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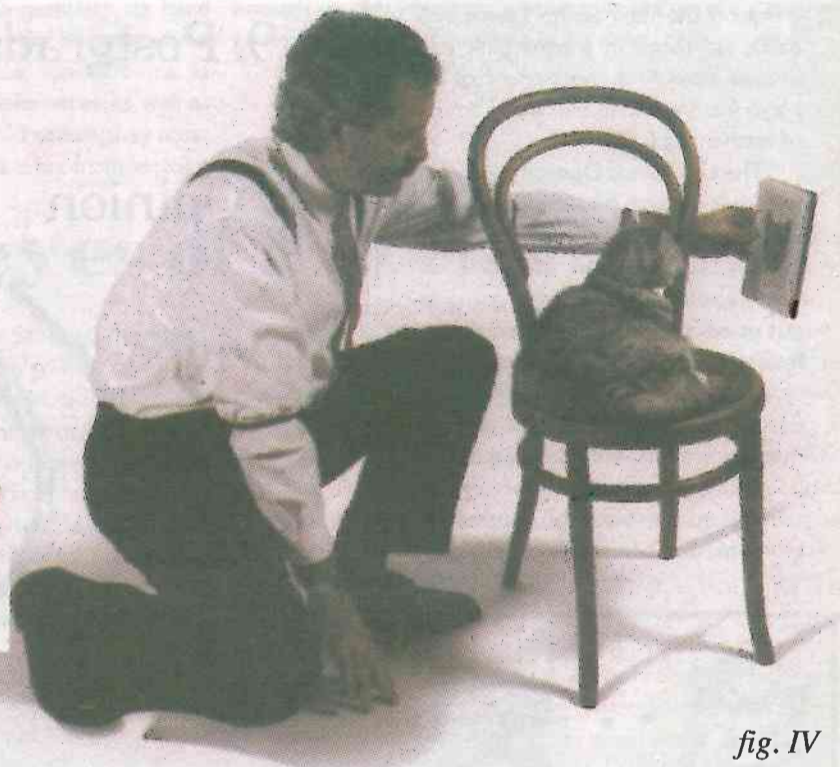


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fig. V



fig. VI



Volume 70
Edition 3
11.03.02



Editorial

Now that the Fringe has been here for over a fortnight, students are now able to complain about some of the more irritating aspects of the festival.

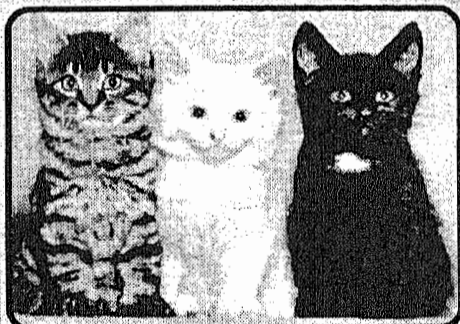
That annoying speaker installation in the Barr Smith Circle, the random baracading of Victoria Drive, the skyrocketing price of Unibar beer and the increased volume of wired people on campus have begun to irk more than a couple of jaded campus hacks.

However, we here at *On Dit* continue to wholeheartedly endorse the invasion of the Fringe - and not just because their people continue to shower us with free tickets and media passes, either. Mark our words, when the Fringe is over and done with, we'll miss it like the Grand Prix.

Kooky Fringe-type people will haunt our campus no longer. The trees on the Barr Smith Lawns will bathe no more in a bent pink and orange glow. And, most tragic of all, Mayo food will lose that extra touch of festive class.

The Late Great Dunstan knew full well that festivals and events are just about the only thing that this basketcase state can specialise in. Think about it - what else is going to put us on the map? Pie floaters? The hydroponics industry? Glenelg?

Let's face it, now that the Adelaide Festival has shriveled, the Fringe is all that we are left with. Be grateful for it - it'll be a damn sight more entertaining than a buch of souped up Holdens, that's for darn sure.



This week, the three editors bring you (quite obviously) CATS!

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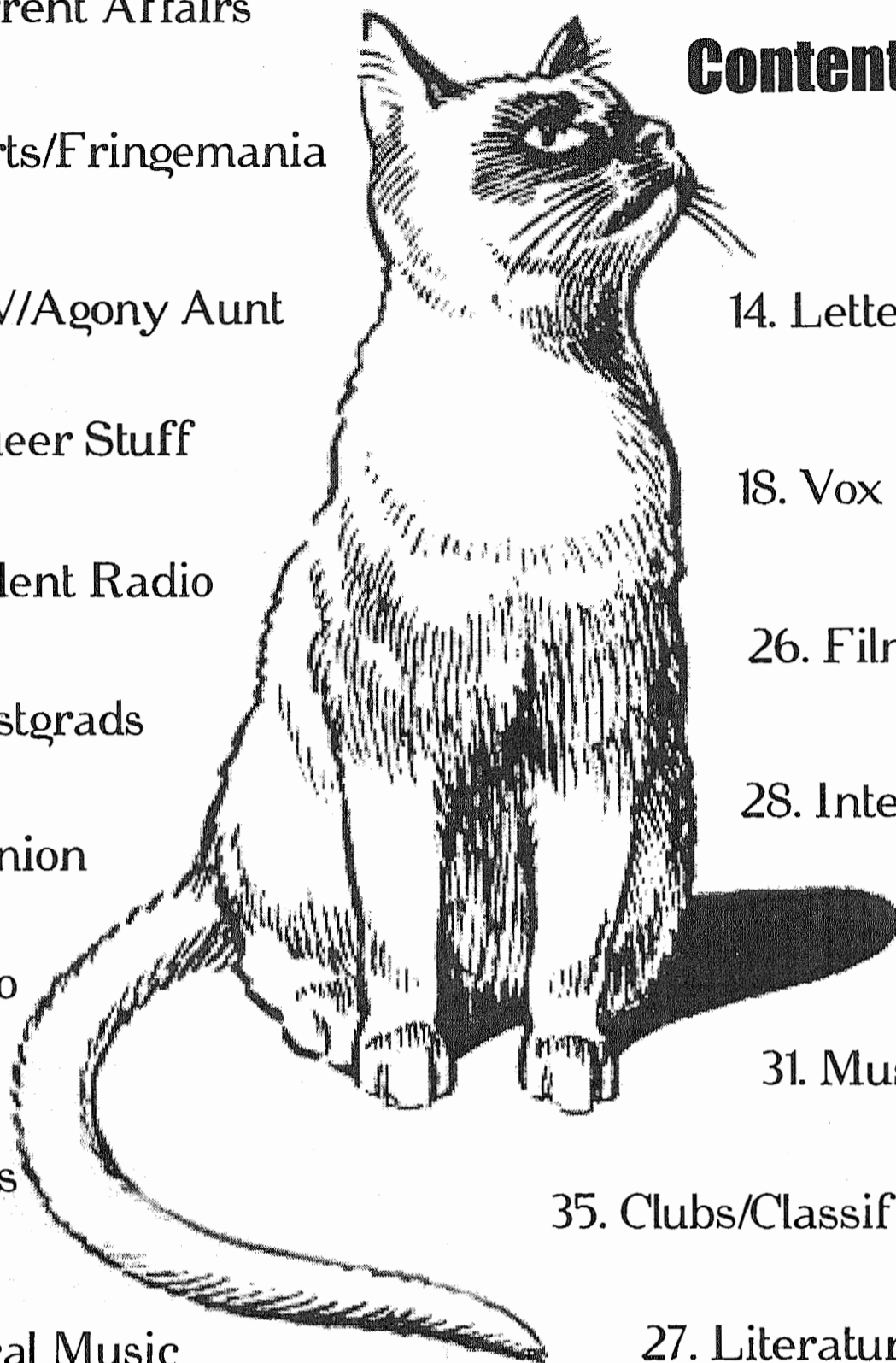
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The Cat People

Opinion: Gemma Clark, Tristan Mahoney
Current Affairs: Tim Williams, Laura Anderson
Music: Sara King, Mark Jordan **Local Music:** Michael Bourlotos, James Sheppard **Film:** Dan V, Leila Hallak
Arts: Emily Heidrich **Literature:** Melissa Vine
Video/DVD: James Trevelyan
Internet/Computers: Karen Roberts
Agony Aunt: Victoria Hammond
Vox Pop: Tom Horne, Tania McCudden

About the cover:

Some people like cats. Some people hate them.
 Some cats are funny when they learn to read.

Wanna write?

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 6th March, Published 11th March

With thanks to: Stan, of course, Linley (again), Clemmentine, Gemma, Yak, Mel, Kate NinNin, BonBon, Mark, Matt, Chester and Stoli our cats, Bonnie from Cadillac (she rocks our world), and an extra special thankyou to Rodney for giving us tips on publishing. It's obvious that wisdom truly does come with age.

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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Election Roundup

It was a time of peace and goodwill. Monarchs came from faraway lands and a great festival was held. Strangely, this merry condition had no tangible cause. Rather, the prosperity was borne of an absence. Sadly, it was but a temporary absence. South Australia was once more to have government. Disaster was only a matter of time...

The political vacuum left in the wake of the state election burst its dustbag on the floor of parliament last Wednesday, leaving the Liberals to choke on a 23-22 defeat of its confidence motion in much the same way the Queen choked on the dirt rather symbolically kicked up by Aboriginal dancers upon her arrival.

A primed, pumped and potent Peter Lewis was prepared to deliver the knockout blow to the outgoing government, but was made irrelevant by the abstention of fellow independent Bob Such. After surveying his electorate at considerable cost to determine which side to back, Mr Such wandered out of the chamber during the crucial vote. Leaving parliament before even the formation of government has been taken as powerful statement of his views on increasing sitting days.

If a positive can be found, the installation of new Pre-

mier Mike Rann will at least eradicate the problems caused by the dual interim leadership. Confused by the double-headed greeting from Mr Kerin and Mr Rann, the Queen was convinced she had come to 'that little islandy bit at the bottom'. It took Prince Phillip to set Her Majesty straight, explaining that Tasmania had been omitted from the royal itinerary because the genocidal removal of Aborigines from the state denied him the opportunity to ask probing anthropological questions about spear aerodynamics. And, to be fair, the Queen had every reason to believe the 'Welcome to the state of SA' signs referred to 'Sold Assets'.

Lady Liz arrived hot on the heels of Lady Luck, who it turns out is as staunch a Labor supporter as they come. No matter how thoroughly you crunch the numbers, it's hard to swallow that Labor triumphed. Given the Liberals won a greater share of the primary vote, took almost twice as many of the seats which didn't go to preferences, as well as finishing ahead in the two-party preferred stakes, they must feel they were only one bogus promise away from victory.

Federal Labor has cause to be a bit miffed, too. Its primary vote in the 30-something range signalled a party crisis in South Australia last November, while a similarly limpid primary vote handed government to its local counterpart.

However, the closest Mr Rann can claim to a mandate will be wine and dining Peter Lewis on a regular basis. There certainly aren't any intimate soirees with Bill Clinton on the cards after Rann was snubbed from the Ex-Presidential table at the Convention Centre. Close, but no cigar, Mike.

The lack of mandate shouldn't really be a worry. All one needs to conduct state politics is a begging bowl in one hand and a 'For Sale' sign in the other. Promising to forgo the latter, the new regime would do well to work on some busking routines to take to Canberra. (A.C.T. does spell 'act', after all). Labor has indicated it would like to imitate the singing and mud-wrestling campaign antics of the Democrats to attract some federal grant money. However, Democrat lawyers have warned that copyright prohibits the government borrowing from what is now a full-blown Democrat musical, 'Evicta', set to open in the Broadway theatre Natasha Stott Despoja scoped out during the election build-up.

The show's hit song, 'Don't vote for me, South Australia' could be applied to every party, none of whom polled well enough to claim legitimate authority. Yet here we are with government again. The truth is, it never really left.

Tim Williams



Natasha, star of the new hit election musical, Evicta

The world through the eyes of Peter Sellars

When Peter Sellars was selected as the Artistic Director of the 2002 Adelaide Festival, critics spoke of a 'real air of excitement and anticipation' for the director hailed as a visionary by his supporters. Here was someone who was going to challenge people's preconceptions about what Australia's most prestigious arts festival was all about. His departure was swift, yet his comments at this year's Writers Week prove that his fundamental ideas of community and reconciliation have lived on in this year's festival.

Sellars spoke to a capacity crowd on Tuesday March 5, and was warmly welcomed by the audience and Adelaide City Councillor Greg Mackay. Mackay described Sellars' achievements as a "colourful career" that has involved such roles as artistic director of the Boston Shakespeare Company, the American National Theatre and professor of World Arts and Culture at UCLA. He first became involved in Adelaide in 1999 with the Adelaide Festival of Ideas and then there was his "controversial...exhilarating" role as Artistic Director of the 2002 Festival. Before speaking Sellars encouraged heckling from the audience, proving he was aware that bringing the previous Festival Director into a tent scattered with people disillusioned by his apparent failure was bound to spark controversy.

Sellars' reiterating theme was that of community, of reconciling the past, of truth and the rights of cultures to be heard. Sellars repeatedly returned to these central notions, making frequent references to advances in Aboriginal films and reconciliation. He referred to the first festival event in which fires were lit by indigenous people in each of the squares in Adelaide as "a page being turned in history". His pro-indigenous stand was passionately apparent, and he promoted the 'gathering of ideas and momentum' in regards to reconciliation in the last decade. Sellars also endorsed the revival of the language of past generations, and stressed how fascinated he was by the "power of people's language". Through promoting this resurgence of language, Sellars believes that diversity is not only recognised but also adapted to and celebrated. He strives for unity in various communities, and reminded the audience that "all of us share a lot more than we don't share".

In regards to reconciliation, Sellars is a strong advocate of recognising the horrors of our past and moving into the future. Sellars believes Australians, along with other nationalities, have "inherited broken cultures" which will take years of reparation to heal. In a speech on cultural activism in

1999, Sellars described the events of the Stolen Generation, as "what one generation thinks is the way to help turns out to be viewed by a later generation as an atrocious gesture." These actions, according to Sellars, are an atrocity for which "we are paying the price over and over and over". The fact that Sellars believes indigenous culture is in "strong comeback mode" was obviously reassuring to the audience, a group that Sellars classified in a large group as "anxious to see serious change". At this year's Festival, Sellars stressed that indigenous literature was being represented through

story telling in film, dance and murals, and made the point that some cultures, such as indigenous cultures, cannot be neatly written and published between two covers of a book. Different cultures take different forms. He credited each single indigenous person as a library of culture, and stressed the importance of indigenous storytelling to reveals the myths and denials of the previous generation of historians.

An interesting point raised by an international visitor was the question of why does it take a white American to come over to Australia and to recognise the Festival on Kurna land? Why could this not have been so boldly and confidently endorsed by an Australian? Sellars rebuttal was that the powerful aspects of the Festival are the long-term effects, and his hope is that in this changing time in history, the Festival can help Australia to move forward in recognising indigenous culture. Questions asked by the audience highlighted sound uncertainties about the political scene and Australia's past, and were well handled by a

man who was obviously facing a divided audience.

The topical issue of asylum seekers was also raised, as it inevitably would be, and Sellars highlighted the power of advertising in shaping public opinion in this situation. He referred to the boat people situation as a fabricated fantasy-like situation, and criticised the terminology, such as 'people smugglers', that has been created by the media to describe the current phenomenon. He stressed the need for a "connection to reality". Fortunately Sellars did not get his hands dirty in federal politics, yet he did broadly express

the importance of grassroots politics. The importance of the grassroots level in global politics, according to Sellars, is that it is the small gestures that matter, such as the support of a small group in Adelaide late on a Tuesday afternoon.

One of the more profound rhetorical points posed to the audience by Sellars was the question - who is more important... the person on the front cover of *Time Magazine* or the person praying for world peace in a cave in the Himalayas? And as Sellars mentioned, it is blindingly apparent who is valued more in this current time, who people look up to or strive to be. It is also a question of who has the most effect, the most power, and regardless of what answer we come to... is this the way it should be?

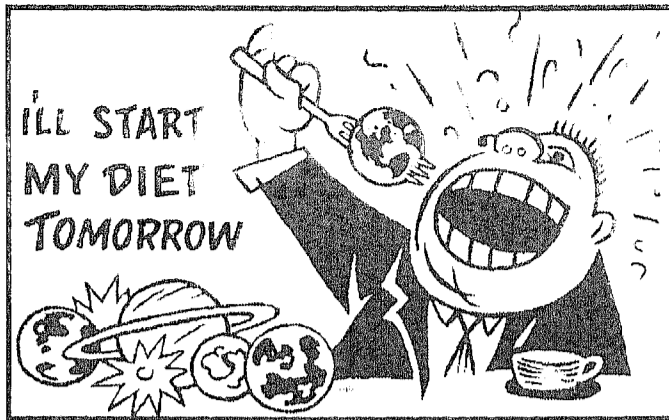
The insight of Peter Sellars into so many cultures is beyond many people's comprehension and the conviction of his opinions extremely powerful. Peter Sellars reminded the audience that Australia must move forward in regards to discarding the myths of the past, as 'you don't have anything if you don't have the stories'.

Laura Anderson



Peter Sellars. More man than cat.

VOICES FROM THE THIRD WORLD



In Indonesia, there are five Reebok production facilities. Eighty percent of the workers are women. The average wage is \$1.50 a day for anywhere between 8 and 16 hours work. They live in slums surrounded by poor, unhealthy conditions. Police repression is routinely used to break up strikes for better wages and conditions. Many trade unionists have waged a daily battle against companies such as Reebok for years in Indonesia. This has been met with jail sentences, kidnappings and threats against themselves and their families. At the same time, Reebok makes millions every year.

This year Reebok awarded one such campaigner, trade union leader Dita Sari, with their "Human Rights Award" accompanied by a \$50 000 prize. In 1995, after leading a strike of 5000 workers in the shoe manufacturing industry, Sari was arrested and tortured at the hands of the Indonesian police. The company she was opposing produced shoes for Reebok. In a brave move, Sari and the National Front for Labor Struggles (FNPBI), turned down the award. She gave the following reason. "We believe that accepting the award is not the proper thing to do. This is part of the consequences of our work to help workers improve their lives. We cannot tolerate the way multinational companies treat the workers of the Third World countries. And we surely hope that our stand can make a contribution to help changing the labour conditions in Reebok-produced companies"

Although the FNPBI is in desperate need of funds, they saw the reward for what it was. Reebok were attempting to co-opt their determined opposition to sweatshop labour in Indonesia and at the same time portray Reebok as supportive of human rights when in reality they subject their workers to abominable conditions. On February 7, the *LA Times* wrote:

"Dita Sari sees the world much more clearly than the celebrities and activists massed at events such as the one organised by Reebok. Dita Sari turned down \$50 000 from Reebok and will go on organising against corporate exploitation and government harassment. Do-gooders should study her fine example and stiffen their spines."

Dita Sari will be just one of the inspiring democracy activists attending the upcoming Asia Pacific International Solidarity Conference to be held in Sydney over the Easter long weekend. She will present the session entitled 'Why I rejected Reebok: the fight against multinationals and the IMF in Indonesia'.

Kautsar, the Chairperson of the Achenese Peoples' Democratic Resistance Front (FDPPRA), will also attend. Kautsar was the first Achenese political prisoner acquitted by an Indonesian court since political trials began in 1965. He will be joined by Erwanto, also a member of the FDPPRA. The FDPPRA are leading the movement for a free and democratic Aceh and have strong ties with the democracy movement in Indonesia

From Afghanistan, Tahmeena Faryal, Revolutionary Association of the Women of Afghanistan (RAWA) will take part in a panel titled 'Women of Afghanistan after the Taliban.' Tahmeena is the heroic young woman whose secret footage from Afghanistan alerted the world to the plight of Afghan women. In addition, Farooq Tariq, General Secretary of the Labour Party Pakistan (LPP), will be coming to Sydney for the conference. The LPP organised a broad movement against Islamic fundamentalism, the military regime and the US war drive and spearheads grass-roots actions for the restoration of democracy, peace and economic justice for ordinary Pakistanis.

Michael Albert, founder of *Z Magazine* and *ZNet* and author of *Looking Forward: Participatory Economics in the 21st Century* will attend from America. He will give a lecture on 'Participatory Economics: Towards an alternative to capital-

ist globalisation.' There will also be a broad range of Australian speakers that will tackle issues of reproductive rights, the refugee campaign and the plight of indigenous Australians. Beginning with an opening plenary discussion titled 'The World since Seattle and September 11' on the Friday morning the conference runs until Monday, April 1. The other major plenaries include 'Globalisation and Militarisation in Asia, The movement against capitalist globalisation after September 11', 'Mass revolt and left renewal in Asia', 'Break down the fortresses! Globalising freedom of asylum and migration', 'Race, class and colonialism in the 21st century: the struggle continues', 'The end of Asia's 'economic miracles': social alternatives & strategies', 'Neo-liberalism and resistance after Porto Alegre' and 'Why an Asia Pacific Social forum?' The conference will be held over the Easter long weekend from March 29 until April 1, 2002. Speakers from over twenty - five countries will attend. In 1998, 750 people, including sixty - seven international guests attended the extremely successful first Asia Pacific International Solidarity Conference. This year the numbers look set to increase.

The success of the recent World Social Forum in Brazil demonstrates a growing thirst for such conferences. Fifty thousand registered delegates headed to Porto Alegre representing 4900 organisations from 131 countries. The opening march involved 80 000 people and gave a clear demonstration of the international solidarity of the anti-war/ anti-corporate movement. It also indicated the sense of urgency for exchanging ideas and experiences of challenging corporate globalisation and the US led war drive.

The 2002 Asia Pacific Conference will be a starting point for discussion around the formation of an Asia Pacific regional Social Forum. Leaders from progressive movements in the region will have a unique opportunity to come together and discuss this proposal. Most of the individuals and groups involved in the conference cannot meet outside of a conference like this one. This conference is an international gathering that will have positive repercussions for a long time to come.

The conference will discuss the growing peace movement in Pakistan, the intensifying fight for democracy in Malaysia, the budding workers movement in East Timor, the continuing rebellion in Indonesia, the reprise of Philippines people power and the advance of South Korean labour militancy into political organisation. The attendance of the conference by the Brazilian MST (Landless Rural Workers Movement) will be a big boost; The MST was one of the driving forces behind the World Social Forum in Porto Alegre. Their contribution will aid the discussion surrounding the possibility of the regional leg of the forum. This is a conference that can't be missed by any refugee rights, anti-war and human rights activists.

As part of the conference, delegates will be taking part in a demonstration outside of the Villawood detention centre. This will be a clear statement that the refugee policies of the Howard Government and, in particular, the Pacific Solution are unacceptable both here in Australia and internationally. Conference attendees and supporters of refugee rights will be meeting at the Villawood train station at 8.30 am Sunday March 31.

[For more information about the conference visit the conference web site at www.global-revolt.org, email apisc2002@greenleft.org.au, or phone (08) 8231 6982. For information about the Villawood protest contact (02) 9687 5134]

Lisa Lines
Resistance

GOOLENGOOK

Last Tuesday, the longest running forest blockade ever established was broken up after a call from government officials to clear the area so logging could proceed in the oldgrowth warm temperate rainforest in two weeks. Goolengook is one of the world's few pristine, untouched rainforests and it encapsulates everything that is rare and breathtaking about the East Gippsland forests in Victoria.

Over fifty police accompanied a dozen representatives of the government department of Natural Resources arrived at the blockade camp before 5am on Tuesday morning in a move by the government to find a scapegoat for the failure of the Regional Forest Agreement and recent release of Sustainable Yield figures. While reductions in sustainable yields are costing logging industry jobs, woodchip volumes are again on the rise. Police physically removed all but two protesters who from last reports were still occupying the area by locking themselves onto a bridge. So far two people have been arrested but more are suspected to follow.

Continuously blockaded for the past five years, Goolengook contains an unrivalled variety of flora and fauna that include a multitude of rare threatened and endangered species and plant communities. Logging will destroy these flora species and degrade habitat for animals. Goolengook has nine plant and animals listed as threatened under the Flora & Fauna Guarantee Act 1998 and another nine listed as rare and/or vulnerable. When eminent British biologist and naturalist Dr David Bellamy visited Goolengook in 1998 he remarked that if he could save any one area of temperate forest in the world, it would be Goolengook. Senator Bob Brown was arrested at Goolengook in 1997, a year which saw almost 300 arrests as conservationists sought to halt logging. 109 people were later acquitted when Dr Brown proved the logging operation to be illegal and in contravention of the Heritage Rivers Act.

The government's call to remove protesters emphasises the lack of understanding for sustainability and genuine ecology. The logs taken from this forest will not be used thoughtfully or productively, instead they will be used to make quick dollars as woodchips, which Australia will then export overseas and be expected to buy back in paper for ten times the price. Scientists have recommended many times that these forests must never be logged. It is one of the few places in the world which is completely unique and with only 5% of Australia's Old Growth forests remaining the time to protect Goolengook is now.

Both the Victorian state government and the Federal Government's attitude to the Australia's forest debates shows reckless contempt for scientific recommendation and public sentiment. This bust is a cheap ploy to gain some short term political points with industry bullies like the forest division of the CFMEU who have allowed themselves to be caught up trying to please big industry manipulates like woodchipping giant Daishowa. They have lost sight of lobbying for real, secure jobs and a sustainable future. The protest is continuing, and organisers are calling on people to join them in fight to protest Australia's future.

Sarah Hanson
Environment Officer

If you would like to know more you can go to www.geco.org.au or contact the Students' Association Environment Department, level 1, George Murray Building. If you want to sign the petition in support of protecting the Goolengook rainforest come into the Students' Association and put your name down.



LABYRINTH

THURSDAYS

**DRUM 'N' BASS
HARD HOUSE
GROOVES**

1/2 PRICE DRINKS BEFORE 11PM

OPENING NIGHT MARCH 14

3 ROOMS

Resident Dj's MPK, Mark 7, PAB, Odyssey,
Devious, Mr.S, Driller and Maestro D.

DOORS OPEN AT 9, \$3 BEFORE 10PM & \$6 AFTER

MINKE COMPLEX 17-19 Crippen Place City

minke

Queer Space

What is 'Queer Space'? In the last few months I have been asked this question quite often, as its existence and validity are sometimes not fully understood. At Adelaide University there is a space allocated for students questioning their sexuality and non-heterosexual students to go, and this my friends, is 'Queer Space'. It is not designed to be separatist, but rather to be a place in which students can escape the heterosexism and homophobia that is a part of their everyday life.

