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*On Dit* is the weekly publication 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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Blood, death, misery. *On Dit* celebrates the Springtime.

**Think you can do better than the Communist Manifesto?** Then amble down to the *On Dit* office. We are located in the basement of the George Murray Building (wedged between two sets of male toilets) and adjacent to the Barr Smith Lawns. Or for a more pleasant aroma, email us at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) or call 8303 5404.

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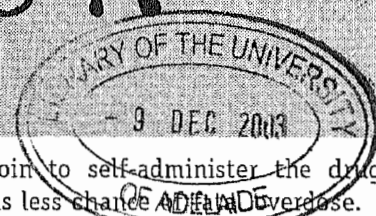
**Food vouchers to:**

Dan J, Maxitron,  
Monika, Yak.

**Gulag incarceration to:**

Maude, expired Camembert, beanie head (itchy), lung butter (as a result of smoking and/or illness), all those who still don't understand deadlines (you're the poster children for why free public education is so necessary).

# ADDICTION IN AUSTRALIA



For the past three years, the House of Representatives Standing Committee on Family and Community Affairs has been conducting a 'comprehensive' inquiry into substance abuse issues within Australia.

The Committee, chaired in the 40<sup>th</sup> Parliament by National Party MP Kay Hull, who assumed the role from Liberal MP Barry Wakelin, released its findings on September 8 this year when its report, *Road to Recovery*, was tabled in Parliament.

The Committee came up with 128 recommendations, many of which are controversial. Some, like more in-service training for teachers, and options other than expulsion for school students caught with illicit drugs, are progressive. But it also wants harsher penalties for those 'caught' supplying alcohol and tobacco to minors. It wants the National Health and Medical Research Council's Australian Alcohol Guidelines to be included on alcoholic beverage container labels. It wants heroin prescription trials to cease, and is strongly opposed to the idea of legal safe-injecting rooms, which already exist, or have existed, in Sydney, as well as in Germany, Switzerland, the Netherlands and Canada.

Perhaps most controversially, it wants to "replace the current focus of the National Drug Strategy on harm minimisation with a focus on harm prevention and treatment of substance dependent people".

The problems, unlike the proposed solutions, are easily identifiable, and create little disagreement. Drug addiction, mainly to alcohol and tobacco, creates huge losses to society: to children and families, to parents, to friends, to workmates and places of employment, to the health care and welfare systems. After years of misconception, addiction is now widely – and correctly – regarded as a "chronic, relapsing disease" that requires treatment, not punishment.

But the figures are staggering. Over ninety per cent of Australians over the age of 14 have consumed alcohol at some stage, and over a third have placed themselves "at risk of alcohol related harm in the short term" at least once in the past year. Binge drinking among young people has increased markedly over the past decade.

Over 80 per cent of the alcohol consumed by young people aged 14-24 was consumed "on days when drinkers placed themselves at risk of injury and/or acute illness". Despite this, the majority of teenagers, according to the Committee's findings, "drink to get drunk".

Diana Bagnall, in an illuminating article in *The Bulletin* (September 9), asks "Haven't Australian kids always drunk on the sly and, fortunately, don't they usually come through without doing permanent damage?" She asks, as many others do, whether incidents

such as the death of 14-year-old Leigh Clark, of hypothermia after he collapsed, unconscious, in a paddock while walking home from a friend's party, might be "hideous and freakish" accidents that occur once in a blue moon.

Maybe. But more people are flirting with that danger. The rise of the 'alcopops' – pre-mixed spirits that taste like soft drink which are extremely popular among teenagers – has come as society learns that over 40 per cent of those who began drinking alcohol before the age of 15 are alcoholics.

'Alcoholism' has enormous stigma attached to it by society. It is often seen as a sign of weakness by a culture that condones, encourages and even applauds excessive drinking, but denies its often-inevitable effects over the long term. Alcoholism is a condition of complete dependence on alcohol. People who are 'alcoholic' experience strong cravings, periods of total loss of self-control, physical dependence (brought about in many cases by actual physiological changes to cell structure) and an ever-increasing tolerance to larger and larger amounts of alcohol.

Many people who are not alcoholic cannot comprehend why those who are don't simply use a little extra willpower to stop drinking: such thinking betrays a fundamental lack of understanding about addiction.

Tobacco, too, remains a problem. The Representatives' Committee found that 82.6 per cent of underage smokers obtained tobacco from a shop or retail outlet. There is evidence to support the contention that cigarettes have, over the decades, become much more addictive.

Until now, almost every major government and non-government organisation has trumpeted policies of 'harm-minimisation': by accepting that addiction is an illness that is characterised by relapse, and that drugs, mainly alcohol, tobacco and cannabis, are often viewed as integral to sections of Australian 'culture', the goal is to reduce the harm associated with use of drugs. Instead of promoting complete abstinence in high schools, a position many now feel is unrealistic, proponents of harm-minimisation argue that teaching responsible drinking is more likely to have a positive impact.

The most controversial aspect of the 'harm-minimisation' program has been the introduction of safe-injecting rooms in Sydney. Conservative groups, including the present Australian government and the Australian Medical Association (AMA), have vigorously attacked the idea of such rooms, declaring that they condone and legitimise illicit drug use, and even promote crime and other anti-social behaviour in the community.

These claims have not been found to be true, either in Europe, North America or Sydney. Safe-injecting rooms merely offer a safe place for people addicted

to heroin to self-administer the drug. There is less chance of overdose. I was privileged enough to see a film, *Fix: The Story of an Addicted City*, while in Canada recently, which traced a small group of Vancouver heroin addicts who successfully campaigned for an injecting room against powerful vested interests.

Unfortunately the term 'harm-minimisation' has been often misunderstood. Many people assume it to be a 'blanket' solution, which means the same thing for heroin addicts as it does for 14-year-old school students. It does not. 'Harm-minimisation' properly involves many multi-faceted approaches, each designed specifically for a select group of people.

More unfortunate is the Committee's stance on 'harm-minimisation'. Quoting one report, "the term 'harm minimisation' has lost a lot of meaning...[and] can no longer provide strategic direction for drug policy" (page 295). *Road to Recovery's* 122<sup>nd</sup> recommendation is that "governments replace the current focus...on harm minimisation with a focus on harm prevention and treatment of substance dependent people".

By rejecting both needle exchange programs and safe-injecting sites, the Committee disregards the views of the Public Health Association of Australia (PHAA), the Australian Association of Social Workers (AASW), the Alcohol and other Drugs Council of Australia (ADCA), the Law Society of New South Wales (LSNSW) and even the AMA, in favour of one man in particular. Professor Mattick of the conservative DRUG-ARM body rejects such treatments in favour of the far more experimental Naltrexone drug that promotes abstinence, and it is this view that has been adopted by the Committee.

Labor Committee members Julia Irwin and Graham Edwards, in a dissenting report, accuse the majority of the Committee of 'moralising':

*Clearly there is a need for further research into the effectiveness of Naltrexone before recommending that priority be given to its use in treatments. This is the case in Recommendation 55 which calls for Commonwealth funding for a trial of Naltrexone implants. Support for the use of Naltrexone should be based on medical evidence not moralistic preference based on its promotion of abstinence.*

Throughout its report, the Committee, made up of seven Coalition and five Labor MPs, also makes a number of recommendations that require tougher penalties for offenders, and totally rejects any notion of legalising illicit drugs. In particular, the Committee quotes poll figures, which demonstrate that the Australian electorate is clearly in favour

*continued on page 4...*

# ADDICTION IN AUSTRALIA

continued from page 3

of tougher penalties: 85 per cent of those polled want "stricter laws against serving drunk customers", and 91 per cent want "stricter enforcement of laws against supplying tobacco products to minors". Legislative change is, of course, the quick-fix solution that often has little or no effect other than to appease the public: by creating the illusion that something is being done (often in areas where nothing constructive can be done in the short term), the public perceives that the issue has been dealt with.

Often such perception is all that is required. Those arguing that television alcohol advertisements should be restricted to post-9.30pm timeslots fail to see that 15-19 year olds are often awake later than their parents; again, however, the observation that something is being done can make all the difference to a voting public.

The existing guidelines relating to promotion of alcohol beverages, which are 'enforced' by an industry regulatory body and which require that such advertisements "present a balanced and responsible approach to consumption and must not have an evident appeal to children or adolescents". It could be argued that all forms of alcohol advertising appeals to children or adolescents, from 'hard yakka' sport-oriented beer commercials to 'trendy' alcopop ads; it can definitely be argued that "the depiction of alcohol consumption by attractive young people in situations characterised by excitement and sensuousness is seen as overstepping the

limits". It is obvious that such regulation of the industry needs to be external, and perhaps legislative.

In all, the *Road to Recovery* report presents itself as a very confused document. In Chapters One through Three the Committee appears to be arguing for the continuation of a harm-minimisation approach, but in Chapter Eleven rejects it in favour of 'harm prevention' which, as Edwards and Irwin point out, may "rapidly become understood to mean zero tolerance".

Unfortunately, it appears as if the Committee has attempted to mould the evidence to suit its own political ends, and to remain in line with the federal government's 'Tough on Drugs' strategy that totally rejects such institutions as safe-injecting rooms and needle exchanges.

What the report does do, however, is highlight a problem that is only getting bigger in Australian society. With an increasing number of children beginning to drink - irresponsibly - at the ages of 15 and 16, we must face the possibility of a future in which a large minority fall prey to alcoholism. Those who have watched a close friend or relative succumb to any form of addiction will be fully aware of its tragedy: are we prepared to see thirty per cent of our society travel the same path?

Russell Marks

The Ligertwood building may not be the most attractive on campus, but in August the Law School played host to former Chief Justice of the High Court of Australia, Sir Anthony Mason AC KBE. Sir Anthony, who was also a Commonwealth Solicitor-General and Judge of the NSW Court of Appeal, now gives lectures and presents seminars at universities throughout Australia. Until recently he was Chancellor of the University of New South Wales and National Fellow at the Research School of Social Sciences at ANU. In 1996-1997, he was Arthur Goodhart Professor in Legal Science at Cambridge University and has been a non-permanent member of the Hong Kong Court of Final Appeal since 1997. The formidable scholar was recently invited to be resident in the University of Adelaide Law School from August 24-29, as a part of the Distinguished Judge Visiting Program. During this time Sir Anthony gave a series of lectures and attended the Law School Dinner. In spite of a busy schedule the former Judge enjoyed several days of sightseeing around Adelaide which included visits to the Adelaide Hills and the Clare Valley. "I used to come to Adelaide every year with the High Court," he said of his estimated 25 visits to South Australia, during which he also spent time in the Barossa Valley.

Sir Anthony studied law at the University of Sydney and like most students he found some areas of study to be more difficult than others. Although he spent 23 years on the High Court interpreting the Australian Constitution he found legal interpretation to be particularly dull during his student days. "The subject was a lot more interesting than the lecturers led me

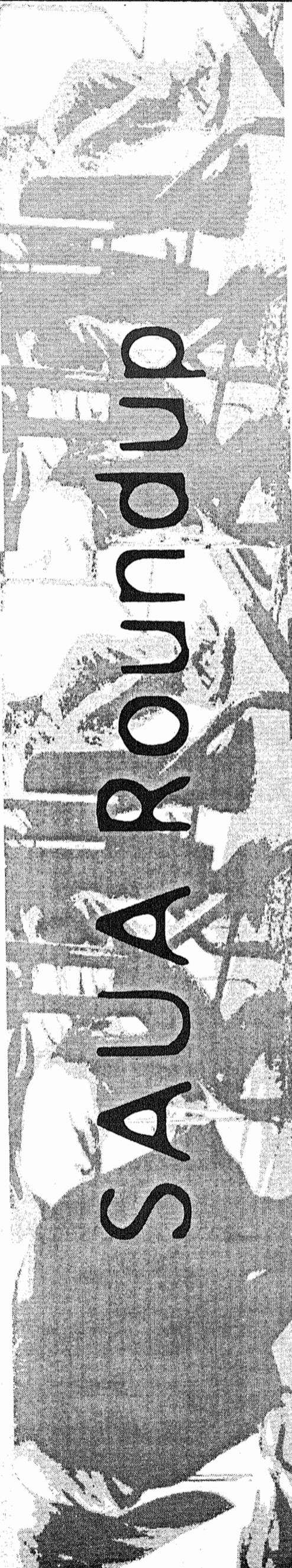
to believe," he said; offering words of relief for the clock-watching, lecture-skipping student of today.

Offering his thoughts on the recent Nemer shooting, a case which caused a public outcry in South Australia after Paul Nemer received a suspended sentence, Sir Anthony Mason explains that this is not uncommon when the media is involved. "Cases arise from time to time, in which the public is concerned about the magnitude or length of the sentence but the trouble is that the public don't know all the details and evidence before the sentencing judge," he said. As a result it is difficult for the public to understand what was involved in the case and all the reasons behind such decisions, he explains. Sir Anthony also revealed that although plea bargaining has been accepted in the United States, this is not the case in Australia and this makes it even more difficult for the public to understand sentencing decisions.

After citing the High Court decision in *Mabo* as one of the most important of his career, it was disappointing to learn that Sir Anthony is yet to see the quintessential Australian film *The Castle*. Fortunately I was able to convince the renowned scholar that the film features hilarious scenes in the High Court as well as numerous references to the Constitution and even *Mabo*. A vocal advocate of Australia becoming a republic, Sir Anthony is undoubtedly in touch with contemporary Australia and one can only hope he not only takes the time to watch *The Castle*, but that he also enjoys it.

Rosie Sidey





Readers of this section may have noticed that SAUA Roundup has been cruelly neglected by the editors in editions of late. We apologise for these irresponsible omissions, and have attempted to win back your devotion with a bumper SAUA/Election Roundup in the following pages of Campus News. Hope that you enjoy.

A regular council meeting took place on August 20. Anticipation was high for a fiery discussion of the possibility of the Activities/Campaigns department being abolished in order to fund introduction of the SAUA's own welfare department. For those of you who have lost track, a motion was hastily passed (during the July 23 meeting of council) which directed Activities/Campaigns Vice-President Adelle Neary to draft welfare officer policy, which could potentially be used to formulate a referendum question to be presented to the student body as part of the 2003 student elections. However, despite our expectations, this topic proved to be a fizzer; seemingly of little interest even to those who moved the motion and voted in support of the radical change just one meeting prior. Even Alice Campbell (who was recently elected to the position of SAUA president for 2004) couldn't disguise her indifference, responding with "I don't know what to say" when

questioned in about her stance on the potential welfare position.

Despite the absence of Education Vice-President Leah Marrone from this particular council meeting, scrutiny of her professional performance to date this year ensued. A motion was passed (moved by Women's Officer Georgia Phillips and seconded by Councillor Ann Mitchell) to request that "EVP, Leah Marrone, attend the next Council meeting to report on her work as EVP. If this does not occur, the Council may resolve to take further actions regarding the EVP's performance". A special council meeting was called for the following Wednesday on August 27 to provide an opportunity for the matter to be discussed with the subject actually in attendance, which many would suggest was the only way that the topic should have been addressed. Marrone provided a detailed report of work performed throughout the course of this year, which was deemed substantial enough by the majority of councillors to end the discussion.

Also discussed at the August 27 meeting of Council was the unexpected withdrawal of the Aboriginal and Torres Strait Islander department referendum question (which was due to be posed as an appendix to the student elections a fortnight ago). As a brief recap, the SAUA has made

progress towards the introduction of an ATSI department to be formalised by the year 2004. Currently Darren Kurtzer acts as the interim ATSI Officer, but constitutional change would be necessary for this position to exist formally and be included in SAUA policy. A referendum question had been drafted and approved by Council, but was then rescinded due to concerns over whether the election for this position should be by ATSI-autonomous voting, or by the student population at large. Federal law (Privacy Act) prevents the university from being able to access this type of sensitive information, making it near impossible to generate the lists of ATSI students necessary to form an electoral roll.

This debacle left the SAUA divided in to two camps; those who were willing to compromise in order to establish some form of ATSI representation, and those who wished to investigate other solutions so that they can 'get it right the first time' and begin the department officially with the desirable outcome of autonomous voting. Majority eventually dictated that the referendum question be held off until a more desirable voting solution has been found.

**Cruickshank, Clark & Mahoney**

**Gawler Place  
Dental Centre**

**DR. ANNA  
ROZITIS BDS (Adel.)**

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teeth or they will be  
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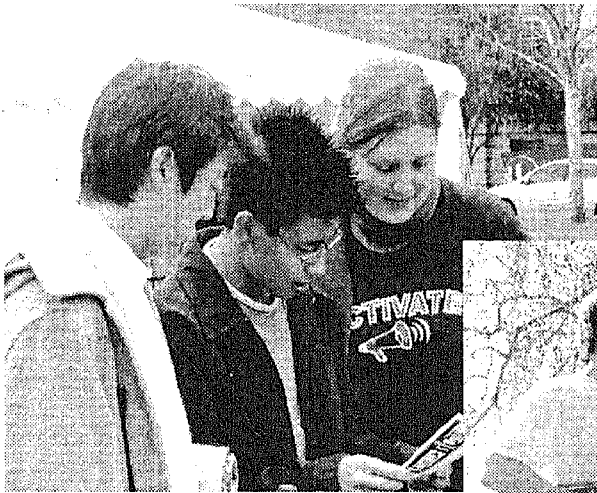
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# Banners, sweat and jeers:

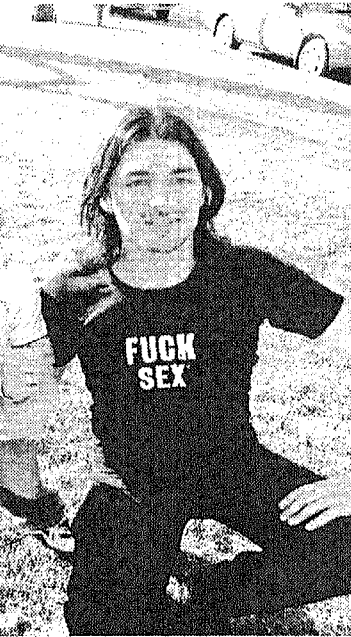
For those of you who managed to avoid election week this year, *On Dit* has compiled a pictorial

## Tricks of the campaign trail



Some things never change—the time honoured campaigning technique of approaching unsuspecting passing students, or trapping them just before they enter the voting tent with a last minute spiel still proved to be a popular technique among the campaigners. However, with such poor voter turnout this election week, it's little surprise that candidates were forced in to employ some more creative campaigning techniques.

Many candidates did their best to capitalise on the opportunity to give speeches during the week. Whilst speeches littered with rhetoric and flimsy arguments were as common as ever,



there were some performances which went beyond this tired method of getting the message across. Highlights included an *On Dit* jingle, and entertainment which arose from having a high level of audience interaction (see the Speeches section for further details on the mud slinging).

Some candidates saw it fit to demonstrate their ability to bond with the younger generation (in manner of Bush or other grown



up polities). Male Sexuality candidate, Dan Varrichio, was among these people, even forfeiting his place on the line to spend some bonding time with a passing child.

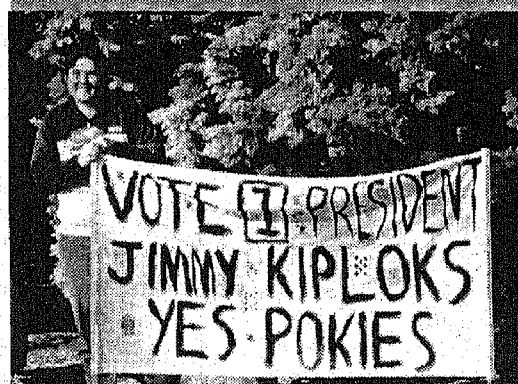
Independents veteran, Alida Parente, also found presenting the 'human face' of politics to be a desirable campaigning technique, but obviously believes that small dogs are likely to have a similar effect.

## Were they kidding?



2002 had its Celery Freedom Party and 2001 had the Party Party. However, 2003 had no evidence of a joke ticket, and instead we were left intrigued by an individual or two whose sincerity regarding the electoral process we just couldn't discern. Judging from this week's Vox Pop Yes Pokies' candidate Jimmy Kiploks (bottom) was pretty memorable, with his imposing stature, freehand banner, and penchant for not only handing out but adorning himself in novelty-sized playing cards. With a platform based solely on introducing as many different forms of gambling on campus as possible that was promoted in a singularly deadpan manner, we just couldn't tell if he was serious. However, this didn't stop him from being elected to the Activities and Environment Standing Committees and the Union Activities Committee.

From her policy statement Vivienne Holloway (independent, top) seemed a little more serious in her efforts to secure the position of Orientation Co-ordinator, but her bizarre outfits seemed to work against any kind of professional image she was hoping to exude. Could the silver vinyl jumpsuit and fairy wing combo have lost her the job to Victor Stamatescu? Or could it have been the ripped fishnet and red tutu ensemble?



## Factions in action

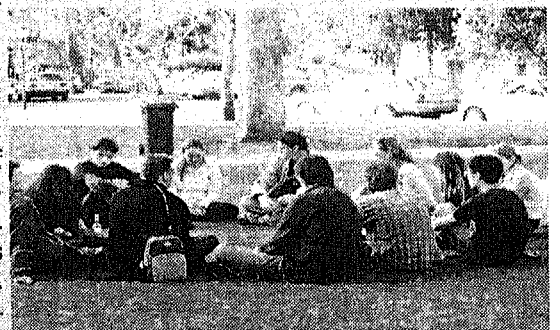
This year saw five major factions (Activate, United Students, Action, the Independents, and Make A Difference), plus a couple of tickets (Sarah Hanson-Young's motley crew of postgrads, and Kate Stryker) on the ground. A faction is an established group who exists before and after Election Week. A ticket is a group of individuals who support each other on paper during the week, but are unaffiliated beyond that. Access, who are affiliated with the Australian Democrats were, like their state and federal counterparts of late, nowhere to be seen.

The factions were quite well behaved during the week, although this is probably due to the unusually pissweak, half-arsed atmosphere permeating the North Terrace campus. Despite the lack of physical intimidation and verbal abuse between rival candidates, the usual factional routines were adhered to, with morning pep talks and afternoon debriefs featuring in the day's events.

If you're interested, these are the (loose, fickle) alliances the factions forged this year:

**Activate - Independents - United Students**  
**MAD - Action**

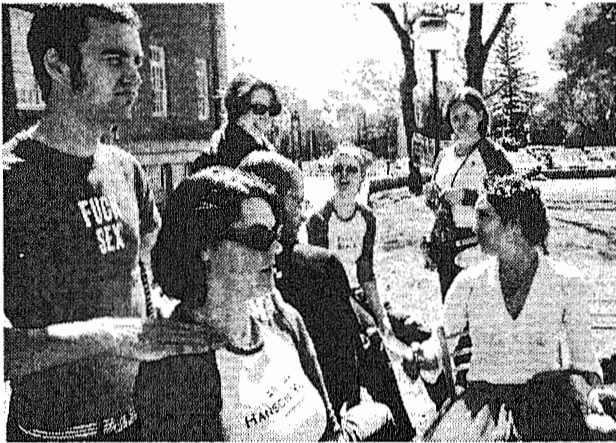
This suggests that Activate's close relationship with MAD in 2002 and 2003 has soured somewhat, and a three-way lock-out forced some supposedly progressive MAD negotiators to deal with Action, a Liberal-affiliated faction.



# an election week pictorial

retrospective for your enjoyment. It's almost like being there, but without the risk of being ambushed.

## speeches



Wednesday lunchtime of Election Week treated the Lawns-dwelling electorate to a dozen or so speeches. Although it may not have seemed it, the turnout of both candidates willing to speak and students willing to listen was more encouraging than in previous years. As usual, the audience was healthily stacked with factional members poised to ask curly questions of their opposition. Perhaps three vignettes will serve to relate the highlights of that sunny afternoon of awkward microphone use and shameless grandstanding:

\* David Pearson (Activate) appearing to have some sort of fit in a Parliamentary Question Time-style verbal barrage aimed at EVP candidate Michael van Dissel (Action). Van Dissel did not seem to have an answer for Pearson's shouts of "I want to know why you're LYING!", but also didn't seem too distressed either.

