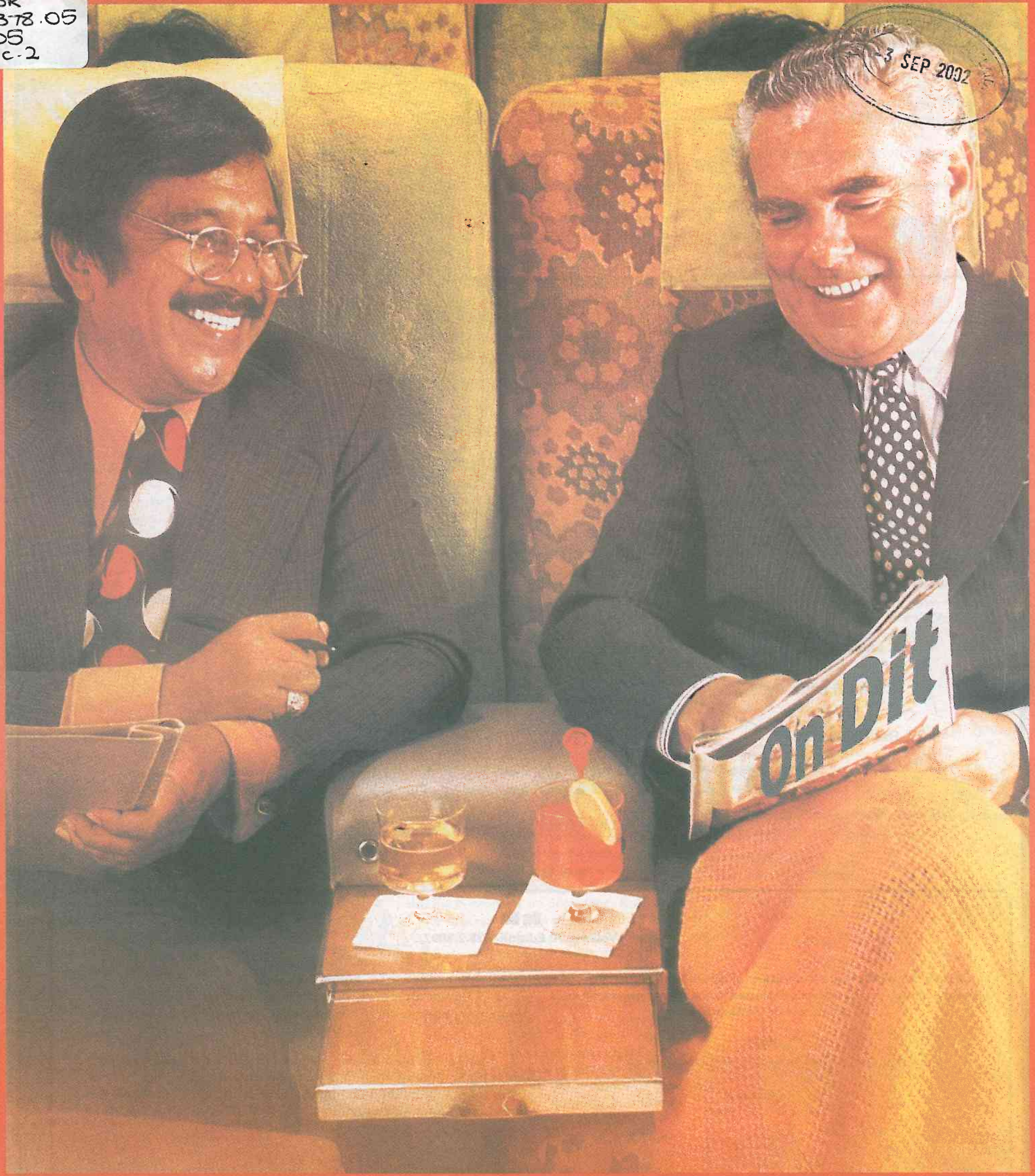


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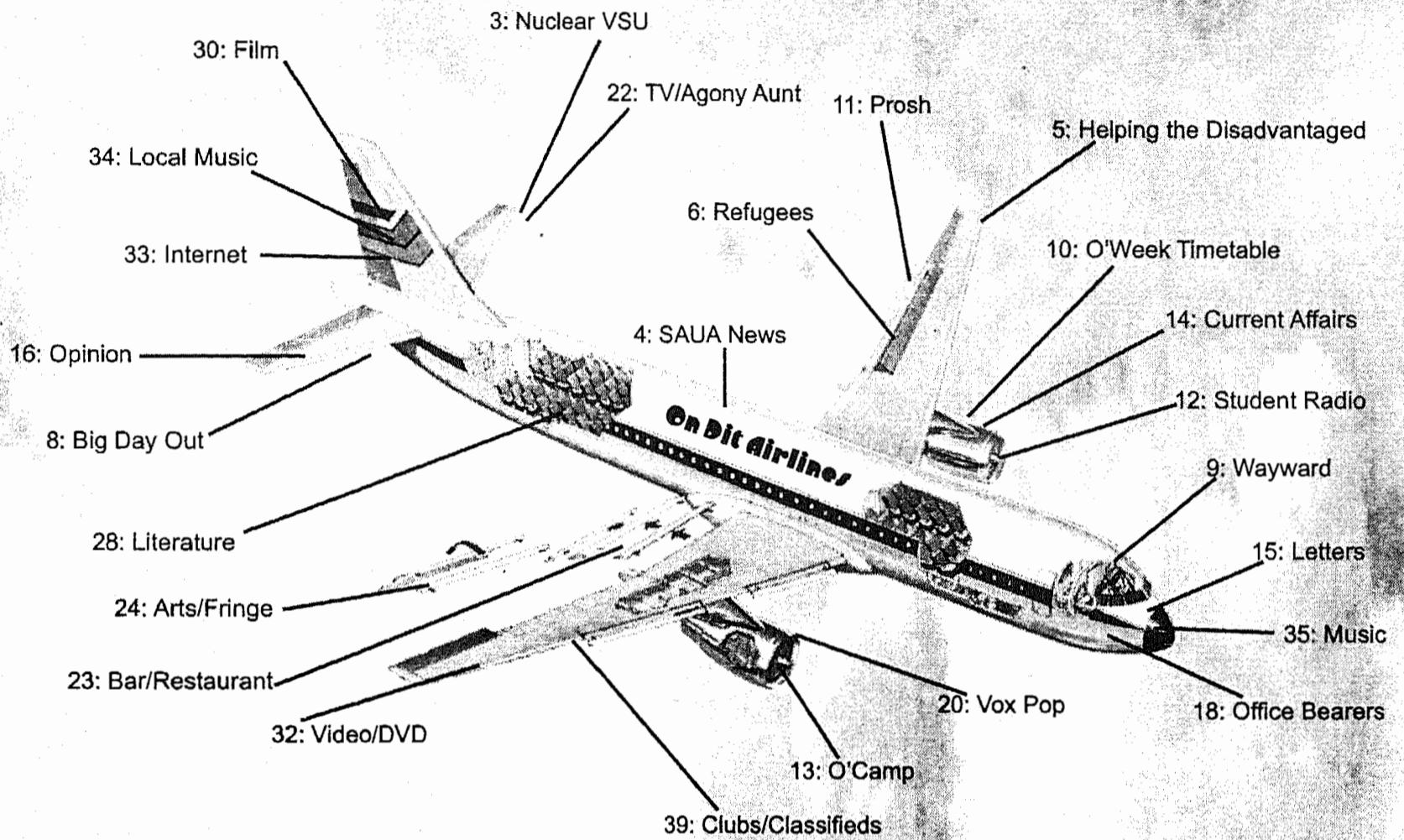
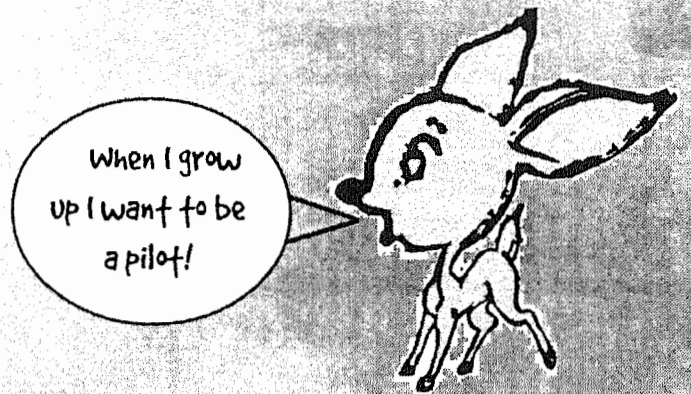


Volume 70
25.09.02



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On Dit
Volume 70 Edition | 25.2.2002

On Dit is the weekly student newspaper of the Students' Association of the University of Adelaide. The opinions expressed herein are not necessarily those of the Editors or the Association.

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Literature: Melissa Vine **Video/DVD:** James Trevelyan
Internet/Computers: Karen Roberts
Vox Pop: Tom Horne, Tania McCudden

About the cover:

How symbolic to be taking off into the new year of *On Dit*. How wanky to be speaking of it in such terms. Thankyou for flying with us, and have a nice day.

Then why not come down to our office, located in the basement of the George Murray Building (oh so conveniently located near not one but TWO sets of male toilets - too much stench to take in all at once) accessible from the Barr-Smith Lawns. Or, for a more pleasant aroma, email us at ondit@adelaide.edu.au or call us on 8303 5404 or 8303 6490.

Next Edition:

Deadline 27th February
Published 4th March

With thanks to: Penny (for stepping into the Fringe shoes at short notice), Melissa and Linhen (God of Small Macs) for showing us the ropes, Mark, Yak, Stan, Gemma, Dan and Clem for putting in the hard yards, Bonita Petita, Mikey B for entertaining Mark, The Prof for luring Linley down to the office with her wily charms, Fiona, Darien, Mikey's Grandma for doing his washing so tirelessly and promptly, Matt, Kate Anderson, Jayne and Jenny for keeping Linda's house clean in her absence, Sharon and Bev the Pool Empresses, Unirecords for cheap CDs, the good people at Orbit, the Couriers for being so nice, and especially Bonnie from Cadillac.

VSU = SAUAcide

Since the Liberals won government in the Federal election of 2001, the concept of VSU can once again become a threat to student organisations across the country. Voluntary Student Unionism (VSU) aims to abolish student organisations (like the SAUA), and destroy the ability of students to represent themselves and organise as a collective group.

VSU allows for the union services fee students pay at the beginning of the year to become non-compulsory. This means that organisations like the SAUA and the AUU no longer receive funding and are unable to perform their respective roles. We would notice things disappearing such as all the food outlets on campus, services like accommodation and employment opportunities, access to a resource centre, sporting and non-sporting clubs would not exist and there would be no Students' Association to stand up for students rights.

There are many student unions, like those in Western Australia, that are affected by VSU legislation which the Liberal government claims to give students more 'choice' about the fees they pay at university. What 'choice' do students have when the university or the government implement a new policy that only allows people into Adelaide Uni who can pay ten thousand dollars upon entrance?

Basically, students will be treated as expendable, the dollar will become the focus and there is nothing they can do about it. The body is there to provide students with the facilities and ability to come together as one voice, and would be abolished under VSU.

STUDENT CONTROL!

Within university, students must have the ability to organise independently and democratically without government or university management interfering. The SAUA exists so that students of Adelaide Uni have a strong, independent voice that can criticise both government and uni-

versity, without the fear of being singled out and persecuted. This is the reason that student unions exist through the system of universal funding. The SAUA requires independent funding so it may benefit students individually and collectively.

To make funding of student organisations voluntary by legislation is designed specifically to stop "political activity", activities we organise to create the provision and access of quality education for all students. Liberal governments do not mind services coming from student organisations as they do not necessarily lead to a break out of political action on campus. Those organisations affected by VSU tend not to run activities of a political nature as campaigns on issues such as sexism, homophobia, racism or educational issues do not generally

bring in a profit. As funding is limited they are almost unwilling to host such events, and major campaigns such as fighting for women's rooms, queer space, environmental campaigns and campaigns challenging the quality of education are constrained. The by-product of de-politicising student organisations is probably the most tragic thing to come out of VSU.

The SAUA urges all of us to resist the temptation to follow down the VSU path, as it is the ideology behind VSU that justifies the Government further cutting funding to universities, and introducing further increases in fees for students.

If VSU is implemented students will lose control of their affairs to university management and the Government. The role that student representatives and student activists play on campus is vital in providing pro-active and vocal opposition to the regressive policies management are trying to put in place. It is what is stopping our university from becoming a full fee paying institution for rich elitists.

Instead of having a democratically elected body like the

SAUA to advocate for students, VSU allows for any other body to claim representative status over students.

The ALP are not our Saviours.

People have said that students will only benefit once the Australian Labor Party is re-elected, as the Liberals are so committed to VSU. Although the ALP has even expressed its commitment (along with The Greens and the Democrats) to universal membership of student unions, we cannot fall into the trap of thinking the Labor Party is the students' friend.

What we must remember is that in 1995 the Labor Federal Education Minister of the time removed emergency funding for student unions as a student newspaper printed an article he was not happy about. The Labor Party has affirmed their commitment to dismantling and dismissing free education, have introduced HECS and up-front fees for post-grads, as well as voted against the introduction of Youth Allowance. The ALP has done little to gain support from students within the higher education sector, as it is wrong to think we can combat VSU by supporting a party that has led regressive policies and the de-regulation of Australian education.

However the ALP has been re-elected in South Australia and it is the perfect chance for the student body to express how we feel about the quality of our education and demand immediate attention.

We must fight for independent student organisations and we must fight for our education. Get involved with the SAUA (located in The Cloisters, George Murray Building, Level One), or visit our table during O'Week and show support for your Students Association.

We are here, working for you.

Bek Cornish
SAUA President

SA and the Nuclear Industry

Living in SA, it is virtually impossible to not have heard something about Australia's nuclear industry, the reason being that SA produces 22% of the world uranium. Since 1996 the Australian government has actively been pushing for the expansion of Australia's nuclear industry despite strong evidence of its dangers to health and the environment.

South Australia plays host to two uranium mines, and approval has been given for a third. The newly approved Honeymoon mine would use the heavily criticised in situ leach operations (ISL). Australia is the ONLY country in the Western world to approve this polluting and problematic technique. It involves injecting large volumes sulphuric acid into the underground water system to dissolve uranium, which is then pumped up to the surface allowing the liquid waste to seep back into the water table. It is without doubt that this method is extremely dangerous and generates permanent pollution, yet the Australian government is allowing the Beverley and Honeymoon mines, owned by companies from the USA and Canada to use it, despite the fact that it is illegal in their own countries. Recently a number of leaks have been reported at both existing mines in SA. At Beverley a 60,000-litre spill was initially kept secret and after investigation it was found that over 24 other leaks and spills over the past four years have been kept from public knowledge.

There is also a push by the Federal government to build a nuclear waste dump in SA, despite opposition from over 90% of citizens. Like everything else in the world, a dump is only one part of the cycle. If this dump were to be built it would allow for the expansion of the entire nuclear industry, from the opening of new mines to the building of a new nuclear

reactor in Sydney. The continuations of a nuclear industry in Australia will do nothing more than cause harm to both society and environment. The health risks associated with radioactivity are beyond comprehension, while the environmental effects of not simply the mining process but also the by-products are devastating. Radioactivity does not just go away, it stays toxic for at least 250,000 years. We have no certainty what will happen in the next 3 years or 100 years let alone in a quarter of a million years!

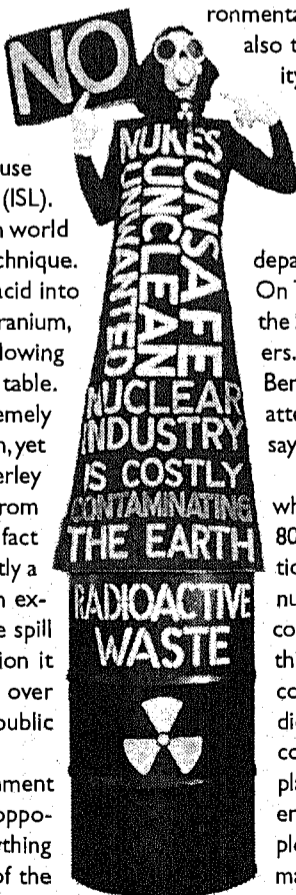
During O'Week the SAUA environment department will launch its anti-nuclear campaign. On Tuesday there will be lots of information on the lawns along with some fun activities and speakers. Infamous anti-nuke activist and performer Benny Zable and will be on campus to draw attention to the issue. In a brief interview he says:



"This particular performance character, which grew out of the protest movement of the 80's, was to draw people's attention to information relating to the destructive powers of the nuclear industry and attract people to creative consciousness raising techniques. I have made this character/installation to remind all who come across it of the legacy of dealing with radioactive wastes. I do it because it brings me in contact with the wider community, activists and players in the industry, baring witness to the environments where I set it up. It's also an exploration in iconography, and a discovery of the many forms it reveals."

You could check out more in-depth explanations of this performance piece on his website <http://www.nimbinustralia.com/bennyzable>. To find out more

come and speak to any of the environmental groups on campus during the week, or come see me!

Sarah Hanson
Environment Officer



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Exposing the Myths

Shayan Bedraie made the perilous journey from Iran to Australia by boat with his Kurdish family, fleeing from government repression. He was only four years old, but the Australian immigration system placed him in mandatory detention, and treated him and his family like criminals.

After being imprisoned in Woomera and Villawood detention centres for 17 months, and witnessing several refugees attempt suicide, Shayan developed post-traumatic stress disorder. He stopped eating and talking, and required hospitalisation for tube feeding and rehydration. He, his mother and his sister have since been released into the community, but his father remains in Villawood while their case for refugee status is finalised.

The Howard Government has gone on a systematic campaign of undermining our sympathy for asylum seekers like Shayan and his family. Refugees have been dehumanised, demonised and scapegoated, not only to get the government re-elected, but as a way of directing people's attention away from the economic and social policies the government has implemented that have made life worse for the majority of Australians.

The government has fanned racism and xenophobia towards refugees by perpetrating a whole range of myths and lies. But their racist lies cannot hide the truth.

Myth 1: There is no alternative to mandatory detention. Australia is the only First World country that detains all asylum seekers without docu-

mentation while their claims are being heard.

More humane and less costly ways of treating asylum seekers include issuing them with visas while their claims are being processed and allowing them to live in the community, perhaps in cheap hostels. Refugees could be allowed to find work, access health care and welfare, and attend English classes. People who are wanted criminals could be tracked by using the Interpol database, and simple health and character checks do not take long.

MYTH 2: Releasing refugees into the community would be too great a burden on Australia's welfare system.

Not only is mandatory detention inhumane, it is atrociously expensive. It costs around \$100 a day to keep one person in detention. Over the last few years, there have been between 3 - 4,000 people in detention, which means it costs half a million dollars of taxpayers money a day — \$175 million a year — to lock people up, when it would cost less than half that amount to release them into the community and give them access to social security, Medicare, housing and the right to work. Keeping people in detention

costs the same as paying each person a decent full-time wage.

Myth 3: Asylum seekers are "illegal". Article 14 of the Universal Declaration of Human Rights states: "Everyone has the right to seek and enjoy in other countries asylum from persecution."

The reason most people arrive without documentation is because they have to leave in haste and dictatorial regimes will not issue them with birth certificates or passports. The government labels asylum seekers as "illegals" and holds them in detention centres on the technical pretext that they have broken an Australian law; but this is a law



Phillip Ruddock: he puts the doodle into fopdoodle

that actually violates the United Nations Refugee Charter and the Declaration of Human Rights.

Not all so-called "illegals" receive the same treatment. People who overstay their Australian tourist visas number into the thousands. But the vast majority of these are tourists from wealthy Western countries like New Zealand, the United States and Britain and none are placed in indefinite detention. The Australian government's refugee policy is clearly a racist policy that persecutes those who arrive from the Third World.

Myth 4: "Boat people" are jumping the queue.

In places like Afghanistan and Iraq there is no "queue" for people to jump as Australia has no embassies or consulates in these countries.

There is no standard process for refugees to wait in line and have their applications considered. Furthermore, refugees fleeing for their lives do not have the luxury of waiting months or years for their applications to be processed. It is absurd to argue that there can be an orderly queue for those fleeing repression.

Of the 21 million refugees worldwide, the UN High Commissioner for Refugees resettles only half a million refugees each year. All refugees have a right to be safe from persecution. We should not punish those who courageously and bravely escape to Australia's shores.

Myth 5: Australia is generous and already takes in its "fair share" of refugees.

Most countries resettle far more refugees than Australia.

The burden of assisting refugees is predominantly borne by the world's poorest nations. For example, Tanzania hosts one refugee for every 76 Tanzanian people, whilst Australia only hosts one refugee for every 1583 people.

Australia is a wealthy, First World country with an advanced social infrastructure and one of the lowest population densities in the world. Australia, therefore, has an obligation to massively increase its humanitarian refugee intake. It would be easily affordable to accept and treat with dignity all those who arrive here applying for asylum.

Despite this the Australian government, through its so-called Pacific Solution, has bribed and bullied debt-ridden Pacific island states such as Papua New Guinea and Nauru into accepting some of the refugees who were escaping to Australia.

MYTH 6: Asylum seekers must be rich to pay people smugglers.

In most cases, asylum seekers have had to sell all their possessions and pool their family's resources in order to make the risky and treacherous journey to Australia.

In any case, having enough money to pay for a place on a leaky Indonesian fishing trawler does not make asylum seekers claims to be fleeing persecution any less legitimate, nor does it mean they are particularly rich. Unfortunately, people smuggling will continue as long as people fleeing have no other choice and as long as wealthy countries make it near impossible for asylum seekers to gain asylum in any other fashion.

MYTH 7: "Boat people" are not genuine refugees.

More than 40% of people arriving in Australia without documents are eventually granted refugee status. This compares with a 10% success rate for those who have a visa and apply for refugee status in the community.

Between 85-95% of Iraqi and Afghan applicants seeking asylum without valid visas in Australia are recognised as genuine refugees. Asylum seekers arriving by boat are more likely to be genuine refugees.

Lisa Lines

Ruddock

On Tuesday 12 February I attended a solidarity march to highlight the human rights abuses of detained refugees in Australia. Only a small number of loyal supporters attended the rally; however at 4.30pm on a working day it is obviously difficult to draw a large crowd. I would like to think that I am not in the minority in the way I feel about this situation. However, I fear that a populist government has created an 'invasion' mentality in many Australian people's minds. At the rally, opinions were readily expressed and it was encouraging to observe and be part of such a passionate group of people. For the first time I felt like there was actually hope in this whole horrible turn of events.

It angers me that only now does the truth come out about those 'evil' boat people who supposedly threw their children overboard. Funny how when you delve far enough it turns out that their boat had actually sunk, and those children had not been thrown, but had actually fallen in. It scares me what can be kept quiet by a Federal Government.

I think the mandatory detention centre issue has tarnished Australia's reputation irrevocably. You know things are bad when you turn on CNN and BBC and Australia's human rights abuses are the leading story. An unsavoury international image is being created, one that may take decades to erase. The power is in the hands of an elite few, better known as the Minister for Immigration and the PM. At the *Visions for a Nation* seminar back in December, Malcolm Fraser received a standing ovation for voicing his contemptuous thoughts about the Liberal Government's handling of the issue. We need leaders who respect not only the human rights of Australian citizens, but humans of all nationalities, regardless of the electoral consequences.

When the word Woomera is mentioned these days, images of lip-sewing, rock-throwing, protests, hunger strikes, suicide attempts and more are conjured up. There are haunting tales of self-mutilation that emerge and all in a place where the temperature lingers around 40 degrees. Some asylum seekers at Woomera have been waiting years for an answer in depraved conditions. It has been proven that detention for children has long-term detrimental effects. Do we not care that we are inflicting a lifetime of emotional trauma on these children who are forced to suffer, and watching their families suffer in the face of the greatest uncertainties in life?

It should not be legal for Phillip Ruddock to consistently ignore legislated treaties. For example, the 2000 Human Rights and Equal Opportunity Commission concluded that Australia's detention of refugees is in breach of their international obligations as a democratic nation. It is true that the law states that sovereign nations can decide who does and who does not enter their country, however this must be consistent with international obligations, something that Ruddock consistently overlooks. Refugees have legal status under international law, so we cannot classify them as law-breakers. Ruddock seems to believe that the Migration Act of 1958, which states that non-Australians who have unlawfully entered the nation can be detained, is the only piece of relevant legislation.

Another fact that is often consistently overlooked is the fact that 90% of Afghani asylum seekers whose claims are processed

Craddock

Join the Campaign

are actually genuine refugees. Yet a lot of the Australian population do not comprehend this and go into talkback radio mentality with talk of 'queue-jumpers', 'terrorists' and 'illegal' immigrants. They are supported in this misinformation by our own government. The point is that these people are running from persecution, torture or even death at the expense of their political or religious beliefs. They cannot possibly be jumping a queue when nations such as Afghanistan lack a stable, democratic method of processing refugees.

A possible solution is to initiate 'safe haven visas' like we did with the Kosovars and the East Timorese, so that these people can reside in Australia. These visas acknowledged that it was unsafe for these people to return to their home country. The asylum seekers at Woomera know they cannot return home, and they try to prove that by refusing to eat, taking desperate lengths to highlight a desperate plight for freedom. Safe haven visas represent a pragmatic solution, but one that is backed by a genuine empathy for the refugees' situation.

Solutions to this problem will not come easily, but we must reach a point at which Australian citizens are aware of what is going on and can take steps to influence government policy. There must be a just and effective way of processing refugees' visas that does not involve long-term detention. If detention is to be a permanent part of the process, then it must be in humane conditions. Releasing the refugees into the community within their cultural groups could easily be a viable solution, even if this needs to be under supervision. The false Australian mentality that we are being 'invaded' must also be discarded. Australia cannot justify itself when it has reduced its refugee intake by 50% in the face of massive increases in the number of displaced persons internationally.

I know I am not alone in saying that many people are ashamed of their government when desperate people are treated like animals, and when propaganda is splashed across the front of tabloid newspapers. At the moment we are treating asylum seekers like criminals and demeaning ourselves as a nation. A pragmatic government is viable, if not necessary for economic management, however why can we not allow for some compassion as well? We are lucky people, but we do not deserve it if we spit in the face of all of those less fortunate than us.

Laura Anderson

When John Howard announced to the nation that his party "will decide who comes in to this country and under what circumstances they come" only days before the November 10th federal election, he was not attempting to represent his constituents but rather win power through the politics of fear. Both major parties used the argument of national security as a way of capitalising on the anxiousness of voters who had been made uneasy by both the government's and the media's representation of the events of September 11th and the arrivals of Afghani and Iraqi asylum seekers. Howard encouraged the linkage between Afghani asylum seekers and the risk of terrorism. The politics of fear was played out successfully with help of false allegations that asylum seekers were throwing their children overboard their leaking boat. Howard made it quite clear that refugees and asylum seekers were not welcome on our shores. Both the media and the major parties labelled the situation as "the refugee crisis", yet the fact is Australia had not even filled its humanitarian quota. Legislation says that we are take up to 12,000 refugees per year without need for concern, last year we didn't even reach 8,000, yet the Australian public were told we were in crisis mode.

The problem we are now facing is one of human rights and the ethical notion of responsibility and participation. We are constantly hearing from our political leaders that globalisation is the best way forward for Australia, and one could be mistaken for thinking that it would encourage multiculturalism and acceptance of racial differences. But in reality, it has allowed global leaders to restrict the movement of people through border politics. Australia is the only country in the world to have mandatory

detention for asylum seekers, while the government continues to argue that it is the only solution. The argument used is that asylum seekers are "illegals", but it must be made clear that there is a fundamental difference between people who are in desperate need of refuge and those setting out for migration. The label "queue jumpers" has continued to be used despite the fact that in many countries, namely Afghanistan, Pakistan and India there is no queue that can be joined, the queue is simply a fictional theme propa-

"Every person has a right to seek and enjoy in other countries asylum from persecution."

People who arrive on our shores without prior authorisation from Australia, with no documents, or false documents are not illegal. They are asylum seekers - a legal status under International Law. Many asylum seekers are forced to leave their countries in haste and are unable to access appropriate documentation. In many cases oppressive authorities actively prevent normal migration processes from occurring. 'Illegals' are people who overstay their visas. The vast majority of these in Australia are from western countries, including 5,000+ British tourists.

The Australian government is continuing to contradict the Geneva Convention, and allowing refugees and asylum seekers to be treated in an inhumane manner while detaining them indefinitely in the middle of the desert. Immigration Minister Phillip Ruddock, has continued to



Want to march for refugees? These people will show you how

gated by the government and media.

The description of 'illegal' is incorrect and one which is causing a split between not only political parties and institutions but also the Australian public. The correct definition as it is written in the 1951 Convention relating to the Status of Refugees (and its 1967 protocol) to which Australia is a signatory, is

"Any person who owing to a well founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his/her nationality and is unable, or owing to such fear, is willing to avail himself herself of the protection of that country."

Article 14 of the Universal Declaration of Rights states,

dismiss the desperation of refugees, labelling them simply as attention seekers. It is time he started taking responsibility, he can't keep blaming the situation on everyone else, it's quite obvious that there's something amiss with existing policy.

The SAUA Environment Department will be launching its refugee campaign during O'Week. For more information on the issue or how to get involved come and see me on the SAUA table on the Barr Smith lawns.

Sarah Hanson
SAUA Environment Officer

Union Card

For the first time this year, Adelaide University Union (AUU) is offering a 'Union Card'. You will need this card for ongoing promotions and competitions throughout the year on campus. These promotions and competitions will be run in accordance with the fortnightly emails 'Cloisterphobia' (first one being sent in the first week of semester, so keep an eye out for it)! The emails will be a direct link between students and the AUU, with goals, plans and accomplishments outlined as well as a feed-

back page for students' suggestions and complaints. The Union Card will be available as of the 20th February and can be picked up from the following outlets:

- Union Office 1st floor Lady Symon Building.
- Student Centre, Level 4 Wills Building.
- Hughes Building Level 7, in the 'Council Room' which is (the temporary operations of the card centre.)