Heterosexism denotes a worldview in which heterosexuality is the norm, and all other sexualities are subordinated in a hierarchical model. For example, the fifty-plus pieces of legislation that discriminate against same sex couples can be perceived as heterosexism; it blatantly disregards the notion of equitable rights for ALL people. Homophobia is quite self-explanatory; it is a fear of people whom do not identify as heterosexual. This fear is not just the cause of blatant verbal or physical abuse, but also the tolerance of them.

So now you're probably wondering

'what's with all the definitions?' Fair enough, I did get sidetracked, but it's important to know the problems non-heterosexual students face, and why it therefore becomes

Why can a room that provides safe and accessible space for non-heterosexual students be considered to be so flexible, so easily dispensable?

necessary to provide them with a space free of these social pressures.

As I have already stated, in the last few months I have found the need to explain the purpose of a 'Queer Space' on a number of occasions, and since the beginning of my term as Male Sexuality Officer, I have faced numerous obstacles in maintaining such a place on campus.

As I'm sure you are all aware, the Fringe have set up camp at uni, and for those of you who remember previous Orientation Weeks, you would realise that this year was significantly different (but still kicks arse!). The Union and Fringe have a contract stating that the Fringe can use any room in Union House (more or less). The Fringe, knowing the Rainbow Room (the 'Queer Space' on campus) to be quite an important space in comparison to other rooms in the Union House, requested the use of it for the duration of their three week stay. Despite the delicacy in their approach to this matter, what is still unclear to me is how the room's purpose can be negotiated from a space providing safety for students to one that is used for sound checks in the Union Cinema. At best, it highlights an ignorance that whether intentional or not is still disturbing and unacceptable.

On a similar note, but of different calibre, the Clubs' Association a few weeks ago decided that they would turn the Rainbow Room into a Clubs' Common Room, whereby all clubs could have access by means of booking the room prior to use. Not that

I dispute the fact that the Clubs' Association should have a Clubs' Common Room, but it is atrocious that they would even attempt to jeopardise the existence of a 'Queer Space'. What can I say? Here comes that word again - ignorance! Is it a result of a lack of education or awareness? Why can a room that provides safe and accessible space for non-heterosexual students be considered to be so flexible, so easily dispensable?

So now the tone of this article has become frustrated, I'm not going to apologise; I am frustrated! What I will say though, is that things are looking up. Union Board has passed a motion that means that 'Queer Space' must be provided on campus, and this space can be found on level 6 of the Union House. It's not a spectacular room, but there are a few couches, a desk to study on, and a great view. What matters though, is that the room exists, and students wanting or needing to use it have that option. I make no excuses for ensuring that this option remains open to students.

Adrian Di Paolo is the 2002 Male Sexuality Officer of the SAUA.

Look what the cat dragged in

Drag queens have often appeared at many queer events. In fact the Fringe of 2002 had a plethora of drag queens parading around the scene. Drag queens are predominating within the queer community and many find drag queens to be necessary part of any queer performance.

On a political point of view I totally disagree with the concept. Many claim that drag queens are "challenging patriarchal notions of masculinity" and "smashing gender roles". However, as a feminist I challenge this concept and believe that drag is a mockery of women.

Concepts of masculinity versus femininity are rampant when debates of drag queens arise. In basic terms 'Masculine' is defined as strong, virile and intelligent whereas 'Femininity' is reflected as being weak and fragile.

Drag queens perpetuate the popular perception that women's lives revolve around clothing, make up and gossip. The clothing that drag queens wear is clothing that is customary for women to wear in male fantasies, clothing that symbolises the inferior status of women; clothes that make women immobile (the ridiculously high heels), fragile, and vulnerable (short skirts and dresses). How often does a drag queen wear plain T-shirt and jeans?

Further, drag queens alienate queer women, and the inclusion of drag queens guarantees the exclusion of lesbians and bisexual women from queer events. Drag further excludes those within the queer community that do not align themselves with the mirror ball and sequins phenomenon that is associated with drag and that is the popular acceptance of the heterosexual community.

Drag culture also encourages the notion that queer men wish to be women. This belittles queer sexuality by reducing it to an object of pure entertainment. Drag queens often give performances that are misogynistic, referring to breast size and vaginas in a way that is belittling to women both queer and straight.

Drag performances further perpetuate the preconceived preoccupation with body image. Women often compare their own bodies and appearances unfavourably with that of drag queens. Drag queens echo the catwalk images that women are forced to view daily of unnaturally small hips and long legs.

Drag is disrespectful to women, and queer sexuality is not something that is a joke or to be taken lightheartedly.

Alida Parente

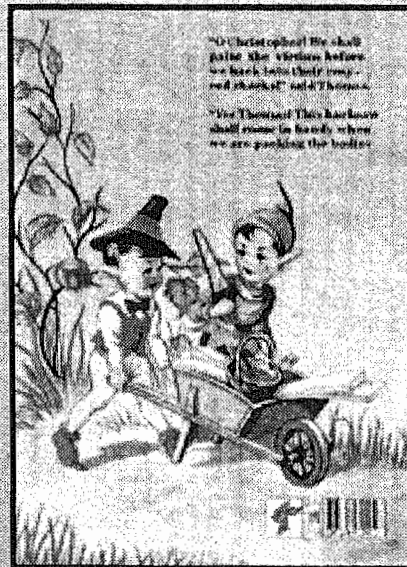


Drag: not just for people anymore

It's the crazy crazy zany wacky *On Dit* Cover Competition!

Put your ingenuity in a bag and thrash it around to produce your entry in this year's *On Dit* cover competition. Make it zany or make it serious but just get it in by the end of Semester 1. The winner will have their cover published on the first edition of Semester 2, as well as winning an as yet undecided prize.

How can you go wrong?



SAUA Roundup

The second Council Meeting of 2002 saw several interesting issues come to light. The meeting was a chance for the Council to review the success of O'Week and praise the efforts of Dan and Nat the Orientation Directors, as well as the numerous helpers involved. O'Week events in general had large attendances, which is excellent for both the SAUA and Freshers. One disappointing turn of events however was the abduction of many cartons of alcohol provided to the SAUA for O'Week events. Apparently some dastardly individuals saw fit to sneak into the SAUA and make off with the precious booty, jeopardising the budgets for O'Week. Although many of the cartons were provided as contra sponsorship, the SAUA was planning to make some revenue from them and thus must make up a shortfall in the budget. This was highly disappointing as the success of O'Week has now been translated into only a very tight budget. Adding to this was the last minute cancellation of the Law School

carpark as the underground dance party venue by the University. Due to some last minute organising the SAUA was able to pull together the successful 'Dance under the stars' dance party, but money was lost. The University will rightly be paying the difference, which will make the budgets look that much better. So, it appears that the call *On Dit* made about creative budgeting was ill-advised. Dan and Nat, our apologies. You two are cool.

Questions were raised at the meeting about the University Senior College, and whether this money-making scheme by the University is in the best interests of students. Council seems to have been somewhat lax in addressing this issue despite information being available for some time. However, in the weeks to come this issue will be addressed properly and followed with action if necessary.

Rumour has it also that Student Housing may be under threat if plans to sell off the properties go ahead. Student Housing is an extremely valuable service offered by the Union and Council has resolved that all attempts by the University to sell off Non-collegiate Housing will be strongly opposed.








Perhaps the most disturbing issue of all is evidence that Vice-Chancellor is planning to "change the focus of Adelaide University". From all accounts this bland euphemism will entail cutting Arts and Humanities and focus on other more lucrative, high fee paying courses. Currently the Department of Social Inquiry is facing cuts, which Council, and *On Dit*, will strongly oppose.

Stay tuned for more in the next action packed and heart-racing edition of SAUA Roundup. Hopefully next time we will be able to report some of those all-important namings, the controversial lifeblood of an exciting Council meeting.



Council, a place where cats gather to talk, listen, and lick themselves

Union Events Timetable March-April

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
11 FRINGE 	12 FRINGE 	13 FRINGE 	14 FRINGE 	15 FRINGE 	16 FRINGE 	17 FRINGE 
18	19	20	21 Careers Fair Contact Brenton Schulze Ph 8303 3989	22 Careers Fair National Boardshorts Day Fundraiser Contact Paul Huebl Ph 8303 3901 Ministry of Sound Ask the SAUA for details Ph 8303 5406	23 O'BALL	24
25 PROSH	26 PROSH	27 PROSH PROSH After Dark	28 PROSH	29 PROSH Easters 2002 Debating Championship Contact Vicki Kohlberg Ph 8303 3410	30 Easters 2002 Debating Championship	31 Easters 2002 Debating Championship
1 Easters 2002 Debating Championship	2 Education Campaign Yoga Begins Union Studio 8WK Course Contact Sherry Dzonsons Ph 8303 5857	3 Education Campaign	4 Education Campaign Film Society Every Thursday Night All Year	5 Every Friday! Video Games 2-8PM Union Cinema All Year Contact Neill Phillips Ph 0421 785 435	6	7
8 Women's Week	9 Women's Week	10 Women's Week	11 Women's Week	12 Women's Week	13 EFCSA Ball Economic Finance Commerce Student's Assoc. Contact EFCSA	14

If you have anything you wish to include in next month's calendar of events, please contact the Adelaide University Union on 8303 5401 or visit the website at www.union.adelaide.edu.au.

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**Saturday
March 9th**

IFYOUTHINK I'M CRAZY: Stacey and Jakin are two lovely young ladies. Unfortunately they are both insane and listen to indie pop. Join in and help them with their pain.

LONDON LOVES WHIPPING PICADILLY: Brit pop pure and simple. From Blur to Gorillaz you are guaranteed one Damon Albarn track a night*
*Not guaranteed

THE G-SPOT: Idle banter, frightfully funky music and prank calls to German tourists, brought to you by a bunch of nice young chaps.

PAUL AND DJ ZANDA - Two mismatched personalities: one playing funk and the other rock. Join in and find out which will win!

**Monday
March 11th**

DAVE & SIME'S HIP HOP HAVEN: Phat beats.

RADIO FREE EL SALVADOR: The voice of the people. Those crazed revolutionaries of alternative rock radio, Jesus Alvarez and Hector Lopez, return for another year of their critically acclaimed show, broadcast to over 30,000 homes in South America.

DON'T ASK US WE'RE JUST GIRLS: These two lovely ladies debut as Agony Aunts. They also play Tool. How can you not trust their advice?

PUNK GOES THE WEASEL: What? Another punk show? I guess it shows how prevalent short attention spans are.

**Tuesday
March 12th**

LOCAL NOISE: You know the drill: live acts live to air - so contrary to popular requests, there will be no door sets.

ON DIT RADIO: You've read the paper, now listen to the radio show. 'Nuff said.

SOUP: The bass player from Simply Red endorses this show*.
*Not guaranteed.

NOISEGATE: Luke and pals return for the 14th year for experimental electronic music. Just relax and let the sound take you away...

9pm
10pm
11pm
12am

**Saturday
March 16th**

**Monday
March 18th**

**Tuesday
March 19th**

9pm
10pm
11pm
12am

THE WOMEN'S SHOW: Join Elise on an exploration of women's issues and events. But be warned: inside this feminist is a motorhead fan trying to escape.

THE MOWTOWN HOUR: Visit Detroit without leaving the comfort of your bedroom. Or car.

AGITPOP: Why is it that the only way to change the world is through Metal? Tune in and find out

THE FLUX CAPACITOR: If anyone knows more about Back to the Future than Ben or Phil we don't know them. Ben even owns a Delorian.

NONE THE WISER: Like alternative music? Think JJJ sucks? 'nuff said.

THREE CHORDS: These two punkers are back for a third year. Will they learn? Rumours abound that between them they have a full arse*.
*Not guaranteed.

PUNK AROUND: Two punk shows in a row! You would have thought that it was planned like that.

HEAVY AS: Feeling tired? Lethargic? Short on breath? Perhaps you are not getting enough metal in your diet. Heavy as provides 1/3 of your daily metal intake.

LOCAL NOISE: Something for Kate, the Lapdogs, Hummel & Revolver have all been on Adelaide's premier live music show. Listen in for live-to-air tunes!

BIG ARTS: Mike Clarkin, famed for his movie reviews on Crud Radio, returns with Big Arts. The hour will feature music, movie and theatre reviews. Get some culture into you!

I TOOK MY PROZAC: Leila and her gang of trained monkeys present a show of giveaways, reviews and indie music.

LOST IN THE MIX: DJ Dave mixes up dance tracks seamlessly from midnight. He does it so well you'd think he was a commercial DJ. Oh hang on, he is!

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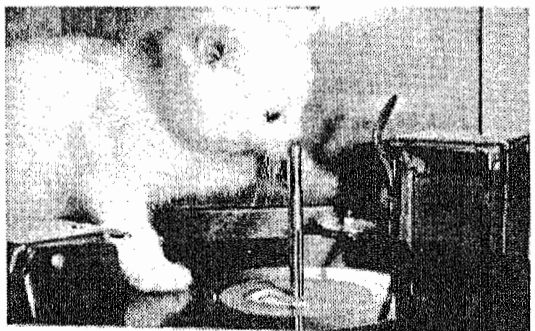
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Student Radio

Welcome to the second week of Student Radio - Adelaide Uni's very own radio station.

As you are no doubt aware, Student Radio broadcasts six nights a week on 101.5 FM from 9pm. The extra special days when kids from Adelaide have a show are Saturdays, Mondays and Tuesdays.

As a cunning incentive to listen, this week we have some stylish Southwark shirts to give away. They are pretty fancy - they have collars, so not only will you have the chance to wear a beer shirt, you have the chance to



win a beer shirt you can wear in front of your grandma. Listen in from 9pm for a chance to win!

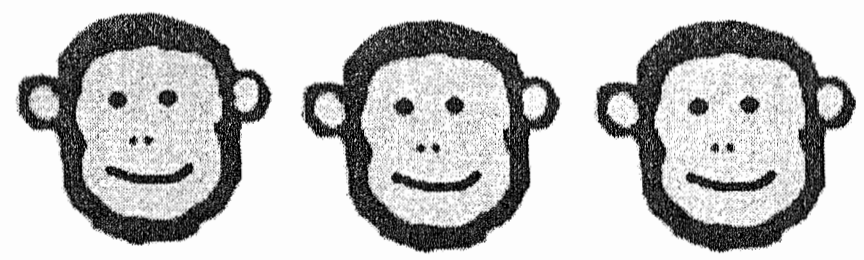
Have a squiz at the schedule above, but edited highlights include: Don't Ask Us, We're Just Girls - 11pm Monday, 11th March. Possibly yesterday. Astrid and Bianca are two

most excellent agony aunts. If you have trouble with cannibalistic boyfriends, a hairy back or you keep hearing voices, these two will sort you out. Their advice ranges from well meaning to downright illegal. Be warned though, Bianca is prone to mention Pamela Anderson more times than is healthy.

Dare - midnight this Saturday, 17th March Student Radio's very own radio serial is brought to you by the guys at the Flux Capacitor. Follow the adventures of modern day hero Jake Dare and his friend Woof as they solve crimes and clean up the city, all to

the music that inspired the Autobots. We like it so much, we will even play it during other shows - so be on the look out for it. And to the guy that wants us to play the entire Transformers sound track - stop calling us!

Much love, **Tim And Liam**



Prosh is held for the best me. There will be a Prosh of reasons - to raise money meeting on Wednesday for charity. And it is a whole March 13, at 2pm in the lot of fun! Attending uni in this Unibar.

week is all about fun, and there is no excuse for not being involved. If



you want to get involved in Prosh as a prankster, helper or even as a driver in the Prosh Parade, come and see

You can also find me lurking in the SAUA, or you can e-mail me on activities@saua.asn.au or give me a call on 8303 5406.

Paul Huebl
Activities/campaigns Vice President

Honours Students can use the Postgraduate Students' Association too!

Imagine these scenarios.

Scenario 1 You have just commenced your honours year. You are feeling quite excited about the prospects but also anxious about what is expected of you. After all there is a lot riding on an honours year. It is the pathway to further postgraduate study (and possibly) a scholarship. You're the kind of person who likes to know all the ground rules before you commence on what is going to be a fairly testing year. So you approach your department to obtain an honours handbook, only to be told that there isn't one and that you should consult your supervisor. You then go and talk to your supervisor to find out if the department has information on resources for honours students, the criteria and procedures for assessing the honours thesis and honours year, and what are the department's expectations from honours students. Unfortunately, you only get a vague response and no written information.

Scenario 2 It is midway through your honours year and you have been working steadily on your honours research and thesis throughout the year. The deadline for handing up your thesis is October. There is still a fair amount of writing and research to be done, but no reason to panic just yet. Then an unexpected bombshell hits. Your supervisor tells you that she is going overseas and won't be back until November after the due date for submitting your thesis. Your head is spinning - what can you do about this situation? Will you be allocated a replacement supervisor who can assist you until the end of your honours year?

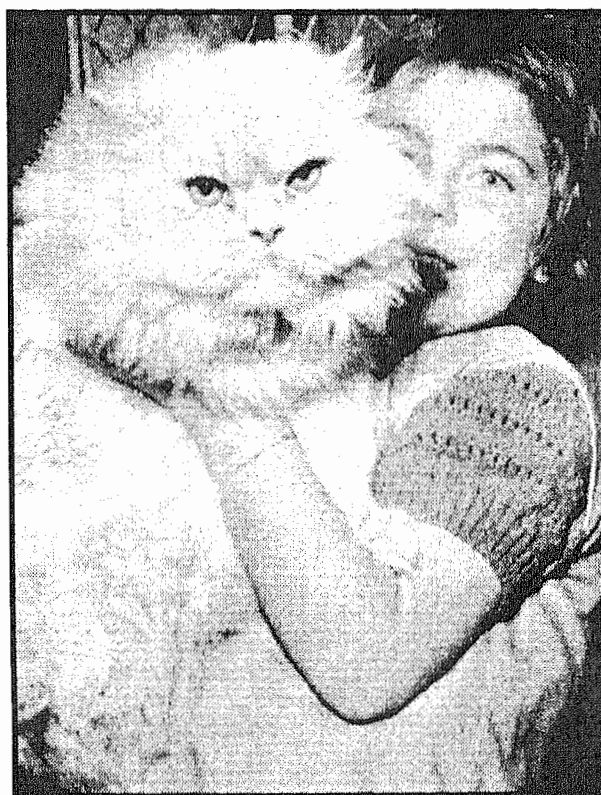
Scenario 3. You've finally handed up your honours thesis. Your supervisor has been impressed with your work and tells you it is a good thesis. After ten days of angst and worry you finally get your thesis back and find out that you have received a 2A grade. After your initial disappointment, you then approach the honours coordinator to find out why you receive this grade only to be told that you are not entitled to any written feedback on your thesis.

These are not unrealistic scenarios. The Postgraduate Students' Association receives inquiries from honours students each year very similar to this. Our view is that the honours year is hard enough without clear policies and procedures setting out:

- * the responsibilities of departments and supervisors;
- * the assessment procedures for the honours year including the process for how the overall honours grade is calculated;
- * the procedures for the examination of the hon-

ours thesis, including the appointment of examiners and the availability of examiners' reports; and
* the workload requirements and learning outcomes of the honours year.

The PGSA has also been concerned for a number of years about the lack of consistency across the University about the allocation of first class honours. We base this statement on a report to the Academic Board last year by a working party established to examine the comparability of honours grades at Adelaide University. The working party analysed the grades for honours students



Tommy was very careful when playing with the small undergraduates because he knew that he might crush them unknowingly with his weighty intellect.

enrolled between 1996 and 1999 and found a wide variation in the proportion of students who received a first class honours grade depending on their discipline area.

Discipline Area	Proportion of 1st
Arts	32.03%
Commerce	20.83%
Economics	20.37%
Maths Sciences	48.04%
Health Sciences	48.35%
Music	37.80%
Science	45.67%
Agriculture	28.07%

In response to the working party's report the Vice-Chancellor has approved a number of recommendations. These include the requirement that faculties publish an honours prospectus that includes the criteria for entry to honours, an explanation of the learning outcomes, and a clear statement describing how the final honours grade is determined. The Vice-Chancellor has also approved a new standardised Grading Scheme for the entire University for honours as follows:

Class	Numerical Value
First	85
2A	75
2B	65
Third	50

The PGSA believes that these are positive steps on the part of the University. But we would like to see a far more comprehensive policy or code of practice to protect honours students and set out their rights with respect to supervision and resources. We have written and lobbied the Deputy Vice-Chancellor (Education), Professor Penny Boulmelha, to introduce such a code of practice and are awaiting her response.

In the meantime if you do have any concerns as an honours student do not hesitate to contact the PGSA. It is part of our role to assist honours students and we certainly welcome the involvement of honours students on our Executive or Council and in our campaigns. The PGSA Offices are located on level 1 of the George Murray Building, upstairs from the Cloisters on the North Terrace campus. Drop in or ring us on 8303 5898.

Robert Houghton
PGSA Research/Office Coordinator



Fluffy knew that the Post Grads would never leave him hanging.

Happy Hour
5 -7 pm
Every Day



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Rooms
Available

Open Till Late

Live Bands Thursday, Friday, Saturday and Sunday

The Stanley George Variety Page

People are more likely to be stupid than evil, unless they're student politicians, in which case they're probably both.

Linley Henzell

THERE ARE BELIEVED to be between seven and eight thousand homeless people in the state of South Australia. Currently, I am one of them.

To be sure, I rarely dress in filthy rags, nor am I prone to jabber at strangers. However, it is true that I have no fixed address to speak of, and am forced to employ all manner of nefarious techniques in order to sleep, shower and maintain all the standards of hygiene and decorum that you people in the civilized world seem to hold so dear. As such, I feel qualified enough to comment upon the shameful state of affairs that is the homeless population of South Australia. That is to say, I am slightly more qualified than the Mia Handshins of this godforsaken world.

For obvious reasons, it is difficult to measure the true extent of the homeless problem. However, it is widely agreed that poverty and homelessness have been rising, and will almost definitely continue to rise in the future. Furthermore, young people (like me) compose a significant proportion of the homeless population, with some experts saying that the rate of youth homelessness actually doubled between 1991 and 1994. Naturally, such experts are in no way affiliated with the Howard Government.

There are all manner of contributing factors, many of them well within the sphere of influence of the State and Federal Powers That Be. They range from the sheer naïvete of the welfare system to the terrifying degradation of the public education system to the virtual non-existence of the mental health system.

With all this in mind, it is easy to overlook some of the less tangible aspects of the homeless problem. Have you ever found yourself wondering where you are going to sleep? How about where your next meal is coming from, or where you're going to stash your prized duffle bag? There is an obvious reason why homeless people often appear short-tempered - it arises from the overpowering sense of hopelessness felt by someone who, for whatever reason, doesn't seem to

fit into Stan Zemanek's idea of a functioning society.

Me, I've spent the last month or so looking for an affordable place to live. When you find your duffle-bag flitting between sympathetic spare rooms, uncomfortable couches, back sheds and vacant lecture theatres, it becomes easy to resign yourself to the terrifying possibility that you will never find a place to call your own - that you have finally managed to condemn yourself to a life of unshaven vagrancy. At this point, it becomes disturbingly easy to drink a worryingly large portion of your paycheck.

Am I dead weight? A leech on civilisation? The unsightly social residue of economic growth? So be it, but I'll be damned if I'm going to apologise to anybody who hasn't learnt what it is like to walk in the ratty shoes of a vagrant.

SWEET JESUS, AM I sick of this whole Sports Association argument. Where is the professionalism? Where is the constructive debate? Where is the binding spirit of student unionism? Where is the love?

It is a sad state of affairs when debates of this sort tend to find themselves bogged down in the bizarre mess that is the current state of student representation. Somewhere along the line the entire issue went septic, and all Hell broke loose. As such, we here at

The Stanley George Variety Page have decided to settle the issue once and for all.

First of all, it is the opinion of the present columnist that the Sports Association has no right to exist in its current form. Despite the fact that we live in a country that vests a disturbing amount of interest in its own sporting success, the tertiary education system currently lacks the financial breathing room to sustain sporting activity at its current level.

The Sports Association gets an annual grant of about \$500,000 from our combined union fees, while the Students' Association receives little more than half that amount. The Students' Association has been forced to cut the equivalent of two full-time salaries from its payroll, while the essential services provided by the SAUA are already

Association have been mooching off our union fee.

Whether or not this is true is yet to be decided. As far as I'm concerned, the entire hulabaloo is a desperate attempt on the part of certain frustrated members of Union Board to attract attention to the real issue: the fact that the Sports Association is currently too big for its own good. Sure, Sports may need a hefty slice of the Union fee in order to survive in its current form, but why should the Sports Association survive in its current form? How is it that the goddamn Sports Association gets twice the amount of our union fee as the Students' Association? The Stanley George Variety Page cannot for the life of itself understand how this issue has remained on the backburner for so long.

This is an issue that needs to be addressed. It has been festering for far too long. Left unresolved, it threatens to cause an outbreak of violent mental disorder amongst our long-suffering representatives.

It appears amazingly easy for the Union and her affiliates to take childish swipes at each other in the name of the appropriate use of funds. However, while all this is going on, those who wield real political power continue to plan our destruction. Most of us have already forgotten the fact that we have to weather another four years of Howard and Costello. If tertiary education as we know it is to survive the coming onslaught, we've got to stop presuming each other guilty until proven innocent.

When all is said and done, none of our own deserves to be dragged through the streets. Not the SAUA, not the Union, not even the hulking pile of dead weight that is the Sports Association. It's the Federal Government that we need to be fighting. It's the weakening state of student activism and the wholesale corporatisation of what should be the last refuge of a classical education that we need to guard against. Hopefully, this latest round of intra-student nastiness will be one of the last, so we can get on with the job of defending ourselves from those who seek to destroy us.

When all is said and done, none of our own deserves to be dragged through the streets. Not the SAUA, not the Union, not even the hulking pile of dead weight that is the Sports Association.

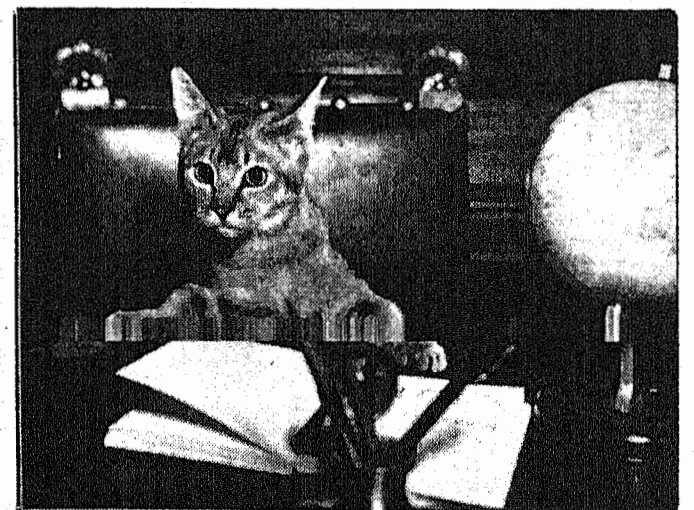
being threatened.

