot more to it. Where there needed to be a cello, or a drum loop, or whatever, we did it. Last time it was just guitars and the usual. It's definitely a fuller album.

Production...

Brian Paulson was great. We used him for the last album and we're very happy with his work. It was good this time because there wasn't any of that uncomfortable

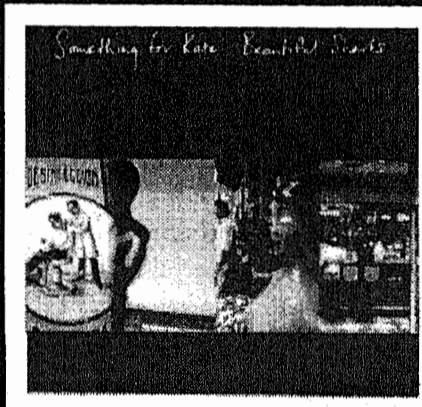
feeling or awkward introductions. Brian also produced one of Paul's favourite albums, Slint's *Spiderland*.

Artwork...

Sylvie Sinkovic took the photographs on the cover as she was travelling through Europe, especially countries like Turkey. She has a really good eye, for example, the guy selling teeth. That's how dentists advertise in Turkey and places like that. They display teeth that they've worked on and say "hey, look at my work!"

Any influences?

Everything...everything that you listen to influences you in some way, whether it's good or bad.



Something for Kate

Beautiful Sharks

Murmur

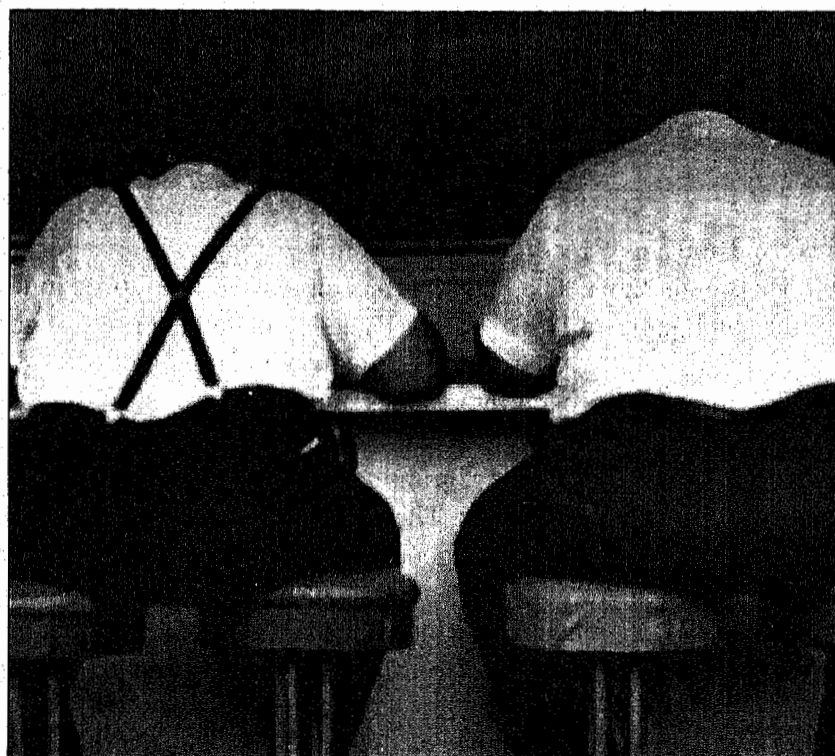
Beautiful Sharks is Something For Kate's infectious and electrifying follow up to *Elsewhere For 8 Minutes*. Produced, recorded and mixed by Brian Paulson at Sing Sing Studios, this album offers an almost faultless collection of high quality, high powered, intensely melodic songs.

Though each track is uniformly strong, *Beautiful Sharks* is successfully diverse in that it offers listeners elements of experimentation, tremulous vocals, poetic lyrics, and an overall energy...a vibrance. It is obvious on first listen, that Something For Kate have incorporated a range of new

ideas into their sound and the result is an invigorating album, one which screams Something For Kate's presence.

Beautiful Sharks opens with 'Whatever You Want' the answer to *Elsewhere For 8 Minutes*' 'Captain (million miles an hour)'. Paul's voice sings out in quiet desperation, evoking a distinct feeling of urgency in the listener. 'Hallways' has a faster tempo, involving a combination of samples and voice distortion techniques. The title track 'Beautiful Sharks' is much quieter and focuses largely on the relationship between guitar and bass, rather than being solely lyrically based. 'Electricity' is the first released single and has a particular feeling of immediacy attached to it, exemplifying Paul's amazing vocals. Other notable songs on the album include 'Easy' and 'Astronaut'.

Beautiful Sharks is a more than admirable follow up to Something For Kate's *Elsewhere For 8 Minutes*. It has retained the Something For Kate sound, but has grown to also include new ideas which add to the energy of the album. A meritorious effort



get up off your arse...

PROSH IS COMING

for more info call Matt Sykes,
SAUA A/CVP on 8303 5406,
or email: acvp@smug.adelaide.edu.au



Music you can



Stella One Eleven
Mr Big Car
WOW/Mushroom

Mr Big Car is the debut album from Stella One Eleven: a sort of indie supergroup from Sydney. Stella One Eleven comprise Cindy Ryan who wrote most of the lyrics and music, Genevieve Maynard (ex Bughouse), Bow Campbell (Front End Loader), Pat Hayes (ex Falling Joys) and Raph Wittingham (ex Clouds) so its no wonder that it is an album that has more goals than points.

Mr Big Car is a good record. The music is diverse enough to keep people happy yet maintains a constant strain of melody, superb production (but not intrusive and over the top). Sure, it has the sweetness that one expects from the members and their combined histories but for a lazy Sunday afternoon drive this is

not necessarily a bad thing. It has a slightly adult feel to it as well, like cigars and martinis are compulsory accompaniments.

The sweetness of music is contrasted with an often bitter or loss-filled lyrical content. Mr Big Car uses a string quartet (FourPlay) on several songs and this provides a wonderful field for the electric instruments to play within.

A sense of yearning and sweetness permeate the album and it harks back to the heady days of finely crafted and written Australian music, not four or five prats singing and dancing about teen love and street cred in Westfields all over this wide brown land.

Highlights are "Hard", "Back to Me" which had me packing and ready to find Cindy, the slightly rockier "Only Good for Conversation" and "Come Around".

Mr Big Car deserves to be a part of anybody's collection who likes well-crafted melodic and atmospheric pop.



Everlast
Whitey Ford Sings The Blues
Tommy Boy/Mushroom

Everlast (aka Eric Schrody), former front man of the House of Pain, graduates from beerhall rap to Blues Hip Hop fusion.

This conversion is marked by an extensive use of real instruments, but still with a significant scratching/sampling/looping content. Though this is bound to be an anathema to purists from both the blues and hip hop camps, it should not dissuade the majority of listeners in a world where genre-bending by such artists as Beck is becoming commonplace.

Incidentally, the two singles "Ends" and "What it's Like" are at the far end of the spectrum that this album represents, with much of the remaining material staying in more established hip hop territory. (Just thought I'd warn you).

There are a few party vibe tracks here that recall the House of Pain, but for much of this album Everlast mines a very bleak vein.

Throughout this album, Everlast displays a marked ambivalence to all the things that traditional hip hop has held close to it's heart: misogyny, violence, drug addiction, greed and hatred all get a serve at one time or another. Mature is the word the word that comes to mind more than any other.

<brace for a flurry of cliches> If Everlast talks it tough sometimes, it's not a territorial puffing up of plumage, it's the growl of the junkyard dog that's been around the block one times too many.

Hey! This is good shit.

Steve Finney



FANToMAS
AMENAZA al MUNDO
Ipecac Records

This album opens the door for both this band and a new record label. Fantomas is the new group formed by Mike Patton of Faith No More and Mr Bungle fame. The band has an impressive line up including Dave Lombardo (Grip Inc.) Buzz Osborne (Melvins) and Trevor Dunn (Bungle and much more). A word of warning: this is not an album for the easily disgruntled or impatient. It is formed around a basis of 30 pages which form this "book" of music. Each page is broken into frames and is performed like frames from a comic book. The heavy music sets the scene and mood which is predominantly dark, haunting and

ominous (gee...Mike Patton ominous...never.) Over the music Patton does his stuff, growling, wailing, grunting, hippuping, exuding rawness and total control. Many samples occur within the music, mostly from 50's horror film's which are great. The fantastic cover art is courtesy of a horror film also. This album shows the talent of the band members and sees a side of music not generally touched by today's record companies, finally get an airing. Incidentally, the label is owned by Mike Patton and Greg Werckman (Fantomas, Bungle and Patton's agent), who decided to create a label for the fresh sounds of Fantomas and other groups. This is a great album which unfortunately will find no place in the cesspit that is popular music. Well worth the difficulty in finding it locally. Watch out on July 13 for Mr Bungle's crooning new album "California".

Case Sinclair

plant a tree to



Rammstein
Herzeleid
BMG/Motor Music

Rammstein came to the attention of many in this country via their inclusion on the Trent Reznor produced soundtrack to David Lynch's *Lost Highway*. The release of two big singles ("Engel" and the Depeche Mode

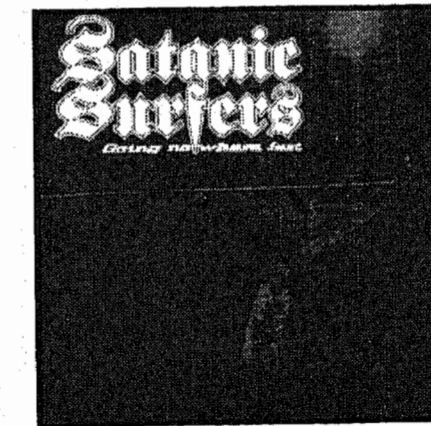
single "Stripped"), a new album *Sehnsucht* and JJJ exposure for all of the above has led to an environment ripe for the release of Rammstein's back catalogue.

Including the tracks from the aforementioned soundtrack, *Herzeleid*, translating roughly as "Heart-Songs", is Rammstein's '95 album. For those not in the now by now, Rammstein combine guttural German (and occasionally French) lyrics, poleaxing metal guitar and a smattering of samples and bleeps to create something that lies between Fear Factory's *Demanufacture* and Faith No More. The content of the lyrics (according to several german speaking friends of mine) is edgy to say the least, dealing predominantly in base urges. But that's all by the by for us monolingual people. As Not From There have proven, you don't have to understand a song to enjoy it. And such is the case with "Herzeleid" - Not wholly understood but thoroughly enjoyed. *Fish.*



Shania Twain
Man! I Feel like a Woman!
Mercury/Universal

The world's worst keyboard sound mixed with a feminised ZZ Top cast-off. Charmless. Where do they find this stuff? Why do they send it to us?



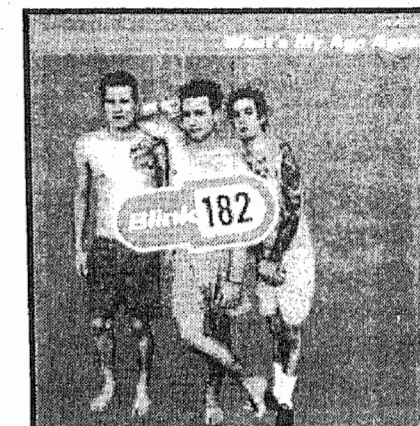
Satanic Surfers
Going Nowhere Fast
Burning Heart/Shock

Clocking in at a cool 26 minutes 31 seconds, *Going Nowhere Fast* by Sweden's Satanic Surfers is an easy listen.

Reviewing an album like this puts one in a no-win situation. People who like power pop or melodic hardcore would have already heard of the Surfers and would then know what to expect. People who don't like the style won't like the album no matter how much more proficient the Surfers have got at their instruments and their songwriting ability. Here goes anyway.

I'm a fan of this style of music. I like it's no bullshit and no frills attitude, it's ability to have a laugh at itself and it's ability to make the audience really cut loose. Watching a band like Snuff or even Adelaide's 99 Reasons Why is to enter a world where the music matters and pretension is forgotten. Sure there are some knobs there but where aren't there. Satanic Surfers have been at the forefront of the Scandinavian assault on American dominance of this genre along with bands like No Fun At All and Millencolin building on foundations of earlier band like AntiCimex and Assuck. There must be something in the water up there in Scandinavia that makes people who like punk and its offshoots immerse themselves in it. Plenty of original punk comes out of there.

Going Nowhere Fast is at the slightly more thrash than poppy but does delve into powerpop on songs like "Institutionalised Murder" and "That Song". It is an album that gets better with several listens as the breaks between songs can be mistaken for breaks in songs. They also avoid the trap of long-winded endings and feedback that bands of this ilk often fall into. *Going Nowhere Fast* rails against social injustice, the hypocrisy of modern morality (deploring violence but gladly watching results of car accidents) while supporting good old romance. It has several instrumentals on it but they are uniformly strong (and probably used to give Rodrigo the drummer/vocalist a break at shows). *Going Nowhere Fast* is good without being brilliant. There is nothing earth-shattering on it but the songs are uniformly strong, there is nothing too original on it but as Superchunk once said, "everything's borrowed everything's used". In conclusion, see first paragraph.



Blink 182
What's My Age Again?
Universal

According to Blink 182's bio, they're on a mission to educate youth in rectal health. As strange as this is, it reiterates the immaturity that this band thrives on. "What's My Age Again" is in a similar vein to previous work, a

little more relaxed, a little more grown up, a little less good. This single has no b-sides on it, but that's probably because it's promotional.

Stuart "conceiving is easy" Gunn

Suze DeMarchi
Telelove
Mushroom Records

Suze DeMarchi is ex-lead singer of the Baby Animals. This is her first solo album since the Baby Animals' last album in 1993. The basic soft-rock guitar sound remains (a bit softer, maybe) but this time, in places, is seamlessly underlaid with unassuming synthesizers, creating an intimate and often hauntingly sad pop sound. Suze's voice is perfect: clear and emotional. The songs span the six years since her last release: despair during the corporate wrangling and declining commercial success that spelt the end of the Baby Animals ("There isn't any room on the sun/Is everyone a fool/Am I one?" in "Down"), through to her current happiness and stable romance ("Morning the sun shines forgiveness/To see signs of hope the colour is gold" in "Colour of Love"). It won't push any boundaries and it's not going to change anyone's life. What it is is a slick, honest and intelligent pop-rock record and if you've ever sung along to a Baby Animals song, this probably deserves a place in your collection.

Chris



Dear Diary ..