\* Sarah Hanson-Young (independent) triggering a sort of political Shock and Awe attack on some Activate audience members by asking Presidential candidate Alice Campbell why, if half her faction didn't support her, she didn't run as an independent. The Activate group settled after some generous ripples of screamed obscenities, accusations of being a rat and raised fingers washed over Hanson-Young. (The majority-rules nature of factional preselection seemed lost on Hanson-Young.)

\* Samantha Bowden (Liberal) fumbling over a clumsily constructed question from Sarah Busuttill (Independents). Although the question seemed a Dorothy Dixier with its topic of her stance on equal pay, Bowden managed to mangle her answer, even demanding proof that women are paid less than men on average as she didn't believe it was true. This, and other expressions of Bowden's style of feminism raised the ire of a vocal Labor-aligned coalition in the audience.



## On the campaign trail with Stanley

This year, the question on every hack's lips (other than whether or not the Yes Pokies guy was serious) was why Election Week had become so astonishingly pissweak. Record low voter turnouts and an increasingly shirty electorate led to many a forlorn candidate asking themselves why students at this university seemed to give even less of a rat's arse than last year, when less than ten per cent of students bothered to vote.

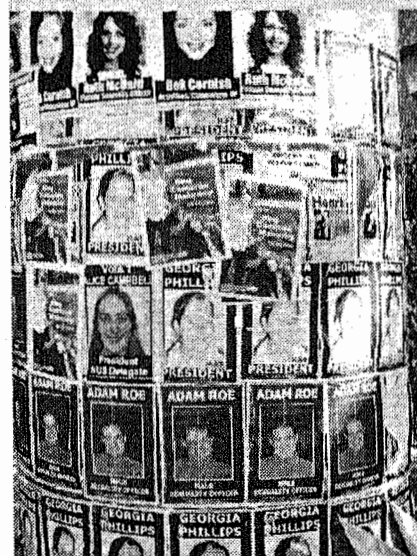
Having run contested in an election for the first time, I believe I have discovered the reason why elections are looked upon with so much scorn. At this level of politics, where the candidate is in direct contact with the prospective voter, electioneering becomes strikingly similar to door-to-door solicitation.

Of course, few people enjoy being marketed at. Students in particular are cynical by nature, and will take great pleasure in telling enthusiastic strangers to sod off.

Direct marketing has all manner of negative connotations. The inexperienced salesperson adopts a phony kind of mania, which your average punter will treat with suspicion at best, and unmasked contempt at worst. I lost count of the number of people who told me to fuck off as a result of my even saying 'hello'. And I consider myself a fairly subdued campaigner.

In many ways, I find this heartening. Now more than ever, students are fed up with hacks and gimps thinking they can sell representation as if it was some kind of mobile phone plan. Hopefully, this disenchantment will translate into more more genuine campaigning in 2004.

Sadly, I doubt it.



## and the winners are...

As Friday afternoon drew to a close and the vast majority of students were making their way off campus in pursuit of normal weekend pastimes, the bulk of the student pollie community lingered on, either in the Unibar or in the count room (this year accommodated in the Union's North South dining room). The count commenced at about 5pm and by the time counting closed for the day at around midnight, the successful candidates for President, Education Vice-President, Activities/Campaigns Vice-President, On Dit Editors and Women's Officer had been declared, as well as a few rounds of counting for Union Board. See if your votes counted and peruse the (provisional) office bearer line-up for 2004:

- SAUA President:** Alice Campbell (Activate)
- Education Vice-President:** Aurelia Stapleton (Independents)
- Activities/Campaigns Vice-President:** Bek Cornish (Independents)
- Women's Officer:** Fiona Richardson (United Students)
- Environment Officer:** Stephen Kellett (Activate)
- Female Sexuality Officer:** Kate Stryker (independent)
- Male Sexuality Officer:** Alan Han (United Students)
- Orientation Co-ordinator:** Victor Stamatescu (Independents)
- On Dit Editors:** Sara King, James Cameron & Tristan Mahoney

**Student Radio Directors:** Emma Toop & Dan Murphy

Of course, **SAUA Council** is where most of the juicy stuff gets thrashed out. Here's who holds the votes this year:

- David Pearson (Activate)
- Milijana Stojadinovic (Independents)
- Patrick Giam (Action)
- Sarah Busuttill (Independents)
- Rhys Harris (Activate)
- Matthew Walton (United Students)
- Jessica Fishlock (Activate)
- Jess Cronin (M.A.D.)



# University of Adelaide welcomes kids with cash

Domestic upfront fee paying students will now be able to gain entry into this University even if they don't make the grade of their HECS paying classmates.

These students will only have to achieve a TER of 80 to get access into the course of their choice.

With cutbacks in places next year, TER entrance scores required for most courses are set for significant increases (that is, of course for students wishing to take out HECS loans to study).

At the National Day of Action on Wednesday August 27, there was a march from Victoria Square, which ended up at the Napier building (and then ended up on the evening news). The students involved wanted to let Foreign Affairs Minister Alexander Downer (or for that matter any Federal Minister, or even member) know how they feel about them voting to support Nelson's attacks on Higher Education. I think their voices were heard. Most students then proceeded to the Vice-Chancellor's office, as we wanted to demonstrate our offence at the recent policy the University has just changed that allows upfront fee-paying domestic students to get in on the same TER scores as international students (which is generally much less than HECS scores that are needed for the equivalent subjects). Unfortunately the Vice-Chancellor, James McWha, is out until the end of this month. I spoke with a couple of other students with the acting VC, Edwina Cornish, and the Director of Staff and Student Services, Susan Macintosh and together we agreed that the University had to come out and take a stronger

stance against some of the proposed reforms. We also set up a meeting with the VC, which will happen when he returns.

Following the bustling protests, I thought it appropriate to present Academic Board with a paper that the SAUA tabled on the issue of upfront fees and the recent changes in the University Policy regarding this. Following the presentation we had a rather lively debate, with many academics siding with the students and most supporting the bulk of our paper. Unfortunately, many of them fell into line when the University management pushed the "we need more money" line. However, there seemed more hesitation to believe the University's spin that the policy is equitable (to reduce domestic upfront fee entry scores to that of international students entry scores), and in the end we gained some support from the Academics. (Drop into the SAUA for a copy of the paper that we submitted.)

In the meeting it was brought up that the Vice-Chancellor is going to sit on the budget review committee that looks at the best ways of funding universities. Hopefully in our meeting we can convince him of other ways of finding funds (ie not just from students). Please feel free to write to him to express your views on the subject.

As for the shortage of HECS places in 2004: this was announced in Academic Board, where it was admitted that entrance scores for courses are going to significantly increase. It has also been announced in the media.

It has been reported that the Howard



Some of the students who took to the streets to protest the Federal Government's proposed 'reforms' of higher education on August 27

Government is forcing South Australian universities to scale back nearly 1,500 HECS places in the next three years. Year 12 students in South Australia face a severe shortage of university HECS places if they are applying to go to university next year. Competition for university places is likely to reach record levels in 2004 with a flood of university applications. There will be fewer HECS places for students who are now in years 10, 11 and 12 and cut-off scores will skyrocket even further.

There are 750 HECS places AT RISK at Adelaide University, and 1,416 places in South Australia overall. Keep in mind that upfront fee students at this university will only have to get a TER of around 80 to get into anything they desire.

Prospective and deferred students are expected to rush to start their degree in 2004 before the Howard Government's

proposals to increase fees by 30 per cent and limit how long someone can have a HECS place come into force in 2005. Students who are at university in 2004 have until 2008 to complete their degree before being affected by the changes. These pressures mean that thousands more South Australian university applicants will miss out on a HECS place next year.

Students paying and getting in at lower entrance ranks than HECS students. Who knows how far they will take this now? Perhaps fee students will simply have to complete year 12, and they can get into medicine, science, or law.

Scared? I am.

**Leah Marrone**  
SAUA Education Vice-President

## KULINI KULINI

Are you listening?

This Friday, September 19

cruise by the

**Barr Smith Lawns**

for some funky tunes, information, stalls, speakers and vegan food. There'll be the **Kunga Tjuta Women's Group**, Darren Kurtzer (ATSI Officer), TJ from the **Wilderness Society**, Dr. Jim Green from **Friends of the Earth** and Paul Grillo (Environment Officer), all there to talk to you about nuclear waste and mining in SA and to promote the

**Bush Camp in Coober Pedy** from  
September 29 to October 1.

Then get yourself to the **Union Cinema** at 6pm to see the award-winning documentary **WE OF LITTLE VOICE** by Kevin Buzzacott

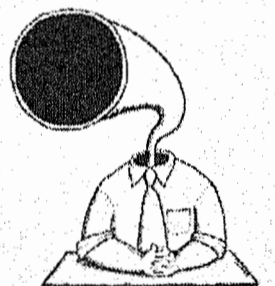


There'll be other films too and entry is **free** so come along and help create a nuclear free future for our state.

A joint initiative of the Students' Association's ATSI and Environment Departments.

## Student Radio

101.5 FM



Shows are allocated on a fortnightly basis, so be sure to listen to the full two weeks of cochlea-bursting programming.

### Tuesday September 16:

9 til 10 - Local Noise with Darren & Dougie  
10 til 11 - On Dit Radio  
11 til 12 - How's Ya Mamma  
12 til 1 - Lost in the Mix

### Saturday September 20:

9 til 10 - The Motown Hour  
10 til 11 - Hullabalooza Radio  
11 til 12 - The G-Spot  
12 til 1 - The Show Formerly Known As... with Paul & DJ Zanda

### Monday September 22:

9 til 10 - The Flux Capacitor  
10 til 11 - Form of Intellect  
11 til 1 - The Vinyl Lounge  
12 til 1 - DJ's Choice with Dunks & Adam

### Tuesday September 23:

9 til 10 - Local Noise with Dougie & Darren  
10 til 11 - Don't Ask Us, We're Just Girls  
11 til 12 - Pirates of the Airwaves with Blake & Victor  
12 til 1 - It's Not Dead Air It's A Dramatic Pause

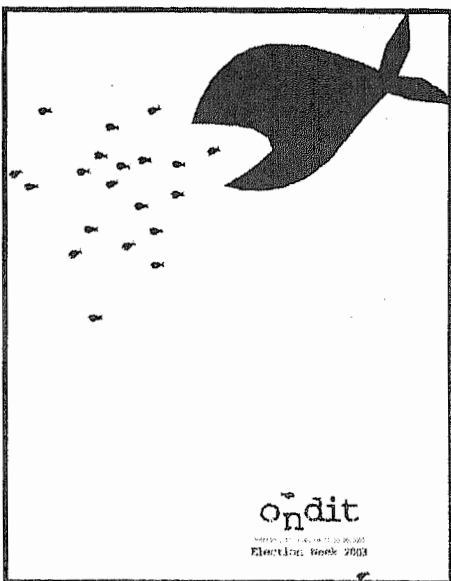
### Saturday September 27:

9 til 10 - London Loves Whippin' Piccadilly  
10 til 11 - Working Title with Dan & Emma  
11 til 12 - Roots Records  
12 til 1 - Stefan Jazz

### Monday September 29:

9 til 10 - Saturday Night Roller Disco  
10 til 11 - Three Chords  
11 til 12 - Punk Around  
12 til 1 - Heavy As A Really Heavy Thing





Express your two roubles on the *On Dit* Letters page! Not only will you win fame and notoriety in your favourite student newspaper, but you could be in with a chance for Letter of the Week! Turn the page to find out who this week's lucky winner is..

## First-years fight back

Dear Editors,

As first years, we were kind of excited at the prospect of having the opportunity to give our opinion on whom we think should represent us and our views as a student body.

However, come Monday morning on our walk through uni, we were confronted by no less than 10 of the potential candidates. As first years we were patient and listened intently to their elaborated promises. Yet after three advertisements, six "how to vote" cards and 10 minutes later, we were beginning to get a little annoyed and a little late.

In our opinion, a worthy candidate would be promoting himself or herself throughout the year, so that when election week arrives, not only would we be able to make a more educated judgment of the applicants but also we would not hurry, head down, dodging people in brightly coloured shirts who grasp masses of pamphlets and stand in our path.

Instead they invaded our personal space, harassed us and forced their opinions upon us, all within the space of a few minutes and then left, probably never to give us a further thought yet expecting to have our votes for them by the afternoon.

Unless Election Week improves, the number of votes in the ballot box by Friday will continue to decline. Not only that, but the first years of next year will be warned by the likes of us and many more irritated students, of the horrifying experience that is "Election Week"!

Two disappointed first years.

Sharon

## Listen up, SAUA: How to fight the Nelson Reforms, #1

Dear Eds,

I am writing this note in response to the frequently arising suggestion that students are apathetic to the reforms to higher education. For several months now *On Dit* has published dozens of articles and letters regarding these appalling proposed changes to higher education, and particularly HECS. I refer to the Crossroads Review. While I, and I suspect the majority of students agree, that these proposed reforms are despicable, I object to the notion that because I do not attend every rally, protest or day of action I do not care. In several letters readers have remarked with disgust at the small numbers of students at campaigns to stop these reforms. Several weeks ago, an office bearer remarked that students feel it won't affect them, only their little brothers or sisters. This was what was blamed for the apathy - students merely don't think it will affect them. I find these complaints ridiculous. Students have so many commitments - study, family, sporting, etc. (Not to mention that many students must work 20-25 hours per week because Youth Allowance is grossly inadequate, or they may not be eligible for any such assistance). I believe that if alternative measures were taken to demonstrate fierce opposition to these reforms - the student voice would be heard. For example petitions circulated or an opinion poll taken. Granted it isn't as dramatic as confronting Brendan Nelson as he runs to his car, and not nearly as funny as hurling tomatoes at Howard, however it would demonstrate students' views on these reforms. Furthermore, it would be fantastic if a week's campaign events could be published the week BEFORE they occur, instead of the week they occur in. (Some of us don't get *On Dit* til Thursday). On a positive note the petition in last week's *On Dit* was fantastic - especially for us apathetic not-committed-to-issues-which-affect-students students.

## Listen up, SAUA: How to fight the Nelson Reforms, #2

Dear Eds,

As I write this letter I am concerned with the outcome of the student elections. Not who will win specifically, but rather will who ever does win actually achieve anything.

In the year or so since Crossroads was first released and the time since the more moderate higher education review was actually submitted for consideration to Parliament, little if anything has been done by the Students' Association to help fight these proposed changes. (Apart from one moderately successful student meeting/barbecue immediately after Crossroads was released.)

This may seem a harsh claim (indeed it is), however, the only time this issue has made popular media has been because a minister - who had nothing to do with higher education reforms by the way - was harassed. Furthermore it seems that the best campaigning on campus has been essentially bitching about Dr Nelson getting his university education for free. Petty jealousy is not a political point: times change and given the world we live in HECS is a reasonable compromise.

Whilst increased cost of education is a major concern there are other aspects of the review that deserve as much attention, such as the deprioritisation of essential humanities departments.

There has also been a generally muted response by students at large. I believe that this is largely due to the (dare I say it) incompetent campaigning on campus to raise awareness of the issue. Is it any wonder no one cares when the only on campus campaigning is a few posters and leaflets with content that is essentially whinging? A few of the more obvious tactics could be actually talking to students (I attempted to attend one such event but it was cancelled as no one was ready to talk), how about some guest speakers who are involved at higher levels, how about actually going through the review and finding and stating explicitly what could be done better instead of taking a reactionary attitude and saying little

more than "this is an outrage!" The way to deal with a reactionary government is not by stooping to their level.

I sincerely hope that the new Students' Association will be able to deal with these issues more effectively.

Sincerely,

Glenn Carruthers

More letters  
over the page...



Thursdays  
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All Night Drink Specials

\$3.00 Base Spirits

inc. Johnny Walker Red, Jim Beam,  
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\$2.00 Southwark Pales

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DJ's - Free Entry  
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Myer Centre 8231 5464

## Prickly response to drunken fuck

Dear Eds,

Please pass on our thanks to Kirsty for the information. Now at last we know for certain how our shrubbery got flattened! I hope she enjoyed it more than they did; the shrubs took over six months to recover.

Sorry to hear you were so impressed by her story you rewarded her with free goodies. We hate to think what our embankment is going to look like if a whole lot more people decide to repeat the activities in the hope of similar largesse.

Sincerely,

PH

## Code red on campus bikes

Dear Eds,

Here's a timely warning to any bike owners who leave their bikes between Engineering North and the Engineering Maths Building in the late afternoon. In the past couple of days, I've had some motherfucker(s) attempt to cut the lock on my bike twice. Thanks a lot, whoever you are. It's not like I have an unlimited disposable income with which to replace my vandalised/stolen belongings, dick-head! What misplaced sense of entitlement do you have to property which you haven't earned? I worked my arse off to pay to have my expensive bike and lock replaced after it was stolen last year at uni. You are a contemptible individual, and you can eat shit and die.

It's about time we had another bike shed built to accommodate demand. I would use the current one, but there's no room.

Yak

## Dumbsy Rumsy

Pardon, Mr. Rumsfeld?

Did anyone else catch Donald Rumsfeld saying that it is an anomaly for a country to have foreign troops looking after its security and generally hanging around? That was said in relation to Iraq, but it brought to mind other countries that are/have been 'touched' by the US military. Take South Korea for example - the war there has been pretty quiet of late, and although there are some fears of a new red tide, I'm sure the South Koreans do not want hundreds of thousands of Yankee soldiers bumming around. I hear there's also a large US presence in Okinawa - still occupying that defeated foe, as if there would be an uprising if they pulled out.

I suppose the US has the same problem Imperial Rome had: a large professional army is not a good thing to have camped on Capitol(ine) hill. Slightly differing reasons, for sure, as no good soldier boy from Alabama is going to as-



sassinate GWB. Rather, we'll see another West Germany - in the States (c.f. Buffalo Soldiers).

If all the American troops were brought home (as we like to do here in Oz), a majority would have to be stood down, worsening the unemployment problem in America (3 million people out of work since GWB came to office) and also letting loose a large number of speed addicted, weapons- and combat-trained doughboys on the innocent public. Not a problem I'd like to face. Of course, US troops in the East aren't on their best behaviour anyway, and once home the lifestyle would be oh-so difficult to give up.

I'm glad I'm not Donald Rumsfeld.

David Roberts

Letter of the Week goes to Glenn Carruthers, who will be enjoying a free lunch for two thanks to the good sorts at the London Tavern. Come on down to the *On Dit* office to collect your prize voucher!

Send your letters to [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au), and be sure to provide us with your full name and student number (even if they're not for publication). And leave off on the sexist, racist, homophobic and defamatory content.

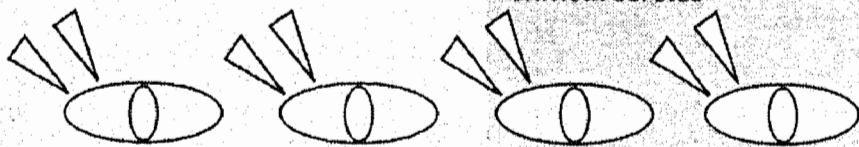
**North Terrace**

**OPTOMETRISTS**

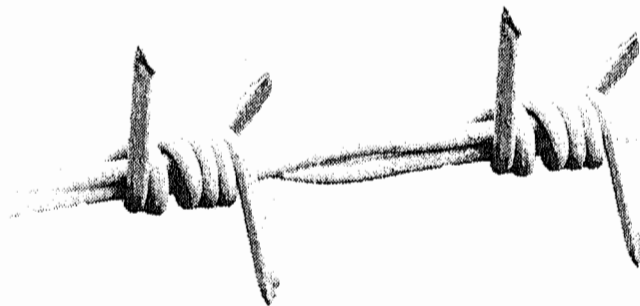
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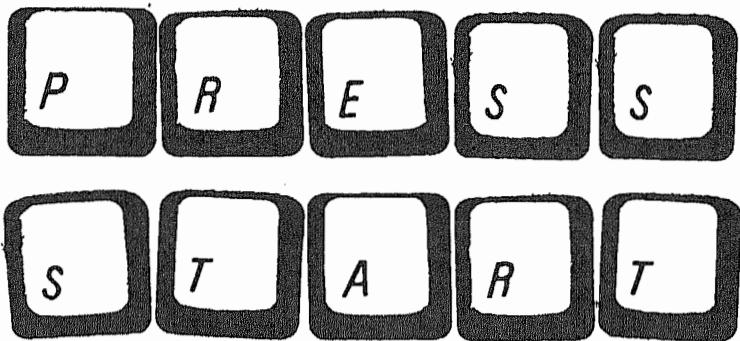
**Are you concerned about the  
plight of refugees in Australia?**

Are you a student or a staff member who is interested in helping others? "Circle of Friends" is a scheme that aims at supporting asylum seekers once they have been released from detention.

We are looking for a group of interested people who would like to establish a Circle of Friends here at Adelaide University.

**Expressions of Interest Meeting:**  
Tuesday October 7th  
Eclipse Room, Level 4 Union House  
Adelaide University  
5pm

For more details please contact Sarah Hanson-Young on 83035406 or [emailsarah.hanson@adelaide.edu.au](mailto:emailsarah.hanson@adelaide.edu.au) or Don McMaster on 83034016 or [email don.mcmaster@adelaide.edu.au](mailto:don.mcmaster@adelaide.edu.au)



Computer entertainment has firmly established itself as a leading way of entertaining yourself at home. Home video consoles are now capable of stunning three-dimensional graphics and Dolby surround sound, all for a vaguely affordable price. Granted, forking out \$100 a pop for game on a regular basis is beyond the average Youth Allowance powered income, but if you forgo a few pleasures like expensive clothes, social lives or those oh-so-expensive Port Power final tickets, then the innumerable pleasures available sitting in front of a TV wagging a stick for hours on end can be yours.

The enormous time, inactivity and cheese flavoured snacks associated with gaming has given it a bit of a bad name in the media of late, especially on Today Tonight and shows of that ilk, where images of chubby, lonely kiddiwinks abound. Granted, computer games can lead to a more sedentary, solitary life, but they can also enrich and entertain in many ways. Games have been part of my life ever since I besieged my sister's Commodore 64 when I was five and never let her near it again. Below are three games that I have played and loved to death through the years. In the Other Ideas column you'll find more favourites from other joystick abusers on campus. Enjoy!

**California Games**

As mentioned, my first encounters with games were on the C64, the eight-bit beige monster that inhabited many a lounge room or home office throughout the '80s. It was the heyday of copying games, as far as I concerned, and like most fellow game collectors I soon ditched the Datasette tape storage device in favour of a 5 1/4 inch floppy drive, and started many of the best days of my youth by typing 'load "\*" ,8,1' onto a blue and blue screen. There are many games that I recall fondly, but few rank higher than *California Games*. Upon its release in the late '80s it really captured the zeitgeist of all things cool, rad and, of course, American. You'd compete for points and glory in quality mini-games of half-pipe skateboarding, BMX riding, surfing (my favourite) and the lesser afterthoughts of hacky-sack, Frisbee and rollerskating. The game lives on in the hearts and minds of many, and is a popular download on PC/C64 emulator sites.

**Rainbow Islands**

The logical progression from the 64 was, after much pleading and good grades, my parents' purchase of an Amiga 500, which became my faithful friend for the next five or so years. In the early '90s, gaming on the Amiga was superb, and, until the arrival of the 16-bit consoles, was streets ahead of anything else around. I'd go to friends' houses and they'd boot up their big expensive PCs and show off crud like *Alley Cat* or *Duke Nukem*. The other major alternatives were the eight-bit consoles that just couldn't cut the mustard when it came to graphics or sound. I was happy with my Amiga, and rarely enjoyed anything more than *Rainbow Islands*, the sequel to the popular arcade game *Bubble Bobble*. It was a platform game in which you controlled two chubby brothers with the ability to shoot rows of rainbows as they jumped up a screen in a rare vertically scrolling platform game. It looked superb, sounded great and played even better.

