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On Dit

Volume 73 Edition 3 8.5.2005

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

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Wanna Write?

Come down to our friendly little orifice. We're down in the basement of the George Murray building. Follow the sounds of the boy's toilet plumbing. Otherwise you can get in contact with us via email at ondit@adelaide.edu.au or call us on 83035404.

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Scavenger Hunt Le Trio!

As you voraciously snaffle up this juicy edition, keep an eye out for the following and bring the completed hunt down to On Dit for your chance to win an original Smash Hits Jason Donovan poster!

- * A picture of the girl who started the waif revolution.
- * The most boring article in the paper
- * An example of shameless self promotion
- * A retro pastiche
- * A spelling mistake
- * The amusing name of a committee

Run along now, the game is thatta way!



Constant Vigilance: Media Watch with Audrey Heffeneggar

Sadly the summer is over. Frost bitten mornings and chic preppie scarves are before us, and the long interminable season of AFL awaits. Star Port Adelaide player and Norman Smith medallist Byron Pickett meanwhile gets to look forward to six weeks of bench warming after injuring Adelaide's James Begley in a pre season match. The first case of the newly formed AFL Tribunal has people's opinions divided ranging from the rational ("A suspension is deserved but not to such extremes") to the yawningly bigoted ("Look, he's aggressive and it's expected considering his heritage"). The real issue at hand is the precedent Pickett's case has set for the AFL Tribunal to follow. The Advertiser's Michaelangelo Rucci has pointed out that a better understanding of Aboriginal culture on behalf of the tribunal would have better aided Pickett's case. Accusations of prejudice

on behalf of the Tribunal are too simplistic, but it is worth noting that the 'respectable' Mark Bickley had to shatter Darryl Wakelin's cheekbone to even come close to this degree of punishment, and Pickett still outstripped him by one week. There may be a multitude of reasons that are entirely unconnected with racism that account for the tribunal's decision, but they may well be lost in the ether. Unfortunately for both parties, Pickett's Aboriginal heritage made complications in this case unavoidable.

It's been a corker of a week for Mike Rann and he's really given his penchant for stating the blindingly obvious a workout. On the back of Peter Lewis' claims that a state politician has been engaging in unseemly activities with a minor, Rann claims in his usual hard fisted manner that "if there is any MP who is a mass murderer and a paedophile, they should be in jail and not in parliament". It is hard to say which is more amusing - Rann's ongoing love affair with televised press or his apparent contempt for people's greater capacity for intellectual comprehension. It could be worse. He could be Rob Kerin. Of course, we can look forward to more merriment now that Rann has appointed his very own "Eliot Ness" in new DPP Steven Pallaras. Any day now the two of

them will be seen strutting down the steps of Parliament House in matching trenchcoats and Fedoras. Word to the wise Rann - Eliot Ness was a police chief not a lawyer, and we ain't living in Chicago.

Just when you thought The Advertiser couldn't get any more vapid, it ups the ante with an article so incredibly wet you'd think it was an Asian typhoon. You really have to question the integrity of a paper that prints an entire page under the headline ISSUES: ROYALS followed by a comparison between the ogreish Prince Charles and royal It Girl Princess Mary. As incomprehensible as it seems, there are still legions of people out there willing to gush over the romantic fantasy of royal lineage while festooning their inner sanctuaries with chintzy hand painted china and embroidered cushions. Mary Donaldson's ascent to the Danish throne strikes at the very chord of humanity's obsession to connect themselves to fame by proxy. Once again people, Russel Crowe is not an Australian and Mary Donaldson is just a fancy white girl in a tiara.

Audrey Hefeneggar is proudly left wing but attempts to be unbiased in her self appointed role as media spy.



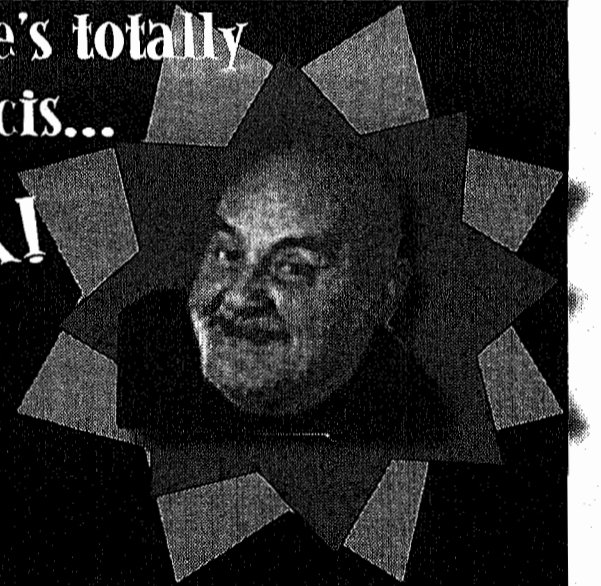
*Coming Soon to the DS line:
 Dick's All Aussie Detention
 Centre!*

*Made by Australians for
 Australians and populated
 completely with Australians!*

* Warning: May contain traces of media stunt

**He's wacky! He's zany! He's totally
 insaney! It's the Bob Francis...**

CALL OF THE WEEK!



Compere: Bob Francis
 Date: Feb 21
 Time: 8:26 pm
 Duration: 4:54 m

Caller Peter asks about the so called psychotic on tonight's news who has been in court for bashing someone. He says there were photos outside the courthouse of the man unattended. Francis says people like he and Peter are the ones who are concerned but no one does anything about it. Peter says he has all the respect in the world for psychotics but this guy didn't seem psychotic in the film footage. Francis says more worrying is the 30 year old and the 50 year old who were tinkering with a car's LPG tank only to have it explode and burn down their maisonette. Peter says this isn't the first time that has happened. They talk about physical discipline for children. Peter says he was beaten everyday as a child and he used to smack his own son as well. Francis says the man who murdered Peter's son probably hadn't been chastised as he was growing up.

Interviewees: caller Peter from Port Augusta

Bob Francis airs between 8pm and 10pm Mon to Fri on Adelaide's leading talkback station 5AA. He is number one in the radio ratings.

The State of the (Soviet) Union: Politics in Eastern Europe

Since the fall of the Soviet Union parliamentary democracy has been an interesting exercise in Eastern Europe. Russia, of course, has attracted the majority of attention. 14 years after the fall of Bolshevism, it plods along with no clear direction. The pension cannot buy a meal for two in a Moscow café; political opposition consists mainly of the old Communist Party with no clear liberal-democratic alternative to President Vladimir Putin's 'United Russia'; the public service is corrupt to its core with the police force the worst offender; and the judiciary hardly manages the pretence of impartiality. The media is far from independent: some TV stations do not give any air-time to opposition parties in their political programming. Some journalists, typically ones who had been reporting on Russian human rights abuses in Chechnya, were forbidden from covering the Beslan school tragedy- one was served poisoned tea on the plane on the way to the hostage scene and others were detained by police who confiscated their cameras and tapes. According to the Committee to Protect Journalists, 14 dissident journalists were killed between 2000 and mid-2004, including a high-profile editor who had probed a little into the business dealings of some of Moscow's 33 billionaires. Some argue that the fact little has been done to investigate these deaths is evidence of a powerful Russian oligarchy.

Condoleeza Rice, now US Secretary of State, made it very clear in early February that Russia had some way to go if it wanted to "deepen" its relations with the US. Rice, who speaks fluent Russian and specialised in Soviet affairs for her academic studies, said there were indications that "Russia has the same vision of the future" as the US; however, she said it was no secret that Washington wanted Russia to strengthen the rule of law and let flourish a free press. More recently, US President George W. Bush reiterated these points to Putin at a meeting in Slovakia. Putin pre-empted this by stating before the meeting that democracy was actually alive and well in Russia and that it was just being carried out Russian-style. Putin went on to describe democracy as an abstract concept that must find its place among the concrete constructions of Russian culture and Russia's stage of economic development. At

the meeting Putin seemed more interested in talking about global terrorism with Bush (the Kremlin has spent considerable energy portraying Chechen rebels as Al Qaeda-esque terrorists) rather than what Washington perceives as Putin's increasingly autocratic rule. Bush, who after his first meeting with Putin 4 years ago claimed he had seen a little of the man's soul, did sign some bilateral agreements with Putin; however, many see heightened tensions between the cold-war rivals which have been simmering since Putin took a strong anti-war stance over Iraq.

Meanwhile, the surrounding ex-Soviet states are mired in corruption and political power-struggles. Looming low over every scandal is the general perception that Russia is meddling in some way or another. Indeed, most see Russia as afraid of losing its sphere of influence as more and more of its immediate neighbours join the EU and NATO. The pro-EU presidential candidate in the Ukraine, Victor Yushchenko, was poisoned with dioxin in September ahead of a fraudulent election in December. Demonstrations in the streets led to the so-called "orange revolution" there. The poisoning was largely considered the work of the Russians who have a large minority population in the east of the country and are one of the few countries with the technology to develop the specific toxin used in his poisoning.

Further north, Belarus has been ruled by President Lukashenko for more than a decade. He dubiously won a referendum allowing him to run for a third term. The result was heavily disputed but protests were violently broken up. Belarus was recently named by Condoleeza Rice as one of six "outposts of tyranny".

The ex-Soviet republic of Georgia (and birthplace of Uncle Joe) had its Premier Zurab

Zhvania die of carbon monoxide poisoning after a mysterious gas leak in early February. Zhvania was instrumental in Georgia's so-called Rose Revolution of 2003 which is attributed to the making of a more democratic Georgia. He and his friend were found dead at his home with no sign of forced entry or struggle.

The Mayor of Riga, Latvia, is one of his countries richest men. His wealth has been made seemingly overnight and most point to the amount of Russian oil cargo which is trafficked through the capital. And the list goes on.

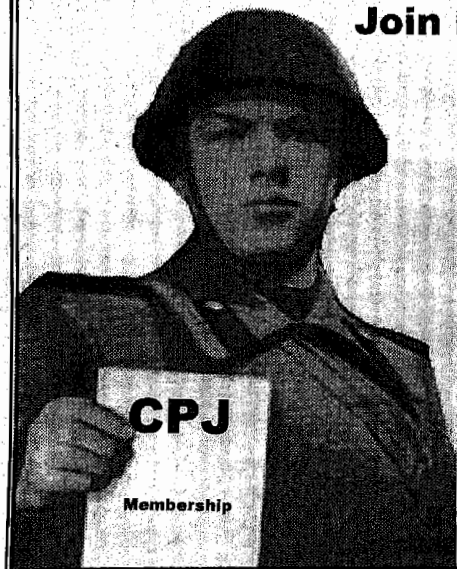
Parliamentary democracy in Eastern Europe appears destined to remain an uneasy mix of corrupt over-bureaucratism, hyper-capitalism, and feudal murder plots. Marx said in his Critique of the Gotha Program that "... defects are inevitable in the first phase of communist society as it is when it has just emerged after prolonged birth pangs from capitalist society." Perhaps Eastern Europe is experiencing just those sorts of pangs as it is born again out of its Bolshevik womb. And whether it be for the future prosperity and security of the peoples there, for Western strategic interests, or for the strengthening of democracy in some form, most are hoping it will all sort itself out... somehow... eventually...

Alex Solomon-Bridge



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Yushchenko before and after his poisoning

"The Darker Side of Life in Adelaide"

In one of the more bizarre news stories in recent memory police investigations into a potential serial killer preying on Adelaide's gay community has turned into a possible expose of paedophilia within the halls of South Australian Parliament.

Last December a 36 year old Adelaide man named Robert Woodland was found dead in the long grass of the Adelaide's parklands. Police concluded that he'd been beaten to death, most likely by an individual or group who were opposed to his choice of lifestyle. This week another gay Adelaide man, Shaine Moore, 33, was found dead in his home, decomposing beneath his bedcovers. Mr. Woodland's death is being investigated as a murder case and Mr. Moore's death is being treated as suspicious.

Police had been looking for Moore for quite a time and hoped to question him in relation to Robert Woodland's murder. They were aware that the men knew each other and that they were known to frequent many of Adelaide's known 'gay hang outs'. After spending a little time investigating connections between the two men it was revealed that they had both given evidence to South Australian Parliamentary Speaker Peter Lewis' investigation into the abuse of children in state custody and allegedly fingered a prominent South Australian MP.