This week we are going to do things a little differently. Firstly, on LOCAL NOISE this week (the best in local music live-to-air each week), we have the talents of MOWER. Join Jeremy and his hip-hop posse and listen to this great local band in full effect this TUESDAY NIGHT at 9 PM. Shouts out to you and your crew. Now onto what's happening on Student Radio this week. Which night to talk about? Let's see MONDAY, TUESDAY or SATURDAY. The tarot cards are telling us SATURDAY. Tune in at 9 PM to hear SHOW AND TELL where Steven and Sarah will show you theirs if you show them yours. It's kinda funny, kinda music-y and, of course, kinda good. Then, for the first time playing in the full forward position, comes R-RATED RADIO. This fine show is hosted by Chantel and Petra, who'll peel off the blue cover and show you why their show has a R-18 rating. Featuring "Web-Site 'o' the Week" and other topical things it's a guaranteed good listen. Having picked up 3 votes last round, COLLISION follows next at 11 PM where Simon and Georgie go "head-to-head" music-wise. Listen in to hear who comes off second best. And to round off the night is WAIT 'TIL DARK with Jonathan and Alix (with an i). Talkin' 'bout stuff 'round town and playing music into the wee hours. DO NOT GO OUT THIS SATURDAY NIGHT. Stay in and snuggle up with your friends at Student Radio.

Peter Adams C.P.A.
Christian Haebich C.P.A.
1999 Student Radio Directors and Certified Practising Accountants.

P.S. We should also probably mention that this week is ENVIRONMENT WEEK, hence this extra thick edition on On Dit. Make sure that you get involved in some of the activities brought to you by the Environment Department of the Student's Association.

music you can



Various Artists The PJs Festival

There is a family of phrases that strike fear into the heart of many a music fan. One member of this family is "Music from & inspired by the hit television series". Inspired my ass. This is a monotone MOR hip-hop guest-a-thon, full of supposed big guns (Bone Thugz n Harmony, Snoop Dogg, Timbaland etc.) firing blanks.

As the TV series that this release relies on (incidentally, a claymation starring Eddie Murphy) has not yet seen the light of day in Australia,

I think that this release is somewhat premature. Not that there seemed to be very much of the flavour of the series in this album. Releases such as "Songs in the Key of Springfield" and "The South Park" album far outstrip the PJs for atmosphere and relevance to their parent program.

Stephen Finney

Fuel Shimmer Sunburn

You've doubtless heard *Shimmer* on JJJ ("I have found/All that shimmers in this world is sure to fade.... away.... again."). It's a nice enough song, but I had hoped that soft rock masquerading as grunge was dying with Bush. The single hardly makes me want to rush out and buy the album, but it could be a lot worse.

Alex Lloyd Lucky Star EMI

Alex Lloyd was once the lead singer of an excellent Oz band called Mother Hubbard. Sadly, they broke up just as they were about to sign to a major label. <fast forward a couple of years> Lloyd, now solo has released his third single, and is gearing up for a debut long player.

Lucky Star is a lilting, stellar ballad quite different from *Black the Sun* and *Peepshow*. Recalling sometimes John Lennon and at others the Finn Brothers, the three B sides bode well for his forthcoming album.

Steve Finney

frontier touring company presents Skunk Anansie

Famous for their raw energy and exhilarating performances, Skunk Anansie are heading back to Australia in July to do what they do best: play live. Riding high on the success of a new album, *Post Orgasmic Chill*, they have re-emerged, still able to blister the senses and soothe the soul.

Skunk Anansie are one of the most celebrated bands to come out of the U.K. Their albums, *Sunburnt*, *Paranoid* (1994) and *Staoosh* (1996) have sold over four million copies worldwide, and carved a prominent place on the international music map.

For two consecutive years, *Kerrang!* Magazine awarded Skunk Anansie with Best British

Band and Best British Live Act, while the 1997 MTV Awards saw nominations for Best Live Act and Best Rock Act and an incendiary performance by the band.

At the beginning of 1998, after having toured the globe for three years straight, the band: Skin (vocals), Ace (guitar), Cass (bass), and Mark (drums), locked themselves away from the world to create the evocatively titled *Post Orgasmic Chill*. Skunk Anansie's trademark is their frenetic, unrelenting, left field rock; strident pop and atmospheric slower songs. They have now added traces of hip hop and African and Eastern influences into their music.

This will be Skunk Anansie's third tour of Australia. Their previous tours have already built a die-hard fan base in Oz, and given them a reputation for being brilliant live

performers who love playing in front of an audience.

The up and coming Skunk Anansie tour in July, promises to be one of this year's most exciting international acts to hit Australian soil and most definitely one of the few chances to see real music genius at work.

AUSTRALIAN TOUR DATES
Tuesday 27th
Heaven Nightclub - Adelaide
ON SALE NOW
TICKET BOOKING DETAILS:
Adelaide: Venuetix .
Ph: (08) 8223 7788

Tickets are \$25.00 inc booking fees

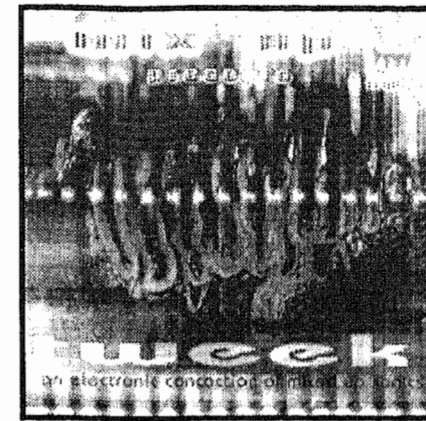
For further Media information please call:

Megan Heron - Frontier Touring Co.: (03) 9690 3000 or (04) 19 555 969

For local information contact Peter Darwin 0412 057 251

ondit@smug.adelaide.edu.au

smash the state to



Various Artists Mix Up presents tweek EMI

The latest in a long string of themed JJJ compilations, *tweek* is currently being hyped by their efficient media engine. So is it worth their effort? Well the answer is a definite... maybe.

tweek could best be described as eclectonica, spanning a wide range of both content and quality. The first CD contains a selection of unmixed tracks from 13 Australian artists. Efforts range from the superlative (B(if)tek, Ku-Ling Brothers, Moonrock, The Bird) to the incredibly bland (most notably Endorphin). The second CD is also a mixed bag. DJ Nervous drops a set of hard angular noise, culminating in acid breakbeat excursions from Code Warrior and EK. DJ Zeitgeist pushes the same agenda and frankly,

pushes it too far. The mix dissolves into a monotone melange with little that is accessible or even vaguely interesting.

As a double CD set, this is a failure. If I had to pay \$40 for *tweek* I'd feel put out. But as the total of the quality material supplied is roughly equivalent to a CD's worth, and the price is \$30 or so, this isn't such bad value for money.

Fish

Steve Poltz Silver Lining Mercury

Hey y'all, get ready for a hillbilly shindig with ol' Steve Poltz!

In case you haven't already worked it out, *Silver Lining* is a country and western song that ambles along the way those country songs do. If you're a fan of country, then this is definitely for you. If not, then you probably won't like it. However, it is worth a look if you're a Jewell fan. Steve helped Jewell out in writing her songs, and he sings a couple of them on the single, including her hit "You Were Meant For Me". As far as covers go, I suppose there's not to bad, but then I've never really heard the originals.

Country fans, Jewell fans, and even some soft pop/adult contemporary fans, this is the single for you. 6/10
Luke Balzan



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Sport and University

Education in British Universities

Part 1

A little over a year ago Dr John Setchell, President of the Adelaide University Sports Association Inc. undertook a study tour of British Universities to gain a greater understanding of sport in a University context. A conference on elite sport, academic scholarships and sport in Universities, to be held at the University of Surrey, was identified as an ideal opportunity to obtain the kind of information sought by the Association. However, several weeks before the conference was to be held, it was cancelled due to the inability of one of the key speakers to attend and to a concern that insufficient participants had registered. Approaches were made to the organisers, who had announced that a series of seminars were to be held for those U. K. individuals who had registered for the conference, to put together a study tour to cover key areas that would have been addressed by the conference and to answer the following key questions:

1. What research evidence exists that demonstrates the benefits of sport in University life, particularly as it applies to the development of individual students and possibly their academic success?
2. What evidence is there that the broader community values sporting life at Universities? Indeed, what perception does the wider community have of sport in Universities?
3. What funding models exist in the UK to provide sport on campus? Which of these models have demonstrated benefits or drawbacks when compared with each other?
4. What management and administrative structures have been shown to be effective?

An overview of sport in English Universities

In the area of sport, the English Universities can be divided into three groups;

1. Oxford and Cambridge.
2. The group of about 80 traditional and "red-brick" Universities.
3. The group of about 70 polytechnic Colleges recently granted University status.

The provision of sports facilities and the level of importance that sport has within a given University community depends on the group to which it belongs. The Colleges that form Oxford and Cambridge are all individually very well endowed with sports grounds, indoor facilities and sporting equipment. Oxford and Cambridge decide with whom they will compete, when they will compete and the sports in which they will compete. They form an elite group that does not necessarily take part in the inter-University activities organised by the British Universities Sports Association (BUSA). However, certain sporting competitions between Oxford and Cambridge are events of national importance and attract huge crowds; viz. The Oxford and Cambridge Boat Race and The Oxford and Cambridge Rugby match at Twickenham. As such, these events must reflect strongly on these two Universities and their sense of "identity".

The next group of Universities (traditional and red-brick) have at least, good facilities, and some have outstanding facilities. On most campuses there are a range of sports fields (hockey, soccer, rugby) indoor facilities (gymnasium, climbing walls, swimming pools, tennis courts) and sporting activities ranging from an aerobic class for the beginner, to the activities of their associated sporting clubs and on to academic programmes for world class elite athletes. There appears to be a greater level of integration of sport and academic pursuits at English Universities than appears to exist at Australian Universities. The opinion expressed by everyone that I spoke to is that sport is an integral part of the structure of University life and that to raise questions about its continued importance is to question the existence of the University itself. Indeed, in the U.K., Wednesday afternoons are set aside as lecture-free time for the ongoing programme of inter-University sport competitions!

Funding for all these levels of sport is derived from University funds, student contributions through "sport fees", some funds from National Governing bodies of

certain sports and money from the National lottery through the UK Sports Council.

The third group of Universities, the former polytechnics, have a sporting culture that is far less developed than the others that ranges from non-existent to involvement with local community activities and on to a few with group 2 University level facilities.

The structure of the Sports Association at the University of Adelaide is comparable with that present in most of the second group of Universities. However, the sporting Clubs and the Sports Association at the University of Adelaide appear to have a considerably greater degree of student management and control than do those in the UK where the sporting clubs are sometimes the poor cousins of "University" run activities. This is thought to be a result of many Universities opting to appoint a Director of Sport or Sports Development Officer to coordinate the use of University owned facilities and to manage their gymnasium/sports hall services (to maximise external use and revenue raising). Because the nature of sporting clubs is generally transient, the Directors of Sport became known as the constant feature of sport on campus and all sporting matters tended to be referred through them. In many instances, the sporting clubs have to compete for funds with University provided sporting activities.

The coordination of inter University sport.

An organisation called the British Universities Sports Association (BUSA), similar to the Australian Universities Sports Federation (AUSF), exists to coordinate inter-University sporting competitions and the involvement of particular teams/athletes in the World Student Games. In this respect their activities are much like that of AUSF. It appeared that BUSA had a relatively low profile amongst the organisations involved in the co-ordination of University sport. Another organisation, the British Universities and Colleges Physical Education Association (BUCPEA) exists to develop physical education

on campuses and appears to have a key role in the development of sports policies in UK Universities in such areas as safety standards.

Links between academic life and sport in English Universities.

Sport and recreation are more closely linked into core University activities in UK Universities as seen by the following examples of the various programmes that exist;

Elite athlete academic scholarships.

Eight of the second group of Universities have followed the lead of Bath University and have developed academic sports scholarship programmes for both undergraduate and postgraduate students and for both resident and international students. For example, the programme at the University of Surrey links sponsorship from high profile companies such as Rank Xerox, with support from the British Council, to the provision of scholarships to academically qualified high profile eastern European athletes for a 2 year M.A. or Postgraduate diploma programme. This allows athletes to develop to an international level of competition whilst obtaining a postgraduate qualification that will enable employment with the sponsor company when the athletic career has finished. The key feature of these programmes is that there is NO compromise to Academic standards; athletes must have the academic ability to complete their studies. Other scholarship programmes exist between high profile sporting clubs, business and various Universities.

Sports Bursaries.

Some Universities have developed programmes of Sports Bursaries to assist any of their students who have the potential to develop into national or international level competitors, by providing some financial support to help with high level coaching and training, competition costs and medical support. These bursaries often lead to the granting of an elite academic sports scholarship and have strict criteria to ensure that University sport benefits from them.

Part 2 - To be continued next week

United we stand

Premier
LeagueFA
CupEuropean
Champions
Cup

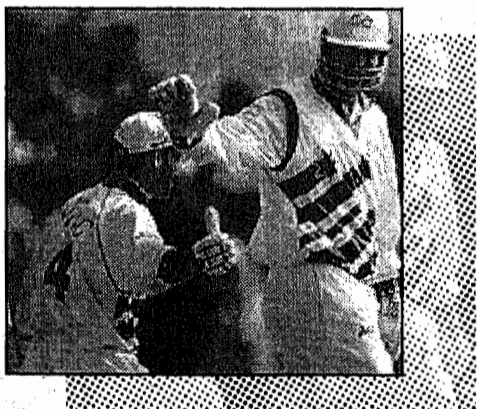
History was made on Wednesday night in Barcelona when Manchester United defeated Bayern Munchen. In what was always destined to be a nail biting game the sky was lit up by thousands of flashes as United fans captured the magic moment of the tripple crown as the last whistle was blown. It was fitting that in a century that has been dominated by United, arguably the world's most famous football club, they were able to snatch a 2-1 victory in the last moments.

Disbelieving Bayern Munchen fans were left holding their tear streaked faces as United turned certain defeat into a stunning victory with a last minute goal by Teddy Sheringham. By coming from behind in the last minutes

they finally showed they were masters of their own destiny.

As the final whistle blew the Bayern Munchen players were seen to throw themselves to the ground, as if a fit of palsey had robbed them of the ability to stand, the tears from their faces showing that it was the shock of defeat that had caused their particular malaise.

The sweet feeling of victory finally took Alex Ferguson out of the shadow of Mat Busby. It was Alex's confidence in the will to win that exists at the club that saw him playing Beckham in mid field and throwing on Sheringham and Solskjaer. To quote Alex it was the greatest night of his life.... and so it was United's as well.



Π = Runs/wickets

Australia's defeat over Bangladesh sees the countries first eleven gear up for a defacto final to the previous 3 all draw against the Windies in the Caribbean. The fate of the current team rests on the results that will be achieved when a sluggish Australia plays against an inform West Indies at old Trafford this weekend (30/5/99).

If Australia loses they will be put along side the other Group B failures such as Scotland and Bangladesh. Waugh is quoted as

saying he was realistic enough to see that with 4 very good teams in this group one was definitely going to miss out and that could be Australia. Crucial run rate statistics could see Australia facing two oponents, the Windies and the ladder positions. This has had an effect already on Australian tactics as run rates and overs have been used to ensure a good position for the national team.