It is understandable that current Union Board members are frustrated with the situation. However, this does not justify the way in which certain members of the board have gone about addressing the issue of associate membership.

What follows is a gross summarisation of the controversy: The Sports Association charges non-student (or associate) members a sixty dollar fee for the use of its facilities. Each individual club also charges its own fee (often well in excess of the Associate Membership Fee, which is payed directly to the Association). In total, it works out that associate members pay more for their membership than we do - we pay about seventeen percent of our union fee, which works out to be about fifty bucks. Furthermore, associate members provide all manner of services in kind, which the current Sports Association could not possibly function without.

The controversy is really about whether or not the sixty dollar Associate Member Fee is big enough. The funding relationship between Sports and the Union is more complicated than a mere half million dollar grant. The Union provides Sports with a number of services that aren't covered by the aforementioned seventeen percent chunk of the Union fee. As such, there is an amazingly technical argument that suggests that those deadbeat associate members of the Sports

Stanley George's real name is Tristan Mahoney



Those board members are such pussies

VSU and a palm full of slop

Imagine what the Mayo Refectory would be like if the union fee was voluntary. What follows is an example of the kind of future that union catering might face should the creeping abyss that is Voluntary Student Unionism become a reality.

Given that post-VSU union catering would have to subsist on a budget of about twelve cents, the menu would probably be reduced to two items: the pastryless pie and the hand full o' meaty slop. Naturally, the pastryless pie is slightly more expensive than the hand full o' meaty slop, despite the fact that they are both quite identical.

Peckish students queue up alongside a bainmarie, where they are greeted by a haggard matron wearing a stained apron and a hairnet. A dollop of gelatinous ground beef (mainly composed of mashed offal and surplus pork tallow) is then placed directly into the customer's cupped palm.

The alternative - the pastryless pie - would involve a pie tin filled with the aforementioned gelatinous mixture. Cutlery will not be provided, the theory being that we are in fact University students who have the

wherewithal necessary to come up with a cutlery alternative which, of course, would incur no further cost to the VSU-stricken Union.

Naturally the Union (now relegated to club status) would remain obliged to supply some kind of beverage to accompany the tin o' pie and/or hand full o' slop. Given that catering would already be stretched its financial limit, only one beverage would be provided - reconstituted orange juice - which would be administered to customers via a mobile communal teat. For the purpose of hygiene, each student is issued with his or her own personal teat attachment at the beginning of the semester.

See? So long as a decimated Union remains sharp enough to take advantage of golden ideas such as the pastryless pie and the communal teat, the bizarre mystery wrapped in a riddle that is campus catering can survive the onslaught of VSU.

Stanley George, John Candlish and an inappropriate amount of weed

Wombling:

scavenging for fun & profit

*Making good use of the things that we find,
The things that the ordinary folk leave behind.*

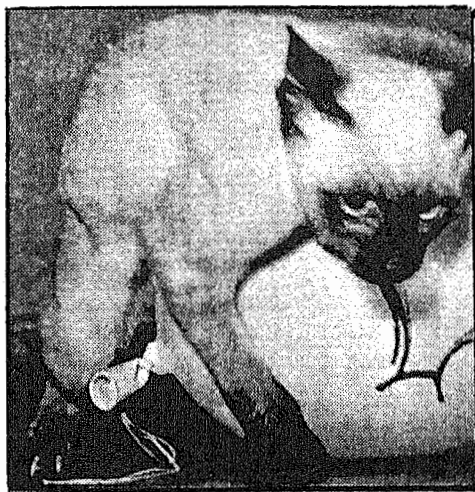
Just because you now live away from home on a student's allowance, doesn't mean you have to compromise the level of comfort to which you are accustomed. In fact, as the case may be, you could even reach new pinnacles of classy luxury. In the archived annals of *On Dit* back issues, many an article has been written on how to stretch the increasingly meagre offerings of government welfare to cover a lifestyle fit for a king or queen. These are numerous and range from throwing intimate cask whine (intended misspelling) soirees to getting culinarily (I'm pretty sure I made that word up) creative with



damp cardboard and parmesan cheese. Herein continues the noble tradition of indispensable tips to aid in easing those sore, sore student budgets. So pull up a seat and lend me your ears as I impart to you, the eager acolyte, the Distilled Wisdom of the Ancients; the Forgotten Knowledge, namely, Wombling.

Ahh, Wombling! The esteemed craft of acquiring dodgy goods by means Equally Dodgy! The most popular source of any Halfway Decent Womble is by far that hallowed institution; the Hard Waste Collection, although Building Sites, overloaded Goodwill Bins and Supermarkets that Leave Pallets Lying Around will also appeal to the finely honed senses of the Seasoned Womblor. The Rules of Wombling are summarised thus: Anything Goes. If it is not nailed down then it is Fair Game. That being said, whenever local councils, in their wisdom decide to provide the community with the service of collecting and disposing of items too large to fit in a bin, put your Wombling boots on! You are about to hit Paydirt.

My own qualifications in this esteemed craft are above question. The dedication I have in times past exhibited to Wombling has seen the Household and I driving through the Western suburbs during the seedy hours in a van with a trailer come Council Hard Waste Collection. This particular Haul saw us the proud owners of a Genuine 1970 model Hoover washing machine (defunct - we stole ice from the local pub and kept beer in it), a 580 litre frost free kelvinator (frost free because when plugged in, it kept things



on average at a slightly higher than room temperature and much higher than washing machine temperature), several Tastelessly Fake Woodpanelled Television Sets (all working as soon as our lack of coathangers for aerials was addressed), Countless Sofas and Couches in Various States of Cleanliness and Disrepair (the staple of any Budding Womblor) and Three Vaguely Damp Smelling Mattresses (with which I replaced my then sleeping arrangements of a pile of clothes). Does that disgust you? Well stop reading then. The True Womblor is Stoic and Stalwart of Stomach. But I digress.

Daylight is no excuse. A measure of the true Womblor's mettle is the coolness with which they can meet the glare of householders and career folk who challenge their sovereign right to manhandle a sideboard (missing a door of course) down South Road. Verily 'tis no art for the Fainthearted.

It is written in the Lore that it is mandatory for any party who set out with the purpose of Wombling return with at least as many mysterious bits of seemingly useless paraphernalia as they do with workable furniture. If you do not return after a group Womble with armfuls of bike frames, drive shafts for HR Holdens, fan motors and bent chairs you are not a True Womblor. The true Womblor will not be ashamed to admit responsibility for said items.

The True Womblor will justify the apparent uselessness of said items no matter how much wishful thinking and McGyver-like skill is required (eg "Yes, it's only a burnt out magnetron from a melted microwave oven to you but with this handy twine and this rusty hairdrier I propose to build an ace infra-red security sensor!"). The True Womblor will heed not pleas to "get the fuck rid of all that junk before we shove it up your arse!" from the Household members.

The beauty of the Womble is as follows. The time comes eventually, after none of the plans come to fruition, that aforesaid items begin to clutter every living surface of the Household. The time comes when you accumulate one too many a dying couch. The Savvy Womblor fears not for this twilight of the gods of providence. When Womblor Goods begin to accumulate to a Critical Wombling Mass, it is simplicity itself to execute a little thing I like to call the antiwomble; that which others refer

to as The Purge. Essentially this means doing a little bit of research to find out current



W o m b l e friendly suburbs, loading up your ute, camel or ageing grandmother with all articles destined for Purge and simply reinserting articles back into the uni student eco system. Eventually someone with a bigger need than yourself will claim the articles for themselves, saving them from the doom of the rubbish dump and an undignified existence rotting away in the company of winning lottery tickets and plastic bags. It's an emotional time. It feels like losing a piece of yourself in a very literal way. It's not that you've adopted these articles as your own children and now have to watch them with parental pride as they move off to make a new life elsewhere. It's not that you've come to define yourself by your paisley upholstered treasures. It's that over the months, chances are that you've deposited copious quantities of various bodily fluids, etc on the

items such that they've become more detached appendages than furniture. For this emotional time I say this, dry your weeping eyes. With change comes opportunity. You are now a clean slate, ready to fill your life once again with Fresh Womblor Booty.

The circle of life has come a full revolution.

If you dream of your very own slice of the Australian Dream, living out of home in the style you deserve; if furniture improvised from stolen pallets and milk crates, utilitarian though it might be, you consider no comparison to a fifteenth hand shapeless sofa which draws most of its colour and character from the dubious stains on its manky upholstery, invoke the Power of the Craft.

If you need any Guidance in your bid to improve on the spartan surroundings of your Hovel or if you are assembling a Wombling Band for any upcoming expedition, hesitate not. Make sure that you let me know. I want in on the action!

We the proud, the few, the noble practioners of this esteemed craft.

Amen

For homework, memorize all verses of the Wombling jingle. Make it your anthem.

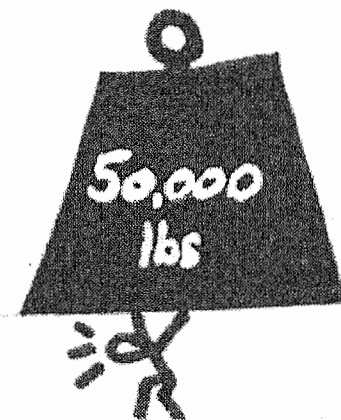
Yak
is a semi-professional Womblor

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**Finding it
hard to cope?**

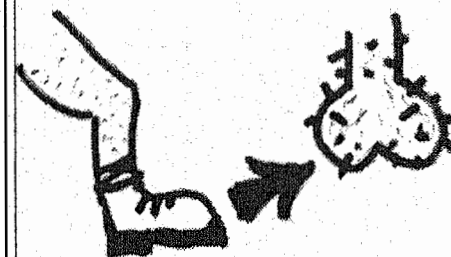


**Life
weighing
you
down?**



Why not try

**Tol-
chocking
some
veck
in the
yarbles!**



*A public service announcement
brought to you by the
AU Ultra Violence Club*

Associate Members of the Sports Association: Not as toffee-nosed as you might think

The recent article "Are you picking up the tab for someone else" really annoyed and upset me. You see, I am/was one of those maligned non-student members of the Sports Association, fortunately I've enrolled as a part-time student this year, as a result I can have my say in this paper.

I was incensed by the suggestion that I am ripping off the student population, when all this time I thought, by coaching women on campus, I was actually contributing something to the University community.

There were three key issues raised by Mr Kitschke's piece, I'd like to comment on each independently as they are really unconnected issues that he has rolled into one with his hyperbole.

Issues of Equity, cash and labour: This article, to my mind, sets the Women's movement back about 50 years. The only value that Mr K's recognises is the \$60 membership non-students pay the Sports Association (against the \$50/Full-time student equivalent, as pointed out in the AUU President's article last week). (For the record they usually also pay higher membership and training fees to Clubs – as has already been pointed out to Mr Kitschke). He does not recognise the additional hours put in by a number of the non-students for a range of functions. Students also volunteer time to keep Clubs running, but the bulk of the administration (collecting and banking fees, organising affiliation with peak bodies and most of all, coaching, seems to be done primarily by the non-student members simply because they tend to be the continuity in the Club and know the processes (often informal) to do these things. So his arguments are akin to a divorce settlement where an un-waged woman's work in the household is not taken into consideration (or valued as highly as the waged man's financial contribution to the household), when deciding the relative contribution to the assets of the family and subsequently the division of those assets. Fortunately, the family courts in this country, unlike some parts of the world, do not share Mr Kitschke's view.

On a more personal note, during the last 15 years of my non-student status, I've cooked and made my home available for club functions, both social and fund-raising. Also allowed the use of my home for training, either when the Union building is closed or some people need more training – all at no cost to either the club or the Union. To safeguard the interests of my Uni club, I also serve in a voluntary capacity on the Board of my State Sporting Association.

While he uses the rhetoric of equity, Mr Kitschke's comments would have you believe that all non-student members are highly waged individuals (ironically, I have a reasonable wage and am also a student). This is certainly not the case, lots of non-student members who work at the Uni or are graduates of the Uni are not on a QC wage. They are research assistants, secretaries employed full- or part-time, or temporarily un-waged. The Sports Association has over the years ensured that all these people do pay a higher price for service, precisely so that the Students Amenity Fee is not subsidising their sport. At the same time addressing issues of equity and keeping quality sport affordable for the whole Uni community.

Structure of Sport at the University:

Those of you who've read "The Lower Level – A History of the Adelaide University Union" would know that the Sports Association pre-dates the Adelaide University Students Union by a few years. The Sports Association was created as an association of independent clubs, with help from the University to purchase and maintain grounds, boats etc. The Union contributes part of the Sports Association costs from the Student Amenities Fee, so that their members, i.e., students were provided with quality sporting services at affordable prices.

While the Sports Association is a semi-autonomous affiliate of the AUU, it is part-funded by the University and membership from non-student members of the Uni community. Its 40 Sporting clubs in turn, are affiliated to, but not wholly funded by, the Sports Association and must raise consider-

able parts of their running and capital costs from membership and training fees from their members (student and non-student). If indeed, the AUU was funding the entire costs of the Sports Association and its affiliated clubs – the arguments about subsidising non-members would have some validity, however, that is not the case. The funding from AUU enables the Association to continue providing affordable services to students who constitute a greater than 2/3rd majority of the Sports Association membership, it also allows the AUSA to provide ad hoc recreational activities for students who are not members of any specific sporting club. It is my humble opinion that without the funds and facilities provided by the Uni, and the Union and the fund raising efforts of the clubs – sport would not survive on campus in its present form – instead you would see a fully commercial operation like the CPH. The partnership here is really important to Uni culture.

Goodwill: It is rather ironic that Mr Kitschke refers to "goodwill" or lack thereof on the part of the Sports Association in resorting to a legal stay of execution (or in this case an injunction). A decision (threat) to suspend funding without any prior discussion with an affiliate is indeed a big stick, if as he says all he wanted to do was investigate whether the Sports Association was in breach of the AUU constitution. This must be put in the context of recent changes made to the AUU constitution by previous AUU Boards. There is a perception in some quarters that these changes have the effect of converting the affiliates into fringe dwellers, who can be rapidly jettisoned in the event of VSU materialising. Ironic since the affiliates provide the bulk of the student services on campus (outside of catering). Take for instance the following completely fascist clause "Privative clause: no decision of the AUU Board with regards to funding of affiliated bodies may be appealed to any court or tribunal. The decision of the AUU Board is the final determination and acceptance of this clause by affiliated bodies is a prerequisite of funding.", that would have

done Pinochet proud. Combine a suspension of funding with this clause and I'm afraid goodwill goes out the window.

And another thing – Mr Kitschke's comments about only non-students getting upset by this issue – what does he expect, given the timing of this farce – students did not get back on campus till last week! The best that can be said about this guy is, that he does not read information provided to him.

Given that some of us who have been involved with AUSA for a long time think the Sports clubs provide a really important contribution to Uni culture and student (and non-student) health, it was important to ensure that this body survives and continues to serve its constitutional function of providing services to the entire Uni community, long after students of Mr Kitschke's ilk have completed their limited political tenure.

Consider that some of us could have just joined other clubs in the State after we graduated, but choose to stay with our old Uni clubs precisely because of loyalty, friendships and history and because we are proud of what we've built up over the years.

In conclusion, I am heartened by the efforts being made by some members of the AUU Board, (letters from the President and Seb Henbest – *On Dit* 70.2) to fully understand the situation (structure and funding) and not be coerced into making a short term, destructive decision that would be counter-productive to the provision of services to students and contrary to the AUU constitution, in the long run.

Dr M Verma is an undervalued contributor to life on campus.

Dr Verma joined the Sports Association Board in the last few weeks as a result of her dismay at the threat and treatment of the AUSA, despite a full-time workload, parenting duties and part-time studies. She was a full-time student on campus until 1985, and has coached and mentored women at the Judo Club since 1985.

Got a fishbone to pick?



Why not pick it on the pages of
On Dit?

Come down to the *On Dit* office at 2pm on Thursday - there'll be saucers of milk and whitebait for everyone. We'll also be discussing everything you need to know about being an Opinion contributor. Both current and prospective writers welcome.

Be there, or be canine.

~ Janak's Two Cents ~

Ill informed, or deliberately inaccurate ranting from student politicians is, of course, one of the great joys reading of *On Dit* - without a fresh piece of triviality to be escalated to the heights of controversy and debated by a bunch of tired out student polliie hacks in the letters page, how dull university life would be! We didn't even have to wait for teaching to start before being bombarded by twisted rantings from old hacks - Brad Kitschke and the mysterious, anonymous 'Pissed Off'. As an ex-hack myself, I have made it my policy for the last year to know as little as possible about such petty scraps,

let alone allow myself to get involved in them. This time, however, the assertions being made are too ridiculous for me to allow them to pass without comment.

And as twisted rantings go, they don't get any higher in the deliberately misleading stakes than these. The O'Week edition letter by 'Pissed Off' (so sad to see student polliies without even the courage to sign their name to their convictions) suggests that because the Union Board did not endorse a motion put by them at its last meeting, suddenly all the member benefits provided by the AUU, including the EWOs, Union Card or Craft Studio are wide open to the general public, and that I and my fellow fee-paying student members of the AUU have become part of "the most fucked over group in all of society with regards to the Student Union". This is not, nor ever has been the case - a fact that the author of this letter knows perfectly well.

'Pissed Off' seems to claim that the logic of traditional universalist labour unionism, and the logic of user-pays liberalism will both lead one inevitably to the conclusion that...

'Pissed Off' displays a complete lack of knowledge either of political philosophy, or of basic principles of microeconomics demonstrated by any of those who have thus far chosen to rant on this subject. 'Pissed Off' seems to claim that the logic of traditional universalist labour unionism, and the logic of user-pays liberalism will both lead one inevitably to the conclusion that... user-pays liberalism will both lead one inevitably to the conclusion that any non-student seeking to benefit from any of the amenities provided by AUU must become a member of the AUU in order to do so. Traditional universalist labour unionism, interpreted through the lens of blind, dogmatic adherence to ideology, would certainly lead one to this conclusion. But following this logic, the AUU should also not sell food (even on a commercial basis) to non-members, or indeed conduct any form of business with any person not belonging to the organisation. If one does not accept this reasoning (and I expect even such devoted believers as Bradley or 'Pissed Off' would balk at that proposition), then one accepts that for some services provided by the AUU, user pays is an appropriate model of economic organisation.

A user pays model does not, of course, lead one to the same conclusion, but rather to the opposite one - that where services are offered on a user pays basis (as many AUU services are), those who make use of those services should not have to subsidise an entire range of other services which they do not use, but rather should only pay for

the particular service they choose to consume. This philosophy is, of course, applied in all the AUU's commercial operations. If it is applied to the question of Sports Association membership, it can only lead one to conclude that a non-member wishing to join a sporting club should be required to fund the costs the costs of production of the service they consume (plus any desired profit margin if it is wished for the transaction to be a commercial one), but that they should not be required to fund services which they do not utilise. Mr Kitschke's proposal, as outlined in *On Dit* 70.2, would, on the other hand, see non-student members of sporting clubs required to fund organisations that exist solely to represent students to the university, government, and community - hardly a rational basis on which to charge for a service.

Furthermore, given that the Sports Association would exist and provide services to students regardless of whether or not it had non-student members, it is worth noting that the only sensible model for apportioning costs of membership for non-student members would be a marginal, not a proportional one. To do that, rather than simply dividing the costs of running the association among its members and charging non-students a proportional amount, one rather has to ask how many additional costs, over and above the existing expenses of providing sporting activities to students, are involved in providing them to non-student members. Divide those


expenses by the number of non-student members, and you have the marginal cost of non-student membership of the Sports Association. Calculated on that basis, a \$60 non-student membership fee is almost certainly bringing in a healthy profit to the organisation, and substantially lessening the costs of membership for students, even including all the administration costs the AUU might like to charge out to the Sports Association. If Mr Kitschke and his colleagues do not have enough understanding of first year economics to recognise the most basic of business principles behind this model, it worries me greatly to consider that they are responsible for an organisation turning over around \$18 million a year.

\$60 is, by market rates, absurdly cheap for non-student membership, given the benefits to which one gains access, and I would be surprised if their elasticity of demand were not such that the Sports Association could charge substantially more, increasing their revenue and reducing their reliance on student funds to operate. Indeed, of all the AUU's affiliates, the Sports Association is clearly the only one that could potentially continue to operate successfully with far greater autonomy from, and reduced financial dependence upon the AUU. This idea concerns basic business sense, and not the absurd and dogmatic ideological rantings that have been delivered on the subject to date.

... given the benefits to which one gains access, and I would be surprised if their elasticity of demand were not such that the Sports Association could charge substantially more, increasing their revenue and reducing their reliance...

Janak Mayer is a self-proclaimed retired hack (and AUU President 1999-2000)

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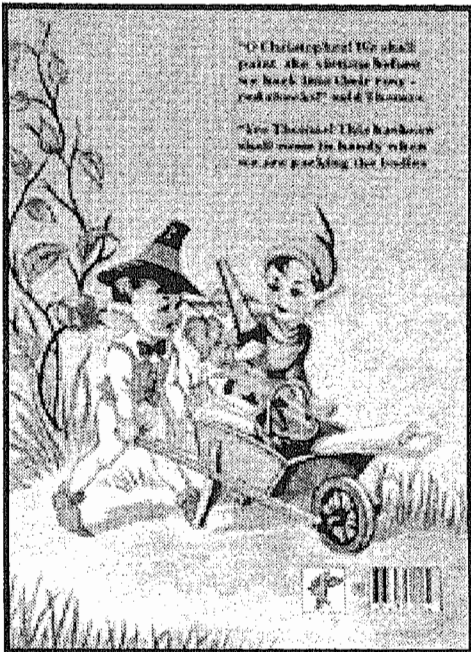
GT / Kid Kenobi / Mark Dynamix

TOUR DATES

- Brisbane** Thurs 14th March **QUT**
- Melbourne** Fri 15th March **The Hi Fi Bar**
- Canberra** Sat 16th March **ANU**
- Sydney** Thurs 21st March **Uni NSW Roundhouse**
- Adelaide** Fri 22nd March **St Pauls**
- Perth** Sat 23rd March **Metro City**

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Aristocats

Dear Eds,

Recently I went through the pain of enrolling for yet another year of my law degree. And what exquisite pain it was! I understand that students from other faculties have to go through similar problems and indeed I'm not sure whether the Law School's issues are the faculty's fault or are in fact University-wide. I also wasn't sure whether these problems were the result of bad luck, underfunding from the bastard government, or actual malice.

Fortunately, everything was made clear a few weeks ago as I happened to be wandering through the corridors of the Law School and overheard a couple of Uni admin types in conversation through a door. Let's call them A and B. The conversation, which I luckily took down in my Legal Skills notebook, went something like this:

Person A: Now, we're implementing a whole new system for handling enrolments and class allocations, through this special new 'Myuni' program.

Person B: Myuni? Will that be as disastrous and ill-conceived as the 'ALICE' program?

A: No... ALICE was bad in theory and worse in practice. Myuni is actually okay in theory, but implementing it will be a litany of annoyance, for the first few weeks at least.

B: Hmm... I take it everything will be thoroughly tested before it's introduced?

A: Not really.

B: Will they be doing any testing at all?

A: Oh, some, I guess. Maybe to see if it can handle a few dozen students at once. More than that is I think what they call 'undefined behaviour'. Anything could happen.

B: Do we expect general confusion to result?

A: That goes without saying. Enrolments will take weeks longer than expected, which will push other administrative tasks back as well, so we'll have students running around whose enrolments or amendments haven't been processed, so they can't access their subjects online to read notices or enrol in tute groups.

Other students will be sent multiple letters telling them their enrolments need to be finalised even though they already have been. Useful information, like the rooms that seminars are to be held in, will be concealed for as long as possible, and misleading information will be constantly provided. And that's just what we're doing to students - the staff will have an even worse time.

B: How irritating.

How to get your letter published

Follow the golden *On Dit* rules and you too could see your name in print. Just try to keep it under 250 words, and make sure that you bring it in by Thursday at 5pm. There are many submission boxes literally strewn around the Uni (if you count strewn as meaning three - library, SAUA and *On Dit* antechamber) so just pop your letter in there. If it is at all possible, submit it in disc form as we are getting cramps in our hands from transcribing all these epistles. Don't feel afraid to come down the office to drop you letter in to us - we don't scratch and only ever lick people if they have been recently eating tuna. Put your name to the letter unless you have a good reason not to do so. Just remember that you must give us a valid student number and name - we do check so don't make us get all grrrr on your ass.



A: Also, the course notes for most subjects will be uploaded onto the system. Sounds fine in theory, until someone decides it's okay to provide 10 megabytes' worth of images scanned in from legal journals as the readings for just one week of one subject, and expect students to download it all in (ugh) pdf files. Of course, nobody of a sufficiently low rank to have to deal with students face-to-face will have a clue what's going on - we make sure of that.

B: Does all this serve any constructive purpose?

A: We think society in general is becoming too reliant on computers. People are losing the ability to think for themselves. So we want to make sure our students leave Adelaide Uni with a sceptical attitude to the supposed benefits of technological change, as well as the kind of paranoia that will serve them well when dealing with governments and large corporations.

B: Anything special planned?

A: Well, the Legal Skills/Procedures/Evidence combination is a doozy. First we'll tell students to enrol online. Then, when they try, they'll be told to go to the front office and enrol there.

B: Will the office staff be informed of this beforehand?

A: Of course not! And once there students will be told to come back the next day at 2pm. It's not until then that they'll find out they have to choose times for 4 hours of inconveniently scheduled seminars per week. Oh, and they'll be locked into whichever times they choose for the rest of the year. **CHOOSE NOW! RIGHT NOW OR YOU'LL MISS OUT!** we'll say to them.

B: All this sounds pretty standard. I think students from most faculties get this kind of treatment. It comes from the Uni being a supplier of higher education in a highly regulated seller's market.

A: But there's another twist, something that only the law school could come up with. Naturally the office staff will be annoyed when students fight with each other in the most brutal way to get to the front of the line. So after a couple of minutes the noteboard with the sign-up sheets will be moved into a small room guarded by a surly Law School admin person who will only let people in one at a time. Everyone else will have to wait while the student in the room works out what's going on, finds the one combination of seminars that doesn't clash, discovers that it's full, looks for their friends' names, potters around for a minute, etc before the line moves on and everyone else get the chance to do the same thing, one by one.

B: That certainly is bizarre.