Six other people have separately given evidence to the investigation and named the same MP as a regular abuser of young Adelaide boys.

The alleged abuses took place in Veale Gardens, one of Adelaide's more 'respectable'

suburbs.

In the last few days it has been revealed that there is video evidence of the acts and a hard drive has been turned into the police. Peter Lewis says he's been told that "it's been copied to many hard drives and that the disc contains footage on it of a male paedophile, whom it's alleged is a member of the South Australian Parliament having oral sex with a boy in the south parklands".

For a while it looked as though two other Adelaidians who gave evidence to the inquiry may have also suffered grisly fates. A middle aged female prostitute was also murdered and another gay man was grievously assaulted in his home. Police have since discounted any connection between these two cases and the deaths of Mr. Woodhouse and Mr. Moore.

While it may be easy to get swept up in the myriad of conspiracy theories (and fun too) it's important to look objectively at the case at hand. It seems quite likely that there is a South Australian MP frequently involved in homosexual acts around the Veale Gardens area and quite possible that he has been sexually involved with underage boys. It is a much larger leap to either suggest, allege or infer that this politician is involved in an elaborate conspiracy to silence all dissenters by any means necessary.

At current no information has been released to suggest that Mr. Woodland and Mr. Moore were killed by the same assailant or even that Mr. Moore's death was a killing at all, none the less it is a possibility.

The men who hold the most information, and have the best position to judge at the moment the exact nature of the situation, are certainly the men in charge of the investigation - Supreme Court Judge Ted Mullighan and Speaker Peter Lewis. In recent days Lewis had been quite candid about the inferences he's been drawing

from of the facts he's been shown about "the darker side of life in Adelaide". Speaking on the killings he says "I think it is more than likely that they are not a coincidence" and that if the public had all the information they would "be shocked to the point where they did not believe it."

It's no secret that Adelaide is a town of a marked polarity. We were, rather famously and embarrassingly, labelled the murder capital of the world for the 'Bodies in the Barrel' case. Aside from ghastly murders Adelaide has also shamefully become known as a town that is home to a shady paedophilic network known as 'The Family'. It seems that Adelaide isn't particularly far removed from the Lumberton that David Lynch imagined in *Blue Velvet*. In parts, we're a town of decay and shadows playing a sinister masquerade. A façade of white picket fences hides a grim, wrinkled and unwholesome visage.

Peter Lewis offered a viable explanation for Adelaide's bipolar personality saying Adelaide is welcoming of such extreme blackness "in consequence of its size". Adelaide is "small enough for it to be possible for everyone to be able to check what is going on but big enough to allow people who have these sorts of nefarious interests and activities in mind to think they can do it and get away with it".

It's disturbing to think that such things happen anywhere, let alone in the very parklands that most of us traverse so often and terrible to consider that the leaders of our society may be involved in perpetuating such predatory attitudes. It's never been a secret that politicians are swine, and one would be a fool to ever trust them. If these allegations prove true this just be further proof of that disturbing and bleak reality.

Danny Willis

Cunt

Coochie Snorcher

Pussy

Bahuna

Punani.

Monkey Box

Poochie

Twat

Snatch

Split Knish

Vagina

This year, the Women's Dept will be organising for the first time an all student performance of Eve Ensler's *The Vagina Monologues*. Come along this Thurs March 10 to the women's room at 4pm for more info or contact Melissa or Clementine:
melissa.purcell@student.adelaide.edu.au
clementine.ford@student.adelaide.edu.au



YOU CAN'T
DRIVE STRAIGHT
ON DRUGS
OR CAN YOU?

We would like to know what YOU think

You may be able to help us. We are conducting research into risk perception and drug driving among illicit drug users in Adelaide, and would like to interview people who regularly use illicit drugs, such as cannabis, ecstasy, speed, heroin, cocaine, ketamine and GHB, and regularly drive.

Any information you give will remain completely confidential and anonymous, and may help in the development of education campaigns about drug driving.

We can negotiate a suitable location for the interview, and you will receive monetary compensation for your time. The interview will take about 40 minutes.

For more information, or to arrange an interview with a member of our research team, please contact Aylza during business hours on Wednesdays, Thursdays and Fridays. Phone 8274 3366

This project is being undertaken by the Drug & Alcohol Services Council of South Australia and the Department of Transport & Urban Planning.

Too Right

Why be Politically Correct, when you can be Right?

Free stuff nobody wants... huh?

The Sunday Mail (16/01/05) reported that: "About 6000 doorsnakes bought by the State Government to help pensioners struggling to pay for their electricity are lying unused in a western suburbs warehouse. As well, more than 12,000 energy-efficient light bulbs and 6000 AAA-rated showerheads are also in storage awaiting distribution under the \$2 million energy efficiency program announced in November, 2003. The items are free to pensioners who agree to an energy audit of their house to identify ways to cut consumption."

This is the sort of thing one might have imagined would be written about Soviet Russia, but frighteningly its not. The program is defended by a number of people in the article on the basis that the energy audits are worthwhile and "a great way of identifying ways to cut back on power bills." Apparently each audit generally identifies up to \$100 worth of savings annually on the electricity bill. However this defence misses the point. Just because someone thinks a good or service is "worthwhile" or "good for some purpose", it doesn't follow that the government should provide everyone, or even a select group of people, with that good or service. The problem is that the government can't actually determine what is "worthwhile" for each and every citizen in the State. Firstly, each individual lives in a different set of circumstances. There is simply too much information about people's lives for the government to assemble, let alone interpret. For instance, the government doesn't know the incomes, expenses, assets and electricity usage each pensioner in the State. It is acting on the basis of some talk-back radio callers and people complaining to electorate offices. Secondly, each individual has different preferences. Some people prefer to play golf, some people like to go to the beach, some people like to watch television and some sickos spend their time and energy trying to minimise their electricity bill. Now, I wouldn't have thought even the full-blooded communist central-planners taking your politics lectures would argue that governments could possibly collect that sort of data. But without that sort of data, governments can't determine what goods and services are "worthwhile" - they don't have any idea what people want. The fact that only 3,500 out of a budgeted 10,000 audits had been conducted when they were being provided at no pecuniary cost to the consumer would seem to suggest that pensioners in the community do not regard the audits as "worthwhile" whatsoever. That is to say, many pensioners seem to value their time and effort more than they value the savings they may achieve off their electricity bill.

If these audits were truly worthwhile the energy auditors ought to be able to make a viable business out of it without any government subsidisation. They could service the entire market of electricity users, not only

pensioners. In fact, there are probably plenty of non-pensioner consumers who use much more electricity and are therefore more likely to find such audits valuable.

Perhaps there was a market for this service before this government program. But by this stage any efficient service provider would have been driven out of business by the free substitute provided by the government.

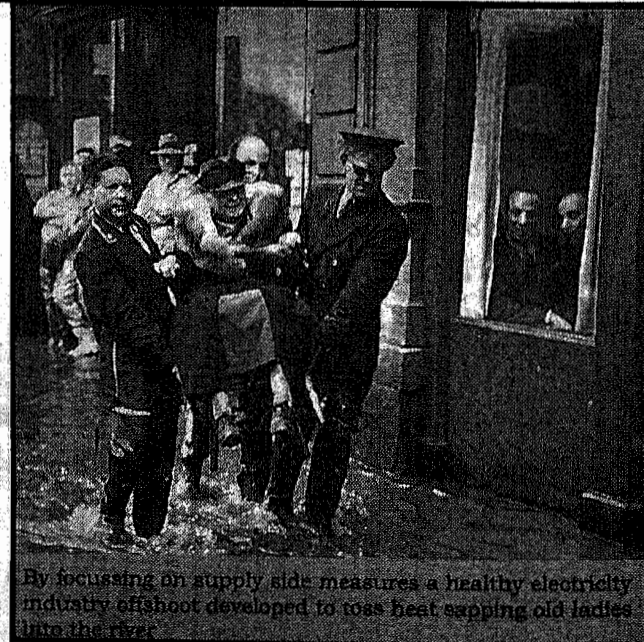
There is a much cheaper (and energy efficient) way for the government to learn people don't want such services - do nothing and leave it to the competitive market. If no one provides a service or no one survives providing that service, its generally because there simply isn't demand in the marketplace for it. The government can't make people want a service except by threatening to fine them or send them to gaol if they don't use it (such as it has done with smoke alarms and seat belts). It seems an unlikely development, but with this sort of central-planning mentality from the government we should be alive to the possibility of such harsh measures.

To enter briefly into the world of pure speculation, one hypothetical rationale for this program could be that since the government has been feeling the heat politically over rising electricity prices felt, it had to do something, even if that something was ineffective and wasteful. It was one of the government's key promises at the last election that it would "do something" to contain electricity prices. In reality there is little it can do to influence the price, so they find themselves in a tight political spot. So someone came up with the idea to give away "free door snakes" and "energy audits". This gives the government something to point at come the next election and say "we're doing something about power prices". What's more, it comes at the relatively cheap price of \$2 million, which isn't going to get in the way of other pork-barreling. The program isn't widely used, but politically that doesn't matter - it's about symbolism, about generating a perception in the electorate that they're "doing something". Thereafter, the swing voters whose vote may be influenced by the electricity price situation might look at the program and think, "well, they're trying to do something about it" and the \$2 million has served its purpose - money well spent, politically. But as I said, purely speculative.

JOS



If it's not the Bolsheviks you can bet Ram has a hand in Al-Qaida



By focussing on a supply side measures a healthy electricity industry offshoot developed to toast heat sapping old ladies live the river

Let The People

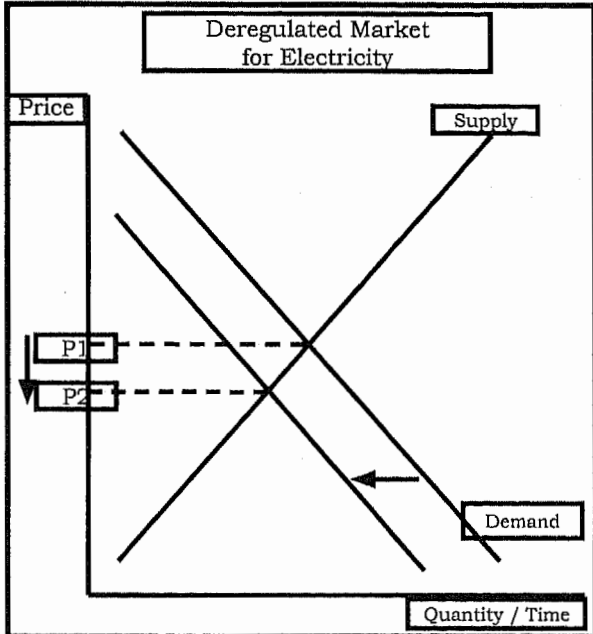
Why rising aren't such a

It occurs to me that what may seem incredibly obvious to some is impossible for others to grasp. Example: the privatization of South Australia's electricity market. Like many in the business of gaging popular opinion, I recently took it upon myself to tune in to talk-back radio. I was appalled to discover that what was once a right-minded forum of common sense and good judgment had degenerated into an open sewer of ignorance and knee-jerk discontent. A disturbingly large number of callers felt that it was their right to complain about the rising cost of electricity in this state. I'm sorry, but when talk-back radio ceases to be the last bastion of conservative opinion, the end of civilization is inevitable. What these proles fail to understand is that unfettered market forces must be allowed to determine the equilibrium cost of goods and services. The human race didn't arrive at the commanding position it is in today by having sympathy for the elderly and weak. Do you suppose the pioneering caveman had time to subsidize Neanderthal throwbacks unwilling to pay their electricity bills? No. The Olsen Government privatized the electricity market in 1999 for the sake of efficiency. Corporate control of essential services is a necessary component of any economy for the simple reason that Soviet style regulation leaves no room for efficiency. Efficiency is the cornerstone of any civilized society. Ask the Japanese. If Hiroshima taught the them anything, its that there's no use crying over spilled milk. Invariably, the best course of action is to pull your socks up, pull your finger out, roll up your sleeves and put some old-fashioned elbow grease into it. Sure, market competition has caused electricity to rise by a factor