SA Draws the short straw

The Advertiser has just reported that South Australia will only host two one-day international matches at Adelaide Oval next season. As foretold by the Tiser, SA will lose one international one-day match and will only have an Australia v. India game on January 26th. Adelaide fans will get to see Pakistan and India on Tuesday January 25th.

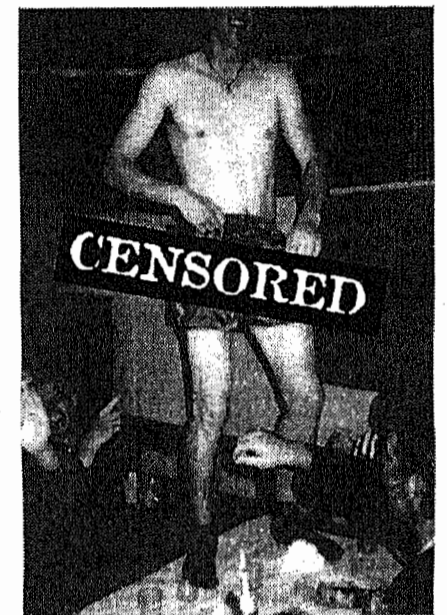
As a consolation to SACA the first test against India will be played in Adelaide on December 10th to 14th at the oval. With protracted negotiations between the VCA and Melbourne Cricket Club over advertising rights still stalled interstate venues may yet see some of the Victorian scheduled games.

South Australia faces Pakistan at Adelaide oval on Friday

November the 12th with Pakistan returning to Adelaide in early January to play against the Australian second eleven.

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May 31



Absolute Bottler

Message in a Bottle
Now Showing
Selected Cinemas

A recently divorced woman sees how happy her son is to see his father, how happy he is with his new wife, how terribly alone she is for no woman can possibly be content in solitude, and falls into a deep blue funk. Taking a week off work, she visits her mother on the east coast, where, jogging along the beach one early morning she finds a bottle with a typed note in it. Reading the note she falls hopelessly for the guy that poured his heart and soul into it, a letter to his own departed love. Luckily she works as a researcher for a big Chicago newspaper; she knows all the tricks of the trade, and with seeming ease tracks down the note's author, Garret, who happens to be terribly good looking and available.

If you're reading this you've probably missed the cinema-release season of *Message in a Bottle*. It came and went and didn't so much as wave goodbye. Don't despair; it's not a film that will lose too much in the transition to video. The film stars Robyn Wright Penn and Kevin Costner demonstrating a remarkable chemistry together as the widowed note scribbler and the infatuated researcher who tracks him down. The real strength of the film however is the supporting cast, lead by Paul Newman as Garret's cranky old father - Costner and Newman also seem to nail it in every scene - and Robyn's boss at the *Chronicle*, played with extraordinary depth and conviction by Robbie Coltrane.

What lets *Message in a Bottle* down is the editing. You would think that a story so simple and straightforward as this would be difficult to screw up in the cutting, but apparently somebody along the line thought *Message* should have a few arty gimmicks thrown in, a little slow motion here, some jump-cutting there, all of which reduce the overall impact of the film. I'm left thinking maybe this could have been a serious Oscar contender if only it was cut like a regular movie and not some misguided Wim Wenders tribute.

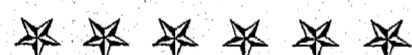
At the end of the day *Message in a Bottle* is a good story, and well worth the price of the ticket or rental for the vintage Paul Newman performance, or the Coltrane. It's more enjoyable than a lot of comparable literary ad-



Edtv: A Very Truman Sequel?

aptations say, *A Thousand Acres* and probably a lot more worthwhile.

J.D.



Snuff Off

8mm

Now Showing
Selected Cinemas

These days, having two produced screenplays is equivalent to a badge of honour in Tinseltown. If you're Andrew Kevin Walker though, you bear the responsibility of writing two of the most compelling films to come out of Hollywood in the last fifteen years: David Fincher's *Seven* and Joel Schumacher's latest effort, *8mm*. Each film deals with the contemporary problem of the decaying moral standards of modern society. Similarly, each is patterned on a very old dramatic form, which the screenwriter has brought up to date with skill and aplomb. *Seven* is undoubtedly the most fully developed of the two, a veritable Greek tragedy, a moral lesson shrouded in a moral indictment.

It involves a set of extreme circumstances played out to their logical conclusion, with the situation resolved in the death - physical or spiritual - of all but the blameless bystanders who are left to mourn and contemplate. *8mm* is in turn a revenger's tale. Modelled on a popular form of Elizabethan tragedy, the film centres around the murder of a young runaway girl, which was committed for the sake of getting it on film. Nicholas Cage plays Tom Wells, a private detective hired to track down the men who murdered the girl, when a wealthy widow finds the film



Joaquin Phoenix is very cute in Joel Schumacher's 8mm

among her deceased husband's possessions. The investigation leads Wells across several states to New York, that contemporary Gomorrah of celluloid lore, to an inevitable confrontation with the crime's amoral perpetrators. As a film *8mm* is a well-structured, suspenseful story, if a little simplistic in its culmination/justification. Schumacher is a good, competent filmmaker in the Tony Scott vein; that is, he can put together a very good film if he doesn't go too far out on a limb. Consider the understated social commentary *Falling Down* as opposed to the truly ridiculous *Batman Forever*. The development of Cage's character owes a debt to Pacino's undercover cop in John Schlesinger's seventies thriller, *Cruising*.

One thing the film has caused is an as yet unresolved debate between my wife and I about its worth as a social document. Her grievance is with the graphic portrayal of sexual violence against women which I'll be the first to admit, is there in spades, and that while the film shouldn't be censored now it exists, it shouldn't have been made in the first place. For my part the jury is still out, but if anyone wants to try to convince me one way or the other write a letter to *On Dit*, maybe we'll publish it.

J.D.



Empty V

Edtv

Now Showing
Greater Union And Selected Cinemas

With a career as both actor and director that began when he was three, Ron Howard certainly knows the ins and

outs of fame and celebrity, and in *Edtv*, he explores this theme with very successful results.

Edtv is the story of a very ordinary guy who finds himself in very extraordinary circumstances. Ed's (played by Matthew McConaughey) life is turned upside down after he agrees to become the star of a 'reality' TV show that follows his actions 24 hours a day. Unscripted. Unedited. Unrehearsed. Uninterrupted. And unpredictable. In the beginning, Ed loves his new found celebrity and TV ratings soar, but when fame begins to really show its colours, (stalkers, magazine polls, national headlines) Ed begins to re-think just what price he must have to pay. Of course the similarity to *The Truman Show* cannot be overlooked, but the pivotal difference here is that Ed knows that he is being filmed, whereas Truman Burbank was the only person *not* to know. It's an interesting parable to explore: the implications of living in a fishbowl where everyone has an opinion, and Howard pulls it off with zip and fast paced style with the help of his ensemble cast. McConaughey has true comic flair which has not been seen since his debut in *Dazed and Confused*, Woody Harelson as Ed's envious brother Ray, is as impressive as always, Jenna Elfman shows charm as Ed's girlfriend who can't handle her role in the show, and Ellen DeGeneres and Rob Reiner as the 'bad guys' (the media) add strength and dimension with every scene.

Howard's best films are the ones that use the collected strengths of ensemble casts (*Parenthood*, *Backdraft*, *The Paper*) and the ones that explore the theme of 'normal' people experiencing 'abnormal' things (*Splash*, *Apollo 13*). *Edtv* manages to merge both aspects in parable about fame that lasts just a little longer than everyone's supposed 15 minutes.

Belinda S



... in one day

Three Seasons
Vietnamese / English subtitles

Now showing
Trak Cinema

Three Seasons must be the first of its kind. Although it is an American venture, it was entirely produced in Vietnam, the actors are Vietnamese, they

speak Vietnamese, and half of the production crew are Vietnamese. Toni Bui, the twenty-six year old director, escaped from Vietnam with his family at the age of two and grew up in California. These factors combined seemed to make for an honest and natural feeling film about modern Vietnam that is still accessible to an audience of any culture.

The characters presented are examples of the different aspects of life in post-war Vietnam. A Lotus picker, Kien An (Ngoc Hiep - one of Vietnam's most renowned actors) represents a romantic and simple past. A Cyclo with a heart of gold, Hai (Don Duong) falls in love with an ambitious prostitute, Lan (Zoë Bui), whose taste of life in the expensive hotels she frequents leaves her determined to one day have that air-conditioned life style to keep. The 'big name' in this film, Harvey Keitel, plays an American ex-G.I. who is searching for a daughter he left behind in Saigon. This sub-plot could have been one of the most engaging, but it lacked the intimacy with which the other storylines glowed, and therefore left me disappointed. His bit parts in the other characters' lives were the important part of his performance. A young boy, Woody (Nguyen Huu Doc, a Vietnamese street kid selected from about eight hundred that auditioned), roams the streets in the nighttime rain selling trinkets, giving us a child's eye view of poverty.

Unlike two other international films I have seen, this one does not culturally alienate the audience. The sense of 'being there' is strong, the sense of knowing the characters' inner lives and feelings is moving. For anyone who has spent time in a modern Southern-Asian city this film will awaken many memories. For anyone who hasn't, I recommend this film as an educational experience as well as an emotional one.

P.S. A quick addendum to avert confusion for non-Vietnamese people who go see the film: In Vietnamese traditional medicine it is a common cure for any ill, (physical or psychological) to scrape a special pattern into the patient's back, using a spoon, coin or any other hard metal object until they are badly bruised or even bleeding. This releases the bad 'energy' from the patient.

Chloe West



Eastwood takes on Woods in True Crime

Fair Dinkum

True Crime
Now Showing
Academy and Selected Cinemas

In one of the opening scenes in *True Crime*, Clint Eastwood tries to woo a 23 year old co-worker from *The Oakland Tribune*. There is a kiss, not a long tonguey, but nevertheless, a kiss on the lips. Introducing Alison Eastwood, Clint's daughter. Thank goodness we are spared any further displays of affection, because she dies in a car accident, leaving Clint to take over her 'Human Interest' story about a man on death row.

A recovering alcoholic and a womaniser who was fired from *The New York Times*, Steve Everett (Eastwood) realises that Frank Beachum, the man convicted of murdering a pregnant woman 6 years ago (Isaiah Washington), may actually be innocent. Soon his story about how it feels to be on death row becomes a race against the clock to prove that he is the victim, not the murderer. (Very much the

same storyline of Ron Howard's *The Paper* - perhaps it's true that there are really only 8 basic plots in film-land.) Directed and Produced by Eastwood, *True Crime* packs way too much into its 2 hours or so. Rather than focus on Clint's affairs and his failing relationship with his wife (Diane Venora), and daughter (played by another of Clint's daughters, Francesca Ruth Eastwood), *True Crime* would be better served if it shifted its focus to the CRIME itself and the TRUTH behind it. (Ever wonder how movies get their names?) Beachum's predicament and how it influences his family is much more interesting.

James Woods, Dennis Leary and Venora are all very good, and Washington is outstanding. The ending is so, so, so Hollywood slosh that you will probably laugh. It's a good film all things considered, but if you don't wish to see Clint parade around in nothing but a towel - avoid. At sixty something (and the book, incidentally, had the lead character as a man of about 40), Eastwood is no Romantic Leading Man.

Belinda S

WOOF WOOF

The third of the Media Resource Centre's highly successful Curator in Residence programs, *Barking*, has been curated by Daniel Francis Cardone and kicks off this Thursday with David Lynch's *Lost Highway*. Continuing over the next five weeks, *Barking* will show Tod Solondz' latest *Happiness* (June 10), Jack Clayton's *The Innocents* (June 17), Roman Polanski's *The Tenant* (June 24), *The King Of Comedy* by Martin Scorsese, (July 1) and ends on July 9 with the South Australian premiere of David Cronenberg's award-winning *eXistenZ*. The full program is available now and tickets are priced at a mere \$6 for us poor students. All screenings are at 7.30 pm at the Mercury.

On Dit has four passes for the opening night of *Barking* to give away, so if you want a double, come into the office, or call 8303 5404, and pick one up. It's gonna be big.

Bottom's a Puckhead

A Midsummer Night's Dream
Now Showing
Cinemas everywhere

Shakespeare's plays have certainly been recreated so often this decade. Amazingly enough, this version of *A Midsummer Night's Dream* does not star either Mr Brannagh or Ms Bonham-Carter. It does however have an all-star cast with Michelle Pfeiffer as Titania and Kevin Kline as Bottom, the man who makes an ass of himself. It has been placed in a slightly more modern setting than the original, in the 19th Century. This enables the introduction of the new-fang led bicycle on which the four muddled lovers flee into the forest.

The basic premise of the plot involves a feud between Titania, the fairy queen and her lover Oberon (Rupert Everett). It is Oberon's meddling that leads the four lovers to find themselves in a muddle as a result of a love potion. Lysander then no longer loves Hermia, with whom he has eloped, instead falling for her best friend Helena. Of course Helena is in love with Demetrius who has pursued the couple into the forest in order to win back his fiancée Hermia. Suddenly Helena becomes the object of desire for both of the men, with her best friend left out in the cold. Running concurrently with this plot is the plight of Bottom the ham of hams. He becomes the tool by which Oberon gets his re-

venge on Titania when he is magically given the head of an ass, and the fairy queen is manipulated into falling in love with him.

What can I say about the woman that everyone loves to hate, the angular Calista Flockhart, who plays the hapless Helena. She manages to spend the entire first half of the movie looking as if she has been dragged through several hedges by her hair, whining and complaining at every opportunity. I must say that I found it entirely satisfactory when the two women end up wallowing in a huge lake of mud. On the other hand, Michelle Pfeiffer discharges herself quite admirably as the fairy queen. The costume designer appears to have discovered the wonderful world of glitter, and Titania is covered in copious amounts of it.

It is definitely worth seeing for the performance of Kevin Kline alone, especially in the final play within a play. In this performance of "The Most Lamentable Comedy and Cruel Death of Pyramus and Thisbe," Kline is absolutely inspiring. He simultaneously minces, menaces and moans as he strides about the stage with his sword cocked. The reactions of the audience on the screen were much more restrained than ours. I have never seen such a masterly portrayal of bad acting. I found that it was Kline's performance that really made this film stand out. It is through him that much of the real side splitting laughs come.