**Street Fighter II**

Ha-Do-Ken! *Street Fighter II* in the arcades was more than a game, it was a social experience. In 1992, any free time or gold coins I had were spent down the slot of a

**Other Ideas**

I still can't pass up *Tetris*, that ubiquitous Russian block game parodied to death by cheap, one-game handheld 'electronic games'. I want to buy a GBA just so I can play *Tetris*, it's that good. I have some friends from Yugoslavia who grew up on it and could play on the fastest level, without the little 'next block square' turned on. That's scary. The effects of these games on me stop at a preference for strategy/puzzle games over graphic masterpieces like *Two Towers* or *Red Faction II*. Really. I'm not boring or anything.

**Dave**

My memories of computer games began with my family: my father teaching me to play computer games then my brother learning faster and with more dedication beating me every time. So my general focus on video games has always been to be better than my brother. The types of games that allowed me to succeed in this goal included mostly RPG's, beginning with *Commander Keen*, then my favourite to this day, *Caesar III* and *Pharaoh*. Of course when you sick the best games to play are those on Gamecube, X-box or the like you can play these lying down and the most interesting include *Zelda* and *Banjo-Kazooie*, although this is mainly due to being the worst driver in *Mario Kart*, and wrestling having a tendency to make me sicker.

**Leanne Pace**

The big cumbersome *Space Invaders* game from the '80s that you'd find in places like my local pizza shop has a special place in my heart. I was actually too much of a pathetic girly girl to be able to play even *Space Invaders* properly (sometimes I thought that I was playing even when I hadn't put any money in - I was just pressing the buttons and space thingies were moving and blowing up all over the screen) and so I used to get my thrills watching the big burly boys from the 'hood thwack the shit out of the old machine. I also learned that boys smell when they get sweaty.

**Despina Anagnostou**

My favourite video/computer game would have been either Sierra's *Quest for Glory* Series or *Wizball*. I remember the first time I played *Quest for Glory I* (called *Hero's Quest* before a lawsuit by Parker Bros or some other board game company) on a CGA screen being amazed by the detail. It seemed a miracle of 4 colours (two of them black and white) and a few meagre hundred pixels. The limited response to the text parser interface also blew me away. We would spend hours administering rudimentary Turing tests to see how developed the game dialogue was. Of *Wizball*, I only remember that it was more fun than it should've been. Oh, and hearing the phrase "Wizball!" hissed out on sybilant PC internal speakers. Both games have given me hundreds of hours of life-enriching satisfaction.

**Yak**

*SFII* cabinet either at the local chicken shop or at the prime location of Dazzeland in the Myer Centre. You hear old folk talk about crowding around a *Pac Man* or *Space Invaders* machine, back in the day, and people would compete for high scores and social status. Back then people would look on because it was a new and happening thing, but people crowding around a *Street Fighter II* machine were there for an entirely different reason. They were all waiting to beat the living crap out of each other via their digital alter-egos with a series of combos and special moves that were completely innovative in the gaming world. Competition was fierce, and the challenge system meant that good players could play for hours on the strength of one credit, knocking off challenger after challenger. The only game in the arcades that has created anything close to this kind of social experience and rivalry for me was *NBA Jam*, which was great fun, but ultimately without depth. *Street Fighter II* provided a true test of reflexes, dexterity and intuition, and its popularity also ensured a long lineage of spin offs (see, for example, *Super Street Fighter 2 Turbo Revival*). It was actually several years before the disappointing *Street Fighter 3* finally emerged. Sho-ryu-ken!

**Steven Robert**

**Daryll Cordell**  
scenography  
**Jen Hector**  
lighting design

**David Chisholm**  
composer  
**Rachel Spiers**  
associate director

**Cazherine Barry**  
director  
choreographer  
digital artist

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# Feral lefties

Outdated stereotype or appropriate label for student activists?

Prior to my arrival at university, I had, perhaps through the conjurings of my imagination, the impression that students were one of the most intelligent, creative, innovative and open minded sectors of our society. The protest against Alexander Downer on the August 28 left me with a more acute sense of disappointment than at any other time in several years of light involvement with the Students' Association kindergarten. The protest was on the most part a valiant effort and reasonably well organised by the SAUA and NUS with a small group participating in a fairly standard protest. But this is exactly the problem. Protest groups and the SAUA in particular seem to be simply going through the motions when, for the first time in a long time, we have a clear cut and easily arguable case against the Liberal government and the opportunity to impress upon the broader community the extreme inequity of Liberal policies.

The first hint of the lively but substanceless protest to come appeared in the form of Democrats and Greens flags waving amongst the protesters. Congratulations for turning up guys, but how about putting all of our effort into the issue at hand rather than focussing on the opportunity for advertising. As the procession moved down King William Street the Labor kids went into chanting mode. After realising the lack of creativity in "Hey hey, ho ho, Brendan Nelson's got to go" they moved into a stock standard "we want free education now" chant. I understand the need for students to literally voice their opinions and demands but the free education chant in particular highlights the lack of discipline and attempts at making party political a protest that should have been about a very simple issue. All discussion on education should have at heart of it the ideal of free education for all, but activists must become a little more pragmatic with the impending consequences of the Nelson Review being so dire. Brendan Nelson has never made any attempt to pander to student concern so our message must be designed to speak to the ear of any sympathetic voter we can find. On the surface of it, the free education message simply makes students look tight or even greedy, feeding in to the notion of the youth of today wanting something for nothing. Even worse, it discourages the participation of any students who may vehemently oppose the Nelson Review but have a more moderate stance on free education.

As we entered university grounds any possibility of an intelligent protest disintegrated as core groups of activists and student politicians attempted to

gain left wing cred by banging doors and seeing who could shout the loudest. As Downer left the building frenzied protesters screamed into his face and attempted to block his path with a wheelie bin. Once he had inevitably hopped into his car and driven off, one grandstanding student politician yelled, "No Liberal politician can enter any university in Australia without being hassled" and then performed for the camera in an embarrassing 'closing the gate on the Liberals' scene. You made a grand statement and got your fifteen seconds on commercial news but what exactly do you hope to achieve?

Downer has sent Australian troops

to face death in a foreign country against the wishes of the majority of Australians and you expect him to give a fuck when some salivating 20-year-old screams into his face? Once again, regular students would have been alienated by the rabid behaviour as

well as the many students who attended in an attempt to have a more well thought out and reasonable argument heard by the media. In addition to this the media was given a fertile picking field for three-second grabs of 'uncontrollable students' refusing to make use of the appropriate avenues for discussion (that unfortunately don't exist in mainstream print and television). Both Downer and the media are able to neatly slot us into the 'feral lefty scum' category and consequently the broader public will too. The frenzied hoard would have done well to listen to some of the discussions taking place behind the scenes between passionate but more rational students attempting to exchange views and arguments and possibly build networks based on a mutual disgust of the proposed reforms. It is tempting to suggest to such students that they avoid taking part in student union protests and start organising themselves outside of the SAUA and NUS.

And I guess this is the point. If the student unions want to be effective in getting a message across then their actions need to be deliberate, stick to a specific issues and a definite direction and above all be extremely disciplined. Everyone knew the Young Liberals would rear their well-combed heads and stir trouble, yet we were still drawn into pointless shouting matches with them. I applaud the NUS State President for calming

and going on to give a well reasoned statement to the press, but the damage was already done handing the media their "and then the students turned on each other" caption. You must give the media nothing. Protesters need to be assembled before hand and almost read the rules of protest and again plead to the more stubborn activists to show some restraint and intelligence. This can be almost taken to the point of asking people not to attend if they are unable to show some sort of solidarity with the aims of the protest.

Many would suggest that having as many people as possible turn up and yell is better than doing nothing but when either way the effect on public opinion is practically the same, it's time to try something different. How about visiting as many lectures as possible in the weeks before the protest and make a reasonable request for support. Explain the key reasons why it's so important for

students to attend and in the case of the Nelson Review and perhaps even get sympathetic lecturers to reiterate this. Reassure students that the protest is not going to be an uncouth rabble (because uncouth rabbles are like so passe these days) but will take only an hour of their day and will probably be an interesting experience.

Perhaps a group of people could have been organised to dress in suits, fill Downer's lecture and half way through it stand up and turn your backs to him, while a camera captures images. At least then Downer is possibly a little confused and insulted rather than

simply remaining obstinate. This kind of protest is interesting to participate in and doesn't require any behaviour repugnant to the average student, while also giving the media a somewhat theatrical statement but something they are still likely to report on. Why not walk silently down King William Street and hand out informative leaflets to passersby or organise as many people as possible to wait without a sound in the Napier courtyard as Downer tries to push his way through the crowd. Arrange for a group of high school students (as ASIO officers are less likely to drive over school kids) to sit around Downer's car, which was plainly visible outside the Napier building, while a predetermined person attempts to hold a mock interview with Downer, pointing out the main reasons why students oppose the reforms. Even if Downer hides in his vehicle the media may, without any other footage, be forced to present some of your argument or at least show security guards dragging away a 15 year old in school uniform.

Any of these ideas would be difficult to put into action but they are worth trying when standard approaches are now proven to be unsuccessful. I think if an interesting alternative is given then students can be pleaded to and will hopefully act accordingly. Though this may appear to be a very negative opinion piece, it's really just a call for self criticism. Over enthusiasm and self confidence simply creates arrogant fools and left wing activist organisations are full of them. We need calm and reasonable people to create a new way of sending a very important to the public, rather than wasting our time on Ministers who never have and never will be swayed by student voices.

Dan J

Downer has sent Australian troops to face death in a foreign country against the wishes of the majority of Australians and you expect him to give a fuck when some salivating 20-year-old screams into his face?



**Byron Bay Summer  
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Southern Cross University's School of Law & Justice will be hosting the Byron Bay Summer Law School between November 2003 and February 2004. The summer program is interesting, flexible, economical and academically rigorous. One week intensive units (undergraduate) on offer are:

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- Race and the Law (13 - 19 December)
- Holocaust and the Law (13 - 19 December)
- Psychiatry, Psychology and the Law (13 - 19 December)

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# What exactly is racism anyway?

Correct me if I am wrong, but if you stand up against the logging of virgin forests in Tasmania you are going to be labelled an 'environmentalist'. And, if you support a system where property is vested in the community and all work for the common good you are called a 'communist'. How then is it that a group of people, who support the notion one particular race has no right to 'fair and equal' representation, can escape being called 'racists'? I know this word offends some, however I too have at times been a racist towards Aboriginal and Torres Strait Islander people. How is this possible? Well like most of you I was brought up in a predominately European based Australian society and I adopted many of the values and beliefs taught to me. When I went through high school in the 1980's to be Aboriginal meant to be identified as slow, lazy, unreliable and untrustworthy; hardly admirable traits. So for me it was better to identify as an ethnic Australian, rather than proclaim that part of my ancestry aloud. As a result like most people I could never understand why Aboriginal people had so many problems. I certainly did not think I was a 'racist' and I would have been offended if anyone told me otherwise. So what does it mean to be a racist?

The Macquarie Dictionary basically defines race as a "distinct group of persons connected by common descent; characterised by a more or less unique combination of physical traits which are transmitted by descent." Accordingly, the Australian population comprises primarily persons who are of European descent, although I acknowledge immigrants come from many parts of the world they are minority groups in comparison. The English, Irish, Scottish, German, Greek and Italian make up the largest numbers. In general, these groups of people share common beliefs and values including a strong work ethic and ideology.

Racism is defined in the Macquarie

Dictionary as "the belief that human races have distinctive characteristics which determine their respective culture, usually involving the idea that one's own race is superior and has the right to rule or dominate others." In this sense racism in Australia becomes the belief or idea that the European race and culture is superior and they have a right to dominate others. This means the values and beliefs of Europeans become the dominant discourse, and in respect to Aboriginal and Torres Strait Islander peoples these values and beliefs are superior to any of theirs. For those of you who might disagree, I offer this explanation.

When Europeans first discovered the continent now named Australia the Aboriginal and Torres Strait Islanders were, in many instances, reported as savages, deprived of any human qualities and the invaders set out to destroy the Indigenous culture, along with its language, customs, beliefs and values. Sure looks like racism to me. There certainly is the "idea that one's own race [the European race] is superior and has the right to rule or dominate others [the Aboriginal and Torres Strait Islander peoples]."

So when I call people who support a policy that denies the ATSI population of the University of Adelaide the right to autonomous voting for an ATSI Officer who is of ATSI descent 'racists', I believe I am vindicated, not as a matter of opinion, but as a matter of fact. In the same way the 'greenie' policies to protect virgin forests are labelled 'environmentalist' and those who support these policies 'environmentalist'. You would have to be ignorant or arrogant to think it is just a matter of opinion as to whether or not a large sector of the European race of Australia thinks it is superior to the Indigenous population. History demonstrates it and the Government's policies of today confirm this attitude. Just ask yourself what happened to

the traditional Indigenous inhabitants of Tasmania and look at the removal of ATSI's powers to control Indigenous affairs autonomous to any Federal Government interference. Ask yourself why a Treaty is ignored and yet we talk about Reconciliation as the solution? Ask yourself why where Indigenous people once prospered they are now facing insurmountable problems? Sure looks to me like the majority of European Australians believe their values, beliefs, customs and culture is superior to those of Aboriginal and Torres Strait Islander peoples.

I wish to put the call out to those who know so little about the Indigenous people of Australia to go and find out about ATSI people. It is not up to us to teach you. Go and live within an Aboriginal community for a few years and learn what it is like to be Indigenous before you make decisions that affect them. Aboriginal people have had to learn from Europeans this way. Why not invite the ATSI community of the University of Adelaide to a barbecue and learn from them what it means to be Indigenous and to live in a world where European Australians are advantaged by a system that reflects their values, beliefs and ideology, before you set out to remove Indigenous issues from the wider agenda?

So racism is not just name-calling over skin colour. Instead, it is the denial of another race from engaging in 'fair and equal' representation of their unique characteristics that includes the beliefs, values, customs and culture of that race. It includes the establishment of systems and structures that support a particular race while they disadvantage another race. To put it bluntly, the denial of ATSI autonomous representation and voting is 'racism' and is offensive to the ATSI community of the University, and no doubt others outside. It is attitudes like this that have divisive consequences for our society. It totally ignores the unique

culture of ATSI people and the fact Indigenous people have had a system imposed on them and their voices for 'justice and equality' ignored. By the way, our democratic system does not treat minority groups fairly and ATSI people haven't come to Australia as immigrants. ATSI people have been colonised, their country invaded and conquered.

If you want ATSI people to continue to suffer the horrendous social, cultural and economic disadvantages they now face, then denying autonomous representation and voting is a good way to remove the responsibility for change from Indigenous people, yet still make them accountable for their situation. Whereas, if you want ATSI people to prosper and enjoy the same quality of life as others in Australia, then relinquish your need to control and give ATSI people the power to vote for an ATSI representative who is of ATSI descent. In this way, Indigenous people can begin to take control, be empowered and decide what is important from an Indigenous perspective.

If you are worried ATSI people will steal from you that which means so much and this is why you resist, then consider the definition of racism and try to give up your superior attitude and accept an Indigenous perspective on life, in which the world has validity, and give ATSI people the autonomy to represent themselves within the broader Australian context. Only in this way can we come together. We already share common values and beliefs in national security, happiness and well-being. We just need to decide together how we will achieve these while embracing each others' differences. Anyway, "it is my hope that the only superior race will [one day] be the human race."

Darren Kurtzer

Edition 17

Environment

& Aboriginal and  
Torres Strait Island

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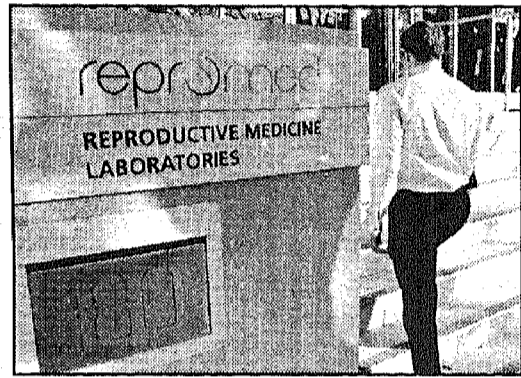
So you want to be a

S P E R M D O N O R ?

**Do I need to be 6 foot, blonde and blue-eyed? How much do I get paid? Can the offspring of such donations find out my identity? And can you really use a turkey baster to get pregnant? University of Adelaide medical student Andrew Perry asks the big questions about sperm donation and does not come away empty-handed.**

Human reproduction is surprisingly inefficient. Under optimal circumstances the likelihood of a woman achieving a pregnancy within a given month is believed to

be about 25 per cent, as compared to the same outcome in rabbits, which approaches 95 per cent. As a result it is not really surprising that infertility, defined as a failure of a couple to conceive within 12 months of unprotected intercourse, is estimated to affect 1 in 12 couples in Australia. Historically, infertility has largely been attributed to the female. However, in reality it affects men and women almost equally. Female-related factors account for 40 per cent of infertility, with male-related factors accounting



for another 40 per cent. A combination of male and female-related factors account for about 10 per cent of infertility while in the remaining 10 per cent a cause cannot be identified.

Male infertility may be caused by a number of factors (just go through your surgical sieve) including problems with sperm production, blockage of the sperm delivery system, antibodies against sperm, injury to the testicle, problems relating to hormone production, cancer, anatomical problems or the presence of a varicose vein (varicocele) all of which may affect sperm quantity and/or quality. Past and present illnesses, infections e.g. an STD that reached your testicles, trauma e.g. that friendly knee in the groin from an irate ex, smoking, many recreational drugs, and some medications can also cause infertility.

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George Murray Building.

**Andrew:** I'm here with George Miari, Lab Supervisor of Repromed Facilities in Adelaide. George, I've been told that you have been running this lab for 18 years. You must know all of the "ins and outs" of sperm donation?

**George:** You do tend to pick up a few bits and pieces of information in that time, yes. Now I understand that you have come in as a result of the ad we recently placed in a local paper to help our current donor shortage.

**Andrew:** Only to ask some questions, sorry. So let's say I see your ad in the paper and decide I want to give sperm donation "a shot". What happens after I phone up your clinic?

**George:** Well, firstly we would ask you to come in and provide us with a sample of your semen. This sample would then be assessed on a number of criteria. The average fertile male produces between 1-5 mL of semen and has a sperm count of 20 million/mL or more. We require our donors to meet these levels, and if possible exceed them. In sperm donation it really is a case of more is better, and ideally we like to have our donors' semen to contain 100 million sperm/mL as the freezing process necessitates a 50 per cent dilution with a cryoprotectant. In order to maximise our chance of this happening we recommend to our donors to abstain from any sexual activity, whether with a partner or by themselves for two to five days leading up to the donation.

**Andrew:** I think that we may have already excluded many young donors with that draconian requirement.

**George:** Most people do all right. However, your sperm still has some other hurdles to cross. Not only is the quantity of sperm important, but also the quality. To assess this, one of our technicians does a slide smear of your sample and comments on a) your sperm count b) sperm morphology c) sperm motility and d) the absence of sperm clumping, white blood cells and hyperviscosity. All of your sperm don't have to be perfectly formed super-swimmers but you would like at least 50 per cent to have good motility and morphology. On top of all this the donor has to be free of any infectious diseases that may be transmitted to the recipient mother or child, such as Hep B and C, HIV and syphilis. To ensure that we don't use sperm from a donor that might have only recently contracted any of the above diseases the sperm is quarantined for six months after donation and repeat blood tests of the donor are made.

**Andrew:** So how many people typically get through the selection process?

**George:** We ran a large campaign nationally that featured ads and articles on TV, radio and newspapers. We had about 300 people phone us up after that, but by the end of the seminal analysis, medical screening and counselling only eight went on to become regular donors.

**Andrew:** Is there any sort of pattern to the sort of person that becomes a donor?

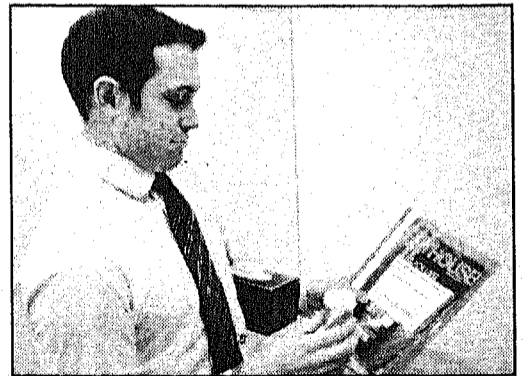
**George:** Nowadays we find that most people who go all the way to become donors are older, more mature people who have had some sort of personal experience with infertility. We often find out that a friend or family member has had issues conceiving or that their own female partner was infertile. As a result these donors have a better appreciation for the heartache involved and the value of what they are giving. And many donors really see it as what they are giving is not just a donation where they can earn a few dollars, but a gift with the potential to bring great happiness to some couple's life.

**Andrew:** Have you ever had medical students donate?

**George:** Yes, we have.

**Andrew:** Would you like to comment on them? Are we a reliable bunch, and are we in demand?

**George:** I must confess that in the past we have found that we have had difficulties with students in general and sperm donation. Many students would go through the selection process and start donating but then pull out for various reasons such as completing their degree or rethinking their decision. This would cost us considerable



wasted time and money, and as a result the minimum donation age was lifted last year from 18 to 21. Having said all that we have found that medical students have actually been a "reliable bunch", probably because like our other typical donors they have a better appreciation of the significance of what they are giving. As for whether medical students are in demand, all recipient couples are allowed to look at the limited information present on the donor's profile and I do imagine that having medical student in the occupation section has increased that donor's appeal.

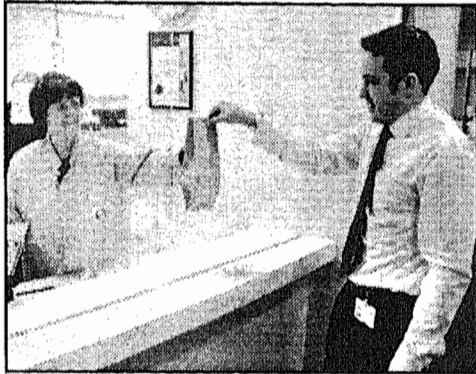
**Andrew:** I've heard that selling sperm and eggs is illegal in Australia. However many of my mates, all students, have joked during cash-strapped times that they might have to head to your clinic. How then do people get paid for donating and how much is it?

**George:** You are correct that it is illegal to sell gametes, either eggs or sperm, in Australia. People do get paid as part of the sperm donation process at our clinic, but not for the sperm itself. Rather we pay them for the incidental expenses they

incur in the process of donation, such as transport. Our donors get paid \$50 per donation, which is payable after every six donations. The average donor is asked to donate about 20 times. As for your cash-strapped mates, we welcome any donor who is genuine about going through with donation, but if you are doing it just for cash we would urge you to rethink your motivations.

**Andrew: Now here's the big question, and one that has probably had a huge impact on your donation levels. What is the story with donor anonymity right now? If I donate today, could I potentially, in 18 years' time, have a knock on the door from some teenager I have never seen before saying "Hi Dad"?**

**George:** That is a hot topic right now. In the past it used to be that all donors could remain anonymous to the children conceived through their sperm as long as they wanted. If a donor child wished to make contact with their donor then they would have to approach us. Once we received this request we would go to our records and contact the donor informing them of the donor child's inquiry. It would then be totally up to the donor if they wished to meet the child. The same could happen vice-versa with the donor wishing to meet the children he helped conceive. Both of these scenarios, in particular the former, are not uncommon. However there has been a shift in the thinking of those involved with assisted reproduction towards ensuring the rights of the donor children are not neglected. The rights of the donor are also important, but it is thought to be unethical to prevent a child from knowing the man who provided the sperm that brought them into being. As such, there is prospective legislation currently sitting in the South Australian Parliament that would give donor children the legal right to access the contact details of their donors. While this legislation has not yet been passed, we are operating our sperm donation facilities under this protocol and strongly encourage our donors to agree to allow any children conceived as a result of their donations to contact them.