Stupid Freeze

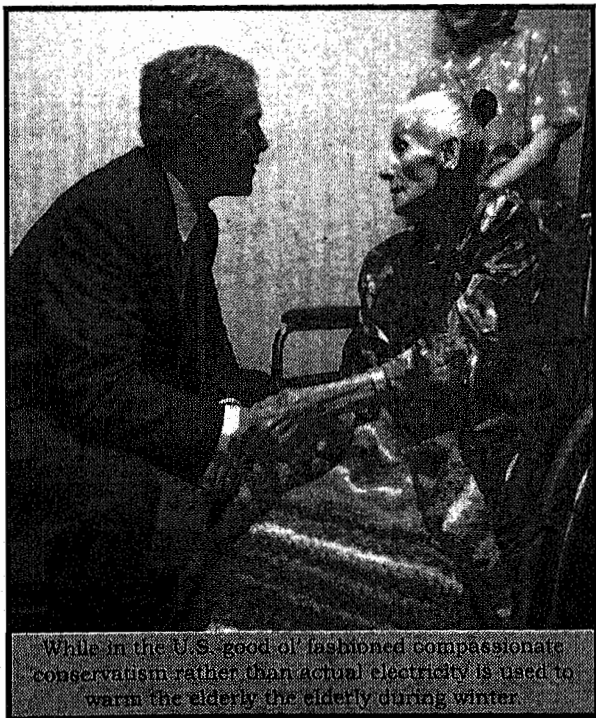
electricity prices big deal.

of 200 percent (less for the corporate sector), but that's the equilibrium price, like it or lump it. I can draw you a diagram if you like:



Here we see a temporarily high price of electricity (P1) eventually causing demand for electricity to permanently contract as smaller businesses fold and pensioners die. As a result, the new equilibrium price (P2) is substantially lower than the original - perhaps even lower than that prior to Olsen's visionary market reform. Last month's Sunday Mail article (16/01/05) was right to expose the Rann Government's laughable attempt to molly-coddle households with free doorsnakes and energy efficient light bulbs. Sure, most of the energy saving devices are still safely gathering dust in warehouses, but the idea of perverting the natural process of market equilibrium is typical of a government hell-bent on sabotaging the road to capitalist utopia. To all those who say that the market is somehow incapable of properly managing the cost of essential services I say, go back to Russia, Pinko!

Tristan Mahoney



While in the U.S. good ol' fashioned compassionate conservatism rather than actual electricity is used to warm the elderly the elderly during winter.

stranger than faction • jiminy krikkit

I'm Left, You're Right, She's Gone

First Tony Abbott's love child turns out to be "a bit of a hippie", then ultraconservative columnist Janet Albrechtsen gets put on the ABC board. I'm just waiting for the Gender Studies department to hire a member of the Newcastle rugby team and the Pope to get a job at Durex, then the circle will be complete and there'll probably be angels sounding trumpets or a quartet of skeletons on horses or something. Good times, good times.

Seriously, Dr Albrechtsen might be loony-right even by the standards of the average Howard appointee (she's also female, relatively young at 38, and has a doctorate in commercial law, which explains how she got to be such a successful columnist so quickly - while right-wing loudmouths are as thick as thieves, ones with her CV are unheard of) but this deal is actually going to be harder on her than on the Auntie we all know and watch for the, erm, herb-growing tips on Gardening Australia. Board members can make jack-all of a difference on their own, and if her social skills are anything like her articles, then her rhetoric will impress and anger people but she won't actually persuade anybody of anything. The people who agree with her will be the ones who agreed with her before anyway. Worse, she still has to keep up her weekly column in The Australian and, like any good corporate lawyer, she realises she can't comment publicly on companies she's a board member for, so she's just lost one of her favourite targets.

U.S. columnist Ann Coulter - it's almost insulting to even make the comparison, but imagine Dr Albrechtsen with a fraction of the brains and a great deal more hysteria - remarked in one of her books that by age fifteen or so, everyone of any intelligence has settled on being either (small-L) liberal or conservative, and afterwards there's no compromise or change of heart. They're either good God-fearing Shrub-loving guys (and conservative) or evil, godless, tree-hugging, traitorous liberals. If this seems stupid or exaggerated to you, well, you're right. But it illustrates the polarisation and division in politics on both sides of the Pacific that get trumpeted with every election and/or controversial thing the Coward and the Shrub's governments do.

This is, of course, highly misleading, and I'm not just saying this because I'm a leftie who hates lattés and is allergic to chardonnay (though I can't say I mind being called a do-gooder). Apart from anything else, it implies that everyone one label gets applied to, agrees on a great deal more with everyone else stuck with that label than is actually the case, and similarly disagrees with everyone who's got the opposite label. That is, that people's opinions are made

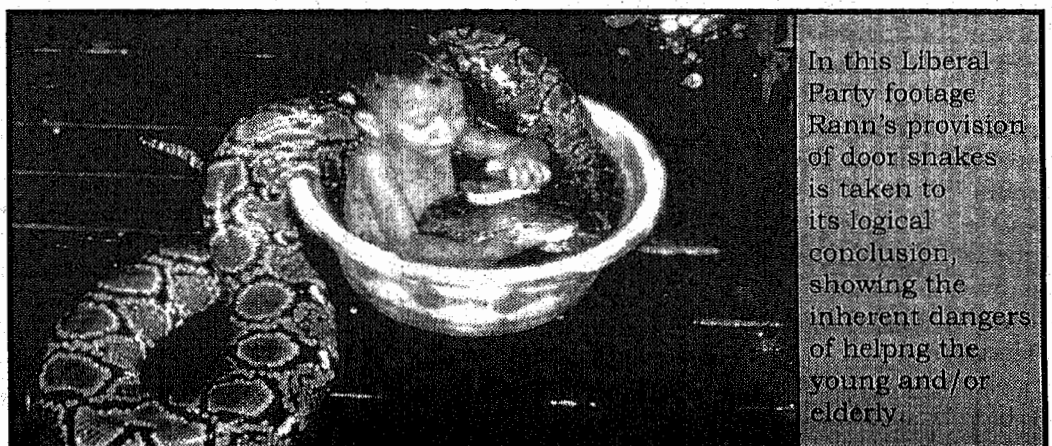
to seem more homogeneous than they actually are. It also allows people dismiss any arguments they don't like without even finding out much, let alone thinking, about what they are. "What a load of [economic rationalist / politically correct / bigoted ignorant / tree-hugging do-gooder / conservative / left-wing / terrorist] (delete as appropriate) bullshit!" It makes life easier and less stressful than giving other people's ideas their due, and it sells books in more or less the same way that rival football clubs sell tickets to their games.

Worse, since in Australia everyone has to vote in a manner that will eventually count either towards the ALP or the Coalition a superficial glance at the statistics would appear to support it. That glance would also suggest that there's an extremely beneficial tactic of splitting the voting public down the middle (almost) and making sure you appeal to the larger half. And stating categorically that this is true or false is impossible. Polls, including elections, simply aren't reliable enough - opinion polls have small sample sizes (they'll only talk to a few hundred people, hopefully but not necessarily representative of the whole country) and election ballot papers conspicuously lack boxes at the bottom asking "so why're you voting for this bastard instead of one of the others, anyway?"

But speculation fills some deep human need for pattern recognition which dates from the days when you had to know on sight which of those pretty mushrooms in the forest you could feed your kids, which ones made you fly and which ones would lead to a gibbering death, so here we go. It's tempting to blame the Coward's last election victory on the fact people found Liberal advertising that Latham couldn't be trusted to keep their mortgage rates from skyrocketing believable. Recognising this, those lefties among us of a vindictive bent (and lacking credit card or mortgage debts) are breaking out the popcorn in anticipation of a possible slowdown in the Aussie economy coming up, and they'd be doing the same in the U.S. if the Yanks didn't have such a fine tradition of dragging the rest of the world down with them.

There's still probably no point in a campus centrist, if such a beast exists, debating union politics with a dry Liberal, church and state with a Family Firster, or Soviet history with a member of the Socialist Alliance. But still, we have more in common than a shared liking for breathing. Not least being a general appreciation for freedom of speech, and its eternal companion, the right to bullshit.

Jiminy Krikkit



In this Liberal Party footage Rann's provision of door snakes is taken to its logical conclusion, showing the inherent dangers of helping the young and/or elderly.



"Hi there! I'm Fred, your friendly postal worker! I've been doing this job for nigh on thirty years now, through sleet and snow and hail and all kinds of weather! After today, I'm going to go home and shoot myself in the head!"

O'Ball sobs

Dear Editors of *On Dit*,

I as many others enjoyed O'Ball, but was disappointed when lining up to get into the Unibar and being told that it was at "full capacity". Now it doesn't take a lot of thinking for people to realise that out of all the tickets sold, not everybody would fit into the Unibar. As I bought my ticket pretty much as soon as they were put out for sale, from Big Star, and had to pay full price, I was even more disappointed that I didn't get to watch the rest of the bands play in the UniBar. Now, rather than me bitch on about how disappointed I was, I will now suggest something that maybe should have been suggested when planning O'Ball. This being that they should have approximated the amount of people that could fit into the UniBar and sold special tickets which allowed that amount of people to get in. After these tickets were sold, they should then have sold tickets that just allowed people to see the bands in the Cloisters. I hope that in the future, thing like this will be taken into account.

Andrew Taylor

Carnal knowledge

Dear Eds,

A veritable centrefold of sexual panacea was a great way to start the year...at least the first years will have no excuse for mistaking the big issues facing uni students - to fake or not to fake! (I refer to pp16-17, issue 1)

Both articles were very interesting attempts to define the essential elements of a 'good' sexual experience. Warm yoghurt, flailing limbs, passion induced baldness - sure they're all important, but personally I found something to be lacking: that most essential ingredient for a good sexual encounter - commitment! (Clementine's article touched on it, however I felt both articles fell short of highlighting its importance)

Of course, omitting this emphasis on commitment may have been a conscious decision by the authors - thinking that such an obvious point need not be stated explicitly. I mean, what better way to encourage adventure and experimentation between the sheets than to know that no matter how bad it goes, that

person will be right there to try it all again the next day...and the next day...and so on.

In case you're not convinced that commitment is as important to a good sex life as I'm suggesting, check out the figures! (from research by Waite and Gallagher, summarised in *The Case For Marriage* if you're interested)

1. If you're a married man, chances are you'll be almost twice as likely to have sex two or more times a week than a man who is single (26% compared to 43%)

2. If you're a married woman, you are almost twice as likely than divorced or non-married women to have a sex life which firstly exists, and secondly is "extremely emotionally satisfying"

3. Both married men and married women enjoy sex more than their unmarried counterparts - not just physically but emotionally too.

So, it seems that if you are looking for good enjoyable sex, and lots of it then you may in fact be looking for a loving, committed, life-long relationship.

Believe it or not - nothing says "great sex" like marriage!

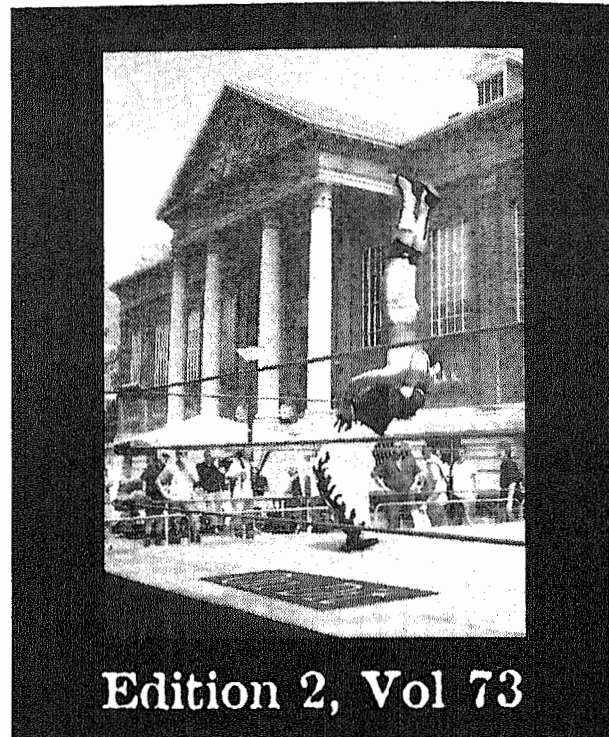
Reuben Salagaras

This man reeks of 'Gemini'

Dear Stephanie M,

'After having read your column, 'We Are All Made of Stars', I felt confused and slightly nauseous (the later I attribute to our overindulging on M&Ms, but 'tis a pertinent point nonetheless. O' the pain, the pain of it all!). When first coming across it, I went through a range of emotions: Excitement, at being potentially on the cusp (hah!) of reading a worthy scientific article. Alarm, when the realisation dawned upon me that the prose I was presently passing my puzzled pupils 'pon was astrological in nature. Indignation, as I read on and felt powerless to halt the march of inconsistent irrational tripe. Bewildered, when I struck upon the notion that you might not actually be serious about the topic in focus. Disappointed and on guard, when finally the last word was read, as the realisation came upon me that yet another purveyor of unscientific clap trap might potentially be on the prowl.