If you require any further information on the Union Card or Cloisterphobia and what it offers to you as a member, please contact Kathryn Calaby at the Adelaide University Union on 8303 5401 or via the internet on the email <kathryn.calaby@adelaide.edu.au>. For any further information on any of the services and facilities that the AUU provides or Fringe information please do not hesitate to call us on 8303 5401.



unioncard

www.union.adelaide.edu.au

visit our website and look out for the fortnightly email 'cloisterphobia' for updates & special offers on presentation of this card

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SAUA Roundup

The first council meeting of the year did not bode well for an exciting SAUA Roundup in the fortnights to come, with not one naming occurring. It seems that harmony will be the on the agenda for the rest of the year, which admittedly will be very constructive, but won't make for much of an interesting column. The exception to this rule was a slightly heated altercation between Sarah Hanson (Environment) and Georgia Heath (Education) over some campaign planning and office hours. It may not have lasted very long, but honestly, you could have cut the tension with a knife!

Activities/Campaigns Vice-President Paul Huebl presented two options to make as his Prosh charities: WSPA (Animal Welfare and Protection) or Fairwear. Although Council resolved to choose Fairwear, On Dit cartoonist Michael Bourlotos decided instead to amalgamate the two, the results of which you can be seen on this page.

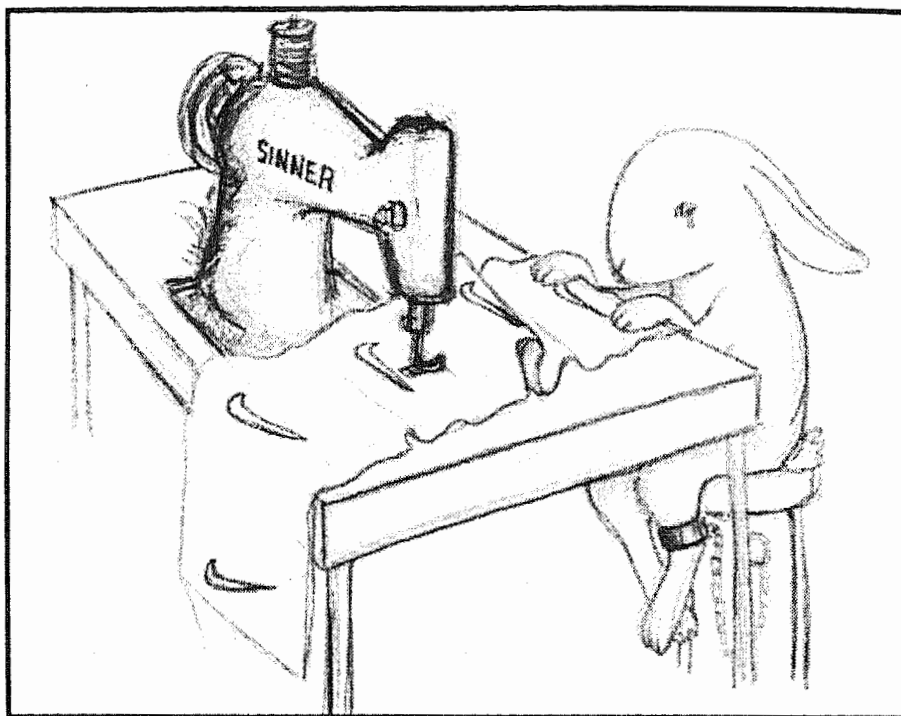
Perhaps the most interesting issue to emerge was the possibility of reintroducing the Employment Service. Phil Harrison, Project / Research Officer in the SAUA, dis-

cussed some of the details of the plan and asked that Council resolve to pursue the issue. A partnership between the SAUA and the Union was proposed as the financial solution, a strategy that has had its fair share of issues in the past. Nevertheless, Council voted to pursue the issue in order to help reintroduce this invaluable service.

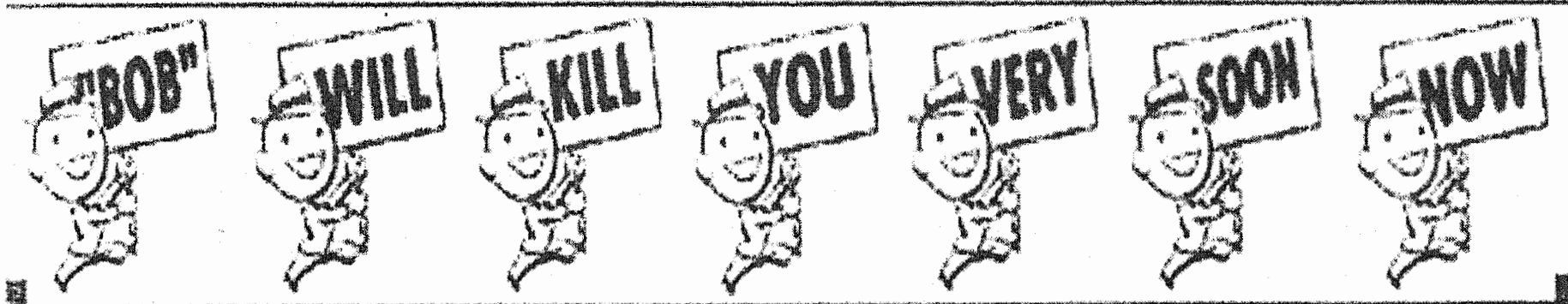
Orientation budgets were passed with little discussion after a few obvious errors were corrected. They were some very interesting and creative budgets, some suggesting they were little too creative to be plausible. We'll soon see how they fare.

The On Dit Editors were a little perturbed that, being Media, they were unable to vote in resolutions. Mikey decided instead to second every motion in order to litter his megalomaniacal name throughout the minutes. President Cornish soon began ignoring his entreaties: He proceeded to propose a motion that everyone eat his birthday cake.

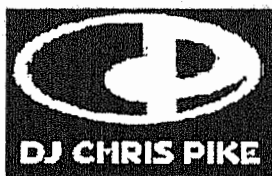
After all, someone has to liven up Council..



No Easter this year, kids, the bunny's busy



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\$2.00 wine & champagne 11 - 11:30
\$4.00 vodka cruisers 12 - 12:30

fridays >> xtra large with dj chris pike
xtra happy hour 1am > 2am

saturdays >> velvet with dj chris pike
random drink specials

EXPLOSIVE
PRENOTICES
ph: 8357 9992

Aussie Of The Week

Stephen Bradbury has done what no other Aussie has ever done, and won a Winter Olympic Gold Medal in the Men's 1000m Short Track Speed Skating. Was he the best technically? Perhaps. Was he the fastest? No. Steven was, however, in the right place at the right time, and he has managed to come up trumps.

But wait! You can't discredit the guy. The fact that he won because the four other skaters in the final fell over on the final turn (because they are crap) is not indicative of Steven being inferior. No, sir. Steven is part of Australian Speed Skating folklore, and has been for 10-odd years. In Lillehammer, Norway in 1994, Steven was part of the Bronze-medal winning Short Track Relay team - the first Winter Olympic medal in Australian history.

Talking to two other great Aussies, Rampaging Roy Slaven, and HG Nelson, Bradbury admitted that he was never going to be fast enough, so decided to

hang back and wait for a crash. Voila! What a great example of ingenuity.

Steven has taken his win with a pinch of salt, saying: "Obviously I have the gold medal around my neck, but whether I deserve to to be in the same place as people who have won Gold Medals without the luck I had is something I'll have to come to terms with." He went on further, and this is the clincher for me: "I take it as a reward for effort in Past Olympics where I think I should have been on the medal dais in individual races and I wasn't."



There it is, folks, an athlete who sees his awarding of a Gold Medal as an Oscars-style lifetime achievement award, rather than a prize gained by being the best in the world. What a wonderful interpretation - Steven Bradbury, you get my Aussie of the Week.

Oh, and by the way, Alisa Camplin won gold in the womens Aerial Skiing, of her own accord.

Paul Huebl

All Of The Big Issues

Will You Trade Fair?

Trade is a tool. It has the potential to lift millions of people out of poverty. However, poor people around the world find themselves locked into poverty, because the rules of international trade are geared against them. Poorer countries lose out when developed countries use their trade muscle to make sure that trading odds stay stacked in their favour. The prevailing commercial ethic seems to be that developing countries exist simply as a source of raw materials, including cheap labour, for the benefit of western countries. Essentially, first world countries buy commodities cheaply from the developing world, then transform them into manufactured goods which are sold expensively to the global market at high prices. So the third world sells cheap, and buys expensive. However hard poor countries work to produce the raw materials they will continue to grow poorer. This system is often called Free Trade: developed nations are free to abuse their trade power at the expense of millions of the world's poor.

This process can be illustrated through the example of Uganda. Uganda's primary export is coffee. Looking at the price of coffee in supermarkets, you would think that Uganda could be quite rich from exporting a very large amount of coffee to western countries, right? Wrong. This is the shocking fact. Uganda owes large amounts of money to other countries because it sells so much coffee. The reason is that coffee farmers produce the raw materials, and sell them to a middleman, who works for one of the big coffee companies. The coffee is then roasted by Ugandan workers in a factory owned by the transnational coffee company. After the coffee is roasted, it will be sent to the west in ships, owned by the coffee company, and packaged in factories in the west. The coffee giants then sell the coffee to the retailer cheaply, and the retailer sells to the consumer. In some cases, the coffee corporations even own the land on which the coffee is grown.

Did you know, that for every jar of coffee bought for \$4.45, approximately 20c goes to the Ugandan growers, 20c to the Ugandan roasters, \$2.90 to the shippers, and \$1.15 to the retailers! If a Ugandan worker wants to drink any of the coffee they have grown, they must purchase a jar from the shop, paying all of the added costs.

In the documentary, 'Slavery', shown on Channel 4 in England (2000), it was revealed that 80% of all Ivory Coast cocoa beans are produced by 'slaves'. The vast majority of these slaves are children, sold into slavery by their parents who believe that the slave traffickers will pay their children a wage which can be sent home. Transnational companies do not want the stain of slave chocolate on their name, so they source the beans from a variety of places. This means that there is no way of distinguishing the beans picked by slave labour from those picked by other kinds of labour. If sophisticated multinationals can't tell a bondage bean from a clean one, neither can consumers.

The film interviewed a slave recently liberated from a farm in the Ivory Coast, who stated that he had never tasted the chocolate that he had worked without pay to produce. When asked what he would like to tell the people who do eat the chocolate he replied, "You are eating my flesh".

The West does not trade to live, but lives to trade. The current system seems to declare that the sole purpose of trade is profit maximization for the rich world. Trade has come to have a singular focus and that is money. There are no concepts of balance, equality or reverence. This has to change if not because it is devastatingly and shockingly unfair, but because it is *unsustainable* in every respect. This is *not* the concept that I want at the centre of my world. Though it may be a little harder, or a little more expensive to seek out products which are fairly traded, it is worth it. Although choosing to buy a fairly traded product may seem like a tiny gesture which could not hope to solve such a giant problem,

we have to start somewhere, and by taking a stand you will be sending a message to the suppliers, as well as to your friends who might like to join you.

Oxfam's upcoming Trade Justice Campaign is aiming to raise awareness about these issues. Oxfam wants trade between rich and poor countries to be just and truly fair. We want a global community where the world's poorest can sell their goods at a fair price.

If you would like to support this campaign, there are many ways in which you can get involved. These range from directly supporting the campaign, to simply choosing to buy fairly traded products where they are available.

For more information come and see Oxfam at our stall at O'week on Friday, contact the Adelaide office on 82233405 or check out our website on <www.caa.org.au> or <http://www.Oxfam.org.uk/fair_trade.html>. Oxfam's OneWorld stores who trade fairly with our overseas partners will be there with a wide range of fairly traded products. Oxfam OneWorld shops are also located at:

Shop 24 John Martins Plaza, Charles St (at the side of David Jones)

Shop 22 Level 3 The Myer Centre

Marion, Shop 2018, Westfield Shopping Town.

Fairly Traded Products are also available from the Adelaide Fair Trade (see ad same page).

Nina M.

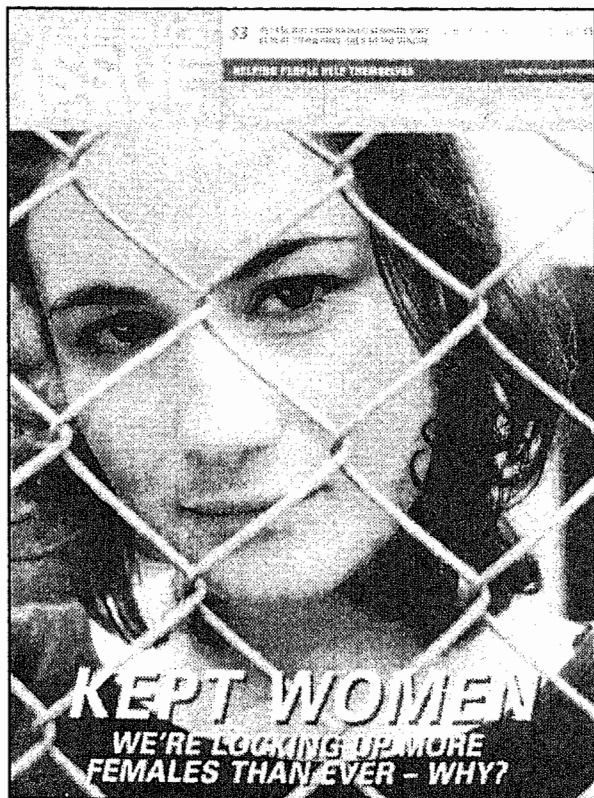
Adelaide Fair Trade

Quality handmade clothing and handicrafts from Asia; Fair Trade tea, coffee and chocolate.

Ethically traded in support of
Tibetan & Burmese refugees •
Rural Nepali women • Landmine survivors •
Small scale producers

East End Market, CBC Carpark, 227 Flinders St
Every Sunday 9AM-4PM

The Big Issue



There is a new magazine coming to the streets of Adelaide, and it is not about the latest fashions. As the title suggests, this magazine targets the big issues; the latest current affairs and news in a fun and informative manner. But it is more than just that. Not only does it tackle the big issues comprehensively, it also contributes in a practical way to employing homeless and un-

employed people as street vendors. *The Big Issue* was launched in London in 1991 with the assistance of The Body Shop, and spread to Australia in 1995. And now it is coming to Adelaide.

Vendors of the magazine are approached in all sorts of places: hostels, boarding houses, prisons and community centres. Many have spent years in institutions, battle addictions or even lack basic literary skills. Some have physical or mental disabilities. They buy the magazines for \$1.50 and sell it for \$3, and directly receive the profits. If they cannot pay, they are set up with a number of magazines to get them going. Each vendor is self-employed and chooses the number of hours and days that they can work. Each vendor receives training, and is supported by a vendor support worker. They are supplied with a bag, cap, vest, ID badge and a key place to sell from. *The Big Issue* is committed to empowering vendors with the opportunity to gain financial independence, along with an improvement in self-esteem, confidence and a way of interacting positively with the community.

At the moment *The Big Issue* can be purchased from The Body Shop, and until vendors are on the streets, half the cover price will go towards setting up the training and support programs in Adelaide. The magazine is published fortnightly and is non-profit independent of other media groups, and has no political party allegiance.

Of course, a magazine of this nature also requires quality contributors. *The Big Issue* is looking for contributions from Adelaide writers and photographers. All work published will receive a small reimbursement, so pick up a copy of *The Big Issue* from The Body Shop and have a look at the content. They will also be publishing a list of events with an edge happening around the country, and they would like to include as many upcoming Adelaide events as possible. Any events to be advertised, and any contributions can be sent to:

The Big Issue Australia, 71 Glen Osmond Rd, Eastwood 5063.

Look out for the vendors coming to a street near you and support this worthy organisation. It really will make a difference to somebody.

Poptart

Having trouble finding
Textbooks?

Try

DYMOCKS
BOOKSELLERS

136 Rundle Mall, Adelaide

If we don't have it in stock we can order it for you!

Ph: 8223 5380 or
orders@dymade.com.au

20% student discount (including 8% ETSS rebate)

Check the final price, not just the discount!

BIG DAY OUT 2002

For this year's Big Day Out, I made a pact with my friends that this time I would arrive at the grounds just as the gates were opening. Of course, like all grand plans, it was doomed with failure from the get-go. After a series of delays involving posting resumes and searching for that altogether elusive tube of sunscreen, we finally rolled up to the entrance at the quite impressive time of 11 am. After a very disappointed perusal of the t-shirt stand (no girlie Garbage tees!) we headed over to the rather inane named Java Java stage (which I referred to stubbornly as the Green stage) to catch Machine Gun Fellatio.

Having never seen MGF before, I have to say that I was more than the usual 'pleasantly surprised', in fact I was downright impressed. Despite the obscenely early hour, people had come out in veritable droves to see this act. After making a rather lame attempt at making our way to the front, which was rather hampered by our completely sober states, we settled in to watch the show. From the word go MGF really connected with the crowd, and their sense of showmanship really got the audience dancing. The customary display of tits impressed many, as did the very immobility of the teddy bear that was oh-so-firmly glued to Chit Chat's unmentionables.

The next band of note was of course the uniformly excellent Eskimo Joe, followed by the decision - Gerling or Shihad? After siding with Gerling, I have to admit to making a wrong decision. They were less than their usual competent selves, presenting an entirely masturbatory performance, even going so far as to pretend to wank their microphones. Their show consisted of a lot of rock posing and pre-recorded

tracks, with some very shabbily shouted vocals and some rather obvious miming. Tomahawk followed, but we were too far back and too busy talking to fully appreciate them. The fact that the Green stage didn't have any slope down towards it at all really meant that the sound failed to carry much at all.

Following straight on after Tomahawk, there was a rather hazy period that is probably best not mentioned for fear of prosecution. Afterwards, feeling refreshed and ready to take on the day, we sauntered off to catch a bit of Grinspoon action. I have to say that they rocked harder than some of the other bands on the bill. Since we knew that we would be able to see them at the O'Ball, we decided to check out the wondrous delights that were happening at the Channel V tent. Aably positioning myself behind two guys dressed as Batman and Robin, I managed to get myself on TV. Afterwards we asked Mike, the young, blonde VJ, if it would be lame if we asked for a photo with him. He didn't seem to think it was (I really don't think that he understands the term *sarcasm*) so he posed with us happily.

While waiting at the front of the Orange stage to catch Garbage, we managed to catch part of Regurgitator's set, and as always, they were fantastic, with their version of 'Fat Cop' particularly noteworthy. Of course, all of this paled in comparison to the ever-gorgeous Shirley Manson. She prowled around the stage like a rather diminutive jungle cat, enchanting everyone with her incredible voice. Apart from the ever-annoying presence of that core of people who insist on crowd surfing to any song regardless of the tempo, it had to be one of the highlights of the day.

Turning our collective noses up at the likes of silverchair, we followed the hordes of punters who headed in the direction of the Essential stage to catch the much-hyped White Stripes. Feeling much sore of foot by this late stage of the day, we had to content ourselves with a brief glimpse of the players on the stage before we sat our butts down on the admittedly dirty walkway to just absorb the tunes. Shortly after, we again refreshed ourselves and sauntered down towards the rather handy Red Bull tent to meet up with friends.

For old codgers, New Order sure as hell haven't lost their touch, as their set was all that fans could have dreamed of, and more. They played all their new hits, and an awful lot of their old ones as well, including the untouchable Joy Division track, 'Love Will Tear Us Apart'. In the face of this splendour, The Prodigy could never have matched up. In actual fact, they were just jaw-droppingly ordinary. I hate to admit it, because I was looking forward to it for so long, but it really wasn't anything above average. The crowd only gained momentum when they played any of their older songs, and their light show could only pale in comparison to Rammstein's the year before. I am sure that there were a lot of people out there wishing that a band like New Order or even Garbage could have headlined instead. Keith's stage antics just don't cut it anymore. After this display, we were more than happy to retire happily home, to watch DVDs until the sun came up on another glorious day.

Poptart

Happy Hour
5 -7 pm
Every Day



Free Function
Rooms
Avaliable

Open Till Late

Live Bands Thursday, Friday, Saturday and Sunday

A QUIZ FOR FIRST YEARS

For those starting out at Adelaide Uni this year, you're probably wondering what it's all about and how it will all turn out. Well, now you don't have to wait until you graduate - just take *On Dit's* patented quiz to find out exactly if you got the right stuff, baby.

1. What does BSL stand for?

- Barr Smith Library
- Barr Smith Lawns
- "Bravo Science Lecturer!"

2. What's in your bag?

- A fully stocked pencil case with your name on it, labelled folders for every subject and a lunch-box.
- Sun glasses, mobile phone, organiser, make-up and a midday outfit change.
- Bong, porn mag, switch-blade and still fairly warm Maccas.

3. Complete this sentence: "University is..."

- ... a place of beer-fuelled mayhem where young men and women come to rub privates and destroy brain-cells.
- ... the modern equivalent of the Colosseum with no tigers and home work.
- ... just the next stepping stone on the way to the top of the heap and other students are merely backs with out knives in them yet.

4. It could be your first year at uni, you're fresh out of high school, entrance scores in hand, standing at the gateway to adulthood and responsibility. This is the moment you've been waiting for and you're back at the bottom of the heap, but this is not a drill. The work you do now counts and you know it. What's the first thing that springs to your mind?

- "I need a drink. Right now."
- "These people sure are hairy!"
- "We all live in a yellow submarine, a yellow submarine, a yellow submarine..."
- "My handgun is my best friend and no-one can ever take him away! Ever."

5. In your first lecture, you receive a handout sheet with information about the semester's coursework and deadlines. What's the best thing to do?

- Transcribe it into your diary immediately, so that you can hand it back to teacher for recycling.
- Fold it up carefully and leave it behind on the seat next to you, making you forget about any upcoming deadlines and thereby fail the course (don't think it doesn't happen, because it does).
- Draw pictures on it of people you fancy in the nude and stick it in your pocket for later in the evening.

6. Student politicians?

- Wacky, crazy, fun-lovin' folk.
- Workaholics balancing the interests of the student community with their own studies.

- Space Rodents from the planet Wykykamukou come to eat as much cheese as they can cut.

7. What is The Napier?

- That piece of skin at the base of the back of your neck
- A criminal psychopath who roamed 18th century London giving prostitutes really bad wedgies.
- A grey building well worth flying a plane or two into.

8. Which came first?

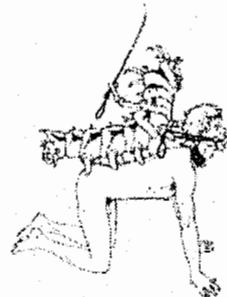
- Chicken.
- Egg.
- Rooster.

9. On Dit is...

- ...largely SAUA propaganda with beer ads thrown in to help support the editors' meth habit.
- ... excellent for making piñatas out of.
- ... quite comfortable and warm when you get a pile of them together and then lay some more on top.
- ... quite probably the only thing you'll read cover to cover all year.

NOW IT IS TIME
TO ADD IT UP...

1.	4.	7.
a - 2	a - 4	a - 1
b - 4	b - 2	b - 1
c - 0	c - 3	c - 2
	d - 1	
2.	5.	8.
a - 1	a - 0	a - 0
b - 2	b - 2	b - 0
c - 4	c - 4	c - 1
3.	6.	9.
a - 3	a - 1	a - 1
b - 2	b - 1	b - 3
c - 1	c - 1	c - 3
	c - 4	d - 5



BOONDOGGLE v. or n. To carry out valueless or extremely trivial work in order to convey the impression that one is busy. Work so carried out. A necessary technique for military circles, where the classic form is day-long carrying around of a rubbish bin while the remainder of your platoon are out on manoeuvres. On being questioned by an officer, a smart 'Rubbish detail, sir!' satisfies the inquirer.

Brought to you by *The Superior Person's Book Of Words* by Peter Bowler.

HOW DID YOU GO?

31-21

You're going to be ok, soldier. University is where you belong and where you will probably stay for the next ten years (at least) until you end up either teaching here, or starting yet another BA subject. The UniBar will eventually put your name on a plaque and name a way of skolling beer after you. This is a great honour.

21-14

Don't lose heart. It's a lower score, but as long as you keep shooting for the middle, you'll eventually hit the bullseye. That's what my uncle Pat used to say before he became Patricia six years ago and started singing in a country and western band. You will enjoy your three, four or maybe even five years at uni and will have reunions where you sit around talking about your "crazy uni days" and drinking white wine spritzers. Advice:

try to organise waking up at least four or five mornings a semester to the question, "Where the fuck am I?" and then time yourself to see how long it takes you to find out. The record, currently held by resident *On Dit* Opinion Columnist Stanley George is 2 days, 14 hours and 5 minutes.

14-6

I don't know what to say. You must have answered the questions honestly or you wouldn't be here. No-one is actually supposed to score this low. I'm guessing you're the type of person who drank a fair bit of anti-freeze as a child and is attracted to bright, shiny objects. Here's some advice: why don't you wrap your entire head in duct tape and sneeze?

Sam Franzway

New for Students and Staff of Adelaide University

ELDER CONSERVATORIUM CHORALE

Conductor - Carl Crossin

Rehearsals: Monday nights 7pm - 9.30pm
in the
Hartley Concert Room
upstairs in the Hartley Building
Kintore Avenue

If you would enjoy singing in a good choir which performs varied and challenging music (unaccompanied and with orchestra) then **this** choir could be for you.

For further information contact:

Carl Crossin
Schulz Building - Room 918 (9th Floor)
Tel: 8303 5924
Email: carl.crossin@adelaide.edu.au
Mobile: 0418 829 324

In the beginning...

The first Prosh ever recorded dates back to 1905. Sir Samuel Way (the then Vice-Chancellor) as legend has it, asked the University Council for protection from the students, who were armed with inflated and painted oxbladders tied to bamboo poles: thus the first Prosh begun. That year the students made their way to town hall tooting the crowd with their medieval buffoons' bladders. From that you can see how Prosh got its name, as it is short for procession!

PROSH

MARCH
25 - 28
WEEK 4
PROSH IS
THE
LEWDEST,
PRANKIEST
AND MOST
MISCHIEVOUS
WEEK OF THE
YEAR

The serious side

Prosh is held for the best of reasons: to raise money for charity. In the 90's we would have raised around \$100 000 for various causes. Today we try and make our pranks profitable, humorous and semi-legal. In this age of many-ism's there is little room for illegality, even for a good cause. This isn't necessarily a problem, given that some of the best pranks of all time weren't against the law or destructive - such as a few years ago, when a witty group of students bolted a toilet to the steps of parliament house and used it as a donation bin!

Pranks, what pranks?

- The disassembly and subsequent re-assembly of a car on top of St Peters Cathedral.
- The hanging of a car off the Uni Footbridge.
- The kidnapping of Ronald McDonald from the Myer Centre.
- A Bank Robbery with water pistols (not advised or condoned by the SAUA!).
- The reversal of the seats in a certain faculty's lecture theatre (This was purely for medical reasons).
- Pizza deliveries to lectures.
- Persons handcuffing themselves to other persons.

OK, you get the idea! Needless to say, there have been hundreds of pranks performed which are not listed here - maybe yours will get a mention next year!

Why it is great?

Prosh is just a lot of fun! It is a week where our serious sides are discarded, and the man/woman child in us all is let out of the bag! Attending uni in this week is all about fun, and if you try not to, then you will be in for a big surprise. Now you all know what Prosh is, there is no excuse for not being involved. And the truth is, if you aren't helping with the pranking, you will be the one who is pranked!

If you want to get involved in Prosh as a prankster, a helper or even as a driver in the Prosh Parade, come and see me. I will be lurking around during O'Week and after that, in the SAUA, where I will be conniving for this delightfully wicked week. You can e-mail me on activities@saua.asn.au or give me a call on 8303 5406.

Paul Huebl
Activities/Campaigns Vice-President

STUDENT RADIO



That's right, Adelaide University has its own radio station - 101.5 FM. Only thing is they let a bunch of oldies on during the day. Soooo, the time to tune in is between 9pm and 1am every night when the Universities around Adelaide dominate the airwaves! Maximum respect! The best nights are Monday, Tuesday and Saturday when Adelaide University students are in charge. Listen in as the stars of tomorrow cut their teeth producing radio students want to listen to. Micheal Tunn heartily endorses Student Radio 101.5 fm too!

The Who, What and Huh of 101.5 FM AUSR

Three Chords

Three Chords, the most popular Adelaide University band, are back for a third year. What will the dirties learn? Tune in on 101.5 FM Monday for music from NOFX, Strung Out, Freeway Rhombus and Adelaide's own Lapdogs. They have also been known to play other bands, so be on the look out!

There are also guaranteed *to be competitions with prizes that are worth winning, such as the **data table** Axil case dolls and Mariah Carey CDs.

Local Noise

Unlike Three Chords, Local Noise appeals to more than just angry punk teenagers. Live music! Each week a different band from DJ Danni D puts lucky band live to air. Each show is different: acoustic, metal, funk, so there is something for everyone. Anyone who is anyone has been on Local Noise: Something for Kate, Hummel and, of course, the Lapdogs.

Local Noise has won awards, made CDs, and even has put on concerts! That's not bad for a single radio show. This year promises to be even bigger, but we can't tell you why, 'cos then we would have to kill you!