**Andrew: Would I as a donor, hypothetically speaking of course, have any legal or financial responsibilities to any child created through my sperm?**

**George:** No. When you donate sperm part of the process involves you signing a document whereby you a) relinquish any rights to access the child or have it recognised as your own and b) are cleared of any legal or financial responsibilities to the child.

**Andrew: How many children can be conceived from the one donor?**

**George:** In South Australia a single donor's sperm can be used to create a maximum of 10 families. The significance of this is that many families choose to use the same donor to help conceive siblings for any children they have through donor insemination. Some families have had up to four children using DI from the same donor.

**Andrew: How is the sample stored?**

**George:** Well, first the samples are washed and spun down to a concentrate containing mainly sperm. A cryoprotectant, which has the same function as car anti-freeze, is added and then it is stored in liquid nitrogen.

**Andrew: Why liquid nitrogen? I've got a pretty good deep freezer at home, could I just use that?**

**George:** I would suggest not. I don't know what your freezer is like but the average deep freezer operates at a temperature of -18 degrees Celsius. Liquid nitrogen keeps the samples at a temperature of -196 degrees Celsius to maintain their viability.

**Andrew: So how long can sperm be frozen and still remain viable?**

**George:** Indefinitely. At this stage we don't have a definite answer to that question but we have thawed sperm that has been frozen for 15 years and under the microscope it appears to function.

**Andrew: How do you defrost it? I'm guessing you don't just put it in the microwave and give it five minutes on low?**

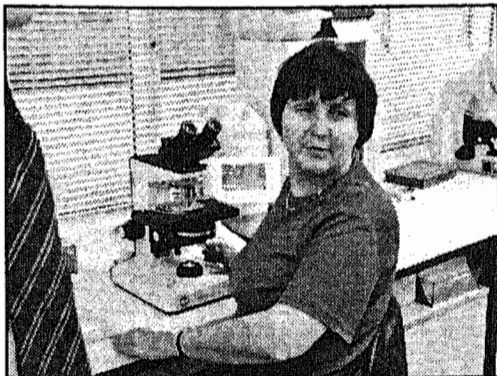
**George:** No. We follow careful protocols that involve a gradual process that brings the sperm up to the desired temperature.

**Andrew: Can I decide who uses my sperm? Could someone, for instance, request that it not be used by single women or lesbian couples?**

**George:** Every donor is entitled to put restrictions on how their sperm is used. But they have to be reasonable or else there is no point in us having them as a donor. Some donors do choose to restrict their sperm be used only to assist heterosexual couples. For other donors it isn't an issue.

**Andrew: We've all heard the urban myth that some single or lesbian women have obtained donor sperm, say from a male friend, and used a turkey baster to inseminate themselves. Could this actually work?**

**George:** I don't see why not, providing that their male friend doesn't have his own fertility issues, of course. We already use a similar, but slightly more sophisticated technique called intra-uterine insemination (IUI). The main difference between the



two techniques is that in IUI the sperm are first washed and concentrated, and then actually placed inside the cervix up near the fallopian tubes.

**Andrew: Do you have to donate on site or can you bring it in?**

**George:** Sperm donors are required to donate on site for various reasons. These include verification that it is your sperm we are receiving, and minimising the time between donation and cold storage.

**Andrew: Do you supply any "aids" at your "site"?**

**George:** Yes.

**Andrew: And these would be?**

**George:** We supply adult magazines.

**Andrew: And in the audio-visual department?**

**George:** Nothing, sorry.

**Andrew: Hmmm. Do you have a subscription to any adult magazines?**

**George:** (finally cracks a smile) We have two subscriptions to Penthouse Magazine.

**Andrew: Black Label?**

**George:** (laughing) But of course. Why, do you have any suggestions for me?

**Andrew: Errrr. No, I mean, uh... Next question. What sort of effect has ICSI had on male infertility and donor insemination?**

**George:** Quite a large effect actually. With ICSI many couples who would previously have had to utilise DI to create a family can now use ICSI. This has led to a decreased demand for our services. The timing of this has been good as well because we have experienced a drop in donor numbers when we started requiring donors to be willing to have their contact details disclosed to their recipient children.

**Andrew: Well George, thank you for your time. I certainly think you have helped demystify the intriguing area of sperm donation.**

**George:** You're welcome. There are a lot of misconceptions out there, amongst doctors as well as the general public. Now can I interest you in helping us out with our current donor shortage?

**Andrew: Perhaps when you install that audio-visual equipment I was talking about.**

**George:** (laughing) We'll see.

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# THE ADVANTAGES OF BEING A WOMAN ARTIST:

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- Knowing your career might pick up after you're eighty.
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- Seeing your ideas live on in the work of others.
- Having the opportunity to choose between career and motherhood.
- Not having to choke on those big cigars or paint in Italian suits.
- Having more time to work when your mate dumps you for someone younger.
- Being included in revised versions of art history.
- Not having to undergo the embarrassment of being called a genius.
- Getting your picture in the art magazines wearing a gorilla suit.

1988

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD  
 112 EDWARD STREET, NEW YORK, NY 10013

# The internet was 84.5% male and 82.3% white.



## Until now.

Guerrilla Girls have invaded the world wide web.  
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<http://www.voyagerco.com/gg>

1995

[www.guerrillagirls.com](http://www.guerrillagirls.com)

# Guerrilla Girls

the conscience of culture; fighting discrimination with facts, humour and fake fur since 1985

## Even the US Senate is more

The Guerrilla Girls are a New York based group of anonymous women who have harnessed the power of graphics and print to inject some feminism into, among other institutions, the art world. Set up in 1985, the group of undisclosed size have also targeted the film industry, government institutions and political organisations on sexism and racism within their ranks and practices, and now have the music industry in their sights. Rather than revealing their true identities, the Guerrilla Girls take the names of dead women artists (GG's Frida Kahlo and Kathe Kollwitz have been around since the birth of the group) and have a penchant for wearing gorilla masks during media appearances (aside from adding some humour to a serious message, the Girls say this allows them to focus on the issues, rather than their personalities).

The Guerrilla Girls' gripe lies in the gross gender inequality in the art community of today as well as the long-respected establishment. For the past 400 years, the vast majority of artists who have been recognised, exhibited, and made any money from their work have been white men. The Guerrilla Girls seek to have this inequality recognised as a civil rights issue, rather than art being protected as a patriarchal realm that transcends such rights. They also recognise the further

discrimination women of colour face. This was evidenced in the unprecedented criticism levelled at the 1993 Whitney Museum Biennial, the first ever to have a minority of white male artists. In 1995 the Whitney reverted to having women of colour make up just 5.5 per cent of exhibitors, and white women 27.7 per cent. Even the language used to describe art works are white and androcentric: consider 'masterpiece' (especially in the context of slavery), 'seminal' (GG Tina Modotti recommends substituting 'germinal' in its place), and even 'genius' (derived from the Latin for 'testicles').

The Guerrilla Girls' work focusses strongly on public communication: they've erected billboards, taken out ads in magazines and on buses, and produced stickers and posters for mass dissemination (especially in the bathrooms of major art galleries). They also run letter-writing campaigns, even sending letters awarding phoney prizes to individuals they believe to be deserving (*The New York Times*' John Russell received the Most Patronising Art Review of 1986 for referring to artist Dorothy Dehner as "Mrs. David Smith" - the male sculptor she had been divorced from for years). They've authored two books; one on art history titled *The Guerrilla Girls' Bedside Companion to the History of Western Art* (translated into several languages, it's now used

as a textbook in art colleges), and a tome on female stereotypes called *Bitches, Bimbos and Ballbreakers*. They also have *The Guerrilla Girls' Comic Book Guide to NYC Art Museums* coming out in January 2004. Their campaign efforts to highlight gender inequality in the film industry culminated in a blitz on the Sundance Film Festival, the creation of an Anatomically Correct Oscar to reflect the white men who usually win him, and a couple of billboards erected at key locations in Hollywood. One read 'Even the US Senate is more progressive than Hollywood. Female senators: 14%, female film directors 4%'. They've got another Hollywood billboard in the works for the 2004 Oscars.

Rather than recruiting, the Guerrilla Girls present themselves as anonymous do-gooders who are models for feminist activism, and hope other women are inspired by their actions enough to confront their own injustices through strategies that work in their own communities. To see their artwork, read their newsletter *Hot Flashes*, and learn some startling stats plus more about these entertaining women, visit <http://www.guerrillagirls.com>.

Gemma Clark

# BUS COMPANIES ARE MORE ENLIGHTENED THAN NYC ART GALLERIES.

**% of women in the following jobs\***

<b>Bus Drivers</b>	<b>49.2%</b>
<b>Sales Persons</b>	<b>48</b>
<b>Managers</b>	<b>43</b>
<b>Mail Carriers</b>	<b>17.2</b>
<b>Artists represented by 33 major NYC art galleries</b>	<b>16</b>
<b>Truck Drivers</b>	<b>8.9</b>
<b>Welders</b>	<b>4.8</b>

Please send \$ and comments to:  
 Box 1056 Cooper Sta. NY, NY 10276

**GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD 1989

# GUERRILLA GIRLS' POP QUIZ.

**Q.** If February is Black History Month and March is Women's History Month, what happens the rest of the year?

**A. Discrimination.**

Box 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

1990



Wayward's

## Further Accommodation Tales

*The House of Luuurve*

There's nothing that women dig more than an itinerant college layabout, right? That's exactly what I thought. I had my own pad, I was my own man, no responsibilities and no limits. Man, I'd be pulling totty like nobody's business. I had my own house! I was counting down the days till the household attained sexual nirvana. Every day, I'd grab a handful of free condoms from the Students' Association and keep them at home in a big plastic fishbowl. Regardless of the image I tried to project, the level in the fishbowl only went one way. Of course, because it didn't happen often, whenever anybody did manage to lay some smooth moves on a partner, we'd all try to sabotage them. The standard methods for this were standing on the roof and shouting encouraging slogans down the chimney into the room of whoever was 'gettin' jiggy' as well as that old chestnut: Leering Through the Window.

Leering was far more dangerous, because you could be personally identified and have retribution exacted on your arse later on. Sometimes, however, the target couple were either too preoccupied or too indifferent to notice. In some instances, we managed to open the window, take off the flyscreen and have someone climb into the room without having any objections raised. I was sharing a room with between one and three people at the time, depending on the weather.

On one remarkable occasion, I was at the receiving end of a comprehensive leer. It was remarkable for two reasons; the fact that my room was unoccupied and the fact that I was within striking distance of totty. I was entertaining company in my room that evening, and laying some moves *very slowly*. So I was entertaining for probably the better part of two hours, not really getting anywhere. I kept suggesting that we close the curtains, knowing what the house was like. I kept being told not to worry about it, and hearing raucous laughter in the living room, decided not to. It kept niggling the back of my mind though, so eventually I insisted. I went to the window and saw a white shadow in the black night outside. I closed the curtains and ran to my bedroom door and heard a multiplicity of sets of footsteps, running around the back. I strode past

a self-satisfied character in the hall who was giving me a knowing look, having been listening at the door/ peering through the keyhole. I threw open the front door and looked at the porch. Balanced precariously on top of the wall fronting the porch was the mysterious white shadow. Being so intent at getting the right angle to look through the now closed curtains, it hadn't noticed me. Eventually the light spilling out of the hallway must've given me away because he looked at me, exclaimed, "Oh FUCK!" and ran off around the back of the house to join everybody else. I went through the hall, into the living room, and came across only one person. I figured out quickly what had happened. Everyone in the house had sporadically been leering. They'd been quiet as church mice whilst outside my window, but then would go back to the living room to talk about it and laugh loudly, fooling me into thinking that they were there all along. Once I had rumbled them, they all ran into the other bedrooms. But this guy had missed the boat, having stayed too long outside. He was red in the face, breathing heavily and casually reading TV Week or something. I confronted him about the leering, and indignant was his defence of having been in the living room the whole time. At this point, people began to casually spill out of the bedrooms and deliver their own alibis. They backed up the lone ghostman as well, to the hilt. They put on such a convincing performance that, despite having seen his ghostly form on the porch, I began to doubt myself.

*The Wading Pool of Iniquity*

All of the people who officially lived in the house as well as those who stayed on semi permanently were flat broke. We were all on some form of welfare, variously studying, working for the dole or pretending to look for work. That summer was a good one. It was full of oppressive heat and bright sunshine. We had an oldskool airconditioning unit mounted over the front door which I'm convinced was powered by a hamster on a treadmill. I called him Murgatroyd. Most days were spent at home in the hallway, the little trooper cranking out its re Fridgerant love while we kept all doors closed and wearing as little as possible, zoned out, waiting for dusk to descend and someone with money to come around with cold, cold beer.

So we bought a wading pool. It cost us the princely sum of something like \$20 each between about four people. I left some money with someone and next time I spoke to them they'd gone to Toys 'R' Us and suddenly we were the proud owners of one big-arse-mother-fucking wading pool. The size of it posed some problems. Initially, we filled it up outside, the process taking many hours, given the pool's Atlantic Ocean capacity and the meagre flow-rate of our hose at full-bore. We placed in on a patch of gravel next to the tap since we only had a 2.5m length of hose (which is two fifths of fuck-all,

really). We tried it out immediately and instantly nominated ourselves for Nobel Prizes in Sheer Bloody Genius. Given our vigorous frolicking, it was raised as a point of concern that the gravel may abrade the bottom of the pool, rendering our investment worthless. Much thought was applied to the dilemma. The dusty patch of barley grass was out, due to the lack of improvisable material for a longer hose, as well as the unpleasant tendency of burrs to stick to wet legs on the way back to the house.

Various plans of dubious merit were proposed, most of them by myself. In the end some bright spark decided that linoleum was really the base of choice for such recreational an item. A shortlist of sites was drawn up and the laundry quickly agreed on, possessing the right combination of size and facilities, *vis-a-vis* close proximity to a tap. By some divine providence, it was discovered that the laundry was of *exactly* the right dimensions to accomodate the pool. The laundry granted sole access to the toilet/ bathroom.

At this point we were rapidly readjusting the magnitude of our denial with the projected water bill. The pool wasn't really *that* big in the scheme of things, was it? I mean, what's a few hundred litres here or there? We wouldn't fill it up that often, we told ourselves. In practise, this meant not ever emptying it. At first, it wasn't a problem to wade through it on the way to the toilet. But some of the regulars at the house were stoners, big time. More Stone than Man.

The first couple of bucket bongos were hilarious. Hey, look, the whole pool, man, is like, like you know, just a big, like, bucket! Likewise, the first couple of beers used to liberally christen fellow house mates and visitors were a great lark. Given the prevalent, inexplicable tendency towards nudity, it wasn't long before the concept was extended to the pool. A couple of days later, we were paying the price. Going to the toilet now involved an intrepid commando style crawl along a row of cabinets which again, providence had seen fit to install for the purpose. The door then had to be forced open, distending the edge of the pool that was against it, hoping that none of the mank-water would slop out. An attack of the runs, hardly any fun in the best of circumstances, became nightmarish and fairly frequent, given our poor diet. A few weeks later, and the water still hadn't been changed. I think that our brains somehow censored its presence. We imagined that our laundry had always been just a narrow, raised crawlway.

Then I came home early one morning after work and found several naked stoners passed out in the dark water with tendrils of fresh weed smoke hanging limpidly in the air. I recognised some of them. It looked like some sort of post-modern art installation entitled *At the Banks of the River Styx*.

I started to spend a lot more time at the house of an acquaintance with whom I was deeply infatuated, trying to score, partly because she still lived with her parents. I was only moderately successful.

Yak

# Questions

- 1 - Were there any surprises for you during the student elections?
- 2 - In your opinion, what is the stupidest thing about *Australian Idol*?
- 3 - What song do you most like to do at karaoke?
- 4 - What was the worst insult you have used/been called?

Law

1. Peter Boeman didn't get Male Sexo.
2. It is a reflection of the climate of Australia's music industry. Disgraceful.
3. 'I Just Don't Know What To Do With Myself' by Bert Bacharach.
4. My brother used to say that when I wore my X-files shirt that helicopters would try and land on it.



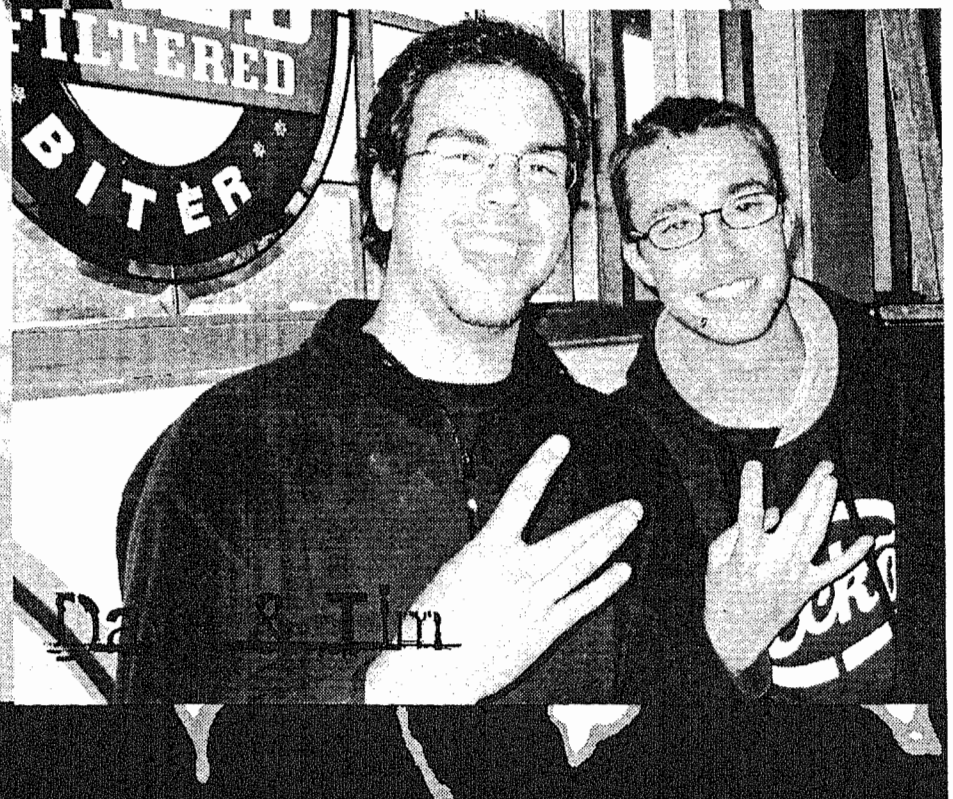
## Erin & Marvin

Science & International Studies

1.  
M: Popularity contest on steroids. No surprises there.  
E: None at all. Although the pokies guy was a passionate soul.
2.  
M: Too many Robbie Williams songs.  
E: It's fucking tacky. The rock chick who sings Alanis Morissette while doing hip hop moves.
3.  
M: Van Halen's 'Jump'!  
E: 'Whip It' by Devo.
4.  
M: You have a face like a smashed crab.  
E: Motherfucking cunt.

4<sup>th</sup> Year English & 5<sup>th</sup> year porn studies

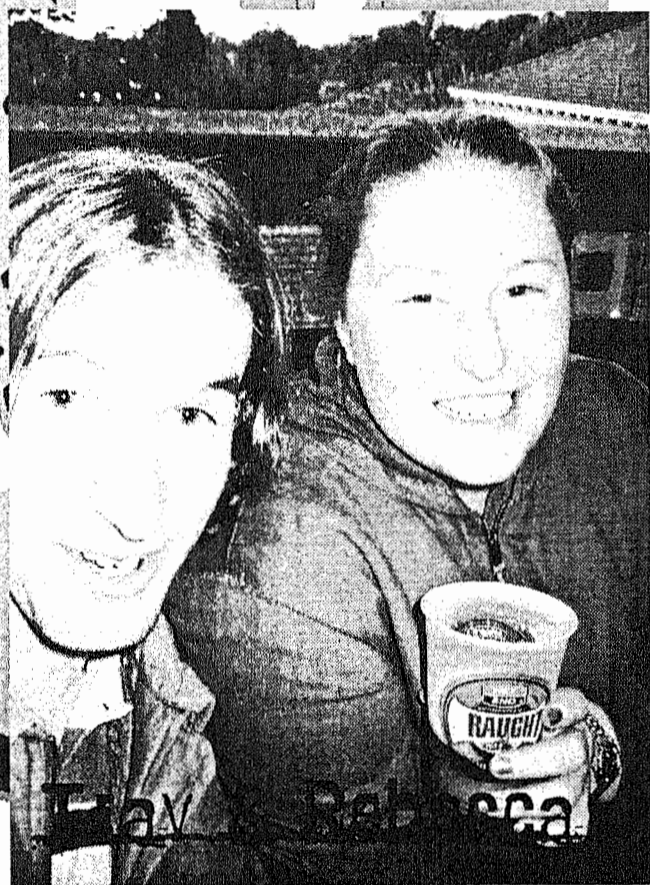
1.  
D: [censored] has a small business.... I mean penis.  
T: That I only managed to sleep with 90 per cent of the candidates.
2.  
D: Marcia Hines says deep shit that means nothing.  
T: None of them will be an Idol to be. The true Idol is Billy.
3.  
D: 'Djapana' by Yothu Yindi.  
T: 'Regulate' by Warren G.
4.  
D: If I wanted a come back I would have wiped it off your mama's face.  
T: Greg... You're a little man with a big head.



*Biotech students enjoying a day on the lawns*

1.  
S: Did No Candidate get in?  
K: Less persistent than previous years.
2.  
S: Love it. Can't get enough.  
K: More salt than oats in Dicko.
3.  
S: 'It's Raining Men' by the Weather Girls.  
K: Steve singing the above.
4.  
S: Knob Jockey.  
K: Wayne.

Steve & Kat



*Business students watching the belly dancing*

1.  
Ke: Hong Kong uni has these and they are pretty much the same.  
Ka: I enjoy the extra attention.
2.  
Ke: It is necessary. No Salt No Salt(?).  
Ka: It is natural. No salt, sugar only.
3.  
Ke: A Cantonese song: 'What's up?' by Joey Yung.  
Ka: A Japanese song: 'Chiisana Koino Uta' by Mongo1800.
4.  
Ke: Sek See La (Eat shit and die).  
Ka: Okasu zo kora! (Fuck you!).

*Engineering students in the bar*

1.  
R: Jimmy and his pokies.  
T: Tell the girl with no undies and the tutu "all the best for the future and hopefully you will be able to afford knicker's one day".
2.  
R: I proudly watch it and was mortified when Courtney missed out.  
T: It is a modern day allegory for stupidity.
3.  
R: The Grease Mega Mix from the original cast soundtrack.  
T: Daryl Braithwaite - 'The Horses'.
4.  
R: I wouldn't even touch you with a non-conductor.  
T: Bres Un Conyo (You are a cunt).

Kaori & Keren





# South Australia's Own



## Cafe Michael 2

208 Rundle St, Adelaide

The first thing you notice upon entering Café Michael 2 is Michael... the hulking Caucasian man labouring behind the woks. After a little investigation I am assured by the staff that the rest of the chefs are in fact Thai. They are also quite friendly and keen to chat about their food creations. I wondered if the dishes were in fact traditional or a more palatable westernised version of Thai food. They admitted that the cuisine was the less extreme 'phalung' (white boy?) food and showed me their lunch, a plate filled entirely with Asian cabbage and glowing red with crushed chilli. I decided to stick to the menu.

From which the green chicken curry, though singular in flavour, was amazingly tasty with a smooth buttery texture and almost unbelievably, as is the case with all of the food, MSG free. For a more daring and odd tasting dish try the self-explanatory Yum Seafood Salad, a light and zingy mixture of seafood, mint, coriander and lemon. The dishes are slightly more pricy than franchise noodle bars, ranging from \$12 for fried rice to \$19 for a whole fish, but the serves are generous, richly flavoured and quite filling. For any particularly skint students, sharing dishes is a fun and economical way to go and there's even a \$7.90 lunch special menu.

The meals are produced and served very quickly by staff who on the most part are content to laugh and gossip amongst themselves and are also reasonably friendly, chatty and quick to move when the time comes. Colin and Helen seem to be a particularly friendly Asian odd couple, an attractive unusually tall and buff Chinese man and a tiny 4<sup>th</sup> year engineering student with an excessively short skirt.