The world is rife with untruths and misinformation, and sadly too few people know the difference between a salamander and the scientific method. From a logical,



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rational and quantitative viewpoint, astrology **does not compute**. The reasons are plenty and obvious, so I shall refrain from attempting an explanation here (though if you feel it necessary to have me do so, feel free to ask). I shall however, let you know that so strongly do I believe in the falsity of astrology that I decided to cease my plan to write a spoof star chart in *On Dit* weekly, as I feared the damage that even this attempt at humour might wreak upon the susceptible and those ignorant of logic (that's what I haven't sent you a horoscope yet C!).

Having said all of that, I **did** find your article well written and entertaining, but fundamentally objectionable and something which rallied powerfully against my sense of rationality. By all means, continue to write about things astrological, Stephanie Starwoman, but know that the 'armies of the night' do not swarm forth to cloud the minds of Men unopposed. I'll be watching.

Vigilantly Yours,

Professor Science
Wade Schiell

PS. Write Universe with a capital 'U'. Something so large deserves our respect, don't you think?

Cunt.
Pussy.
Snatch.
Bahuna.
Punani.
Twat.
Vagina.

This year, the Women's Dept will be organising for the first time an all student performance of Eve Ensler's *The Vagina Monologues*. Come along this Thurs March 10 to the women's room at 4pm for more info or contact Melissa or Clementine:
melissa.purcell@student.adelaide.edu.au
clementine.ford@student.adelaide.edu.au



Dear *On Dit*,

Although due to your pesky back-to-back 1st and 2nd editions of *On Dit*, this is somewhat late, I would like to address and set the record straight on the claims you made about the original, pulped *O'Guide* in the editorial of the first 2005 edition of *On Dit*. Students have a right to know exactly how we distribute their Student Services Fee in the AUU, and the *O'Guide* - both versions - were not among the items on which we used students' money. The cost of both *O'Guides* were made up by advertising and sponsorship - and it was for this very reason - namely the leaving out of three paid for ads in the original copy of the *O'Guide* that the SAUA had to start again. The person compiling the *O'Guide* knew these ads were to be included and were already paid for but ignored the requests of the official editor of the publication, the SAUA President, to change the content. These sorts of actions could have affected the ability of the AUU to obtain sponsorship for future editions of *On Dit*. As Union President, I would also like to clarify that since the SAUA is funded by the AUU but completely separately incorporated with its own policy and constitution, neither the AUU nor the University did, or would have been able to dictate to the SAUA how they should deal with the *O'Guide* debacle.

It was the SAUA President who made the decision to scrap the original *O'Guide* and start again. As per SAUA Policy, this was perfectly within his rights. Also, considering the fact that any inappropriate use of the University logo can result in legal repercussions, I would say that was an unavoidable and advisable decision on the part of the SAUA President. In addition, I would like to address this current view of the University being some sort of sinister entity by adding that the University is as anti-VSU and even VSR as we in the AUU and SAUA are and the University representatives I have worked with on this issue have been extremely supportive of all aspects of the AUU. Please check your facts with the primary sources next time.

With Love,

Jennifer Turner
President
Adelaide University Union

Remember our editorial in edition one? Apparently it was quite scathing. Lucky us, we got not one, not two but THREE responses from the monkeys concerned. Enjoy!

Dear Eds.

I find it quite ironic that the editorial you wrote concerning the *O'Guide* was situated right next to an article that was about looking through the sensationalism, bias and downright lack of journalist integrity in the mainstream media. Primarily because your editorial needs an explanation, here it is...

First you got your facts wrong, and clearly didn't bother to check them. In was sensationalist in the very least to claim that pulping the *O'Guide* cost Students \$3000. In fact, if we hadn't pulped it we would not have received the advertising revenue that we did, because the *O'Guide* director was so incompetent as to forget to include some of the advertising in the original *O'Guide*.

Second, it was clearly biased. Not only did you fail to mention that the editor forgot to include ads that should have gone in, you also failed to mention the raft of mistakes that were made in the first run, the fact that SAUA policy was clearly broken, and that there was little if any consultation held with the SAUA to not include such articles as what VSU is, what services are under threat, the activities officer's welcome, the president's welcome and a whole raft of other things.

The decision to pulp the original *O'Guide* was not an easy one to make, and it was not the decision of the University or the Union as the editorial inferred. It was my decision as President of the SAUA which I made in consultation with my Council. I made it for a number of reasons, none of which were made clear in an editorial that showed scant concern for the truth or for responsible journalism. No, we are not living in a police state, and no the SAUA will not cave in to the demands of the Union, the University or anyone else for that matter. The SAUA will continue, as it always has, to be a strong advocate for students on the issues that matter.

Regards,
David Pearson
SAUA President

Dear Eds,

I write with regard to your editorial in the first edition (*On Dit* 73.1) regarding the Students' Association's decision to reprint *O'Guide*.

While I did not agree with the decision to destroy the publication, it is important that the debate about whether it was the right thing to do is confined to the facts. Although it is true that the reprint would have cost a four figure sum, your estimate of \$3,000 was probably excessive. I am reminded of the old phrase, 'The righteous have no need for exaggeration.'

While I don't doubt that the satirical item in question was the straw that finally broke the publication's back, I wager that individuals in the Student's Association will place more emphasis on my failure to include three advertisements as their main reason for the decision. I find this curious, as it was arranged that these omissions were to be transferred to the first edition of *On Dit*. No doubt this line has been adopted to neutralise further accusations of censorship.

There is also a strong case suggesting that these omissions (themselves no justification for a costly reprint) were the result of the unprecedented interference, intimidation and physical exhaustion that I was forced to endure prior to the publication of the first version.

Should you or your readers require the full account of the lead up to the infamous decision, I would be happy to write a much longer letter for publication in next week's edition of *On Dit*. Suffice to say that despite having been advised to take legal action against the individual in question, I would prefer the whole tedious affair to rest. Unlike many of my zealous opponents, I look forward to a life outside student politics.

Regards,
Alan Smithee

PS My congratulations to Orientation Co-ordinator Andrew Potter, who handled the situation with a professionalism befitting a man of his genius. Keep keeping it real, Potter!

Editorial

Welcome one and all the the Edition 3 of *On Dit* in 2005. This week's edition is full to the brim with quality content, but first off, there's a few things to mention about last week's edition.

We've recieved a few comments about the article featured on page 9 of edition 2 (snappily entitled "Known Fact #427: John Howard is a Filthy Liar"). It seems like some people have taken this article one little more seriously than was expected. The article was relating a fairly widely spread conspiracy theory surrounding the botched plastic surgery of Alison Buckley and the plagued political career of Stephen Dimitriou. We the Editors, don't believe that

it is in fact scientifically provable fact that John Howard is a "filthy liar" and would expect the rest of the article to be taken with an appropriate portion of salt. The nature of the article is bordering on the satiric, and we apologise to anyone who failed to see these qualities within it.

We recieved a much more positive reaction to the centre art spread in last week's edition with many people asking for a few details on the artist. Her name is Maylin Evanochko and she will be displaying more of her work at the Exeter in the coming weeks so be sure to have a look. Were hoping to include an art spread in the centrefold of each edition from here on in.

The coming two weeks are exciting ones for *On Dit* and any interested potential contributors. Next week is *EnvirOn Dit*, our environment themed edition and will be edited with the assistance of SAUA environment officer Milijana Stojadinovic. We'll be looking for all

sorts of articles centred on environmental issues so get typing and send them in to us by **Wednesday March 9**.

The following week *On Dit* will be paying *homage* to a great writer who was a strong formative influence on many of our staff in Hunter S. Thompson. In his honour edition 5 will be our **Gonzo** themed edition. Submissions for edition 5 need be in to us by **Wednesday March 16**. Find some drugs, go to a bizzare events and hit that typewriter kiddies.

All submissions - for *EnvirOn Dit*, **Gonzo On Dit**, letters or articles for other editions - are best sent to our email account at ondit@adelaide.edu.au.

Well, that's all for today from us, your friends and humble narrators. We look forward to your submissions, letters of abuse and occasional kind words. Peace out.

Danny, Daniel & Clementine

Amnesty International's Campaign to Stop Violence Against Women

"Justice not Excuses"

Amnesty International is calling for a National Plan of Action to bring the political will, national focus, consistent model legislation, resources and efforts to stop violence against women.

March 8 was established as International Women's Day in Copenhagen in 1910, to honour the movement for women's rights and to assist in achieving universal suffrage for women. It is a sad revelation to realise that almost a century later on this International Day of Women, there are so many women all around the world that still have their rights to freedom, equality and justice denied. Just in Australia, the statistics of 2003-2004 reveal that every one in three women in Australia suffers violence in their intimate relationship. The figures are even more alarming for Indigenous Australian women. Young Indigenous women are fifteen times more likely to die of a violent death and ten times more likely to be hospitalised than non-Indigenous young women.

Australia, although a signatory to the Convention on the Elimination of Discrimination of Women (CEDAW), retains two reservations (maternity leave and armed conflict). As a result of these

reservations there is a varying degree of protection across states (for example SA and NT do not provide access to restraining orders to women in same sex relationships) and most states retain defences to domestic homicide that are commonly regarded as providing a level of impunity for violence against women (provocation defence).

Amnesty International recognizes these crimes against women as human rights abuses and is lobbying governments to abide by their responsibilities under the Universal Declaration of Human Rights.

Amnesty International is urging men and women to unite in condemning all forms of violence against women, in the family, in the workplace and in the wider community. Amnesty is working to encourage governments to seize the initiative to stop violence against women on both national and international level and challenge the deep-seated discriminatory practices and attitudes that allow this violence to continue.

The domestic campaign includes calling on the Federal Government to develop and fund a national plan of action to stop violence against women as part of its human rights obligations. The aim of the national plan includes abolishing the existing discriminatory legislation, policies

and practices. Thus the government should include provision of consistent measures to prevent violence and ensure support for agencies and individuals when women's rights are violated. The government is also called to base the plan on solid research and statistics and through consultation with women's rights organisations and activists to ensure effective monitoring and regulation in order to eliminate all forms of violence against women. It should provide funding and education on the issue in the effort to recognize that violence against women is a major obstacle to women's equitable participation.

International Women's Day was inspired by the rebellion of garment workers in the United States. Founded by socialist women in Europe, it ignited the Russian Revolution in 1917. Let's make International Women's Day 2005 in Australia a beginning for furthering awareness and respect for the right of every woman to live in a world without violence. It is a responsibility of each and every one of us.

To get involved in Amnesty's campaign please contact the Community Campaigner **Sarah Hanson-Young** on sant@amnesty.org.au or you can join the Adelaide Uni Amnesty Group on campus by emailing irene.moyer@student.adelaide.edu.au.