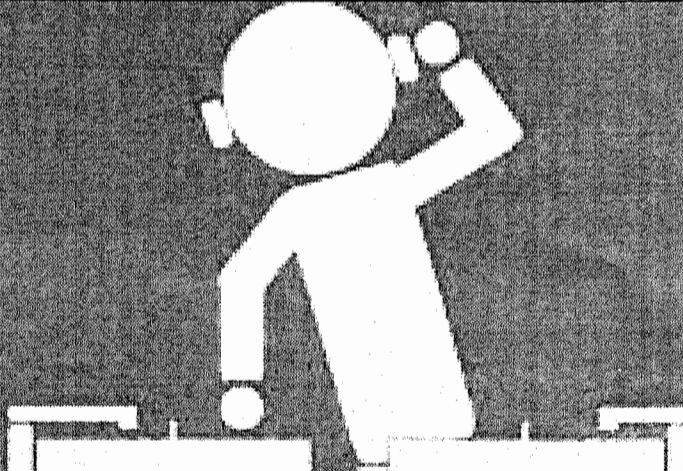
For the past 26 years Adelaide University students have produced quality radio in association with SUV. But while they had to contend with scratchy AM sounds, this year we are in glorious stereo as we move to the FM band. Check out the timetable for new shows and indulge in a bit of research beforehand with the some bios. Nobody likes to be caught listening to crap.

Welcome to another fun filled year of Uni life! O'Week is a fast paced time of debauchery and sin. Of course, Student Radio will not be far away: we are providing the sound track. The **101.5 FM - Student Radio** team has toiled over summer to put together music for O'Week everyone can relate to, everyone can enjoy, and everyone can party to. We are broadcasting from down on the lawns, next to the stage, so come along and tell us how good the music is. We may even play requests!

And O'Week is just the beginning...

Tune into **101.5 FM** every Monday night for **Mostly Hardcore Monday**, and yet to be named Tuesday and Saturday Nights, as your friends, colleagues and associates present shows across all genres on the musical spectrum on any issue you care to think about. This year, we the airwaves will be graced with the likes of **hip-hop, punk, metal, alternative, phat beatz** and **electronica**. Gee-whiz, even MMM's Ultimate 80s Summer can't compete with that!

	9:00	10:00	11:00	12:00
Week 1				
Mon	None The Wiser	Three Chords	Punk Around	As Heavy As a Really Heavy Thing
Tues	Local Noise	Big Arts	I Took My Prozac	Lost in the Mix
Wed	The Women's Show	The Motown Hour	Agitpop	The Flux Capacitor
Week 2				
Mon	Dave and Sime's Hip Hop Haven	Saturday Night Roller Disco	Don't Ask Us We're Just Girls	Punk Goes The Weasel
Tues	Local Noise	On Dit Radio	Soup	Noisegate
Wed	If You Think I'm Crazy	London Loves Whippin' Piccadilly	The G-Spot	Paul and DJ Zanda



Keep an eye out for our posters around Uni and tune in to 101.5 fm for more live music than your dad could poke a stick at!

May the force be with you,

Jim and Liam

And this one time, at O'Camp...

A couple of weeks ago, at an ungodly hour for a Sunday, 113 hip young things assembled in the Cloisters to be whisked away for five days by 24 leaders (some spunky and some, well, not-so-spunky) and their three directors. Their destination was Camp Dzintari, atop a hill overlooking Normanville Beach. While the weather was great, the beach was beautiful, and the pub went off, friendships were forged and romances blossomed, all under the guise of 'orientation'. Rather than give you the blow-by-blow account, we present to you the A to Z of the 2002 SAUA Orientation Camp.



Like a deer caught in the headlights, Ann too wonders if this is really the end.

A is for **Alpha Alpha Dzintari** - the Keggers' Dorm, inhabited by hardcore jocks and frat boys James 'Spunky' Sheppard, Nick Roach and Yak Rozitis.

B is for **boat races** - the tradition lives on. Kat, Adam, Rowan and Dean are champs!

C is for **celebrating cunnilingus**, as demonstrated by the rather graphic sand sculpture created by some enterprising and artistically gifted freshers.

D is for **darling Directors** and **DJ Nick**, rocking the Yank and providing Cinema on the Lawns for the insomniacs.

E is for **Deathball**.

F is for **fucking Simpsons quotes** ad nauseum, **fairies** and **frustration** (eh Scott?)

G is for **Great White Ghosts**.



Too cool for school? Methinks...no.

H is for **heavy breathing** in the leaders' dorms (we still haven't identified the mystery wanker), and **hobo**. Hi John!

I is for the **innocence** of the local children - the protection of which demanded the demolition of aforementioned sand sculpture.

J is for **jealousy**. Get over it, Michael.

K is for **karaoke** - lots of fun, at least until the dodgy equipment finally packed up.

L is for **Lovin' Lounge**.

M is for **mooning** on the jetty. Go the Lion Tamers!

N is for **nudity** which leads of course to...

Top 5 lame excuses to get naked on O'Camp:

1. Being possessed by the Great White Ghost
2. Billy told me to!
3. To pick up Carla
4. To earn fifty points for your team
5. Well, it is O'Camp, after all...

O is for **op shop**. Many thanks to the Normanville Op Shop for the beautiful frocks for the boys.

P is for **Passion Pit**, **Piccadilly helmets**, **Pash Patrol**, **pasta served with pasta salad**, and **pathetically pissweak pranks**.

Q is for **Quiz Night** and **Queens**, Ann and Jasyn.

R is for **Rundle Mall Romp**, the last hurrah.

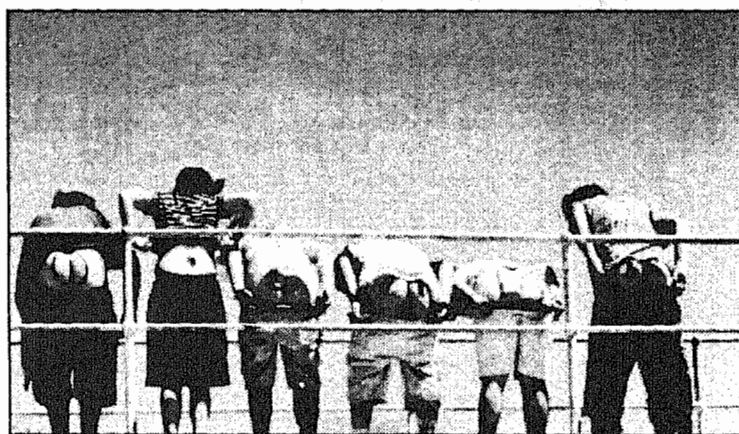
S is for **slip 'n' slide**, **same sex snogging**, **slick moves**, **scrawn offs**, **sleep deprivation** and **Skip!**

T is for **tantrums** on the dance floor and **tequila snorting** at the bar (do not try this at home).

U is for **Union Catering**, we camp in style... yum! Thanks guys!

V is for **vermin**: God bless Little Steve, the mouse who somehow made his way into John Candlish's belongings.

W is for **women's clothing**, and both **woeful** and **whimsical war cries**.



What's that Mildred? Bare bottoms on the beach? How devilishly naughty...

X is for **X-rated** or **XXX** or **XXXX**...

Y is for **Yak Can Cook** (cooking workshop postponed until the soonest reunion) the **Yank** and **YUMMO!**

Z is for **dZintari** and **Zoe** the Dancing Monkey.

compiled by Gemma Clark and Michael Bourlotos

Why not put your wistful reminiscing to good use, and put yourself in the winning for a great prize? Write down your answers and bring them to the On Dit office (between the Barr Smith Lawns and the boys' toilets) on Wednesday at 12:30. The fresher with the most correct answers can collect a prize which may involve beer in some way.

1. Recite one verse of your favourite bus song.
2. Name the band that put on a great show on the first night.
3. Who is everybody's favourite clothesless fresher?
4. Who was declared winner of the Scrawn Off - Steve Mitchell or Yak?
5. How many times did the bus break down?
6. Which campsite location saw the highest number of freshers being busted during Pash Patrol?
7. Name one winner of the freshers' dance contest.
8. Which male made the most convincing woman in drag on the Bad Taste Night?
9. On the same night, which two leaders indulged in a same-sex pash at the pub (and failed to earn points for it)?
10. What does the 'O' stand for in O'Camp? (The most creative response will earn bonus points.)

Where do you get your information from?

Welcome to Current Affairs, *On Dit* 2002. As one of your Current Affairs sub-eds this year it is important to know what media are the best and most comprehensive sources of both domestic and international current affairs news. For you too, as students expanding your minds at this fine institution, it's important to seek the most reliable material possible.

The quality of current affairs varies subtly across the board of the media, from news on commercial television to independent media on the internet and choosing your sources is important. Following is a run-down of the prominent media sources available to us on television, radio and the Net.

Commercial TV

Provides general outlines of major world events with a stronger emphasis on domestic affairs plus a feel-good story or two for that warm fuzzy feeling. The differences between Channels Ten, Seven and Nine are subtle and your choice of the three will probably come down to which set of presenters you find most attractive.

ABC: 7:30 Report

The 7:30 Report is the ABC's national flagship current affairs program and provides a more in-depth analysis and coverage of the political, economic, medical, environmental, social, sporting and cultural affairs of Australia and the world than the regular news programs do. Hosted by the charming and smooth-talking Kerry O'Brien, the 7:30 Report could be a worthwhile addition to your news viewing program if anything because of Kerry's "hard-hitting" political interviews. The 7:30 Report airs nightly during the week at, funnily enough, 7:30.

Lateline

Lateline claims to provide a "provocative, challenging and intelligent" perspective on Australian and International Affairs and is hosted by prominent ABC journalist Tony Jones. Lateline claims to bring you "penetrating insights from a range of perspectives". Good stuff, weeknights at 10:30.

Foreign Correspondent

The main focus of this program is on the culture and lifestyle of everyday people from around, and often, the furthest corners of the world, in the context of greater world events. This team is willing to cover stories about affairs that governments often want concealed including war, political instability and famine.

ABC News Radio

ABC News Radio is Australia's only live, national network providing 24 hours-a-day, seven days a week coverage of the latest national and international news events plus sport, finance, weather and a riveting live coverage of Federal Parliament. ABC News

Radio claims to avoid opinion and strives for "accuracy, impartiality, fairness and reliability".

Radio National

Provides debate about everyday relevant subjects including health, science, education, environment, law, religion and music. Radio National is more about inquiring, analysing and provoking debate about social, cultural, political and economic ideas.

SBS

Provides the most extensive range of world news programs on television. SBS World News presents current affairs from here and the globe and claims not to cater to any specific social or cultural groups but to try and place them in a national context. Two SBS World News bulletins aired daily at 6:30 and 9:30 pm.

Independent Media

Besides the news we view on commercial television and even on the ABC, there exist underground and often revolutionary media sources that claim a purer objective. This is mainly because its content is generated beyond the influence of corporate and government sponsorship.

Adelaide Indymedia is a member of the global Indymedia collective and promotes independent, grass-roots and non-corporate coverage of events, particularly of major protests. Their website can be found at <http://www.adelaide.indymedia.org.au>. Other independent media sources include Borderlines @ <http://borderlines.media2.org> and Rogue States @ <http://www.roguestates.com>

A word from Subcommandante Marcos of Mexico "On Why We Need Independent Media" (from the Freeing the Media Conference, 31/01/97 in New York):

"The world of contemporary news is a world that exists for the VIP's- the very important people... For the communication giants and the neo-liberal powers, the others, the excluded, only exist when they are dead, or when they are in jail or court... We could say, well, "that's the way it is" and do nothing. Or we can simply assume incredulity: we can say that any communication by the media monopolies is a total lie. We can ignore it and go about our lives. But there is a third option that is neither conformity, nor skepticism, nor distrust: that is to construct a different way - to show the world what is really happening - to have a critical world view and to become interested in the truth of what happens to people who inhabit this earth... The work of independent media is to tell the history of social struggle in the world... By not having to answer to the monster media monopolies, the independent media has a life work, a political project and purpose to let the truth be known..."

So choose your media wisely and be critical about the information presented to you.

Advisers to powerful Independent MP Peter Lewis remain adamant their man was "just practising" when he signed an agreement with the Liberal Party prior to announcing his support for Labor.

Mr Lewis, long suspected of being the estranged brother of Walker, Texas Ranger, repeatedly announced before the election that Hell would have to freeze over before he would form government with the ALP. It seems the unusually cool summer weather convinced him this was in fact the case, prompting his decision to back Mr Rann. Alarm bells should have been ringing in Liberal-Land when Lewis dismissed the possibility of siding with Labor as "bullshit" of a contradictory "clear" and "green, sloppy" nature.

The biggest surprise came when Lewis was KOed* on the 7:30 Report. Asked whether he had suggested he may side with Labor before the election, he simply answered "No." Analysts immediately rushed to the history books in search of the last time a politician gave a direct, honest answer. Still, it's always easier AFTER an election, isn't it?

Fears remain the volatile MP's agenda for parliamentary reform is a slippery slope towards reducing the number of sitting members to one while increasing sitting days (on his throne).

Keeping the bastards out

of office

Political dictionaries previously defining the Australian Democrats as "nothing more than a dumping ground for disaffected voters" will have entries slashed to "nothing". This serves the twofold purpose of reflecting the party's woeful election showing, while making room for a new entry under the Despoja-dubbed term 'major-minor party'. The entry will be cross-referenced with the phrase 'clutching at straws'. In other Democrat news, Sandra 'songbird' Kanck was furious when her successful attempt to fold and fly her Legislative Council ballot paper into the ballot box in the form of a paper plane went unreported.

Please Explode

One Nation's SA branch was furious at the lack of attention it received in the build-up to the election. Its health policy certainly deserved a look: "One Nation is concerned that most South Australians will one-day face the difficulties of being frail and aged", its statement sagely projects, forcefully implying the party would not be pandering to minorities who discover the fountain of youth or die young.

Miami Vice

SA's political parties look set to follow the distasteful precedent set by the US Presidential elections by piling into court. Several Liberal MPs have volunteered to undergo gruelling 'study trips' to Florida to find out exactly how to manipulate a judicial system to win an election. Rob Kerin is said to have directly contacted President Bush, but their discussion allegedly degenerated into an argument over the difference between a 'ranch' and a 'farm'. Both major parties are off to the Court of Desperate Revisionism, err, Disputed Returns, the Labor party hoping to replicate the "it's the vibe" argument from the movie *The Castle* by substituting the phrase 'electoral irregularities', more commonly known as 'losing'. As if that won't be an overload of light relief, the Liberals are set to argue in essence that the breaking of an election promise is reason enough for a by-election, which they hope would be a by-election for a certain Mr Lewis.

Shakespeare in Larceny

The wave of policy theft that hit November's federal election rolled into the state before the Feb 9 poll. Following the angry claims of One Nation that Mr Howard's team nicked off with its boat people policy, SA's Family First party de-

'A few drinks and I'm anyone's', admits Lewis

cried Labor leader Mike Rann's appropriating of its family-oriented rhetoric in the sole televised debate. The claim was made in a press statement aptly titled "Much Ado About Nothing". (No bull. Clear, green or otherwise)

Poll date collusion revealed

A high-level leak has revealed the true reason for the decision to hold the state election in February rather than deferring to April. A consensus favouring the earlier date was arrived at by all parties contesting the poll, seemingly because all were keen to avoid the thorough working over they would have received from the acclaimed *On Dit* Current Affairs Team.

Tim Williams

If you would like to be a part of this cutting edge current affairs posse come down to the *On Dit* office and strut your objective stuff.

*Kerry O'Briened

Letters

Dear Eds,

As university begins for the first time in 2002, everyone will begin to hear and read an all too familiar rant about how there is this body known as the Adelaide University Union (AUU). The rant goes something like this: "There is this body known as the Adelaide University Union, and we all pay what is known as a Student Services Fee every year (this year a whopping \$327) for the provision of a whole load of services to help us during our time at University." Pretty boring, but the nuts and bolts of it is that the Union takes this money and with it pays for things like courses in the Craft Studio, sporting clubs, cheap movie tickets, etc for all of us.

The system works fairly well. You pay your Student Services fee every year, you get provided with stuff. Easy. It's a simple transaction, quite common in everyday society. You pay, you get. Simple!

As of last Monday night, the Adelaide University Union Board failed to pass a motion requiring that all those who use services provided by the Adelaide University Union must become members of the Union. The effect of this is that now anyone in society can use the services provided by the AUU without paying a cent to the provision of the services, unless you fall into one of two classes of people: staff of the Union who must pay \$5 to use the services or students who pay \$327 for the services. Unless you fall into either of these categories, you can use the services for free.

The people who voted for this were, quite unbelievably, people who purport to be student representatives. Susie Young, Jakin Ravalico, Matt Murphy, Seb Henbest, and Lisa Amabili all voted the motion down, and thus all voted for students – the people they purport to represent – to become the most fucked over group in all of society with regards to the Student Union. We have to continue to pay \$327 for the services that absolutely anyone else can get for free. All I can say to them is FUCK YOU!

Furthermore, I don't understand how the hell their brains work. Jakin, for example, ran on a Labor ticket in student elections and yet seems unable to grasp the concept of Universal Membership of a Union. At the same time those with Liberal politics (the rest of them) failed to acknowledge the entire concept of 'user pays' – a concept central to simple Liberalism. You go to a gym – you pay before you enter. You go to a club – you pay before you enter. That's how Capitalism works. We're a consumer society and that's how we work.

Short of not paying your Student Services Fee this year, I think the only thing to do therefore is exploit the system. Get your parents to go and see the EWOs regarding problems they have in their marriage – after all, you don't have to be a student to use them! Get them to go up to the Union office and claim a Union Card – they'll get discounts for the Fringe. Or even get them to join a Sporting Club, or take a highly subsidized course through the Craft Studio. If anyone tries to make them pay more than an Adelaide Uni student, call their bluff – the Union Board says they can't!

I don't have the money to pay for my Student Services Fee, let alone to subsidise everyone else in Adelaide. I'm very pissed off that I and the rest of the student body have been sold out to these people. If you see any of these people in your lectures please kick them in the knees for me. Especially Susie: she shits me.

Pissed Off

PS If you would like any further information on these issues, feel free to contact me at jakinisnotarealblonde@hotmail.com.

For a more detailed account of this matter refer to 'Are you picking up the tab for someone else?' on page 17.

Dear Eds,

I caught the bus the other day. That in itself was an unremarkable occurrence. However, I had to produce my concession card in order to avoid paying the full fare. This I also am fairly accustomed to doing. My student card was issued in 1999. It's very old. People in higher places than myself decided back then that to save time/money/chrysanthemums it would be good if, rather than replace cards every year, it would be a lark to slap on a shoddy sticker with a new expiry date instead. I call them shoddy stickers because they are shoddy and they stick to stuff. They are shoddy because the print rubs off them distressingly easily. I only ever used my card for the purpose of taking it out of my wallet to show people (bus drivers amongst others) and putting it back. I never used it to transplant a kidney or build the eighth wonder or to mine for buried Inca gold. Not using my card to do any of these things I can't understand why after a few hundred cycles of using the card as intended, the print rubbed off. My photo also got indistinct and the Telstra issued 'smart' chip was clever enough to part company with my card and seek its fortune elsewhere, possibly interstate. The reason this occasion was remarkable was that this time the bus driver chided me for having allegedly mutilated my card. He asked me why there was no expiry date, why the photo was fuzzy and why there was a gaping hole where the chip formerly lived. He asked that I pay the full fare. I begged to differ, citing inherent poorness in the university's card issue/renewal scheme. Eventually he capitulated, but not before trying to make me feel a little stupid and irresponsible for not getting my card replaced (which I'm sure would cost me around \$20 which I'd rather feed and clothe myself with).

I don't like rude bus drivers. I don't like shitty Uni ID cards which aren't durable enough to fulfill their cardy destiny.

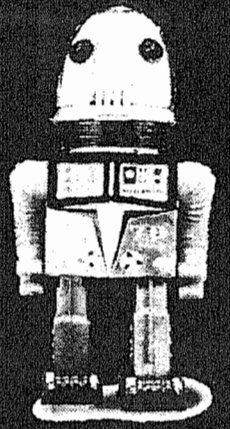
I don't like whatever evil regime it was who decided on the system for the 'reissue' of existing cards.

These things make me mad. And when I get mad, I write a letter to *On Dit*. No one listens quite as intently to my occasionally justified rantings (my cactus does, but she's moody and sometimes cuts me off before I begin).

A pox on them all.

Bus dude.

We want your letters!
Please drop your offerings into one of our submission boxes (the Office, SAUA and the BSL), or email it to us at ondit@adelaide.edu.au.



WELCOME TO THE OPINION SECTION!

Welcome to the Opinion section of *On Dit* 2002! In its most recent form, Opinion was the brainchild of the brilliant Henzell Vine Chalke editorial team of 2001, created in the hope of providing a forum to accommodate arguments of extended length and creating some always-entertaining controversy.

Early this year, Tristan Mahoney – a.k.a. Stanley George – and I became the section's proud adoptive parents and as such have some lofty ambitions for our baby. We'll take responsibility for changing its nappies and spanking the typos out of it, but we need your input too. *On Dit* is your paper, and contributing your Opinion is among the easiest ways to get in on the action.

It's your chance to freestyle a bit, to tell us what you think. You can have an opinion on anything and everything – and that's the beauty of it. You can tell us about something you love, something you hate, or even just something that makes you mildly narky – and why. It can be as funny, serious, trivial or important as you like. You might even want to take advantage of this section if you've got a rant which exceeds the 250-word limit for Letters to the Editor. Your contribution fits our vision of the section as long as it's opinionated, totals around 700 words and is generally coherent. We should also add that we won't accept anything sexist, racist or homophobic in nature, so drop that pen if you have something of that ilk in mind.

As well as welcoming pieces on subjects chosen by you, we'll be nominating 'hot topics' for you to argue back and forth on, so watch this space. Considering the arid wasteland that is student activism today, we want to utilise the still relatively popular student media to foster some fiery debate and squelchy controversy; think of it as nurturing fungus in an agar dish.

We're looking forward to hearing from you. Drop by the *On Dit* office, leave a message on 8303 5406, or email me at gemma.clark@student.adelaide.edu.au. Or contact Tristan Mahoney on 8303 6490.

Gemma Clark
is a passionate yet level-headed essayist.

Her Majesty Mrs Lewis

Be it known that our illustrious Premier recently announced his intention to test Peter Lewis' agreement with the Labor party on the floor of Parliament this Monday. What nobody knows for sure is the motivation behind such a bizarre move.

Does Premier Kerin seriously expect Lewis to go back on his agreement with Mike Rann and the Labor Party? What could possibly change between now and Monday? Surely Rob is just prolonging his own agony. Unless he knows (or wants time to find out) something we don't.

According to a nefarious source exclusive to *On Dit*, Lewis' decision may have been influenced by something far more interesting than promises of parliamentary reform. Legend has it that certain Labor heavies placed a personal call to Lewis about half an hour before he shocked the globe by announcing his support for Mike Rann. Is it possible that such a last-minute phone conversation affected Lewis' decision to snub the Liberals?

In light of such rumours, Kerin's test tactic might be seen as a ploy designed to give those fiendish conservative head kickers a chance to dig some dirt on a suspiciously nervous Mr Lewis. Indeed, Kerin himself was recently seen buying drinks for a lone woman who was the spitting image of Mr Lewis' wife (pictured below) at a swanky Rundle Street bar. Coincidence? We couldn't possibly comment.

Hell, what do we know? Maybe Kerin is just stalling for time so that his wife will have a chance to curtsy at the Queen. At any rate, the whole thing smacks of scandal. Tune in next week for an update.

Stanley George
is a professional hack.



While you were sleeping...

What happened to your education over the summer break.

Since November 2001 we have had both a State and a Federal election, the University has released documentation showing their incredibly weak financial position, and a new Vice-Chancellor of the University is about to be appointed.

When the last edition of *On Dit* was produced for 2001 we had both State and Federal Liberal governments. The full effect that these elections will have on tertiary education will not be known until after the annual budgets are presented. However it is easy to predict the likely outcome for both. Early reports indicate that education will yet again be worse off under a returned Howard Government. A Senate enquiry undertaken throughout 2001 found that under Howard's leadership education has suffered immensely. The report, appropriately named *Universities in Crisis*, found that since the Liberals came to office during the mid '90s, funding to universities has been crippled, with extra support to students such as Youth Allowance also becoming inaccessible and inadequate. We can be guaranteed to expect even more from this Howard Government, with VSU and other pieces of anti-student legislation scheduled third on the Senate agenda. A state Labor government may help to offset this severe threat to our education. However as most of the important government decisions pertaining to Adelaide University and our degrees are made at a Federal level, there seems little that any alternative government may be able to do from a local level to ensure that our quality

of education can be assured.

Shortly before the 2001 Federal election, *The Australian* newspaper published an article that dubbed Adelaide University as among the most financially tenuous of all Australian universities. This article caused a flurry of media attention towards the university, at a time when the University Administration itself was on somewhat shaky ground. Students and academics have not taken to the interim appointment of Professor Cliff Blake as Vice-Chancellor after the resignation of Mary O'Kane at all well.

A general student meeting that occurred late last year saw a motion passed almost unanimously condemning the Vice-Chancellor, particularly over his actions in raising the Student Service Fee by \$27. In addition, a meeting held by the NTEU unanimously condemned the University Council for their bad budgeting processes. The University's Academic Board was told last Wednesday that the University has overspent its 2001 budget by upwards of \$7 million. In a time when the government does not see higher education as a funding priority, this has meant that the university has had to look at staff cuts, particularly from Science, and a further increase of full-fee paying places to combat these budgetary discrepancies.

One thing that could potentially influence the quality of our degrees at a State level is the review of the University of Adelaide Act that is planned to take place in the coming year. This is the piece of legislation that ultimately governs the way the Uni-

versity operates and is in desperate need of updating. Late last year the Students' Association began lobbying our state politicians to change the composition of University Council within the Act. These proposed changes included having student representatives make up one-third of the council. Only one response was received, coming from Independent MP, and balance of power in the Lower House, Peter Lewis. Fortunately, Mr. Lewis was somewhat supportive of the Students' Association's proposed changes, which leaves us with a small glimmer of hope that all is not lost on our educational front.

The remainder of 2002 sees more drastic changes in our education approaching. You can almost definitely expect to see staff cuts in the faculty of Humanities and Social Sciences, and the appointment of our new Vice-Chancellor (rumoured to have a history in the WTO) is sure to be tumultuous at the very least. With a student body that is apathetic at best, we are going to need to somehow mobilise during the course of the year to prevent our education from going down the gurgler.

This mobilisation does not need to be in the form of massive demonstrations such as in the Vietnam War years, but can be as simple as signing a petition, or attending one of the many faculty and departmental boards

that operate within the University. Australia has had a long history of students being at the forefront of political activism and change. This is a tradition which I believe should be upheld not only to ensure that our degrees are of the best possible standard, but also to ensure that fresh ideas are injected into

"Australia has had a long history of students being at the forefront of political activism and change"

our policy making systems, and that accountability of our nation's decision makers is not merely restricted to the four-yearly voting cycle. Gone are the days when students had the time and money to get caught up in massive campaigns to attempt to change the world. I would argue though that this should be the best reason,

above all others, to get involved in some way or another with some sort of campaign. Our university days are supposed to be amongst the best of our lives, but with the changes in attitude towards education we are now spending all of our time at University trying to get out. Some of the most useful things you will ever learn will come to you outside of the classroom. For further info or to get involved in Education Department campaigns, please contact me on 8303 5406 or at education@saua.asn.au

Georgia Heath is the Education Vice President of the Students' Association.

Coulrophobia: Fear of Clowns

I adore O'Week. It's a long, carefree party that greets us before we reluctantly return to the world of study. But I have reservations about this O'Week.

Why?

I hate clowns. I have ever since I was three years old when this evil, blue haired, scary monster came bouncing up to me in a department store...which is why, when Linley proudly showed me his handiwork on the cover of the O'Guide, I was a little concerned. 'Scary Circus' hits home a little too closely, as most of my circus experiences were pretty scary without even trying to be.

There was the aforementioned blue-haired department store clown, not to mention a great deal of fuss over animal abuse within a successful circus in the eighties. More discomfortingly, there was the disastrous time I was conned into helping out at

an amateur circus, which resulted in me wearing a giant clown head under the commission of shaking hands with small children. Halfway through the shaking of kiddies' hands, this ridiculous, badly balanced and poorly fastened mask promptly fell off to reveal my horrified face to the world. And naturally, seeing or reading Stephen King's *It* is hardly a testimony to the suitability of clowns as influences on small children. Do you ever wonder what Ronald McDonald is really thinking as his oversized red mouth smirks at you from advertisements and that seat in the Myer Centre, dripping with the blood of countless underpaid slave labourers in China and Taiwan, not to mention underpaid staff at restaurant counters? Ahem.

Anyway, I'm not the only one. In an effort to check my spelling of 'coulrophobia', I stumbled across a site on the Internet devoted to people like myself who have no

love of clowns. What follows is an excerpt from the www.ihateclowns.com: *The No Clown Zone* manifesto:

There are people in this world who dress up and act like clowns; I don't like these people. I am not clownophobic (or to be politically / scientifically correct, coulrophobic). I do not fear clowns. Really, I don't. They are just not nice people. They scare little kids, they cause neurosis in some adults, they have big floppy feet, they try to fit too many of their kind in a car, I could go on and on.

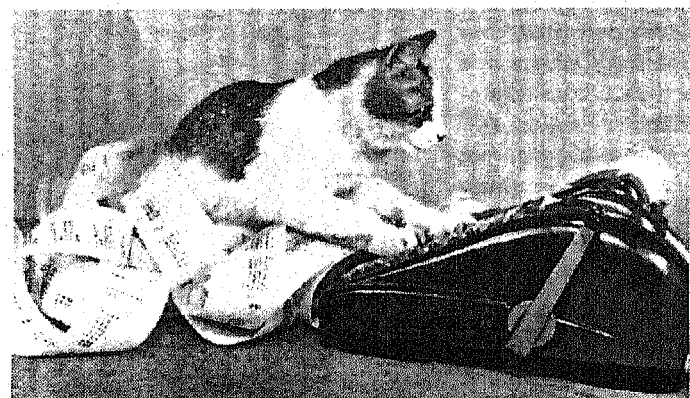
And they do. Stories, poems, Shockwave games, and merchandise abound in this site for the declaration of clown hatred. There are people out there who hate and fear them a hell of a lot more than I do.