A: It sure is. But there's plenty of room for making the experience even more surreal. We'll make sure that the queue is right outside the Dean's office, so she gets to hear two hundred law students leaning against her door and complaining about how much they hate their faculty and wish they'd gone to Flinders.

B: No wonder nobody wants to be Dean!

A: Now let's talk about what we've got in store for the rest of the year...

B: Anything good?

A: Oh, just you wait 'til the start of Semester 2...

At this point the Dean wandered past and I had to move along. But that explains a lot, doesn't it?

Yours,

A cowardly anonymous Law student

Attack Cat

Dear Ben,

If you dislike Brad so much, why don't you shoot him with one of those AUU purchased rifles?

Tanisha Hewanpola
AUU President, 2001



Sooty would do anything for a dare, even drink really chunky soup.

Arty Cat

Dear Eds,

Does anyone understand the purpose behind the 'people calling to their pets' sound installation in the Barr Smith circle? I'm all for public art, but not if it's just plain irritating.

Yours,

Harry Potter
7th year Arts/Law

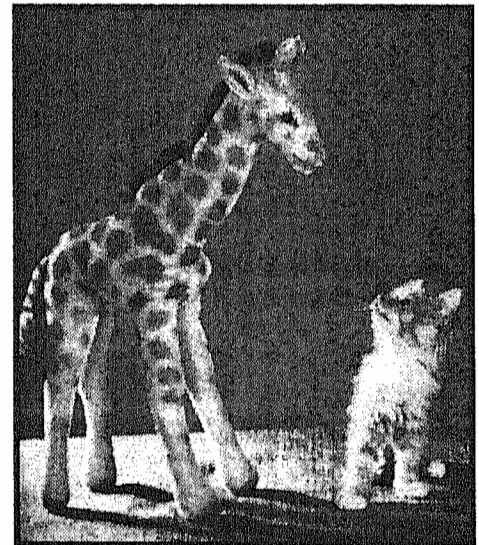
Alley Cat

Dear Jorm,

I would like to share a theory with you on the disappearance of Yoda. Cast your mind back to a couple weeks previous to her mysterious exit. If you remember correctly there was a new "Bin Scab" on the scene, the Old Git with the oh-so-clever stick-with-attached-nail. He was more efficient than Our Yoda, the next step up the Hobo evolutionary chain if you will. With his wonder gadget he swept the bins clean of plastic and aluminum treasure. Yoda could only watch on as the Industrial Revolution met the Feudal System of the "5c Refund At Collection Depots When Sold In S.A." war.

Of course this was not enough for the Old Git, a smack with the stick-nail duo to the back of Yoda's neck and a quick heave-ho into the Torrens, his rise to the top of the dump heap complete. 'Twas a sad, sad day...

Regards,
John Boy



Sebastian asked the old woman for directions to the nearest bar.

Friendly Cat

Dear Eds,

I would like to register my disbelief at your constant ridicule of Blake Wadlow. I for one have never even heard of Blake hurting so much as a lowly gnat, let alone the pathetic rag that you people attempt to pass off as a newspaper.

Why must you be so mean to Blake? He is handsome, kind and extremely well spoken. He has a razor-sharp sense of humour, but is always careful not to hurt anyone's feelings. One time, my friend's sister saw him leap into the middle of a busy road just to save a puppy.

Blake is always considerate and in no way rude or unfriendly. I especially like it when he pats girls on the arse and calls them "darling" - he's so cute. I think Blake is just misunderstood. People like you are naturally jealous of his striking good looks, suave personality and popularity with the ladies.

To make up for your rudeness, I think you should put Blake's handsome face on the cover of one of your editions. You could call it the *Blake Edition* and you could interview fans and admirers and ask people around campus to tell their favourite Blake-related anecdotes.

Regards,
Stanley George

Fat Cats

To the Eds,

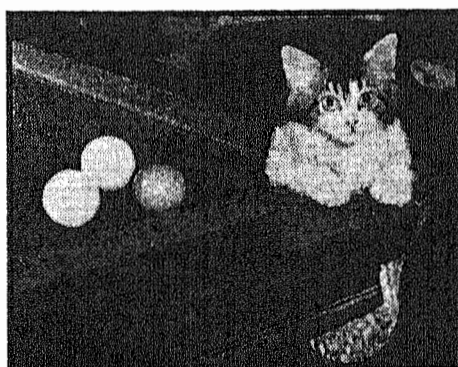
I read most recently the articles by Brad Kitschke in *On Dit*, outlining his 'concerns' over the funding allocated to the Sports Association.

As a former Secretary of the Clubs Association of the University of Adelaide, I find his statements both misdirected and somewhat hypocritical. He poses the question of whether it is fair for students to cover the services of Associate Members. I feel that the article by Tristan Mahoney has adequately addressed the issue that only 17% goes toward the SA funding. Instead I would like to highlight the fact that this money is not used by the Sports Association to pay office bearers, as is the case in the Union itself, but rather allocated toward clubs. Further more I pose the question to Brad, is it fair to expect the students to contribute a portion of their \$327 towards the Union President and SAUA President's Christmas parties, without receiving an invite. At least the associate members are paying their own way.

If Brad's concern arises from the inclusion of non-student members within the Sports Association framework, then perhaps he should consult more with the Alumni Associations, which are doing their utmost to encourage former students to retain and/or reform links with the university. The benefits that arise from these links are innumerable and serve to portray a more positive image of the University in the community.

If the academics provide the skeleton of the University, the Affiliates (including the Sports Association) provide the skin, muscles and life-blood of the campus. They must be supported, not suffocated. Our university is proud of its history and as an Alumni I find it perplexing the Union feels fit to discard people as soon as they graduate. We have much to give back to the university, a fact that the Union appears to have forgotten.

Brendan Watts
BSc. Grad. Dip. Ed.



Tabitha made a vow then and there to only take catnip with friends that she trusted.

Feisty Cat

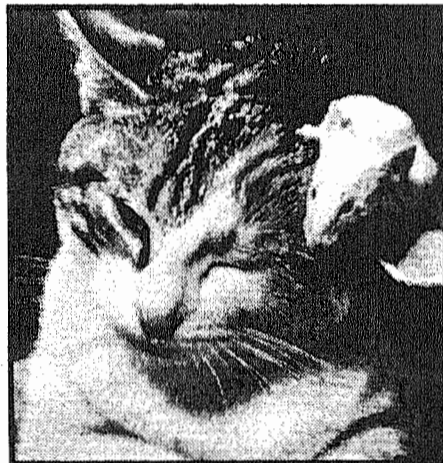
Reading last week's letters section of our *On Dit*, a fine student newspaper that as one of its sub-editors I have a particular fondness for, I was pleasantly surprised to see a letter from Brad Kitschke that was touted to be "free of emotive argument or rhetoric." I'm the sort of person who gets excited whenever history is made and this was one of those occasions. My excitement was cut down in its prime however when I encountered the first emotive argument of the piece no more than two paragraphs after Bradley promised there wouldn't be one present.

A further two paragraphs after that I quote Bradley as writing "So why do we fund them that money in their annual grant?" I believe this is called a *rhetorical* question, Brad. You had two chances to make Australia proud and you wasted them.

To be honest I'd expect the double standards to be much less conspicuous, to pounce upon the reader without them having noticed. A real lawyer or politician would have no trouble doing such a thing. Subtlety is the key. Of course we can't hold any of this against Brad, he's neither a lawyer nor a politician, whatever he may have you believe. He (like every other student politician) is just a student until the day he graduates from this fine institution and I don't see what he or any of the other hacks have done to deserve space in *On Dit* to flood with whatever propaganda they're pedalling at any given time. I think *On Dit* should be a real student newspaper and not just a mouthpiece for any student politician with an axe to grind.

Jaded,
Michael Bourlotos

P.S. Jorm asked what happened to Yoda. I'm under the impression that she's dead, hope that was helpful.



Oscar was an extremely messy eater who liked to play with his food.

Sleepy Cat

Dear Eds,

Just writing in to pose the question as to why the Adelaide City Council has yet to build some sort of tram up the middle of Rundle Mall. Now, after a hard day at uni trudging up and down the many stairs that adorn our fair campus, I don't really feel like walking from one end of the Mall to the other in pursuit of a tasty treat or a new pair of shoes. Melbourne has trams running up and down Bourke St Mall so why can't we? Or perhaps some form of travelator like they have at international airports. It would be inexpensive to install if you hired some of the very competent engineering students that lurk around the Mayo, and they would gain some valuable work experience. And while they are at it, how about they install some sort of overpass for those people who don't want to drive through or around the city. They could then drive over it instead. Now, this could be trickier to install, since it has been since pointed out to me that there are a number of buildings in the way, but I am assuming that there could perhaps be some way around this problem. I hope that this letter gets a few people thinking about the ways we could save the tired legs of Adelaide University students.

Tired



Miffed Cat

TO ALL ONDIT EDITORS AND PERMANENT WRITERS,

I was reading your Vol. 70 Ed. 2 paper and noticed a lot of personal attacks on a student named Blake. Its [sic] actually quite worrying that this kind of harrasment happens at uni via OnDit [sic]. I dont [sic] know this Blake guy much but enough to identify him from a class and he is in the VOX POP named as Nygel. I think you guys should clean your act up and maybe we should have some supervisors for you. This should not be on and you should know that. The whole attack is so obvious your [sic] (a) one of Blake's ex-girlfriends with revenge in mind. (b) Your last girlfriend or potential girlfriend was swept [sic] off her feet by him. (c) You were rejected by him or (d) just neurotic.

So I suggest the perpretrator to see a psychaitrist or counsellor because its obvious you have a problem and too much peroxide to your head.

Signed by a concerned student.

Dear Concerned Student,

We are happy to have received your reply but are bemused as to why you refuse to reveal your real name, despite having affirmed you are neither a friend or ex-girlfriend of Blake's. We wish to point out that Blake's name was changed to Nygel in Vox Pop only because an incorrect name was given in the first place. We are sorry to have printed the letter, and we will try not to

let people give their opinion's about other people's personality and character faults in future issues, especially when their behaviour appears to offend people.

On Dit Team

Russian Blue

Comrade Kitschke (*On Dit* 25/02/02) makes the assertion that non Adelaide - Uni Students involved in the Sports Association are getting free access to Uni services such as Union Staff, IT & Uni Facilities for \$60 whilst we students pay \$327. This is just not true. In fact Denzied Kitscke is just wrong.

Non-students who pay subs to the Sports Association only get access to the club they join. For example non AUFC (Adelaide Uni football Club) students pay \$130 a year (of which they pay \$60 as a sports fee directly to the Union), but can only get access to the Football club and no other Union subsidised services. Comrade Kitschke's article would you to believe otherwise. The Sports Association relies on non-student members to pay for its facilities as well as the many grades of competition that are on offer at the University. Without those QCs & other Alumni, the Uni Sports Association would be a small unviable group, requiring more Union Funding and restricting the number of grades Uni students can choose to play in. We at the AUFC encourage Comrade Kitschke to come out to training and see for himself what a great job non-students do for the Adelaide Uni Sports Association.

Bob Neil
A.U.F.C.

NOTICE TO ALL STUDENTS OF ADELAIDE UNIVERSITY

During the week of Monday 8 to Friday 12 April 2002 there will be elections across the University for student representatives to all Departmental and School Committees and Faculty Boards.

Each Departmental Committee, School Committee and Faculty Board must contain at least two student representatives: one for undergraduate students and one for postgraduate students. Student representatives are entitled to receive all information put before the Committee/Board, and are entitled to vote in decisions made by the Committee/Board. Student representation is an important means by which student issues may be raised officially at Departmental, School and Faculty level.

Undergraduate students: All students who are enrolled in at least one full year or one semester course in a particular Department/School/Faculty in the current year are eligible to vote and/or stand for election to that Departmental/School Committee or Faculty Board. Students who are enrolled in more than one Department/School/Faculty may therefore choose to stand for and vote in elections in each of the Departments/Schools/Faculties in which they are enrolled.

Postgraduate students: All students who are enrolled either full-time or part-time in a particular department in the current year are eligible to vote and/or stand for election to that Departmental/School Committee or Faculty Board. Students who are enrolled in more than one Department/School/Faculty may therefore choose to stand for and vote in elections in each of the Departments/Schools/Faculties in which they are enrolled.

Nominations:

Nominations must be made on the official form, which can be obtained from your Department/School/Faculty office. Nomination forms must be received by your Departmental/School/Faculty Returning Officer before **4pm on Wednesday 3 April, 2002**. Further information is available from your Department/School/Faculty office.

Terms of office:

Each position is for a term of one year, from the day after the announcement of election results in the current year, to the day of the announcement of election results in the following year.

Elections shall be conducted according to the first-past-the-post system. Each voter may vote once for one candidate only. The candidate with the highest number of votes is elected. If you are unable to vote in person, you may apply for a postal vote. Please enquire at your Department/School/Faculty office. Please note that in some Departments/Schools/Faculties elections of student representatives for 2002 may have already taken place.

SUSAN GRAEBNER
Chief Returning Officer

Say a hearty 'here kitty' to all those

SAUA President

Bek Cornish



First Week of Uni Celebrations

For those of you who missed it, Thursday was the SAUA's First Week of Uni Celebrations. We held a fantastic FREE BBQ for all of you, and free soft drink upon purchase of a SAUA cup, and we were very pleased by the amount of students who came over to us to chat about what we were doing this year, and to also talk to the Adelaide Uni Union reps who were there. I would like to extend a huge thanks to Alida, G and Paul (as well as all the people who rocked up coincidentally) for their help on the day. It was also a delight to see the General Manager of the Union, Carmel Noon, flipping sausages and really getting into the nitty gritty of a BBQ for the sake of the students.

VSU (or anti-student-organisation legislation)

You may have read our articles on the issue of VSU, or saw the fliers we were handing out during O' Week. VSU (Voluntary Student Unionism) is an issue for the Students' Association that will be coming up this year, something that threatens our existence as an organisation. What it means is that if this legislation is implemented by the Liberal Government, the Union fees you pay at the beginning of the year become non-compulsory and Student Organisations will lose their funding. Don't care? This newspaper you are reading right now and that you love to bits would not be published, not to mention all the catering outlets and support services we offer on campus.

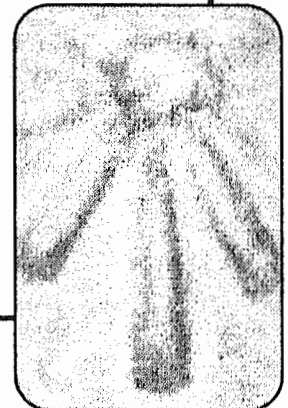
If you'd like any more information on the fight against VSU or would like to get involved in our struggles, give me a call on 8303 5406, or come on into the SAUA.

Other issues..

Coming up in a couple of weeks is Boardshorts Day. It is a campaign the SAUA is getting involved in to highlight 'Youth Suicide' and what we can do in the struggle to decrease the statistics of young people taking their own lives. You can show support by buying a Here For Life badge on the day, which is Friday 22nd of March.

Don't forget I'm contactable via email on bek.cornish@adelaide.edu.au

The definitive lines indicate a strong willed personality governed by her own influence.



With a tendency towards disorganisation, the lines nonetheless denote intelligence and integrity.

Education Vice President

Georgia Heath

Do you think that it's fair that some students can buy their way into university whilst you have to slave away over your books just to scrape through?

In the 1970's university education was absolutely free. The 1980's saw the introduction of HECS. Upfront fees were an initiative of the 1990's and it appears that in this new century we will yet again be led down the road of user pays education. Worse than that, we'll only be allowed down the road if we can afford to pay the fee at the toll gate at the entrance. The University has become involved in a joint venture with a for-profit company by the name of Bradford College. Through this college they are planning to run "Degree Transfer Programs" in which students who have not performed as well academically can pay large amounts of money to complete a one year course studying the first year of an undergraduate degree full-time. They then sit the same assessment as regular first year undergrads. All they need to get then is a PASS to go from private schooling to the second year of an Adelaide University degree.

At the moment this option is only available for international students however there has been some talk that this option should be open for domestic students. This raises huge questions of equity, academic scruples and standards offered by the University.

When my grandfather began at Adelaide University in the middle of the last century, the Vice-Chancellor of the time gave a speech where he stated that his belief was that only wealthy people should have access to university education. In 50 years not much has changed. If the University continues to make moves to allow those who can afford to pay for their education preference over academic ability then we all have a responsibility to tell them how pissed off we are.

If you want more information on this or any other education department campaign don't hesitate to call me on 8303 5406 or education@saua.asn.au.

(Eds' Com- just reminding everyone that more than one person can occupy the state of being 'Pissed Off' at any one time.)



Women's Officer

Elise Duffield

By the time this edition goes to print, International Women's Day would have come and gone. Women across the world celebrated

on the 8th of March all the achievements we have made, and recognised all the inequalities that still exist and must yet be fought for. I would like to take this opportunity to thank all the women on this campus who got involved, through either marching or celebrating with the Women's Department on Friday. If you don't yet have an 'International Women's Day' calico bag, I'm sure there will be some left. They are only \$6 and can be purchased from me in the SAUA. All the money raised from the sale of bags is going towards funding South Australian women to travel up to Townsville for NOWSA (the National Women's Student Conference). Women's Week is the next big event run by the Women's Department. I will be spending most of the next few weeks organising a fantastic week for all women on campus. If you are interested in helping during the week with events and campaigns, or if you are keen to help me out beforehand, please don't hesitate to contact me.

I signed up many women to the women's collective e-group during orientation week. If you are wondering why you have not yet received an e-mail, it is because the list was stolen. So please come into the SAUA and give me your details again. Otherwise you can easily join the e-group by e-mailing auwomenscollective-subscribe@yahogroups.com. Remember, I make myself available to all women students who have any issues or problems they want to discuss. I am not a counsellor, but I hear student grievances and am always happy to have a confidential chat. You can contact me on 8303 6481 or e-mail womens@saua.asn.au

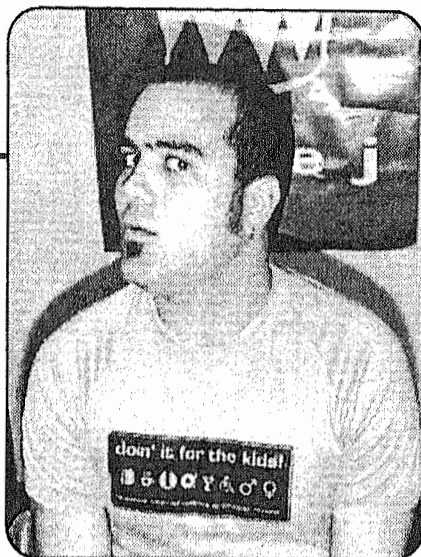
A woman can clearly be seen in the background, and the loveheart in the foreground is anybody's guess.



crazy cats hanging around down in the SAUA.

ACVP

Paul Huebl



What a week it's been at Uni! I've always wanted to say that. Anyway, down to business – how are you all? Hope things are settling down, with the sudden shock of lectures, tutes and seminars upon us all (yes, even me!) Things on campus have been steamrolling, with last Thursday's 'FirstWeek Back Celebrations' proving a huge hit with the Barr Smith punters. Look out over the term for more free food and drinks at various locations around the campus.

Ministry of Sound

Great news clubbers! The Ministry of Sound is coming to town, and brought to you by the SAUA, there will be free tickets for all Adelaide University students. All you need to do is go to zilch.com.au, print yourself out an e-ticket, bring the printout to the SAUA with your student card, and you will find yourself the proud owner of a real ticket. Acts include Kid Kenobi and Groove Terminator, so make sure you get in quick!

Prosh

As you have all no doubt heard read or seen, Prosh is happening in week 4 of this term. We are raising money this year for the Fairwear campaign and the Yellow Ribbon Program – both excellent causes. I have already had a stack of emails (activities@saua.asn.au), phone calls (8303 5406) and just plain old people approaching me with ideas for pranks. This enthusiasm is astounding, and to have a good Prosh, we need to keep it up.

We had our first helpers meeting last Wednesday in the UniBar, and ideas aplenty are floating around the Prosh Cosmos. Our next meeting for all students who want to be involved in Prosh will be this Wednesday, the 13th at 2pm in the UniBar. The more people we get the better, so come along and join the creative process.

You will find it most rewarding.

That is all.
Remember, constant vigilance is the key.

Environment Officer Sarah Hanson



There is so much stuff going on in a world of environmental politics, it's crazy! Firstly the trip to Woomera over the Easter long weekend is well into full swing. If you would like to come on the bus and be part of the Festival of Peace and Freedom send me an email or call me at the office. Everyone is welcome!

The Australian government has again sold our environment short by pairing up with the US, giving support to George Bush's alternative to the Kyoto – that is rejecting Kyoto as it will 'hurt the economy'. Bush's plan is based on the decision to make reduction of greenhouse gases voluntary rather than mandatory. The Australia-US partnership is a blatant attempt by the government to look as though they are doing something about global warming while at the same time putting industry and profit before a chance for a sustainable future. If you would like to find out more about this issue, just let me know and I'll keep you up to date.

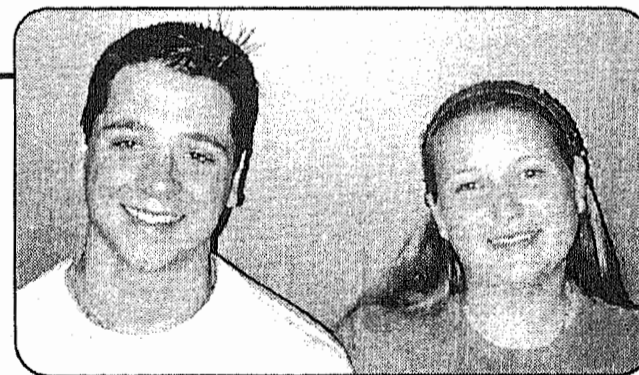
The refugee campaign is rolling along. Two dates to mark in your diaries are 20th March when there will be a benefit gig, with bands on the Barr Smith Lawns and speakers followed by a walk to Parliament House in support of refugee rights. Bands will start at about 1pm and the rally will follow at about 4pm. This event will be followed by a huge community-wide rally on the 24th of March in the theme of "people behind bars". It is shaping up to be fantastic and everyone is encouraged to come along.

And last but not least, petitions are a simple way to participate in both environmental and social justice campaigns and petitions on-line make it even easier. If you are concerned about where Australia's nuclear industry is heading you can sign the petition by going to <http://www.petitiononline.com/reactor/petition.html>

Anyway I've run out of words...too little space so much to say!
Cheers, Sarah xxxx

The sun is a star, just like Sarah.

Sexuality Officers Asta Cox and Adrian DiPaolo



Now that you have all had your first week of lectures, I'm sure you are all excited to give the year your all, and if our infectious enthusiasm has yet to take you over, then don't worry, this report is weekly, and will eventually get you.

The sun is a star, just like Sarah.

The office has been fairly quiet in the past week, which is probably a result of O'Week. Nevertheless Asta and I are now in preparations for Sexuality Week (May 6th to 10th), which will go off!

Coming Out Survey

If you have wandered into the SAUA recently, or the Rainbow Room (the queer space allocated on the 6th floor of the Union House), you may have noticed the coming-out surveys and the box in which to put them. Personal details such as specific names and places don't need to be included if you don't feel comfortable including them, so don't let that stop you. On a further note, if those of you inclined to fill out the survey feel like you could do more, we welcome coming out stories, and stories on what life is like after coming out. On that note, just so you know that we aren't using these results for some perverted reason, we plan to use all surveys/articles/submissions in a booklet we intend to release during Sexuality Week. The booklet will focus on the process of coming out, and what life is like being out.

Postcard – For Women!

That's right! Asta has organised a postcard designed specifically for same-sex attracted women. We hope to have it in circulation in the coming month, so look out for it!

Well that's all from us, enjoy your week. Don't forget that we are contactable on 8303 3899, Adrian's e-mail address is boysexo@saua.asn.au and Asta's is girlsexo@saua.asn.au so get in touch with us if you're wanting to know more about the department, or if you're wanting to chat.

The intertwining lines indicate teamwork and a harmonious union.



QUESTIONS:

1. What is going through your mind in the first week of semester?
2. Who was your most embarrassing sex partner?
3. What is your favourite Star Wars moment?



Although the cat would try its hardest, Fluffy Pussy couldn't get his hands on the Rev's pawn.

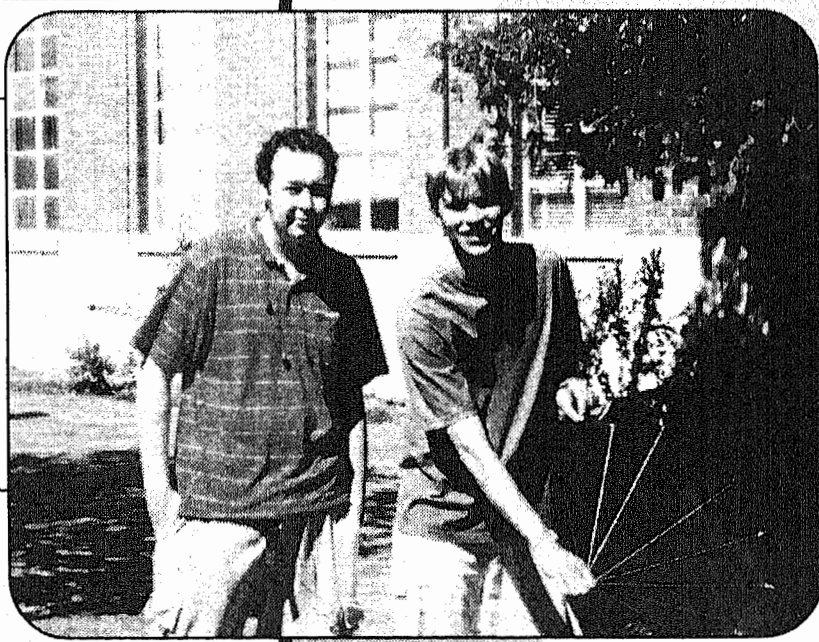


Clem and Andre
Fetch me a crowbar!

1. C - That there's nothing more pathetic than a fifth year ARTS student, and therefore this must be my last year.
A - Various class A's.
2. C - Penny Chalke - that girl sure is kinky.
A - My Home-Economics teacher
3. C - Leia and Han Solo at the controlboard:
Leia: My hand is dirty
Han: So is mine, what are you afraid of?
A - Ewoks in the *Return of the Jedi*.

Daniel (he's not part of any group) & Andrew (who plays with parachutes)

1. A - How the holidays were...
D - Why the hell am I here? Where are my pants?
2. D - Anna Kournikova
A - Ever had explosive diarrhea?
3. A - Any moment with Chewbacca. He's soo hairy.
D - Where that space station thing turns into that maid.