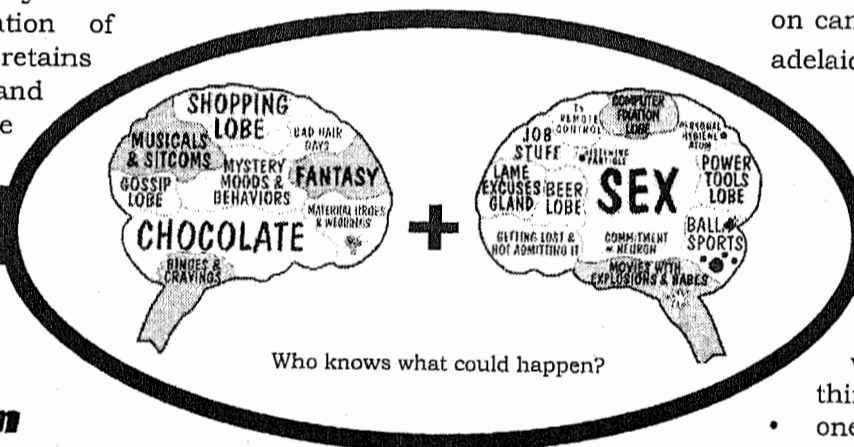
They go together like

International Men's Day

Help to Stop Men from Hurting Themselves!

On November 19, International Men's Day marks a celebration of manhood and of the positive and valuable contributions that men and boys make to our society. Why have a special day for men and boys, you might ask, when men still "rule the world"? It's true, a small elite of men (certainly not all men or even most men) still outnumber women at the top rung of the political and economic ladders. One would hope with the ongoing struggle for women's rights that a balance there will soon be reached. But, when looking at areas such as health and education, our boys and men still have a long road ahead if they are to achieve equality with their sisters.

- a male child can expect to live 5 years and 10 months less than his sister (this isn't due to biology - this difference has more than doubled over the past century)
- males suffer higher death rates than females across nearly all non-sex-specific leading causes of death (on average, for every two females that die, three males die)
- until very old age, males suffer the overwhelming majority of injuries
- males commit suicide at almost 4 times the rate of females
- males suffer from drug, alcohol and tobacco problems at higher rates than females
- young boys are the predominant reported victims of physical violence, emotional abuse and neglect from adults and carers



Who knows what could happen?

sex & chocolate.

- males are more likely to be victims of assault, homicide and armed robbery than females
- more than twice as many males as females experience work-related injuries and illnesses
- men suffer work-related deaths at ten times the rate of females
- ironically, far less is spent on males' health than that of females
- males make up the majority of the homeless, especially the street homeless
- boys are less likely to finish school or attend higher education and are more likely to be excluded from school than girls
- boys outnumber girls 2-1 in the bottom quartile of high school marks
- boys on average are less ready than girls for school at age 4 to 5 because their language skills and readiness to learn are inferior
- women receive assistance to enter traditionally male fields such as engineering and IT, because they make up only 13% and 31% of graduates in these fields. Strangely enough, males receive no such assistance to enter the traditionally female fields of early childhood education and nursing, even though they make up only 5% of graduates in these fields (and their income upon graduation will be much lower)

And worldwide...

- half of all deaths from violence are suicides, of which three-quarters are men and boys

- one-third of deaths from violence are homicides, of which two-thirds are men and boys
- one-fifth of deaths from violence are war-related, of which fifty seven percent are men and boys
- though males make up the vast majority of global deaths from violence, the Australian Government has recently sponsored a major study focusing only on women's experiences as victims of violence

What a different picture this paints of men as a whole. Men seem to be most concentrated at both the top end and the bottom end of our society. While men still form the majority of Australia's political and economic leaders, they also form the majority of society's under-educated, homeless, incarcerated, drug addicts, victims of violence, sick, injured, suicides and deaths. And with these glaring statistics, can it really be possible that the National Union of Students (to which you belong) has adopted a policy to "condemn any move by any campus toward the implementation of a 'Men's Officer' position in any campus student organisation"?! Does the NUS honestly believe it is fair to condemn support for the men who form society's underbelly just because they happen to have the same gender as the majority of our nation's political and economic leaders?

This International Women's Day, let us celebrate how far women and girls have come in their struggle for equal rights, and on November 19, let's also remember and honour those men and women who are fighting for equal rights for men and boys - and for true equality for us all.

Greg Andresen

THE FUTURE STATE OF THE UNION!

Will Harrison Ford save us from the replicant robots? Read on to find out....

After the Coalition takes control of the Senate in July, the word in the Liberal Party is that there could be a rushed-through 2006 implementation of the legislation known as Voluntary Student Unionism. There is an argument that VSU will force student organisations to be of higher quality in terms of the range and relevance of services provided and to be more competitive. However, there are inherent problems with this due to the nature of the University student audience. For a start, students are at University for a specific purpose and some academic departments are somewhat isolated from the hubs of activity and the services provided by the Adelaide University Union (AUU) - causing a lack of knowledge in parts of the student body about what the union actually does.

Within this environment, some of our essential services such as advocacy and student representation are not needed all of the time, but are crucial when you do need them. And rather than individually and externally paying for services which can become more costly - the AUU and other student unions provide a centralised services hub throughout the year - you pay that one fee at the beginning of each semester. In addition, students are a relatively small captive audience and one that is only using our services for the half-year that they are on campus.

So, these problems inherent in the nature of a student organisation, plus the VSU legislation leave the AUU with a heavy workload and added dilemmas for 2005. Due to the excellent financial processes and service provision of the AUU, were VSU not a threat, we would be continuing to expand and improve, and this would be encapsulated into our new Strategic Plan, which will run from 2006 to 2008. But VSU changes all that. What we now have to incorporate into strategic planning for the development of the AUU is the possibly devastating effects of VSU on the services we can provide and the quality with which we can do it.

Our focus has to now emphasise more on our Marketing department, so that we can extensively advertise our services and attract voluntary membership by increasing student knowledge of what we do through various forms of communication that are tailored to attract the interest of all types of people on campus through one format or another. In previous years, there has been less AUU funds allocated to the Marketing department than currently, but it has become a necessity in response to a VSU preparation environment. As such, communication, both within the AUU, and with our membership base is already a focal point and recurrent theme in the developing 2006-2008 Strategic Plan.

So that the AUU can keep up to date on the latest news on the form VSU will take (i.e.: full blown VSU or just Voluntary Student Representation VSR) we are in the process of appointing a VSU Research Officer. This position can aid the AUU in contact with the stake holding politicians involved with the proposal of this legislation as well as the potential timeline for its introduction. The Strategic Plan in which we set up our future development is a far more

complex process than our current working Strategic Plan (2003-2005). It must have at its core a VSU Strategy Plan that can be ready for a 2006 implementation so that we are not left in an administrative shambles after a speedy introduction. Due to the busy year already ahead for myself, for the affiliates, service providers and management of the AUU, it is important that we have that position focussed on our VSU Plan and having it completed before the legislation goes to the Senate. Even if our efforts to coax politicians and the Coalition into a softer form of VSU, it means that we are prepared for the worst-case scenario if it comes around.

It is therefore important that the entire AUU organisation and affiliates work together as a team to co-ordinate our response to VSU. This ideal has always had inherent difficulties for an organisation structured the way the AUU is. As an overarching structure which funds seven separately incorporated and autonomous bodies, the lines can be blurred as to where we all stand exactly. However, structures have been set in place and improved (or created) in our current, working Strategic Plan to improve communication lines and co-operation. This is a continuous part of the AUU's development and, at a time like this, integral to the fight for survival posed by VSU.

There are some basics isolated so far by the Strategic Planning sub-committee of the AUU Board that identify our current stance on the future and strategic development of the AUU. We want to ensure that we increase the benefits of being a member of the AUU and that we advertise those appropriately. Not just because it is a VSU preparation year, but also so that a sense of trust and community between the AUU and its members can be fostered. The extensive branding of all services and facilities offered by the AUU was a part of the current 2003-2005 Strategic Plan and must only continue in the future so that members can easily identify what we offer and voluntarily want to join.

That trust and sense of community can be imbued with more value if we can set a precedent now for greater transparency and accountability of our actions and finances to AUU members. This comes across loud and clear in having finished the implementation of our 2003-2005 Strategic Plan early and in the future direction that we steer the AUU in. A part of this process is auditing our finances, contracts, operations and services; essentially ensuring that the organisation is functioning effectively. This must include auditing the range of services we currently offer and checking the viability of popular and essential student services capable of supporting themselves in the future. You, the AUU member, dictates the relevance of our services. We have collaborated with the University and an external Marketing company to research student perceptions of current services - what you want, what you use most and what your main criticisms are. The AUU also collated its own internal market research by distributing questionnaires throughout our commercial outlets, allowing us to form a picture of the strategic direction that the AUU members want us to go in.

To return to VSU, the new Strategic Plan must have at its core a VSU Plan that details how the AUU, as an organisation with a structure differing from other student unions nationwide, will survive the legislation. It has been identified within the AUU that working with

the University of Adelaide is most pragmatic in investigating how we can continue to provide student services, regardless of the threat of VSU.

The AUU has established a VSU Steering Committee with the Student Services arm of the University to reach an adequate model of services provision in the event that the the legislation is implemented. The other issue is, in either VSU (where all services suffer) and VSR (where just the Students Association SAUA and possibly Clubs suffer), how will we continue to provide student representation and allow the student voice to be heard where matters concerning education, rights and welfare are concerned? The discussions and ideas are ongoing and promising. If we are looking at VSR, its implementation in Victoria has proved instructive to us and will be something that our VSU Research Officer will be able to investigate in more depth.

To elaborate on the ideal strategic development of the AUU given the current threat of VSU, the preferred outcomes of the AUU are instructive of our ultimate direction. The AUU aims to continue to provide essential services and remain a separate and unique services provision even if a worst-case scenario (i.e. full blown VSU) eventuates. We aim to maintain a strong voluntary student membership base with the help of Marketing that displays clearly what we do for you and where and how you can access it. The AUU aims to continue student representation of all students of the University, including Postgraduates and International students, and is committed to the preservation of a vibrant campus culture at the University.

The perceptions and wants of students underpin the details of how we implement the principles of the AUU's Strategic development. And this is where the research we've gathered on what you value most and what you ideally want come into place. From both the AUU's internal market research and that undertaken by the University, most students agree with the principle of paying a student services fee to support services that they may need at some point or that others may need. It became apparent there was a misconception amongst students concerning the role of the SAUA, proving that we must clarify their role as a representative body for all students of the University to the government. This is where politics must play a part in their campaign. It has been through both sets of our market research that we have identified which services you value, and this includes representation and advocacy services such as Education and Welfare. It has also come across that you benefit from services such as Unibooks, the Computer Suite as well as participating in Clubs and Sports. This research will be continuous and at the heart of how we implement the principles of the AUU, despite all potential threats.

Jennifer Turner
AUU President



STATE OF THE CREEK

2006 - The year where you may realise in the worst possible way that so many of the services and features around campus were essential - and others integral to the feel of campus life. As you wander around University, you may have noticed flashy and attractive posters and leaflets here and there mentioning something called VSU. What does this mean for you as a student of this university - or indeed any university in Australia? As a case in point, it means that a major revenue source for the Adelaide University Union - the Student Services Fee - will only be paid voluntarily and therefore it could be an enormously reduced source of services funding after the implementation of the VSU legislation.

Bet you enjoyed your Orientation Week. I certainly did, even though I was left out of such activities involving dead fish as may not happen again next year. The irony of it struck all of those involved in planning Orientation this year I believe, the fact that what has been perhaps the best O Week in eons may be our last due to the possibility that VSU will be speedily implemented for 2006. Not even Checkers the AUU mascot can save us from that. Or can he?

See, it's all to do with Marketing. The actioning of communication and ensuring that members know what services we do offer for their student services fee. In 2004, the AUU undertook market research with an external company and the University. We also put out our own questionnaires in the AUU's commercial outlets. It came across in both that valued services included the Sports Hubs Gym, Unibooks, and the Employment Service, but we also noted where you thought services needed to be improved or added. This means that the AUU needs to ensure that we communicate to you about these services and where they can be accessed, as it is part of making your fee worth paying - and a part of making it worthwhile to be an AUU member.