Linda Rust

Remedial Literature

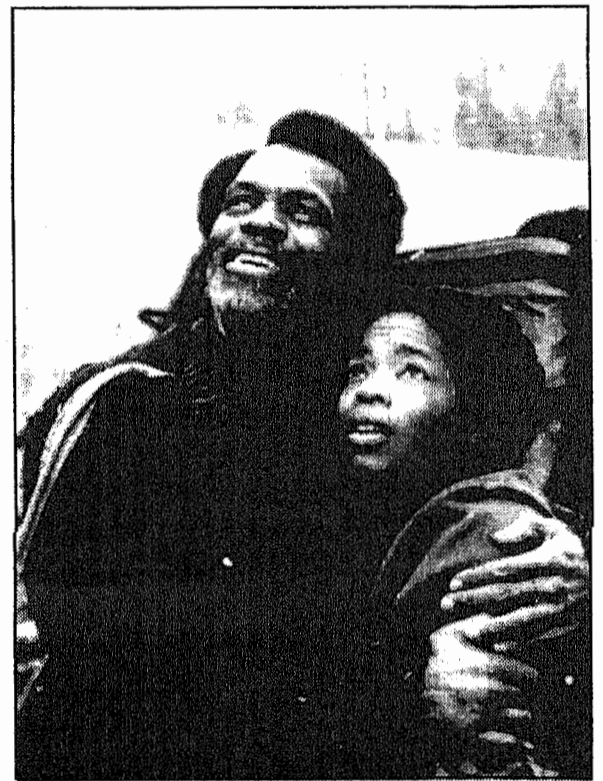
Beloved
Now Showing
Palace and selected cinemas

I thought that this film was a majestically emotional and lyrical literary adaptation of a classic. Yeah, and my mother introduced me to *Nine Inch Nails*. This film was great'n'all but 2 and a half hours of Oprah is too much for everyone. The problem with any deeply emotional narrative is that the power of the film is directly proportional to the capacity of the stars. When you're left with the homeliest face on talkback

and the straight man from *Lethal Weapon* then you might as well give up. Sure, Tak Fujimoto has done a brilliant job with the photography and yes the story and sensitive direction are commendable if not superb. But how can this bear up to a melodramatic and marginally incoherent offering from two of the world's most over-estimated actors? (and the world's most over-opinionated Oprah). The fact that Oprah has assisted in production just lends to the idea that this film is less about Toni Morrison's gripping and

powerful story than it is about the bandwagonesque greed of several powerful people. Oprah's method of hand-feeding her audience their opinions and readings is scary. I understand that capitalism contains certain important consistencies with democratic ideology, but why does that mean we have to put up with Oprah's half-baked and quasi-intellectual attempt to educate the U.S. Sorry Oprah, but that's what the Education system is for. If you wanted to read Toni Morrison then do so. What you shouldn't do is see this film. It may be beautiful but then so is Melbourne. Just because something is pretty doesn't mean it is necessarily any good.

Lil' Vince



Danny Glover and Oprah are just Be-loveable



Dreamtime Alice
Mandy Sayer
Vintage

Mandy Sayer has received glowing reviews for *Dreamtime Alice*: everyone from Thomas Keneally to the *New Yorker* have dusted off their fifty-cent superla-

Who the f★ck is Alice?

tives in her honour. However, what struck me as odd was the praise for her 'voice' in this memoir, because Alice (the young Mandy) barely utters a word. Alice finds a voice only once she has matured, and discovered strengths within herself which she had hitherto searched for vainly in her father and a series of lovers. So, it is the grown-up Alice, or Mandy, whose voice forms the recollections of Dreamtime Alice, while young Alice remains frustratingly naive, trusting and insular. Her life as a sidewalk tap-dancer, travelling from New York to New Orleans with her disreputable drummer father, Gerry, is a cycle of repetition - cigarettes, cocaine, takeaway food, Dixie beer and Colt 45 - punctuated by meetings with colourful strangers and a series of crises brought about by their fragile finances and illegal alien status.

I am not being intentionally perverse when I disagree with the glowing reviews

for Dreamtime Alice. To start, the world of tap-dance does not interest me. However, it was Alice's character which prevented me from liking this book: she is caught in a rut, endlessly trying to impress her father, hoping to become one of her father's amusing anecdotes. She perseveres through his endless grand schemes, his total lack of consultation with her about an interview to be a stripper and his blasé attitude to her brush with death in a New York hospital. To this end, she comes across as something of a cipher for the better part of the book, a shadow to her father's devil-may-care method of living, only to emerge at the last as a confident, self-aware, experienced woman, and it is this final voyage which is the most satisfying to read. I felt as though I'd blinked and missed something, because after travelling the streets with Alice and Gerry, living out of dingy motels and constantly on the lookout for

police or immigration officials, I wanted to hear more about Alice 'growing up'. I wanted to know more about her friendship with Alberto Delgado; about how she came to dance in the front row with tap artist Cookie Cook & about how she stopped needing her father.

All that aside, Sayer's style cannot be faulted: she is fluent, lyrical & vividly expressive. And considering that this is a memoir, she has not only a powerful gift of recollection, but has lived an extraordinary life. It is just a pity that the book ends before we discover much about the positive, fulfilling chapters of her life, only briefly described in an Afterword added for this second imprint. Then again, there may be further instalments should Sayer decide to take up her pen once again, and continue remembering for our pleasure.

Alethea Reid

Guide for Freshers

beginning university

Andrew Wallace, Tony Schirato and
Philippa Bright
Allen & Unwin

Oh puh-lease. Give me a break! You can't be serious? Oh, you are? Well then, you don't understand the true meaning of *beginning university*.

You see, these three university lecturers have written a book about (as the cover quotes) "thinking, researching and writing for success". According to my vague

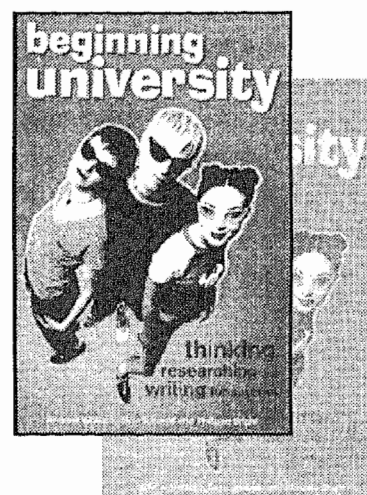
memories, that's not the way that most people "begin university". That's right kids, it's a study guide!

Most people "begin university" either not there or madly trying to rush around getting as much alcohol into their guts as is possible. Beer is usually a favourite. And, of course, in these good March climes, the dope goes up in a literal cloud of smoke. You can see it in the first week of University every year - it's Adelaide Uni's own little smog cloud.

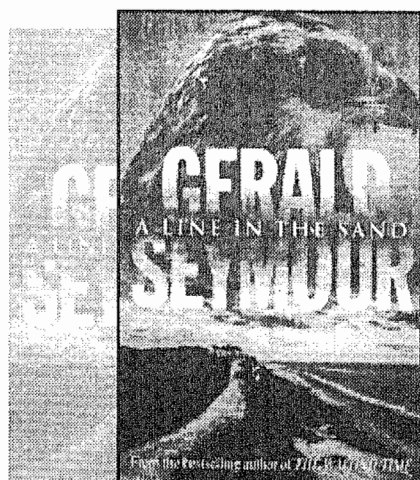
As a study guide, the book works well.

But there are so many on the market these days, why settle for this one? Because it's Australian, for one thing. As such, it relates more to the Australian university experience, rather than the usual British or American one. But it's all been done before. There are too many study guides in this world, and not enough study going on. By the time you get through all 248 pages herein, you could have written yourself a decent little essay.

AndREW I



You've Crossed It Mate



A Line in the Sand
Gerald Seymour
Bantam Press

Alright, I'll admit it. As a reader, mostly, of novels written in a more literary vein, it is quite some years since I have read a novel that is effectively a conventional mass market thriller. At least, that is, a thriller written in the manner that Gerald Seymour's new novel is.

This is not to say that I am necessarily new to the thriller genre. I read a goodly portion of the John le Carre canon in my adolescence, intrigued as I was not only by le Carre's famous 'quest for Karla' trilogy, but by the fact that this author's marriage of a conventional thriller plot with a sort of traditional gentlemen's club literariness made for absolutely unputdownable reading. As a boy of about twelve, at primary school, I experienced a like excitement when I read Frederick Forsyth's *The Day of the Jackal* and *The Odessa File*, and Jack Higgins's equally famous thriller, *The Eagle Has Landed*. It seems to me, reflecting on all this, that Seymour is an author born of the Forsyth and Higgins school of thriller writing, rather than that of le Carre. This is perhaps fortunate, because my favourite le Carre novel is his one work that is not a thriller at all. I

am referring, of course, to his charming, elegantly fashioned romance, *The Naive and Sentimental Lover*.

So what of Gerald Seymour's new novel? What can one say about it? Firstly, it seems to me that although the novel is very conventional in its conception it is also very good. One fact that should be emphasised is that Seymour is by no means new to the genre. He is the author of seventeen previous thrillers, the first of which, *Harry's Game*, was made into a successful movie. Seymour also draws his skills from a one time career as a reporter for ITV News. As far as I can gather all of Seymour's novels have been bestsellers. Could it be, then, that Mr Seymour is merely working to some iron-clad, tried and true formula?

Well perhaps. *A Line in the Sand*, in summary, focuses upon the predicament faced by a free-lance engineer and one-time spy, Frank Perry, living out a new identity and a new marriage within the precincts of an isolated Suffolk village. Essentially, he has fled his past, a past which saw him passing on Iranian military secrets to the British Government while officially working as a foreign engineer allowed access to various Iranian chemical and biological installations. Now, ten years later, Perry's past has come back to haunt him, after British Intelligence receives information that an Iranian born assassin, code-named Anvil, will be journeying to the United Kingdom to hunt Perry down and kill him. Perry, however, having not only run from an Iranian assassin before, but taken on a completely new identity ('Frank Perry' is not his original name), refuses this time to run from the threat. This, essentially, is the crux of the novel's plot. Frank Perry's gesture, as it were, is the novel's line in the sand.

Much of the action takes place in the Suffolk village, as British Intelligence sets up a 24 hour watch in and around Perry's house. Seymour, very methodically, employs a multiplicity of viewpoints as he unfolds his narrative. Initially disparate threads in the novel converge upon a point of climax in the final chapters. We see the assassin arrive in England after he is dropped off in a Gemini shore water craft from an Iranian tanker. The London based Islamic sympathisers he makes contact with leave a tangible, if not absolutely quantifiable trail in their wake which British Intelligence attempts to keep tabs on. Likewise, Seymour pays similar attention to the activities of British Intelligence as the net they have thrown around Perry - drawn ever tighter throughout the novel - anticipates the

moment when it is ultimately tested. There are occasional poetic touches in Seymour's narrative. The location of the Suffolk Village, adjacent as it is to a shoreline that is being eroded by the sea, is used as a metaphor for the intrigue that eats away at the Perry household, increasingly threatening its well-being. A marsh harrier, introduced as an occasional motif early in the novel, likewise becomes a fulcrum on which the plot turns. All in all the novel makes for engrossing, if not necessarily inspired reading and I don't doubt for a moment that fans of Gerald Seymour will be more than satisfied with this, his latest effort. As for myself, this reintroduction to the thriller genre after many years away makes me want to go back to my le Carre novels again...

Mark Caldicott

North Terrace

OPTOMETRISTS

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Ask Dr Linley by emailing:
linley.henzell@student.adelaide.edu.au

Dear Dr Linley,

Do you have any tips for the serious dieter?

The Doctor Says: Most definitely. I am a devoted advocate for the "seesaw" technique of body weight management. If you are overweight (you class as obese if your weight in kilograms is more than one third of your height in centimetres) you need to lose fat *as fast as possible* by what is known to psychologists as "behavioural therapy" - a special device is strapped to your throat and administers a painful jolt of electricity whenever a swallowing motion is detected, soon conditioning you to stop eating or drinking altogether. If you are underweight the opposite approach is required: put on those kilos by eating as much lard, cream, hogfat, tallow etc as you can keep down (don't bother with "fibre" or "vitamins"; these are advertising terms invented by evil health food multinationals) while eliminating all muscular effort not involved in transferring food from plate to mouth. The trick is to move directly from one diet method to the other (starve until thin, then gorge until fat, then starve until thin again) thus establishing what is known as a "dynamic equilibrium" of body weight - considered by many dietitians as the ideal state for healthy living. You will both look and feel much better after only a few weeks on the seesaw.

Dear Dr Linley,

In the last edition of *On Dit* I read your insightful reply to a senior citizen concerning the importance of arming oneself against home invasions. Can you recommend any types or brands of weapons suitable for an elderly and lonely gentleman suffering from mild senile dementia and the early stages of Parkinson's disease?

The Doctor Says: Not being a gun lunatic I can't name any specific brand of firearm, but my advice is to get the largest calibre weapon available and load it with hollow-point or dum dum ammunition. These bullets expand on impact, wreaking a path of bloody destruction through any burglar's internal organs and maximising the probability of death. Although "excessive use of force in self defence" can attract criminal liability in this State, no unwelcome intruder can testify against you from six feet underground. Your friendly local purveyor of implements of death will be able to give more specific information.

Dear Dr Linley,

Last year I followed a work colleague's advice and joined what some consider to be an "alternative" religious group. I have lost all contact with my old friends and family, who think I'm involved in some kind of cult, and have been accepted into a new circle of friendly and supportive people. They now tell me that I am to be the female vessel for the seed of our supreme holy leader, and that I should travel to world headquarters in rural Texas for impregnation. Is this the right thing to do?

The Doctor Says: It is foolish to dismiss the validity of a religious or spiritual experience merely because some sceptic has labelled it a "cult". My advice is to open your mind to what could be a valuable and enlightening journey of discovery; some of the best years of my life were spent hiking naked through the jungles of South America on a pilgrimage to the

temple of the Centipede God, and I don't regret it one bit. If things start getting heavy at any stage and you want out, I'm sure your fellow cult members will respect your decision and allow you to leave without any kind of harassment or abuse.

Dear Dr Linley,

I want to reduce my impact on the environment, and to that end I have stopped using all paper or plastic products unless absolutely necessary. I have found it surprisingly easy to do away with useless packaging and can even save plenty of money while doing so. Perhaps you could give me and other readers some thoughts on how we can all make a difference in the way our consumerist society treats the natural world.