Stan & Hagemann

Stan, horribly stoned and Hagemann, looking rather sharp!

1. S - Beer.
H - Same thing every first week. The amount of eye candy about.
2. H - Does it have to have a pulse?
S - The unwashed hippy who lives in that nuclear waste thing.
3. H - When Han Solo flips a quarter at the bartender and says, "Sorry about the mess"
S - Any scene with R2-D2. There's something about a midget in a tin suit that really turns me on.



Nayia & Seva

Like a virgin, touched for the very first time

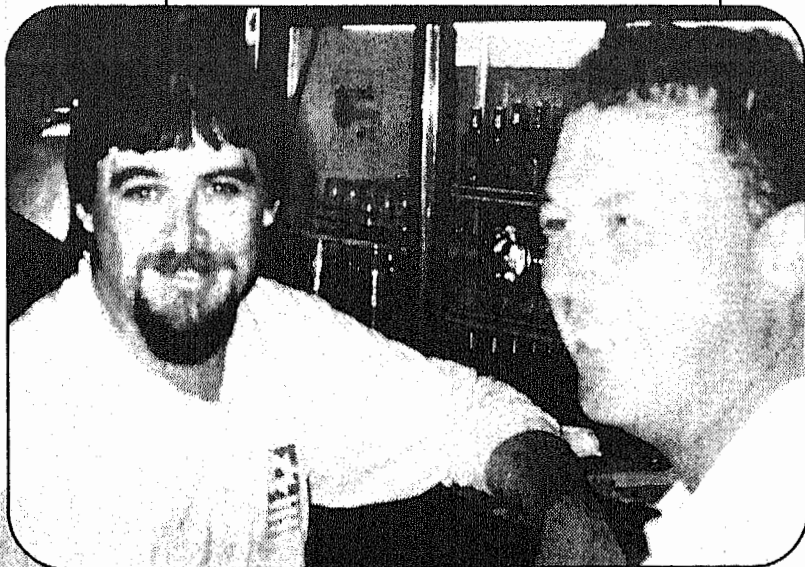
1. S – I'm still in the whole holiday mood so I don't really understand.
N – Why did Nayia go to uni? To get to the other side.
2. N – I come from a strict upbringing, I'm soooo not answering that!
S – What if we change our names?
3. Both Nayia and Seva chose not to answer the Star Wars question, because it was silly.



Chris & Colin

Working on painting the fence!

1. Ch – Heaps of women.
Co – Hard to concentrate basically with all this 'action' happening!
2. Co – Not him!
Ch – Not Stimp, or the Fringe!
3. Co – The original was the best.
Ch – Yeah, that.
Co – That's not very original.



Dean & Kat

Filth on the stairs.

1. K – I'm really horny and I need a good looking fresher!
D – I'm a good looking fresher and also horny!
2. D – Shall I tell the truth? An English girl with the use of wooden spoons and cucumber. She was 35.
K – There was a lot of blood involved!
D – (looking surprised) That IS filthy.
3. D – What's Star Wars?
K – I have many of those moments when I come out of the house every morning looking like Chewbacca.



Sophie, Lauren, Emma & Hannah

All lined up.

1. S – I missed the bar!
L – Not much.
H – What am I doing here!
E – No comment.
2. S – Hannah's mum.
H – I'd rather not talk about it.
L – How many wars had he lived through again, Hannah?
E – No comment.
3. L – Haven't seen it.
H – The last one when he gets his hand chopped off.
S – Anything involving Jar Jar Binks dying would be my favourite!
E – No comment.

Television

There is nothing better than an entire night of quality TV viewing. While these occasions are certainly few and far between, especially when you look at the complete crap that stations are churning out at the moment, a couple of channels have managed to get their shit together and have created one night of viewing bliss.

The perfect Monday night viewing would of course start with *Sex and the City*, followed up with a few minutes of *Single Girls* watched almost accidentally out of the corner of your eye whilst foraging for snacks, before a swift channel change to *Buffy* at 10:30pm. After *Buffy*, you would then rewind and watch *Six Feet Under*, which you would have had the foresight to start taping earlier. And this would all be washed down with a bottle of red and homemade spring rolls from the comfort of your own beanbag. Sound good? Well, I can't think of anything I would rather be doing.

And is there anything that I can really say to express just how good it is to finally have *Buffy* back on TV? Much as I have enjoyed reading spoilers on the net all Summer, and watching last season's episodes on cable, it has been a long wait until season six. The US is already about 12 episodes ahead of us, and *The Advertiser* has put in some sterling work towards giving away all the spoilers for the upcoming season in their TV Guide articles. I am sure that many people out there who prefer not to read

spoilers were quite unimpressed with the article which managed to reveal several major secrets from the first half of the season.

Of course, the big unveiling of the first episode back was how on earth did *Buffy* manage to rise from the dead once again?



Joss Whedon managed to get around the rather thorny problem by having Willow use her Wiccan powers to summon her dead friend, with the most horrific of consequences being that *Buffy* awakens while still buried in her coffin. This week's episode sees a hugely traumatised *Buffy* (well, being buried six foot deep in a coffin is enough to send anyone loopy!) coming to terms with the fact that she has been wrenched back to earth.

Giles has departed for England (Anthony Stewart Hall is actually leaving the show to star in his own spin-off, tentatively titled *The Watcher*) and the Scooby gang have been forced to fill in for *Buffy*, along with the revamped *BuffyBot*. This season is shaping up to be a very different one, a lot darker and adult than it has been in the past. The characters are all going to have to deal with both relationship problems and identity crises before the season's end. There are also rumours that one of the major characters will die before the season is finished (don't worry, it's not *Buffy* again - Sarah Michelle Gellar is signed on for another season).

The big disappointment is also that there are unlikely to be many crossovers between *Buffy* and *Angel* in the future, since both shows are now on different networks in America. If you are a spoilerwhore and wish to read the wildfeed summaries on the net, Leoff runs an excellent site and puts up wildfeeds on Tuesdays (wildfeeds are an interception of the show as it is being sent to a smaller cable station which they put on air at a later date). You can access this site at www.leoffonline.com/wildfeed.html for all your slaying needs. And don't miss *Buffy* on Monday nights at 10:30pm.

Poptart

SEX AND THE SINGLE STUDENT

By Madame Vespa

BESOTTED

Belinda, third year Drama

Dear Belinda,

You are not alone! We all have a huge crush on at least one of the Three Canadians so it is most definitely quite healthy. I too love Erick, he is quite dishy! Now, I think you should definitely go up to him and say hello. Those comedy types are always extremely flattered to be recognized in a crowd, let alone have beautiful girls such as us approach them to flirt. The boys have been sighted down at the Speigletent almost every night mingling with a wide variety of locals. My advice to you is to wash down those butterflies in your tummy with a nice bottle of Southwark Bitter and say hello, if you don't, the Fringe and the Three Canadians will pass you by in a whirl of regret!

Dear Madam Vespa,

I am currently doing a play for the Fringe with a gay guy. I've never felt any feelings for another guy until now. He has been reservedly affectionate throughout the whole season and just lately I've started to feel attracted to him. I know I am definitely hetero and don't want anything sexual with a guy but I am starting to think about it because of this one fabulous individual. He's good looking, charming and I love being around him. Am I starting to mosey on over to the other side? Help me Madam Vespa!

MALE INDUCED HARD ON

Mathew, third year commerce.

Dear Mathew,

It is my opinion that we are all a little bit bisexual, some of us follow through with such sexual attractions while others do not. I know that I personally have been attracted to many females yet I know that I prefer the sexual attention of men. It's a matter of preference and not matter of choice. But does this make me bisexual or heterosexual? I personally think that there are far too many labels placed on the individuals of society. It is perfectly natural and healthy to have a love or appreciation for someone of the same gender. The beauty that we find in certain people knows no sexual limitations! However, that being said, I do not think that it would be wise for you to act on this emotion at such a difficult time. If you are to be working together on this play, things could get a little messy (to say the least) if things do not work out! It is also very important that you confirm your feelings before you rush into an affair, it would be mean, to lead this person (who appears comfortable with their sexuality) on, all for the sake of some university experimentation.

Well I do hope that the advise I have given has helped you all out and I would love to hear how things work out for all of you!

If you want to leave your personal crisis with my expertise, please come down to the Student's Association and leave your letter in my BOX, (It is all strictly confidential and all identities are changed to protect your doctor/client confidentiality.) I hope you all have another fantastic week of sex and student promiscuity and I look forward to hearing from you all again next week!

Love Madame Vespa

Well, another week has passed, the sun has been shining and I hope the majority of you have been out there getting some action. I have had a remarkably intriguing response to the construct of last week's segment. One individual approached me with a disliking to all the sexual concentration of the column. The boy, lets call him Josh, expressed an opinion that we should show more concern for the rainforests and the environment than our own pathetic personal crises. Unfortunately, that is what *Agony Aunt* is all about! As much as I would like to save the world, enforce everyone to recycle and plant more native trees, I do not work miracles and do not even pretend to have that kind of effect on the student body.

p.s. everyone plant more trees!

Dear Vespa,

I think I have a problem! All I seem to be able to do is get high and write letters to Agony Aunts around the nation. My girlfriend has left me and I can't even stay awake when I listen to phone sex-lines. I even fell asleep listening the other night and didn't hang up... I owe a \$500.00 phone bill! Please help me! What should I do?

STONED

Steve, Environmental Studies

Dear Stevie,

What a problem you are faced with! You seem to be quite sex and sleep deprived, I think it is fantabulous that you feel that you are comfortable sharing your problems with such established Agony Aunts as 'Dolly Doctor'. However, perhaps you should share these strange feelings with your loved ones. Tell your girlfriend that you love her, smoke less pot (though I know this is hard!) and get some booty! As for the phone bill, I think you should deny all charges to your housemates. No one will confess to such a crime so just pass the blame as hard as you can and this little problem will be shared amongst all and be forgotten!

Dear madame,

When I turned 18, I joined the military. I've been taking orders all my life. I am now 34 and since I was discharged from the army I find that it is impossible to make any decisions for myself. What should I do?

WHIPPED

Charlie, Europe at War History

Dear Charlie,

You are quite lucky that you are now at uni. There is no one that defies authority more than a university student. You should try to join a debating team or some kind of social group that encourages independent thought. Don't let people tell you what to do. Those days are now behind you. Go out into social settings such as the Crown and Anchor and listen to crazy peoples views. Join a commune and experience the lazy hippy culture. But most importantly, place yourself in a scenario where you are forced to make a decision and hopefully after you have done it once, it will become easier and easier to get back both your individuality and your self-esteem.

Dear Madam Vespa,

I have discovered that I have grown to have quite an unhealthy obsession with Erick from the 'Three Canadians' comedy group. I am so in love with him but I am far too scared to say or do anything about it. What should I do?





Coopers



Uridney's Den of Iniquity 77 Mackinnon Parade

The Den of Iniquity may be familiar to some of you reading this, but for others you may be slightly mystified. It's certainly not a place that has been advertised heavily - indeed, it really only kicks off three nights a year. However, despite the apparent exclusivity, The Den of Iniquity is really open to all and sundry. That is, of course, provided they adhere to the strict dress codes. The Den of Inequity's first party of the year kicked off on Saturday night, and it was togas for all!

The Toga Party, as it has come to be known around Adelaide, is in its fifth year since the inaugural resurrection of Caesar back in '97. Generally you're not supposed to be allowed in without a toga, but it appears that this year the rules were a little lax because I spotted at least five people in normal dress, and even more with a sheet just pathetically draped over their shoulders. However, for the most part the attempts at real Roman deliverance were upheld by the clientele.

One of the many excellent things about the Den of Iniquity is that everything is fully catered for. There's never any lack of good punch, and if you're in with the hosts you'll also gain access to their well stocked fridge, locked away from the public's grasping hands. Drink specials include being located near the punch bowl, or having someone at your beck and call to fetch you a drink whilst you recline Roman-like on the many comfortable couches located around the garden.

You really don't want to miss the next shindig, and considering that an excellent costume will always get you in ahead of an invitee, I expect to see you all in your bourgeois best for the fourth annual Communist Party, happening sometime in the mid-year.

Maria

Tookie Thai Restaurant

Where is it: The city end of O'Connell Street, North Adelaide.

Who Goes There: People who appreciate some delicious and authentic Thai food.

Atmosphere: Casual but classy. White tablecloths and timber chairs, but you wouldn't feel uncomfortable wearing jeans and your favourite old hoody.

What it serves: All your favourite Thai dishes and some you've never heard of but will love anyway. The Tom Yum soup and Phad Thai are the best I've had in Adelaide. Our personal favourite would have to be the John Dory fillets in a tamarind sauce which can also be done with a soya bean sauce which is just as sensational. The massaman curry and all the vegie/tofu dishes are also standouts. Ask the staff if you need help selecting dishes - they are more than helpful when it comes to finding something to complement your meal perfectly. I would highly recommend going in a group and sharing a few dishes like they do in Thailand. The dessert menu is small but are definitely worth trying - the flavours are more delicate and are a perfect complement to the stronger flavours of the main dishes.

Prices: OK, well the prices might be out of the average students range but hey, if your parents are taking you out or if you just want to impress someone special then this is the place to suggest. Two could probably enjoy entrees, a few dishes and drinks for under \$40 and it is well worth it for a special occasion or a first date. They also do a lunch special so that might be the time to check it out if your budget is tight.

The Low-Down: If you want to have a more upmarket night out at a venue that lacks pretention then Tookie Thai is the place for you. Order lots of rice and drink water to keep the bill reasonable. Enjoy!

Australian Made, Australian Owned.

One more time for the Fringe



I'm going to learn how to fly
Judith Lucy
5-17 March
Union Hall
\$29 Conc \$26

I love comedy. I also love trashy magazines filled with inane Hollywood gossip. So what better way to satisfy my decadent desire than to attend Judith Lucy's new show, *I'm Gonna Learn How To Fly*, an hour and a half comedy extravaganza dealing exclusively with the sick, perverted lifestyles of the rich and famous and turning it into a rollercoaster ride of debauched hilarity. It's like *New Weekly* brought to life before my very eyes, except with an extremely accomplished comedian at the helm. Buckle up, I say!



Ever wondered what Sarah Wynter keeps in her makeup bag? Ever questioned why Russell Crowe is a complete wanker, yet is also really famous? Ever wondered if Angelina and Billy Bob are clinically insane? Judith Lucy has, and this rollicking ride into the lives of Hollywood celebrities and their many foibles is brought to sparkling life by Lucy's sharpened wit and comic timing. Boasting a voice dripping with sarcasm like no other, Lucy manages to inject the perfect amount of disbelief and focus into what, for others would be an extremely difficult task. She appeals to our voyeuristic tendencies and lets us know that there is absolutely nothing

wrong with them, as long as we make sure we laugh as hard and as loud as possible. But really, what else can you do when you hear about Billy Bob Thornton's fear of sitting down...coupled with his fear of standing. And water.

Clementine



Happy Feet
Adam Hills
Until 17 March
Nova Cinema 2
\$19 Conc \$16

Adam Hills' *Happy Feet* is a charming, funny little show that runs for about an hour or so. While side-splitting laughter is not really the go for this one, as it was for *Go You Big Red Fire Engine* (that rocked!), this does have a sense of timeliness embodied in it.

Speaking much about September 11 and terrorism (along with the mandatory cracks about George W. Bush) Hills produces amusement and some pretty big surprises along the way. The name *Happy Feet* is derived from a 30s song (I assume the song was entitled *Happy Feet*) which is kind of ironic, considering Adam Hills himself has only one foot.

Surprised? You're not the only one. He doesn't walk with a limp, is not self-conscious about it, and seems somewhat proud of it. Hills believes the term 'disabled' has negative implications, while the term 'mutant' has much more going for it - special powers and the ability to inspire fear.

Hearing him joke about his leg probably produces the most laughs, aside from his *Crocodile Hunter* jokes that are littered throughout the show.

Charming, definitely, but not particularly hilarious, *Happy Feet* is still worth seeing if you feel like a laugh. If you missed out on *Go You Big Red Fire Engine* though, well, I guess you missed out. See it next time if possible, but see *Happy Feet* while you still can. It livens up a dull night, at any rate.

Hoa Hua



Rich Hall is Otis Lee Crenshaw
Until 17 Mar
Novar Cinema 1

"Otis doesn't know when to quit. America's favourite trailer-park songbird is freshly paroled and back in Adelaide. He's more hungover than ever, his head hurts and he doesn't love Jesus" (Fringe Guide).

Let me tell you, after experiencing one hour of humour with American comedian Rich Hall, you will feel refreshed, inspired and ready to blast out one of those corny songs you secretly make up in your head from time to time but never release to the human public ear.....!

Overall I was pretty impressed by Rich Hall's act, which proved to be too short when all of us in the audience shouted "ENCORE!!". I was pleasantly surprised, having never heard of Rich Hall before, and made myself comfy in those plush velvety seats of the Nova Cinema. To begin with, his show was a nice change from those over-crowded comedy nights where there is nowhere to sit, the horrible stench of stale beer fills the air, and abnormally tall people stand right in front of you. Not only was there comfort, but there was also an impressive stage with beautiful red velvety curtains (go the velvet!) in preparation for the introduction of Otis' two sidekicks. These hilarious mood-setting musical accomplices called themselves the "Black Liars".

There's something about Otis that makes him different from what we consider 'typical' Americans. Scruffy looking and with beer in hand, he "doesn't love Jesus"; then he tells us that Elvis can get 'fucked'. At the same time he proclaims his love for his home town, Tennessee, where for all you know, your sister could be your mother and your husband your brother... Furthermore, the combination of electric guitar, bass, Yamaha and that throaty (cigarette-inflicted?) southern voice all worked in harmony.

Though corny, his original songs did inspire and captivate the audience, especially his "Adelaide song" (which should definitely top the charts and knock off Britney Spears in the next few weeks); not to mention dreamy and wistful songs dedicated to random members in the audience. By the end of the show, we all loved 'im, especially the way he handled a total knob-head heckler ('unemployed') sitting in the far right of the front row. The great thing about this guy is that he ain't afraid of smart-asses and instead paid the hell out of the idiot (to the roaring laughter of the whole audience).

If you find yourself sitting at home doing stuff-all and bored out of your brains, let Otis Lee Crenshaw enlighten you. And if you plan on heckling, think again or YOU will be made a laughing stock.

Kimberley Larsen

What's on at...RUNDLE PARK

The Hub at Uni may be the centre of the Fringe universe, but there is heaps of top-quality stuff happening at other venues all over Adelaide. One such place is Rundle Park. Named 'The Garden of Unearthly Delights', Rundle Park is a great place to go if you're short on cash - entry to the Spiegeltent after midnight is only \$5. Other earlier shows are also reasonably priced. Here are a few highlights of what is on in Rundle Park this week:

THE FAMOUS SPIEGELTENT

Antonio Forcione has been called the Jimi Hendrix of acoustic guitar. He comes to Adelaide after a successful season at the Edinburgh Fringe.
 Mar 12-15 @ 3.30pm. \$15, \$12 conc.

Fruit are an acoustic pop group with 'guts and style'. Their new album is called *Here for Days*.
 Mar 17 @ 6pm. \$20, \$18 conc.

The Bluehouse are an all-girl trio who combine wicked humour with gorgeous singing.
 Mar 14 @ 6.30pm and Mar 15 @ 6pm.
 \$20, \$18 conc.

THE AMAZING LUNAR TENT

Acrobat is a show full of fantastic acrobatics. This show has been getting rave reviews.
 Mar 13-16 @ 10.30pm. \$18, \$16 conc.

Not just another circus act, **The Seriously Big Show** showcases some of the best contemporary circus performers in Australia.
 14-16 Mar @ midnight. \$18, \$16 conc.

Described as the 'blackest of the black' comedy, **Taboo** is full of crude and fascinating trivia.
 11-16 Mar @ 7.30pm. \$16.



**Happy with Half Your Life -
a one woman show**
Beautiful Butterfly Productions
Until March 16
Boltz Café

Riding the underground, clubbing with the masses, art school- I'd be happy with half that life! Caring for dodderly old ladies- that's the half I wouldn't want! *Happy with Half Your Life* is the rites-of-passage story about Jess, a 21-year-old Australian who flees to London after the death of the central figure in her life - her grandma. Intoxicated by the hustle and bustle of life in this great metropolis, Jess divides her time between art school and the club scene, until the reality of an empty bank account forces her to find some work.

At first, caring for frail old ladies, who wear her out with seemingly trivial demands, seems to be an unrewarding task. Yet when Jess' happiness is shaken by a relationship breakdown and 'artist's block', she is inspired by her charges. Jess rediscovers in them, qualities which she thought buried with her grandma: inner strength and a wealth of life experiences. Will the solution to Jess's creative and romantic droughts be found when she returns to her Grandma's Irish hometown?

The play is written and performed solely by Vanessa O'Neill, whose energy and enthusiasm never flagged during her frenetic hour on stage. Aided only by a chair, some paintbrushes and a soundtrack ranging from Celtic folk music to the buzz of the tube station, O'Neill charges about the stage dancing, singing and even cartwheeling! Her ability to transform herself from a young woman to an aristocratic elderly artist, concentration camp survivor, Alzheimer's sufferer and Irish mother of eleven, through body language and excellently executed accents is incredible, encapsulating both humour and pathos.

Whether you're struggling to come to terms with your ancestry, sexuality or creative powers, or just looking for some entertainment more physical and fast-paced than any action movie, catch *Happy with Half Your Life* before it races off to Sydney and Edinburgh!

Sarah O.



When the Penny Drops
Urban Myth Theatre
6-10, 13-16 March
Carclew Youth Arts Centre
\$17 Con \$12

When the Penny Drops is the latest production to be churned out by local writer Fin Kruckemeyer teamed with Director and Designer Rachel Paterson. The production also had a strong group of young actors, musicians and crew, whose obvious passion for their play's subject was strongly reflected in their performance.

Essentially, this play told the tale of a working class community dealing with redundancies, domestic problems and the struggle to escape from a cycle of poverty and depression that they are trapped in. The production stressed that pokies were a refuge, a temporary but ultimately unsatisfying anecdote to greater problems in their lives, and really only serve to perpetuate the depression and grief.

The fundamental aim of the production was to present a realistic picture of the effect pokies can have on people's lives, without passing judgement or falling into the usual clichés. Much research was undertaken while the production was gradually developed with the assistance of rehabilitation counsellors and people who were willing to talk about their experiences. This development was definitely evident in the finished product.

The themes of *When the Penny Drops* were well-complemented by the accompanying music, composed and performed by a local group, The Genres, and inspired by the content of the play. The quality of acting was largely impressive considering the difficult and often highly emotional subject matter, and much of the play's charm came from what were genuinely heartfelt performances all-round.

The play's important messages were presented in a manner which allowed the audience to empathise with both parties involved, and avoided casting judgement or allocating blame. It's an important play to be written and an important play to see - do eet!

Bonita and Penny



The Three Canadians



With a week left for the Fringe lineup, many of you will be starting to wonder if you've seen enough of the program. If you haven't yet seen *The 3 Canadians Ben Hur - Digitally Remastered*, then the answer has to be no. I was lucky enough to be able to interview Derek Flores last Thursday and was provided with some very interesting insights into street performance, theatre marketing and the absence of easy girls at the Spiegelrent.

Many people may remember *The 3 Canadians* from their past Fringe appearances, especially their almost constant presence on Rundle Mall with their street performances. Considering the immense popularity of these shows, I asked Derek why they don't seem to be doing any of that this year. "It's not where our passions lie. We did it, and we loved it and we do enjoy it, but it's just not where we want to devote our time and our energy. We always go back to it, we always make room for at least one or two festivals a year, but most of our want is to be writing comedy and staging comedy." He was quick however to pay tribute to the medium that has helped in a very big way to establish their comedy act. "The street taught us a lot about accepting whatever comes your way, and about how to cling to an audience and make sure they're enjoying everything. But in a theatre you have the time for subtlety and for quiet, for silence which you don't really get in a street show. On the street you have to be boom boom boom, and in a theatre show you can have 45 seconds of silence, because they've already paid their money and they might as well sit through it. They're also hoping for a pay-off whereas in a street show they have no expectations because they weren't expecting to stop anyway." Derek then went onto to explain that the trio wanted to move towards television and movies, "as everyone does", they really wanted to focus on honing their writing skills. I inquired about their plans for television, because the progression from comedy performance to television has always interested me and I was intrigued by how the three intended to go about this. "We have pie in the sky kind of plans of going into television. We want to do that kind of *Young Ones* style where the three of us live in a house and surreal things happen." He interjected at this point to comment on my neat handwriting. I told him it was four years of writing lecture notes, and he replied, "Yeah, I only did two years and I still didn't, uh, caught better printing. (pause) My english bad too!"

The 3 Canadians met and honed their improvisational skills working in the

Loosemoose Theatre Company under Keith Johnstone, the creator of *TheatreSports*. I inquired as to how much of their show was actually scripted, and how much was improvised. "We have a skeleton, and it means you won't be disappointed if you come back a second night, thinking the first night was, uh," to which I interjected with, "Well, I might be more impressed..." (ooh yeah, here I am sassing one of my comedy idols!)

"Yeah, if you like tight, slick dialogue then yes you will be impressed! If you're hoping that we can still maintain that every show will be different, I would say that probably 10% of every show is different. Compared to the '96 version, where 30 - 35% was different, you might be disappointed. But you might also think, 'My God, they can make it seem like a different show every night - and we still enjoy doing it, that's why we love performing. We still find small things for ourselves, for each other that keep us on our toes. The audience may not perceive it, but we think, 'Okay, that's what you're doing different, and that's pretty funny.'" I commented that it's always satisfying making other people laugh as well, even if you are using the same routines. "Yeah, and for us it's kind of selfish that we like to make each other laugh. So if I do something that the audience may not perceive or pick up on, but Erick thinks, uh huh, and he tries to zing back, it's like one of those under-the-table shooting matches. We have fun doing that."

At this point I thought I had probably get onto the subject at hand, which is their show *Ben Hur Digitally Remastered*. For those who don't know, *The 3 Canadians* brought *Ben Hur* to the Fringe in 1996, and I was interested to know why they had decided to resurrect it. "Do you want the truth? Or do you want the advertising angle? I'll give you both!" He then became very excited, saying, "The advertising angle is that, the first time we did it there were four, so now we thought we'd try it again with three! It's always been a successful show, it's been our Seargent Pepper's, everyone always wants to see it again! We thought we could do it tighter with three and we could have just as much fun as we did the first time with a bigger budget and bigger set, more money just to really hammer it home!"