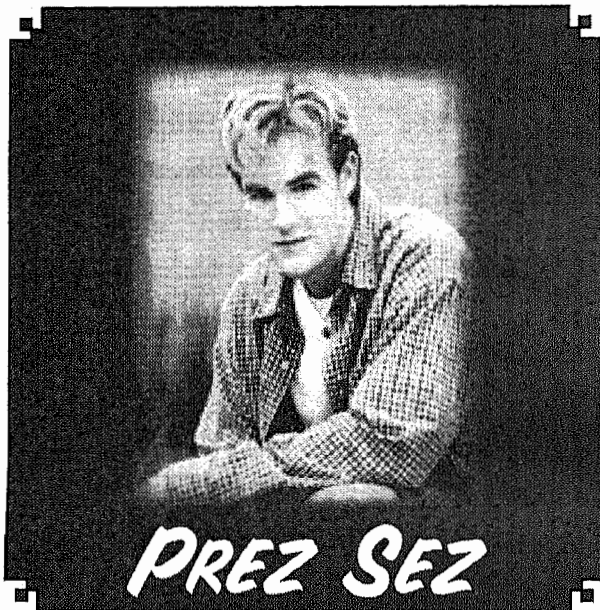
Jennifer Turner
President
Adelaide University Union.

Take that *The OC!* Think you can just waltz in and hijack the airwaves with your hackneyed Prole Comes Good In The Californiarocracy plot? I don't think so. Evermore ain't got nothing on Paula 'I Don't Wanna Wait' Cole. Ride On? More like Whine On.

Hope everyone's settling in well. After the welcome last week, now its down to business. I need your help with a number of things. As President I sit on a number of university boards and committees, and to do my job I need feedback from general students. So as I've said before, if you have any problems with ANYTHING, please contact the SAUA. I've heard on the grapevine that there have been a few problems at the moment, which I guess is to be expected being the beginning of the year and enrolments etc. but its still important that the SAUA know about the various problems and issues students are having. So here's my list for this week of things we'd just like to know from you all: (PS. I'll give a free SAUA Orientation t-shirt to the person who provides the most help)

Enrolment

So who out there had some problems with enrolments? I know I did, problems getting into tutes, change of rooms at last minute, classes full, or not offered let us know. Sometimes there's nothing we can do, but it helps if we know. I sit on the committee that plans for next years enrolment, so if there's any changes that you think can be made, or that you think



PREZ SEZ

Today is International Women's day - a day where women worldwide empower themselves and get together to celebrate their successes, whilst acknowledging that we have a long way to go in attaining true justice and gender equality. There is a universal womanhood - something that binds us all together, but we recognize that women around the world experience womanhood in different ways - and our fights are different. In Australia, we continue to fight for reproductive rights, for domestic violence awareness. In Africa, women face the highest rate of HIV infection in the world. We often encounter different inequalities, but on this day we acknowledge the need for women worldwide to join together in solidarity, and face the oppressions that face us personally and globally.

The **SA Art Gallery** is offering free-guided tours of colonial, modern and contemporary art by Australian women artists, 11:30-12:30am and 3-4pm.

Shelter SA and the Women's Housing Association are holding a series of talks, and an exhibition depicting women's individual experience of domestic violence at the Atrium, Yungondi Building UniSA City West campus & Lion Arts Centre Courtyard, Cnr North Tce and Morphett St: 2:30-4:40pm.

The Women's information service will be holding a **free pamper day** where women can grab a shoulder massage and some goodies. Station arcade - 136 North Tce. 10-3pm.

The MRC **Refugee Women's Network** is having guest speakers, presentations by

I should know about, drop us a line.

Image and Copy / Course Readers

I also hear that some people had some problems with Image and Copy. On top of the fact that it isn't open for very long each day, that they don't have change and they rarely have the readers ready in time for O'Week, does anyone have any comments on this, ways it could be improved, etc. Please let us know.

My Uni Review

The university is currently conducting a review into My Uni and the SAUA is putting together a bit of a report about what students think of it, how it can be improved, what needs to change, new services that could be added etc. So if you have any comments, please take the time to e-mail us your thoughts.

Student Experience of Learning and Teaching Surveys

Also known as SELTS are the survey's that you fill out at the end of the semester about your lecturer, and the course. The University is doing a review into these, and I'm interested to see what students from different faculties think of these. Whether they think they are useful, how they would like results to be shared with students, changes to the questions asked, etc. Again let us know.

General Problems

Finally, if there are any problems with anything at all, please drop us a line or pop in. It's not whinging, because after all we can't do anything about your problems or ideas if we don't know about them. The best ways to contact the SAUA are to drop in, we're on the ground floor of the Lady Symon building, call us on 8303 5406, fax us on 8223 2412 or e-mail me at david.pearson@adelaide.edu.au. Enjoy settling into study either for the first time, or again, and remember the free t-shirt for the person who provides the most helpful comments.

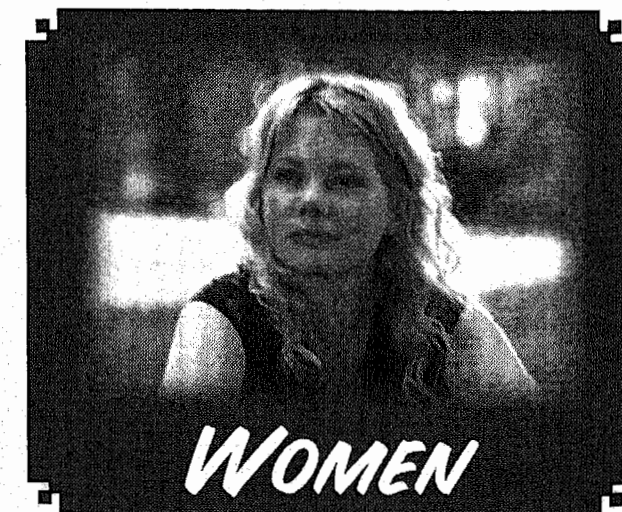
Cheers
David Pearson
SAUA President

refugee women, a multicultural lunch and traditional performances. Migrant Resource Centre, 59 King William St. 11-3pm.

This Saturday 12th March there will be an **IWD march and festival** leaving from Victoria Sq at 10:30am, arriving at the Barr Smith Lawns shortly after. Come and join women's organisations and women from around the state in an expression of solidarity. The festival (12-3pm) will include info stalls, food, drinks, produce, and a speaker's corner.

We may not all consider ourselves to be political or label ourselves feminists, but all women experience the world as women. These events reflect some of those experiences. They are there for the taking. Enjoy your day.

Mel Purcell
Women's Vice President



WOMEN



Recycling People, Recycle. I can't stress this enough! It was such a shame to see all this recyclable material go to waste during O'week, especially when there are recycling bins available around the mayo and the cloisters area. Do you know that South Australia is the only state with container deposit legislation? This is why you get that ohh so useful 5 cents when you recycle a bottle, can or milk carton. Those people that mill around the uni looking for cans and bottles aren't only environmentally conscious they are smart too! Recycling isn't just a source of money; it helps keep the place clean and tidy, also reduces landfill space and reduces further environmental damage that we as students contribute to. If you are really

strapped for cash you can recycle the following things and receive some money:

- Flavoured milk containers (less than 1 litre)
- Fruit or vegetable juice (less than 1 litre)
- Non carbonated soft drinks
- And cider style alcoholic and non-alcoholic drinks in glass containers.

Remember that you can recycle almost anything and if you want to know what you can recycle just hop onto the web or you can come into the SAUA and ask me!

Milijana Stojadinovic
Environment Officer

We've got a huge year planned for activities! Our strategy is to utilise the lawns during warm periods and then hold more indoor events during winter to keep campus culture pumping throughout the year. The one event you can't miss is PROSH, a week long festival of students getting dressed up and doing pranks, all in the name of charity and culminating in the PROSH parade through the city and 'PROSH after dark' on the last evening.

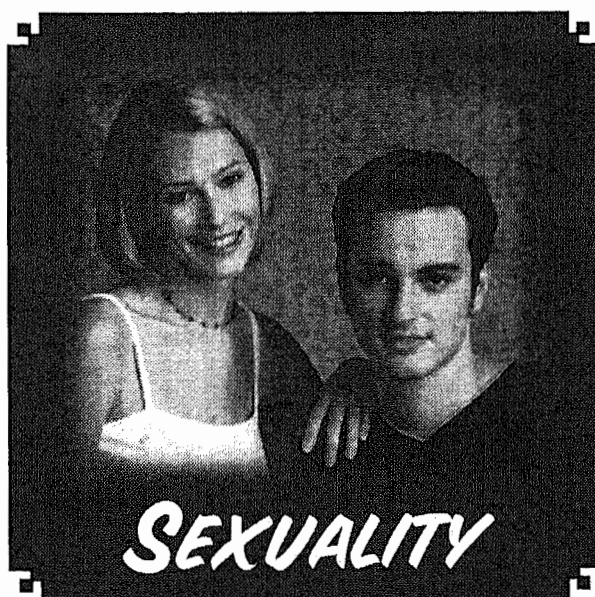
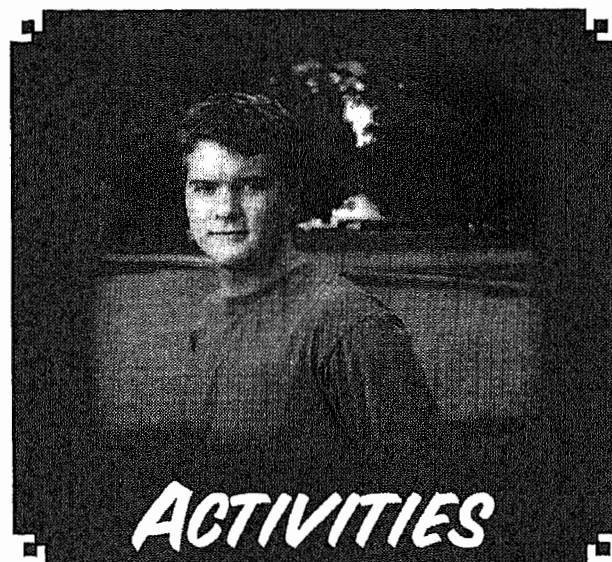
I'd like to take this opportunity to salute Unibar veteran Bill Fuller for starting a petition to bring back the "guru in the deck chair in the water" painting back to its rightful home. I urge everyone to sign this petition (which started on the back of a brown paper bag from the Mayo) if you get the chance. Upon hearing of the petition, I helped Bill formulate a motion to bring to the next Union Board meeting so that he could put the full

force of those signatures into effect and return the painting to the bar. So if you feel like you have some good ideas about how to improve your Union services, please drop me a line and I can help you put your plans into action.

I'll finish by apologising to everyone who filled out an "Activities @ Adelaide" sign up sheet during Orientation. They were designed to allow students to be informed about upcoming social events on campus. The list was very popular, so popular in fact that SAUA council is moving towards merging the activities lists with its political ones so they can reach more people. While I have no qualms with encouraging students to be politically active, I think it's quite sneaky and underhanded to outsource people's details without their consent.

So besides for some dodgy dealings, we're set for a big year. Cheers!

Matthew Walton



Welcome all to university life once again, I hope this first week back has been enjoyable, and if not at least interesting. If you were around on the Thursday of orientation week you would have noticed the Sexuality Department's 'Rainbow Picnic.' This was the first of what we hope will be a common activity for this department to hold, the next in fact will be held on the Thursday of week three. We invite you to be a part of this and will be supplying food, but you can make cup cakes, sandwiches anything you wish, hopefully we will see you there. We also had a smutty yet humorous fake orgasm competition and we must thank Love Craft at Croydon Park for supplying our department with the prizes.

We wish to celebrate the diversity of sexuality through many different events. Diversity is what makes life interesting and it's important for us to recognise the diversity of sexuality present within our university community. We need to embrace and support individuals' right to identify however they choose with their

sexual orientation.

We will be holding a George Duncan memorial next term in conjunction with the George Duncan memorial committee who will be giving out a \$1000 scholarship for the best piece of writing or art on any subject concerning queer cultures. George Duncan was a Law Professor at the University of Adelaide whose murder sparked law reform in South Australia in 1974. The anniversary of his death is on the 10th of May- which falls in week 9- and the competition winner will be announced on this day.