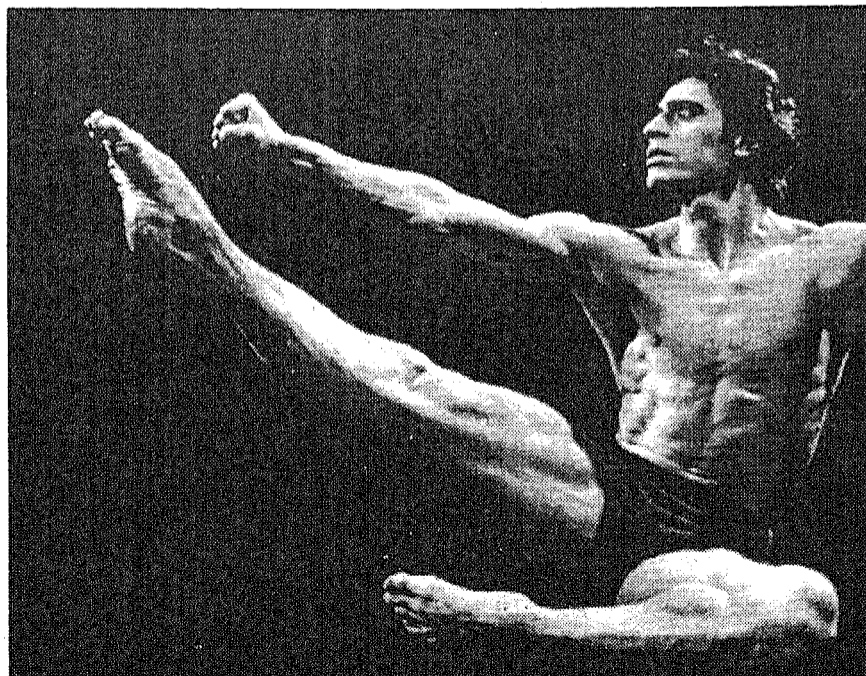
The Doctor Says: I'm afraid this kind of "warm and fuzzy" middle-class environmentalism always ends up doing more harm than good. As the US government has argued in recent environmental treaty negotiations, landfill in fact acts as a "carbon sink", keeping dangerous greenhouse gasses like carbon dioxide out of the atmosphere and storing them harmlessly in the ground. People who want to help the environment should be using more paper, not less. And one of the most eco-friendly things to do is to take an entire tree, vacuum-seal it in plas-

tic, then bury it in the ground so that its carbon never gets out again - this is called "breaking the carbon cycle", and if every person in Australia buried a single tree just once a year all our greenhouse problems could be solved by 2010.

Dear Dr Linley,

I am the leader of a rich and powerful religion, but recently I have been troubled by rapidly dropping church attendance figures and accusations of obsolescence. Normally when things get me down I spend some time trundling around the world in my groovy glass luxury sedan, but I'm starting to get too old for the legions of screaming female fans this attracts. Also I suspect one of my cardinals is trying to poison me. Any advice?

The Doctor Says: Don't worry, your views on contraception, homosexuality, sexual equality and democracy are just as socially relevant today as they were two thousand years ago. Things will start to run smoothly again once people realise that you have been right all along on these issues and everything else. But you should be wary of assassination plots - pay special attention to that communion wine, and avoid letting people get close enough to kiss your ring unless they really mean it.



This gentleman follows Dr Linley's advice on weight-loss, hairstyling and underpants selection

Hot Hits

Many people associate wacky tabacky with trying to suck down a bong and ending up coughing and spluttering everywhere. Well, for the sado-masochist out there with a drug problem then you really should try the 'hot knife'. This process is guaranteed to produce the worst in parched throats and hacking coughs.

Ingredients:

Little bit of hash or resin (not your standard green stuff)

A stove that works

Two standard kitchen knives

A couple of oven mits or a tea towel

A plastic soft-drink bottle

Method:

Cut the bottle in half so top half is like a funnel

Crank the stove on high and place both knife blades on stove top

Chop the resin/hash you have into little bits and roll into small balls

When knives are really, really hot then place the bottle into your mouth and pick up the knives

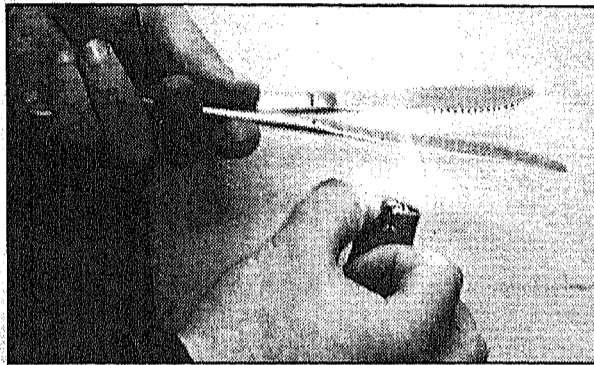
with oven mits. Have an assistant place a little ball of hash on one blade and then press the other blade on top so the ball is squashed between two hot knives (hence the name!). Do this with the funnel squarely over proceedings so as not to miss any of the magic gas that wafts up from the knives.

The next bit can be a tad tricky and confuses many first years: Suck like all fuck. Congratulations!!! You've just done your first hot knife. Unless you're a chain smoker with an iron throat you will now be coughing your lungs up all over the kitchen. Again, unless your throat is teflon coated then you'll probably find it hard to speak for a few minutes while you're convinced that you've just received internal third degree burns. Why bother with a hot knife? Because it absolutely screws you. Sitting on a chair and staring at the wall is

about the most intellectual pursuit you'll be capable of for a number of hours and basic physical functions like breathing require some concentration. On a health note, there's no water vapour so the bong lung is history and there's no bits of solid carbon like you'll find in joints or pipes...if it weren't for the smoke and THC it'd be a health product.

Like most things in life it gets easier and faster with practice. For some extra challenges once you've mastered the above process you may like to add some spice to the experience by trying any of the following:

1. Do it all yourself with no help from an assistant
 2. Do a second hot knife ten minutes after the first
 3. Try the 'wake and bake' philosophy (get out of bed, start the stove and have a very unproductive day)
 4. Have one before the exam that you have to pass or you'll fail the subject
 5. Have half a dozen (and if you're not dead...), read "Spot's First Christmas" and find the passages that One Nation copied into their policy statements.
- As always, the best advice with drugs is modera-



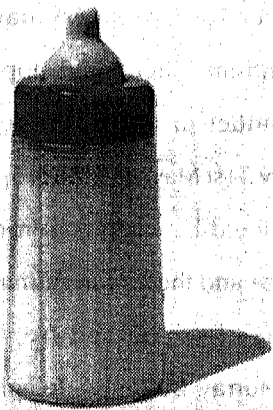
tion (moderate addiction, moderately large doses, moderate responses to those who tell you to give up etc.) but if your two greatest aims this week are to protest against economic rationalism by being an unproductive mullet and to find a use for your stove beyond lighting your cigarettes when you run out of matches, then break out the cutlery and get busy in the kitchen.

As an after thought, you should know that the knives don't look too pretty when you're done. So unless Mum likes the best silver with baked on hash stains then you'd better go for the cheap cutlery.

From the Chef with too many recipes for disaster...Peter "G'Day" Russell "G'Day" Clark "See ya later" (AKA Michael Hicks)



On Dit



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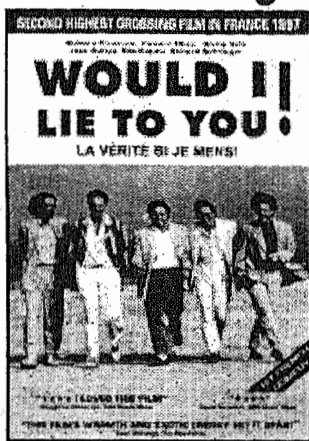
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Yes, You Would



Would I Lie to You!

(La Verite Si Je Mens!)

1998, Director: Thomas Gilou
Siren Entertainment

Richard Anconina, Amira Casar,
Anthony Deon, Richard Bohringer

Although Thomas Gilou's film *Would I Lie to you!* (*La Verite Si Je Mens!*) achieves

many things, the most significant is that it provides the audience with an inkling of hope in regards to the future of film making. Proving to be tough competition for Luc Besson's *The Fifth Element* and *Men in Black* in French box-office takings, it is refreshing to know that people are still able to see past blockbuster hype and special effects to recognise this film's admirable qualities.

The film, however, does contain elements that would guarantee its status as a hit, appearing much like a Hollywood romantic comedy promoting the American dream - a rag-to-riches tale about life, love, clothing and making money. Broke and in debt, Eddie (Richard Anconina) lies about his identity and pretends to be a Sephardic Jew in order to belong to Victor's (Richard Bohringer) elite group of powerful fabric merchants of affluent Sentier, an inner sub-

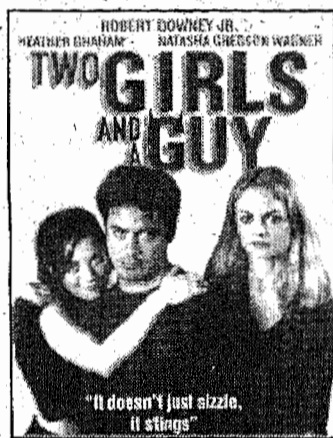
urb of Paris. Here, exclusive late-night partying, lavish lunches and anything showy and glitzy to depict their success and wealth are nothing out of the ordinary. Eddie, through a cunning wit and keen business mind, soon climbs this ladder of success, only to realise that even this is not great enough to seduce the woman he desires, Victor's beautiful daughter Sandra, away from his enemy Maurice. Having nothing to lose, he then risks all he has gained to attain the status needed to win her love.

Nevertheless, *Would I Lie To You?* distinguishes itself from other kitsch, formulaic romantic comedies. Firstly, the film exudes warmth, colour and a very distinctive 'French' quality. This is portrayed through the setting, costume design and choice of characters that while seeming stereotypical, is an accurate portrayal of such a sector

of the French community and its culture. The director also successfully structures his work. Although some comic devices are slightly predictable and stereotypical such as Eddie's obvious ignorance of Jewish tradition, the satirical perception of the Jewish community is subtle, producing a form of humour that is effective but not cumbersome or insulting. Similarly, minor characters and sub-plots are smoothly woven into the main plot concerning the protagonist, effectively complementing the main action and expanding on other themes such as the importance of the family.

Although nothing revolutionary, or terribly original, *Would I lie to you?* is a well made film that contains commercial elements known to attract an audience, while still exploring important cultural issues through clever character construction and humour.

And a Pizza Place



Two Girls and a Guy

1998, Director:

20th Century Fox

Robert Downey Jr., Heather Graham,
Natasha Gregson Wagner

Soon to be released on video, *Two Girls and a Guy* stars Robert Downey Jr as a compulsive womaniser who has managed to keep two different girls convinced for ten months that each is the only woman for him.

The film opens with Carla (Heather Graham from *Boogie Nights*) and Lou (Natasha Gregson Wagner from *Lost Highway*) standing side by side in the doorway of their shared boyfriend's apartment building, each waiting to surprise him. A couple minutes of conversation is all it takes for the penny to drop, at which point they break into the apartment and hide.

Downey Jr's character is Blake Allen, a multi-talented actor and charismatic egoist, much like Downey himself. When Allen enters his apartment, he is confronted by the two gorgeous women demanding answers, and he worms his way around

their questions and accusation, all the while proclaiming his innocence.

Two Girls and a Guy re-teams Robert Downey Jr with New York writer/director James Toback, ten years after the romantic comedy *The Pick Up Artist*. The film is intriguing in its combination of contrasting styles. It has the feel of a play, due to being confined mainly to one set and having a relentlessly talky screenplay, but it also maintains a documentary-like atmosphere in the way it employs conspicuous use of zoom lens and periodically shifts in and out of focus.

The performances are wonderful to watch, with female characters who know what they want and are capable of launching counter-attacks on the opposite sex. James Toback wrote the central role for Robert Downey Jr, and at times, the film does seem like it was conceived as a vehicle for the actor, as he prances about reciting Shakespeare, playing piano and singing in Latin.

The film delves predictably enough into the nature of relations between the sexes in the 90s, extending to three permutations to include a possible romance between the female leads. Strewn throughout is evidence of Allen's unhealthy obsession with his mother, and a controversial yet fully clothed sex scene which saw

the film submitted to the US rating board thirteen times before it was awarded certification. With all this put together, *Two Girls*

and a Guy emerges as what one of its producers describes as a 'post-romantic' comedy.



RETURNING OFFICER

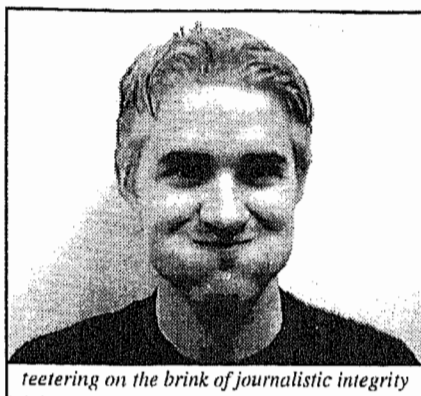
Applications are now open for the positions of

Returning Officer in the upcoming Students' Association and Adelaide University Union Annual Election and Constitutional Referendum. Successful applicants will be responsible for the conduct of all aspects of the election. Applications open Monday 31st May, and close 5pm sharp, Friday 11th June. Applications should be submitted in duplicate to the Students' Association office and the Union Administration office.

Further information may be obtained from the Students' Association, George Murray Building, Telephone (08) 8303 5406, or the Union Admin. Office, Lady Symon Building, Telephone 8303 5401.



Episode 10: The Constant Nuisance



teetering on the brink of journalistic integrity

GEORGE PELL

The Catholic archbishop of Melbourne has bought a fight with gay groups by claiming that homosexuality is a greater health hazard than smoking. George Pell made the comment after refusing Holy Communion to about 60 gay activists. Dr Pell also claims that homosexuality is responsible for the spread of AIDS in Australia, is immoral and is against the teachings of the church.

overweight man dressed as an Ewok carrying a 20kg digital roll or someone trying to steal a projector.

DISNEYLAND

A group of Thailand officials are being ordered home in disgrace, for trying to slip Disneyland into the itinerary of an official trip to America. The team was supposed to be in Los Angeles attending management seminars, but had planned a few extra activities including seeing the Grand Canyon, Disneyland and Las Vegas. One even said he'd be staying in the US longer to arrange schooling for his children. Their plans haven't gone down well back home, and their sightseeing plans have been officially axed.

CHINA

China fails to eliminate concubines and mistresses: China's admitting its attempts to crack down on men keeping concubines and mistresses have failed. The practice is particularly a problem in the southern city of Guangzhou, where it's rampant. The phenomenon has also become a cross-border

problem with many Hong Kong businessmen keeping second families in China. But police admit despite efforts last year to outlaw the practice, no one's yet been prosecuted.

WHAT IS THE POINT OF BEING AT A CRIME SCENE IF YOU CAN'T WATCH THE FOOTY?

203 Waterloo corner became more than just a gruesome crime scene earlier this week as hundreds of people crowded the road, striving to catch a glimpse of death. The traffic slowed to a virtual standstill as some onlookers climbed trees or even tried to record the event on camera. When the bones of a new body were discovered at 3:30pm the crowd began to grow. Sensing the great business opportunity a large takeaway food truck pulled up to the scene and began to sell pies and iced coffee. It is alleged that while an officer was erecting posts to prevent the public from watching the dig, an onlooker yelled out "how big is ya penis ump?" Some people simply do not have respect for the dead but at least they respect Plugga.

YELTSIN ON HOLIDAY

President Boris Yeltsin has fled Moscow on vacation after signing a series of decrees that keep his government nearly identical to the one he fired last week. Yeltsin has flown to his favourite Black Sea resort for what the Kremlin announced was a "planned" vacation of two weeks. The ailing president's decision to visit warm-water beaches left some politicians in the Russian capital baffled since Yeltsin had instead been expected to busy himself with matters of staffing a new cabinet. The Kremlin has also been forced to deny rumours that Yeltsin is actually in a Moscow hospital suffering from bronchitis.