Becoming more visibally subdued, he then gave me the truth. "We know people will pay to see it again... Ah, you can print that! You people at university, you're all cynical. You know we're just doing it for the cash cow! And the chicks... and the drugs." Which may explain why they're at the Spiegelrent every night... although not with me. Curses.

Clementine





Scared Weird Little Guys
Until March 16
Royalty Theatre



The down side of being the Arts sub-ed is that, in order to get people to actually write reviews for the events you send them to, you have to give them the good stuff. You, the sub-ed, are left to review the shows left over.

At *On Dit*, *Scared Weird Little Guys* fell into the latter category. I went along not expecting much - and was, for lack of a better phrase, pleasantly surprised. While SWLGs was not roll-around-in-the-aisles, stomach-muscle-cramps funny, it was cute and amusing. Accompanying their songs with a guitar (and sometimes a mandolin, or whistles, etc)

the SWLGs sang a succession of humorous songs about South Australia, the telephone book, and other strange topics. Often the guys' actions were much more amusing than the words of their songs. For example, their piss-take on rap singers was pretty funny.

While a little clean and polished for my liking, SWLGs is not a bad show. If you need to take a kid brother/parent/grandparent to a Fringe thing, go along to this.

Emily



Three Dark Tales
Theatre O
Until March 9
Scott Theatre
\$35 Con \$29

Three Dark Tales emerge from a seemingly haphazard look into the office-working environment. A blend of the modern world with timeless analogies and insights into three distinct personalities. We are taken from the crossroads of three lives into each character's tale of being. Providing post reflective insight as to where, why and whom. These three tales, 'Dream On Mr. Tibble', 'The Unfortunate Predicament of Amelias Sas', and 'Frank's Wardrobe' are performed by a company comprising a Scotsman, a Spaniard, an Englishman, and an Australian. All combine in an exotic performance of energetic dance, mime, slapstick, straight and grotesque acting.

Theatre O Productions, established in 1997 by graduates of Jacques Lecoq School of Mime and Theatre in Paris, presented us with a first class performance. There was rich use of colour, light, eclectic music and sound. The creativity with which the performers blended dance, mime and spoken word with minimal use of props to provide such depth and diversity of sets was captivating. At times bringing gasps in appreciation of their inventiveness from the audience. A seven-foot high wardrobe showed true versatility as a bed, lift, front door and entire house!

Three Dark Tales had the audience in fits of laughter, intrigue and compassion. A wide spectrum of emotions all blended together with a light, humorous view on life. What was truly impressive was the brilliant energy of the 90 minutes. Brought out by perfect harmony with which the performance married music, sound and light with sensual, rhythmic and up beat dance, clever mime and theatre. They worked together with flowing familiarity and seamlessness of timing. We can only hope that this group continues to work together and produce such original works of ingenuity. Bravo!

Eko



Late Night Shopping
Adelaide Uni
Theatre Guild
Until 16 Mar
Theatre off the Plaza
\$15 Con \$10

As one character comments, "plays are supposed to hold up a mirror to reality". This could be the 'mission statement' of *Late Night Shopping*. The play has no distinct plot; it is a series of vignettes of the life of 'everyday' people, people you might pass by in Rundle Mall, Rundle St or Hindley St.

Each character presents an intimate monologue on a topic close to their heart. A homeless man tells of his dream to have a relationship with a bourgeois lady. His naivete contrasts with the story of a worldly tattoo artist who rants about her adulterous husband, and finds some comfort in her own sexual fantasies and her routine work. Also barely coping with family tensions, is the stressed out, PMT-suffering office worker, frantically shopping for a meal with her in-laws.

Other characters explore the 'generation gap'. An old lady preparing to visit her husband's grave bemoans her daughter's attempts to put her in a 'home', and defies stereotypes conversing about sex, drugs and techno. A child warns her friend about the dangers of man-eating escalators, and reminds us of the magic and myths of childhood.

Work, or the lack of it, is the subject of a fast-food retailer and aspiring actress. A security guard at 'Cinema in the Park' recounts the eerie atmosphere of the botanic gardens at night. His friend, a waiter and moral philosopher ponders current affairs, refugees and September 11. Also tackling controversial issues is a butcher having an identity crisis, who compares the slaughter of animals to the Holocaust, and contemplates vegetarianism.

Tying these diverse characters together is a big-brother type, an American entrepreneur. He observes the streets of Adelaide, and star gazes, from his balcony. He has omnipresent qualities, recounting the thoughts and predicting the futures of random passers-by.

Overall, *Late Night Shopping* is an anthology of the tales of city-dwellers, sometimes sentimental, sometimes humorous, and is enhanced by the outdoor setting, props from Adelaide City Council and colourful slides of Adelaide venues.

Sarah Olive



A Tiny Piece of Hope
Blackbird
Audance Studio
\$15 Con \$12

Choreographer and dancer Naida Chinner's creation, *A Tiny Piece of Hope* was performed three times last week to audiences which filled the Audance Studio on each night. This work, which explores the idea of hope and what we wish for, incorporates three art forms: dance, film and visual art. It is inspired by the Japanese story which says that if you make a thousand paper cranes, your wish will come true. Tiny white paper cranes are used to symbolise this throughout the dance.

The magic of the evening begins before you even enter the studio, with one dancer in the front window of the studio, writing down her wishes: they range from "I wish for world peace" to "I wish I had no hair on my tummy", and sticking them up for all the passers-by to see. The main dance of the program was a fabulous interpretation of what we wish for and the fragility of wishes; showcasing the dancers' strength and flexibility as well as their enormous talent for artistic expression. The movements were at times acrobatic and energetic, at other times, gentle and tender, but they were graceful throughout.

The film and art installations elaborate on the idea of wishes, the latter including "hope boxes" and a "wishing wall" where members of the audience could make their own wish. The range of music used was also superb. It ranged from classical instrumental works, to songs, to speech, while silence was also used to great effect. This was a wonderful inclusion in this year's Fringe, and we can hope for more work from this exciting choreographer.

Mary



Tripod Tells the Tale of the Adventures of Tosswinkle the Pirate (not very well)
 Until 16 March
 Royalty Theatre
 6-16 March
 \$20 Con \$18

I am a huge fan of Tripod, this is going to be a very biased review. After seeing them live for the first time only last year, I looked forward to their offering at this year's Fringe. They certainly didn't disappoint. From beginning to end, the show was 75 minutes of pure comic relief. There was hardly a moment when I, along with the rest of the audience, was not laughing.

The tale of Tosswinkle the Pirate may not have had a point – and very nearly didn't have a story line – but that hardly mattered and was, I am sure, completely intended. It was but a vehicle for Tripod to deliver to audiences the high energy, often improvised, humour they have come to love. With the aid of three very small chairs, some wooden sticks, an array of children's toys (including Buzz Lightyear and Donald Duck), and their incredible voices and comic song writing ability, the trio told of serial killer Admiral Gary Coleman's life-long dream to kill his nemesis Tosswinkle the Pirate, and then settle down with a girl called Enid.

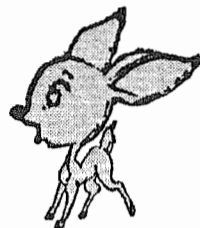
Musical highlights included the songs "Everyone's a Tosser" and "Ghostship", featuring the line "I touched my baby on her ghost ship", and the subsequent hilarious debate as to where that place may be. A musical remix and dance routine provided a finale that had all present in stitches.

Don't miss out. The show is fantastic, the CD is even funnier and Gatesy is very shaggy!!

Sarah



The inappropriate cat hides itself on the theatre pages where surely nobody will see it.



Brooklyn to Beechworth
 Eddie Paterson
 27 February - 9 March
 Little Games Room, The Hub

Unfortunately by the time this is published this great little show would have sadly come to an end, but we thought we'd pop a review in anyway because we so thoroughly enjoyed it. *Brooklyn to Beechworth* is a solo show performed by Melbourne writer and dramaturg Eddie Paterson.

Many, we know, detect the presence of a monologue and run screaming for the hills, and it has to be stressed that your last memory of being forced to see a monologue (particularly in a year 12 drama performance) should not put you off forever, and Paterson is proof of it.

Most of *Brooklyn to Beechworth* is autobiographical, warm and reflective, as he ponders his own experiences from News Years Eve in Brooklyn, September 11, life in Melbourne and his country home of Beechworth. But thrown into the mix is a bizarre alter-ego of a resident in Beechworth, telling equally bizarre tales of country life. Though not quite as easy-listening as regular Paterson, the addition of this character definitely displayed his flexibility, particularly with his voice, with which he shouted and whispered and flipped in between characters and accents with ease.

But it is the writing that really sets *Brooklyn to Beechworth* apart. The fast-paced stories were not only well-performed but genuinely interesting - we hate to quote *The Advertiser*, but in this instance their description of a 'ripping yarn' could not put it any better. We're sorry this review came too late, as this show was excellent proof that the Fringe is also fostering some wonderful smaller acts that too often do not get the recognition they deserve. Hopefully better late than never.

Penny and Bonnie

Adelaide Festival

Ill Children - The History of Hip Hop The Space

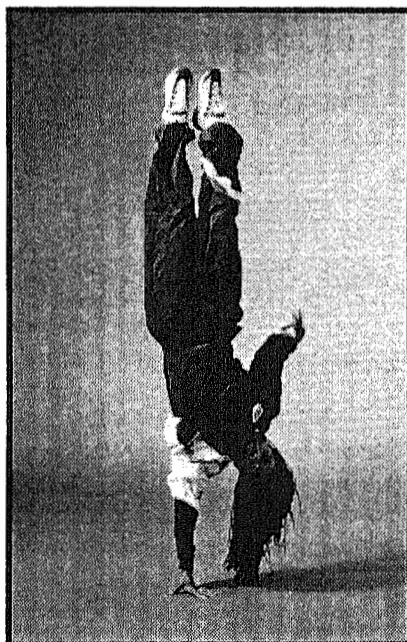
Chosen only performed two shows in the Adelaide Festival, but they should have performed more.

Ill Children - The History of Hip Hop was full of amazing dance and acrobatics. The performance took the audience through each style of hip hop dance, from lockin' to poppin', hip hop to breakin', and finally house. Chosen's founder, Clyde Evans, gave a brief description of how each style evolved, and then the dancers would demonstrate it. Several pieces of video footage, such as 70s and 80s video clips, were shown to illustrate the styles as well.

The performance was both diverse and breathtaking. The dancers performed robotic movements, multiple upside-down head spins, falling splits and handsprings. Several movements they performed can actually be seen in elite gymnastics competitions today.

In 2000 Adelaide Festival, several members of Chosen performed in the hit show *Cool Heat Urban Beat*. With luck, we'll see these talented dancers back here for the festival in 2004.

Emily



Skin Bangarra Dance Theatre

Stephen Page, artistic director of Bangarra Dance Company, presents an insightful look into the identity of Indigenous Australia in modern times in *Skin*. The performance is divided into two main sections: 'Shelter', which is representative of Aboriginal women, and 'Spear', which explores the difficulties faced by Aboriginal men. The choreography in 'Shelter' is truly uplifting to watch. It's performed in front of a large, sculpted painting influenced by the works of Aboriginal artist Emily Kame Kngwarrye. The most awesome element in this section is the 5m long nest (looking almost like a cocoon) that explores birth and stillbirth. 'Spear' is poignant in its blatant observation of alcoholism, suicide and crudeness in the male's domain of Aboriginal culture. Probably the most enlightening part in this section is when the male Aborigines tell jokes about themselves, asking questions such as 'What do you call an Aborigine with dandruff?'. I can't remember the answer, but I do remember the audience laughing. Then, I could almost feel the tension when the jokes turned into serious issues. I could hear the guilt and embarrassment churning, as the previous outburst of laughter seemed almost perverse.

Skin interweaves many ideas, such as the male and female place in contemporary Aboriginal society, tradition vs modernity and the extent of how 'Western' Aborigines are today. Even the genre is mixed, with traditional dance and song, as well as modern beats (electronic), stories and yarns, speech and singing.

Considering that Stephen Page will be Artistic Director of the next Adelaide Festival, I think we have in store a thought-provoking and conscience-awakening festival for 2004.

N Resilience



The Claim
Palace Nova Cinemas

The Claim is a film adaptation of Thomas Hardy's novel, *The Mayor of Casterbridge*, directed by Michael Winterbottom. Set in the heart of the American Goldrush, 1867, in a town named Kingdom Come, California (and yes, there was an 80's hair band of the same name), *The Claim* offers a different take on the Western film. Carved out of the side of the Sierra Nevada mountains, Kingdom Come is a town made and owned by Daniel Dillon (Peter Mullan), and Irish prospector who struck gold on the land years before and who now runs the town with a fair, but very firm hand. Arriving in town at Dillon's request is a young railroad engineer Dalglish (Wes Bentley) and his men, who are there to survey the mountains for a

suitable pass for the infant trans-national railway in development. Also in town is young girl Hope (Sarah Polley) and her dying mother Jelena (Nastassja Kinski), who are there to meet Dillon, who as far as Hope knows, is a distant relative. However, the truth is revealed via flashbacks, which show us that as a young prospector lusting after gold, Dillon sold his wife and young child to a lonely fellow prospector for his land. With their presence in the town, Dillon is haunted by his past decision, and considers leaving Lucia (Dillon's squeeze, played by Milla Jovovich, who is the madam and main attraction at Dillon's casino cum brothel) to 'remarry' his wife and make amends. Meanwhile Dalglish and Hope develop a blossoming love for one another, as tensions in the town mount as it appears inevitable that the town will miss out on the much needed railroad.

Set amongst the backdrop of a harsh Californian winter, *The Claim* uses the surrounding environment as a thinly veiled metaphor for the emotional turmoil that the characters (primarily Dillon) feel. As Dalglish and co. surveys the mountains, impossibly blasting away with their dynamite to discover a possible path for the railroad, it mirrors the futility of Dillon's attempt to right the wrongs of the past and be the father that he never was. Winterbottom sensibly takes his time setting up the story, as a story such as this would suffer from being rushed, but at the same time there are some moments in the script that seem superfluous. Thankfully, unlike the script, the performances from the entire cast are of high quality; both extremely natural and disciplined.

Sarah Polley (most would recognise

her from *Go*) plays the aptly named Hope, with a voice that could break a man's heart. Jovovich expands her range as the sultry Lucia, and while Bentley's character Dalglish is perhaps less of a departure; seeing him playing a brooding type not dissimilar to his character in *American Beauty*, he turns in a fine performance here.

The true star of this film however is the stunning visuals on offer. Winterbottom's greatest achievement is his capturing of the surrounding environment, that it is beautiful and brutal at the same time, aided and abetted by some gorgeous music courtesy of the recently in town Michael Nyman. *The Claim* could have done with some tweaks script-wise; as such it's not the best film for those seeking instant gratification, but for those that appreciate a character driven story and who like to be immersed in visual splendour, it is well worth investigating.

dan V

As someone whose favourite dreams have always revolved around houses (ask me out for a drink and I'll tell you about it someday), it was with much anticipation that I have been awaiting director David Fincher's latest, *Panic Room*. Responsible for the red herring laden films *Seven*, *The Game* and the cult-tastic *Fight Club*, Fincher's *Panic Room* is a taut, architecturally minded thriller.

Newly divorced Meg Altman (played by Jodie Foster) and her angsty daughter Sarah (Kristen Stewart) purchase a New York three floored brownstone mansion (the likes of which you and I can only dream of affording) complete with a "secret" panic room; a fortified cement and steel reinforced bomb shelter meets safe-room with security monitors, stocked with life preserving goodies for those rare occasions when you need to call it home. Needless to say, when the house is invaded by a motley bunch of burglars, it seems like a good place for mother and daughter to hide out in; the problem is, whatever the burglars are after appears to be within the panic room itself.

As you might imagine, much of the film revolves around the burglars attempts to get in, and the mother and daughter pairs' attempts to get out, with the general mood of the piece appropriately claustrophobic. Meg demonstrates how one might have to resort to "MacGuyver" style survival tactics in a 'real life' situation, and pulls it off with aplomb.

Panic Room has that unmistakable dark David Fincher visual style, with some inspired tracking shots that recall Kubrick's *The Shining* and featuring some of the best cinematography of a building and house-as-a-plot-device since Dario Argento's infamous *Tenebrae* set piece. At the same time, he manages to show enough restraint so as not to allow the story to be swamped by gratuitous visual

The Panic Room

trickery, ensuring that the *Panic Room* remains essentially a character driven thriller, that relies more on the talents of the cast to make the film the success that it is.

Jodie Foster's Meg is the centrepiece of the film, and she handles the challenge effortlessly. Foster is tailor made for this sort of role; no-one can pull a panicked look quite like her. As for the baddies, Forest Whitaker plays his character as a morally tortured Everyman just wanting to earn some quick bread so that he might stand a chance to keep his kids in a looming custody dispute, Jared Leto is suitably sleazy as the supposed "mastermind" of the heist, and Dwight Yoakam (a hugely successful country and western singer) will surprise

you with his performance as the violent Raoul.

Where this film falls a little flat at times is in the script department, which is perhaps not as transparent as it could have been. Some of you will see the ending from a mile off, but others will sit back and be too immersed in the tense atmosphere that is created to think that far ahead. If you enjoy films the way films are supposed to be enjoyed, then this shouldn't be a problem.

Needless to say, *Panic Room* is a must see for fans of Fincher's work. It is likely that some die-hard cinefiles will no doubt bandy terms like "accessible", "commercial" or even "sell-out" around this film (much as they did when Cronenberg released *The Fly*), but take no note of it, although different it certainly stands up to his previous works. That it is not to say that others not enamored to Fincher (or just plain indifferent) will not like *Panic Room*, but quite the contrary. Just dig the panicky vibe (Howard Shore's jittery music helps immensely), enjoy the visual treats and the tight acting and *Panic Room* will prove to be quite a strangely enjoyable heart racing experience. Although *Panic Room* is not expected to open in cinemas here until early April, do make a note of it and remember to check it out.

dan V

Coming Soon
Tasty Treats



Last week *On Dit* was delighted to be invited by Columbia Tri Star Pictures, to a special screening of *The Panic Room*, which was prefaced by a sumptuous banquet lunch and a whole host of previews. It appears that there are many exciting releases on the horizon for this company, if the previews were anything to judge by. Perhaps the biggest film to come out of this particular stable this year is the long-awaited adaptation of *Spiderman*. Starring Tobey Maguire, Willem Dafoe and Kirsten Dunst, this looks set to be chock full of special effects wizardry and lots of exploding buildings. And then there is of course, the rather buffed-up Tobey which certainly doesn't hurt the entire package. From what I have heard, this looks set to actually follow through on all of the hype, with both a clever storyline and breath-taking action sequences.

Another promising release is the sequel to *Men In Black*. There has also been a lot of hype over this one, particularly as both of these movies have had to erase scenes which were centred around the Twin Towers. It looks like we will be expecting more of the same from this particular sequel, which is a good thing, as the original movie was nothing less than a very funny film. Going along with the action genre, there is also a Summer Blockbuster called *XXX* (and no, it is not actually a porn film) which stars the current favourite, Vin Diesel. This is sort of like a cross between James Dean and James Bond, packed full with those explosions and chase scenes that are a perennial favourite of young couples.

Switching gear a little, there is the much-awaited *Gangs Of New York*, helmed of course by the legendary Martin Scorsese. This looks to be an epic tale, with lots of lines drawn in the snow, and pitched battles in the middle of New York. There is a rumour going around that Leo actually cops a hatchet in the head in this film, so here's to hoping!

There are also a large number of other films that are slated for release this year that I for one are salivating over. It appears to be a year for sequels, with the second *Lord Of The Rings* movie and *Harry Potter* both due out at the end of the year. *X-men* and *The Matrix* both have sequels due out, and *The Queen Of The Damned* looks set to be at the very least, interesting. Hopefully it shapes up as well as the original *Interview With A Vampire* did, and I am sure that there will be many people along just to catch a final glimpse of Aaliyah. An interesting fact about the film that I will be watching for when I see this film is that since Aaliyah had not finished all of her dialogue for the movie yet, her brother was called in to record her lines using his most effeminate voice.

Well, I hope that the films that you have been waiting for turn out to be better than you have hoped for. Stay tuned for more preview action!

Poptart

Adelaide Writers Week Vox Pop

1) Which sessions of Writers Week have stood out for you?

2) Have you discovered any new authors you are particularly interested in reading?

3) Outside of Writers Week which authors or books inspire and influence you?

4) What are you reading right now?



Molly and Sam

1) When Peter Sellars spoke about Aboriginal film making the tension in the air was so exciting. The 'Retribution' panel was also really interesting.

2) Ken Inglis.

3) 'The BFG' by Roald Dahl, 'One Flew Over the Cuckoo's Nest' and 'To Kill a Mockingbird'.

4) 'The Bean Trees' by Barbara Kingslover and 'Dirt Music' by Tim Winton.



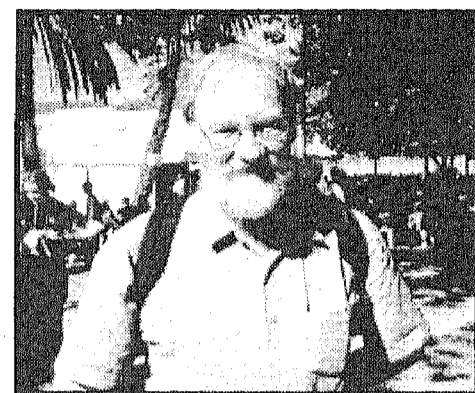
Tony

1) Patricia Grace - I really liked the way she pronounced Maori as 'Marie'. She also told a beautiful story about a blind person and their perception of colour.

2) Everyone I have listened to has affected me in some way but Ruchir Joshi the Indian writer had some really interesting things to say about new directions in Indian writing. Ken Inglis spoke about the Australian form of the English language and was very funny also.

3) 'Care of the Soul' by Thomas Moore really affected me. Also Albert Camus and other assorted classics.

4) 'Corrections' by Jonathon Frantzen and John Banville 'Eclipse'.



Peter

1) The panel sessions 'Writers on Writers' and 'Bearing Witness'. The 'Speaking your mind' series and especially Drusilla Modjeska who challenged the audience.

2) I am a director of a writers centre so I knew of most of the authors speaking here already, but hearing them speak about their work was still fascinating.

3) I read a lot of Australian writers manuscripts and think that there is a lot of really interesting stuff out there

4) 'Seducing Mr Maclean' by Loubna Haikal.



Kate

1) Michael Ondaatje, I came all the way from Melbourne to see him. Also I'm really interested in Canadian writers and enjoyed listening to Anita Rau Badami and Jane Urquhart.

2) Jim Grace, I bought his book and Jane Urquhart.

3) Margaret Atwood's poems 'You Begin' and 'This is a Photograph of me' had a huge influence on me.



Mary

1) Listening to Ken Inglis, Sebastian Junger and the panel sessions, especially 'Retribution'.

2) Sebastian Junger.

3) Political biographies, way to many to choose just one.

4) The biography of John Nash by Sylvia Nassar.



Puss knew that dinner was just a paw away

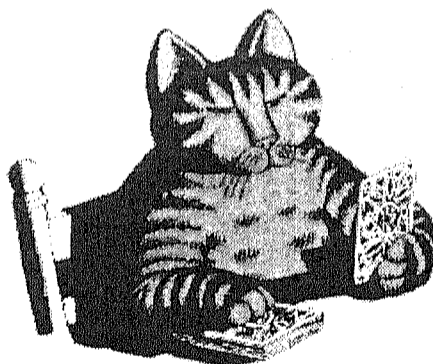
Diana

1) The panel sessions were great, especially 'Fictions Limits' and 'Bearing Witness'. Michael Ondaatje and Andrew Motion were also excellent. I enjoyed Geraldine Brooks and think that her book 'Nine Parts of Desire' about Muslim women is so important to read to gain further understanding at this time.

2) Andrew Motion, Michelle de Kresser and Claire Tomlin.

3) Books are important in my life but I don't think any in particular have shaped my life. I am inspired by historical biographies and courageous journalism.

4) 'The Dig Tree' about Burke and Wills.



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Give Bill Gates the Shaft ...

To satisfy that left side of ourselves and for the uninitiated, here is a guide for a Microsoft-free internet addiction.



MS: Microsoft Windows XP (Xtra Problems)

Alternative: Linux (LIH-nucks)

Linux was a free operating system (ie. the program that runs your whole computer), originally created by Linus Torvalds in the early 90's as a 'hobby'. The concept was to create an open sourced system (ie. the coding is available for any programmer to have a hack at) that would be free to use anywhere at anytime. Linux is becoming increasingly popular, although I wouldn't recommend it to the computer illiterate - especially if you don't know what an OS is in the first place.

Where to get it: The best place (I think) is a newsagent (or Unibooks) - look out for Linux specials in magazines like APC and PC User - five stars for the APC Linux Handbook which is put out occasionally. Find more out at:

<http://www.Linux.org>



MS: MSN Hotmail

Alternative: Type 'free email' into any search engine.

Before Hotmail became the domain of Microsoft it was the pioneer of the free email websites in the early 90's. Now, a takeover and 5 million users later, Hotmail is slow, buggy, complex, and a pain in the arse (not to mention it's blocked out of every 'for educational purposes' computer on the planet). So stuff it, and try out some of the other free email addresses around.

Where to get it: Try absolutely anywhere - a place to start is a commercial site which lists and rates free email outlets:

<http://www.emailaddresses.com/>



MS: Microsoft Outlook Express

Alternative: Eudora (by Qualcomm)

Outlook is an email program that is notoriously buggy, and loves to transmit viruses (especially the recent Love Letter viruses) due to overuse. Eudora is a sweet little alternative - although you can't check your hotmail accounts. In the sponsored version, you get it for free (with some unnoticeable advertising) and you get cute little traits like a message saying 'Your message is the sort of thing that might get your keyboard washed out with soap, if you catch my drift' if you swear in your emails.

Where to get it: Most shareware disc magazines have Eudora occasionally, but otherwise find it online at:

<http://www.eudora.com>



MS: Windows Media Player

Alternative: Winamp (by Nullsoft)

In Computer Nerd Land, Winamp is the most popular and reliable MP3 player for your computer. Nullsoft was began by Justin Frankel (again in the early 90's) as a hobby (his work was originally known as 'Happy Software' at one time) and later found himself encompassed by America Online when his star project, Winamp, took

off. Again, Nullsoft is open source ('that's free as in speech, not beer' claims Frankel). Winamp can be customized with 'skins' (little graphics files that change the look of the program) which most MP3 players can do, but unlike others its pretty stable, and is still the fastest there is.