In the recent WA elections the results of which are almost finalised, the Liberals ran with a policy of raising the age of consent laws for homosexuals- laws which were only equalised for homosexuals and heterosexuals late last year- Fortunately they did not gain power and WA can continue to be a progressive state.

David Kavanagh & Lavinia Emmett-Grey
SAUA Sexuality Officers

Hiya all,

Hope you have all enjoyed what was Orientation 2005. It was one of the best yet - and that can only happen with the participation of enthusiastic, fun loving Uni students - so thankyou.

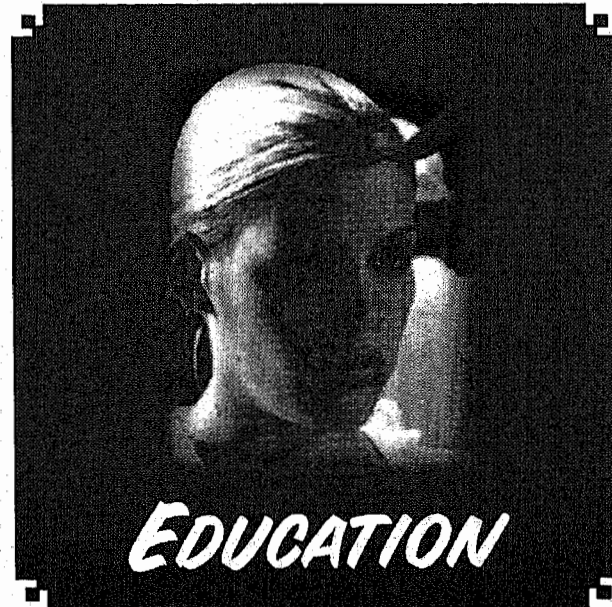
There is only four weeks till Education Week so the Department is starting to crank-up in preparation. If you would like to help out or have some ideas feel free to contact me. There will be games, prizes and beer, all with an educational twist out on the Barr Smith Lawns from 29th to 31st March.

Also coming up is the unofficially titled "Make Some Noise" event on the 28th of April. This will be held at Adelaide Uni in conjunction with Flinders University, Uni SA and NUS. This festival/carnival event, with an after party up in the Unibar, promises to be a fun filled day.

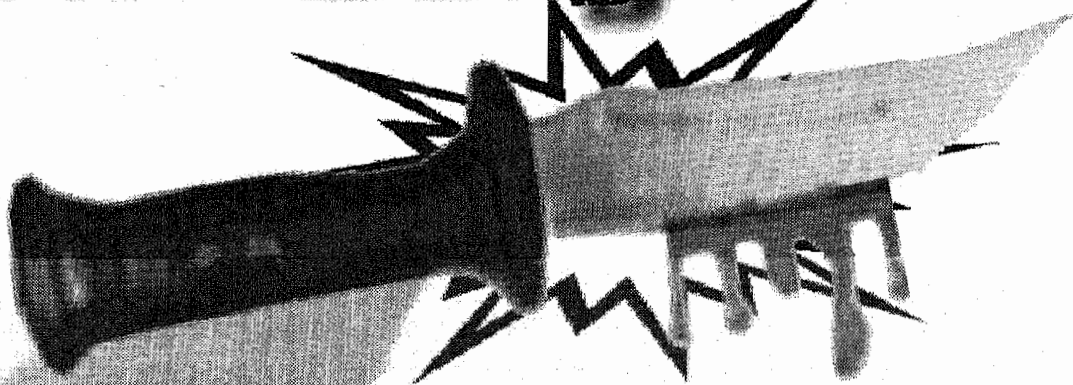
For any hassles with lectures, subjects, finances or you just can't cope don't hesitate to come and see me. All grievances will remain confidential. You can see me in the SAUA, email me at jessica.cronin@adelaide.edu.au or call me on 8303 5406.

Now remember - even if you are a "polo top wearing, Birkenstock shod Pembroke kid" that donates their trust fund to the tsunami victims, and actually has and can give real orgasms so doesn't need to fake them like the less capable, you can still get involved in the fight for an accessible and equitable Education. Hell, I'm one!

Cheers,
Jess
Education Vice President



The Ladykillers



Picture this: a sun dappled afternoon in Rundle Mall, the kind of day that with the inclusion of headphones and a doof-doof bass line could resemble a Groove Armada video clip. Teens and their schoolbags dart past you in a flurry of cheap cologne and hormones, their body language solely focused on a spotty member of the opposite sex casually lounging by the steps of the Myer Centre. You glance for a moment at the bustling shops, the hobo mincing around a bin, newspaper vendors, Mums with prams, businessmen making up for their lack of soul with a quick stride...it's all so deliciously Wonder Years. In this state of fleeting contentment with the world around, all of a sudden you're snatched out of your reverie by a flash of colour in the distance. Like a huge exclamation point, a red, green and yellow geometric print 70s wrap dress moves ghostlike through the crowd, filling your veins with a certain Dionysian brand of desire. As you stride up to its human counterpart and ask from where it can be purchased, a gentle yet haggard face meets yours and sweetly smiles, "Sorry dear, I bought this dress for me daughter's christening in 1971." It is a one-off, a vintage delight, a delectable remnant from a more civilised age, and you're options slowly start to fade along with your faith in fashion. As she shuffles off, you've no option but to pray that she perishes soon and you'll be conveniently be prowling through the plentiful bins at St Vinnies the day her belongings go out with the trash...

Yes I know plotting the demise of poor innocent old ladies in order to score fab vintage clothes seems a little far fetched, but

just ask your true trendoid if they've had a similar experience and you'll witness several heads nodding in unison. Vintage clothes have always been steady bedfellows with the arty contingency, but now even your average chain store devotees are flocking to op-shops to maximise on the cooler-than-thou ambience those no-good beatniks knew about for so long. No longer is vintage shopping a clandestine ritual carried out by the dregs of society; in 2005, a stroll to Goodwill on Hindley Street has more fashion cred than a whole afternoon spent in Burnside Village. To the average superannuation-fussing layperson, op-shop clothes are a source of fleas, poltergeists and numerous pungent aromas. But those in the know realise that modern style is stale, banal at best and god darn ludicrous at worst, and now deliverance comes in the form of a cute button-up Jackie O suit bought for a paltry \$20.

What in the blazers has fashion come to if a tattered old hat is letting off more pheromones than a piping-hot fresh garment direct from the capitalist machine to your wardrobe? Perusing the ways in which to take out grandma is proving to be much more fun than shopping at Portmans. To be brutally honest, there's nothing remotely appealing to buy in stores nowadays. Those items that hold semi-intrinsic value happen to drain your pocket faster than a Filipino gold-digger and even then, you still manage to make a \$300 skirt look desperately awkward as only a product of our contempo-casual 'yay mateship' society can. Sigh.

Out of sheer love for the by-gone craft

of good design, I decided to have faith in consumerism by visiting my local retail mecca for a traditional girly shopping spree. It's one thing to bitch about the wretched state of aestheticism, and another to actively seek out its merits. Kind of like finding the sunny side of crashing your 1972 Cadillac Eldorado, losing all limbs, having \$500 stolen from your wallet and contracting Ebola. Alas, one sun drenched Sunday afternoon, 'twas Westfield Marion who received my presence as opposed to Goodwill. No musky racks, no \$2 belt bin, just brand names and inefficient shop assistants. After 2 hours of mindless sauntering and unenthused perusal of the trivial goods on offer, even with money to burn, I returned home empty handed and vexed at the fact that my carnal desire to shop was left hopelessly unfulfilled. For a society where aesthetics have replaced ethics, consuming is supposed to be the holiest of modern-day rituals. Imagine when the majority of western society wakes up and realises that stuff sucks and really, all you need is a \$2 dress and mondo amounts of human rapport instead? Hate to say I told you so.

So next time Grandma shuffles past you in the most delightful 50s floral frock, make fast friends and hope that when she carks it, you're left with the right stuff in the will. Or scream at the highest frequency possible, send her into cardiac arrest and let nature run its course. Whatever floats your boat.

Stephanie Mountzouris has sold her soul to fashion and loves her grandma very much, for the record.

WHAT'S HOT

Leather jackets. On girls. Roar.

Stephen Hawking's long awaited foray into the world of rapping with the album *A Brief History of Rhyme*. Gold. Absolute gold. <http://www.mchawking.com/>

Lunchboxes. Cheap, chic and drenched in childhood charm. Add a curried egg sandwich and just try going back to Mayo food.

WHAT'S NOT

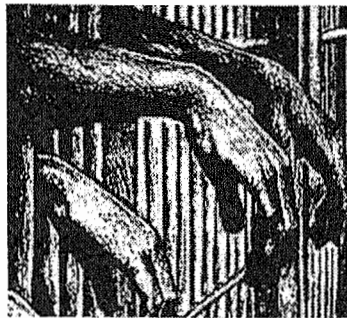
Old Debbie Harry.

Desperate Housewives. A paltry substitute for *Sex and the City*. If resurrecting Teri Hatcher's career is supposed to count as entertainment, those Channel 7 chumps have already won. Tsk tsk.

Groupies, groupies, groupies. In every dastardly incarnation. Boys in bands are about as cool as typhoid.

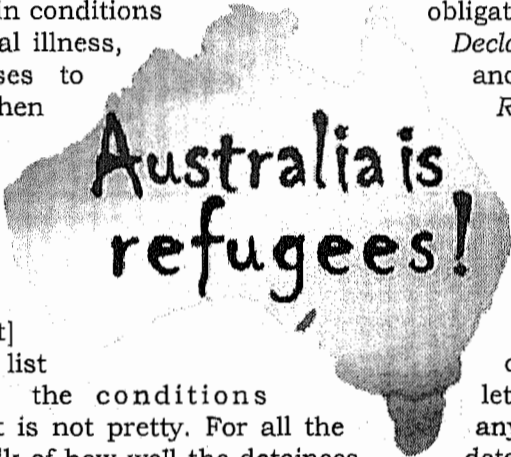


HOPE & THE ROAD TO BAXTER



When it was revealed earlier this year that Cornelia Rau had been wrongly detained as a suspected unlawful non-citizen, many Australians were horrified. How could the Department of Immigration and Multicultural and Indigenous Affairs (DIMIA) get it so wrong that an Australian citizen was wrongly detained for six months? How is it that a clearly mentally ill woman was given no treatment and put into solitary confinement? Why did the government refuse an open inquiry? The truth is that, as horrible as Cornelia Rau's case is, this kind of experience is not uncommon within the immigration detention system. Particularly in the infamous Baxter Immigration Detention Centre in South Australia's north, unlawful non-citizens are denied access to treatment for mental illness. There is some level of terrible irony in the fact that the government locks these people up in conditions that breed mental illness, and then refuses to treat them when it happens.

Conditions in Baxter are appalling. The site Baxter Watch [<http://baxterwatch.net>] and its mailing list both chronicle the conditions in Baxter, and it is not pretty. For all the Government's talk of how well the detainees are treated, Baxter is a militarised private prison with the most appalling of conditions. And it's the only prison in Australia with an electric fence. Worse yet, now people can be detained there indefinitely. Last year, a High Court decision ruled that stateless detainees can be held by the government indefinitely. So for people like Peter Qasim, this means they are looking at potentially a life in prison for committing no crime. Peter Qasim came to Australia from Indian Kashmir six and a half years ago, seeking asylum. DIMIA refused his



the Department to state that there were "inconsistencies" in Peter's story. After spending a few years in detention, Peter applied to go back to India, where he had been persecuted, rather than face a lifetime in detention in Australia. India would not accept that he was from Kashmir, and DIMIA accused him of being "uncooperative", even though he has cooperated as much as he can and DIMIA's own experts have concluded that he is most likely from the region of Kashmir that he claims to be from.

Peter Qasim has thus been declared stateless. His only hope of release is a review of his case at Minister Amanda Vanstone's discretion. It's a review that she has so far refused to give.