In general the atmosphere is great, the lay out and style is bright and open and the service casual and friendly making for a relaxed and reasonably priced Rundle St alternative.

Dan J

## Harry's Hooters Bar

Anzac Highway, Glenelg North

If you haven't been to Harry's, you simply haven't lived. Never before have I come across a venue so brimming with raw sexuality and vitality. The minute I walked through the door for the very first time, I was hooked and have since vowed to make it my venue of choice of a Saturday night. First off, Harry's is NOT a strip revue. Whilst women do indeed take their clothes off on a stage, they do not do so gratuitously. Whilst other strip revues focus specifically on the nature of the woman's body, Harry's women mainly provide a nice backdrop to an otherwise spiffy place to drink. With tip-top service from scantily clad dames, there's really very little for customers to complain about. Every hundredth customer also wins a free 'shooter from a hooter' which can be very fun.

As far as drink specials go, you can get VB at a very competitive price, and they also serve West End Draught in schooners and pints. Sometimes the girls like to have beer poured on them, so having a large glass of beer helps with this. However, you don't want to get too near them with the scotch because they tell me it's hard to get out of their panties. Speaking of scotch, mix drinks are a standard \$5 and every fifth one you buy gets you a stamp towards a free tattoo. All in all, I'd say the experience at Harry's Hooters is well worth the drive. Grab a couple of friends, summon up all your pith and vigour and hit the road with mischief on your mind! Harry's Hooters is fairly easy to find. Just head on down Anzac Highway and look for the neon breasts. You can't miss it!

Frankie

Hand-made by the Cooper family.

# Yellabinna campaign hot s up!

The campaign to protect at least one million hectares of the largest mallee wilderness in Australia is hotting up. On August 18 The Wilderness Society rallied support to bombard the offices of the Premier and the Minister for Environment with emails, faxes and phone calls supporting the protection of the Yellabinna wilderness.

Yellabinna is the largest stretch of relatively undisturbed mallee in Australia and it is part of what is arguably one of the best preserved dune systems in the world. Yellabinna lies at a crucial biological crossroads. It links the mallee ecosystems of eastern and western Australia, as well as linking the mallee ecosystems in the south to the mulga woodlands in the more arid north. Yellabinna contains many species of plants and animals that are at the extreme limit of their range and is home to a number of rare and endangered plants and animals. Yet not a single hectare of this great wilderness is fully protected. In short, Yellabinna is big, wild, and lacking proper protection!

The August 18 action was one step in the campaign, but it is not too late to email/phone/fax Environment Minister John Hill ([minister.hill@saugov.sa.g](mailto:minister.hill@saugov.sa.g)

[ov.au](http://www.wildernessociety.org.au)) and tell him that you support the protection of at least one million hectares of Yellabinna. Further creative actions are planned for the new session of parliament as well as formal lobbying of key politicians.

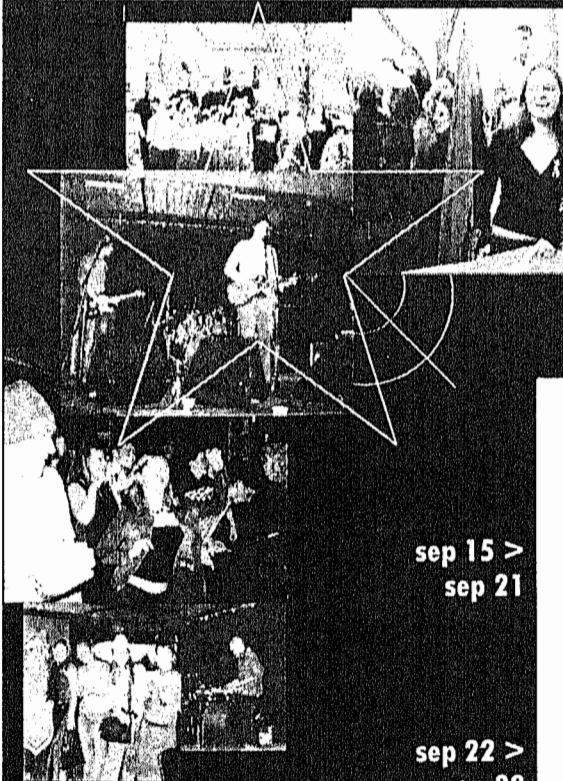
There are also new aspects to the campaign. Apart from the need to protect a substantial core area of Yellabinna under the Wilderness Protection Act (the highest level of protection in state law), The Wilderness Society has suggested that the existing public access areas along Googs Track and around Mt Finke to be proclaimed as a national park. The proposed Wilderness Protection Area would give maximum protection to the core area of wilderness, while a National Park would better promote and manage public access and enjoyment of this unique area.

The Yellabinna campaign is at a crucial time. The government's Wilderness Advisory Committee is currently considering its recommendations for protection of the area, and the departments of Environment and Primary Industries are debating possible boundaries of a Wilderness Protection Area. This will be an important test of the environmental commitment of this

government. There remain those within Primary Industries who don't understand the value of wilderness and who believe that extractive industries should be able to "access all areas"; an attitude that The Wilderness Society has previously characterised as a "nineteenth century dig it up, rip it out frontier approach". It would be a political embarrassment, and an environmental tragedy, if this attitude were allowed to block the adequate protection of this great mallee wilderness.

Politics aside, the issues are simple. There are two possible futures for Yellabinna: a "death by a thousand cuts" where its unique wilderness values are gradually eroded by new tracks for mining and other purposes, or alternatively, a substantial part of Yellabinna is properly protected and the area will be much the same in 100 years as it is today. The choice is ours!

For more information on Yellabinna, contact Tammy-Jo at The Wilderness Society 8231 6586, or go to <http://homepages.picknowl.com.au/unknownsa/yellabinna>



sep 15 >  
sep 21

sep 22 >  
sep 28

## activities calendar

your guide to activities on campus

Monday	Tuesday	Wednesday	Thursday	Friday
<b>TAX BLITZ</b> Free tax help South Dining room level 4 Union House 9am - 4pm	<b>TAX BLITZ</b> Free tax help South Dining room level 4 Union House 9am - 4pm	<b>SAUA Activities</b> Barr Smith Lawns lunchtime	<b>TAX BLITZ</b> Free tax help South Dining room level 4 9am - 4pm  <b>Universe - live music</b> Barr Smith Lawns lunchtime	<b>TAX BLITZ</b> Free tax help South Dining room, level 4 9am - 4pm  <b>Environment Dept</b> Barr Smith Lawns - lunchtime
<b>MID SEMESTER BREAK</b>				

**UNIBAR**  
Saturday September 20<sup>th</sup>  
Antiskeptic/thinktank/Gyroscope  
\$12.00 per ticket, Lic All Ages  
Lic/all ages

To have your event included on this calendar, email details to:  
[activities@adelaide.edu.au](mailto:activities@adelaide.edu.au)



[www.union.adelaide.edu.au/events](http://www.union.adelaide.edu.au/events)



# SAUANIK

## Activities / Campaigns Vice-President

### Adelle Neary

Where to begin? Well, the term is drawing to a close, and the holidays will soon be upon us, however the fun is not over yet, with quite a bit happening this week to keep you happy before the holidays!

Firstly to finish up the term we will be holding a **BBQ and Secondhand Sale** this **Wednesday** from about **12-2pm** out on the **Barr Smith Lawns**. Student Radio will also be playing some tunes, so come down and say hello, grab a sausage and some bargains from our stall.

On **Friday**, there will also be an **Environment and ATSI Day** out on the lawns, so come and get educated about the problems the associated with the nuclear waste dump.

And keep an eye out for the **End Of Year Ball**. Last year this was huge, and crazy, and we will be doing it all again on **Friday October 31**. This is going to be a joint effort between the Union Activities committee and the SAUA so watch out for the posters which will be going up very soon...

And if you haven't written to **Meg Lees** yet, do it soon! For the Higher Education reforms to have any chance of being defeated in the Senate we need to convince Senator Lees that all the changes are bad. So write to her now!

Cheers,  
Adelle (ph: 8303 3901)

## Education Vice-President

### Leah Marrone

Things are abuzz in the world of Higher Education. The Senate is a place ripe with debate and tensions; the proposed reforms will not be rushed through. For us, this means that we have a little more time to campaign our Senators as they decide whether or not to sell out on equity in education. We need student, staff and community support, and voices to come out and express the inequities in the reform package. It is not too late...just yet. It is unlikely that I would be at university if these reforms were in place three years ago, and I know that many of you are in similar situations- so **PLEASE** help us fight the reforms: [leah.marrone@student.adelaide.edu.au](mailto:leah.marrone@student.adelaide.edu.au)

The University has just released policy that means domestic upfront fee-paying students will not have to achieve the same TERs as HECS students to gain entry to University (see article on page 8 for a detailed report).

I am seeking stories of experiences from students who have had trouble with a job, or balancing work and study, or gripes with Centrelink, for a campaign that I'm working on about liveable incomes and students as workers - these can be anonymous.

Anyone interested in being involved in the Public Education Alliance? This is in its early stages and we hope to build it up to provide strong links with students/staff/community groups. Meetings are held on the last Wednesday of every month at 6.30pm in the Equinox room on level 4 of the Union Building.

To help in the fight against Howard, for free Centrelink form faxing, or for problems with your courses/lecturers/university admin/life... please don't hesitate to contact me at the Students' Association, Lady Symon Building 8303 5406 or by email.

## President

### Sarah Hanson-Young

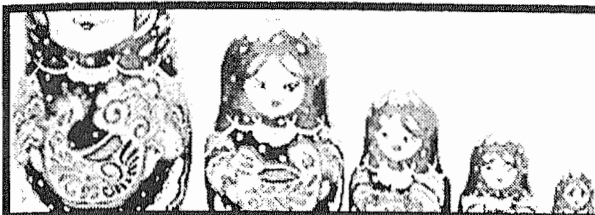
Firstly I would like to congratulate everyone who was elected to the various positions within the Students' Association after the madness of election week. I wish you all the best luck and hope that for the student body you remain honest, accountable and open to the views, wishes and changing needs of the student body you have now been elected to represent. I would also like to thank this year's councillors and standing committee members for their contribution to the SAUA over the past 12 months and hope for those who are moving on after this week that you are successful in what ever it is you hope to achieve in life.

The Federal Government's Education reforms package, 'Backing Australia's Future', is tipped to go to the House of Reps this week. If it does it will then go on to the Senate where it will be debated within the context of the findings of the Senate Inquiry of which many Adelaide Uni students and staff submitted submissions. There is still time to pressure relevant Senators asking them to make sure education remains accessible and affordable to all by writing letters, emails and calling independents such as SA's own Meg Lees. Meg continues to tell students around the country that she still hasn't made up her mind. We must make her aware of the devastating affects that these reforms (or as my own dad calls them 'regressions') will have on students, their families and the community at large. Her email address is [senator.lees@aph.gov.au](mailto:senator.lees@aph.gov.au)

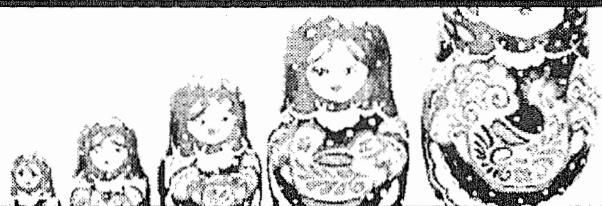
I wish you all a lovely two weeks out of classes and hope that we can all get some rest after a very busy third term.

Cheers,  
Sarah Hanson-Young





# POLITIK



## Environment Officer

**Paul Grillo**

**KULINI KULINI:** Are you listening?  
The **Kunga Tjuta**, Senior Aboriginal Women of Coober Pedy, have been fighting the nuclear industry in Australia for some time.

"**IRATI WANTI**", meaning "the poison, leave it" has been the name of their international campaign to stop a nuclear waste dump in South Australia on traditional aboriginal land. And don't think it's only about a dump. Here in SA we have the biggest uranium mines in the world, owned by foreign companies. That uranium is used in weapons, in bullets, in reactors, and it will continue to pollute our earth for up to 250,000 years.

The Kunga Tjuta have been winning awards for their efforts and now they invite you to come to Coober Pedy for a **Bush Camp**. At the camp hundreds of indigenous and non-indigenous peoples will come together to hear the stories and to unite in opposition to the dump and the nuclear industry in SA. For all people, this is an opportunity to see true reconciliation in action. The SAUA Environment Department is 100 per cent behind them and I hope you will consider going.

**This Friday** on the **Barr Smith Lawns**, the **Adelaide Women's Support Group** for the Kunga Tjuta will be here to talk to you about the proposed dump, the camp and the future of our state. They'll be joined by Darren Kurtzer (ATSI Officer), Tammy-Jo from the Wilderness Society, Dr. Jim Green from Friends of the Earth, next years' Environment Officer Stephan Kellett and myself. There'll be **funky tunes** on the lawns, with some fine, healthy, dirt cheap food for you, **stalls** with lots of info, possibly the CASM Choir, and the chance to talk with one another about creating a nuclear-free future.

Then at **6pm** in the **Union Cinema**, we'll be showing the award-winning documentary **We of Little Voice** by **Kevin Buzzacott**, plus great films about Australian people and their conflicts with the nuclear industry.

So, please come down for a gander on Friday and then come check out these great films Friday night at 6pm.

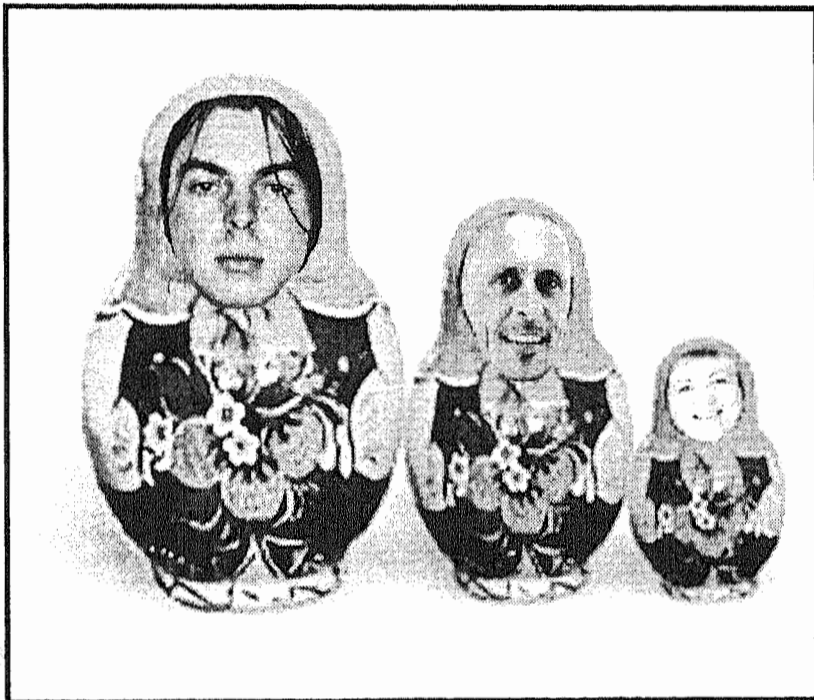
Email: [environment@adelaide.edu.au](mailto:environment@adelaide.edu.au)

## Women's Officer

**Georgia Phillips**

Hi everyone!

I hope this last week of term finds you all well and looking forward to a well-earned break! Just to let you know of a few things that are happening over the mid-semester break:



### Fem-X

Fem-X is an annual women's conference, held by the National Union of Students. It is a chance for feminist activists from around Australia to get together to plan some of the actions, directions and campaigns they would like to see the National Women's Department do next year. It is a chance for women to come up with policy that can be moved at

the December NUS National Conference.

This year, the National Fem-X Conference is being held at RMIT in Melbourne on September 29-30. In addition, there will be a State Fem-X held at **Adelaide University** on **Monday September 22 and Tuesday September 23**. The State Fem-X is free of charge!

If any women are interested in attending either the state or the National Fem-X, please let me know.

### Reclaim the Night

Planning for this event, to be held on **October 31**, is well underway. Any women who are interested in helping out with the planning, please let me know.

Enjoy the break!

Georgia

Phone: (08)8303 5406

Email: [georgia.phillips@adelaide.edu.au](mailto:georgia.phillips@adelaide.edu.au)

## Aboriginal and Torres Strait Islander Officer

**Darren Kurtzer**

Well, thank goodness the elections are over for another year. I have spoken with some of the key elected representatives and thankfully there appears strong support for Indigenous autonomous voting. So, hopefully as we work towards establishing an ATSI Officer and Department we will have the support we need to gain acceptance for whatever is decided as the most appropriate course of action. Look for my article in this edition regarding racism on campus.

'**Kulini Kulini: are you listening?**' is the voice of Indigenous women of Coober Pedy calling out for support from all people for their courageous struggle against the Government's push for a national radioactive waste dump. **This dump is planned to be set up in the backyards of people who have already suffered enough from past actions including nuclear bomb testing** that took place some 50 years ago, and they don't want to have to deal with more problems.

A camp is proposed for **Sunday September 28 to Wednesday October 2** (the first week of the break) to be held at Coober Pedy in the traditional camp used by Indigenous people for generations. At this camp discussions will take place about the past and about the future involving the proposed uranium dump. ATSI students are strongly encouraged to attend this function where they can learn more about what the Indigenous community feels about this important issue. **To make your attendance possible the organising committee has endeavoured to keep costs to a minimum and a bus will be provided to transport you to and from Adelaide.** However, even if you cannot meet the minimum costs and you really want to go just let me know and the organisers will try to work something out.

For further information about this day please contact me by e-mail at [darren.kurtzer@adelaide.edu.au](mailto:darren.kurtzer@adelaide.edu.au) **DON'T DELAY AS YOUR SUPPORT IS VERY MUCH NEEDED.**



# 20<sup>th</sup> Century Style: Furniture

An obsession for style is nothing new in the art world and the exhibition 20<sup>th</sup> Century Style: Furniture is testament to this. Walking into this exhibition is like stepping into the private apartment of a furniture obsessed fashionista. This apartment is decorated with the changing styles of the 20<sup>th</sup> Century, showcasing the origins of modern design. Many of the pieces were created by well known and influential designers and they illustrate the changing trends from the early 1900s to present day. The furniture on display is minimal, conceptual, aluminous and stylish but all conventional.

When entering this exhibition, your eyes are first drawn to the striking fabric designs that are draped throughout the gallery. These colourful fabrics compliment the furniture on display and help set the mood of the era. Designs by Omega Workshop Bloomsbury, London are particularly memorable as the fabric has been sculptured into garments reminiscent of Japanese kimonos. These pieces were created by

designers Roger Fry and Vanessa Bell around 1913, and highlight the theme of the exhibition, the art of living.

This presentation is an expression of the amazing creativity that emerged during the 20<sup>th</sup> Century. 20<sup>th</sup> Century Style: Furniture shows how traditional furniture was transformed and reinvented to produce truly innovative designs. The word Minimalism is often used to describe modern furniture, but I think we forget just how long ago designers started to strip things down to the bare essentials.

The display Two chairs for the Blue bedroom, Hous hill, Nitshill, Glasgow (1904), hints at future trends. The chairs are plain and stylised with their angular design and criss-crossed construction. Designer Charles Rennie Mackintosh (Great Britain, born 1868, died 1928) used dark oak and blue linen to create these two very distinctive pieces of furniture. They have a timeless feel to them, as if they could fit into any era.

Another piece of furniture that has a similar

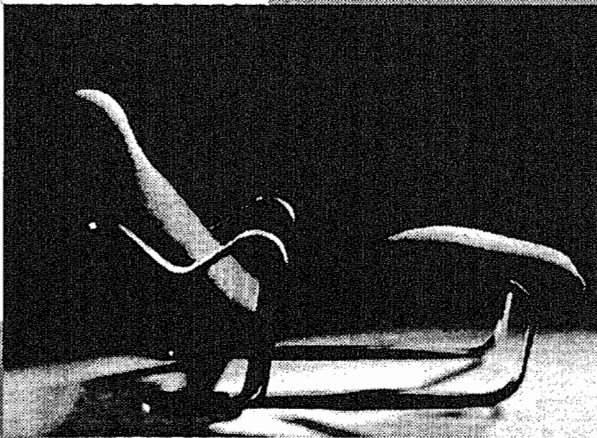
timeless quality is Long Chair. This elegant lounge-like chair seems to float between two wooden armrests of a rich gold colour. The chair is ultra futuristic and yet it was created in 1936 by Marcel Breuer in London, one of the most well known Modernist designers of the 20<sup>th</sup> Century. The chair looks so comfortable, as if it grew from the earth to perfectly compliment the human form. Its organic design is highlighted by the fine quality of the products used to create Long Chair. This truly stylish piece of furniture looks just as fashionable today as it did in the 1930's in the age of International Modernism.

What is stylish seems to be almost always changing and by the 1980's simplistic style was out the window and colour and craziness was all the rage. The Milan based designer-manufacturer, Memphis, created Casablanca Sideboard, a colourful and zany piece of furniture in 1981. Casablanca Sideboard looks as if it would blend in well in the African jungle, as it's covered in different colours and patterns, similar to that of zebras and leopards.

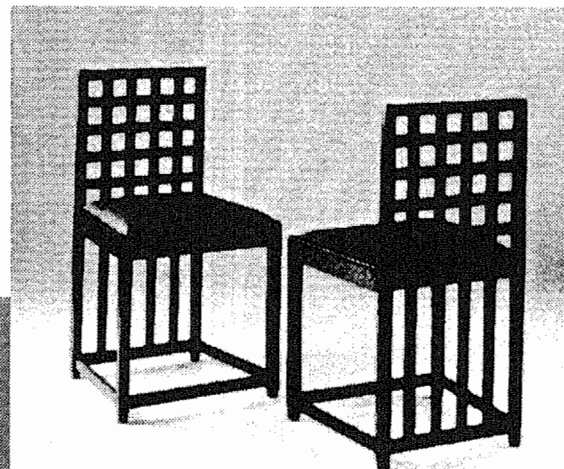
Today contemporary furniture design borrows from all the movements within the 20<sup>th</sup> Century, using all different types of materials. From the sleek organic beauty of the 1930's to the loud colours of the 1980's, it seems as if anything goes. And one designer that really sums up the vibe of 20<sup>th</sup> Century is Frank Gehry. His creation Wiggle side chair (1969-1973), is the most incredible piece in the collection. The Wiggle side chair is made entirely from cardboard, pressed together to create a solid and useable chair. Its design is fascinating and the use of the cardboard gives it an unusual look, unlike any other piece in the exhibition.

20<sup>th</sup> Century Style: Furniture will be on display until the 2<sup>nd</sup> of November at the Art Gallery of South Australia and entry is \$2 for students.