HIT MAN

A New York publishing company, Paladin Press, has admitted to being indirectly responsible for three separate murders carried out by a hit man in 1993. Upon being questioned, the hired killer said that the hits were executed by following the instructions on how to kill found in the book Hit Man. Paladin Press has agreed to pay out millions of dollars to the families concerned.

PHANTOM FILM

AUS\$60,000 (\$91,670) copy of *Star Wars: Episode 1: The Phantom Menace* was stolen from a projector at a US cinema at the weekend. Police are looking for either an

BORED? TIRED AND EMOTIONAL? LOOKING FOR SOMETHING TO FILL THE LONG DAYS AND LONELY NIGHTS? YOU NEED ...

COUNTER CALENDAR

WANTED: UP TO THREE (3) EDITORS

The Students' Association is looking for up to 3 Editors for the next edition of Counter Calendar, the alternative subject guide, to be published in October 1999.

APPLY IN WRITING TO: The Students' Association, George Murray Building. Applications due no later than 5.00pm on Monday June 7. For more information phone Janak, Education Vice President on 891 5406, or email: smug@smug.adelaide.edu.au. You know you want to.



He Cut Out His Brain



Environment and Metaphor

Being environment week and all, I thought I'd give a quick review of a theory of conceptions of the environment. This is a summary of an article written by William J Mills called "Metaphorical Vision: Changes in Western Attitudes to the Environment":

Our language is replete with metaphors. Metaphors are used within our language to structure ideas within familiar bounds. For example, we use a war metaphor to understand what it means to argue. We don't just talk about arguments in terms of war, the person we are arguing with is seen as an opponent. We attack their position, we defend our own. We gain and lose ground. We use strategies and we attack weak points in their argument.

Metaphors by their nature highlight some aspects of reality and hide others. Eg, if we understood argument in terms of a dance metaphor, then the cooperative aspects of arguing would be emphasised, and an integration of positions and achieving a compromise would be goals, rather than 'shooting down' their argument. (source: Lakoff and Johnson, *Metaphors we live by*).

Likewise we use metaphors to understand the environment. In medieval times the environment was seen through a book metaphor. Nature was a book created by God through which we could read his purpose, and see his divine influence. In Renaissance times the world was seen as a huge organism. There are mouths of rivers, veins of minerals, feet of mountains. This also involves the idea that the earth is growing old, wrinkled, and corrupt as a result of our expulsion from the garden of Eden. The industrial age brought the time of the machine, and unsurprisingly we began to see the environment in terms of a huge machine. The environment had working parts which could be tinkered with, replaced, modified, and UTILISED for human gain.

A new metaphor is now beginning to perforate that of systems. Based upon computer systems, the internet etc, we now have a sense of the

interconnectedness, and co-relatedness of the environment and ourselves in it. This metaphor shows itself in the notion of the 'ecosystem.'

This is now the postmodern age (*Ed. Speak for yourself Brentyn*). The "truth" is seen as arising from complex social interactions/systems. We are also beginning to recycle (along the notion that the environment and all things work by co-dependent feedback loops). Not only are we recycling resources but ideas - we've recycled fashions, music, mystical ideas (new ageism), even politics (eg

the Liberals believing that education should return to an elitist institution).

Like all metaphors, it is not just a way of conceptualising the object in question, but functions as a guide for acting upon that object.

To see ourselves as dependent parts within a holistic environmental system (and not masters of it) is exactly the type of metaphor we need to undermine the selfish capitalist motives, which are currently decimating our living space.

Presently, species are being eradicated from the biosphere at the fastest rate since the extinction of the dinosaurs. In other words we are the greatest threat yet known to life on this planet. Let us hope that for the world it's not already too late.

Brentyn Ramm

- P.S. Go to the zoo and see Kimiri the tiger whilst you still can. She is one of the last of the Sumatran tigers (We shot the rest for profit). It's doubtful that your grandchildren will ever see one.

Meditations on Intelligence

If I remember rightly one of the questions posed was 'Is there intelligent life out there?' Which I believe needs to address some issues - is there other life; and is it intelligent? Someone argued that given the enormity of space, it is likely that life has evolved elsewhere. I agree with that, but would add that given the enormity (or infinity) of time (ie the space-time continuum), it is likely that life has evolved elsewhere and elsewhere. But, how likely? That depends entirely on the probability that life will evolve on any one planet/rock. Do we have any idea of that probability? Then there is the question of the persistence of lifeforms, if they do evolve. If conditions are just perfect for life to occur, will they remain perfect for organisms to survive (or even evolve?) If the Gaia hypothesis is true, life has a better chance of surviving having originated. This is due to the organisms having altered their envi-

ronment, in order to aid their survival (one of the underlying principles of the Gaia hypothesis). But the evolution to intelligent life is, maybe, a bigger step than the occurrence of life in the first place. The evolution of multi-cellular organisms on earth took much longer than any other evolutionary stage (I forgot where I read that - Richard Dawkins maybe?) That probably says something about the probability of the process happening. What are we calling intelligence? Why is it difficult for us to call a single-celled organism intelligent? I propose that when we say something is intelligent, we mean it indulges in activity that doesn't directly aid its survival. Take humans and abstract mathematics: HOW exactly does that help us escape from predators? Unfortunately this definition seems to define most of the human race as unintelligent (I apologise for seeming a snob). But this is really true, as most people question God, etc. Let me enforce my point with an example:

The venus fly-trap. This closes its trap if two hairs are touched in succession within a certain time frame. This effectively means the plant can count and remember. But it's not intelligent - it just has technology. So maybe its possible to develop technology (over a long time) without intelligence. Sorry, a bit off of track... In summary, it's pretty bloody unlikely that intelligent life could develop, although we don't know HOW unlikely. Even if it does exist and we find it, we probably won't know it's intelligent. I suppose that's not totally important because really the only evidence we have that we're intelligent is that we question our own intelligence.

Penny Van Reenen

Dear Penny,
You make a lot of interesting points. In regard to defining intelligence, I wouldn't place too much emphasis on the survival value it can afford to an organism. In some sense reproduction can be of more importance than survival value. Take for example, the male spider which after mating allows the female to devour him alive. The female may even bite his head off during the sexual act; since he doesn't need a head to complete the insemination of sperm, however, this doesn't matter. By allowing the female to eat him the male is maximising the probability that his offspring will survive to be born; since the female has the male's body as a ready store of energy. After mating, the male spider's continuing survival is superfluous, and as long as its genes get passed on, more spiders will be produced which are also willing to sacrifice their lives for the cause of continuing the genetic line. This is, of course, behaviour which is determined directly by the genes - it is not intelligence. I assume that the question you pose about technology developing without the existence of intelligence refers to technology which is, in some sense, imposed unconsciously upon the organism by its genes. And this is probably the distinction that needs

To Spite His Face

to be made - creatures we label as intelligent have highly flexible control over their behaviour - they are conscious. Whereas the fly-trap depends totally



upon the information given to it by its genes to behave, we rely more upon culture (language) - we are taught information that is not supplied by genetics. This is most likely due to the limited information carrying capacities of genes. They do so much work just building a working organism that there is no room left for information regarding technological matters. Far better for the genes to install into the organism a flexible learning program which can acquire adaptable information (intelligence) over the life time of the creature. This is the reason we are not born with a fully intact language. You are right that in some sense the fly-trap can count. Intelligence would probably be if it actually knew that it was counting. That is, if it was able to abstract numbers from the situation of trapping an insect and apply it to other, novel, situations, then it would be intelligent. Since it's impossible for genes to install rules into an organism which account for every possible scenario it may come across, it becomes necessary to give it the power to design its own rules. This is the role of consciousness. I believe it was Dawkins who stated that when an organism acquires the ability to not just react to its external surroundings, but to internally represent the world, then it becomes conscious. It is far better to play out a scenario in your mind-scape and fail it than to make a fatal mistake in the real world. To have this ability is to be conscious, and this goes hand-in-hand with being intelligent. Once this representation includes in it yourself as a world object, then you become self-conscious. Once this happens, magical things start to occur and before long you're writing in newspaper columns and ask-

ing such things as: why are we here and is there a meaning to our existence? Without the ability to represent 'we' and 'our' in your conscious representations these questions (these very words) would not be possible. It's regretful that so many do not regard the ever present miracle of their own consciousness with the wonder it deserves.

Brentyn Ramm

Opinions of a Bedraggled Mind

In which *On Dit*'s least devoted writer attempts to produce any old crap in a doomed attempt to say something useful before he leaves for uni. He has an assignment he wants to get finished, but it's not due till Friday. He has learnt that his very good friend, J., quite liked the idea of popping his sciencey side in a sack and is slightly worried as to his safety. The natural

vistas of Arizona, heartland of the shambling Gila monster, are far from our being in the pouring may rain, and our heart is in our boots. All inconsistencies in flow are blamed on Brentyn's editing. Honest. Hmmmm. I think I was in the midst of something and then I stopped because I felt ill. Well, I still feel ill, and exams are even closer (not to mention the fact it is Thursday morning, I need to give this to Brenty in less than an hour when I leave for uni, and I haven't had breakfast yet). A square breakfast is so important. Look at me, for example. Never ate a reasonable breakfast until I was around 19 and I'm built like an autumn twig. My brother eats his weeties and has done since he was 2 and he's built like a small shack. I often run into him on the lawns when it rains, mistaking him for a place of shelter. I don't really feel like talking about anything important today, just bulking out Brenty's column and trying to keep the thread running. I could try and connect this to Opinion by saying (just heard that there is a prize offered on the net for the worst academic writing, I feel as a front runner. I trust I can rely on your vote) (punctuation, grammar and sentence flow suffer when I'm in a (admittedly very relaxed (I've still got 45 mins)) rush). Well, I guess I better say something. Rare is the time that Brentyn has understood the benefits of completely meaningless drivel, especially as it relates to philosophy. Aforementioned J. has supplied me with the unhappy confirmation that Mr. Hunter S. Thompson is, in fact, a violent bugger. That is her Opinion (woohoo, connection!). Based on various facts, stories, insinuations and other stuff, my dear friend has come to an opinion that fills me

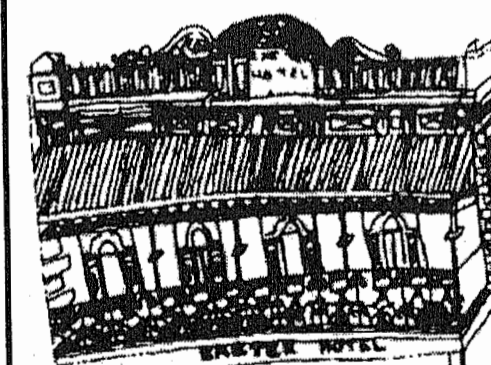
with worry. Worry, because as a professed fan of HST (very, very many thanks to the glorious A. I am proud to call you a friend), it is a requirement, for my karmic stability (known in the trade as cognitive dissonance), that I have to believe that he is a nice bloke. We are free to form our opinions independent of truth or that dodgy concept, "fact", as HST is a renowned liar, embellisher of the truth and drug addict. And so we do. I believe HST is a decent bloke, because to read his stuff without the violence polluting my view of him, I must. J. is far freer to form a rounded, unbiased opinion. The important point here is that we each have ulterior motives to believe what we want to believe and what we must believe. The world is full of it (FBI & aliens, capitalism & communism, Little Johnny Howard's intelligence level, Ray Martin's hairpiece, etc.)

My god, that was easy. 10 mins. Later, a page of writing! Oh happy day! But I'm not finished yet, especially not when on such a roll. Stay tuned for next week when we might finally get to the Ben Lee concert. Or not.

Ben Tucker

Question 4: What consequences does the theory of evolution have on what it means to be human?

Bring your contributions into *On Dit* by 5 thursdays, or email us.



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Are you watching TV tonight? Probably not since it's nearing the end of term, but if you are I'd yell at you to go see ...ISM. Conveniently packaged in the form of three half hour plays it's easy to keep your attention levels up no matter how great your attention deficit disorder. In the rather cosy, even intimate Bakehouse Theatre you can't help but be involved. The German Expressionist play *Woyzeck* written by George Buchner and directed by Sasha Zahra provides a strong start to the evening. Despite, and yet because there is, an initial lack of details provided to set the scene the mental deterioration of Woyzeck is powerful and intriguing. David Buchannan in the lead role takes the cake. Lisa Hughes and Emily Taheny gradually warm to their supporting roles. The make up, though a little distracting at the start, becomes very appropriate. Put something in your ears between scene changes though because that expressionist stabbing at the piano still rings in my head.

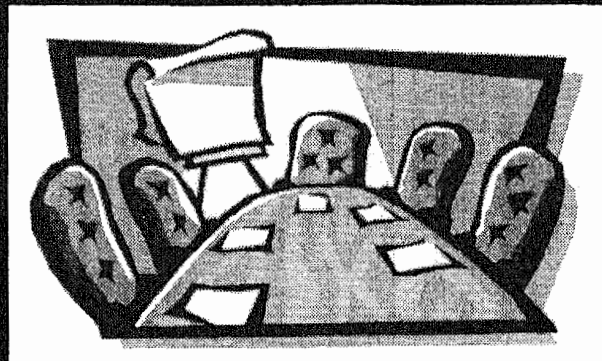
Out of the Flying Pan by David Campton is by far the best piece of the set. Liz Follett's strong simple direction and the superior acting of Mollie Birch and Alex Kirk in their difficult roles is hilarious, yet still communicate the tragic aspects of this absurdist offering. The rhythm of their lines and dancing about stage is perfect. The immaturity of the two diplomats relates brilliantly to current events such as Clinton's over lubricated fly, the turmoil in Kosovo and even Johnny Howard's misadventures into our constitution.

The Education of Skinny Spew is in comparison a little disappointing. The actors struggled a little in their roles and the questions of the text seemed a little confused. Daniel Golding in the lead still manages his role admirably, balancing both his humour and menace. The minimal set designs work to all the plays' advantage, focusing the attention of the viewer on the actors. If it is raining like last Saturday bring an umbrella, and gumboots. The theatre is small and the holes in the roof big. In conclusion I say go out and support your Uni, and enjoy doing it as well.

Peter McKay

Arts On

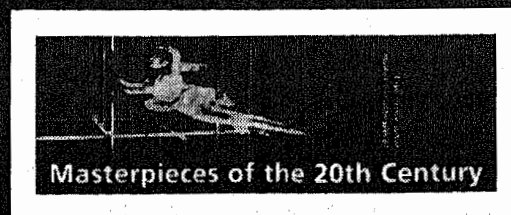
What should we put on? What should we put on? Thespian Tendencies obviously didn't give this question quite enough thought as they are showing David Williamson's *The Club*. Anyone who hasn't seen it I guess should go, everyone who has should know better. Will be performed at the Promethean, 116 Grote Street, June 2nd-5th and June 9th-12th at 8pm, with a Saturday matinee on June 5th at 2pm.