Maybe you too are coulrophobic. Perhaps you were traumatised at the hands of clowns as a child. And perhaps you too are feeling somewhat uneasy about the theme

of O'Week, the one week every uni student generally anticipates with enthusiasm and excitement. I live in fear of entering through the Victoria Drive gates each day this week and being accosted by stilt-walkers, freaks, floppy-shoed-white-faced madmen, and people in fluffy koala suits demanding money. And yet, not even the threat of impending clowning is enough to squelch the excitement and anticipation that the thought of O'Week brings, provided one can overlook the possibility that balloon animals may pursue you relentlessly to your preliminary lectures. Welcome to the circus that is O'Week...

Melinda is the founding member of Adelaide's first posse of militant clown-haters.

Think you can write the purrfect opinion piece?



Bring it down to the *On Dit* office (basement of the George Murray Building) or e-mail it to ondit@student.adelaide.edu.au and we'll paw your crotch with gratitude.

Bear in mind that the editors reserve the right to reject material that is in any way racist, sexist, homophobic or shithouse.

Are you picking up the tab for someone else?

In late January the Adelaide University Union Board met to finally pass its budget (a few months overdue) and to discuss how the Union would divide up your \$327.

At the meeting some concerns were raised that the Student Union fee may have been subsidising the activities of non-students and non-union members through the Sports Association. Concerns were raised over the large non-student membership of the Sports Association and the services they were receiving without contributing to the costs of running the organisation.

It was argued that non-students pay a fee of \$60 directly to the Sports Association, but do not contribute any money back to the Union, which provides staff, infrastructure, rooms, offices, IT equipment, capital grants, administration, finance and HR support for the Sports Association, the West Beach Hockey Centre and other sporting clubs.

Members of the board were concerned that non-student members were not financially contributing to the administration of their activities, and that students were footing the bill.

Some members of the board were concerned that funding the Sports Association with student money to provide services to non-students was both unconstitutional and against the basic principles of what student unionism is supposed to be all about: services for students and universal membership of our Student Union.

So every year you pay your union fee (\$327) to be a member of the Union. Some is given to affiliates like the Sports Association, and some is kept by the Union to run services.

At the same time, a QC earning \$200,000 can pay \$60 a year to the Sports Association in order to use the amenities and services that you as a student have paid for. None of their \$60 goes back to the Student Union to pay for the staff, offices, infrastructure, administration, finance and ancillary cost that are paid for by your union fee to run the Sports Association. So you pick up the tab!

The argument goes that they pay for their activities, but you pay for the organisation to exist, to be staffed and to be run. You pay \$327, they pay \$60, and they don't even have to become members. Isn't that conferring rights without membership?

Discovering this little anomaly that has been ignored for some time, the board chose to follow their constitution in good faith, which directed them to suspend the Sports Association's funding and to investigate the matter at the next meeting of the board.

This is where the fun began, and the goodwill disappeared. Before board members were even able to mount a fair investigation the Sports Association went to the media portraying their plight, and making the

Union out to be the big bad monster in *The Advertiser*. With a picture of a boy and his boat, the article described the contribution of \$60 that these non-students made, but left out the other aspects of the tab that students carry the can for. The article even quotes some distinguished members of the Sports Association who are so-called leaders in the community. Not surprisingly, they were not students.

It was the non-student members (a QC, a doctor and the head of a telecommunications company) who were allegedly the most vocal about the Board's decision to ques-

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T h e O l d B o y s C l u b

doesn't understand that students don't exist to fund their cricket games.

The Sports Association cracked what can only be described as a monumental tant, and managed to get one of their non-student lawyer members to go to court and get an injunction against the AUU from proceeding.

What's even more interesting is that a member of the board, realising the need to tread carefully given previous tannies thrown by Sports and their very powerful non-students wing, e-mailed a proposed motion to board members for discussion

at the next meeting which proposed to rescind the suspension of their funding. With the benefit of hindsight, perhaps pandering to tanty-chuckers was not the best way to proceed.

What followed was a nightmare for the AUU, and an example of some people having too much time on their hands. This motion was somehow forwarded

to the Sports Association before the meeting, who used it to gain the injunction against the AUU proceeding any further on the matter.

By the time the motion actually made it to court, however, it had been doctored with the paragraph containing the rescission of suspension of funding missing, and even grammatical and spelling errors corrected. The Sports Association even had the gall to represent it as the board members' motion even though its effect had been totally altered. Who did this is anyone's guess, but

the original motion was sent to a select group of board members so the field of suspects is narrow.

The board member who wrote the motion subsequently signed a statutory declaration stating that the document used by the Sports Association to gain the injunction was a fraud, and that it had been doctored, thus making the Sports Association's claims false - and that someone was playing a big game of silly buggers.

Ascertaining the identity of the mystery leak is not high on our Union President's agenda. We will have to wait for a proper

i n v e s t i g a t i o n
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o f d o l l a r s . Y o u m i g h t
a l s o a s k w h e t h e r o r
n o t i t i s a g a i n s t t h e
l a w t o d e l i b e r a t e l y
f a l s i f y a d o c u m e n t
a n d p r e s e n t i t t o t h e
c o u r t .

Is it fair that students pay \$327 to the union, while non-students pay \$60 directly to the Sports Association and don't have to join the union or pay anything to keep the union running?

Again, this is a priority yet to be addressed by the Union President.

Remember One.Tel, Ansett and HIH? The fact that your Student Union is not a big corporation doesn't mean the rules don't apply. If one of the elected representatives has acted against the interests of the organisation they must be brought to justice.

One must ask why the Union President hadn't acted on this situation earlier. If it was known the document which the Sports Association used to attain the injunction was a fraud, why wasn't it investigated, and why has someone been allowed to act in this way and cost our Student Union thousands of dollars in legal fees?

The Sports Association still has an injunction over the AUU at the time of writing this article and it doesn't appear that they will find any goodwill to lift it. We wait with bated breath for an outcome. What was raised as an argument over doing the right thing by the students paying their union fees turned into a political circus with those in the know refusing to publically name the ringleader.

Is it fair that students pay \$327 to the union, while non-students pay \$60 directly to the Sports Association and don't have to join the union or pay anything to keep the union running? Can you afford to subsidise the recreation activities of your local doctor? Is this what we should be standing for?

Brad Kitschke is a supremely pissed off member of the AUU board.

Sub editor's note:

Despite having spent the last nine hours editing some sense into the above article, the present sub editor can't help but concede that Brad has raised some serious concerns about the way in which our union appears to operate.

If you have a (grammatically correct) opinion on the matter, don't be afraid to submit it to the *On Dit* office and let's see if we can't generate some constructive debate. Here is an example of the kind of opinion you might like to submit:

Personally, I don't see much wrong with union affiliates taking money from wealthy non-students in exchange for a few cricket bats and a tarpaulin. Hell, if the goddamn Sports Association wants to use less of my money and more of some damn QC's then that's fine by me. Mind you, they could probably snaffle more than sixty bucks a head from the scummy bastards.

Tristan Mahoney is a supremely tired opinion sub-editor.



Lady Penelope and friend laugh it up at the annual Sports Association ski junket

These smiling faces are your elected SAUA (Students' Association of the University of Adelaide) Office Bearers. Each week they will have a column detailing their toils, trials and tribulations in their efforts to represent and advocate for YOU, the Average Student. You'll find all sorts of information on their work, events and campaigns they'll be running. Try to keep up to date with their performances, and go in and see them if you need to. If you're impressed or dissatisfied with their performance, why not write a letter to our letters section letting them know? Everyone loves getting mail.



SAUA President - Bek Cornish

assignments there are many activities to get involved in to alleviate your study stress. We in the SAUA have already started this year with a bang, organising O' Week and general Orientation festivities as well as other campaigns and events we will be putting on for you throughout this year.

The best piece of advice we can offer you from the SAUA is don't sit on the side-lines, get involved!

Orientation Week: No matter what it is this week, just do it and have a great time! O' Week is designed for you to kick back and meet some excellent people before you bury your head in

books for the rest of the year. It's all about free beer, free food, free bands, night-time parties and making new acquaintances. Stick around on the Lawns and check out an O' Guide to see what's happening or ask one of the people in a coloured t-shirt (that's right, there isn't a popular new brand out, these people are Directors and Helpers of O' Week!). Don't forget to get your O' Ball ticket from the SAUA directly, or from the SAUA table on the Lawns. O' Ball is going to be huge this year, with Grinspoon, Spiderbait and Blue Line Medic headlining a long list of performances to impress you with aural delights.

Other Campaigns and Events: Aside from the array of activities and campaigns the Office Bearers will be hosting for you this year, make sure you keep your eye out for SAUA Week (a week-long celebration of 'Student Control of Student Affairs'), the Biggest Tea Party Ever, National Boardshorts day, Rock Against Racism and The First Week Of Uni Celebrations. The SAUA is here to make sure you and your education is being looked after.

If you have any issues or questions please don't hesitate to contact us in the SAUA on 8303 5406, or come and see us, in the corner of the Cloisters.

Hi everyone and welcome to Adelaide University. I hope you enjoy this year at uni and it is as successful for you as it is fun. Just remember that to coincide with all the lectures, tutorials and

Paul Huebl - Activities/Campaigns Vice-President

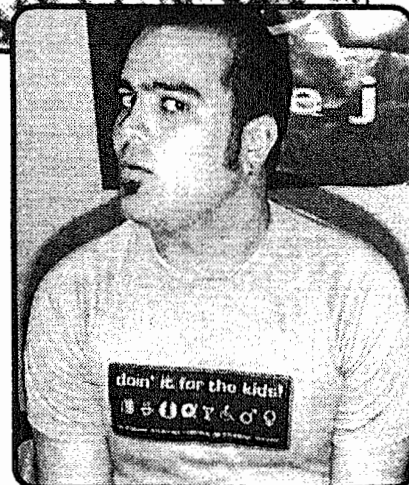
Hello Australia! And hello to you, the new and ongoing students of Adelaide University! This is Paul Huebl saying g'day for the first time this year. Since December last year, I have been busy organising events for this year. The Activities Department of the SAUA is responsible for all the events and activities that happen at uni. This includes big events like Prosh (week 4, term 1) Re-Orientation (week 1, semester 2) and the SAUA Ball (sometime in Second Semester), as well as smaller, weekly events like bands on the lawns, and general shenanigans.

Prosh: This is the most fun week of the year. Take a peek on page 11 of this edition of *On Dit*, or on page 15 of the O' Guide for an informative history of Prosh Week. Once you've done that, you should start thinking of potential pranks for this year's Prosh Week, which is to be held in week 4 of term 1. By the time you have done all this, you can come to the first Prosh meeting of the year. Being O' Week this week and all, it will be next week (Week 1). The next edition of *On Dit* will tell you the details!

O' Week: Be sure to visit the Barr Smith

Lawns this week for the entertainment extravaganza that is O' Week 2002. The Activities Department will be hosting the 'Piss Week Games' during O' Week this year. Events will include the Squid Toss, the Chunder Mile, and the Empty-Keg throw. Also, Boat Races will be held during the week, so look out for them, and get a team entered. (The SAUA does not condone binge drinking!)

That is all for this week, but have a great time during O' Week, and if you have any ideas, approach me on the lawns, or at any time at activities@saua.asn.au. Cheers!



Georgia Heath - Education Vice-President



Hello and welcome back for 2002! After three months away from study I'm sure that very few of us are looking forward to cracking open the books, so luckily our friends in the SAUA have organised O' Week for all of us - to make that transition to study just that little bit easier!

It's important to remember though that the reason that we are all here is not to get a nice tan whilst lounging around on the lawns, but to get a quality education. My role as EVP is to advocate on your behalf to ensure that your time at Adelaide University will finally get you that all-important job at the end. There are many factors that have made it harder and harder for students to get a decent education, such as rising course costs, increased class sizes and lack of

resources. It is not okay for the University administration and the government to continue to shaft students to save a few dollars, whilst the standards required for us to get a decent job continue to rise. For more information on some of the factors affecting your education, please refer to my article on page 16.

Throughout the year you can expect the Education Department to be running campaigns on Youth Allowance, Government spending on Education, class sizes and many other factors affecting your education. It is important to take an active stance on these issues as no matter what your political persuasion, you will be affected by these anti-student agendas. It's easy to get involved, either on a faculty board, within the SAUA or through outside groups.

In addition, the SAUA Education department provides many invaluable services to students. For instance, if you are having a problem with a lecturer, feel you have been treated unfairly or would just like some general advice on your education the Education Department can help. We also provide services such as the textbook swap scheme and a Centrelink form fax facility which save you time and money.

The best way to find out more info on upcoming campaigns and to access our services is by coming into the SAUA, or by contacting me at education@saua.asn.au or on 8303 5406.

Good luck for 2002 and happy studying!

Elise Dufield -
Women's Officer

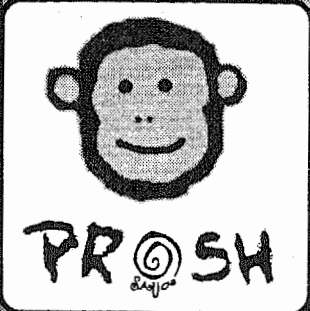
Hey there! Hope you're having a fantastic Orientation Week. As the Women's Officer, it is my role to represent and advocate for the rights of women students at this university. I aim to make this university a safe place for all women to study and socialize without experiencing harassment, gender based discrimination, violence or sexism.

Upcoming events include International Women's Day on the 8th of March (there will be a BBQ and an information stall on the Barr Smith Lawns from 11:30am), so come along, have a sausage and check it out. This is a day to celebrate the achievements of women throughout the world whilst also recognizing

that there is still much to fight for. You can also join the IWD march on the 9th. It starts at 11am from Victoria Square and ends at the Barr Smith Lawns with speakers, entertainment and stalls.

Come and see me at the SAUA table during the week if you have any questions. Or you can contact me on 8303 6481 or e-mail womens@saua.asn.au. The Women's Department encourages all women students to get involved in meetings, events and campaigns. This is EVERYWOMAN'S department. You can join the women's collective e-group by e-mailing womenscollective-subscribe@yahoo.com

Remember, have fun during orientation week, but please be safe. Alcohol is fine in moderation but there is also a high correlation between alcohol consumption and sexual assault. Be aware of the risks of rape. Look after your friends and look after yourself. If you know that someone is being harassed or intimidated, then do something about it. Sex without consent is not acceptable anywhere, and is against the law.



Office Bearers: Here to Serve You!

Sarah Hanson - Environment Officer



Starting this week, this year is going to be fantastic for the SAUA Environment Department!! I'll be running a heap of campaigns that involve all students, along with the more behind-the-scenes work that I do with the university to make sure our uni is as environmentally responsible as it can be.

This week I'll be launching three campaigns you can get involved in. They are anti-nuclear, refugee & asylum seeker rights, and organic food & genetic engineering awareness. There will be loads of info on these issues around during the week, including information tables and speakers. Along with this, if you come on over to the SAUA tables on the Barr Smith Lawns, you can pick up one of the lovely, decorated Enviro. Dept. showbags full of information on all different environmental issues along with free stuff, our regular newsletter, and essential infor-

mation how your Environment Dept operates and how to become part of it!

We're also hosting two competitions this week - on Tuesday we have the "Slowest Bike Race" (it's a lot harder than it sounds!!!) and on Thursday the "Save Rufus Paddle-Boat Race" on the River Torrens. Prizes include a bottle of wine and some ultra funky SAUA Bonds underwear, so get into it and have some fun! There is also going to be some yummy vegetarian food available courtesy of "Real Foods" in Norwood (details are available in showbags). There are going to be a number of environmental and social justice groups on campus throughout the week, these include Greenpeace, The Wilderness Society, Refugee Action Collective, Community Aid Abroad, ENUFF SA, along with being visited by the National Environment Officer, Matt Skellem. All groups are

here to raise awareness of issues and encourage everyone to get involved in helping to make our world a more environmentally and socially conscious place to live, so don't hesitate to go check them out.

As you will see from the info you pick up from the tables on the lawns, there's heaps going on this year so if you want to get involved come and see me on the SAUA tables or in my office. You can sign up for the environment collective or the contact list by quickly jotting down your details at the enviro table at O'Week, dropping an e-mail to me on greengirl@sarah-coral.com, or you can call me on 83035182.

PS. Thanx heaps to Real Foods, Softex, Australian Conservation Foundation, and all of the groups that are visiting for O'week - you guys are really great!!!

Adrian Di Paolo and Asta Cox - Sexuality Officers

To all first years, welcome to Adelaide Uni, and to all you continuing students, welcome back. Our names are Adrian Di Paolo and Asta Cox, and we are your Sexuality Officers for 2002. For those of you unfamiliar with what a Sexuality Officer is, the Sexuality Officers cooperatively run the SAUA Sexuality Department. We run campaigns for students on issues of sexuality, these issues range from homophobia to safe sex.

As you have probably seen, there is already a lot happening on the Barr Smith Lawns, and if you are around Wednesday, then look out for us in our grey and red department t-shirts. On the Wednesday from 2pm the Sexuality Department in conjunction with the Women's Department will be giving you some free entertainment with a couple of bands scheduled to play until 4pm. There will also be a BBQ

and toffee apples for sale as well as free showbags that contain information about the Sexuality Department and more importantly a free condom and lube for all of you inclined to use them.

On a more serious note, we are both Sexual Harassment Contact Officers, and deal with grievances on grounds of sexual harassment and discrimination of sexuality. We also have lots of information for students contemplating or in the process of coming out. We welcome students wanting to talk and promise confidentiality.

Anyway, you can find us on any given day of O'Week on the lawns in the black SAUA t-shirts (apart from the Wednesday as previously mentioned). Our office is located on the ground floor of the George Murray Building, in the Students' Association and our number



is 8303 3899. If you would rather e-mail us, Adrian's address is boysexo@saua.asn.au and Asta's is girlsexo@saua.asn.au

We look forward to meeting you during O'Week, and wish you a happy and safe year for 2002.

QUESTIONS FROM O'GAMP:

1. HAVE YOU DONE ANYTHING THAT YOU REGRET ALREADY?
2. WHAT IS THE BEST THING ABOUT CAMP?
3. IF A TRAIN LEAVES BOSTON FOR ST. LOUIS AT 60MPH AND SIMULTANESOUSLY A TRAIN LEAVES NEWYORK FOR BOSTON AT 80MPH FULLY LOADED WITH PASSENGERS, HOW MANY BULLS DOES IT TAKE TO MAKE A STAMPEDE?

VOX

Ash and Peter

My, what big eyes you have Grandma!

1. A - Not really.
P - Yeah.... (long silence)
2. A - Yeah, getting lots of friends.
P - Meeting lots of new people.
3. A - 69.
P - A shit load.



Paul and Lisa

Looking the worse for wear on the bus ride home.

1. L - Don't know.
P - Not getting drunk enough.
2. L - Pub and beach.
P - Bad taste night.
3. L - 99.
P - Are they Spanish bulls?

Michael and Dave

Starting their own secret club!

1. M - VLLG
D - (laughs) Yep, VLLG!
2. M - Pub nights and the boat races especially.
D - Dancing on the bus.
3. M - (confused look and silence)
D - It depends on how many women are involved.



POP



Britta, Amy and Kate

Looking good at this ungodly hour (10am)

- 1. B - No, I've been a good little girl!
- A - I regret not bringing a nailfile!
- K - No, I don't think so...
- 2. B - Boat races
- A - The half naked guys!
- K - Yeah, the spunky guys!
- 3. B - (dumbfounded look)
- A - 2
- K - That's a random question with nothing to do with trains - why the fuck are you asking me that?



Jaci and Lia

I lovesh shoo!

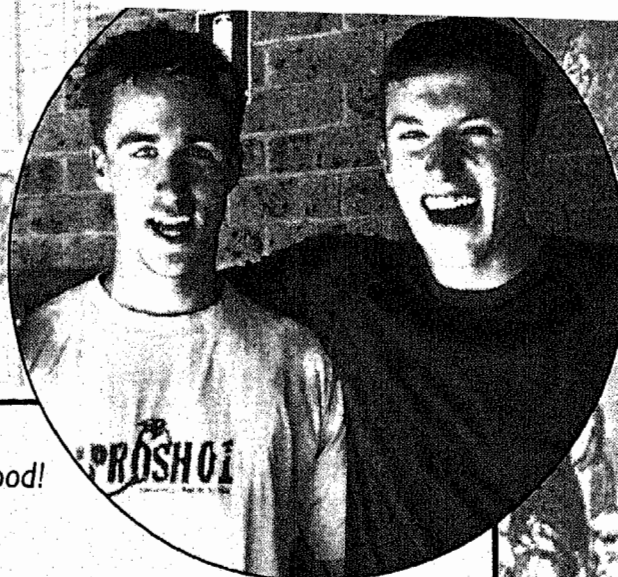
- 1. L - Not getting enough sleep.
- J - On the lawns all night.
- 2. L - Meeting heaps of different people.
- J - The people are all fucking awesome.
- 3. L - Shit loads, but they still wouldn't be as loud as O'Campers.
- J - I did Maths last year, but I'm drunk so I have no fucking idea!



Dijon

No, my name has nothing to do with mustard!

- 1. Dijon, being me.
- 2. Being drunk and going dancing.
- 3. That does not make any sense at all!



James and Peer

Making sucking up look so good!

- 1. P - The (first) nude run!
- J - No, I regret the nude run!
- 3. P - A rhetorical question.... 7.
- J - Um, how long are the trains?
- 2. P - Billy's a catch.
- J - 60/40 and Vox Pop!

Television

Sometimes Better Than Wet Paint

Could there possibly be anything more inherently evil than the bane of all students – summer non-ratings period on the TV? What on earth could be worse than having five channels with nothing on? Well, I can top that. My flatmates and I lashed out and got Foxtel last year and I can safely say that we are paying \$70 a month for the privilege of having forty channels and nothing on. To be completely fair, there is always Channel V, which is infinitely better than sitting through an episode of JAG (does anyone actually watch that show?), but there are only so many times that you can watch the latest Enrique film-clip before you start licking the paint off the walls. On cable TV there are more *Seinfeld* re-runs than you can poke a stick at, you can catch the last five minutes of the same movie five times over, or perhaps you can be hypnotized by twenty-four hours a day of weather. In all honesty, we committed ourselves to a year of absolute poverty simply for *Buffy The Vampire Slayer*. But that is really a whole 'nother story.

six feet under...

The truth of the matter is, there is actually a completely grand new show in town. *Six Feet Under* (Monday, Ch 9, 10:30pm) is a new American show that stars none other than Rachel Griffiths. In actuality she is probably the only recognizable actor on there, apart from the chick from that trashy teen flick *Can't Hardly Wait* (you know the one - she played an angsty Doc Marten-wearing type who got stuck in the bathroom with Seth Green). The premise of the show is the usual dysfunctional family stuff, but this show centers around a family who own and operate a funeral parlour. The oldest brother Nate is just on his way home for Christmas but is running a bit late because he has just ducked in to a food storage cupboard for a spot of mindless sex with the stranger he met on the flight (Rachel Griffiths doing an impressive American accent). His father, on the way to the airport to meet him in his brand new and very shiny hearse has had a rather unfortunate encounter with a bus. Meanwhile his sister, trying a spot of meth for the first time, receives a call from her mother to come and pick her up to view the body.



Of course there is the usual tension between the two brothers, with the eldest, Nate, having spurned the family business, leaving the youngest, David, to follow his father as mortician, even though he really wanted to become a lawyer. Then there is David's relationship with a gorgeous black policeman that he is trying to conceal from the family. And of course the most highly disturbing part of the whole episode is the fact that David picks the body up from the morgue and gets to work that night 'reconstructing' his own father's face. At the wake the mother breaks down and admits to having an affair with a man from her church for many years, and at the funeral Nate creates a scene when he refuses to use the earth shaker to lightly sprinkle some dust on the casket. Instead he incites his mother to let out her emotions that of course leads to dirt flying everywhere.

Not only are the situations intriguing and the dialogue realistic, the direction is also really innovative, which is an unusual thing for TV. The opening credits are striking, with scenes of corpses, culminating in the producer's name on a headstone. There are also a series of mock adverts scattered throughout, for embalming fluid and the wonderfully convenient earth shakers, that "Put The Fun Back Into Funerals". I'd already started to leave the room in search of Milo when the first one came on before I realised that it was actually still going. I had assumed that the dead body was another one of those wonderfully morbid workplace safety ads.

By the looks of things, this show is probably going to eclipse even *Sex And The City* as the best show on free-to-air television. With the return of that show this week, it looks as if Monday nights on Nine are shaping up to be the best part of the week. TV - diamonds among the rough.

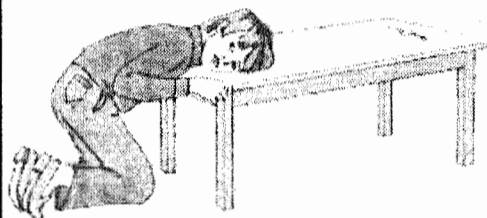
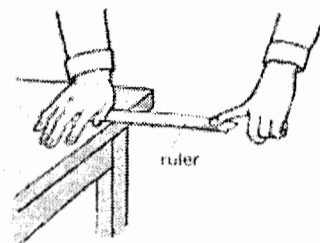
Poptart

Do you have a problem?



Have you ever wondered why you struggle to communicate with the opposite sex?

Are you concerned that you might not measure up?



Do you feel as if the whole world is against you?

DO NOT DESPAIR!

This year, *On Dit* has decided to invest in the help of a true professional*. No matter how embarrassing, naughty, shocking or dirty your problem may be, our Agony Aunt will find a solution!

Email her at ondit@adelaide.edu.au or secretly drop your problem in a sealed, non-descript envelope and pop it into one of our submissions boxes.

Here's a sample:

Dear Agony Aunt,
I am 45 years old and I have this distressing problem of bed-wetting. I am too embarrassed to sleep over at my friend's place. Sometimes I am late for my tutes because of this, and my tutor is growing tired of my excuses. Please help me. Also, there's a very foxy lady who I'm lusting after in the philosophy department - how do I make the love connection of which I've been dreaming?

George

P.S. Can you settle an argument? Does Vitamin C cancel out the pill? There's a lunch at the Mayo riding on this.



**On Dit's
Agony Aunt
is at your
service!**

"There's a pearl of wisdom in my carpet bag for everyone."

*May contain traces of peanuts.



Coopers



Restaurant of the Week Gringos

Where: On the Jetty Road roundabout in Glenelg. Look for the sombrero motif and the outdoor tables, and follow the scent of refried beans.

Who goes there: Anyone after a relatively cheap feed on a balmy summer night. You'll find families there desperately trying to avoid talking to each other, friends desperately trying to get more drunk on the excellent frozen margaritas, and first dates desperately trying not to ingest too many of the aforementioned refried beans. In short, a rollicking good spectacle all round!

Atmosphere: Lively and relaxed, Gringos lends itself to a perfect night out, especially for groups of friends after a cheap-ish nosh up. There's always the obligatory large booking, but that can be overlooked if you manage to grab a table on the opposite side of the restaurant. The staff are generally friendly and helpful, but watch out for the manager — he can be a little stingy, especially when it comes to putting a little extra guacamole in your burrito. Considering he also goes to the trouble of splitting your bill into a 'price per head' thing without you even asking, he can clearly recognise povvo students when they turn up. You'd think he could look the other way when it comes to said extra guacamole rather than try to swindle you out of your last three bucks.

What it serves: It's a Mexican restaurant, so don't go there with a craving for a steak, because that just won't wash here. However, having said that its Mexican food repertoire is slightly limited. Whilst there is quite a variation of entrees, the mains really only consist of chilli con carne, burritos, taquitos (a kind of taco take on the burrito) and tacos, followed by a selection of combination dishes. Still, the litre jugs of frozen margaritas more than make up for the lack of choice. As far as entrees go, you simply can't look past the nachos and the potato skins, each served with lashings of cheese, salsa and guacamole. As for the mains, I would recommend a combination dish of burritos and the chilli con carne. But be warned — if you're planning on going the combination for mains don't stock up too early on with the nachos. Those burritos are bigger than the horse they rode in on.

Any complaints: A few. As I said before, the manager is a little stingy and suspicious of young customers. Honestly, charging for extra dip when your paying a good \$100 for your table is a little rude. To add to this, there's no table service, which I think would be nice even if it does market itself just as a canteena. As far as food quality, pretty top notch for the potato skins and the nachos, but the tacos are quite dry and the chicken isn't what I'd call top grade. However, these things won't spoil your evening unless you let them.

Prices: Most importantly, the jugs of margaritas sell for about \$27. This will get you about 5 and a bit glasses, which gives you around about a 60 cent saving if you were to buy them by the glass. Believe me, it's worth it. Meanwhile, large nachos are around \$14 a plate, whilst the combo dishes are around \$15.

The Lowdown: It's slightly more expensive than your average night out at Ky Chow, and by no means as excellent, but if you're looking to do something a little different and the weather is nice and hot, Gringos is a pretty nice place to go.

Lassoo Lucy

Pub of the Week The Grace Emily Hotel

Where: On Waymouth Street, across the road and down a bit from the Cumberland Hotel. Look for the alterno types and the aged rockers.

Who goes there: Alterno types and aged rockers. The Grace Emily is one of the few places that hasn't been infiltrated by the Heaven spilloff you generally see around town. There's no straightened hair, no denim minis and no sixteen year olds. In short, it's the antithesis of the East End Exchange. It also has a pretty righteous live music scene, so you'll be sure to see a lot of musicians hanging around the place.