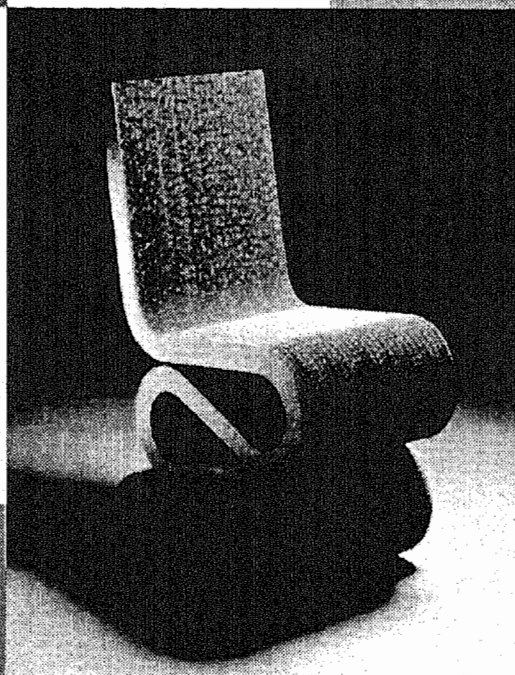
Leo Greenfield



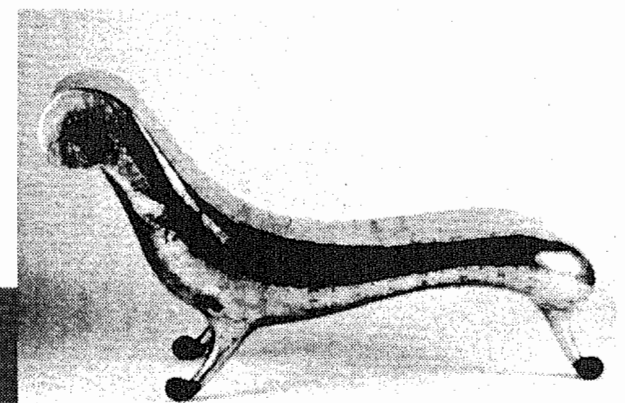
Long chair, Marcel Breuer,  
(born Hungary 1902 died 1981)



Two chairs for the Blue  
bedroom, Hous hill, Nitshill,  
Gloagow, Charles Rennie  
Mackintosh, (Great Britian  
1868 - 1928)



Wiggle side chair,  
(designed 1969-1973), Frank  
Gehry (born Canada 1929)



LC1 chaise longue,  
Marc Newson,  
(born Sydney 1963)



# On Dit Talks to Nathan Page

## of *Who's Afraid of Virginia Woolf?*

*On Dit* caught up with Nathan Page from the current stage adaptation of *Who's Afraid of Virginia Woolf?*, produced by the State Theatre Company. A thin veil of rain hung over Hindley Street as Guy and I stumbled upon the strapping thespian perched upon a bar stool intently rolling a cigarette at Short Black Cafe. He immediately began describing his afternoon with blind people and their interaction with immediate theatre space (they explored the set directly before delivery of the script). Quite touching really. We ordered coffee, fired a round of durries and plunged into conversation about Nathan's experience in *Who's Afraid of Virginia Woolf?*.

Says Page, With a piece like this, you're really not taking into account the comedy of it, but you know it's there, you're driving so hard that you're not accounting for it when you are doing it, rehearsing it. When you have a young audience they laugh at the obvious. There is so much stuff in there historically that the younger kids won't get.

It's one of those pieces that are like an exercise in acting in a lot of ways. There's a lot of time where some characters aren't saying much in particular scenes but are pivotal for it.

"Yeah, the space between the lines, we were always taught its more important than the line actually is, if that person who isn't saying anything isn't doing what their character should be, the person saying something falls down because it doesn't look right, 'What's going on with that character!'"

It's also such a musical piece. We followed the punctuation, the italics; that there is so much direction that it is so specific.

"Does that limit the ability to interpret?"

No. If you have four different directors, who have four different interpretations... In some ways it gives it more freedom to interpret it some how.

"Were there many contentious words in interpreting the language?"

It reminds me of doing a Noel Coward in a lot of ways. You go to it and you think, "O.K, O.K, this is funny and this is quick". You know Reg and those guys in their 30s and 40s, you look at them on film and you can barely understand them because they're talking so fast, so flippant. So you're reading it, thinking, "Oh right it's a funny little thing, it shouldn't be too difficult to do..." but it's not naturalistic in any way or form. Nor is this, it's an absurdist piece and so if you go into it treating it like naturalism you're fucked. It would be a really boring play if you treated it like naturalism. You're not playing burlesque kind of characters, they're not huge white-faced clowns. There are too many fireworks, too much shit going on. The characters are deconstructed and the fireworks get bigger, the punches get harder.

We delve into the nature of acting and how this can crossover in personal experience.

Last night was weird. It's a weird thing about this play for me and I think also for Rosalba playing Martha. There's a really fine line you walk between actor and the character where in his humiliation...you're in there treating it seriously and you've got the audience that are laughing at the humiliation of Nick. Ordinarily it doesn't bother me too much. Last night was one of those nights where I went "URRGH!". It's me who thinks humiliated here, this is not the character any more it's *me* starting to hate the audience. You laugh

at somebody getting torn to pieces, but that's the way the play is set up, you're laughing at cruelty and payback...you've really got to stick to your battle plan! You walk away from it, you wipe your feet at the door... it's a little bit different at rehearsal because you take everything with you. With pieces like this you're testing your mettle as an actor. You've got to understand... (I knew this before going in because I hadn't done theatre for a year)... that it is important to take risks very early in order to get where you want. It's easier to go further, then pull back, rather than not go far enough and then have to step up to the plate. I'm working with two really experienced actors, but those two - George and Martha - when they step up to performance mode you'll see a considerable jump and if you can't do that you'll get left behind.

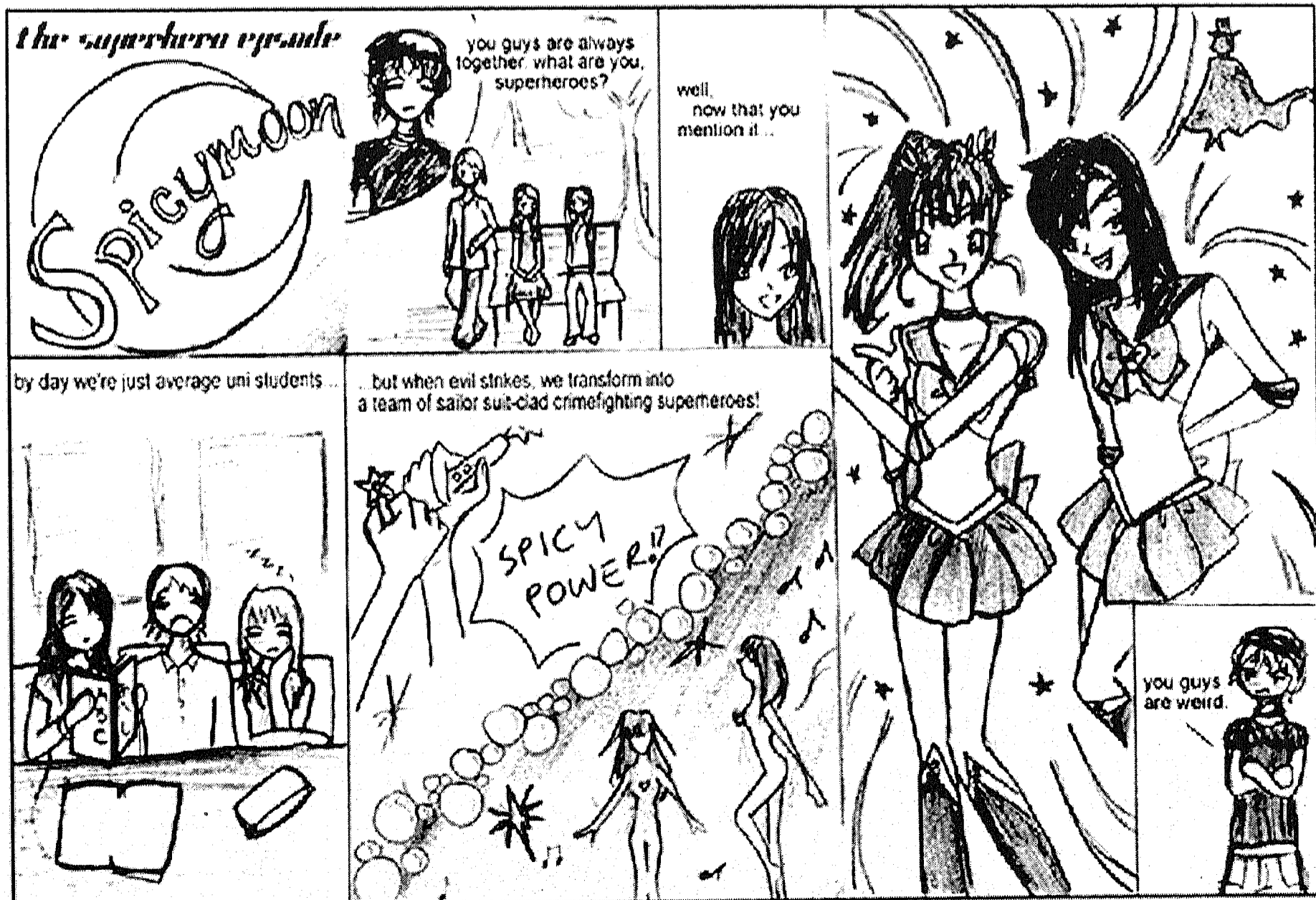
"Do you get lifted up with them?"

Yeah, Absolutely! They've done a shit load more body of work than I have. Rosalba can be quite ferocious on stage. She was the woman that took me out of drama school and gave me my professional break on State Theatre stages, but I worked with her as a director. She can be quite brutal as a director, as lovely as she is. This is the first time I have acted with her.

"When you go out do you consciously take on the character and therefore ignore the audience?"

I love having an audience right there, especially a space so close. After you get a little bit used to it, you get...it feels really exciting and comforting that they are there having to go through it with you.

Maxim.





### *Legally Blonde 2* Now Showing General Release

Fans of the American-college-chick-flick genre will have been eagerly anticipating this sequel to 2001's *Legally Blonde*. And like most sequels to underestimated monster hits, mark 2 is significantly grander in scale, plot and most importantly, fashion.

The ever-perky and perfectly groomed Elle Woods (Reece Witherspoon) is back, having conquered Harvard Law School and now engaged to the nice but boring (sorry) Emmett (Luke Wilson - everyone's favourite movie boyfriend). Planning her wedding, she discovers with disgust that her beloved chihuahua Bruiser's mother has been imprisoned in a cosmetic testing lab and is unable to attend the special day. So, as only Elle would fathom doing, off she trots to Washington to get cosmetic testing on animals made illegal.

Given that Bruiser's presence was

easily the most irritating feature of LB1 it's a tad annoying that the whole story revolves around him the second time around. But Elle meets the Washington establishment definitely makes for hilarious stuff. Congresswoman Rudd (Sally Field) and her team make for the perfect batch of boring stiffs for Elle to conquer and convert, as of course she eventually does.

Perhaps starting a little slow, the movie perks up with the arrival of Elle's crazy LA sorority gal pals and manicurist Paulette (Jennifer Coolidge). And with them come the memorable lines: screams Paulette in excitement (in reference to legislation, mind you) "Is everybody ready to discharge?" And the movie hits its highest highs when it reverts back to the old Delta Nu sorority speak and Reese's Elle is prancing about in her stilettos, cheery and utterly uncynical alongside her 'sisters'.

Ah Reese... who doesn't love her right now? This time around, her Elle truly is bigger (more extravagant fashions), better (I now know what people mean

when they talk about great lighting) and blonder (well... obviously) than ever before. Sure, she costs a mint, but how many actresses could turn a character like Elle into a role model? Apparently she also had the business kudos become an executive producer before she agreed to make the movie, so good on her. And a special mention should also go to Elle's new sidekick, doorman Sid Post (Bob Newhart), who drops a nice deadpan element into Elle's overenthusiastic world.

Okay, it's not exactly high art. It may not live up to your memories of the first movie. But as long as you remember to suspend disbelief about half way through, LB2 is a barrel of laughs and as good a value for money as a Gucci coin purse.

Penny

### *A Guy Thing* Opens real soon General Release

First there was *Just Married*. Then came *American Pie 3*, with Michael Douglas' *The In-Laws* just around the corner as well. It seems that Hollywood has little better to do than roll out movies centred on two zany people getting hitched. Especially in the wake of Ben Stiller's moderately better *Meet The Parents*, one may well ask how this film might add something or adopt a different approach to the same central theme. And the answer isn't there.

Jason Lee, who is great in *Mallrats* and *Almost Famous*, stars as the advertising executive Paul. He is questioning whether he should marry his fiancée Karen, played by Selma Blair, when his mates decide to throw a wild bachelor party, complete with strippers, apparently to help him feel more comfortable with spending the rest of his life with one woman. There's no prizes for guessing how this plays out, with Paul waking up the following morning next to one of the girls from the previous night (Julia Stiles). Oh, and by the way, this girl, Becky, is his fiancée's cousin. Yeah, right! The chances of this happening are so damn slim that you can't ignore this crack in film logic. In fact, the sheer number of unbelievable coincidences could almost be taking the piss out of any number of other formulaic romantic comedies if it weren't for a lack of charisma, zaniness and wit. At no point do any of the four writers seem to stop and think about the harm they are doing to the film, and the audience as well, as Paul launches into a series of lies in an attempt to cover up his infidelity. Despite their common genes, Karen and Becky are entirely different people, which is fortunate for Paul; it's clear from the moment we meet the two girls that Paul will have the luxury of

finding true love and eternal bliss from one relationship, despite being a dull guy. Bastard.

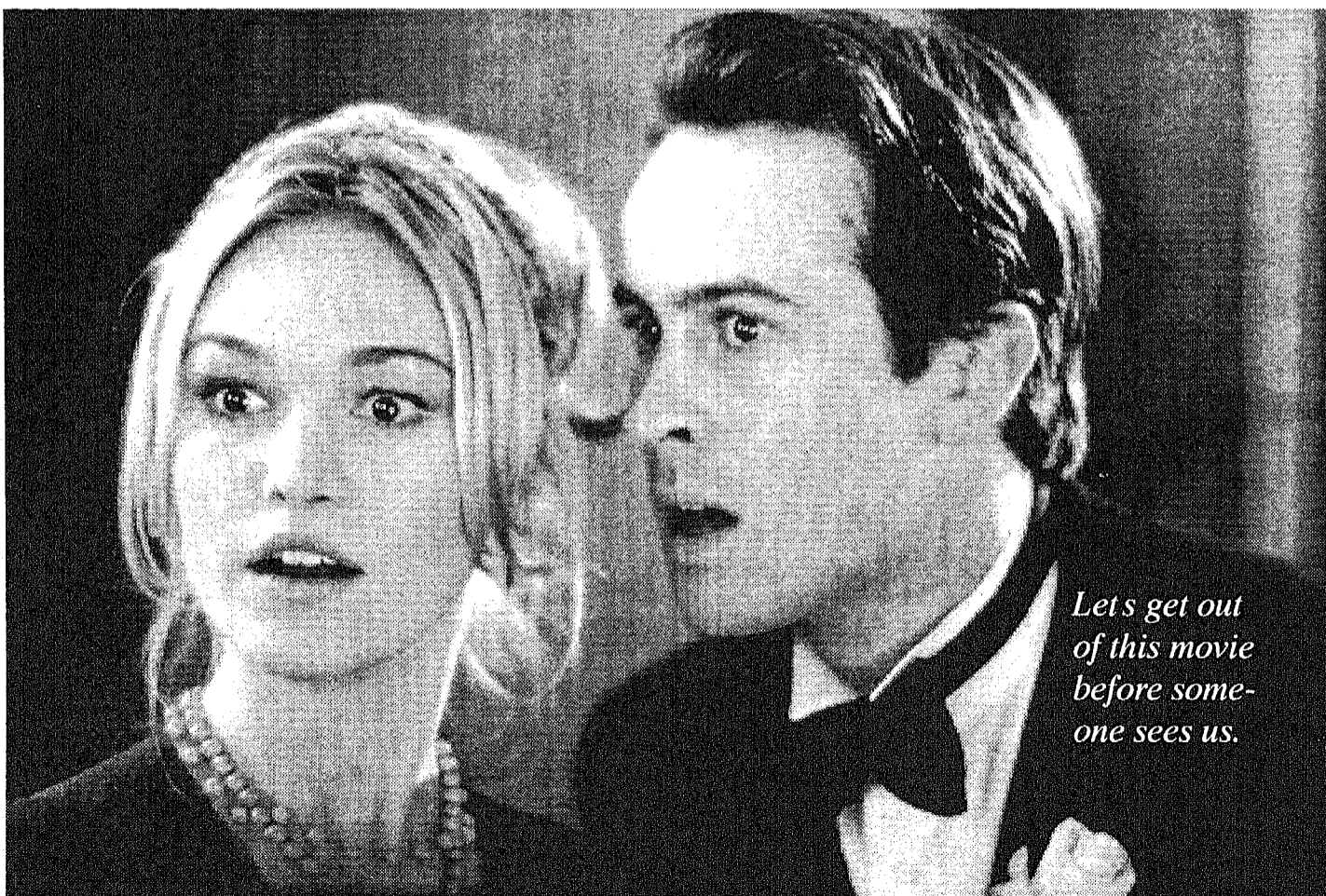
So what is a guy thing? There's more stereotypes than one could care to choose from, which is frustrating, hackneyed and irresponsible. The by-the-numbers approach means that there's little for any of the cast to work with and considering the wealth of talent onboard, this film thoroughly disappoints. At the crucial moment of Paul's enlightenment, Jason Lee actually delivers the line "I've been playing it safe. Everything I do is safe." There is no better way to sum up this film.

Johnny Boy

## Sick of crud movies in On Dit?

Think we should be reviewing  
more worthwhile cinema?

The problem is, we can only review the stuff that marketing departments send us, which is usually Hollywood shite. If you see a decent film during the holiday break, be sure to bring down a review to our handsome film sub-editors in the On Dit dungeon.



Let's get out  
of this movie  
before some-  
one sees us.

## Hollywood Homicide Now Showing General Release

The name of the film implies a hard-hitting action, based around a gruesome murder. Thankfully this is not the case, as we already have to put up with that genre of show every night on television. Detectives Joe Gavilan, (Harrison Ford) and much younger and inexperienced K.C. Calden, (Josh Hartnett) are assigned a homicide case involving three gangster rappers in a Hollywood nightclub.

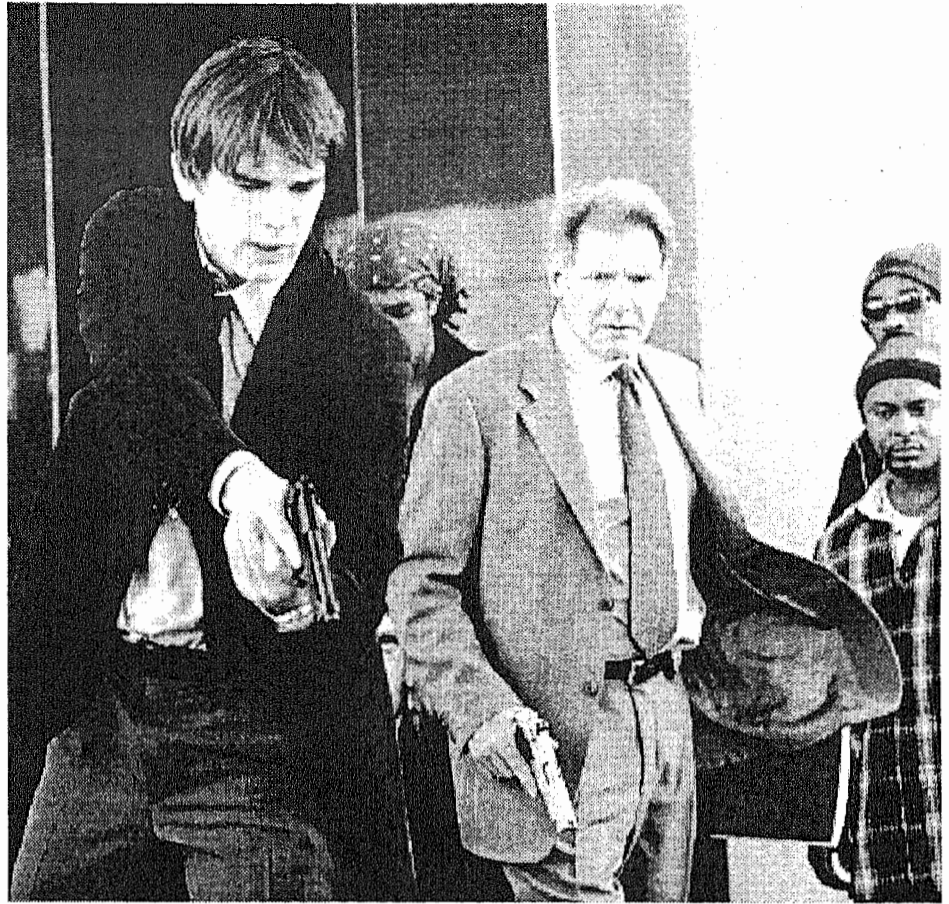
This film is a classic example of an action/comedy. While watching this film I forgot what the point of the movie was and just sat back and laughed at the humour filled chase scenes and character interactions. Gavilan and Calden seem to have much more important things on their minds than police work. Calden is a part time yoga instructor and an aspiring actor while the entire film Gavilan is consumed by his real estate matters. While all of this is going on there is a plot to take Gavilan down by

the police internal affairs. And speaking of affairs there are a number of hilarious love scenes between Gavilan and his girl, playing on the fact that we all know his too old to be doing it.

A mention must however go to the addition of annoying ring tones, throughout the film Gavilan is constantly receiving calls to the tune of 'My Girl.' This starts off very funny but as always is overdone and becomes very annoying.

The director, (Ron Sheldon, from such films as *White Men Can't Jump*) has also added a few touches to this film that poke fun at the hard-hitting films of the detective genre. These give the film more weight and intelligence. The plot is very well put together and executed, and comes to a nice end leaving nothing to be pondered. In most cases I would say this is a downfall but in this style of film it fits just fine. All up this film is entertaining from beginning to end and is well worth seeing. Possibly not worth paying full price for though, so go on a Tuesday or use a voucher.

Uncle Shan & Smashley



## Travelling Light

Having grown up in Adelaide, it only seemed natural for Kathryn Millard to return to her hometown for the production of *Travelling Light*, a new Australian movie starring Pia Miranda, Sacha Horler, Brett Stiller and Tim Draxl. I was fortunate enough to catch up with Kathryn, the writer and director, as well as the producer, Helen Bowden, and Brett Stiller, who plays Lou, the American Beat poet, to discuss the film, acid rock and surreal art.

*Travelling Light* tells the story of Leanne Ferris (Pia Miranda), as she struggles to find her place in the world; in this case, the cultural and social backwaters of Adelaide in 1971. She, along with older sister Bronwyn (Sacha Horler) and next door neighbour Gary Wilkins (Tim Draxl), is in a state of chronic malaise, bored with life and the expectations it carries when a breath of fresh air flies in from America. Lou, the young Beat poet with a penchant for stirring up a pot of controversy, doesn't so much transform their loves so much as awaken dormant passions. The subsequent exploits of the foursome make for some interesting storytelling, if at a slightly restrained pace.

Upon mentioning this fact, Kathryn is quick to reassure me that the film's pace has to do with the "emotional portraits" that are being developed. "It's a very big character driven film that is firmly set in reality, both visually and emotionally. It's a unique characteristic of film to properly execute understatement. To me, real emotional connections are made when the film stops at a point, pulls back and lets the audience identify with the feeling."

With two women at the helm of the film, the plot is rich with statements about women and their growing

empowerment during this era. Despite this, the depth of the film's content soaks in rather than overtly assaulting your senses - you hardly realise that you're watching a lightly satirical social and moral comment on drugs,



homosexuality, feminism, mental illness and censorship. While it would have been interesting to deal with other issues such as Vietnam, there is plenty for one to immerse themselves in.

At crossroads in her life, Leanne is enrolled in work experience as a teacher, as is the way for women in 1971, despite her obvious dislike for the vocation.

She would much rather spend her hours behind the lens of a camera, which she proceeds to do for much of the film. This justifies a great deal of interesting cinematic photography, such as handheld documentary-style shots, saturated stocks and sepia tints. One may be tempted to call it art house, but it is more accurately a natural film that embraces art. Leanne's constant self-portraits, including an unconventional nude, emphasise the themes of exploration and freedom.

Being set three decades ago means that the white socks reach the knees, the side parts are immaculate and the television cheap and conservative... perhaps some things haven't changed

that much. Beyond the visually impressive sets and fashion, the music unpins the emotional tapestry. The soundtrack steers clear of the generic nostalgia common to this genre of films, with the exception of Cream's 'Sunshine of Your Love,' with acts such as Donovan, Master's Apprentices, Steve Balbi and Universe and Russell Morris contributing tracks from past years. Even Alex Lloyd's 'Coming Home' manages to fit in nicely amongst the old gold, echoing Leanne's desire for a place to call her own.