Where to get it: <http://www.Nullsoft.com> but most shareware discs have it as a regular. While at the website check out the Sex Notetaker

(<http://www.Nullsoft.com/free/sex>). For skins, you'll find them anywhere, but a place I'm impressed with is After Dawn (<http://www.afterdawn.com/>)



MS: Microsoft Internet Explorer Alternative: Opera

The internet is dominated by Internet Explorer, and Microsoft almost went down because of it (monopoly laws and all that). Besides that extremely long story, there are alternatives: Netscape (which the Barr Smith computers use, so I won't bother with) and Opera. According to it's website, the Swedish Opera has a 'cult following'. It's smaller than IE, a lot faster, and I reckon a better downloading system. If you're tired of IE's bugs, Netscape's slowness, this is a good alternative.

Where to get it: again, shareware discs have it from time to time, but the website is: <http://www.opera.com>



MS: Microsoft Messenger

Alternative: ICQ (I Seek You)

Okay, technically Messenger is an alternative to ICQ (an instant messaging program) but Messenger requires you having a Hotmail email (remember slow, buggy, pain in the arse). If you don't know what ICQ is, you'd better find out. Besides that, while you're at it, look for a program called ICQPlus which adds a 'skins' feature to ICQ.

Where to get it: find ICQ at:

<http://www.icq.com>

and find ICQPlus at:

<http://www.icqplus.org>

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Spam Of The Week



20 Good things about Hell

By Unknown
Submitted by Sarah C.

20. Due to recent health code changes, vats of boiling brimstone now use low-fat canola oil.
19. Your "Do you smell something burning?" slays 'em, year after year.
18. Plenty of legal help available for filling "wrongful death" lawsuit.
17. Newly passed law: Three strikes and you're back in LA.
16. Satan's confused attempts to torture masochists can be highly entertaining.
15. No need to pack the parka over John Howard's re-election chances.
14. Well, sure, it's hot, but it's a *dry* heat.
13. Free prostate checks and pap smears administered daily!
12. The surprisingly entertaining "Hitler and Kathie Lee Show."
11. Every Thursday is Karaoke Night, hosted by Dean Martin and Sammy Davis, Jr.
10. Prizes awarded for best crank phone calls to God.
9. Everywhere you look, there's a smoking section!
8. Big step up from Bakersfield.
7. Your little "blue flame" trick now produces spectacular results.
6. **Free Microsoft software for everyone (as per agreement made back in early 80's).**
5. Now that you've followed her advice, you just might get that date with Cindy Crawford.
4. 24/7 Jerry Springer.
3. The Saturday night WWF tag-team bout is between Genghis Khan, Vlad the Impaler, and Hitler.
2. Everyone gets a length of pipe and a daily crack at Nancy Kerrigan's knee.
1. There's a fortune to be made on "Welcome, O.J." t-shirts.

Balloons are old news. I want some yummy giant



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GRATUITOST

The Gratuitous Nostalgia Column

The Fisher King

1991 D: Terry Gilliam
 Robin Williams, Jeff Bridges
 Mercedes Ruehl, Amanda Plummer
 Columbia TriStar

When supercilious talkback radio DJ Jack Lucas (Jeff Bridges) loses his job after a tragedy which was essentially his fault, his guilt induces self-loathing. His insecurities lead him into danger but Jack is rescued by a deranged, improbable stranger — a former history teacher named Parry (Robin Williams). Parry has lost his mind and the streets become his dwelling after his wife becomes a casualty of the tragedy Jack helped set in motion.

Jack's companion, Anne (Mercedes Ruehl) cares for him, even when he is distant, but understanding Jack becomes difficult at times. Jack decides, with the guidance of Anne, to assuage his guilt by assisting Parry in his quest to find the Holy Grail and capture the love of Lydia (Amanda Plummer), an office worker who Parry believes is a seraph.

Terry Gilliam's *The Fisher King* is an incredibly facetious film. I was thoroughly absorbed in the friendship that forms between Jack and Parry. Parry is wonderfully absurd; he talks to imaginary little fat people and is tormented by the presence of a red knight which he often chases after. Jack is confused as to why Parry is running and screeching, and it is great fun to watch Parry have his demented visions. And Jack, the once conceited man, who has a gorgeous girlfriend, is concerned as to why he is not contented. He is unable to appreciate all the good things he has, and so his enthusiasm is lacking.

Robin Williams is at his finest as the disturbed Parry, and is anchored well by Bridges. I found these waggish characters highly memorable. This modish fairy tale delivers emotional realism between the characters, which is intensified by the wide camera shots used in some of the scenes. Many of these scenes involve the four characters, including the restaurant date scene, which is my favorite. Watching Parry sing songs to Lydia is priceless; ultimately they have found each other (with a little help from their friends) at the right time in their lives. Lydia is skittish yet good-hearted and believes that she can not make a lasting impression on people but she is destined to find love with the jocular Parry.

I have to say that this is one of the cleverest films I have ever seen. Gilliam rewrote the original screenplay to capture his weird and twisted visions. He is definitely one of the more interesting directors in the wonderful world of filmmaking. Fans of Terry Gilliam are able to truly comprehend his skewed viewpoint, his idiosyncratic characters, and his visual brilliance.

Matthew Herfurth



Pussy and Tommy downed their milk in one gulp. Mmmm... calcium.

The Pledge

2001 D: Sean Penn
 Jack Nicholson, Robin Wright Penn
 Benicio Del Toro, Helen Mirren
 Roadshow Entertainment

The clever introduction to the character of Detective Jerry Black (Jack Nicholson) in Sean Penn's *The Pledge* sets the mood for this psychological thriller. It is the tale of a once effulgent detective who, just six hours away from retiring, chooses to investigate the grisly murder of a young girl. The mother of the deceased asks Jerry to find the killer and he swears on his 'soul's salvation' and by a cross made by the hands of the dead girl that he will.

A Native American suspect named Toby (Benicio Del Toro) confesses to the crime, but his mental state and the pressures of the interrogator soon see him commit suicide. Toby is seen as guilty to most... case closed, right? But Jerry is not convinced and seeks to fulfill his promise of finding the true murderer. He finds love along the way with a mother (Robin Wright Penn), and her daughter becomes a possible victim of the killer.

The Pledge, the third offering from Sean Penn begins with a police story that soon becomes something much darker. I was not convinced that I could guess the identity of the killer as we are led to believe from various stalkings by townspeople that it might be any one of a number of candidates. This modern masterpiece takes the thriller genre one step further. Who is the killer? Well, by the end you'll realize that it does not really matter.

The compelling story at first appears unconventional; watching Jerry unravel the mystery is where the most interesting scenes take place. I liked that Jerry's character did not mind taking risks, and his dedication and pure honesty was inspiring. His obsession eventually turns against him.

Jack Nicholson's portrayal gives the story what it needs, a composite character who is driven into darkness. The tale deals with God and greed and the murders are presented as the Devil having his way. But he leaves the survivors — the families — questioning life.

I was certain that this film would not have a conventional ending. This is Sean Penn's vision of the novel written by Friedrich Durrenmatt, and at no time did I think that Penn should have handled this project any differently. I feel that he does not go overboard with the characters; the natural performances hold the film together. And even shthead Mickey Rourke is believable in a cameo role as the father of a victim. I choose to praise this film, and left it feeling that I wanted to learn more about the characters. The music was hauntingly appropriate. It is probably not everyone's cup of tea but is nevertheless fitting to this 118-minute Laura Palmer-esque tale of the millennium.

Matthew Herfurth

Gone in Sixty Seconds

2000 D: Dominic Sena
 Nicolas Cage, Giovanni Ribisi
 Robert Duvall, Angelina Jolie
 Touchstone Home Video

Unless ex-car thief Memphis Raines (Nicolas Cage) can deliver fifty cars in four days, the evil Raymond Calitri will kill Memphis' brother Kip (Giovanni Ribisi). This is the premise of Dominic Sena's highly enjoyable new movie, *Gone in Sixty Seconds*, a remake of the 1974 film directed by H.B. Halicki, which featured a spectacular forty-minute-long car chase sequence. Sena has made some great stuff — the dark road trip thriller *Kalifornia* (1994) and the electrifying cyberthriller *Swordfish* (2001), and he certainly does not disappoint with this high-octane thrill ride. Like Rob Cohen's exhilarating *The Fast and the Furious*, *Gone in Sixty Seconds* has cars performing incredible, gravity-defying stunts. If you are a fan of this sort of thing then you will love this movie.

Personally, I am a huge fan of those 'silly car chase movies' as Marge Simpson refers to them. And there have been some very cool chase movies over the years... check out the amazing car chases in *The French Connection* (1971), *To Live and Die in L.A.* (1985) and *Jade* (1995), all directed by William Friedkin. And let us not forget the famous chase through the hilly streets of San Francisco in *Bullitt* (1968).

Anyhow, returning to the film at hand... Memphis assembles a team of crack car thieves which includes the babe-o-licious Sara 'Sway' Wayland (Angelina Jolie), his wayward brother Kip, and veteran thief Otto Halliwell (Robert Duvall). They set about meeting Calitri's grueling deadline and attempt to avoid being caught red-handed by Detectives Roland Castlebeck (Delroy Lindo) and Daycoff (Timothy Olyphant... great surname, by the way!), who are hot on their trail.

I have not seen Halicki's original, so I am unable to compare the two films. But I thoroughly enjoyed Sena's version and love the fact that he cast Vinnie Jones as The Sphinx, a man of very few words who unexpectedly delivers a great monologue at the movie's end. Sena reteamed with Jones on *Swordfish*, which also featured an excellent car chase. So if you like action movies which feature lots of crashing cars, you should definitely check this out. I loved it!

James Trevelyan

Nick held on tightly to his pussy. If he had to sit through 'This Is Spinal Tap' AGAIN, then so did she.



GODTRIP

Most gigs are not like this. Most gigs are not promoted by oddballs hiding out in McDonald's toilets. Most gigs are not amongst the trees in Cuitpo Forest. And, frankly, most gigs do not exhibit music this twisted. Then again, most gigs are not performed by Godtrip.

My Godtrip adventure started early Sunday morning, when, bleary eyed and disorientated, I stumbled into the gloriously sterile Maccas' toilets on West Terrace. My expectations of a fairly uneventful visit were soon blown away, when a lanky figure handed me a flier entitled Event: Be There or Be Unaware. Intrigued, I read on, to discover that my "presence was requested to witness GODTRIP perform amongst the trees". These words meaning little to me, I stuffed the flier in my pocket. Later, after a good lie down, I retrieved the note, and decided I was indeed going to "Be There".

So, at 12.30 on Wednesday, there I was, standing at Gate 11, Cuitpo Forest, with about 25 others, between two stages, one lit, one dark. Unlike myself, most of the crowd seem relaxed, chatting away. I stood in silence, hoping I had not in fact joined a cult.

Suddenly there was music. On the previously dark stage, three masked figures were gyrating, flailing and playing music that sounded like a construction site in full swing.

And then the music stopped. Who are this band, and what do they want with me?

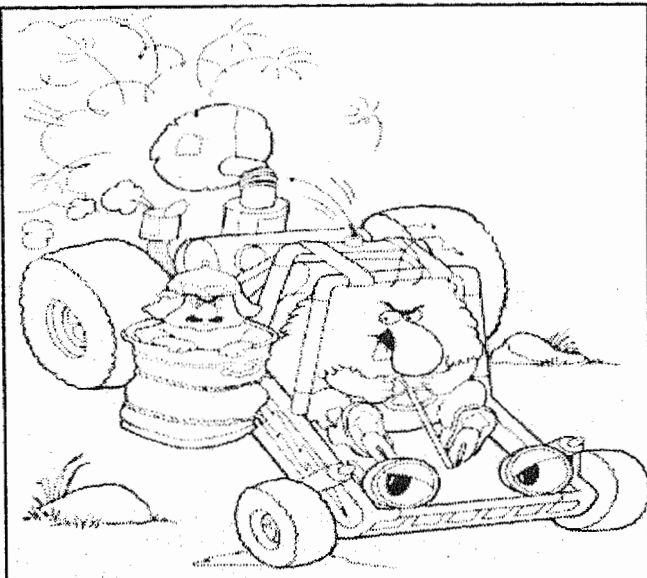
"Hello, we're Godtrip and that was 'The Housekeeping Guide For Cavewomen'," says one of the figures, wearing a mask that makes him look like an extra from Stanley Kubrick's *Eyes Wide Shut*. This figure, it transpires, is Ceramik, Godtrip's spokesperson and multi-instrumentalist, "and this next song is called 'Swinging From Hooks'."

Producing an acoustic guitar, Ceramik starts strumming a simple country tune, which climaxes in keyboardist's Ugly Duck's icy wailing and ends with percussionist Petunia emptying a six-pack of eggs onto the stage. Before I can catch my breath and reflect upon the sheer dementedness of the situation I am witnessing, the next song began and the set forges on. Songs about (among other things) sex in the morning and relaxing in the bath drift by like Machine Gun Fellatio in a hot air balloon, before both Petunia and Ugly Duck adopt battered electric guitars, and the band start churning out a tune reminiscent of My Bloody Valentine giving birth to a small cow. "This is The Final Stampede!" yells Ceramik shortly before the crunching guitars drown him out. And then its over. The band thank us for coming, and I leave thinking: Most gigs are not like that.

The Dilated Pupil

The Dali Grind Godtrip

This Adelaide three piece have produced a bizarre and enthralling 5-track EP. From its punning title to the music contained within, everything about this recording is overwhelmingly surreal. Opener 'Irony in the Bathtub' berates those who try a little too hard to be clever over a backdrop of supermarket beeps and metallic keyboards, before crumbling into a trembling electronic demise. Emerging from its ashes is *Swinging From Hooks*, a lilting country ballad with gentle, mellow vocals that could almost be described as lovely, were it not for the fact that Godtrippers Ceramik and Ugly Duck are singing about day to day life (and death) in an abattoir. 'A House Keeping Guide For Cavewomen' features a variety of grunting sounds (care of percussionist Petunia) fashioned into a beat, with abrasive keyboards, and what sounds like a sample of someone spitting, overlaid on top. This gives way to a funky bass groove, some jazzy keyboards and lyrics like "There's no time for yawning/When there's lube in the morning" on the culinary delight, 'K-Y on Toast'. The closing 'Final Stampede' is an 8-minute epic with out-of-control guitars colliding with distorted bongos and the sound of horses galloping. When the CD is eventually laid to rest on a bed of Smashing Pumpkins-style feedback and crashing cymbals, the feeling is that *The Dali Grind* is one of the most original recordings you'll here. Salvador would be proud.



The local music boys set out on another enthralling adventure into Adelaide to see a TOP local band. Michael is at the wheel, and good ol' James is along for the ride. Feel free to colour in this depiction of our local music boys. Please try to stay inside the lines.



March 8th at the Tivoli

It's funky, furious, fun, inspires fancy foot works and.....live? Most of us looking for a good night of boogie will swarm to the nearest DJ, which I must disclaim, is not at all a bad thing, however, it was with much delight that I recently became initiated into the world of local dance/funk/jazz band Digit. It is an unfortunate rarity in Adelaide that one is able to get one's freak on, to a live band while still maintaining one's dignity; not a possibility in a land of custard chunky and sambucas flaming. Digit's core of three members, Guillaume(bass), Hugh(kit) and Paul(guitar), provide this, holding the show together as numerous guests appear and disappear from the stage, including five vocalists.

Having such a number of performers through the course of the evening maintained a nicely casual, free flowing and entertaining atmosphere, which definitely got some booty shakin'! Guests for the night were as varied as the genres of music Digit appear to draw on, with obviously trained jazz musicians contrasted by a more raw sound deliv-

digit

ered by a pair of rhymer from da clinic, a turntabalist and live percussionist. With these Digit were able lift and mellow the crowd as they pleased, a major highlight being a flute driven, instrumental version of the summertime track 'Every moment', which may be familiar from some recent Triple J/ 3D airplay.

Woven within the elegant dynamics displayed in the performance was an overwhelming sense of positivity carried from the players to the audience, which well describes the fact that these guys really do love their craft. Not only this, but Digit are also really good at what they do. I think one of the guy's standing next to me summed it up best, as he turned to me with a satisfied glow stating simply "now that was a show"! Keep an eye out for Digit, hopefully playing in the not too distant future around the traps.

adult fiction writer discoballs



The Kill Choir Project No Love For The Haters Resist Records

This is the latest release from the well-known Adelaide act and not to start on a bad note I did notice that the recording is very top-endy (all of those higher frequency noises) and because of this it doesn't do the band justice. Basically this EP shows TKCP as being punk with balls. The title track 'No Love For The Haters' does grow on you and its chorus lyrics of 'I won't tolerate it anymore' gives the song rebellious teenage anthem potential. 'Touched By An Anvil' and 'The Official Pace Car Of The Apocalypse' contain extremely good dynamics and harmonies but it takes a couple of listens to appreciate this. The 'Cookie Monster vocals' complement the very Jebediah sounding vocals and when they are all combined the harmonies sound brilliant especially in the build-ups. With great metal guitar and power-riffs and that constant punk/metal snare, TKCP have released a good 'throw yourself around the room' or drunkenly nod your head EP. These songs would sound great live, conveying states of melancholy to anger and rage all between a chorus and verse. Probably not one for the folks.

Reb El Yell



Choose your own caption:

The baby was so plump that the over-anxious siamese weren't too sure where to start.

OR

Young Jimmy would never be surrounded by this many excited pussies again in his life.

"Oh, yeah, we're always having fun ... it kinda comes naturally now", Dave 'Brown Sound' Baksh's voice literally bounces down the phoneline.

SUM 41

He's energetic and enthusiastic about the great time Sum 41 have had making their film clips and touring.

Along with Bizzy D, Cone and Stevo 32, Brown Sound makes up the Canadian pop/punk/metal/hip-hop group Sum 41. After tossing aside alternate names, including Final Notice, the group went with Sum 41 in homage to the fact that they got together forty-one days into summer. "We really wanted Credence Clearwater Revival, but it was taken already," Brown Sound jokes.

Last week, their singles 'In Too Deep' and 'Fat Lip' were six and eighteen respectively and their album 'All Killer No Filler' was holding down number six on the ARIA alternative charts. They have come under some criticism for having such an egotistical album name, but they didn't make it up themselves. During the recording process, the band was sitting in the control room reviewing the album, when the engineer came in and said (insert gruff, metal, Canadian accent here) "well Jeh-sus, this album's all killer no filler", so the boys ran with it.

The punk foursome first attracted attention when they sent a homemade video around to the record companies. Their crazy antics were interesting enough to get them signed. Their reputation for fun, energy and gross-outs is comparable to fellow pop-punk brats Blink 182. I ask Dave what the most deviant thing he's done here is and he replies "Well Deryck (Bizzy D) pissed on your Supreme Court building the other day ... I just wanted to see what would happen so I told him, "Dude, piss on it." I mention that they probably got less of a reaction over here than they would in patriotic North America.



pound on each other. It's good to see but you don't want anyone to get hurt." He appreciates the fans' support. 'It's really cool to come to a place you've never been and just have it go off like Australia does!' On the verge of touring Europe, Sum 41 are still humbled by their international appeal. Brown Sound says, "It's better than we ever imagined!"

Despite their hectic touring schedule of 320 - 340 shows a year, both Brown Sound and Cone have steady girlfriends. Brown Sound jokes that "If I didn't have a picture of my girlfriend in my wallet I might forget what she looked like." However he adds that "if you really, really love the person, then it doesn't matter how long you're away from them. You've just got to have a common trust between you." He also keeps in constant contact with her and has "a US \$1000 phone bill waiting when he gets home."

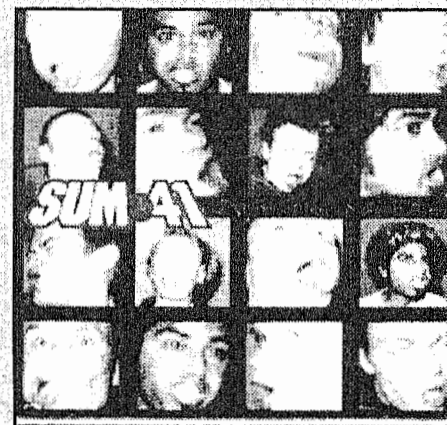
Sum 41's sound has grown a lot since their first album 'Half Hour of Power'. "We've all become better players so the music's becoming more difficult and intricate, especially on the new album we're writing", says Brown Sound. They're going to head back into the studio around June to record the album, which they plan to get out by October or Christmas. At the moment, they are hoping that their manager Greig Nori will be able to produce it as 'he's part of their team' and he's also the only non-band member who shares their matching '41' tattoos. Also, the Sum 41 DVD 'Introduction to Destruction' is coming out soon and includes their clips and the original video sent to the recording companies.

Brown Sound laughs and says "Yeah, he had to wait in line!"

Brown Sound thinks that Australian audiences are crazy: "they're violent! ... they just pound and pound and

In all this prolific touring and production, how did they manage to miss playing in Adelaide? "I don't know," Brown Sound admits, "next time we'll come for you!"

Bubbles



Sum 41 All Killer, No Filler Island

Canadian four-piece Sum 41's second album 'All Killer, No Filler' is sure to satisfy the pop-punk brat in all of us. Their singles 'In Too Deep' and 'Fat Lip' have been played and overplayed on alternative and top 40 charts. While their bouncy style has been likened to Blink 182 (listen to the tracks 'Rhythms' and 'Summer') and Green Day (check out 'Nothing On My Back'), the album also highlights Sum 41's metal upbringing; from occasional riffs, to the full metal mimicry of 'Pain for Pleasure'. The multimedia feature shows that these boys do everything with a touch of fun. The clip for 'Fat Lip' and some extra footage sit alongside the cock-rock parody clip for 'Pain for Pleasure'. 'Heart Attack' attempts more intricate guitar work and points towards the band's ability to make more complex pieces. 'Handle This' is a sweet, melancholy track. Sum 41 obviously attended the same self-deprecating, but bouncy, school of music as other leading punk-rock lite bands, like the Ataris.

Bubbles

What do Stuart Copeland, Ringo Starr and Karen Carpenter have in common. Well, yes they are all drummers. But what else you ask? Spiderbait's

Spiderbait

front man, Kram, who also dons the drumsticks identifies them as three of his favourite drummers. That a mismatched group such as this can make up an all time hero list for one of Australia's most extroverted and loved frontmen is just one of the surprises I had coming for me when I spoke to Kram about Spiderbait's upcoming O'Ball appearance.

Spiderbait is one of those Aussie bands that we all seem to take for granted. We have seen them on practically every festival line up since the mid-nineties, and they seem to be touring every year. So, what is it that makes Spiderbait one of Australia's most celebrated bands? This is what I hoped to find out.

The drummer/frontman admits to "needing" to perform, as compared to Janet and Whit's (the other two-thirds of Spiderbait) love of the live gig. "Playing in front of 20,000 people at a festival is pretty hard to top, but it sounds like shit", is Kram's conclusion on festival sets. Having seen Spiderbait perform at Brisbane's Livid Festival in 1999, I was aghast when I found that his dramatic collapse over the drum kit at the end of the set was staged. He had just finished watching James Brown, and decided on the spur of the moment to pass out. Kram concluded that I must have been on some pretty good drugs to believe it was real. He fooled at least one punter that day.

This sort of impulsiveness is characteristic of Kram's attitude towards his music. When we spoke, he had been up all night writing songs and reading *Lord of the Rings*, and admitted to feeling contemplative, and like an 'artist'. When I reminded him of these on stage antics, however,

that at any given moment they can be one of a hundred different things. This certainly explains the eclectic nature of their music.

With album names like *Sha Sha de Glava*, and *The Unfinished Spanish Galleon of Finley Lake* and songs like 'Buy Me A Pony' and 'By the Time I get to How Long'.

It is hard to imagine the influences of this trio from Finley, in country Victoria. Janet, the bass player for has spent time with Quan from Regurgitator, with the project Happyland.

Musical influences such as the electronica style of Happyland and more spiritual sources such as their hometown help the band to find and channel whatever emotions they are feeling, and directing them straight to their lyrics and music. A tough decision Spiderbait has been presented with is what their next single should be, dance or metal. "We wanna do both" says Kram. "We want to release a double A single with a house track on it and a metal track on it."

"I think it's pretty fucking bland out there" is just one of the phrases Kram used to describe the music industry at the moment. Even with the "emotion rock" phase that Australian music is going through, Kram wants more risk taking in music: "I'm so sick of people telling you what you can and

the mood changed completely, and he felt like an entertainer. The thing about Spiderbait, Kram explains, is

can't do in music. I want people to start doing what the fuck they want in music. This is the problem with music - take some risks, people. Get out there and fuck shit up, and stop trying to copy what America's doing, or whatever."

"Who says you can't be a million different bands at once?" Kram asks. "If you take risks and it happens to cash in, everyone will lick your arse." While admitting that the Beatles probably couldn't exist in today's musical climate, with the constant need to categorise everything, Kram reckons the Doors would be even bigger today than they were. "Sex sells", he says, "More than it ever has." Kram even admits to aspiring towards Doors style performances later in his solo career. (Although he rules out the concept of snake-skin pants during live shows.)

Kram is certainly versatile in his interests, being an avid photographer, writer and aspiring radio DJ and actor - excluding performance art. Kram likes to take things one at a time. He was up for a part in *The Secret Life of Us* as the sleazy musician love interest, but is glad he didn't get it. He does just enough to keep himself in the framework, but likes to do it all properly, and to do that he gives everything his all.

Any way you choose to interpret the ramblings of this musician, it is clear that Spiderbait is a band that is going places. From rock to disco, they have it all. With Kram at the helm, look out for Spiderbait as they revolutionise and Rock their way to this year's O'Ball on the 23rd of March. Tickets available at the SAUA.

Paul Heubl



It's not very often that *On Dit* gets to speak to a musical legend. And Stewart Copeland, drummer for Oysterhead, certainly qualifies for this prestigious title. He claims that he's done 'eleventeen million' interviews. The funny thing is that a lot of the youth of today probably haven't even heard his name before. But, one thing is for sure, every single one of you has heard his talents (yes, that includes YOU, dear reader).

It sure is a long way away from his 'bread-and-butter' band, The Police, but Stewart Copeland is relieved to be involved in the latest 'supergroup', Oysterhead. 'It's sort of a call that I've been waiting for for a while which is where somebody will call up and say, "Hey, when was the last time you played your drums? Why don't you dust them off and come play a show?"' And what a call that was; an offer to play with bassist extraordinaire Les Claypool and Phish's musical genius, Trey Anastasio. However, Stewart's knowledge of his prospective band-mates required a little research. 'I didn't really know much about them, but I got their records (ie. Primus and Phish), we met up in Vermont and jammed; and I realised that these guys were.....mutherfuckers! (Les) is completely a master of the instrument. A towering figure in the bass community. The high nobility of the low frequency.'