Atmosphere: Really, really excellent. The Grace is extremely laid back and relaxed and the clientele are all very friendly. If you're after a quiet beer with a few friends, the beer garden is an excellent choice, while the front bar services some of the more energetic and lively customers. Meanwhile, on most nights you'll be sure to find someone or another displaying their musical prowess up on the stage. If there isn't, you're welcome to just jump up and do it yourself. There's only a small amount of barstaff, so go there a few times and you're sure to start recognising faces. They also play really excellent CDs, with a mixture of local and international acts so you can also learn about wicked bands you've never heard of before. If all of that fails to entice you, turn your attention to the TV screen and watch the subtitled SBS movies they always have playing. You know what those foreign films are like, Racy!

What it serves: Standard pub fare. Coopers and West End draught on tap and the usual bottled stuff. As I said, a lot of the clientele are aged rockers, so there's bound to be a good selection of wine.

Why we like it: Because it's so damn excellent. There's everything you could want at this pub. A beer garden, couches, a pool table, lively darts games, nudey movies on SBS and a truly excellent live music scene. Monday nights is open mike night with Billy Bob's Barbeque Blues, and you can just go on down and do your stuff in front of a really appreciative audience. Who can ask for more than that? Plus, you're bound to meet some really interesting people there, people who've travelled all over the world and played everywhere. Talk to the aged rockers — those guys have some righteous stories. Last but not least, NO HEAVEN SPILL OFF. You can't ask for much more than that.

Any complaints: My only complaint would be that it doesn't stay open very late during the week (excluding Monday nights). But if it did, maybe it would mean more teeny boppers would come along. I guess I can pay the price of early closing. There are also no happy hours or beer specials, but that's par for the course in the West End.

Prices: Pretty standard. It's mainly beer and wine after all. But the barbeque nights on Monday require only a donation, so it's a fairly cheap place to eat as well.

The Lowdown: Go to the Grace if you're after a relaxed, cheap evening out with some excellent music. If you're out to pick up, go to the Exchange.

Annabel

Australian Made, Australian Owned.

Fringiness...



The Age of Unbeauty
Australian Dance Theatre
27 February - 3 March
Scott Theatre, The Hub

Film, martial arts and medical prosthetics are all present in Australian Dance Theatre's *The Age of Unbeauty*, a work-in-progress being performed at the Scott Theatre until 3 March.

The Age of Unbeauty is created by ADT's Artistic Director, Garry Stewart, who also choreographed *Birdbrain*, the company's big hit of 2001. *Unbeauty* explores a world in which conventional ideas about truth and beauty have been shattered. The piece reflects man's inhumanity towards man in forms such as violence, oppression, and torture.

The choreography of *Unbeauty* does not allow the audience to 'settle in' to the piece. The dancing is raw and daring, and we are kept on edge at all times. Acrobatic moves are used cleverly, and combine seamlessly with the other dance elements. I particularly liked the piece where the dancers dive-rolled from mat to mat on the floor, jumping over each other in the process.



The most spectacular part of the performance for me, however, was a piece that drew on martial art techniques to create a 'fight' scene, where kicks, punches and rolls were fused with contemporary dance. If you enjoy physical, intense theatre and/or dance, *Unbeauty* is well worth a look.

The Age of Unbeauty will be performed from Wed-Sun at 6.15pm in the Scott Theatre. All tickets are now \$15.

Emily



The Splendid Sideshow Extravaganza of JJ Becket, Sweet Ella Jane and Other Lost Souls
Centre of Performing Arts
23 February - 19 March
Floogle Booth, The Hub

If you've got some time to kill between shows or perhaps arrived at an event a little early, then why not see the shortest show with longest title, *The Splendid Sideshow Extravaganza of JJ Becket, Sweet Ella Jane and Other Lost Souls*. This show, which consists of a series of short monologues, is performed, directed and written by a group of second year CPA (Centre of Performing Arts) students, who were assisted by a grant from the Helpmann Academy.

At two dollars a pop you really can't go wrong. The central idea is 'theatre in a box'; you go to the Floogle booth located at Adelaide University, chose a monologue you would like to see, pay your two dollars and receive a private screening all to yourself. The performances are only a few minutes long and if they take your fancy you can see a different one every night. Depending on what mood you are in there is a monologue to suit everyone, some funny, some serious, with an assortment of themes such as an identity crisis and an awkward moment, but why not see them all and support fellow hard working students. The show is a fresh idea with an 'in your face' feel and definitely worth a look. Shows run from the 23rd of February to the 15th of March from Wednesday to Friday starting at 6pm and continuing until the crowds go home.

Renee Meredith



george
19 - 21 February
The Famous Spiegelent

Unfortunately, this review comes post performance for Brisbane based band george. Playing for only three nights at the Famous Spiegelent, george not only proved they have what it takes to perform in an internationally acclaimed festival, but also demonstrated that they have a cult following within South Australia.

george presents to their audience a unique brand of music that is at once melancholy, uplifting and breathtakingly beautiful. Their performance at the Spiegelent included old favourites, 'Holiday', 'Bastard Son' and Hottest 100's 'special ones', with some of the new music that will be appearing on their forthcoming debut album. With haunting melodies and an electric keyboard that just won't quit, george are among the rare performers that consistently manage to provide flawless performances and truly touching music. A big shout out must go to their amazing version of 'Spawn' estimated at 8 minutes and combining sweet melodies and electronic rock. For those who have never seen george live, make sure you make it to their next gig. It will change your life.

george's debut album *Polyserena* is released on March 4.

Clementine



WE ARE...
HYBRID deFLEX
February 25 - March 2
Little Games Room, The Hub

Melbourne University student Parris Sloan ironically titled his dance-theatre performance "WE ARE..." even though the show nearly was not. Faced with crippling insurance premiums the energetic movement performance, which opens tonight at Adelaide University's Little Games Room, was almost cancelled. After receiving grants from various arms of Melbourne University and its Student Union however, "WE ARE...", created by and for young people, will proceed with its premiere at the Fringe Festival as planned.

The process from conception to production has been a long process for Sloan, who spent his childhood pirouetting through ballet, tap and jazz classes, and now voices his wish to re-invent dance and performance. Step One is "WE ARE..." which explores notions of Australian identity. "It's about how national identity is packaged and sold," says Sloan, co-Artistic Director of theatre company HYBRID deFLEX. "Federation and Vegemite. It explores cultural difference; people and patriotism."

Experienced Melbourne University students donated their time to design and produce costumes, posters, sound and lighting in order to help save the innovative production in light of skyrocketing expenses. The student group has relied on University grants and chocolate drives to help finance the production of "WE ARE..."

The young cast, all of whom are aged between 19 and 27 years are students from Melbourne University's School of Creative Arts. The performers include Sydney-based actor Catherine Armstrong, dance teacher Michelle Giordmaina, fitness instructor Antonia Pont, Indonesia's Fanny Hanusin, choreographer Andy Snelling and South Australian producer-performer Mike McEvoy.

The performance aims to promote reconciliation and multiculturalism through an innovative blend of dance and movement.

"The audience will follow a journey towards the present, witnessing important resolutions for the future," Parris says passionately. "WE ARE... is the physical representation of what has been and what should be."

Producer and HYBRID deFLEX partner Simon Abrahams says the show will appeal to a student audience. He plans to take an encore tour to Melbourne in March. "We're all students," he says, "it's a market we understand and who will appreciate what we have to say. There are issues here which need to be heard."

"WE ARE..." presented by HYBRID deFLEX runs from February 25 to March 2 at 7pm in the Little Games Room, Union House, Adelaide University. Tickets: \$15 or \$9 concession. Further information: email info@hybrid-deflex.zzn.com



The Hub...

This year, the Adelaide University Union will act as 'The Hub' for the Adelaide Fringe. The very heart of the Fringe is located here at Uni - the Cloisters are acting as a Fringe courtyard with bars, food and a FringeTIX box office. At night, the Uni Bar becomes the Fringe Club.

Here are a few highlights of what's on at Uni this week:

THE CINEMA

Heart of the Journey - A multimedia production based on a true story of multiculturalism and reconciliation. Nightly @ 7pm. \$19 adult, \$14 conc, \$12 Club 26 members

SCOTT THEATRE

3 Dark Tales - Delve into the lives of three office workers in this fast-paced piece of physical theatre. Nightly @ 8pm. \$35 adult, \$29 conc, \$15 Club 26 members

LITTLE THEATRE

Strindberg in Paris - Go back to Paris, 1895, and witness the genius and madness of Strindberg when some old acquaintances, Miss Julie and Jean, show up. 26 Feb @ 1pm, 27 Feb @ 11am & 2pm, 3 Mar @ 2pm - all tix \$13, 26, 27 Feb @ 8.30pm - \$18 adult, \$14 conc & Club 26

THE CLOISTERS

The Arrivalists - See acrobatic stunts at this outdoor theatre event. 26 Feb @ 8pm. FREE

UNION HALL

Wil Anderson - See the Triple J presenter in his show, 'Wil By Mouth'. 26 Feb - 3 Mar @ 8.45pm. \$22 adult, \$19 conc

THE WILLS

Black and Tran - The story of an Aboriginal woman and a Vietnamese immigrant living in Australia. 26 Feb - 3 Mar @ 10.30pm. \$20 adult, \$15 conc & Club 26



**Brink
Productions**
23 February
-9 March
Odeon Theatre

Killer Joe

Killer Joe was critically acclaimed as the surprise hit of the 2001 State Theatre season, so it's not surprising that its producers have chosen to bring it back a second time for the Fringe. The play is an often shocking and darkly humorous account of one Southern American trailer-trash family's disturbing domestic situation. The audience is drawn into the hopelessness of their lives, and witnesses their desperate attempt to alleviate their situation through murder.

I spoke with director Hannah McDougall and Michaela Cantwell, who plays Dottie, one of the most interesting and victimised characters in the play. (As I later realised that my dictaphone's batteries were flat, I will attempt to describe what was said in a very dodgy student-paper-like fashion). Although the play was only on as recently as last year, they are rightly confident of its success. The critical acclaim generated through the excellent performances should guarantee a return audience, including many people who were unable to go when the play sold out. However, many of the older audience members may not be returning, as from all reports the content was often too vio-

lent and explicit for those expecting a pleasant evening out at the theatre. That same shock value will be sure to draw the less conservative audiences back in the Fringe, but as Hannah and Michaela explained, that's not the only reason to return.

The move from the Space Theatre to the more intimate Odeon means the audience is physically closer and more involved with the stage. The time between the two plays has given the cast (all of whom have returned for this series of performances) time to reflect more on their characters and the intricate relationships that exist between them. The awkward moments in the play can be removed as the director and cast use the benefit of hindsight. All this will ensure that the second season of *Killer Joe* will be even better than the first, and well worth the effort to catch it in the Fringe.

Mikey Fyfe

On Dit has 20 double passes to give away to *Killer Joe*. Just head down to the office on Wednesday at 1pm and be prepared to say that you would like to go and see a play and are damned if you are going to pay for it.

Stretchmarks and Monologues



dropArt
Aerial Dancers
28 Feb - 3 Mar
Red Room



In their rush to 'see everything worth seeing', Fringe-goers are often guilty of attending big-name international acts and forgetting about local performers. dropArt Aerial Dancers, however, is one South Australian act not to be missed.

Comprised of four members - Amelia McQueen, Rachel Manik, Ingrid Kleinig and Veronica Shum - dropArt uses a method called aerial/rope technique, where the dancers perform moves on the facades of buildings.

"Many people see aerial dance as a circus style, but it's not," said Amelia. "Our aim is not to use traditional circus apparatus, such as trapeze, but to take dance elements and put them in unusual places."

These places have included the facades of the Hilton Hotel and the David Jones' building, as well as the Festival Theatre rooftop.

dropArt formed in 1998 when its members were in their first year of Dance Performance at the Centre for Performing Arts. They were put together for a group assignment.

"We had to create an outdoor piece to be performed at the third-years' graduation show," said Amelia. "We thought, what can we do that's a bit different? So we decided to use ropes, and abseil down the side of the theatre."

An organiser from FestWest saw their piece, and asked the group to perform in the festival. This time they used the façade of the Greater Union cinemas in Hindley St.

"That was the first time we got paid (to

perform), and we thought, this is so fun!" said Amelia.

Since then dropArt has been invited to participate in numerous events, including the openings of the Adelaide Fringe and Adelaide Festival in 2000, and the opening of the Exhibition Hall at the Convention Centre. Their work *In-Retro Fertilisation* was performed as part of Australian Dance Theatre's *Ignition II* season last year.

At the 2002 Fringe, dropArt will perform its triple bill, *Stretchmarks and Monologues*. The pieces draw on contemporary dance, theatre, and acrobatics, as well as aerial/rope technique. The first and third works, 'Smother's Love' and 'Knots', explore the bizarre and at times stifling bonds that exist between people. The second work, 'Monologues', is dropArt's first foray into mixed media. It combines virtual performers on screen with live dancers.

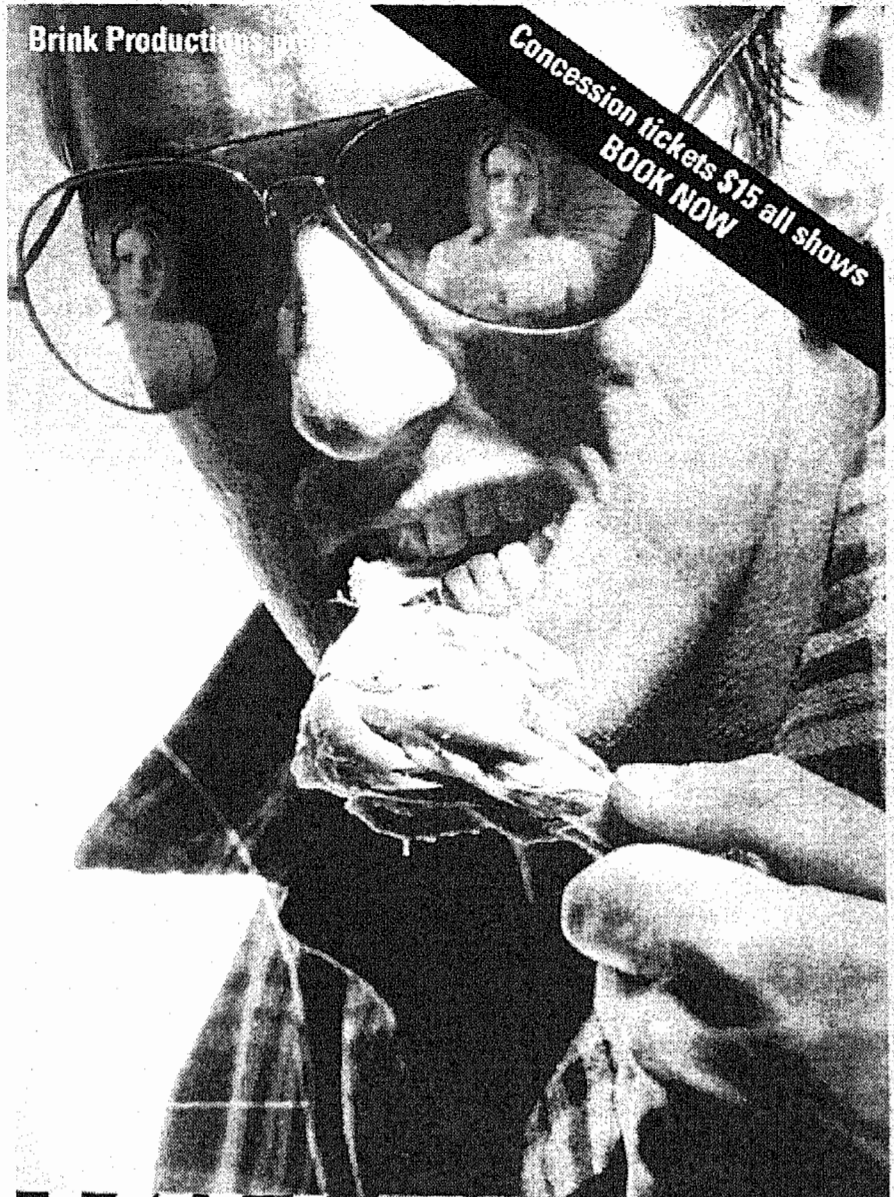
Amelia and Rachel said that, to work as a dancer, you have to work extremely hard and live without a stable income. But their career does have its advantages.

"Being able to work for yourself, and not having to answer to anybody but each other, is great," said Amelia.

"Having the freedom to create what you want to create is the best part about what we do," said Rachel.

Stretchmarks and Monologues runs from 28 Feb to 3 Mar at the Red Room Club, Waymouth St. Tickets are \$15 adults, \$12 conc.

Emily



KILLER JOE

by Tracy Letts

Best Production 2001 (Advertiser Oscart)

Book now - this show will sell out!

February 23 - March 9, 2002

Previews: \$15 All Other Shows Adult \$25/Conc \$15

The Odeon Theatre, Norwood

Bookings: Fringe Tix 8201 4567 www.adelaidefringe.com.au

Directed by Hannah Macdougall, Designed by Gaelle Mellis, Sound by Nick O'Connor, Lighting by Mark Shelton, Featuring: William Allert, Michaela Cantwell, Lizzy Falkland, David Meador, Rory Walker

WARNING *Killer Joe* contains nudity, sex scenes, violence, drug references, explicit language and chicken



STATE THEATRE
COMPANY

Originally presented in co-production with the State Theatre Company

Greg Fleet



I Wish You Were Dad
Greg Fleet
21 February -
17 March
Cinema 1, Nova



When your father was the kind of man who faked his own death, entered a bigamist marriage and had illegitimate children all when you were only ten years old (and this is no exaggeration), what's a comedian to do? Make it part of your act, of course, and that's just what Greg Fleet did for his new show 'I Wish You Were Dad' or Dead, as the case may be.

Greg has been a bit of an Adelaide Fringe institution since he first started doing stand-up at the festival way back in 1988, performing previous shows 'Thai-die', 'Ten Years In A Long-Sleeved Shirt' and 'UnderwaterWorld'. And he must like it here because after 14 years he's still raving about it: "It's great. It's basically very much like Edinburgh... People in Adelaide probably don't realise how great the Fringe is, because they've got it." He also (and maybe for my benefit) was nothing but complementary about Adelaide audiences, who are a little less jaded about comedians coming to visit than crowds on the East coast, largely because "it's not as common - when we go to Adelaide, people tend to get a bit more excited. They're not 'So what? I saw him last week'".

Greg seems to be a pretty regular visitor, and there are probably far more people who are more familiar with hearing him tell his shark story at the Unibar than realise that he spent a year at NIDA (but dropped out because he "was way to badder student"), never intended on being a comedian and has also done his fair share of Shakespeare. He also goes back and forth to London every year to work and recently had an ongoing role in UK sitcom 'Time Gentlemen Please' playing Saffy from Ab Fab's Australian boyfriend.

As for his newest project, what has the reaction from Dad been? "He sent me a letter, and I hadn't spoken to him in about 12 years, saying 'Gee, you've got issues'. We're talking about a man who is really a complete nutcase. And he wrote me a letter saying 'What wrong with you?' And I wrote back and whatever... just went off at him. And now he sends me emails once a week like I'm his best mate. It's really annoying." It's sounds serious, and just when you start to question whether or not the show will actually be comedy, the regular Greg reemerges: "He never bought me a bike or anything, so this way I can afford to buy a bike with the money I make from the show. Not that I want a bike. If I could buy lots of beer and pretend it was a bike." And he's back.

It sounds like a fascinating show. But what for the future of everyone's favourite Greg Fleet yarn? "There is some shark stuff at the end, though not the elongated version. But if they put in a special request..."

Greg Fleet can be seen at 8:30pm in Nova - Cinema 1 from the 21st of February to the 17 of March.

Penny



Kayassine
Les Arts Sauts
27 February - 14 March
Torrens Parade Ground

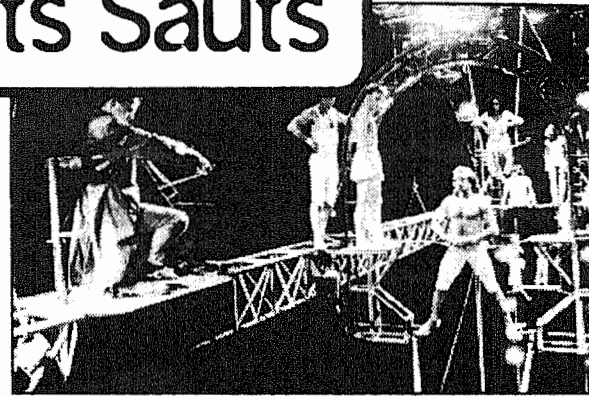
Les Arts Sauts' *Kayassine* is an exciting and awesome feat of aerial discipline that allows you to feel the desire that we all share: flying. An artistic representation of that common passion is what this French ballet is all about - except it's done 15 metres above the ground.

Fringe, is a part of only their second visit to Australia since beginning the show.

The company arrived in Adelaide last week and will be performing at the Torrens Parade ground until March 16.

This is the final year for *Kayassine*, and there has been no notice of when Les Arts Sauts will

Les Arts Sauts



One of the trapeze artists is 27-year-old Benoit Belleville, who, with his partner and children, is part of the fifty or so members of the travelling company. While Benoit has been with *Kayassine* for only the past six months or so, he has developed friendships and ties with the company over the past three years.

A gymnast since age five, he gave up competing in gymnastics after ten years and from there, joined a local circus in his home town of Leone, France. Although he trains every other day, Benoit still gets nervous because "you have to remember you're 15 metres above the ground". But the nerves are nothing compared to the feeling of flying, and "to be up there" is what it's all about.

The company is like a "tiny society", where everyone is dependent on everyone else to make the whole thing come together.

Les Arts Sauts first began the performance in 1993, combining music, acrobatics and stunning aerial feats to create this magical show. Since then, the company has been travelling all over the world, performing with great success.

Having been all over Europe, *Kayassine* has also been to Asia and South America. The Sydney Festival, and now the Adelaide

launch its next production.

Take this wonderful opportunity to go and see this truly amazing performance. Lie back in your deck chair and let your imagination fly away with the music and aerialists. It is something you definitely don't want to miss.

So, on a nice day, when you have time, take a wander down to the beach, and you may just find a few of the trapezists sunning themselves and enjoying Adelaide's fine weather (after the constant rain they received in Sydney - go Adelaide!!). Perhaps they may even be willing to give you a couple of pointers on your flying technique!

Hoa Hua

Thanks to Arts Projects Australia, On Dit has been lucky enough to get hold of two double passes to Les Arts Sauts's performance on Wednesday night, 6 March. To be in the running for one of these passes, come down to the On Dit office next Monday, 4 Mar at 10.30am.

Jimeoin



Tea Towel Tour
Jimeoin
15, 16 March
Her Majesty's Theatre

Returning from a series of successful tours overseas, Jimeoin is once again treading the stages of our fair city for his 'Tea Towel Tour' during the Adelaide Fringe festival. I was fortunate enough to be given the opportunity to chat with him about his upcoming tour.

When I enquired as to what previous visits to the Fringe had been like, Jimeoin compared it to the Mardi Gras in New Orleans - "not that I have ever been to the Mardi Gras or New Orleans, but from what I have seen of it in the papers, it's as big as Edinburgh, and it's always good to go to those things. Most of the time when I go on tour it's in a small country town somewhere and then I finish and I go home back to the room or I go out for a drink somewhere. There are so many things to go out and do during a festival."

Jimeoin originally started out on television shows like *Fast Forward*, and then graduated to his own show, which

ran for several seasons. This opportunity came his way when another show got axed, and "I was in Edinburgh and I was doing really well and they phoned me up and asked me to come in and do a pilot. I did the pilot and pretty much that night they said 'let's do this'. It was because they needed a show and they were pretty desperate". Following that, Jimeoin ventured into the world of films, making the successful *The Craic*. It was a different experience for him, as "the thing is with film, you have to tell everyone what you are doing, whereas with stand-up I can just walk on and no-one will have a clue what I am going to talk about. That is pretty annoying when you are doing a film, because everyone wants everything written down in advance, which is something that I am not really good at".

When I asked whether a lot of time was spent rehearsing for new shows, Jimeoin told me that he didn't really have

to rehearse at all, as he just has to "do it loads and loads. You can rehearse it but it doesn't really do anything good. I do 200 gigs a year and that's it - the doing of it is the rehearsal. You can't rehearse it when it involves audience's reactions. It's not really like a play, I don't actually say the same thing every night. I sometimes deliberately make a point of saying the opposite. I start the next show with what I finished with the night before so it just mucks me all up in the head and that way my brain sort of rises to the occasion. It's much funnier that way, and it doesn't become a staged, rehearsed line-for-line show, it becomes something that's unique and spontaneous - which is what laughter should be. It should just be something that happens."

Because the jokes are not rehearsed, Jimeoin feels that it all flows much easier,

and there is not as much pressure on it, as "The problem with writing it in advance is that you go 'God, I hope this works'. People are very aware of other people's emotions and fears. If you set yourself up for a fall, you will fall. It just works better this way. It's something to do with your subconscious, you can't really plan it because if you do, people can see you reading it. If you just let it happen, you can see people are much more relaxed".

Jimeoin plays at Her Majesty's Theatre on the 15th and 16th of March. His shows always sell out extremely quickly, so get in early to make sure that you don't miss out.

Poptart

Judith Lucy



I'm Going To Learn How To Fly
Judith Lucy
5- 17 March
Union Hall, The Hub



When I grow up, I want to be a comedian. I want to be funny and popular and the girl that gets her own billing at her own show in front of hundreds of people. I'm going to be the girl that gets all the guys, the one who has her life in control. Isn't that the way it is for all famous comedians? "This is fairly embarrassing to admit, but I started doing stand-up comedy before I lost my virginity. That will give you some idea of how in control of my life I was." So says Judith Lucy, master comedian aka J. Lu by her own reckoning. Whether or not those early days were for Ms. Lucy really haphazard and out of control is by the by. There is no doubt that she has come a long way, baby. As she prepares to join us for yet another Fringe Festival, Judith kindly gave up some of her time to allow me to inundate her with fairly inane questions and a frankly embarrassing desire for her approval.

After forewarning Lucy that I had absolutely no idea what I was doing, we began to discuss her involvement with yet another Fringe Festival. When asked if she was excited to be involved this year, she told me that although she had done it so many times before, it was always exciting to be in Adelaide especially during the festival period. "In Brisbane, I don't know a goddamn soul, but in Adelaide you've always got a lot of drinking buddies from around the country, and that's always good news." I then remarked that certainly a great deal of drinking could be done in Adelaide's four pubs to which she kindly pointed out that there was also the Fringe Club.

I asked Judith what she thought about

the imbalance between male and female comedians within Australia, most specifically in terms of stand-up. "In terms of good-old fashioned stand-up I would certainly agree. I mean, you know you've got people like Gena Riley and Magda and Jane Turner and those very talented ladies." I remarked that they didn't seem to glean a lot of the spotlight within Australia, possible because it was reserved for the male majority. I myself am not sure whether or not there does happen to be an actual male majority in terms of professional comedy, or whether it is just the work of the media spotlight. Furthermore, if there is a majority, is this because women tend to be dissuaded from a career in comedy because they are not expected to be funny, and if they are funny they are not expected to be beautiful. Judith says, "Well they don't go and do tours and stuff, because basically they can go off and do films and television, and frankly I need to do live work for cash!" She did go on to say that whilst there were a lot of women on the scene, it was a shame that a shitload more happened to be men, stating that nothing had really changed since she first broke on to the scene.

In terms of television, I asked whether or not Judith would ever be interested in creating a television show "based upon a character created by Judith Lucy". My intent was to poke fun at shite like *Everybody Loves Raymond* and *Oprah* but J. Lu actually took the question quite seriously. "I'd like to think that you can do a television show without selling out. I would have been very happy to do a show like *Seinfeld*. I don't know though, it seems a bit tricky to a) get a sitcom up in this country and b) well, not that I'm bitter at all but be a chick who gets on television in this country unless your blonde, size six and have had a partial lobotomy. So I don't think it'll be happening any time soon..." Until then, she'll continue to do sold-out shows based on her favourite comedy - life. "Nothing's funnier than life! You'll have people watching and thinking, 'That's happened to me...', 'That's going to happen to me...' or 'I hope to fuck that never happens to me!'"

Wrapping up the interview, I asked Ms Lucy for some advice on aspiring female comedians. "The only advice I would give to aspiring female comedians, and it's very

basic, is just stick with it. It is easy when you first start out to get very disheartened. I nearly threw it away so many times and the only thing that got me through really was desperation, a need for cash and a lack of any other real talent. If it's

what you really want to do, don't give up on it too easily because eventually you do turn a corner."

Judith Lucy's show, *I'm Going To Learn How To Fly* opens at the Fringe Festival on the 5th of March.

C. Fu



Runt
Wilson Oates
23 February - 17 March
Wills Refectory, The Hub

When I think of The Wills, I think of couches, music and greasy, greasy food. During the Fringe, however, The Wills is playing host to some impressive theatre. One such performance is *Runt*, a solo play written by Jamaican-American Michael Phillip Edwards, and acted by American Wilson Bell. An award winner at the Edinburgh Festival, *Runt* will make its Australian premiere at the Adelaide Fringe. I spoke to Wilson by phone, while he was in Los Angeles preparing for his Australian tour.

OD: *Runt* is a one-person play - is it also a one-character play?

B: It's a one-person play, but there are a number of characters in the play. One of the largest characters is the father, and also the writer himself.

OD: Is there a story line, as such?

B: I think the narrative, if you will, is about a life's journey. It's a journey to self, and to embracing and discovering those fears that we all allow to live in us.

OD: I read that you gave up your job of 9 and a half years as a computer programmer to do this production.

B: Yes, actually for more than 10 years I've been programming, and that's always been my primary job. I've done some acting on the side, but I've always made my living with computers. I have done plays such as *Godspell*, and I've done some TV work, such as co-starring roles on *Frasier*, *NYPD Blue*, *Angel*...

OD: So are you hoping to make acting your full-time career?

B: It's always been my dream, but it's a

hard dream. I would love for *Runt* to be the stepping stone (to full-time acting), and not have to go back to a computer job ever again in my life!