Brett Stiller's performance as the cheesecloth-clad Beat poet is thoroughly enjoyable, evoking the universal desire for youthful rebellion that people like him advocated. His poetry, though lacking the complexity and profundity



of Ginsberg et al, is enough to make this voyage of self-discovery believable. In the flesh, Brett is no less charismatic than in his role. Currently appearing in *All Saints*, his apparent versatility has me convinced that his star is rising. "I enjoyed playing Lou; he's such an attractive character. People in the community are looking for a change and he provides the means for it to occur."

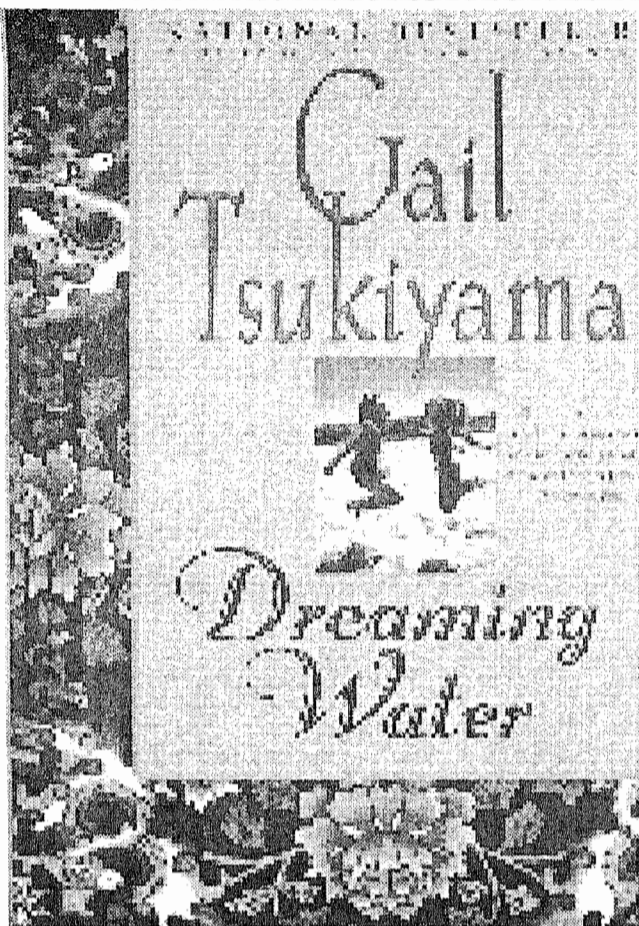
Prior to *Travelling Light*, Kathryn made *Parklands*, a short feature starring Cate Blanchett that was also shot in Adelaide. Her love of the local industry

is immediately obvious, declaring how enjoyable it is to make a film with people she has worked with before and maintains friendship with. A similar ease is clearly apparent amongst the cast, both the younger and older actors gelling to create a warm and charming piece.

Now that the 80s have replaced the 70s as a popular time to revisit, in terms of fashion and music, it seems strangely appropriate for a film such as *Travelling Light* to explore the era without producing something kitsch or trashy. Despite creating some grotesquely funny characters, there's a genuine empathy for each individual and their circumstances, particular Leanne's mother, who suffers from a battery of phobias and her husband who struggles to understand how to respond. The youth form a larger metaphor for the nation. In this time, Australia was no doubt like a twenty year-old, endeavouring to make sense of itself and the wider world. As such, this film is highly recommended, with engaging characters and striking imagery sure to please any proud Adalaidian.

Matty

*Travelling Light* is currently screening at the Palace Nova. If you're into acid rock and random beat poetry, the soundtrack is also available on Universal records. Be sure not to miss out!



***Dreaming Water***  
Gail Tsukiyama  
St Martin's Griffin

To start a novel with the foreword 'Yesterday is History, Tomorrow is mystery, Today is a gift' (That's why they call it the present – boom boom!) rates high on any cringe-factor meter if you're older than 13.

The originality of the rest of *Dreaming Water* soon redeems it. Hana, the protagonist, suffers from Werner's disease which makes a sufferer age twice the normal rate. At 38, Hana is frail, grey and starting to lose control of her bodily functions. Cate, Hana's widowed mother, in a bleak role reversal, must find the courage to be sole carer of her beautiful dying daughter. Hana, sensing her mother's anguish is the strength behind this duo, despite facing her own mortality. No matter how grim it sounds, this is an inviting novel. Hana is endearing in her humanity, her personification of Werner and her cheeky determination to survive is uplifting.

Tsukiyama carefully crafts her writing to make it flow effortlessly. The characterisation is occasionally flat – Josephine, Hana's best friend's daughter is a 'troubled' thirteen year old. Josephine is so totally out of control that she might soon throw her beloved nokia against the wall, and one day end up studying law. Josephine, however, is only a vehicle for thematic development, a convenient child-without-prejudice, eager to learn about Hana's essence rather than her appearance.

In the end, placing such stimulating themes before character is no detriment to this novel. Seemingly another episode in the dramatic syndication of *Awakenings*, *Dreaming Water* addresses hopelessness, grief and the fact that the universe pretty much sucks. It is about inevitably aging, and even for those unafraid of wrinkles, it happens so fast to Hana it is physically painful to read. For Hana, age comes without wisdom and without the chances of youth that we take for granted. It is a difficult novel to read emotionally, but then again, to fail to elicit a response to this disease would amount to spectacular failure. Ultimately, Tsukiyama succeeds quite well, crafting a satisfying novel and handling a sensationalisable issue with respect.

By looking at her style, it seems that Tsukiyama doesn't get those annoying little huggy forwarded emails. To those who don't, the words she uses will hold much power. And to those who do, no matter how jaded you are, they will soon begin to resonate, at which

point you will be under the spell of Hana and Werner and the poignant, bittersweet taste of lives both ending and beginning, but all entwined. So I say to you, go out there, be young, live in the now like each day is your last (ack, now I'm doing it too...)

Zed



***Flutterland:***  
***Like Flatland Only More So***  
Ian Stewart  
Pan MacMillan

If the idea of recreational mathematics doesn't scare you off, then prepare yourself for a sometimes challenging, but very fun and rewarding read in Ian Stewart's latest book, *Flutterland*.

In 1884, Edwin Abbott wrote a book called *Flatland*. It told the story of a place where only two dimensions exist. *Flatland* explored the experiences of a Flatlander (a two dimensional being), A. Square, and his encounters with the third dimension. For over 100 years, the ideas presented in *Flatland* have been used as an analogy to help explain the concept of a fourth dimension.

In his novel, Ian Stewart transports us back to *Flatland*, more than 100 years after A. Square's adventures. Square's great-granddaughter Vicky discovers her great-grandfather's writings and becomes interested in his experiences. With an enigmatic character called the Space Hopper as a guide, she explores various areas of the Mathiverse, and converses with the inhabitants of these strange lands. Through Vicky and Space Hopper's journeys, Stewart takes us on a delightful romp through some of the more complex and exciting ideas in the modern realms of maths and physics, including noneuclidean geometry, fractals, topology, relativity, cosmology, and quantum theory.

Surprisingly, for a book that tackles some quite difficult mathematical theories, *Flutterland* is not a hard read. The concepts in *Flutterland* are quite well explained, and shouldn't cause many problems even for someone with a minimal background in maths. For those who have read Terry Pratchett, Stewart writes in quite a similar style (in fact he co-authored *The Science of the Discworld*), often amusing analogies and figures of speech. The novel flows well, with an engaging plot and delightful characters including the Hawk King (a powerful magnate in the spacetime construction business), Superpaws (Schrodinger's cat), and Moobius

(a mobius cow).

I recommend this book to anyone with a curious mind. Even someone without a background in maths or physics can gain a lot from reading this book, and it is a really enjoyable read.

Eleanor Gee



***Blue***  
***Friendly Street 27***  
K\*m Mann and Graham Catt (Eds)  
Friendly Street Poets in assoc.  
Wakefield Press

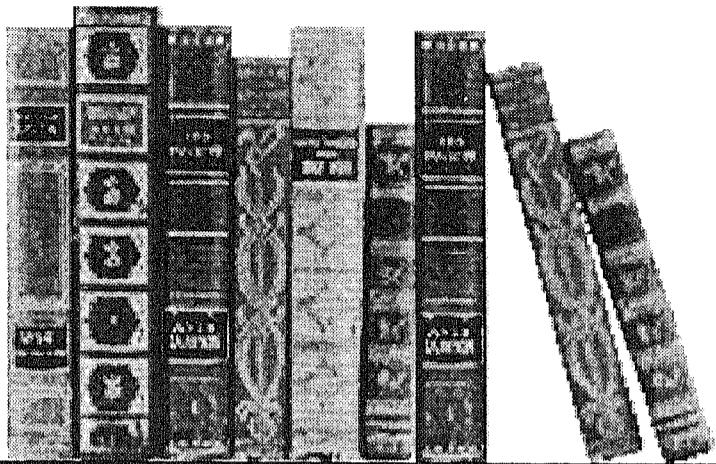
I don't like to criticise local talent - especially poets, however when reading this collection I was irked by the way in which it was compiled. Average poets were given more pages just because of their political or controversial views. A perfect example of this is; a poem by Juan Garrido Salgado titled *Children at Woomera*, I did enjoy this piece but in contrast to *Water* by Stephen Lawrence. I don't think it would have been published if we weren't living in such turbulent times.

Although I was a little disappointed in some of the choices of poetry, the layout of the poems complimented each piece accordingly. *Blue* is a beautifully written poem about closing one chapter of life and coming to terms with and understanding another. Glen Murdoch does, as every good poet should, engage his audience. Other mentionable poems are *If You Ain't A Broken Man* by Kami, mixing mind and music into a wonderfully woven piece of contemporary poetry. Kami is also the author of another brilliantly well thought of and well written poem and probably my favourite one of the collection, *I Have A Confession To Make*, this poem has all the right ingredients to make it easily read and most memorable.

This collection displays the talent that is in abundance in south Australia, the potential for a very bright future and an aiming point for new comers. Although I would have chosen a slightly different order, the majority of the poems deserved their place. I understand that the editors, K\*m Mann and Graham Catt, had an incredibly hard job to do and did it reasonably well. Therefore I would highly recommend this book to everyone, even if you don't think poetry is your thing- take a look and you'll be hooked!

Kim Littler

# Adult Book Store



Live @ Rhino Room, Thursday August 14

I wasn't exactly optimistic about seeing Adult Bookstore at the Rhino Room. The club is cramped and has shitty foldbacks that mean the performers have a hard time hearing themselves. From my experience musicians are many times more likely to give sub-standard performances at the Rhino Room but thankfully Adult Bookstore didn't let problems with the house gear or their own gear get on their back (there was a recurring distortion pedal problem) and their performance was quite honestly captivating.

Last time I saw these guys was a while ago. They were good then but their music was a little more predictable, and there was less motion and fluidity. Suffice to say their newest musical direction is far more enthralling. The soundscapes are far denser and the songs have a much more dynamic sense of movement. Like all good bands Adult Bookstore have found their way to making a show seem more like a journey or story and less like a higgledy piggledy collection of songs.

The lads played what seemed to be a selection of new songs and some reworked numbers. Their music is hard to pigeonhole, but it can be said that they seem to have influences from the prog world, the pop world and most stuff in between. Influences could potentially include artists such as Radiohead, The Beatles, System Of A Down, The Mars Volta, Weezer... their sound is eclectic and while I'm aware that the label 'eclectic' is a bit of a cop-out I'm going to use it anyway.

These guys have always had a high standard of

musicianship and this show was no different on that front. However, particularly with regards to the guitars, these kids seem to be more comfortable working together than ever before and the sonic texture they've released in their music is the big payoff. Many light floating textures lead into much punchier, noisier tones giving a broad palette of colours and flavours and a dynamic and vibrant sound that tastefully contrasts their subdued stage presence.

Vocally, the band hold their own with a twin male vocal combination that works better than almost any I've heard locally. Technically both vocalists have their bases fairly well covered and any off-key singing that wasn't deliberately so (if the idea of deliberately off-key singing confuses you then study some Bjork or Deftones) could easily be blamed on the shitty foldbacks.

The drum and bass work are tasty also, particularly with regards to the drums and some of the timing changes. The basslines were interesting, yet perfectly understated and some of the tones sounded like they could induce loss of bowel control at high enough volumes. All in all the Adult Bookstore showed that they are a band who communicate musically on all fronts and who know how to play in the moment, a skill few bands ever master. These guys are well worth checking out.

## Hippity Hopscotch

# Leomax

## New single: The Arc

Leomax are a three-piece band with a brand new single titled 'The Arc'. This band has just started to emerge in the Adelaide scene, and a few of you may have caught their set at the heats of the Campus Band competition.

One thing that is clear from 'the arc' is that these guys are top-notch musicians, and take their music and sound production very seriously. It is clear that they spent a substantial amount of time on the production side of this, which shows through on the disk.

Leomax would probably fall into the prog heavy/metal genre with singing as opposed to screaming, akin to bands such as Tool, bringing in elements of the dissidence of Deftones. This is more of your large, slow moment, head-banding music rather than get-crazy-in-

the-mosh-music. A refreshing quality of Leomax is they are primarily about sound and many of the progressions and dynamics within the two tracks are executed perfectly and make for an interesting sound scape.

There were, however, a couple of things that could be improved. The songs are original and very creative but tend to plod along a little given that the slow tempo of both songs. I probably would have added a bit more contrast between the two tracks, but not coming from a prog-metal perspective this may well be a characteristic of the sound they are aiming for. The only other criticism is that the vocals don't quite match the epicness of the instrumental music. The vocalist is clearly a guitarist first and foremost. This band would benefit from a vocalist who can match the playing of

# The Shine

Pure Dynamite



These guys are the ultimate cock rock fix, end of story. They remind me of Kiss if they had been good looking enough to become popular without the use of face paint and the whole warrior chic. Pelvic thrusting power chords, anthem-like chants and completely wanky guitar solos, this album has all the ingredients of the most decadent '70s glam band. Their lyrics are predominantly concerned with sex, sado-masochism and virile masculinity, and are presented with a lot of pomp and vigour by lead singer/Melbourne Wrestling Federation Member Julian James. Anyone who caught them at their recent tour of Adelaide would have seen the wrestler's brilliant and disturbing stage antics - ripping his shirt off, kissing his muscles and pouring hot wax on his nipples. *Pure Dynamite* has a lot of Kiss, Electric Frankenstein and Motley Crue influences musically, however the attitude lays deep in the machismo of wrestling mentality. Highlights of the Five-track are 'Stay', with its really cool guitar licks, and the brilliant images of masochism in 'Let It Bleed'.

If you like your rock loud, sweaty and in tight leather pants then this is the best there is. And I encourage everyone to check out their live show, it's a full-on Rock n Wrestling experience.

Jimmy Trash

the other three (a tall ask, I know). Although I'll be quick to point out that the vocals aren't bad, just not on the same level as the rest.

This aside, 'The Arc' will certainly appeal to anyone from the slightly heavier persuasion and is certainly a refreshing break for much of the derivative music that tends to afflict the heavy style.

Andrew Flemming



# Soursob Bob

# Digs Camels

Stanely George and I were excitedly anticipating our meeting outside the Exeter with Soursob Bob, the entertaining and witty folk artist.

As we approach the watering hole Soursob Bob cuts an interesting figure - stringy red beard, flannelette shirt, beanie. He could be confused with someone less brilliant. Soursob, like his music, is modest and very much concerned with grass roots. We ease into conversation about his interest in camel racing, and the two he has recently acquired for that very reason. Within the first few

minutes of the interview we are hearing of Soursob's love of these talented creatures, and his annoyance at people who compare them to horses. "A camel is no more a horse designed by a committee than a horse is a camel designed by a committee", he says with a staunch enthusiasm. This kind of hobby isn't really out of the ordinary for Soursob. There are strong images of travelling around Australia in many of his songs, and a deep, sardonic love of Australian culture. As an occupation he wanders around Waite Conservation Reserve spraying weeds.

The earthiness of Soursob's lifestyle explains a hell of a lot about the inspiration. I told him how easy it was for me to relate to 'Resistance Girl' on his latest album, a ballad about falling in love with a cute underage schoolgirl selling *Green Left Weekly* in the Mall. To this he replied with his typical laconic wit, "Don't be

swayed by romantic notions to which political party to join. And I'm not saying that just cause I think Pauline Hanson's cute."

As far as aspirations are concerned, Soursob Bob feels he doesn't have to break into the Melbourne scene. He's quite happy gigging where he can, and has enjoyed several trips inland.

We talked about the recently deceased Adelaide folk guitar legend Baterz, to whom Soursob Bob dedicated his latest album. "Baterz was a friend, but more than that, he was a mentor". The two became close friends and gigged together frequently. The week Baterz died (after being sick in hospital for months) Soursob and a host of other local musicians were scheduled to play a Baterz tribute night at the Grace Emily, which had been planned months before. The horrible irony of this made the night especially poignant, and even Baterz' father got up to sing.

The main point of the interview, however, was to push a comedy and performance night that Soursob has organised this Thursday at the FAD Bar on Waymouth Street. He says it's "not supposed to be predictable comedy based on cheap sexual innuendo and Tasmanian jokes, it's meant to be a bit different", and the line-up certainly suggests this. Alongside Soursob will be Triple J Raw Comedy winner Steve Sheehan, quirky poet and spoken wordsman Fin, Sherman, who is evidently "crazy" and musicians Average, who play the semi-well known song 'Car Crash Crush'. Soursob says the only letdown is that there are no women on the bill, but everyone he chose were people that he genuinely felt were funny and entertaining. Basically it will be a ripper night and I wholeheartedly advise all who read this to get along the FAD bar this Thursday for more laughs than a pothead in a feather factory.

Jimmy Trash

"Don't be swayed by romantic notions to which political party to join. And I m not saying that just cause I think Pauline Hanson's cute."

Soursob Bob

We love getting letters. This one was no exception - it even came with a hand drawn bar chart. Ho ho. Rest assured that no malice is intended when we provide less coverage for one band than another. It is important that much of this section is written in the small hours of the weekend before it goes to print. For the record, Aufschlag are more than just Rammstein wannabes. They are certainly rock at least as hard as Pseudo Models, and Alabama Shutdown piss on both.

Eds

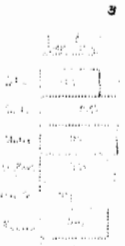
As a member of the band AUFNACH, I was disappointed with the article in this week's edition of On Dit about the Band Competition (Empire Finals) which would be an understatement.

Despite the sub heading of "Final Quick-Ass Running Outta-Roads Writup", a grand total of 12 words were written about us, in comparison to the 33 words written about Pseudo-Models, the other winning band. Even the introduction sentence had more words in it (21) than our winning! To further highlight my point, please see the bar graph representing the number of words written about each group, and also a copy of the article below.

### Band Competition Final Quick-Ass Running Outta-Roads Writup



The article that says we were an underdog band and that we were... (The text is mostly illegible due to the small size and low resolution of the scan.)



Share...  
The keyboard...

P.S. A little bit of... it's April...

# The Cream of the Crop

## On Dit talks to Tim Rogers

Australian legends and rock'n'roll stalwarts for the past decade plus, Tim Rogers and his cohort You Am I are set to release a greatest hits and embark on yet another national tour. *On Dit* caught up with the gum chewing front-man on the line from Melbourne and picked his brain about life, touring and most things musical.

After spending much of this year on the road in Europe and America with the likes of the Strokes and the Vines, Rogers is ill at ease name dropping but is very comfortable with the prospect of getting out and playing some "dynamite" dates. However, he concedes there is an "extra-strong pressure" accompanied with playing in front of familiar faces. You Am I have toured the globe but Rogers admits it's still an "amazing experience to play at the Brixton (Academy) with your best mates". Spending many months at a time "camped in New York but still feeling like a foreigner" has left You Am I only able to write new material while at home.

One may think that after literally thousands of gigs that one may get sick of playing the same tune, but *au contraire*. "I'll never get sick of playing 'Berlin Chair' or 'Junk' or 'Heavy Heart,'" boasts Rogers but adds that "you just can't play a song like 'Damage' every night, you can't fake the emotion."

It seems the right time for a retrospective collection for You Am I, coupled with a limited edition second disc of b-sides and rarities to entice even the most ardent fans. Rogers originally hoped the bonus disc would be "more eclectic" but is happy to hold a few up his sleeve for another bonus after they wrap their seventh studio effort next year.

Rogers is quick-witted, sincere and self-deprecating ("I have a weak voice") and has the utmost admiration for his partners in crime, in particular longtime sticksman Rusty Hopkinson. "He's a devastating young man... inspiring to play with," Rogers says, but opts not to explore the homoerotic connotations his words conjure.

So where do You Am I fit in a time where rock is the new rock and the D4 rocks their world? "There's always been great stuff out there...and we're just doin' what we always have."

So for the sum total of 'not-much-in-the-scheme-of-things', I urge each and every one of you to brush up on your You Am I back catalogue with *The Cream* and *The Crock* and catch their renowned live show when it rolls into the Governor Hindmarsh on October 9 and 10 with *The Mess Hall* in tow.

Gaz



# iOTA Governor Hindmarsh Hotel September 11



He appears like an early '90s witchdoctor, long black hair hanging from below his velvet purple hat and charms hanging from the neck of his guitar. It's been a year since he appeared last and I often wonder just before his shows, searching my memory, why he is considered to be the best Australian live act in existence. Within the first minute of his performance

I understand. Initially with the release of *Hip Bone Connection* in '99 I imagined him as the Australian counterpart of Jeff Buckley albeit a more upbeat one. Since then he has carved out his own sound and significant and loyal following with at least 500 or

so people turning up each gig in the past four years.

Unexpectedly solo after the recent departure of his drummer (and band?) he still managed to fill the room with rich guitar and vocals. On this occasion he seemed to be supported by a chorus of fans with an unusually good crowd voice helping to add to the atmosphere. The guitar is all meadows and sunshine, reminiscent of soft Led Zeppelin but punctuated with bursts of energy in the form of the singles 'Triplespoon', 'Million Miles' and 'Melbourne Summer', amongst others. His svelte and funky form - gangly, long fingered and large lipped - seems to have been made for making music and I think everyone in the audience is awestruck as he manages to pluck and hop between the frets, flirt with the crowd and produce such a playful and powerful vocal presence. His songs are not annoyingly catchy but immensely entertaining, avoiding the bland strumminess of most of Australia's more mediocre acoustic performers.

The only negative to the show was its brevity in comparison to previous

displays and the omission of the famous 'Big Yellow Taxi' cover (it's a constant pain to me that some other fuckwit has made a million off of a much poorer imitation of the song). It was really the kind of show that could turn the gaze of the nihilist from his feet to the horizon and for the rest of us, despite the cliché, enthrall, warm and leave longing for more.

Dan J

iOTA's new album  
*La Caravana* is  
available now.

# unirecords ondit

## ★ ALBUMS of the WEEK ★

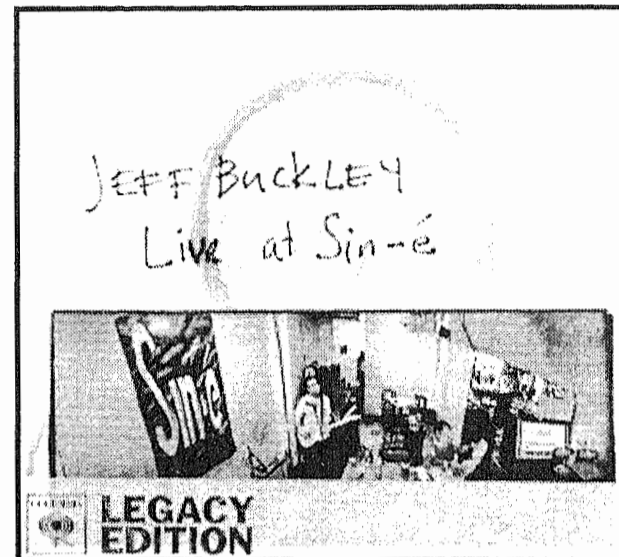


**Darth Vegas**  
*Darth Vegas*  
Valve

To say the least, this album is very interesting. It reminds one of a musical gumbo, as it is a mixture of many different instruments, samples and vocals. The use of screaming rock vocals and guitar riffs, horns and saxophones and some downright kooky sounds makes this an album worth at least a listen. The track 'Spook House' perfectly combines the eerie echoes of a haunted house with the melodrama of a church organ. 'Mephisto Mash' maintains the offbeat atmosphere, while 'Ghost Train' fittingly reminds one exactly of *The Addam's Family* on hallucinogens.