Bakehouse Theatre on Angus Street is starting one comedy cabaret weekend each month for a while. The first is on 11th of June with Sebastian Scott (impersonator), Merri May Gill (jazz blues), Philippe Quoilin (juggler extraordinaire) and Mike Newbold as MC. 12th of June shows Patsy deCline (take a guess), Loud Shirts, Accordion to You and Sebastian Scott. Concession is \$10, book at the Bakehouse or at BASS.

Anyone interested in photography, painting and other media might like to check out Frank Grauso's exhibition at the North Adelaide School of Art open until the 10th of June. *Documentary* is a collection of photographs taken in Adelaide and around the world on everything from coffee cups to fire hydrants predominantly displayed as monoprints. Grauso says he tries takes a relaxed and simple attitude and approach to photography, why not see for yourself.

There is a bit of dance on at Her Majesty's Theatre directed by Csaba Buday called *Beneath Zero*. It's an exploration into being very very cold following her work *Celsius* a dance exploring what it is like to be very very warm. With 13 dancers from 2nd year TAFE Dance Performance Degree exploring the 'isolated, diamond hard, brittle, sharp and emotionless' quality of low temperatures, it might be very very nice to see. 8pm June 10-12, book at BASS concession \$9.



Leigh Warren Dancers are performing 3 *Masterpieces of the 20th century* as part of the Made to Move series. Glen Tetly's *Pierrot Lunaire*, an interpretation of Schoenberg's revolutionary work, inspired by the *commedia dell'arte* is said to be 'humorous and dramatic'. *Judgement of Paris* parallels the classical story of the three graces but set in a sordid bar and the graces have become rather mature ladies of the night, and Paris is pissed and just maybe looking to score. *Silent Cries* is set to that lovely Debussy's *Prelude a l'Après-Midi d'un Faun* with simple subtle choreography. 2nd - 5th of June at the Optima Playhouse. Sounds nice. Have a look. That is all, you can go now.

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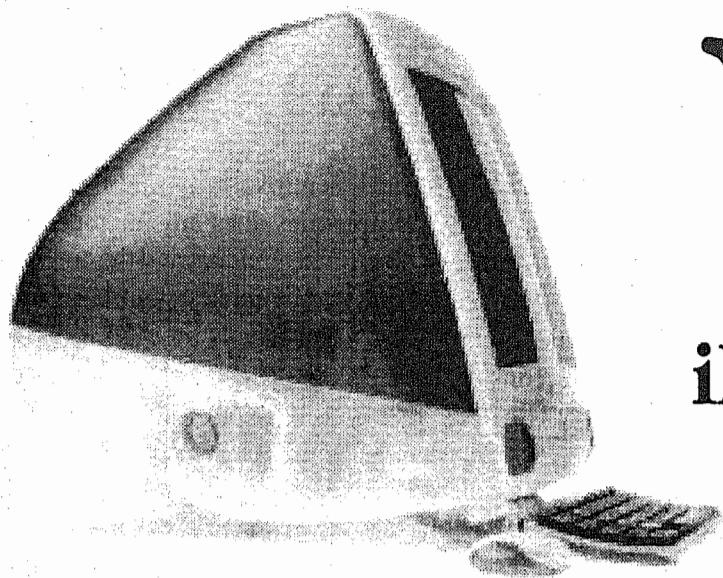
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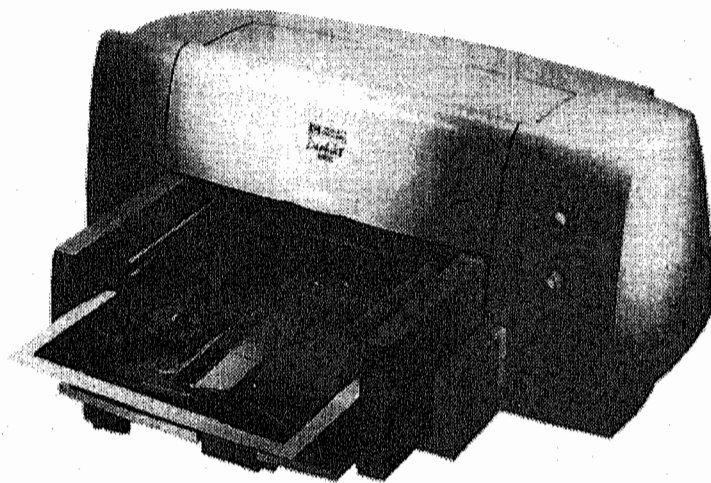
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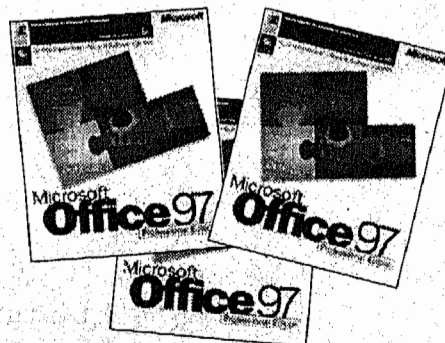
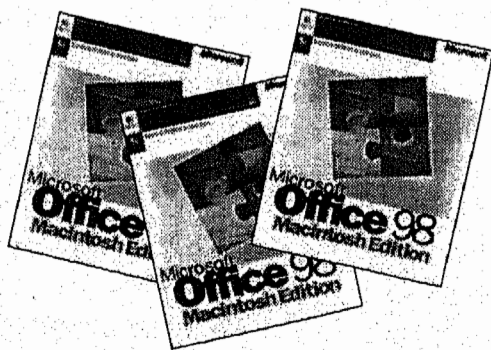


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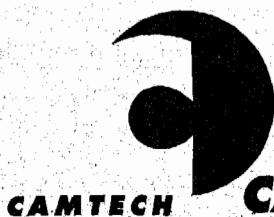
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Monday's right up my Ally, apparently. I know, because inanimate objects have been telling me.

There I was, minding my own business (as I often do) on Pulteney Street, Monday morning, when a bus shot past me bearing a picture of a brunette woman and that unforgettable message. Monday's right up your Ally. How could I argue with a bus? And I think that bus may well have triggered some repressed memory in me, because suddenly I could recall seeing the same, slightly saucy message just about everywhere. Bus shelters, billboards, milk cartons, urinals — never let it be said that Seven scrimps on its advertising. The power of the inanimates was overwhelming. I had to watch *Ally McBeal* (8.30 Mondays, Seven) this week.

Ooooooooooh Ally, that wacky thirtysomething lawyer from Boston. She's *such* a success, but why is she *so* unhappy? She tries *so* hard to help those around her (she's a really loyal friend, you know), and her clumsiness (social, physical, emotional, ergonomical) is just *so* endearing. Don't you just want to give her a great big squidgy hug, and tell her everything's all right? And why can't she get a man? And are her skirts too short? And why... Ah, shut up.

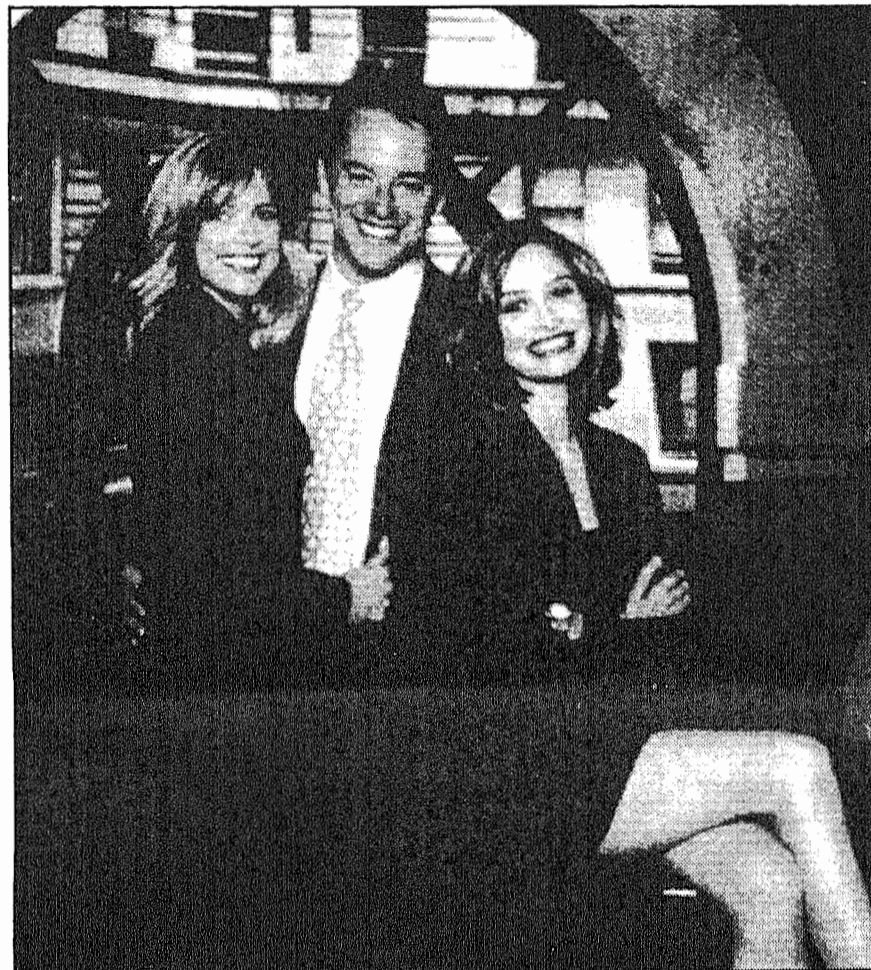
I'm gonna level with you. I really dislike *Ally McBeal*. A lot. I sat through the first episode-and-a-half last year, and that was more than enough for me. But let's face it, the show has become a bit of a phenomenon, and creator David E Kelley is the golden child of American teev at the moment, so I thought I should give it another go.

Unfortunate, then, that I chose last Monday to watch Ally. It was the Christmas episode. Christ.

I hate Christmas episodes. Especially in May.

There is some promise in *Ally McBeal*, even I can see that. A subplot revolving around Ally's best friend and flatmate, Renee (Lisa Nicole Carson) struggling with her feelings when her now-married ex turns up, managed to have some true emotional substance, if we overlook the scene of her dancing

to absolutely no music (an *Ally* standard, I have been led to believe). And given that the show purports to be a comedy, it's nice to see some cast members with some real comedic talent. Ally's boss Richard (Greg Germann, *Ned and Stacy*) and senior partner John (Peter MacNicol, *Chicago Hope*) are the real shining lights here, which is why I find it remarkable that they



Ally McBeal: *shithouse*.

are misused so badly. MacNicol in particular was wasted all episode on a pointless running gag involving him trying to kiss Nelle (newcomer Mandy Rogers, aka Portia de Rossi) under the mistletoe. I guess that's Christmas episodes for you.

At the heart of *Ally McBeal*, though, is the love triangle of sorts between Ally, Billy (Gil Bellows) and Georgia (Courtney Thorne-Smith, *Melrose Place*). Ally's distraught that Billy, lifelong friend on whom she has "a bit of a crush", has married Georgia — handy that they called him Billy, too, because now Courtney doesn't have to worry about learning any troublesome new names. Georgia and Billy, of course, are going through troubled times, but how could sweet Ally take advantage of their misfortunes? Cue a whole lot o' heartache.

This was, admittedly, a Christmas episode, so you expect them to turn up the schmaltz, but Monday's *Ally McBeal* was so cloying I could actually feel the teeth rotting in my gums. A primary plotline involving a client who has been fired for thinking he'd seen a unicorn (yes, a unicorn) was little more than an excuse for Ally to get nostalgic about the time *she* thought *she* saw a unicorn,

sentimentality rings so hollow that it devalues any attempt to convey real emotion, and the comedy is, on the whole, screamingly unfunny. But there's more to it. Any time I consider this show any more carefully than on the most superficial of levels, I find it very worrying indeed.

Ever since the show's premiere, Ally has been held up as some sort of Everywoman for the Nineties, a touchstone for working women everywhere. On one hand, this idea can be admired: Ally is smart, successful, and intelligent, all of which is good. She isn't perfect, either, which is also good: her personal relationships are a mess, and she has an uncanny knack of saying and doing the wrong things. Excellent, you may say. A positive role model, and all that.

But my question to you is this: why is this Everywoman so tightly pigeonholed? Why does she have to be white? Why does she have to be heterosexual? The answers to these questions are obvious, of course. Any other way and it wouldn't wash in Bosie, Idaho, and those other big square states in the middle of America. Doesn't mean it has to be, though.

Here's the real kicker, though — why is Ally McBeal constantly bemoaning the fact she can't get a *Man*? She's young, she's successful, she's intelligent... so why is she incapable of considering herself complete without a man? Are we to believe that a successful professional woman can't define herself as an individual without a male presence? Because I'm very sorry, but that's a fucken pile of shit now Ronnie. And you can quote me on that.

Look, I know that populist shite like *Ally McBeal* never stands up when looked at in this kind of light, but I don't care. It's appalling. If I ever have to watch it again I will be forced to listen the dark voices that are telling me to kill, and kill again. I'm not joking.

And one more thing: why is Vonda Shepard in the opening credits, ahead of most of the cast? She just sings the theme song, for Christ's sake.

Dale F Adams

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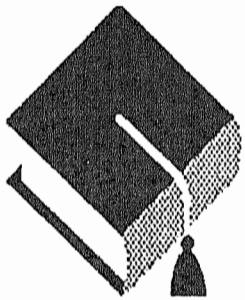
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MAY THE FORCE BE WITH ALL OF US

An interview with George Lucas, with thanks to the Sun Times.

By: S.Ebert.
May 16, 1999

NEW YORK—The day may never come when kids can make *Star Wars* movies in their bedroom but next year they'll have the equipment to do it with. The new Sony PlayStation II, which is set for release in 2000, will allow its owners to create and play games in real time. It clocks at 5 million instructions a second. The computers that made *Star Wars: Episode I—The Phantom Menace* were not that fast. They cost a lot of money. The PSII will retail at about \$200 (Ed's note: that's US\$ and it may be more than \$200).