OD: I've been doing some reading about the play, and the word 'brutal' keeps coming up - it's a 'brutally honest' play, etc. Is *Runt* a difficult piece to watch?

B: I think the play will be absolutely rewarding to watch. It is brutally honest, but I think it is also affecting - that's the word that Michael (the writer/director) uses. It's a journey, but it's a well-taken journey. Sometimes when you see a play you come out thinking, 'I have been run through the wringer, and I have nothing left.' You feel trampled upon. This play doesn't do that.

OD: Can you identify with the character of the runt at all?

B: Absolutely, 100 percent. The word 'runt' has connotations - it's low,

and it's unimportant, and it's weak. Who hasn't felt weak, or low, or made to feel like nothing at some point in their lives?

OD: Do you think that may be where the appeal of the play lies, because people can identify with it?

B: I think it's an every-person play. People can see their fathers, or parts of them, in the characters. And it's the kind of play that makes you stop and think, and challenges you.

Runt will be performed every night (except 4 Mar) in the Wills at 8.30pm. Tickets are \$24 (adult), \$19 (concession), \$14 (Club 26 members).

Emily Heidrich

Runt



The Saucy Cantina
Cabaret Bizarre feat. Moira Finucane
23 February - 10 March
The Gallery, The Hub

The feisty Moira Finucane stars in this saucy cabaret homage to nine delectable foods and their various associations - an apple is selfish and made for individual consumption, a potato brings to mind images of a troubled mother quietly peeling and scheming at a kitchen table...the versatile Finucane brings each of these images to life. She is an incredibly energetic actor with a capacity for truly gripping storytelling. If it is possible, she makes you hear food.

She is also accompanied by a cute as a

button sidekick, Tiffany Turnes, who scuttles about parodying Finucane and breaking up the procession through each individual food. The show also encourage audience participation with a mid-show raffle and an ending that has the first two rows of the audience fearing for their lives (or maybe just their clothes). *Saucy Cantina* is sassy, funny and fast-paced, and definitely worth a look.

Penny

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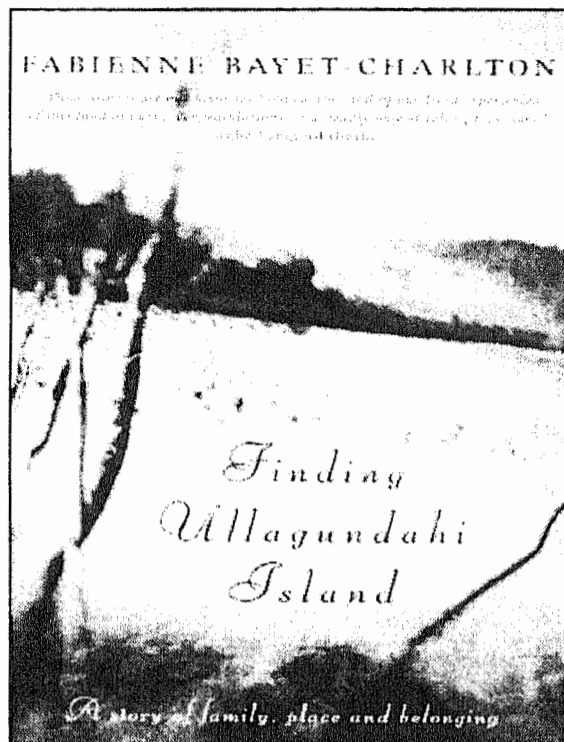
Minko Bar and Audience Studios
 27 Feb - 3 Mar | 6 - 9 Mar | 13 - 16 Mar



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Finding Ullagundahi Island Fabienne Bayet-Charlton Allen & Unwin

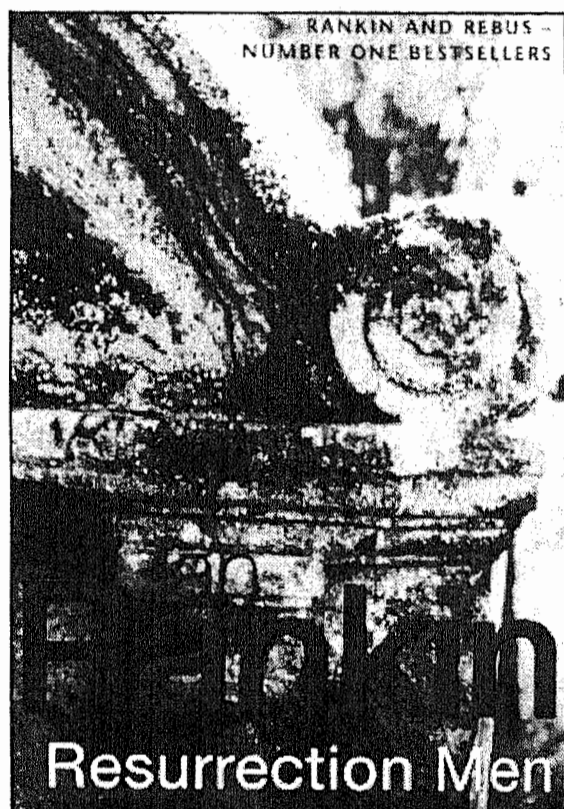
I was told "you can come in and grab a book to review, though unfortunately there aren't any good ones at the moment", and I was therefore expecting something boring, one of those books that would have deserved to have been burnt by Nazis. I wouldn't call *Finding Ullagundahi Island* brilliant or stunning but I was definitely surprised, considering low expectations, at how interesting it was to read. The author describes this book as "strongly autobiographical" so most of it is true but poetic license has meant that *Finding Ullagundahi Island* isn't your typical self-indulgent memoir. Fabienne Bayet-Charlton tells her story through alternation of memories from childhood, recent past and present. A part Aboriginal girl, Fabienne grew up never encountering racism or prejudice and never knowing the troubles of the generations before her. She doesn't learn about the massacre, the dispossession and the hardships of the Australian Aboriginal people before her

until she goes to university. It is then that she wants to discover and understand her Aboriginal heritage.

Fabienne struggles with her identity. She discovers that many do not consider her an Aboriginal - she is not living on her 'native' land, she never knew a language other than English and she looks white. Her research is frustrating and angering, she cannot find answers in books. Fabienne eventually realises that if she wants to understand her history, then she must talk to her family, they have the answers. Fabienne's nanna and her story begin to play a central role in this.

Finding Ullagundahi Island is the retelling of a part of Fabienne Bayet-Charlton's life and I believe she told it in the best possible way. The book wasn't amazing but it was nice. It was a fresh perspective on the effects of indigenous history and was also good for many other reasons.

Emily Graham



Resurrection Men Ian Rankin Orion Books

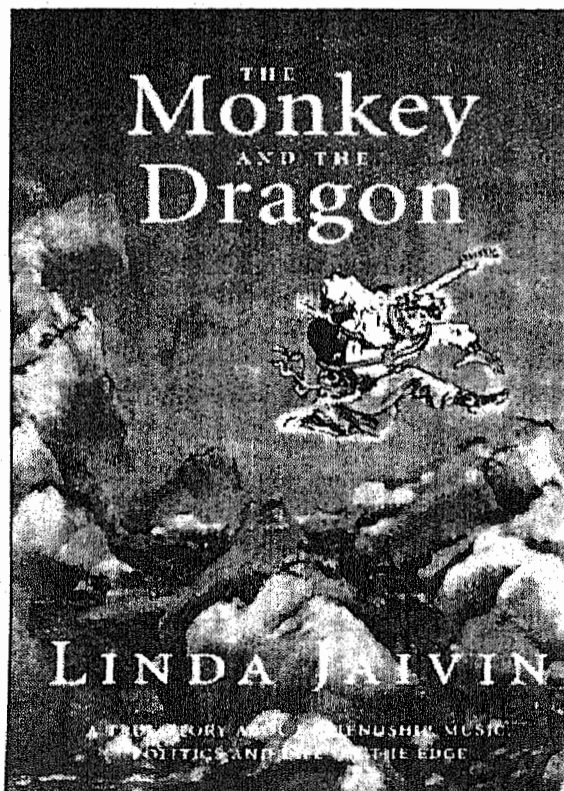
For those of you out there who love mystery novels of the British persuasion, *Resurrection Men* is definitely a winner in that category. Most fans of this genre will have already read Rankin's acclaimed Inspector Rebus novels so if that applies to you, you can probably stop reading now as you will have already bought this one. The Rebus novels have also been made into a television show starring the rather scrumptious John Hannah. Set in and around Glasgow, this series of books revolve around Detective Inspector John Rebus, a career policeman who likes to buck the system as long as it gets him what he wants.

In *Resurrection Men*, Rebus has been exiled to a police college as a result of a temper tantrum involving a mug of tea and his Chief Super's head. This is his last chance at saving his career, and he is thrown into a group of men who are similarly on their final warning. As part of their rehabilitation they are given an old unsolved case to work on as a team, that of murdered art gallery owner Erik Lomax. Unfortunately, this case is integrally linked to Rebus' shady past

dealings with a local gangster named Cafferty, his nemesis. Meanwhile, his partner DS Siobhan Clarke delves deeper into a case that also has links to Cafferty and Rebus' past dealings. The group of resurrection men that Rebus is working with are also not what they seem.

Ian Rankin's main strength is his ability to create truly well-rounded characters who come to life through their gestures and different speech patterns. Many other mystery authors make the mistake of believing that a clever enough story will be the making of a good novel, when no matter how good the story is, it is the characters that really involve the reader. Rebus is such a believable, flawed yet sympathetic character that it is no wonder that this series has gone on for so long. There are rumours that Rankin is going to end the Rebus novels and I for one hope that they are completely unfounded. Scottish mystery novels are amongst the most subtle and innovative in the genre, and amongst such a select group, Rankin is one of the masters.

Poptart



The Monkey & The Dragon Linda Jaivin Text Publishing

Some readers may know Jaivin from her hilarious books about Australian culture, such as *Rock 'n' Roll Babes from Outer Space* and *Miles Walker, You're Dead*. However she also co-edited a collection of essays titled *New Ghosts, Old Dreams: Chinese Rebel Voices* with Geremie Barmé. *The Monkey and The Dragon* is a biography - a new genre for Jaivin, but written with the same flair for which her novels are renowned.

The Monkey and The Dragon is a story about Jaivin's long time friend Hou Dejian. Dejian is an amazing character - a pop star, performer, political activist and fengshui master. He is "...charismatic, amusing, and refreshingly free-thinking in a culture that generally valued conformism." In Hou Dejian Jaivin has selected a perfect central character, and among the stories of their friendship she includes writing about life, politics, arts and underground scene in China and Taiwan during the 80's and 90's. The amazing thing is that firstly these stories always relate in some way to either Jaivin or Dejian, who have both lead extraordinary lives, and secondly, it all actually happened and is based on fact.

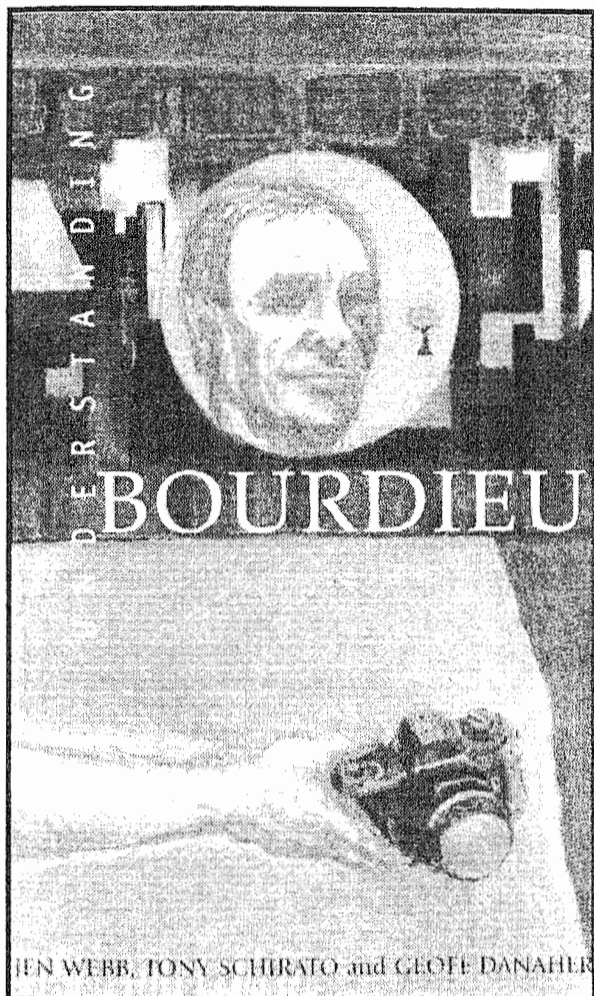
Jaivin has taken great care in her writing. She occasionally takes a story too far, and writes 'I'm getting ahead of myself...' and will then continue the story later. This is to keep her writing in context. We are never just thrown various stories or descriptions of people. Everything is interconnected, and the novel is constructed in a specific way, avoiding any confusion on behalf of the reader, but also creating a fascinating and diverse storyline.

It is obvious that Jaivin has gone to great lengths in her research, construction and writing of the novel. Her brilliant flair for telling a tale, as well as her fine journalistic skills are used to write a truly amazing and delightful novel. The friendship between Jaivin and Dejian has spanned 20 eventful years, and from it she has created this fantastic novel. *The Monkey and The Dragon* is wonderfully different from anything I've ever read, and definitely worth reading!

Rosie

but words are all I have

Understanding Bourdieu
Jen Webb, Tony Chirato & Geoff Danaher
Allen & Unwin



Should sociology happen to be one of your casual hobbies, you may be interested in taking a look at this book; if not, then there is probably little reason for you to read the rest of this review – this book has not been written for you. For serious students of sociology, *Understanding Bourdieu* probably provides too shallow a summary of the work of Pierre Bourdieu; for those who (like myself) aren't too sure what the word "sociology" means, I doubt there is much here of interest.

While this book is in general well written, the authors certainly don't make an effort to ease you in gently. Alarming enough, the first few pages are filled with a glossary of weird terms like *ressentiment* and *skholé*. Upon finally reaching the text, the first sentence contains so many adverbial clauses, quotations and parenthetical references that several re-readings are necessary. The first couple of chapters continue on in this fashion, dropping names like Foucault and Nietzsche left, right and centre and generally expecting you to have at least a minimal background in the subject.

However when the book eventually gets to the meat of Bourdieu's work, his ideas are well explained, mostly via the authors' judicious use of examples from modern day culture. Thus I was fortunate enough to learn about the roles of TV series like *Friends* in the construction of society, and how the film *The Lion King* is actually an act of symbolic violence.

While there are several interesting concepts put forward by Bourdieu, I don't believe much of this book will be of any interest to the layperson.

Justin Ghan

Free Books? I could dig that...

The On Dit Literature section is looking for a group of dedicated reviewers to take free books and then review them. Sound easy? Just come down to the On Dit office and leave a note for Melissa our Literature sub-editor or email her at Melissa.vine@student.adelaide.edu.au expressing your interest. Leave your contact details and fill out a reviewers form. First year students and english 1 students are especially welcome.

Literature Vox Pop With Yak Simian

What are you reading right now?

Inversions by Iain M. Banks. It's set in a fantasy world which might suggest it is wanky, but it seems pretty well done.

What were you reading in the holidays?

Ducks on the Pond an autobiography by Anne Summers and *The Dragon Man* by Gary Disher.

What floats your boat book-wise?

Well researched historical fiction which gives you a feel for a period rather than just a textbook view.

Any recommendations?

A series about a Japanese investigator set centuries ago by Laura Joh Rowland. It's gold!

If you too want to be granted the fame that literature vox pop provides, come on down to the *On Dit* office and see Mel. She's gold.



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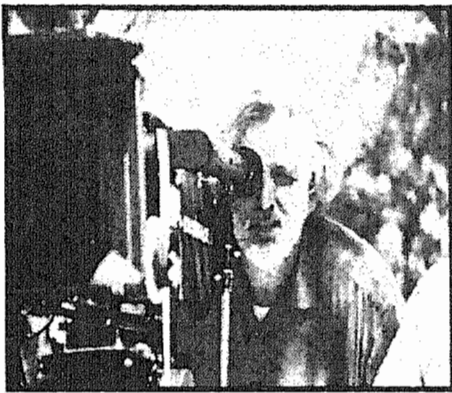
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Phillip Noyce, the Australian director of such Hollywood blockbusters as *Patriot Games*, *Sliver*, and *The Bone Collector*, is also responsible for directing the moving *Rabbit Proof Fence*. I recently had the pleasure to meet and chat with Phillip in an inner-city hotel (thanks Steven!), and found him to be an articulate, friendly and intelligent man.

I began by asking Phillip what his initial impressions were of the script. "I thought it was a great piece of adventure", he said. "It seemed to have all the ingredients of the make-believe movies that I was making...heroines, an impossible task,...but they succeed." I suggest that it seems tailor-made for Hollywood, and Phillip explains that evidently Hollywood thought so too, with the Miramax studio bankrolling the film on the strength of a four minute edit and the screenplay, adding that "it was only when I got to the end of the screenplay that it seemed to be saying it was true, so I had to confirm that it was true", Noyce said. Once that was the case, Phillip, who was looking for something different from his usual big budget films, was well and truly sold on the project.

Asked why he chose *Rabbit Proof Fence*, Noyce explains the opportunity came at a time when he was feeling jaded with being

"in the Hollywood movie making factory. I was just getting sick of it; the huge budgets, the politics that come with that; it felt like I was directing traffic," he said, adding the "tyranny of the star system" was another motivating factor to follow a new path. "You can't move without getting a star (in Hollywood), who then hold you completely to ransom". Although Noyce is quick to acknowledge the benefits that "stars" provide ("they're guaranteed an audience, and they know to act", he says with a laugh), he found "the idea of creating three little stars very enticing".

He is of course referring to his film's leading ladies; thirteen year old Evelyn Sampi (Molly), Laura Monaghan (Gracie) and eight year old Tiana Sansbury (amazing as Daisy); all untrained and completely new to the experience of film making. This provided Noyce, a man who has directed such screen starlets as Angelina Jolie, Sharon Stone and "our" Nic, with a new, and very real, challenge. To facilitate the natural performances from the girls

scene to act is when you have a very simple want...and there you simply had the indigenous women wanting to protect the kids and the white policeman wanting to take them away." First where was a rehearsal, but it proved to be so intense that Noyce had to intervene and separate the actors. He elaborates further; "the issue of stolen kids is so volatile amongst indigenous Australians in particular, but at the same time there's something primordial about a child being separated from its parents. I'm reminded of the magpie that would attack me in primary school...you could always tell when she had her babies nearby, because she would come a-swooping....so really it goes beyond indigenous Australians, beyond humans, to all animal kind...the offspring's dependence on their mother, and the mother's dependence on her children....it was very basic." Noyce realized the instincts of the actors should guide the scene. The scene was filmed twice in a very loose fashion, cleverly complied

ing rest for two days. Noyce is happier with the result obtained than if he had followed "conventional" methods. "You could shoot it 100 times in a Hollywood style, and it would be constipated."

I inquired Phillip whether he was conscious of the potential political repercussions of the film, both inside and outside of Australia. He replied that the political aspects were not his primary concern, saying "the thing that appealed to me about this story was it's universality, ...as a parent, imagining what it would be like to have my children taken away from me." Conveying the story from the point of view of a parent, Noyce aimed for a film where colour becomes irrelevant. However, he recognises "that there probably will be, initially, some people who seek to invalidate the essential facts by going into the minutia of the film...., seeking to disprove to the validity of the film as a document of the experience of the Aboriginal ing to the similar denial from some sections of the public that accompanied the Government's Bringing Them Back Home report.

When asked of how his film may contribute to reconciliation in this country, Noyce believes "if this film can work for reconciliation it will work by allowing all Australians to be reminded of the ways in which we are all the same; not by reminding us of the differences, but our similarities". Pausing briefly to clarify, Noyce adds; "that's not a political statement, that's a humanist statement"; and indeed it also an apt description of the film *Rabbit Proof Fence* itself; a film which, amongst a backdrop of manifest wrongs, celebrates the triumph of the human spirit, the bond of family, and love.

dan V

RABBIT PROOF FENCE

that the film required, Noyce and his crew endeavoured to create an environment on the set to "allow them not to act", explaining that "essentially the 3 kids chosen [for their respective roles] were typecast". For instance, "Evelyn, who plays Molly is ornery, fiery, independent, just like the real Molly that I met," said Noyce, and similarly the other girls, too, had qualities of the characters they had to portray.

To make the children comfortable with the machinery of film making, their extended family were invited to accompany them, and Noyce slowly increased the number of crew around them as the filming progressed. This relaxed environment was important to the pivotal removal scene, perhaps the most harrowing and emotionally disturbing scenes in the film. On the performances, Noyce confides, "it wasn't really acting...the easiest

from months of editing. The shoot proved to be so distressing that the actors couldn't do anymore takes, with two of the female performers suffering migraines and requir-



If you cry in movies, take tissues, lots of tissues! Emotionality is epitomised in Phillip Noyce's frank yet endearing *Rabbit Proof Fence*. A magnificent depiction of a true story, *Rabbit Proof Fence* tells the tale of three young Aboriginal girls and their amazing 2000 kilometre trek across the Gibson Desert. In 1931, and in accordance with official government policy of the day, the trio was forcibly removed from their families and taken to Moore River settlement for assimilation into 'White Australia'. Their escape and journey home along the rabbit proof fence is a thoroughly engrossing saga and a testament to will and courage. However, make no mistake about it, this is a political film. It stands proudly alone as a true representation of our shameful past. For this reason its significance and brilliance cannot be understated. Plainly honest, *Rabbit Proof Fence* demystifies the issue of the 'stolen generation'; its inclusion in all Australian history curriculum is a necessity.

Russ McDonnell-Thyne

FREE FILM STUFF!!! (kind of...)

Thanks to those kind people at Cinemachine, we have tickets to their upcoming programme (see ad this issue...can you see it yet?) to giveaway to you cool kids!

So, how does one obtain said tickets for yourself and a friend? You simply need to come down to the On Dit office on Wednesday @ 2.00 p.m sharp, and present a group of jaded, overly critical, total strangers with your best impersonation of any scenes/actors/ props from a film of your choice from the Cinemachine programme! Could it be any easier? No, it couldn't.

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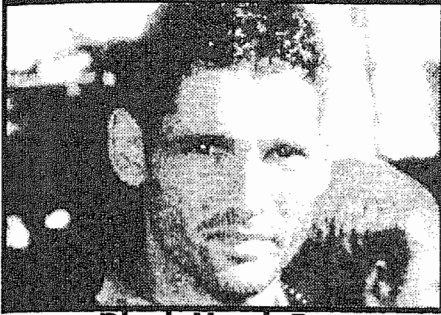
RARE FILM POSTER EXHIBITION

BY MOVIE MANIACS

WHERE? CAOS CAFE 186 HINDLEY ST CITY







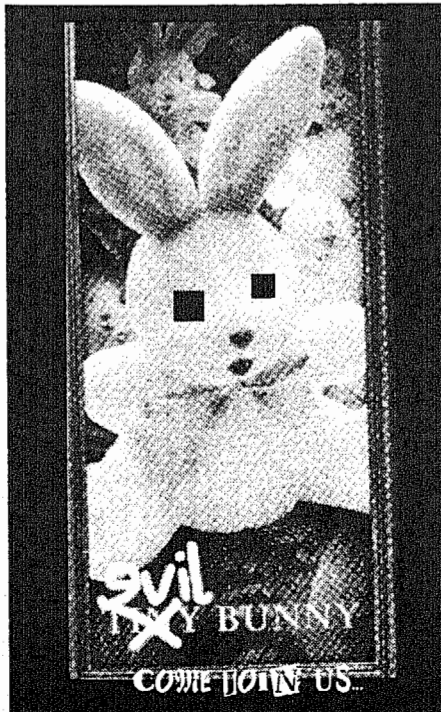
Black Hawk Down
Now Showing

Set in war torn Somalia circa 1993, *Black Hawk Down* (based on the book of the same name) is a gut-churningly realistic depiction of what modern warfare is all about. The US military's mission was to locate and seize two top lieutenants of Somalia's bloodiest warlords which was to only take a couple of hours. Of course, it all went horribly wrong. The stats; approximately 15 hours of terror, 18 American soldiers killed and over 1000 Somalis dead.

It's hard to believe that this Ridley Scott production is based on a true story (occurring only a few years ago) when being confronted with what I feel is one of the most graphically violent (read "realistic") movies ever made. Forget *Saving Private Ryan*; this is where it's at. The action scenes are so fast and confusing that they tend to convey the true terror that soldiers must experience whilst on the front-line. Unusually, this "all American" movie stars none other than Australia's favourite comedian-cum-actor-on-the-rise, Eric Bana. Given that his character is the stereotypical macho American jock hero, he plays his role well, however, it was hard for this reviewer to lose the "Poida" type-cast from his early days as a *Full Frontal* regular. Perhaps American audiences will view his performance with a more "open" frame of mind. Bana is ably supported by a huge ensemble cast, including Josh Harnett (who audiences may remember from *The Faculty*), Orlando Bloom as a young recruit itching for action, and everybody's favourite mainstay of violent blockbusters, Tom Sizemore.

Black Hawk Down ended rather hurriedly, with the majority of the plot being displayed for the viewer to read. As far as the plot goes (as mentioned previously; it's based on a true story) there isn't much to complain about. Any downfalls in this film are made up for with (literally) mind-blowing special effects. However, if you're squeamish; beware. It's war, and it's bloody. You have been warned.

MJK



On Dit 70.1



Iris
Now Showing

This film is about the extraordinary life of Iris Murdoch; English philosopher, writer of some twenty-six books, woman of great intellect and passion. As a young woman in the 1950s, Iris is a free spirit who loves the mechanics and the mysteries of life; embracing the power of thought and words and the intensity of love. It is these qualities (along with her charm and incandescent beauty of course) that endear her to young, nervous English scholar and fellow writer John Bayley, whose adoration of her leads to a dedicated love that lasted forty-three years. Cutting regularly from the 1950's to the 1990's, the film follows Iris as she begins to slowly lose her mental faculties due to Alzheimer's, and the previously dependent John must care for the love of his life as she slowly withers before his eyes. As if this wasn't tragic enough, the fact that this story is true makes it all the more poignant.

Writer/director Richard Eyre handles the issues with sensitivity and compassion, no doubt affected by his own experience in coping with his mother's affliction with Alzheimer's. His edits between the Iris and John of past and present is used to great effect, and it is to the credit of all the performers that they sustain the illusion of passed time so well. Kate Winslet is enchanting as the young Iris and Dame Judi Dench as Iris in her twilight years, proves once again to be one of the finest female actresses of any age. Jim Broadbent and Hugh Bonneville, who tackle the roles of old and young Jim respectively, are equally as impressive.

Iris, with its depiction of the destructive, indifferent effects of Alzheimer's, may just make critics of stem cell research (which has the potential to eradicate this terrible

disease) sit up and change their tune. But *Iris* is not just a film about Alzheimer's; it is also a touching love story between two individuals, and a story about love between us all.

dan V



Beijing Bicycle
Now Showing @ Palace/Nova

From Chinese director Wang Xiaoshuai comes *Beijing Bicycle*, an intimate look into the life of two young boys as they navigate adolescence in the dog-eat-dog world of contemporary Beijing. We follow Gui (Cui Lin), a poor country boy who finds himself in the bustling city. He lands a job as a bike courier, but must first work to pay off the bike his employer has entrusted him with. When his bike is stolen, his livelihood and sense of belonging in the city is threatened, but with determination and a bit of luck, Gui tracks down his bicycle. It has ended up in the hands of Jian (Li Bin), a young student, who fed up with his father's failed promises to buy him a bike, obtains one on his own. The bike allows Jian to gain favour with his friends and provides a way to get closer to his pretty female schoolmate Xiao. When neither boy is prepared to give up the benefits the bike bestows them, it becomes clear a compromise must be reached.

Although *Beijing Bicycle* is wonderfully visual, its minimal dialogue requires the two male leads to carry the bulk of the film. Together, the two young actors shared the New Talent Award at the Berlin Film Festival, and it is easy to see why. They navigate the complex emotional territory with remarkable sincerity.

dan V

Flickerfest
15th February @ Mercury

For 11 years, Flickerfest, the annual short film festival has been growing in circulation, now currently touring through 14 venues throughout Australia.

The Friday programme featured international entries ranging from the comedic to the emotional. Kari Jussusonen's animated short *Pizza Passionata* was a favourite of the crowd, about a lonely man who longs for companionship, whilst Ari Gold's moving *Helicopter* was a look into the grieving process of a young man and his siblings after their mother dies tragically in a helicopter crash.

Those aspiring filmmakers looking to have their work screened in the festival are reminded that films are required to be on 16mm or 35mm format to be part of the touring programme. Due to the increasing number of entries to be judged, the deadline for this year's entries has been moved forward to the 30th of August. Head to www.flickerfest.com.au for more details.

"I'm ready for my closeup Mister Demille..."

Q: Do you know who this is?

This is Miles. Miles is cool. He looks cool, he sounds cool, hell, he even gave birth to the cool. If you know this, you, too, are cool.

Q: Do you know Miles was in a film?

Do you know which film? If you know that, then you are most likely a film-buff.

Fact:

We have films to review, so if you're a cool film-buff who wants to review films, or you can write cool film reviews, or you just want to review cool films, come down to the On Dit office [that mysterious looking basement near the Barr Smith Lawns], talk to Daniel and Leila, your friendly, sexy 2002 Film Sub-Eds, and you too may see your name in lights...