As for Oysterhead's longevity, Stewart assures me that we will hear more from the boys in the future. 'It's a sporadic, but on-going thing. We all have other lives. Oysterhead isn't the focus of any of our lives. The other two have their solo careers that they are pursuing. I've got my film composing. That's what I do. That is my livelihood / vocation / career.' And how does one go from one of the world's biggest bands to composing for film? 'I just kinda fell into it. It's easy work for gods sake! You get to work with these films....it's like making model airplanes. The pay is ridiculous!' So, with little time between drinks (so to speak), it's not surprising to find that each member is brimming with ideas. 'When we all convene as Oysterhead we're all really enthusiastic. It's complete, utter, total self-indulgence.'

It's always the most exciting thing for us to play with because it really is truly art-for-art's-sake. It's not my plan for world domination or anything. It's just a lot of fun,' explains Copeland. This also begs the question as to whether Oysterhead have anytime for touring. Stewart is quick to point out that this is definitely the case. 'It's very much a live band.' This should set some hearts rac-

ing. Anyone lucky enough to have seen either one of these musicians on stage knows that they'll most certainly be getting their money's worth. As for a tour of Australia? 'I really hope so. It's tough to get Trey, our guitarist, who's a superstar over here in America; he plays stadiums. We'll have to go over there (Australia) and earn a following. We've just gotta twist Trey's arm a little bit.'

Oysterhead is a collaborative venture in which each member contributes to the final outcome. There is no time for egos in this band. 'Egos are the one thing that isn't a problem in Oysterhead. Certainly not for me anyway. They're (Les and Trey) both leaders in their own bands but the thing is, they're both prime Police fan age. You know, the snotty nosed kids at the front of the stage when I was playing my big shows. So I get suuuuuch respect from these guys! Trey once told me that every girl he'd fucked in college had a poster of me above her bed!'

To finish, it's only fitting to get a few words of advice from a man who's experienced virtually everything the music industry can dish out. Not surprisingly, Stewart has an answer prepared for this very question. 'Get on the mic. It's the singer who hires and fires everybody. Really, it's a singer's game.' Claiming that that sounded miserable, he offers another answer, this time with a Shakespearean voice. 'Reach for the sun, open

your heart to the positive energy of life. Grasp the challenge, meet the day, rise from your slumber and take what is yours.' As for what drove him to say that, Stewart simply says, 'That's how I wake up my teenagers each day.'

Oysterhead's album *The Grand Pecking Order* is out now through Warner Music.

Jorm

GIVEAWAYS

We've got 'em. You want 'em. What else is there to say?

Thanks to Brooke at Making Waves we have five Ministry of Sound prize packs to giveaway! Each contain a randomly selected Ministry Of Sound CD, some stickers and a T-Shirt (and yes, they come in different sizes). How good is that? All you have to do is demonstrate your best techno dance. So, make sure you check out Ministry Of Sound when it comes to town Friday March 22 and come down to *On Dit* on Wednesday at 12:30pm to claim your prize.

And secondly, the wonderful Cherie from EMI has given us a handful of B.R.M.C.'s ace new album (hey, it's our Album of the Week!) to giveaway. Just be prepared to do your best hog impression. This one's at the *On Dit* office at 12:45pm on Wednesday.

ALBUM OF THE WEEK



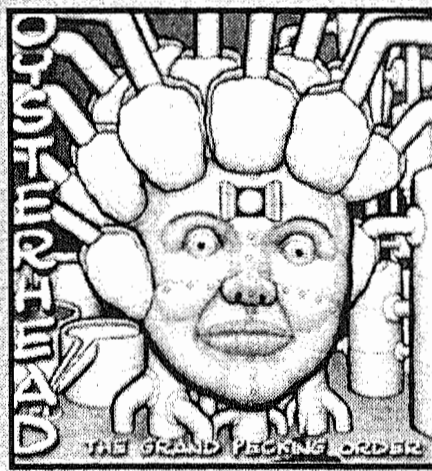
Black Rebel Motorcycle Club BRMC EMI

Since the release of Black Rebel Motorcycle Club's fourth single "Whatever Happened To My Rock 'N' Roll (punk song)" parallels have been drawn between B.R.M.C. and The Strokes. These comparisons are not entirely justified however, as The Strokes very clearly have their roots planted in the New York rock scene whereas San Francisco three-piece B.R.M.C. have their gaze set elsewhere... to the east and across the Atlantic to mother England. The album kicks off smashingly

with a great bunch of dynamic, powerful rock and roll tracks building up to an early crescendo with "Whatever Happened...", and displaying shades of Raw Power era Iggy Pop and the Stooges and more than a hint of English biker rock. Indeed "Whatever Happened..." could quite possibly be the best driving-song released since Motörhead's "The Ace Of Spades". It just has one of those captivating and energetic rhythms that makes it nearly impossible to refrain from cranking the volume "up to eleven". Songs like "Too Real" and "Spread Your Love" introduce echoes of the psychedelia and driving blues-metal that Britain became so famous for in the late '60s with bands like (Syd Barret era) Pink Floyd and Deep Purple (mark I). In fact the driving bassline, understated Keith Richards-esque guitar riffs and simple, boppy, glam-rock drumming on "Spread Your Love" blend beautifully with Peter Hayes' and Robert Turner's shared vocals and that ever-faithful vintage superfuzz sound to turn a love song into an anthem for a whole new rock 'n' roll generation who are completely over the clichéd "Why don't you love me?" powerballads. So what else is left to say about B.R.M.C.? Only this: Go get their debut album, it's gonna be big.

death rock boy

unirecords Selection of the week

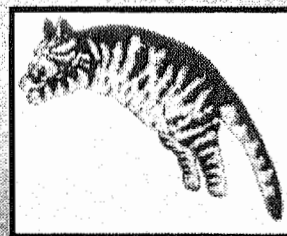


Oysterhead The Grand Pecking Order Elektra, Warner Music

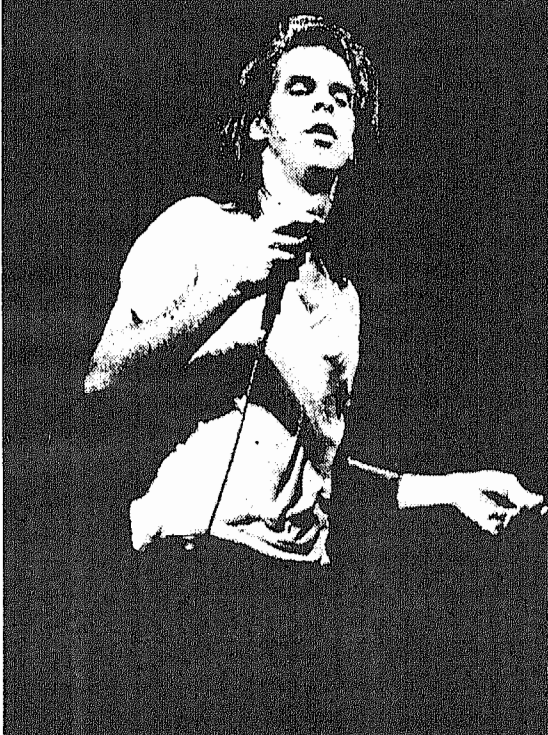
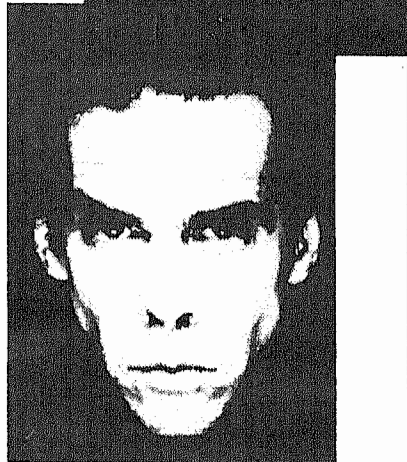
As a collaboration between Les Claypool, Trey Anastasio and Stewart Copeland, Oysterhead sounds, not surprisingly, exactly as you would expect given the intertwining of these three musicians. Trey and Les share the quirky vocal duties over relatively "straight" music (considering what could have been!). Neither Les or Trey try to dominate, and though their talents are present on most tracks, there is nothing "amazing" happening.

That's not to say that this is a bad thing. It is somewhat refreshing to hear each musician step back and let the music "talk" rather than just their respective instruments. Highlights include the catchy 'Oz Is Ever Floating', Les's cool bass solo in 'Mr. Oysterhead' the eccentrically funky 'Army's On Ecstasy' and Trey's 70s hillbilly acoustic 'Birthday Boys'. Lyrically, this album is fun. Imagine a quirky voice proclaiming "Come on kiddies gather 'round, there's a new sensation hittin' town, it's moving slow, low to the ground, it'll pick you up when you're feelin' down" and you get the idea. Actually, it sums up Oysterhead rather well. If you like Primus then this album would definitely be worth a listen. Whilst it's no Sausage, think "laidback" Primus and you'd be on the right track for the majority of the album. It's not brilliant upon initial contact (especially to non-Primus fans), but it's sure to grow and is better than most music out there at the moment. Best of all; it's fun! Primus fans should lap this up.

Mud



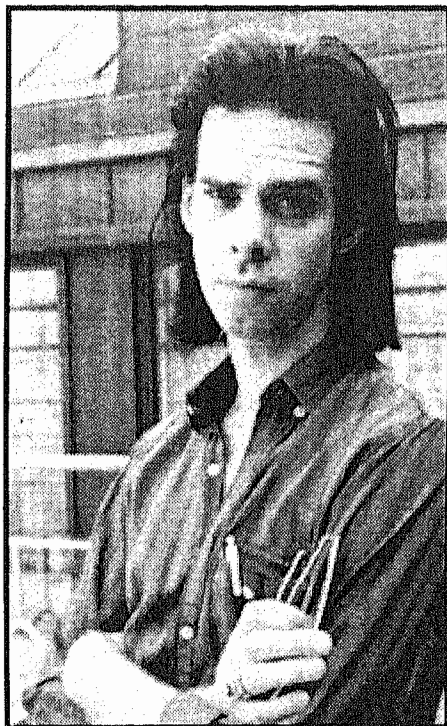
Nick Cave and the Bad Seeds



Seeing Nick Cave and the Bad Seeds live has always been a dream of mine, and it finally hit me when I was in the line-up outside Thebarton Theatre that this dream would be realised. Although we had arrived at the time that the doors were supposed to be opening, we were greeted with the sight of a rather immense line of people that snaked around both sides of the building and down the streets either side. Proceeding to the far end of the queue, we took our place and waited rather patiently for the belated opening of the doors. When we finally entered the hallowed hall, we regrouped and pushed our way to the front of the stage to get the best view of the action possible. After all, it is not often that you get the opportunity to be in the same room as such a talented group of musicians.

The support band was none other than Claire Moore and her band, who turned out to be really funky. It took some of the audience members a while to figure out that yes, that was Dave Graney up there on stage, dressed rather snazzily in a fetching golf pant and hat combo. Obviously Nick Cave has attracted some more mainstream fans over the past few years who are not familiar with the work of Mr Graney and his wife.

After the support left the stage, and there was an admirably swift changeover, the lights dimmed and the crowd began to scream as the



the wonderfully sarcastic 'God Is In The House'.

Nick Cave was even better than expected, pouring his entire heart into each and every tune, his voice carrying to every corner of the theatre. Nowhere was this passion melded with power more evident than on 'The Mercy Seat', which began at an aching slow pace, and built up to a fiery crescendo. The repeated refrain at the song's end reminded me of my flatmate's claim that this would indeed be the perfect song to play whilst taking over small European countries.

In the same vein was the powerful 'Papa Won't Leave You Henry' which showcased his voice at its gravelly best.

The members of the Bad Seeds were the perfect foil for Cave, especially Warren Ellis whose wild and mournful violin sang alongside Cave's voice in perfect harmony. Blixa Bargeld and Cave dueted on a couple of songs, doing a rousing rendition of 'The Weeping Song'.

Nick Cave prowled amongst the band, at times evoking memories of a younger Cave at a Birthday Party gig. De-

spite the intervening years, time has not diminished his energy and vitality.

After chanting and screaming ourselves hoarse for what seemed like an eternity, Cave and the Bad Seeds returned to the stage for an encore, rendering a particularly chilling version of 'Henry Lee', and finally closing with a Bad Seeds classic, 'St Huck'. Cave reminded the audience that if they had failed to buy this record, then they should go out and get it because "it's alright".

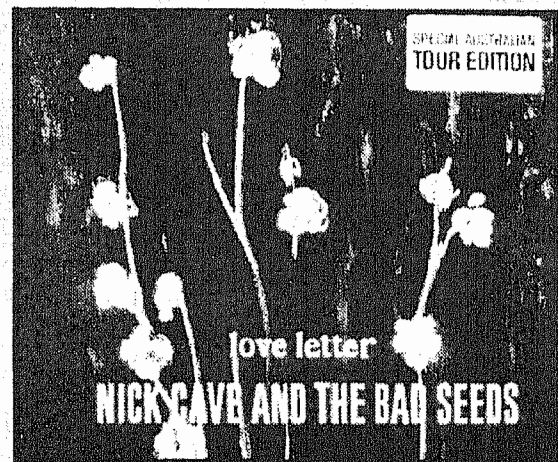
All too soon, the concert was over, and due to a premature raising of the house lights, there was no second encore. We left the venue knowing that we had witnessed one of the best concerts we were ever likely to view, and wishing that we could live it over a second time. Hopefully it won't be quite as long between shows next time, as it was obvious from the level of support and excitement that the concert generated that there are an awful lot of people here that are waiting for their return. Nick, come back soon.....we miss you.

Poptart

MUSIC MEETING NOTICE

OK, after last week's introductory meeting we've decided to hold the meetings on Wednesday at 1pm. BUT we've decided to move the meetings to the balcony of the Gallery (the level above the Unibar).

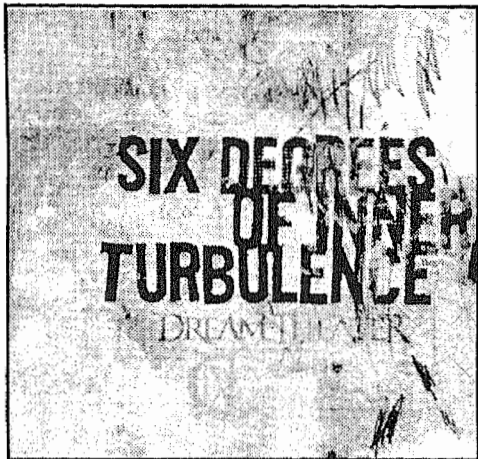
Love Letter EP



Love Letter Nick Cave and the Bad Seeds EMI

The *Love Letter* EP showcases Nick Cave and the Bad Seeds at their best, particularly on the four live tracks recorded during *The Westside Session* in London. 'Love Letter', taken from the latest album, *No More Shall We Part*, is an aching beautiful track that is Cave at his best, stripped back to the bare bones of his emotive voice. The other four live tracks are even better than any songs from his albums, as Cave is in his element live. Without the endless takes required of recording an album track, these songs seem to flow straight from the heart, especially the searing 'God Is In The House'. Also of particular note is the acoustic version of 'Fifteen Feet Of Pure White Snow', which loses none of its power. I challenge anyone to listen to this track though, and not get some sort of mental image of Jason Donovan dancing wildly à la the filmclip.

Poptart



Dream Theater - Six Degrees Of Inner Turbulence
Elektra, Warner Music

Best described to the uninitiated as "progressive metal", Dream Theater mix impressive cock-rock style vocals with immense musical talent. Guitarist, John Petrucci, dominates with some unbelievably technical playing that would make most guitarist's jaw drop and the rest of the band are by no means just background music. With two discs worth of shredding it can become quite overwhelming listening to the album in its entirety. Though this is surely what is intended with this concept album of sorts. Highlights are hard to pinpoint due to the complexity and structure of each track, but the 14 minute opener 'The Glass Prison' has got to be up there. The second disc contains the title track (over 40 minutes worth!) which is comprised of eight segments and is an epic listening experience. Dream Theater are definitely an acquired taste. Mainly for fans or musicians alike.

Axeman



Reel Big Fish
Favorite Noise
Mojo

Reel Big Fish are the best ska band of the last decade. People can argue in favour of the Bosstones, Less Than Jake, etc. but no one releases "perfect" albums like RBF. They have managed to release a "temp" album in time to whet the appetite of the rabid RBF fans before their Australian tour later this year and their upcoming brand new album. It's a sort of 'best of', but even though it is released well before the band finishes their career, *Favorite Noise* is comfortably better than most bands 'best of'. It starts incredibly strongly with popular tracks 'Everything Sucks', 'The Kids Don't Like It' and 'Sell Out', then rocks along through other favourites 'Beer', 'The Set Up' and the fantastic A-Ha cover, 'Take On Me'. Maybe the highlight is

the groovy new track 'A Little Doubt Goes A Long Way'. This CD is a must for any fan of ska music, combining the best of *Turn The Radio Off* and *Why Do They Rock So Hard?*

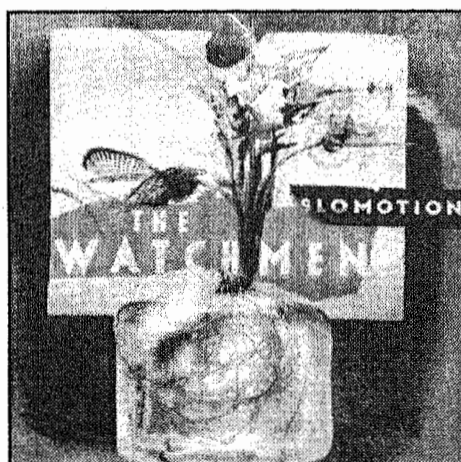
Massiv Micky D



Various Artists - Simply The Best Movie Album
Warner Strategic Marketing, Universal

Though there will NEVER be any agreement as to the final tracklisting of the "definitive" movie compilation album, this release is pretty darn good. Catering to virtually every taste, it contains songs both old and new from crafted pop to alternative that have become associated with certain (mostly well-known) movies throughout the last few decades on two discs. Some will make you cringe...but in a good, nostalgic way. For me, the highlights included Jamiroquai's funky 'Deeper Underground', Stealers Wheel with 'Stuck In The Middle With You', Prince's 'When Doves Cry' and Chris Isaak's groovy 'Baby Did A Bad, Bad Thing'. Other notable artists are U2 with 'Elevation', Madonna with 'American Pie', Abba's 'Dancing Queen' (what else?!), R.E.M.'s 'Man On The Moon', The Beach Boys with 'Kokomo' and the Buena Vista Social Club. It also contains the previously unavailable single version of The Doors' 'Light My Fire'. If nothing else, it's a great gift idea.

Bellamy

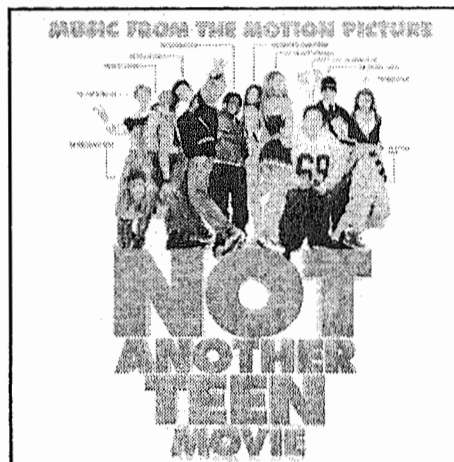


The Watchmen - Slomotion
EMI Music

Having received criticism for sounding too much like Live, The Watchmen have made what would seem to be the totally wrong decision to delve into the field of electronica when Live themselves have just experimented in the same direction. However, The Watchmen seem to have gone a touch further; in a good way. For a start, the band's

drummer is no longer present. A drum machine, or drum loops, are used instead, sometimes creating an almost Portishead style feel to the track ('No Longer Mine'). However, the reworking of their hit 'Stereo' is redundant. Mostly laid back and dreamy, this album is sure to impress many. With two discs of material, *Fast Forward* and *Rewind*, the former contains their new electronica based offerings whilst the latter documents a selection from the band's first four albums (only one of which was ever released in Australia). If nothing else, it's interesting to hear the band progress whilst still retaining their trademark sound. Fans of melodic pop/rock should really give this a go.

Imuran Man



Various Artists - Not Another Teen Movie (OST)
Maverick, Warner Music

Combining 80s pop with today's nu-metal / pop-punk groups has proved to be a successful formula. Just check out Orgy's cover of the classic New Order opus 'Blue Monday'. Well, this album will be heaven for fans of this concept. Alongside the aforementioned track sits the...umm...agonising 'Tainted Love' by Marilyn Manson and a god-awful version of O.M.D.'s hypnotising 'If You Leave' by Good Charlotte. However, don't despair, there are some choice moments on offer, including System Of A Down with the unusual 'The Metro', Scott Weiland covering 'But Not Tonight', Muse crooning 'Please, Please, Please, Let Me Get What I Want' and The Smashing Pumpkins version of 'Never Let Me Down Again'. Unusually good coupling's are also present with Saliva's version of The Pretenders 'Message Of Love' and Mest with 'I Melt With You'. Possibly NOT the new millennium's 'The Breakfast Club', but just as much fun!

Jorm



A cat and a metronome.

The Scratching Post

Kittie
What I Always Wanted
Artemis Records, Epic, Sony Music

With some passages verging on death metal female three-piece Kittie sound even more aggressive than before whilst still keeping some sense of melody with a quasi-gothic verse. The alternate mix doesn't sound that much different. Live versions of 'Pain', 'Severed' and the title track are included.

Imuran Man

Regurgitator
Hullabaloo
Warner Music

Probably the most energetic, the catchiest...dammit, the best track from their last album (hell, Quan and Ben seem to think so!). This song is a winner. Upbeat, loud and crude. The two remixes are substandard but the live version of 'C'mon' makes up for it. Rock it, hard.

MJ

Silverchair
The Greatest View
Eleven, EMI

A mammoth 70s rock opening gives way to delicate pop and a majestic chorus. Pretty much something for everyone. Also included are two new tracks; the beautiful but disjointed 'Pins In My Needles' and the brooding 'Too Much Of Not Enough'. Can't wait for *Diorama*.

Jorm

Stone Temple Pilots
Hollywood Bitch / Revolution
Atlantic Records, Warner Music

A solid rock offering which is a definite "grower". After a few listens you'll be humming the chorus, but the verses are it's strength. The B-sides are the highlight with a cover of The Beatles' single version of 'Revolution' and a live version of 'Trippin' On A Hole In A Paper Heart'. Great cover photo too!

Sour Boy

The Tea Party
Angels
EMI

A brooding and, dare I say it, sexy song from the brilliant album *The Interzone Mantras*. Two versions are included; the radio edit and the TLA remix. The difference, however, is negligible. The 'Angels' video is also included. The highlight would have to be the amazing unplugged version of 'Requiem'.

Jorm

CLUBS

THE FILM SOCIETY: UPCOMING FILMS/EVENTS

Films will be shown in the Rennie Lecture Theatre (adjoining the playground just west of the Union Building) at 7pm on Thursdays. All films are free for members. Membership is \$7, available at the door.

14th March
DUCK SOUP

1933. Starring the Marx Brothers. A riotous satire of war and politics with slapstick, wit and insanity. "We're fighting for this woman's honour, which is more than she ever did."

21st March
SHOCK CORRIDOR

1963. Dir: Samuel Fuller. Starring Peter Breck. An ambitious journalist tries to investigate a murder in an insane asylum by having himself committed. An intense confrontation of American paranoias regularly avoided by contemporary films.

1pm Monday 25th March:
ANNUAL GENERAL MEETING

The club is the members and the members are the club: come along, have a drink and nibbles and your two cents worth about what we're doing. In the W.P. Rogers Room Union Building, level 5.

BAHAI SOCIETY AGM

To be held on Tuesday 12th March at 1pm in a room to be advised please contact John Vaezi 83767244 or 0403 310 062 or john_vaezi@hotmail.com

PSYCHOLOGY CLUB

AGM meeting Thursday 14th March 2002, 1pm Room 113 Hughes building, any enquiries contact Joanne 8369 2436

JAPANESE ANIME

AGM Tuesday 19th March 2002, Centenary Building UniSA Room CB13 6pm Silynda 0411 675 745

THE BACCHAE CLUB AGM

Wednesday 20th March, Lower Napier Lawns at 12 noon. The Bacchae will also be having a BBQ at this time. The Bacchae would like to encourage its members to turn up and vote or even run for a position yourself. Any questions, email the club: bacchae_au@yahoo.com.au, Further enquiries: Guy 8232 3183

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.

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.

CLASSIFIEDS

GOLDEN KEY INTERNATIONAL HONOUR SOCIETY

Adelaide University Chapter presents their movie night:

A Beautiful Mind

When: Thursday, March 14 (7pm start)
Where: Piccadilly Cinema, North Adelaide
Tickets: students \$9, adults \$11
(can be bought on the night)

All profits from this event will be donated to the Anti-Cancer Foundation's fundraising effort 'Relay for Life', held on April 6-7 at Santos Stadium. For more info, email andrew_starcevic@adelaide.edu.au

NEW MEMBERS

Golden Key letters of invitation have been sent to the top 15% of students at Adelaide University. Join by March 26 to be eligible to win new member scholarships. Reception ceremony to be held May 9.

MEDITATION & DEEP RELAXATION

WHEN: Every Tuesday for Semester 1. 1.10 - 2.00pm
WHERE: Counselling Centre, ground floor, Horace Lamb Building

FREE. BOOK NOW ON 8303 5663 or CALL IN.

MEETING THE DEMANDS OF UNIVERSITY LIFE A WORKSHOP FOR FIRST YEAR STUDENTS

WHEN: Wednesday 13 March. 1.10 - 2.00pm
WHERE: Counselling Centre, ground floor, Horace Lamb Building

FREE. BOOK NOW ON 8303 5663 or CALL IN.

DEVELOPING A LIFESTYLE THAT REDUCES STRESS AND WORRY

WHEN: Monday 18 March. 1.10 - 2.00pm
WHERE: Counselling Centre, ground floor, Horace Lamb Building

FREE. BOOK NOW ON 8303 5663 or CALL IN.

BRAND NEW MEDICAL AND LABORATORY COATS ONLY \$30

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WHEN: Mon 11/3

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THE BUTTERFLY EFFECT

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

SAT MARCH 23
ADELAIDE UNIVERSITY UNION COMPLEX

All ages - id for alcohol - doors open 3.30pm
\$22 inc GST AU students
\$28 inc GST public
from Venuetix, CIB outlets & SAUA office

SOUTHWARK