Interestingly, there is minimal singing on this album - the few songs with vocals include screaming, chanting and repeated sounds. With echoes of old horror movies (now only screened on SBS late at night) and music from Saturday morning cartoons, Darth Vegas have produced a killer psychedelic album. Perfect for background party music or nights spent tapping away at one's keyboard, I would highly recommend *Darth Vegas* to anyone who enjoys something different from the norm.

Jo



**Jeff Buckley**  
*Live At Sin-e Legacy Edition*  
Sony/Columbia

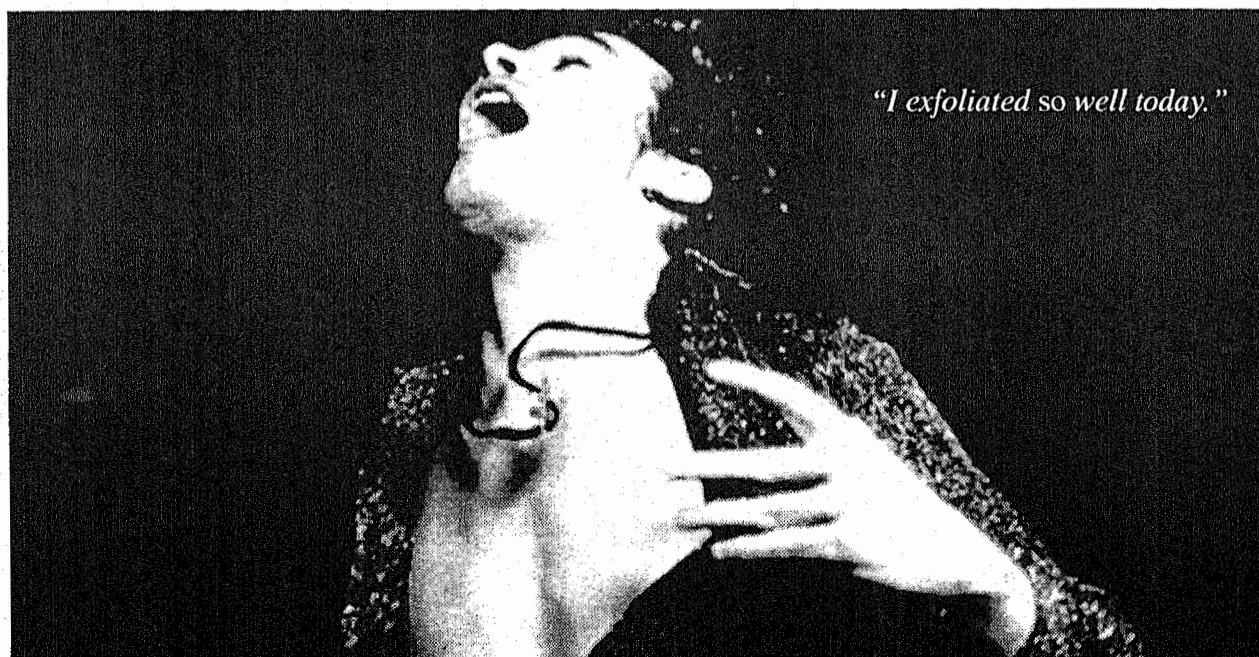
These days there's all too often a new piece of Jeff Buckley being extracted from the archives and bandied around the record store. This causes much animosity for those fans familiar with Jeff Buckley's hatred for the capitalist nature of the recording industry and its workings with his artistic nature. Torn between the majesty of the music contained and the sickening grandeur of Jeff's mother calling this release the 'Legacy Edition', it's best to remember and review the man's potent musical spirit, and the seduction it weaved in that small club in New York every week.

You can just imagine him, in the corner, mostly alone, guitar on hand, anticipating the performance. Upon listening, it's quite obvious that this man gave himself to that little club unsparingly. Like kisses on your ears from the lips of angels, tracks like 'Twelfth Of Never', 'If You Knew', and 'Sweet Thing' exemplify Buckley's ability to project the most sincere human emotions. Another gold moment; when Jeff gets the audience involved in 'just the beginning' of the first Nusrat Fateh Al Khan song he ever heard. The man transcends himself through performance.

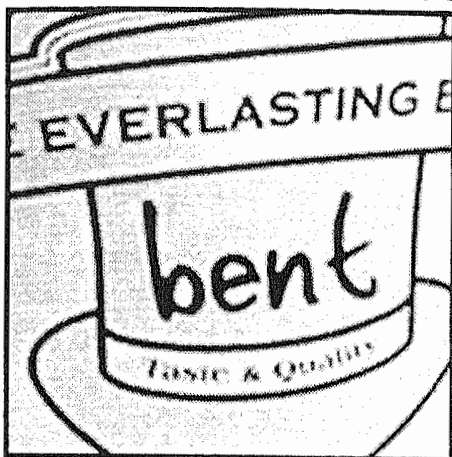
Greater passion an artist has rarely displayed with such incredible musical skill and vocal range. Making this collection even better is the humor of the monologues between performances that reveal the character of the man. There's nothing like an artist who enjoys himself, and Jeff is such a natural performer that he can communicate with the audience on numerous levels.

This aside, what was initially recorded for a four track EP and resulted in a thirty-something track, crystal clear visit to a live Jeff Buckley performance, with an accompanying live/interview DVD, is overwhelming to say the least. This isn't a collection you can put on lightly. It demands your attention, and at least a thimble of the emotion and energy originally instilled in it by this great performer, who has influenced a generation of musicians. A father's son if ever there were one, this collection truly gives Jeff eternal life.

Prof. Booty





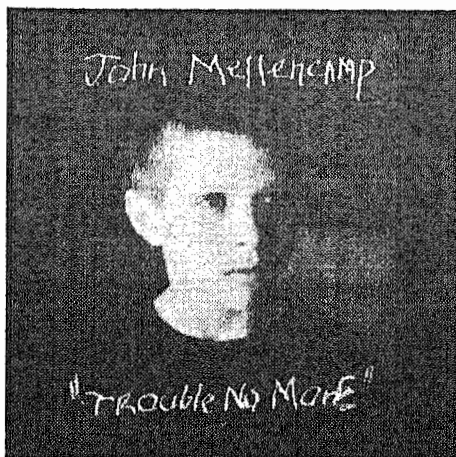


**Bent**  
*The Everlasting Blink*  
EMI

This is the second offering from Nottingham duo Simon Mills and Nail Tolliday, whose 2000 debut earned them comparisons to Air, Lemon Jelly, Zero 7 and Groove Armada. Bent first piqued my interest with their track 'Private Road' on a Ministry of Sound chillout compilation, where I fell in love with Zoe Johnson's (Faithless) haunting vocals. Hence, this album left me a little surprised, as it seems these guys have since made a name for themselves with kitsch '70s (David Essex, Billie Jo Spears) sampling from garage sale vinyl. An injection of bass caught my ear in 'Magic Love', which could easily fill a retro dancefloor with its sampling of Captain and Tennille. Other reviewers have commented on *The Everlasting Blink's* potential appeal to advertising soundtracks, and indeed, 'Thick Ear' has already been snapped up by an ad for tax credits in the UK.

I'm venturing to say that none of these tracks are 'stand alone' music, but as a package they blend the whimsy of a '50s domestic fairytale and the cheese of a '70s fondue party atmosphere to create something altogether pleasant.

**Gemma Jo Jangles**



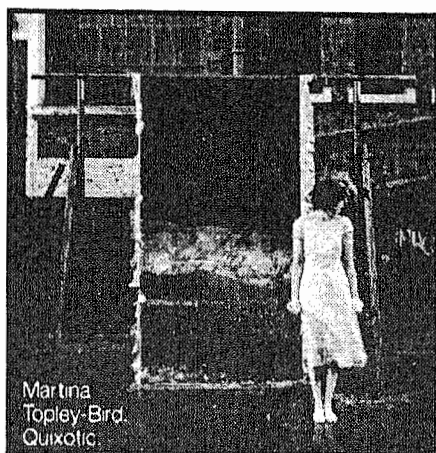
**John Mellencamp**  
*Trouble No More*  
Columbia Records

Where did the fat pumkin go to lose weight? The John Cougar Melon Camp.

With those pleasantries out of the way, I think it is quite fair to say this album is unusually hip. Most of the songs are cool, swampy delta blues numbers with plenty of slide guitar and tinny drum fills. 'Death Letter' is particularly cool. However, by halfway through the album Mellencamp reduces himself back to a soft-rock-blues shite.

The album then goes back to the dirty New Orleans/Mississippi style, but it isn't a shave on RL Burnside or John Lee Hooker. Mellencamp's voice also lets the album down, as he just doesn't sound as whisky-deep and mean as the style requires. Really, this is a laid back and accessible blues album, but you'd be a helluva lot cooler if you went out and bought T Model Ford's latest album - 80 something years old and still rocking harder than John Cougar!

**Jimmy Trash**



**Martina Topley-Bird**  
*Quixotic*  
Sony

Martina Topley-Bird is a complex one to explain. Her music is a little more soulful than Cerys Matthews, a little more funky than Norah Jones and a little more mellow than Macy Gray, but there are definitely elements of these artists in her album. The quietly spoken UK singer has been around since the mid-nineties, releasing a string of albums that I must say never reached my listening ears. I knew nothing about this woman when I acquired her album, but I fell in love with it. The dreamy tones she adds to simple but beautiful backing make this offering an amazingly intricate journey. From the beginning, the haunting tune of 'Anything' sets the LP up, the album builds up from there into a buzz through tracks such as the very busy 'I Wanna Be There'. There is a diverse mix of rock, ballads and chilled songs, all culminating in the far-reaching 'I Still Feel'. Topley-Bird really shows her soul through this album, demonstrating how deep and insightful she is. A tremendous album.

**Tito**

Vladimir Borscht  
*Murdered Child With Violin, Vladivostok*  
Pilfered Google image and clip art  
2003



**Freddy Vs. Jason**  
*Various*  
Road Runner

I understand to review a soundtrack you must take the film genre and mood etc. into account. In that sense the *Freddy Vs. Jason* soundtrack is very successful - the myriad of Nu-Metal-Goth-Industrial bands are angry and scary in a cheesy way, just as you'd expect the movie to be. The soundtrack contains just about every major band of the above sub-genre, including Killswitch Engage, Hatebreed, Slipknot and Sepultura with Mike Patton. The highlights of the album include cool songs by Murderdolls and From Autumn To Ashes.

However, I know what you are really thinking about this release: who really would win out of these two? I'd have my money on Freddy - sure, Jason is invincible, but that's not a concern for Freddy. He has the whole "I'll get you in your dreams" mental terror schtick on his side. And between you and me, I don't think Jason is much of a cop upstairs. back good ole Freddy

**Jimmy Trash**

# The Singles Bar

**Transplants**  
**'Diamonds and Guns'**  
Hellcat/Shock

Transplants feature an ex-member of Rancid (and one from Blink 182, presumably kicked out for being too talented). Hear this song and you won't give a fuck either - it's too damn good for that to matter. The best mix of rap and guitars since Rage Against The Machine split, this sends Linkin Park home sucking their thumbs. Lyrically, B-side 'Tall Cans In The Air' is dull braggadocio, but it still rocks.

(IT note: the single's video clip advertised on the cover wasn't actually on my CD. Buy it anyway.)

**Jiminy Krikkitt**

**Less Than Jake**  
**'She's Gonna Break Soon'**  
Warner

'She's Gonna Break Soon' is the first single from *Anthem* and it isn't any good. For a band as good as Less Than Jake to put out garbage like this for their first single they better have a really good sick note from their mothers. Admittedly the single does feature the great B-sides of 'asaok' and 'The Brightest Bulb Has Burned Out'.

**Massiv Micky D**

**Robbie Williams**  
**'Something Beautiful'**  
EMI

As Robbie continues to purr as the swiftest cat in the kitchen he delivers yet another sentimental heartbreaker. A move which, if it weren't for his megastardom, would be only another step toward career destruction. 'Something Beautiful' is an old-school serenade to his fans and comes complete with a photo gallery for PC users.

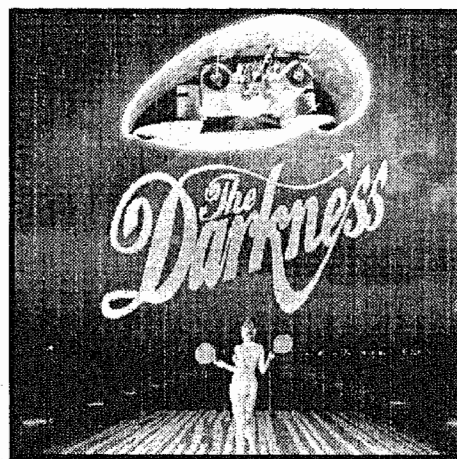
**Gaz**



**Various Artists**  
**Verve Remixed 2**  
Verve

Genius is rarely recreated when producers leave their fingerprints on classics, however the first collection of remixes off the legendary Verve jazz label succeeded, and so does this outstanding second effort. Verve was the label that the most creative and brilliant jazz musicians and singers of their time called home, the remix side has allowed contemporary DJs/producers into their vault to hand pick and rearrange these classics into a contemporary context. With pairings as mouthwatering as Nina Simone vs. Felix Da Housecat and Ella Fitzgerald vs. Layo & Bushwacka there would always be high expectations. Moments befitting of any Saturday night at Savvy sit snugly alongside tender sweet nothings; the Verve vault is one hell of a largely untapped resource. From cradle (Dizzy Gillespie's timeless sax) to grave (Nina Simone's haunting tones) *Remixed 2* is nothing short of outstanding as it soothes the weary soul and takes you in waters uncharted by generations referred to by a letter of the alphabet.

**Gaz**



**The Darkness**  
**Permission to Land**  
Warner

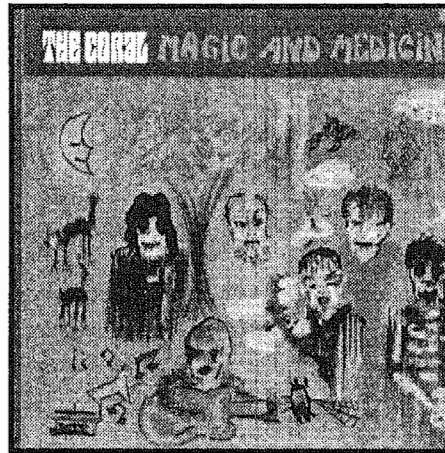
I reckon someone forgot to tell these guys to throw away their Guns 'N' Roses and Van Halen records back in the early '90s. There is like full on neo cock rock and they look like it too with long hair and leopard skin-tight pants. That said, I reckon their debut is actually really good. Probably not the best band in the last 20 years, which was what someone told me a well-known music magazine said about them.

Their songs are about everything from

being strung out when craving smack, extra-curricular activities at school to girls. I reckon that the songs about girls like 'Growing on Me', 'I Believe in A Thing Called Love', and 'Love Is Only A Feeling' are the best because they are the catchiest and kind of have a bit of Cheap Trick in them.

Scattered throughout this record, are crazy guitar bits like tapping that reminds me fully of '80s music. I've been sucked in by this band and have had the aforementioned songs on repeat for the last week and I think a lot of people will be too.

**Jang Luu**

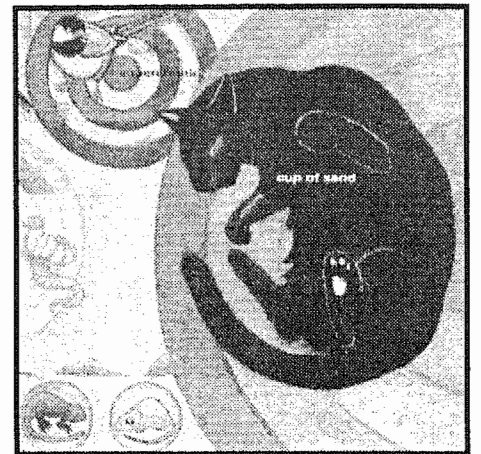


**The Coral**  
**Magic And Medicine**  
Epic/Sony

*Magic And Medicine* is the latest offering from UK band The Coral. Essentially it sounds like a poor man's Doors covering a poor man's Beach Boys (assuming the Beach Boys could actually get any poorer). While the album may be entirely pleasant to listen to it is not entirely ground breaking, or entirely interesting. A good background album and good for creating a laid back or stoner friendly atmosphere, but other than that there's not a whole lot on offer. *Magic And Medicine* suffers from the all too common problem of being decent enough to not entirely irritate but barely offering anything... in fact not offering anything to really draw the listener in nor to maintain a steady interest for the album's duration. Aside from these facts The Coral and numerous other bands of similar ilk are decidedly in vogue at the moment, so you'll probably disregard these overtly opinionated ramblings and buy it anyway. Well bully for you. People mindlessly following trends is what gave us such wonderful groups as Skid Row and Whitesnake and what would the face of popular music be like without their valuable contributions? The Coral are

not without their merits but there are better bands around the place, not only internationally but locally as well. Save your dosh, get your gig guide and use them to go see a few live shows instead.

**EdiTh Is**



**Superchunk**  
**Cup Of Sand**  
Trifekta

Clearing out the vaults once again, Superchunk returns with the third singles and rarities compilation of their storied thirteen-year (and counting) career. Following up 1992's *Tossing Seeds* and *Incidental Music* (1995) this new collection clocks in with two CDs worth of goodies. *Cup Of Sand* delivers a collection of singles, compilation and soundtrack offerings, and even includes four never released rarities. Rather than just focus on tracks released since 1995, the gang went deep into the vaults to include nuggets some long forgotten from across the spectrum of their career. The result is a rewarding trip through the evolution of one of the underground's most popular and respected bands. Some say the single is a forgotten art, but Superchunk has always prided itself on paying the same close attention to B-sides and compilation tracks as they do to their albums. The result is that many of the singles included herein are considered classics in their own right. And many fans will be anxious to get their hands on recorded versions of live staples such as 'Beat My Guest', 'Scary Monsters' and 'Blending In'. *Cup of Sand* is a treasure trove for fans old and new alike, offering a unique insight (check out the liner notes for informative and often hilarious takes on the songs by each band member) into the musical life of one of the indie world's most loved bands.

**Kit Press**

*Reviewer Meeting*

**Tuesday 1:30**  
**Rumours Cafe**  
**Balcony**

**Jive Express** will be performing live at Adelaide Uni on the Barr Smith Lawns on Thursday September 18 from 1-2pm.

Jive Express have just released their third album, and are currently on their fifth national tour of Australia. With a funky sound that rivals Jamiroquai, they will groove Adelaide Uni.

On Saturday night, September 20 at 7.30pm Jive Express will be playing at a huge event called Choice! It will be held at Adelaide Salvation Army, 277 Pirie Street, city and admission is free.

On the night we have sensational giveaways including a DVD player, an all-expenses paid trip to the snow in 2004, and best of all, a fully functional, fully registered, drive-away-no-more-to-pay car.

The good people at **Standard Technical Merchandise** have talked *On Dit* into giving away two of their laptop carry bags (inset). If you want one, come down to our office (basement of the Geroge Murray Building) and give us three good reasons why a self-respecting student newspaper should place itself at the service of annoyingly persistent marketing departments.



#### International Impressions 2003

September 20

Adelaide Festival Centre

The event is a formal (black tie) function for students from all three universities that includes a three-course meal, drinks, live entertainment, raffle prizes and a dance party following the dinner. Tickets are:

\$60 for member/ international students

\$65 for non-members

\$10 for dance pre-sale

\$15 for dance (door sale)

Dance is @ 10.30pm

On sale at Overseas Students Association.

For more information visit [www.adelaide.edu.au/osa/activities/impressions/](http://www.adelaide.edu.au/osa/activities/impressions/)

#### LOST BOOK

I left my black covered Business Finance 8th edition book in Union Hall at approx. 1pm on Wednesday September 10. If you found it, I would really appreciate either you email me at [allan.chan@student.adelaide.edu.au](mailto:allan.chan@student.adelaide.edu.au) or call into the AUU reception at the western end of Cloisters, ground floor of the Lady Symon building, and Vicki will pass it on to me.

Have you purchased a brand new book from Unibooks then left it on a seat somewhere on campus recently? Please call into AUU reception, ground floor, Lady Symon building, western end of the Cloisters to describe and hopefully retrieve it.

#### Need assistance filling out your Tax Return? Don't want to pay an accountant?

The Adelaide University Student Union can help - especially during the university "Tax Blitz" from September 15 - September 19 (Excluding Wednesday September 17).

The Adelaide University Union has trained and accredited volunteers that can assist you fill out your basic Tax Return for FREE (no Managed Funds or Business Income- sorry). These volunteers are available for the whole tax season. So, if you have questions about salary and wages, interest, dividends, deductions and the like, please give the AUU a call on 8303 5401 and we can arrange an appointment.

However, during the TAX BLITZ you don't need an appointment! Just rock up when you have a few minutes free and there will be volunteers to assist you throughout the day on Monday, Tuesday, Thursday and Friday. Just come up and see them - they will be more than happy to help you.

Where:

South Function (Dining) Room, Level 4, Union House (entry via Western Stairs or Equinox Balcony)  
The University Of Adelaide

Time:

9am to 4 pm

Dates:

Monday September 15, Tuesday September 16, Thursday September 18 and Friday September 19

Please remember to bring all relevant documents, and make use of this great service!

#### FILM SOCIETY

Thursday 18th September

*Cross of Iron* (1977)

Directed by Sam Peckinpah.

A World War II tale told from the German perspective, following a platoon of German soldiers in the Russia of 1943, when the German Wehrmacht forces have been decimated and the Germans are retreating along the Russian front. From the USA (118 mins)

With Short:

*Little Toot* (1952)

Producer: Walt Disney

An animated film about a mischievous little tugboat that keeps misbehaving on New York Harbor. He is banished beyond the 12 mile limit until he finally redeems himself. From the USA (9 mins)

## Get into Student TV.

We're building a brand new TV station soon to be broadcasting on UHF31, and we want you to be a part of it. C31 Adelaide is a community & education broadcaster owned by its members and we need members - lots of them.

So what do you get for your membership?

As a Member you are entitled to broadcast content on air, become a volunteer, or simply just get involved. You will also get our regular e-news 'On Air'

You will get invited to our Members Only events.

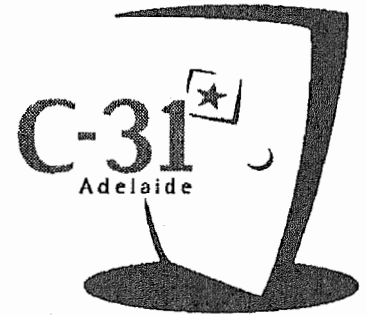
Membership is very affordable - fees start at just \$16.50 for students, \$22 for others.

The more members we have, the more we can make sure that we build C31 into Australia's best community broadcaster and the TV station that Adelaide deserves!

This is a fantastic opportunity to support the arts in Adelaide and a great way to get involved in an exciting industry.

For more info, simply email:

[studenttv@c31.com.au](mailto:studenttv@c31.com.au)



#### ECONOMICS, FINANCE & COMMERCE ANNUAL BALL

September 20, 8 - 12pm

unlimited coopers beers, premium wine, sparkles and soft drinks.

With finger food.

This year's venue is the Wine Centre! Tickets \$40 from the economics and commerce offices.

Natalya Yegeny  
Random Filter With Blood Splatters and Raspurin  
Google Image and clip art  
2003