George Lucas is shaking his head at these factoids. We are sitting in a New York hotel talking about the hidden side of the *Star Wars* saga—its technology. No live-action films have ever used more animation, more muppetry and more computer-generated images than the *Star Wars* series, and there is scarcely a shot in *Phantom Menace* that doesn't involve at least one element that wasn't visible to the actors while they were on the set. Lucas estimates, indeed, that 95 percent of the shots use digital effects, and that's apart from other kinds of special-effects trickery. All of this costs money, but the price is coming down. I remember a day in 1990 when I visited Lucas at his Skywalker Ranch and he explained that he'd put the *Star Wars* saga on hold until computers got fast enough and cheap enough to allow him to create any image he could dream up. Now that day is not only here for Lucas—but is approaching at warp speed for ordinary computer owners. "It's coming in leaps and bounds," Lucas told me. "You know something funny? I have a computer game company, and we have a relationship with Sony, and we're desperately trying to get our hands on the PlayStation II so we can start developing games for it. But you can't bring it into the country because it's classified as a supercomputer!" He shook his head in delight. This was on the day after *The Phantom Menace* had screened in New York, and we'd started out to talk about it, but the conversation veered into technology, and he started talking faster and faster. "I just finished this movie, which is kinda state-of-the-art, you know. Nobody's been able to do some of these things. We've created full 3-D digital characters and 3-D environments that are photorealistic, and we were sitting

there being extremely proud of ourselves—boy, we're way ahead of everybody. "And then they put this toy on the desk that is more powerful than anything we're using. It can re-create what we're doing in the movie. I mean, it's like we struggled for four years to get there and a year from now, it's gonna be available to everybody. It's not quite the same quality as what we're putting on film, but it's high enough quality for TV. It's astounding." Whenever I talk with Lucas, we get off on tangents like this. I think it's because technology is where his imagination is really centred. Yes, he cares deeply about the *Star Wars* universe, and yes, he can talk at length about the midiclorins, the submicroscopic beings that live within our cells. But when the history of 20th century



cinema is written, Lucas will be singled out as an inventor and innovator. Most directors see technology as the way to get their stories told. Lucas, I suspect, sees stories as a way to drive breakthroughs in technology.

It has been 16 years since the previous *Star Wars* movie, *Return of the Jedi*, but that wasn't down time. Lucas was busier than ever, with the wizards at his Industrial Light & Magic Co. leading the charge in special effects (the dinosaurs in Jurassic Park were by Lucas as well as Steven Spielberg). Now comes the dawn of unimaginable computing speed, cheap. Five million instructions a second? In a toy? "The thing about the PlayStation II," George Lucas was saying, "is that it works in real time. We didn't make *Phantom Menace* in real time. Some of the shots in the film took 48 hours to render. We had huge, giant computers cranking every minute of the day. Here they're doing it in real time as you sit there." Help me to understand something, I said. How can they put that much computing in a \$200 toy? "I was just as blown away as you were. I looked at it and thought, this is going way too fast. I can't keep up. It's mind-

boggling. What they've accomplished is just beyond comprehension, if you know anything about computers."

Somewhere, I said, there will be kids inspired by you who can create their own fantasies on these machines. "One thing about *Star Wars* that I'm really proud of is that it expands the imagination. That's why I like the *Star Wars* toys. The best part of playing with toys is lying on the rug and moving your little critters around while you're telling a little story to yourself: This guy is gonna go and get that guy. . . and, you know. I think that's a very healthy thing for children, to be able to create their own little worlds. To have their imaginations sparked by something like *Star Wars*, and then be able to re-create that, and play with it, and make new stories.

Well, that kind of play has progressed, and now it exists on the Internet. There are Web sites that do nothing but create little *Star Wars*. They make little films, and some of them are very sophisticated. They're using bits and pieces from movies, and cutting them up and adding stuff; they're making trailers, they're making short films and they're using digital betacam, and then they're broadcasting them on Web sites with names like *Star Wars* Fans Movi Festival. "It's just a matter of time before these little movies start getting longer, and they stop being based on copyrighted property, and they start creating their own characters and broadcasting those. They're just using home digital cameras, and Macintoshes with PhotoShop, and they're creating effects and things that aren't quite at the level where we're doing them—but they're close enough to where you say, gee, this is interesting. "It's happening at light speed. And now you've got these games where they'll be able to create that same kind of thing in real time. The amazing thing about the PlayStation is, you can just walk down the hall and say, "Let's turn left," and you go left. And it's in the

same resolution as the Pixar film called *Jerry's Game*, which won the Academy Award. The characters aren't super photo-realistic but they're way beyond anything you'll see in a video game today. That's a Web phenomena. That whole thing was created by the Web and it's broadcast on the Web. It's not really a *Star Wars* event. The *Star Wars* thing was sort of the catalyst, but we're gonna live in a very, very different world 10 years from now." Lucas chuckled. "It's a little scary," he said, "but a lot of fun." And where do you go next? I asked. You have more than \$200 to spend on your next machines. People keep talking about how one day we'll just feed all of Marilyn Monroe's performances into a computer, and out will come a new Monroe performance, just as convincing as anything she ever did in her lifetime. You create a convincing character in *Phantom Menace* with the computer-generated alien Jar Jar Binks, who interacts three-dimensionally with humans in every one of his scenes, and has a captivating personality. "People say oh, you're gonna replace actors, and it's all gonna be digital," Lucas said. "But in the end, you know, Ahmed Best was the actor who played the part of Jar Jar Binks. He was on the set, he played the scenes with the actors, and then we based the computer images on his performance. I saw him on the stage in *Stomp* and hired him because of his way of body movement. "In the auditions I auditioned body movement because I wasn't sure whether I was gonna use the voice or not. But just like it happened with Tony Daniels in the first film [the actor who voiced C-3PO], once an actor gets into that part they kinda become the character. So you have an actor like Ahmed who's there performing on the set with everybody else. And then, with a digital character, you have to bring in a second actor who has the same skills as the first one. Only this actor has other skills, too—because he's an animator. Animators are actors too, they have to understand how to move faces, and how to get expressions and how to create a motion, so you end up actually having to hire two actors to create one character. And it's twice as hard to build a digital character as it is to just hire an actor and have him say the lines on the set. An alien is one thing, but I think it'll be a long, long time before anybody's digitally creating human actors." He grinned. "One day they may have Jack Nicholson-type computers, but in our lifetimes, human actors are safe."

HA-GU! HA-GU!



The "Final Fantasy" series of RPGs has always been an ever-changing dynamo of great role-playing, wonderful characters and epic tales of adventure and growth. With each iteration of the Final Fantasy series, the games mature and change more and more. Between some iterations, the changes are drastic (like the jump from *FF6* (SNES) to *FF7* (PSX)), and between some others, the change is less so. But no matter what, the change has always been novel and unique, whether in gameplay, graphics or just overall feel. So is the case with Square's newest RPG masterpiece, *Final Fantasy VIII* for the Sony Playstation. After the epic RPG masterpiece, *Final Fantasy VII*, many wondered if Square could really top that experience, and after 105 hours of playing and finishing *FF8*, the answer is "Yes, and No." What can be said is that while the initial 'Wow!' factor is nowhere near the order of magnitude that fans felt from *FF7* (in some respects), it is because *FF7* was the first iteration on 'next-gen hardware' - after all, the only Final Fantasy that people saw before *FF7* was *FF6* on the Super Nintendo with 2D sprite graphics. But for *FF8*, following after *FF7* on the same console, there is already a precedence set of great CG rendered 2D backgrounds, cool 3D characters and great 3D Summon spells and combat, and as a result, when first playing the game, the world and game feels similar to *FF7* and it is less 'novel' on the surface. Yet, this belies the true power of *Final Fantasy VIII*: Square has managed to hone and refine and sharpen the Final Fantasy series with *Final Fantasy VIII*, providing a wonderful, awesome and magical RPG that sets the bench-

mark for all future RPGs to come - it is a masterpiece. From the very beginning, Square manages to grab the player and immerse them into the world of *Final Fantasy VIII*: Gamers are treated to the most gorgeous CG opening movie ever to have been created! Period. Seeing the main character, Squall battling it out in the sword fight with Seifer is one of the most amazing experiences out there. The story begins as you take the role of Squall Leonheart, a member of SeeD, an elite group of soldiers-for-hire, training in Garden, a military 'academy' of sorts. You are sent off on your first mission to help out Rinoa Heartilly and her band of 'rebels' who are trying to stop the power-hungry nation of Galbadia from overtaking their neighbouring countries. From there the story takes off to epic proportions, which will be left unsaid here, as spoiling the story would ruin the best part of the game. Without a doubt, the changes to *Final Fantasy VIII* are so delicate and subtle, that many gamers may unfortunately take them for granted. The backgrounds for the areas are still 2D CG-rendered backdrops, but they are far more detailed than those found in *FF7*. Lush, and full of little ambient animations, they are amazing and accurately reflect the technological advancement of that world. The biggest graphical change would be in the use of texture-mapping versus the flat, Gouraud-shaded look of *FF7*. The characters are no longer 'SD' (Super-Deformed, cute), but more proportionate and 'realistic-looking,' like the models in *Biohazard 2* (*Resident Evil 2*). The Guardian Forces (Summons) are also texture-mapped and more 'realistic.' Many a fan has lamented this change, but overall, this is

a good change as well, since it keeps a very consistent feel between the in-game characters and the CG movies, which also adds an immersive edge. The soundtrack is done again by Square's master musician, Nobuo Uematsu, and his compositions this time seem less stellar than his previous efforts at times. The overall feel reflects the game wonderfully: Very subtle, rolling compositions that capture the mood and feel appropriately. The highlight of the music is a brilliantly stunning vocal ballad (!) *Eyes on Me*, sung by Faye Wong, Hong Kong superstar. At first the song's smooth subtlety seems a bit underwhelming, but like the rest of the game, while not 'in-your-face' it possesses an inherent subtlety that wins you over in the end; the song grows on you and Nobuo-san has used the core melody and masterfully interwoven it into the heart of the game. Perhaps the greatest change would have to be on the gameplay side - the last place that seems to change for RPGs - as Square has done away with the Materia system from *FF7* and replaced it with a "Junction" system and "Guardian Forces," which are like the Summon spells of previous FF's. Essentially, the Guardian Forces are living forces that contain magical energies which, when Junctioned with Spells, give you enhanced Stats (greater Strength, Luck, etc.), extra Abilities (like Steal, Total Healing) and other bonuses. In addition, you no longer learn magic spells, you "Draw" them from enemy creatures! As a result, there are no more "MP" gauges to worry about. You just 'draw' what you need from enemy creatures and you can use them instantly or "stock" them for later use. Also, there are no Armour or Accessories in the game as well; and the enemy creatures don't give you 'Gold'! You essentially get 'paid' every so often by Garden (your wages as a SeeD soldier). Overall, this is a rather radical departure from traditional RPGs, but a refreshing one at

that. Yet ultimately, despite all these changes, it is the story of Final Fantasy VIII that is its greatest asset: Square has presented a very in-depth, close-up tale of love. Sure there's an epic story that takes place and a dire threat that must be resolved, but unlike previous Final Fantasies, the encompassing aspect is of love, plain and simple. A love that overcomes all obstacles and knows no boundaries. Many gamers who've finished *FF8* have grumbled that the story isn't as good as *FF7*'s. Well it's different: if you can handle emotions unrelated to violence or aggression or adrenaline-pumping action, then chances are you'll enjoy *FFVIII*. For all those that wanted more character development and resolution in *FF7*, Square has righted the wrongs with this one, as the ending is one of the most amazing epilogues I've ever seen as a gamer, and for that alone I'd play the game over and over again. From the refreshing gameplay to the most amazing CG movies ever created, to the powerful story of love, Square's *Final Fantasy VIII* is one of the greatest RPGs ever created. They have managed to capture the mood and feel of the characters time and time again, yet this time, it can be argued that it is Square's best effort ever: seeing the doubts that Squall has, the anger of Zell, the capricious, Playboy attitude of Irvine Kinneas, or the totemo kawaii (totally cute) emotions of Rinoa Heartilly ^_^, are all wonderfully reflected throughout the game by their 3D models. Just check out the scene where Rinoa asks Squall (in the Ragnarok) to "Ha-gu! Ha-gu!" and you'll understand

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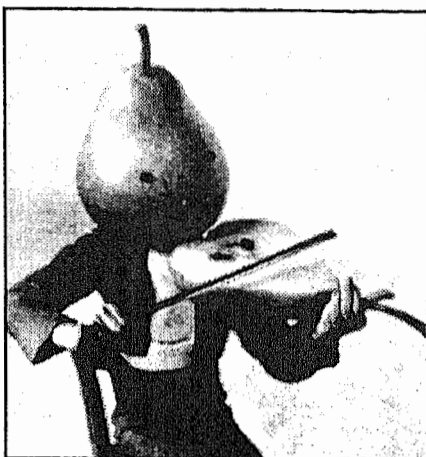
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Malice wed the Beauty

In the pool of infinity doth my vision reign
 Akin to an infection, it spreads pulsing through my veins
 Bathed in crimson light
 Birthing an aura profounder than pure
 Its sway grips my thoughts, born of sacred amour
 For a maiden of beauty of heavenly release
 Blended malice and harmony, beauty and the beast

United We voyaged, a sanctity of content
 With a love so strong no quarrel could rent
 But with a hunger insatiate, a habit concealed,
 A passion for Night, in the darkness revealed
 For We mortal masqueraders in velvet guise
 A deception of character, a betrayal of Light

Unfolding a journey into tenebrous unknown,
 The swirling of Time ebbing 'gainst Earth-weathered stone
 Across the sea to a land of mystique and intrigue,
 Where Night enfolds day and coaxes ravens to grieve
 In this world of macabre fantasy and eternal life
 Settled these Lovers in the clutch of sweet harmonious Night...

Pendragon

Relief

eyes closed, reclining,
 peaceful, seeming sleeping,
 merely resting, listening, listening

earthly consequences melt
 words and music
 seep slowly into daydream
 honey to the tongue

Paul Bradley

Life is the Portrait...

LIFE IS THE PORTRAIT
 OF A MAN
 WHO VAINLY SIFTS
 THROUGH SANDS
 LOOKING FOR THE COIN
 OF OPPORTUNITY
 BUT BLINDED BY THE GRIT
 OF THE SAND SHIFTING-COMMUNITY
 HE MISTAKES THE SPARKLE
 OF A SHELL
 DISAPPOINTED HE ONCE AGAIN DIGS
 DEEPER INTO HELL

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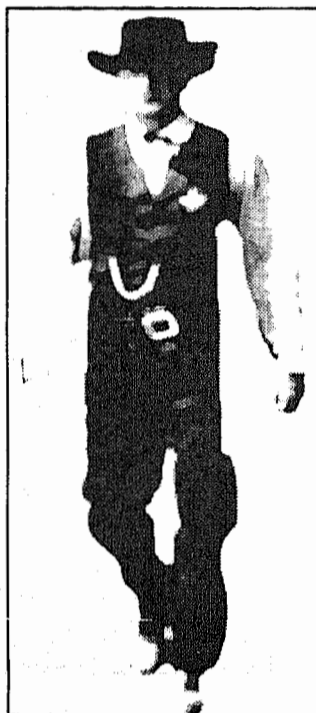
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**Heat Two
3 June**

8:00 pm Roger the Band
8:45 pm Flemish Bond
9:30 pm The Road
10:15 pm Cool Hand Luke

**Heat Three
4 June**

8:00 pm teenage girls
8:45 pm Nectar
9:30 pm The Unmedicated and Dangerous
10:15 pm Lifo
11:00 pm Wonderland

**Heat Four
11 June**

8:00 pm Freeform
8:45 pm Narcaïn
9:30 pm Bomb scare
10:15 pm Disco Volante
11:00 pm ASD

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Competition**

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