[Extra points to those who can name the other cool dude next to Miles]



The Yards

2001 D: James Gray
Mark Wahlberg, Joaquin Phoenix
Charlize Theron, James Caan

In the corruption-rife railyards of Queens, turmoil becomes inevitable. Pernicious contractors are involved in the reconstruction of the city's subway system. And it is here that we are introduced to Leo Handler (Mark Wahlberg). After serving time in prison for offenses perpetrated by his friends, Leo returns to his family where he begins to believe he will be protected. He begins his new life earnestly, becoming a respectable figure in society his primary concern. But he finds this impossible as he becomes embroiled in Uncle Frank's (James Caan) crime-filled yards. One of Leo's friends and co-workers is Willie (Joaquin Phoenix). Deeply involved in the business, Willie becomes Leo's mentor. Realizing that their schemes are somewhat unorthodox, Leo soon becomes entangled in a predicament involving a police officer, and Willie commits a grisly murder for which Leo is blamed. The two become adversaries, treachery soon ensues and the concealed secrets of Leo's past emerge. Some of these secrets involve Leo's cousin

Erica (Charlize Theron) who is Willie's sweetheart. Leo becomes a target for the family who are intent upon destroying him. I approached *The Yards* with positive enthusiasm and found that it was meritorious predominantly for the performances. And I am convinced that Joaquin Phoenix steals the film with his shadowy and treacherous performance as Frank's right hand man. I am sure he is the best actor of his generation. Mark Wahlberg is watchable, particularly good in a scene in which a brawl breaks out. It is a credible moment, the finest since *On the Waterfront* (1954). I enjoyed this tale of an anarchistic family trying to kill each other.

Matthew Herfurth
 Senior Critic



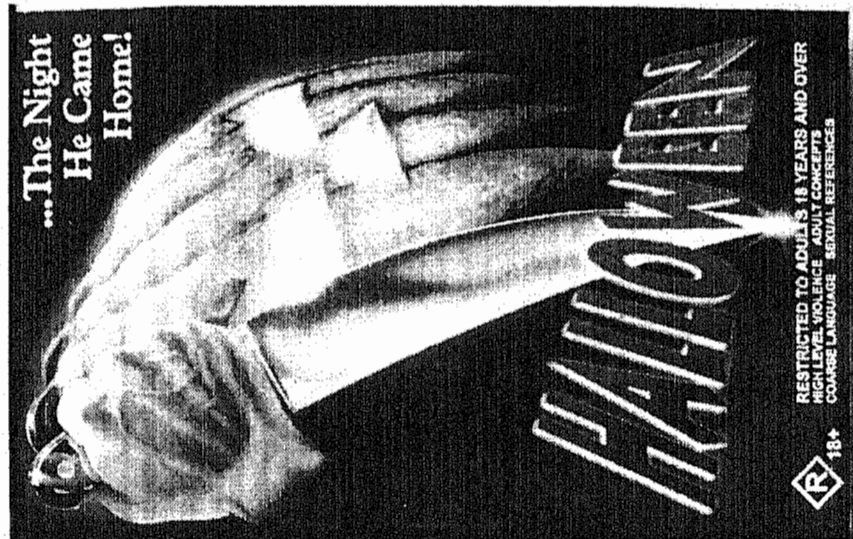
GRATINOST

The Gratuitous Nostalgia Column

John Carpenter's Halloween

1978 D: John Carpenter
 Donald Pleasance, Jamie Lee Curtis
 Nancy Loomis, P J Soles
 Charles Cyphers, Kyle Richards
 Brian Andrews

In Haddonfield, Illinois, on Halloween night, 1963 six-year-old Michael Myers brutally murdered his older sister Judith. Fifteen years later, on October 30, 1978, Michael escaped from the high security mental institution to which he had been committed and returns to Haddonfield to wreak further mayhem. This is the premise of John Carpenter's oft-imitated but never surpassed *Halloween* the first of many 'slasher' films. Jamie Lee Curtis stars as Laurie Strode, a young babysitter who finds herself terrorized by The Shape aka Michael Myers on Halloween night, 1978. Carpenter opens the film with a creepy, continuous point-of-view shot from Michael's perspective which sets the scene for a classy and groundbreaking chiller. This technique of shooting from the killer's point of view has been imitated in countless other, lesser slasher films.



RESTRICTED TO ADULTS 18 YEARS AND OVER
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 COARSE LANGUAGE SEXUAL REFERENCES
 18+

You Can Count On Me

2001 D: Kenneth Lonergan
Laura Linney, Matthew Broderick
Mark Ruffalo, Rory Culkin
 Paramount

I choose to avoid films which have unconvincing scenarios and ineffectual characters. I find myself avoiding the mainstream releases in favor of something with depth and meaning. I was blessed to experience *You Can Count on Me*. There was no disappointment; the moment the characters began to show their true feelings, I was hooked.

Sammy (Laura Linney) and Terry (Mark Ruffalo) are siblings who have clashing temperaments. Sammy enjoys life in a small town, not realizing that her potential may have been fully realized in a larger place. However she is blessed with a child, played by Rory Culkin.

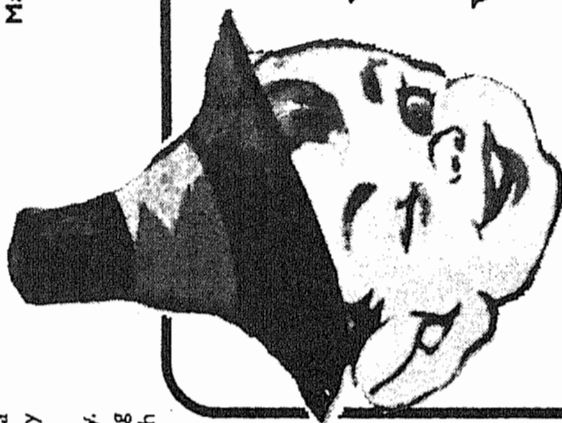
Returning to his hometown Terry is compelled to confront Sammy. He reveals his insecurities to her and his frustration at drifting endlessly on a seemingly purposeless journey. Understanding each

other becomes difficult. And Sammy's concerns surface too; she is tackling the complexities of motherhood and the problem of the boy's absent father. Her boyfriend becomes worried about her behaviour. Her humorous liaison with her banker boss (Matthew Broderick) becomes a happy stage in her life. Meanwhile, Terry and her son develop a rapport; at length Terry finds a brief friendship in the nephew he once deserted. And this is where the majority of absorbing scenes take place.

I enjoyed watching these characters discuss their feelings, particularly Sammy's sadness at losing Terry six years ago to his wandering spirit. Upon Terry's return, the relationship between him and Sammy takes many turns, ultimately setting the scene for a predictable but heartwarming ending.

I experienced a certain amount of empathy for these characters. I am fascinated by human motivations, and these characters were not overplayed; their situations are common in this world. You could see that their lives were never meant to be simple, not even for one second. That is all I have to say.

Matthew Herfurth
 Senior Critic



Want
 a
 Video?

Would you like to see your name in print? Would you like to make all of your friends jealous as they see you flagrantly voicing your opinion on the latest video and/or DVD in your student newspaper? If you would, make your merry way down to the *On Dit* office, and tell James all about it.

James Trevelyan

UP-yoURS

Last year the IT department put a stop to NEP Internet Usage (that's Non Educational Purposes) which apparently was costing the University megabucks and led the way to the UP-yoURS method of learning (User Pays for Use of Required Services). I say, fight back, I say lift the download limit, I say visit these completely Non Educational websites. While you're at it, send Alternika your favourite Non-Educational URL's so other brave souls can waste internet bandwidth too!

at the Wayville Showgrounds at the moment. Do you need CapaCITY VivaCITY AudaCITY! Yes! Well visit <http://www.adelaide.sa.gov.au/> Adelaide has an official website! Aren't you impressed?

Okay, enough of the boring stuff.



Adelaide Fringe 2002

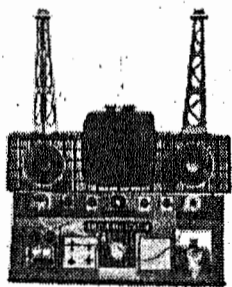
<http://www.adelaidefringe.com.au/> About this time is the best time to be in Adelaide - especially at Adelaide Uni (if you didn't know Adelaide is going to be the 'Hub' for the festival). The Fringe and the Adelaide Festival (<http://www.adelaidefestival.org.au/>) are about to kick off, which

means buskers galore (I love walking down Rundle Street), and a general arty air surrounding the city.

FuelWatch
<http://www.fuelwatch.com.au/prices.asp?RegionID=5> Log on and find out where the cheapest petrol in Adelaide is! I like the flash on this site. Sign up, and you will be sent a daily email with the cheapest petrol prices in your area. Good stuff.

Rip It Up Online

<http://www.ripitup.com.au/> Can't be bothered reading Rip It Up's (Adelaide's premier street mag) itty bitty writing? Catch it online. Very nicely designed site, handy for a gig and locality of Adelaide.



Website of the Week

Adelaide Indymedia
<http://adelaide.indymedia.org.au/> 'Indymedia is a collective of independent media organizations and hundreds of journalists offering grassroots, non-corporate coverage of major protests.' Indymedia offers an alternative (apparently) to mainstream news and media, with user contributed articles. Independant, open-sourced, and encourages material that leads

to a more 'open, just and tolerant world', Indymedia leans towards the lefty side of things making it a perfect hangout for militant politically minded uni students. Even if you're the type of person who usually tries to avoid Resistance (like I do) there are some articles of interest, particularly around publicly debated subjects like immigration

detention centres and musical copyright practices. Runner Up:

Need a Pub Dot Com
<http://www.needapub.com/> Information on South Australia's Pubs and Clubs and Hotels. Easy to navigate site with some good info. However, I liked the sections on 'Pictures to do with Drinking' and the 'World's Largest Collection of Alcohol Related Screen Savers'.

Adelaide Uni Online
<http://www.adelaide.edu.au> Absolutely nothing of relevance here people, please keep moving along ...



Spam of the Week

You know you're a child of the early 90's when ...
By Anonymous (Sent by Dragongirl)

You know who Leonardo, Michelangelo, Raphael and Donatello are. You remember the Milli Vanilli scandal. You religiously watched 90210, Melrose Place, Party of Five, or My So-Called Life. You tight-rolled your jeans. You wore big hoop earrings. You thought bellbottoms and flares were horrible and couldn't understand why anyone would've ever worn them.

You thought "Ice Ice Baby" was the coolest song ever, and when your parents told you Vanilla Ice would be a shot in the pan, you refused to believe them. Your bangs were at least 4 inches high, and you thought it looked good. You or your sister owned a banana barette and a T-clip. A hairdryer was required to set your hair. You rolled up the sleeves of your t-shirts, and tucked in the front, letting the back hang out. You had any "No Fear" or "B.U.M." clothing.

You wore 2 pairs of neon colored socks. You wore them odd. You wore overalls with only one side connected. You remember when cartoons were actually GOOD, and not scary like the Teletubbies. You loved to slow dance to Power Ballads. You had a "slap bracelet". You wore your sweatpants pulled up to your knees.

You said, "PSYCH" or "WAY!" You saw "Wayne's World" at least 2 times at the theater. That, or "Encino Man".

You loved the New Kids On the Block (and Joey was probably your favorite.) You wore jeans pulled up to your navel. All of your clothes were "baggy". You owned a pair of bike shorts, and possibly ones with a neon strip down the side. You had a boom box, or your stereo was a weird color like pink.

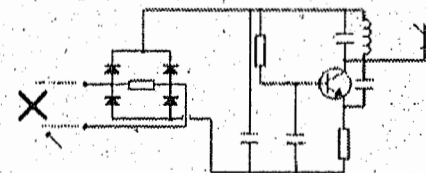
You bought tapes instead of CDs. You never missed "Fresh Prince" and you know all the words to the theme song. You or someone you knew wore "Cross-Colors" clothing. You remember when TLC weren't divas, and they dressed like they were in the circus.

You thought "I'm Too Sexy" was such a cool song. You "busted a move" while C&C Music Factory was playing. You remember when Mark Wahlberg was part of Marky Mark and the Funky Bunch. You owned a silk shirt, which you tucked into your jeans.

You had jeans in various colors, like green, brown, burgandy, black or red. You had a "Button Your Fly" t-shirt. You had a Ren and Stimpy t-shirt. You thought long-haired heavy metal bands would never go out of style.

You were addicted to Nintendo. There was always a "scrunchy" in your pony tail. You gave the "peace" sign all the time.

You loved Beavis and Butthead. If you were a guy, you had an "undercut" and you parted it down the middle. You owned at least one Hypercolor shirt. You had a blouse with see-through sleeves.



SEND ME YOUR SPAM. Email Alternika at alternika@hotmail.com with your Spam and URLs, or visit the Spam of the Week website <http://www.spam.hotfire.net>.

It being 'O-rientation Week' this week's theme is Adelaide, that bright, itty bitty city we live in.

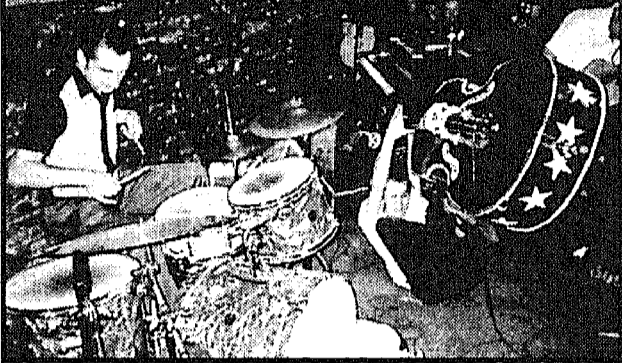
Touristy things to do ...

Are you an international/interstate/intersomething student? Never been to Adelaide before this week? Well, you might want to do the touristy thing: Lonely Planet (<http://www.lonelyplanet.com/destinations/australasia/adelaide/>) has a page on us; Walkabout does as well (<http://www.walkabout.com.au/fairfax/locations/SAAdelaide.shtml>) and Locals Tour Adelaide (<http://www.touradelaide.com/>) have lots of things to do and see. Did you know that Adelaide had a Telecommunications Museum (131 King William Street)? Meanwhile getting around Adelaide's a pain (we've got one of the worst public transport systems in the country) but you can find out info on it at <http://www.adelaidemetro.com.au/> (buses) and <http://www.transadelaide.com.au/> (trains and trams) if you need

to. **Vegetarian?** Find vegie restaurants listed here: <http://www.moreinfo.com.au/avs/restsa.html> Meanwhile you could visit the more commercial side of Adelaide with the 24 Hour Adelaide Local Web Chat Room (<http://adelaide.citynews.com/local.html>), the Advertiser (<http://www.theadvertiser.news.com.au/>), and the very nice Adelaide Zoo website (<http://www.adelaide-zoo.com.au/>). There's also the Adelaide Convention and Tourism Commission (<http://www.visit.adelaide.on.net/>) who are out to get you here and tell you where to shop (<http://www.visit.adelaide.on.net/sensadel/shopping/shopping.html>). <http://www.adelaideshow.com.au/> will tell you whats happening

Bad monkey! No dreadlocks!

In orbit with Jad from The Satellites



A while ago I was graced with the opportunity of interviewing Jad, the drummer from local rockabilly band The Satellites...this is what he had to say for himself.

On Dit: Okay first up, who are all the members of The Satellites and what do they do?

Jad: There's Steve Mitchell on bass, Belinda Hartman on vocals and rhythm guitar, Bill Rankine on lead guitar and myself, Jad Green, on drums

OD: For those who don't know, what is rockabilly?

J: I see rockabilly as an authentic, roots style of music. We were drawn to rockabilly because of the bareness, just the raw energy and the way it's all recorded live.

OD: Do you find there's a big rockabilly following in Adelaide?

J: Not as big as Melbourne, Melbourne's the Mecca. It has to do with population ratios and stuff like that, but Adelaide still has a fairly large following.

OD: How do you feel about bands that are trying to progress and/or popularise rockabilly by fusing it with other forms of music? I guess The Living End are the best known example of this.

J: We're all big fans of The Living End, I think it's cool the way they started out as a rockabilly band and then sort of expanded from there...if anything it introduced rockabilly to this much younger and wider audience who were like "Okay, what's this rockabilly stuff?" and then they were given the opportunity to go off and find out what rockabilly was all about...they definitely lifted the profile of rockabilly music.

OD: So then who would you say your biggest influences are musically?

J: Mostly original 50s rockabilly artists, also people like Patsy Cline and these guys out of Sweden called Jack Baymore and the Bandits.

(this is where Mr Foolish interviewer person makes the mistake of assuming that every rockabilly act is influenced by The Stray Cats and has to find some way of fudging his way into the next question. He manages...but very badly)

OD: So have you found it relatively easy or difficult to make a name for yourselves in the local music scene or have you relied on luck to bring you success?

J: It's been fairly difficult and we've been lucky too. I think you pretty much make your own luck though; the Big Day Out gave us a great opportunity and it really boosted our profile locally. It's funny when we first started playing people were like "What the...is this?" but two or three songs into the set people really started getting into it, from there people would remember us from the BDO and come to our gigs and stuff.

OD: Do you find that you're better received in Adelaide or out of town? I know you did something in the US a little while ago and Europe before that, how did it all go?

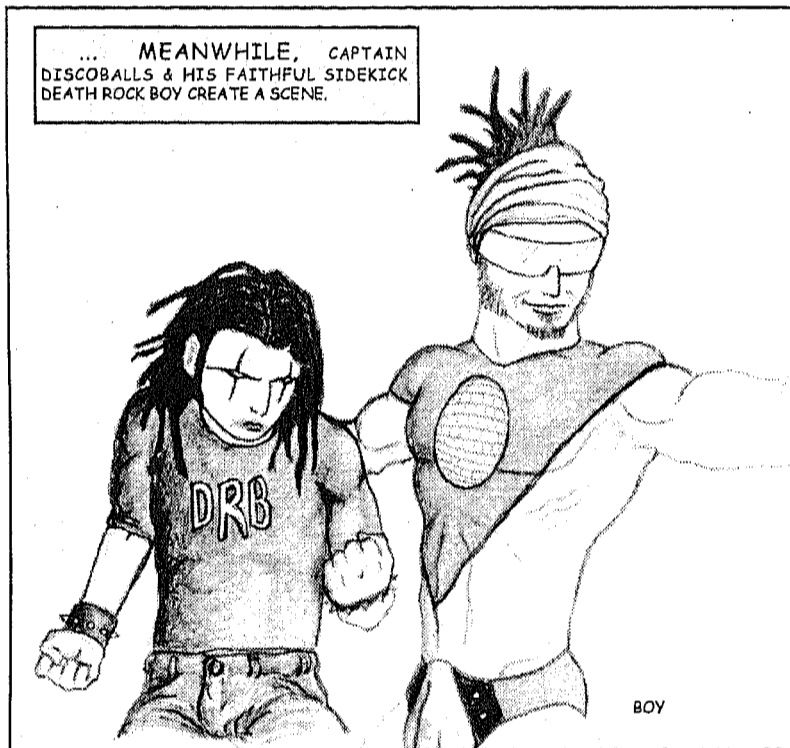
J: In Europe especially we were received really, really well. We have a record distributor in Europe and it was weird seeing people lined up just to see us. Some gigs we had like 300 there, some dodgy gigs in the US with like 20 people standing around watching. We also did Hemsby in the UK in front of 5000 people...personally I like the small gigs.

OD: You played a while ago at the Enigma with Fez Perez, how did that go?

J: It was awesome. We played after Fez Perez and it was a hard act to follow, but people hung around which was promising, and they were all tanked and it ended up being a good night.

If you'd like to catch The Satellites at their next local gig and be a statistic in the tanked up drunkard stakes and generally have an old fashioned rootin' tootin' good night then you can catch them on Saturday March 2nd, at Bar 107 for the Flatfoot Shakers CD launch.

With love,
death rock boy



Little Girl's Room 15th Jan Rhino Room

Spending yet another balmy evening soaking up the atmosphere and the dollar beers at the Crown and Anchor it was with some resentment that I dutifully marched toward the Rhino Room. Whatever resentment I had, however, was soon evaporated by the goal of my journey; to view the debut gig of Little Girl's Room. Arriving half way through the set of Leigh Stardust, the upstairs room had a nicely relaxed yet entertained vibe, and Leigh had us all singing along to a funkified version of John Farnham's classic 'You're The Voice' by the set's closing. The audience were all left in high spirits, and ready for the act they had been waiting to see, most of them seemingly friends and well wishers, as is often the case with debut gigs. The duo of Holly Ball and Juliet Hunter (aka Little Girl's Room), took the stage to raucous applause (aren't friends great) and began to display their wares. Maintaining the lo-fi sentiment of the evening the "little girls" used only a couple of acoustic guitars, a violin and some lovely voices to deliver an engaging performance. Beginning with several of Holly's more well known songs, usually played as alias Cookie Baker or with the band Wither Cello, the pair then strode into some original material. While a little scratchy at times, the

hearts of the songs were accessible. The stand out track in my mind was the stripped back 'Superman', played solo by Miss Hunter, however, a great deal of the performance's beauty was found in the combination of Holly's guitar and voice with Miss Hunter's swooning violin.

While elements of the performance were a little unprofessional, this did not dominate my overall impressions of the act. What did shine through was a melodic sensibility matched with an elegant acoustic style. It will certainly be interesting to see how Little Girl's Room progress with time.

m.c. discoballs

Little Girl's Room Interview

Little Girl's Room are a newly formed Adelaide duo comprising of the infamous Holly Ball and the delightful, yet just as infamous, Juliet Hunter. I recently caught up with Holly over a few drinks to discuss music, direction and above all, Young Talent Time. As I discovered, Little Girl's Room are still in the extremely early stages of creation, as they have only really been playing together for around a month. Of course, considering that the pair had only been playing for a couple of weeks before their first show, it appears that time constraints do not faze these young ladies. As Holly explained, they were able to do this only because each of them had already written material which could be used. In Holly's case she was able to adapt material from another incarnation, Cookie Baker, to suit the style of this project. Also, by keeping live instrumentation minimal, only two acoustics, violin and voice, it was in a sense easier to get an act together quickly. Impressively, however, the short period in which the group had been together yielded several new songs, perhaps highlighting the way in which these two gel creatively, even if they do "play for ten and chat for ten" as Holly put it. Speaking later to Juliet, it appears that the raw sound which they have developing may soon give way to technology as she plans to incorporate an effects board to broaden the ability of her violin. To my mind this could certainly open up some interesting avenues for creative exploration, and will definitely alter the sound of Little Girl's Room dramatically. Be that as it may,

the strength of this still forming act is song writing. Both of the girls write and sing, with beautiful voices, I might add. It is always a pleasure to get back to basics and appreciate some excellent, emotive song writing. As I'm sure it's already been made clear the duo are very much in the developmental stages, but this in itself can be quite intriguing. After all, with musical influences as varied as George, Radiohead and the cast of Young Talent Time, it's anyone's guess where Little Girl's Room will be heading

ARE YOU HOTSTUFF IN THE LOCAL SCENE? DO YOU WANT QUALITY LOCAL CD'S TO RAVE ABOUT? WELL, COME ON DOWN TO THE ON DIT OFFICE AND CHAT TO ONE OF THE DREADLOCK BOYS ABOUT IT. WE PROMISE* YOU WON'T REGRET IT!

*NO MONEY BACK GUARANTEE

SEVENDUST

Hot on the heels of the announcement that Sevendust would indeed include Adelaide on their tour itinerary, *On Dit* was lucky enough to talk with drummer Morgan Rose about the tour, airplanes and tourmates Creed.

After releasing *Animosity* late last year, Sevendust have hit the touring circuit hard and are looking forward to visiting our fair shores for the first time. The band is slightly nervous about coming here, but not for the reasons that one may think. "To be honest with you, I'm terrified! I haven't been in an airplane since then (September 11). I never really liked to fly in the first place but now I decided I have to go to Australia. So the first flight I'm going to take is like a thousand hours in the air! It'll be worth it though."

However, these concerns are distant as I hear Clint (guitar) shout something unintelligible in the background. "Clint's playing computer games", explains Morgan.

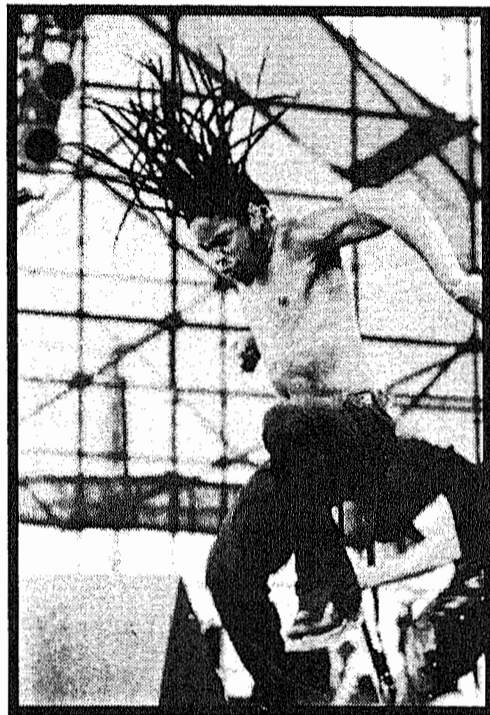
Animosity shows Sevendust with a different approach to song-writing from the past. "When I got the band together the idea was to be really melodic and somewhere along the line we got overly aggressive and almost pushed Lajon (vocals) into getting out of his wheelhouse...which is showcasing his voice. So, it was kind of a conscious effort to let Lajon loose and let him sing." The success of 'Angel's Son', a more mellow, acoustic offering, seemed to provide the lead explains Morgan. "The one thing that 'Angel's Son' did for us, other than help us with a bit of healing over the tragedy (of James Lynn Strait's death), is that it let us realise that we didn't have to try to be the heaviest band in the world. We had always done things in that very heavy, aggressive fashion; the bands we toured with, nine out of ten times they were very aggressive and at that time that was exactly what we wanted. It wasn't capped on the first two records. I don't know if people like to listen to the same songs sonically over and over." It's a far cry from 'selling out' though. "The mellowest songs are probably the heaviest we've ever written lyrically."

Touring with Creed (who share the same management as Sevendust) is a somewhat unusual pairing. "We're so close personally. They're so much like brothers to us. They take care of us whenever we want. They look out for us. Creed get a lot of flak; they're probably better song-writers than anyone wants to give them credit for. They have a song-writing system and it produces hits. One after the other. A band that gets so much flak like that you would figure that the (music) industry would want to shit-can them as soon as they could but they can't stop 'em!". As for the crowd reaction, Morgan explains that they (Creed's fans) embrace Sevendust with arms wide open (sorry!). "Over here, it's brutal (chuckles). It's obvious who's putting the asses on the seats on a

percentage level. Their fans were very cool to us.. A lot cooler than our fans were to them! If our fans aren't in to what you're doing, they'll let you know. I think that's brutal. It's very much like the Pantera and Slayer thing. I knew that we had built a pretty loyal following and that we could hold our own with the heavy bands when we were sandwiched in between Sepultura and Slayer and no-one threw any bottles at us! When we didn't get killed onstage with those two rivet-head bands...". Whether Australian crowds will be as tolerant as their American counterparts remains to be seen. I tell Morgan that Creed haven't really "broken" Australia yet and are, only recently, gaining airplay. "(At least) we might be able to compete!". However, Sevendust have a plan. "This is one of those things that's going to help immensely and that is we're going to play in front of a much larger audience than we would have if we were coming alone. This will give us the opportunity to build (a fanbase). If we can effect, say, 5% to go and get behind us...". You get the idea. Here in Australia, Sevendust are treating it as though they are starting from scratch. "Our plan is to hit Australia again on this record. "How funny is that within two records we haven't even come within probably 700,000 miles of Australia! As disappointing as it may be for some people there, believe me, it's been twice as bad for us."

At this point the thoughtful Adelaide University Safety Officer decided to test the University evacuation alarm. I explained to Morgan the situation and told him not to worry. "Somebody hears a fuckin' police siren over here and they think that Bin Laden is landing or something!" Obviously the impact of September 11 is still in the forefront of most American's minds. Sevendust were no exception. "We were on tour when it happened and it was devastating to us. Music meant nothing to me at that point. I wanted to go home that second. I have a wife and child at home; we were thousands of miles from home. It was a very helpless feeling. My wife woke me up with a phone call and told me to turn on the television because we're being attacked. It was completely surreal. I collapsed in the hotel room and just couldn't believe it." He was not alone. Most of the world was experiencing the same feeling. This seemed to help in some small way. "It was really comforting to know that all these other countries were feeling our pain. Really touching. I know that our country has a reputation for being somewhat of a bully but we do have some incredible people. It changed everything over here."

Since *On Dit's* last interview with the band two years ago – in which they expected to be here within "a few months" – their name has been getting around via word-of-mouth and success has been slowly building. One of the features of our last interview was the emphasis on the band's strong interpersonal relationships. Morgan sheds some light on the current state of affairs, "It's probably about what you'd expect of five brothers with the same mother and same father living in a house. Close brothers. Not the kind that pick on each other! We learned a long time ago what buttons to push to get somebody pissed off and we've avoided those buttons for years now. In the past we kind of used those buttons a little bit just to see how much we could get somebody going!" If that's the case then things could surely get out of hand but Morgan is quick to point out that those days are in the past. "But that's not the way it works around here anymore. We can yell at each other if we have to or get mad if we want to.



Lajon gets the crowd going



Some impressive guitar work

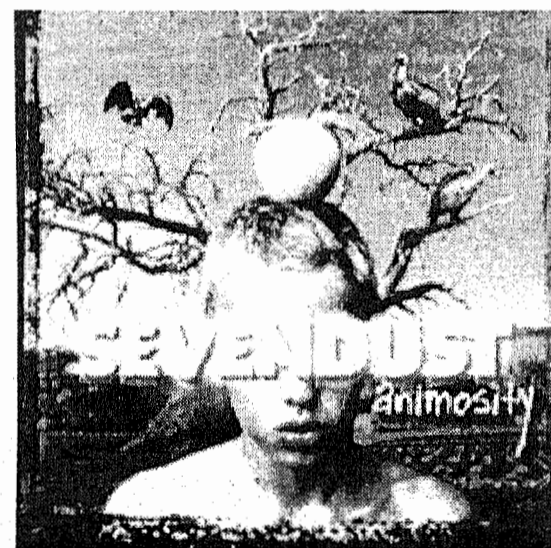


Morgan in full flight

But if anybody else says anything about us we're ready to throw." Clint then shouts from the distance, "Fuck you!" which provokes a laugh from both. "That's our humour. We're not centred right, I don't think! We have a blast." I don't know about you, but that sounds like healthy brotherly love to me.

Jorm

Sevendust support Creed at the Entertainment Centre on Wednesday MARCH 20TH. TICKETS FROM BASS.



Sevendust
Animosity
TVT Records, FMR

Animosity shows a more melodic Sevendust than on

precedence over the music. This marriage of sung vocals and heavy guitars is best represented on 'Trust' which, although brutally heavy in parts, is the perfect pop / rock combination. 'Praise' is crafted rock and I challenge anybody not to be mesmerised by the groove of 'Crucified'. Repeated listens may be required, but this is not surprising considering the depth of some of the songs. The acoustic 'Angel's Son', recorded for the tribute album for Snot vocalist James Lynn Strait, fittingly closes the disc. Though the title suggests otherwise, *Animosity* is not as angry as *Home* but shows growth and song-writing maturity that most bands would envy.

Jorm



Hobbits or musicians - You decide.

machinegunfellatio

Basking in the afterglow of their latest EP cunningly titled *For The Ladies*, Machine Gun Fellatio arrived in Adelaide to play the Big Day Out. I had the chance to catch up with most of the group over a few beers at The Austral. Facing me across the wooden table was Pinky Beecroft, Ruby Mounds, 3 K Short, Bryan Ferryssexual and Chit Chat Von Loopin stab.

I started by enquiring as to whether their new album would be out soon, to which Pinky replied "No. Well possibly. Give us a chance here - we only just released the EP, so the new album is in the works. We are going to have it soon. It's hard because we are on tour. We want to release it this half of 2002. It's a matter of getting it written". Ruby pointed out that that was soon, with Pinky claiming that "it depends on your world view. If you are a moth then June is a long time away. If you are looking at it in the context of the history of mankind, then it's a short time".

I asked them how the Big Day Out experience was going for them so far, with Pinky "absolutely loving it. It's sleepless, it's relentless, it's a lot of fun. If I have any more fun, I'm going to explode". 3 K cited Adelaide as the best part, so I pointed out that they hadn't actually played here yet. Pinky replied that "it's going to be good. I've got a real good feeling about it". Since they were slated to appear at 11:30am I asked whether they liked being on that early in the show. Pinky claimed that it was "good because frankly I don't suspect that anyone else is going to be out of bed that early. I suspect that we are going to have a fairly clear run. Also it allows you to play and get completely rat-arsed, so that will be good".

With so many people in the band, I asked if any of them had really annoying habits that got on each other's nerves.

Chit Chat didn't want to answer that because he didn't want to get on anyone's nerves. Pinky said that they do have major drug habits, with Love Shark looking "a bit like a hobbit when he wakes up. We have hobbits that annoy each other". I enquired about who they would possibly like to collaborate with. Pinky asked if collaborate was a euphemism for fuck, and then stated that he would like to collaborate with "Emma Bunton. I'd also like to work with N'Sync. They sell a fuckin' lot of records. I hate their music, and it needs somebody to fuckin' change it".

The latest single 'The Girl Of My Dreams (Is Giving Me Nightmares)' is different in style from their previous releases. I enquired as to whether there is any reason behind the progression and diversity of the songs. Pinky blamed it on "the inconsistency of drugs in Australia, because we're a long way from America, or Asia. It's just hard to get a constant quality". Chit Chat also blamed it on "those bloody hobbits". I asked them what bands they were looking out for at the Adelaide Big Day Out. All of them cited Peaches, with Pinky adding, "I'd like to see System of a Down because they are not supposed to be here. I'd like to see them flouting the rules. I'd like to see Tomahawk and I would really like to see Emma Bunton. Apparently she is not going to be there either. I'd like to see some respect. I'd like to see borders come down between nations. I'd like to see the Middle East crisis resolved - at the Big Day Out." While that didn't happen, Machine Gun Fellatio's latest EP *For The Ladies* is out in stores now, and they are playing the Flinders University O'Ball on the 2nd of March.



Poptart

unirecords Selection Of The Week

Millencolin
Home From Home
Burning Hearts Records



I now have a standard procedure for listening to a Millencolin CD. Chuck it on your CD player, press repeat and sit there until the new album comes out. They're that good. Their last album, *Pennybridge Pioneers*, hit it big over here with radio-friendly singles such as 'Fox', 'No Cigar' and 'Penguins & Polar Bears' doing well in the charts and scoring big marks with listeners of JJJ. *Home From Home* is in the same format as other old favourites but is perhaps leaning a bit more in the com-

mercial direction than previous albums. The album has standouts everywhere, such as 'Blackeye' and 'Velvet Mistress'. The former, in particular, featured on *Punk-o-rama 6*, sticks to Millencolin's 'play hard, fast punk' formula. 'Velvet Mistress' and the album's first track, 'Man Or Mouse' are just enjoyable punk/rock tracks that Millencolin play in the style of 'Fox' or 'Jellygoose' from previous releases. 'Kemp', the band's first single off *Home From Home*, is interesting as it is an old track Millencolin have done up for single release, working well as it is an interesting experiment differing from their standard punk style. If I had a complaint about the album at all, it would be that some of the tracks can get confused easily with their similar sounds, but Millencolin have clearly made an effort to differentiate their style, slowing the tempo effectively in tracks such as 'Battery Check'. *Home From Home* is maybe not quite as good as *Pennybridge Pioneers* was, but that album was damn near perfect so you can only ask so much. Just go straight out and buy this, or if you're unsure, pretend to browse, and then buy it anyway.

Massiv Micky D

Album Of The Week

Nine Inch Nails
And All That Could Have Been
Nothing Records, Universal Music



This has been long overdue. The raw power of NIN live is captured perfectly on this 74 minute release. Gone are the complex studio "jigsaw puzzles" as each song is delivered, in many cases, in their stripped down live version. The wonderful selection of tracks, which span NIN's catalogue, shows that Trent himself handpicked what is now immortalised on disc for us to enjoy. Far from being a live 'greatest hits' album there are some rather interesting songs on offer; the obvious choices of 'March Of The Pigs', 'Closer',

'Head Like A Hole' and a magnificent version of 'The Day The World Went Away' along with the surprising choices of 'The Great Below', 'Suck', 'The Mark Has Been Made' and 'The Wretched'. No 'Into The Void' or 'We're In This Together' here. Nor are they needed. A double disc with 'Ruiner', 'Hersey', 'Somewhat Damaged' and 'Happiness In Slavery' would have been nice but, hey, the 16 tracks selected is satisfying enough. The production is spectacular. Nothing is lacking and, in this reviewer's mind, some tracks are actually stronger than their album versions. Again, this is testament to the sheer power of a NIN live show. Just check out the aggressiveness of 'Starfuckers Inc.' and 'Wish'. A studio could never recreate these. I can just imagine control-freak Reznor listening intently to each and every recording from the Fragility V2.0 tour in his home studio, comparing tracks over and over until he was satisfied that the particular version presented to us here is the best possible version available. Please make them tour Australia again soon!

Jorm

Albums Of Summer

Well, we haven't had much of a summer up until recently but it takes more than El Nino to stop the flow of good music during the holiday months. We here at *On Dit* want to keep everybody up to date with all of the choice picks released during this period. After a selection process akin to the Oscars we present to you the following albums with *On Dit's* tick of approval. Enjoy.

Radiohead
I Might Be Wrong (Live Recordings)
EMI Records

Many had wondered whether Radiohead could pull off the songs from their last two offerings; namely *Kid A* and *Amnesiac*. Well, this "mini-album" provided the answer. Containing only eight tracks and an interesting choice of songs (for example 'Like Spinning Plates'), this release provides an insight to the power that is Radiohead live. To entice fans (as if it was really necessary...) a live version of the previously unreleased *The Bends* era track (I think!) 'True Love Waits' is included. My only gripe; it should have been longer and contained songs from all of their albums.

Jorm

Ministry Of Sound
Ministry Of Sound: The 2002 Annual
EMI

This is the one purchase you should make before having a party this summer...given the right audience of course. This double disk is such a great collectors piece because it comprehensively collates the biggest, best, and/or most played house tracks of the past year, providing unprecedented coverage of the commercial dance scene of Australia and the world.

Since this album is all about names I guess I'd better give you some of them: Roger Sanchez, Paul Mac, Daft Punk, [Love] Toot, Iio, Fatboy Slim, Darude, Jakatta, The Chemical Brothers, blah, blah, blah. Not to mention the two DJ's who mixed the album, Mark Dynamix and Andy Van (from Madison Avenue), who as world class DJ's have mixed each disc respectively, so it sounds better than a live set. So why go clubbing?

Prof. Booty

New Order
Get Ready
London/Warner

For those who thought that New Order were just some 80s band, you're now most definitely wrong. Yeah, some of their 90's work was pretty sketchy, but this is definitely some of their best material to date. If you saw them at the Big Day Out you'll know they can still do it live too. Still strong with their signature style, every track is good value. Check out the vocal collaboration with Billy Corgan on 'Turn My Way', and the catchiness of 'Rock The Shack'. If you haven't heard the "new order" you must be my dad.

Prof. Booty

Robbie Williams
Swing When You're Winning
EMI

There is nobody more versatile than Robbie at the moment. Hot on the heels of his squillion copy selling *Sing When You're Winning*, he has decided to delve into the world of The Rat Pack. And the altogether surprising thing is that the album is pure gold. Ever the chameleon, Robbie has slipped into the now-vacant shoes of the great Frank himself, even dueting on one number with him through the wonders of modern technology. Of course, the track that everyone who is not living under a rock would have heard by now is the gentle 'Somethin' Stupid', in which he duets with Nicole Kidman. The absolute standout song, however, has to be the swingin' 'Mack The Knife', which comes very close to bettering the original.

Poptart

Jurassic 5
Quality Control (Tour Edition)
Interscope/Universal

If you discovered J5 at the Big Day Out I'm sure you would have remembered their performance for all the right reasons. *Quality Control* is a great place to start the collection if you're a new listener. Featuring their best-known hits to date ('Quality Control', 'The Influence', 'World Of Entertainment'), plus a disk of various instrumentals. I need say no more than funky beats and rhymes. Not only does the J5 line up boast four world-class rappers, but also two DMC quality turntablists; Cut Chemist and DJ Nu-Mark. Where quality control has failed in hip-hop, J5 have reigned supreme.

Prof. Booty

The Tea Party
The Interzone Mantras
EMI

More "rock" than any of their previous offerings, The Tea Party has also produced what feels to be their most "raw" album to date too. The Middle-Eastern influences are, of course, still present but not as "in-your-face" as on earlier releases. The album takes a couple of listens to be fully appreciated but I'm serious when I say that

there is not one dud track present; from the brilliant "Lullaby", the powerful opener "Interzone" to the soaring "Requiem". Easily one of the highlights of the Big Day Out this year make sure you check this album out.

Jorm

No Doubt
Rock Steady
Universal

Sugar is the key to No Doubt's latest release. On *Rock Steady* they have done a 'Garbage' and made a detour straight into the world of slick pop tunes, losing almost all of their trademark sound in the process. The only strong factor that still remains is Gwen's distinctive voice. The first single from the album, 'Hey Baby' is actually incredibly catchy, and before you know it, you will be singing along. In making the remainder of the tracks, No Doubt have harnessed the talents of both Nellee Hooper and William Orbit, who has previously worked with Madonna. And it shows. This is No Doubt's pop/dance release, and those people who love chart music with an edge will embrace this.

Poptart

The Chemical Brothers
Come With Us
Freestyle Dust/Virgin

The Chemical Brothers can do no wrong, but after giving *Come With Us* a good long listen and enjoying it immensely... I think they've done everything they are capable of doing.

Anyone who has a decent insight into their back catalogue will be able to hear the tracks on this album which have derivative styling from their older works, ie 'Galaxy Bounce' = 'Brothers Work It Out'. Also of note are the samples which have been shared between Aphex Twin and the Brothers.

The first half of the album is definitely stronger, but IT IS despite my criticisms an awesome album to turn up as loud a clarity permits. I have two perfectly good kidneys if anyone would like to swap for a ticket to their gigs interstate. Listen out for the track 'Hoops' and 'The Test', an epic featuring the vocals of Richard Ashcroft.

Prof. Booty

ADelaideFRINGE FUSING HIGH-TECH, LOW-TECH AND THE ORGANIC TO MAKE MUSIC IN A TECHNOLOGICAL AGE

Artists include Barry Vercoe (USA) Kaffe Matthews (UK)
Tristram Cary (SA) Jon Rose (NSW) Martin Ng (NSW)
Jim Deneley (NSW) and Stevie Wishart (NSW)

www.adelaidefringe.com.au
ELECTRONIC CONCERT SERIES

Elder Hall
27 Feb - 2 Mar at 6pm + matinee 2 Mar at 1pm
All tix \$10 from FringeTIX
visit www.adelaidefringe.com.au for full program details and bookings

LOOK KIDDIES, GIVEAWAYS!



Use any weapons necessary - just get that giveaway!!

Oh yes, isn't it wonderful? In keeping with recent tradition, the kind people from *On Dit* have worked tooth and nail to bring YOU a fine selection of free goodies each week.

In return, in most cases, these prized giveaways are easy to obtain. Sometimes we prefer to be amused. You have been warned.

So, what is on offer this week I hear you ask?

DOOR #1 - Anne from Warner has kindly given us a handful of copies of Kid Rock's fine new album *Cocky*. Just come down to the *On Dit* office on O'Week Tuesday (after 12pm) - say hello and sign up as a reviewer for the many sections on offer while you're there - and tell us in 7 words or less why you should get one.

DOOR #2 - Kathryn from Festival Mushroom Records has also thrown a few copies of Sonic Animation's *Reality By Deception* album to pass on to our loyal (or soon to be loyal) readers. *On Dit* office. Wednesday, 12:45pm. The best tongue twisters receive a copy. Seven slithering sliding snakes squirm silently.....

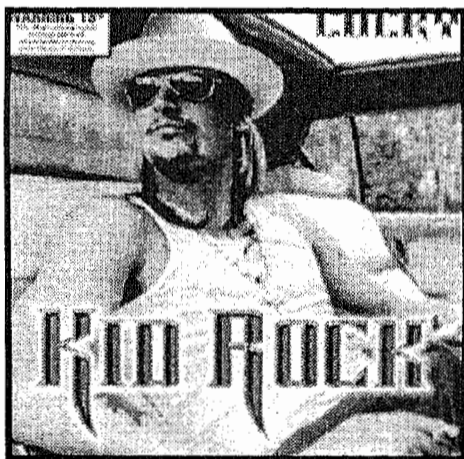
DOOR #3 - *On Dit* and Unirecords have teamed up this year to provide you each week with the soon to be infamous Unirecords Selection of the Week. Handpicked by your friendly Unirecords manager Craig, we will highlight albums that deserve extra special attention. Who knows.....there may even be special deals to look out for. Anyway, Craig has most kindly given us a selection of various CD singles and samplers to giveaway. Come down to the office anytime throughout O'Week and take your pick! (And remember to say thanks to Craig the next time you're in Unirecords.)

HIDDEN DOOR - As a special prize for O'Week Anne from Warner has also given us TWO special Kid Rock blockmounts to promote his new album *Cocky*. They've been made from special limited editions US prints and (word has it) that they're pretty darn rare. Again, this one's at the *On Dit* office. Come on Wednesday at 1pm and give us your best impersonation of a rap artist. Best ones win! Word up, G.

(Almost) FREE CDs!!

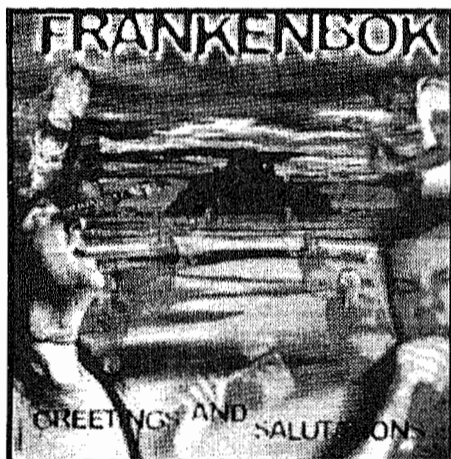
FREE CDs? YES, THAT'S RIGHT! * SIGN UP AS AN *On Dit* MUSIC REVIEWER, COME TO OUR WEEKLY MUSIC MEETINGS™ AND TAKE HOME AN EXCITING** NEW CD TO LISTEN TO AT YOUR HEART'S CONTENT. NO PREVIOUS EXPERIENCE REQUIRED***. WHAT MORE COULD YOU ASK FOR? PERHAPS FREE TICKETS TO THAT CONCERT THAT YOU REALLY WANTED TO SEE? OR HOW ABOUT A ONE-ON-ONE CHAT WITH ONE OF YOUR FAVOURITE ROCK STARS****? INTERESTED? OF COURSE YOU ARE. YOU KNOW WHAT TO DO. YOU KNOW YOU WANT TO....

- * NOT EXACTLY
- ** CD EXCITEMENT IS NOT GUARANTEED
- *** ONLY TRUE STATEMENT IN ADVERTISEMENT
- **** DEPENDANT ON AVAILABILITY



Kid Rock
Cocky
Lava/Atlantic

America's favourite self-indulgent redneck rocker is back with a brand new album. In *Cocky* Kid Rock has what many critics never would have predicted of him: an experimental, progressive piece of work. Fans of the *Pimp Of The Nation* need fear, standard Kid Rock fare can still be found in early tracks like 'Cocky', 'Anthem' and 'Forever', the first from *Cocky*. But the Kid shows a maturity in using bluegrass harmonies, soul and country in a metallic mix overlaid with the Kid's trademark voice in many later tracks, such as 'Midnight Train To Memphis' and, despite the title, 'You Ain't Ever Met a Motherf**ker Quite Like Me'. Kid Rock also pairs up with Sheryl Crow for the soulful ballad 'Picture', but his forgettable duet with Snoop Dogg, 'WCSR' is a pathetic attempt at gangsta-rap. Bottom line: Enjoyable stuff for listeners of rock, country and fans of the Kid, but it's no *Devil Without A Cause*, lacking the single power of tracks like 'Bawitdaba' and 'American Badass'.



Frankenbok
Greeting And Salutations
Dark Carnival, Roadrunner Records

After the success of their EP *The Loopholes And Great Excuses* last year (largely thanks to their cover of 'Don't Call Me Baby') the powers that be have decided to release Frankenbok's independent debut with new artwork and an extra 8 live tracks. Isn't that nice of them? Labelled on their press release as "tasty 'Taco Metal'", Frankenbok display an aggressive and unique brand of metal that certainly packs a lot of punch. At times displaying early Faith No More influences, "I'm OK With It", and pre-dating Slipknot madness, 'Linguistics', I have to say that I am bloody impressed. The live tracks (including "Don't Call Me Baby") are strong but less interesting. Worth it's money for the title track alone (one of the best and most interesting metal / grindcore songs I've heard for a while) I feel that this release show the 'Bok at their best. For my money it's better than last years E.P.

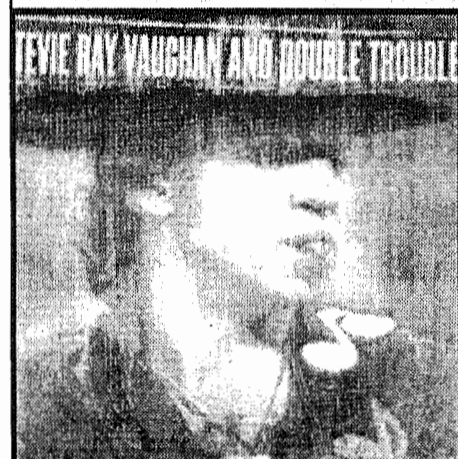
Jorm



Sonic Animation
Reality By Deception
Festival

After the success of their singles 'Love Lies Bleeding' and 'Didley Squat' making it in to the Hottest 100, Sonic Animation had set high expectations to meet with their current long player release, *Reality By Deception*. Recording began six months ago, but Rupert and Adrian have been working on many of the tracks for some time. "It's a combination of bits and pieces that we've had lying around for a while, and tracks which were created while improvising live". The influences from their last album are still evident, with plenty of gutsy songs to mirror what we've come to expect after *Orchid for the Afterworld*. This tried-and-tested Sonic Animation style has also been teamed with a more ambient feel in some tracks, and a fair serve of satirical lyrics (refer to 'E-ville' and 'I'm A DJ', which are currently on high-rotation on the J's) to give it a different feel from some of their past work. A good album which should get them more exposure to a dance and alternative audiences alike.

Bonnie



Stevie Ray Vaughan and
Double Trouble
Live at Montreux 1982 & 1985
Epic, Sony Music

This double CD release captures the legendary late blues guitarist SRV's two most memorable performances in his career. Both occurring at the Montreux Jazz festival, they are remembered for vastly different reasons. Disc one contains the 1982 performance in which an unknown SRV soldiers on through a breathtaking set to ever growing boos and hisses. Yes, that's right; hard to believe! He walks off the stage heartbroken (no joke, you feel pretty devastated for him) but with two new fans, namely Jackson Browne and David Bowie. The rest is history. Invited back in 1985 to headline the same festival it's no surprise that the crowd reaction has changed. Containing Stevie's trademark cover of "Voodoo Chile (Slight Return)", any serious guitarist would enjoy this piece of nostalgia.

Axeman

Clubs



Improper Club Use

Notice of AGM

The Adelaide University Skindiving Club Inc. will be holding its AGM on Thursday March 14th, starting at 6pm at the Prince Albert Hotel, 254 Wright Street in the city.

The following items will be discussed and voted on:

I. NAME & OBJECTS

1.1 The club shall be known as the Adelaide University Skin Diving Club Incorporated, which is an incorporated body under the Association's Incorporation Act of S.A.

Change the name of the club from Adelaide University Skin Diving Club Incorporated to Adelaide University Scuba Diving Club Incorporated

13. SUBSCRIPTIONS AND FEES

13.1 An annual subscription fee determined at the AGM is to be paid to the club

treasurer when joining the club each year.

13.3 Additional fees as deemed necessary, may be introduced following approval by the committee.

Ratify the membership fee from \$10 to \$15 for non Adelaide University students

Nominations will be called for on the night for the following positions:

- President
- Vice President
- Treasurer
- Secretary
- Newsletter Editor
- Boating Office
- Equipment Officer
- Two (2) General Committee Positions

As well, the Easter Trip to Marion Bay will be discussed and deposit will be accepted.

Everyone is welcome to attend the AGM of the AU Skindiving Club Inc.

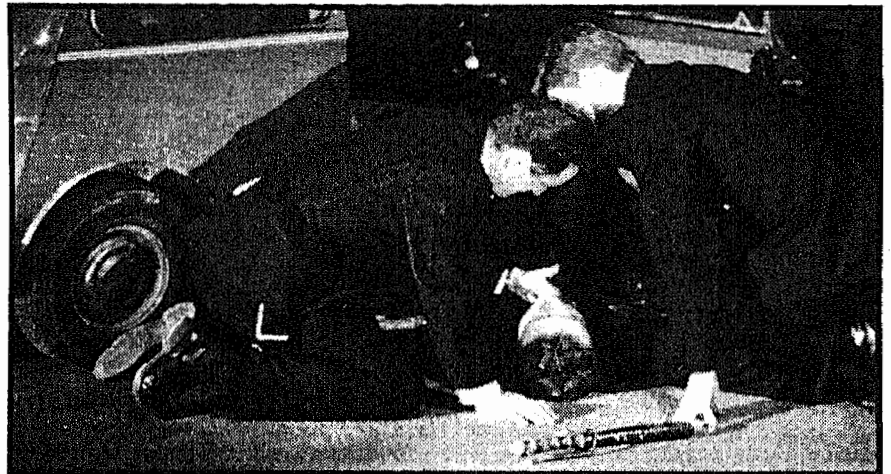
Please note that only financial members of the Club will be eligible to vote at the AGM.

Bar will be open and meals will be available after.

DRINK LAUNCH PARTY

Automatic membership to one of the

city's coolest new clubs, drink specials that run all night, not just for an hour, the music you love to listen to whatever your taste is? The Economics Finance & Commerce Students' Association (EFCSA) in conjunction with JIMMY ROWES proudly presents DRINK - Adelaide's only uni orientated night. Your uni ID is your licence to DRINK, but you can bring your non-uni mates along. DRINK will be launched Thursday 28th of February, so check out the Hughes Plaza on Thursday for cool DRINK giveaways!



When Clubs Go Bad

Classifieds

Say NO! to being a victim!

S.A.S. Self Defence for women 1-3 hr FREE session

The term "S.A.S." Self Defence stands for **Speed, Aggression and Surprise**, the three essential elements in this simple but highly effective method of women's self defence. This system was developed by a number of people over a ten year period. The instructor is Owen Godfrey, Adelaide University Security Manager. The instruction style is easy going and relaxed with equal time spent on avoidance of threatening situations and environment and handling confrontations or aggressive people.

This course is not physically demanding. In other words you don't have to have the fitness of a triathlete or an interest in martial arts. Fitness is always a benefit but is certainly not a pre-requisite.

Your Free 3 hour sessions will cover:

- Who becomes victims and why
- Avoiding victim behaviour
- Assertive behaviour
- Recognising manipulators and controllers
- Developing and accessing your aggressive potential
- Strikes and vulnerable body areas
- Using everyday items to legally protect yourself
- The essential difference between self defence and assault

This is a FREE course, so be quick!

Phone security admin (Yvette or Voula) on (830)35990

Shuttle Bus Service

- During term a FREE Shuttle Bus service operates from 5.45pm until 10.15pm, leaving from the Security Office in Hughes Plaza taking students up to 2.5kms from the Uni.

- During the times when the shuttle bus is not operating, or if you have to walk to a location not serviced by the Shuttle Bus, the Security staff will provide either a personal escort or a vehicle escort up to 2.5 kms from the Uni.

RAGE AGAINST RACISM

***Stop the war ***

Free the refugees

Resistance band night, Sat. March 2, 8 pm
Featuring Inahkus, Sour Shed, Unit, Dr. Ape and Liquid Phoenix
Old Queens Arms Hotel, 88 Wright St. Adelaide

\$8/ \$5 concession /\$3 high school
For more info phone 823 16982.

WORKSHOP ON MEDITATION AND DEEP RELAXATION

WHEN: Every Tuesday from 5 March.
1.10 - 2.00pm

WHERE: Counselling Centre, ground floor, Horace Lamb Building

FREE!

**BOOK NOW ON 8303 5663
or CALL IN.**

The Alumni Association

The Alumni Association is made up of students, graduates, former and present staff members and friends of the university. We provide and maintain links between the wider community and the university. As students **YOU** are considered a vital part of the life of the Alumni Association as it strives to provide services and activities which will contribute to **YOUR** life on campus.

The Alumni, Community Relations and Development office's information booth will be on the Barr Smith Lawns from the 25 Feb - 1 March during Orientation Week 2002. We will have information on the Alumni Association, its chapters and activities for the year, but more importantly what we can potentially offer **YOU** and how we can assist **YOU** in the next few years.

A survey will be conducted in conjunction with our presence at the Barr Smith Lawns. This survey will be used to determine future activities we can offer **YOU**, merchandise that **YOU** may want to purchase and articles to cater to **YOUR** reading delights! Participants in the survey will then enter into a lucky draw with prizes sponsored by generous South Australian businesses.

Come down to the **Barr Smith Lawns** between **25 February - 1 March** and visit us at **our booth!**

Alumni, Community Relations and Development

Adelaide University,
Level 1, 230 North Terrace
ADELAIDE SA 5005

Phone: +61 8 8303 5800

Fax: +61 8 8303 5808

Email: alumni@adelaide.edu.au

Website: www.adelaide.edu.au/alumni

Security Service Escorts

- If you need to get to a car park or a near-campus residence after-dark in circumstances where no alternative means of secure transport is available and you have concerns for your safety please contact your Security Service's after-dark Escort Service. We will be very happy to assist you! ?

- This service can be contacted via internal extension 35990 or one of the Emergency Security Call Points. Student or staff ID needs to be produced for the use of this service.

- As it may take the Security Service a short time to arrive call the service **well before** leaving your building and arrange a time and place to meet the Security Service escort.

- **PLEASE NOTE:** The above services should **NOT** be abused. For example, if you and/or your friends have a night out on the town, please arrange a taxi to take you home.

Help Wanted

Editor seeks young men with sideburns to assist in 'layout' on weekends. Experience not necessary, on-the-job training provided. There may also be free beer involved. Come down the On Dit office and have your 'credentials' checked out by a professional.

THE STUDENTS ASSOCIATION OF
THE UNIVERSITY OF ADELAIDE PRESENTS

O'Ball

2002

GRINSPORN
SPIDERBAIT
BUTTERFLY EFFECT
FEZ PEREZ
FIXIT HICK
SERAPH'S COAL
DERN RUTLDGE
BLUELINE MEDIC

GAZOONGA ATTACK* KILL CHOIR PROJECT
THE SEEN* SNAP TO ZERO* ROO SHOOTER
BARCODE* LESSIE DOES*

23RD
MARCH

ADELAIDE
UNIVERSITY
UNION COMPLEX

DOORS OPEN AT 3.30PM

ALL AGES- I.D REQUIRED FOR ALCOHOL

TICKETS FROM SAUA OFFICE
VENUTIX & CIB OUTLETS (+BOOKING FEE).

ADELAIDE UNI STUDENTS \$22 (INC. GST)

ALL OTHER TICKETS \$28 (INC. GST)



SOUTHWARK