The problems associated with mandatory detention and forced deportations are worse than this. It's a violation of our international obligations as a signatory to the *Universal Declaration of Human Rights* (1948) [UDHR], and the *United Nations Conventions Relating to the Status of Refugees* (1951) and its 1967 Protocol. Article 14 of the UDHR explicitly states, "Everyone has the right to seek and to enjoy in other countries asylum from persecution" - unless, of course, they come to Australia, in which case they'll be locked up in cages in the desert until the Government feels like letting them out. But more serious than any international obligation, mandatory detention is a violation of common principles of decency and of human dignity. What it means is that men, women and children are automatically locked up without charge for indefinite periods of time. This says that Australia thinks it's okay to lock up children in militarised private prisons, to inflict appalling suffering on them, and to leave adults with long-lasting psychological damage. It says that we think it's okay to violate human rights, and it's okay to attack fundamental principles of justice.

I don't know about anyone else, but I don't

think that's okay. I think it is absolutely unacceptable. It's for these reasons that I will be heading to Baxter this Easter as part of a national convergence of hundreds of people, known as BX05. Starting with a vigil at Vanstone's house on Good Friday and then moving to camp as close to Baxter as we can get, people are coming with the intention of loudly and creatively voicing their dissent. As loudly and creatively as we can, we'll be there to say that we do not agree. We choose Baxter as the best place to show our opposition because it is the infrastructure that implements these policies we oppose.

As the catch-cry from the BX05 protest claims, "In 2005, there is no opposition but that which we create." And opposition is essential. This year the Senate is going to be stacked in the Liberal-National Coalition's favour. Despite the Greens and the Democrats, there has been no real dissent to the policy of mandatory detention from Opposition parties. There stands to be no prospect for reform for at least the next three years, and, worse yet, the mainstream media is completely neglecting the issue. And so, for there to be opposition, we must create it ourselves, with our bodies against the concentration camps that the government calls "immigration detention centres".

This does not mean we go to Baxter with the intention of tearing down fences. As anyone who's ever seen the centre will tell you, attempting to do so would be an entirely pointless exercise. It has electric fences, for a start, and is a militarised monstrosity. But with our bodies, with our presence, and with our voices, we can create dissent and opposition. Easter 2005 is an opportunity where we can visually, and audibly, demonstrate our protest to the rest of Australia and the world; an opportunity for us to show we will fight the dispossession, and challenge the enclosures.



Short, unwanted, unsolicited opinions on **DETENTION!**

Seems to me like no one really likes detention, from the snot nosed toddler locked up in his bedroom to the bloody nosed and unwelcomed refugee locked away in Baxter.

I guess the real discomfort that comes from 'detention' is not from the mere physical restriction it places on one's corporeal self, but more so the existential restriction it places on one's mental self.

We have, of course, all been acquainted with uplifting tales of political prisoners who managed to maintain a strong sense of self worth and mental strength while detained, Nelson Mandela being a classic example, but the functional truth for most is something quite different.

The worst thing about detention would surely be the revocation of rights to self determination and the resultant dehumanising of one's existence.

DW

I once got a Friday detention in highschool, officially, for telling a teacher to fuck off. However I was actually cursing my wayward discus (throw coincidentally as my PE teacher criticised my inability to obey discus etiquette. Without any formal hearing and at the whim of the least judicial class of teacher I ended up picking up rubbish on a Friday afternoon.

Most detentions involved the most mental possible form of activity - copying out the school rules, though I had mine pre-copied to leave adequate time to annoy the teacher during my detention hour, such is the will of the human spirit to riot against inane slavery. So I guess I can kind of understand how refugees must feel.

DRB

My high school had the most convoluted system of leadership ever. We had more adorned blazers than a weekend at the yacht club. My friend Mickael was one of the head prefects and he always tried to give me detention for not wearing my blazer in the school grounds. What a putz. Because he was my friend, the punishments were never really enforced while less for-

unate proles had to write out their diaries after school. This just goes to show that the school prefect system is ultimately flawed and entirely forgettable a mere few years after the fact. Yards of blazer piping wasted, spurn by the broken hands of ten year old Asian children. Will no one weep for them?

CF



foreign language lol: replace your colloquial friends with new exotic international ones!

Spanish:

Hola, voy a la barra.
Hello, I'm going to the bar.

French:

Bonjour, aimez-vous pour venir pour un café et une conversation.
Hello, love you to come for a coffee and conversation.

Japanese:

Konnichiwa, anata no socksu suki desu.
Hello, I like your socks.

Italian:

Ciao, Bellusconi è un carattere interessante, voi non pensa?
Hello, Bellusconi is an interesting character, don't you think?



STUDENT RADIO 101.5FM

	SATURDAY - MARCH 12	MONDAY - MARCH 14	TUESDAY - MARCH 15
9PM	CAN I BORROW A FEELING? WITH ALICE & CHRIS	SATURDAY NIGHT ROLLER DISCO WITH HECTOR & JESUS	LOCAL NOISE PRESENTS: BIL
10PM	THE FRUITARIAN UNDERWORLD WITH LUKE & TOM	FAMILY JULES' & UNKIE NICK'S POOL PARTY WITH JULES AND NICK	DANISM WITH DAN J & DAN V
11PM	MIXTAPE RADIO WITH ADAM MOORE	THE BEAT GOES ON WITH JAKIN & FRIENDS	TOP GUN THE MUSICAL WITH BEN & ADAM
MIDNIGHT	SOMEWHERE IN AFRIKA WITH ADAM & KATHERINE	OPEN MIC WITH RANDOM ADELAIDE UNI STUDENTS - IT COULD BE YOU!	AEROSOUL URBAN WITH LAZY B, MATT D, MARK C & DAVID J

SHOW PROFILE | Top Gun - The Musical | 11pm Tuesday night

Top Gun the Musical is a light hearted Aviation themed show explaining why big planes are better than big trucks. Covering everyday topics from the latest in the news to the people in front of you at the traffic lights. Playing local and Australian music from the likes of Dallas Crane, You Am I, Even, Youth Group, The Easybeats, Eskimo Joe, Little Birdy and Jebediah to international acts such as The Streets, Lemonheads, Oasis, Ben Kweller, The Pixies, The Las, Franz Ferdinand and much more.

Ben Watson

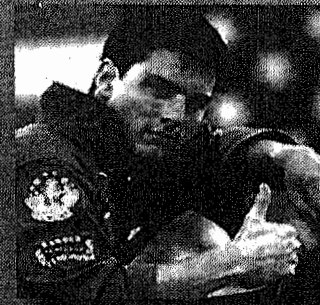
Born, Bernartros LeWasun the second to Bernartros LeWasun the first, who at the time was

President of Astrana a small island of Uzbekistan. After his family moved to England Ben finished his schooling at Cambridge University. He was a member of the University Brisbane team, fueling his ambition to one day fly. After Graduating Ben joined the RAAF where he progressed through the ranks, to be a member of the Roulettes and finally enter the Top Gun school of flying, mixing with the best of the best. Since topping the class at the Top Gun Academy Ben has been placed on the Top Gun radio show by the RAAF media office to raise the awareness of the Royal Australia Air Force.

Adam Currie

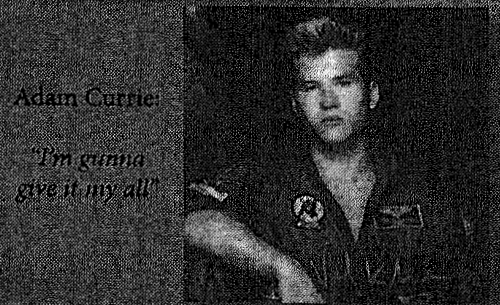
Growing up in the Southern

suburbs of Adelaide, Adam began his career serving as a trombone player for the Royal Australian Navy Band. After leaving the Navy Adam moved to America where he played numerous wind instruments in a Little River Band tribute show. After the premier of his debut movie, Weekend at Bernie's 4, Adam was spotted by an Airforce talent scout, playing 1948 at Tamezone on Hollywood Boulevard. He was persuaded into trying out for the Airforce, doing so on his fifth attempt. After being suspended for setting off several loaded missiles and ejecting 2 of his co pilots during training flights Adam has been placed on the Top Gun radio show, where he isn't allowed to touch any of the buttons.



Ben Watson

"It's time to buzz the tower"



Adam Currie

"I'm gonna give it my all"

SIGN UP FOR THE OPEN MIC SHOW - EMAIL US AT student.radio@adelaide.edu.au

R is for Radiative Zone: The Sun

The Solar Furnace

Though it's probably the most influential astronomical body in our lives, most people know very little about the Sun. Until only very recently (certainly no more than about 200 years ago), this lack of knowledge was also true among the world's most gifted astronomers and scientists. One of the most puzzling features of the Sun which plagued those who sought to uncover its secrets was also one of its most fundamental: what made the Sun so hot?

Many different ideas were posed to explain the enormous quantity of energy which was produced by the stellar furnace. The earliest, understandably, involved chemical reactions, such as hydrogen being combusted with oxygen. Other ideas involved meteors falling to the surface of the Sun and releasing large quantities of energy during the collision. One of the most popular and scientifically accepted ideas of the 19th century was proposed by two physicists, Kelvin and Helmholtz. It involved energy being liberated as the Sun contracted inwards due to the gravitational attraction of its mass (you may recognise this as being the same kind of mechanism responsible for initially heating the contracting gas cloud from whence was born the Solar System, mentioned in Edition 1's article). The fundamental flaw which spelt the end for all these ideas was related to the age of the Sun, and its need to be at least as old as the rest of the Solar System. Even the best theory created to explain the origin of the stellar energy predicted an age for the Sun of approx. 20 million years, dramatically shorter than the established age of the Earth, 4.5 billions years.

The mystery was finally resolved in the 20th century, with the creation of nuclear physics, and the discovery of the enormous potential energy stored within the nucleus of the atom. After a false start, where nuclear fission (or splitting of an atom's nucleus) was thought to provide the necessary energy, nuclear fusion was finally accepted as the process responsible for stoking the fiery heart of the Sun. Hydrogen nuclei, colliding at enormously high temperatures and densities, fused together to create Helium nuclei, in the process releasing enough energy to account for all that radiated by the Sun today.

Like an onion, but different

From its Core to its wispy outer layers, the Sun varies in many ways as you journey up from the hellish interior to its relatively cool surface, nearly 700 000 km away.

The innermost region, the volume of ultra dense gas where fusion takes place, is known as the Core. The Core extends about a quarter of the way out towards the surface of the Sun, and contains just over 1% of its volume. The temperature of the core is unlike anything we experience in every day life, a huge 15 million degrees Celsius, a figure necessary for the process of fusion to occur.

Beyond the Core, extending to nearly three quarters of the solar radius is the Radiative Zone, so called because of the way energy is transmitted there. Photons, small packages of light, are created by the fusion process in the Core and rush outward. In the Radiative Zone, each photon is bounced, or radiated, from one atom until it is absorbed by another atom in a process which continues for over 100 000 years.

Once clear of the Radiative Zone, photons transfer their energy into the gases of the Convective Zone, the last of the substantial inner layers of the Sun. This zone gets its name from the way the gas in it conducts energy via convection, in a very similar way to that in which energy flows through boiling water. Hot hydrogen gas rises through the zone to the top, where it cools and sinks to the bottom, setting up what are called 'Convection Cells'.

Directly above this last layer lies the Photosphere, so named due to the fact that it is this portion of the Sun which emits visible light. The temperature of this region is much, much lower than the Core, measuring only around 5800 degrees Celsius, and in some areas 2000 degrees Celsius lower than this. These substantially cooler areas are known as Sunspots, appearing through telescopes as black blemishes on the yellow disc of the Sun. Sunspots are caused by solar magnetic fields, coming into being when the field lines break through the surface and prevents gas there from convecting.

Next comes the Chromosphere, a region no more than 6000 km high, nestled atop the Photosphere below. The primary features of the Chromosphere are jets of gas known as Spicules. These tongues of fast moving hydrogen are very tenuous and extremely low in number (only about 100 000 exist at any one time on the surface of the Sun), explaining why the only time the Chromosphere is usually visible to us is during a solar eclipse. Why the Spicules, and hence the Chromosphere, exist is still a mystery, as the processes creating them are not well known.

Finally we come to the outermost layer of the Sun, the solar Corona. It extends from the upper regions of the Chromosphere for hundreds of thousands of kilometres, and at its hottest attains a temperature of over a million degrees Celsius. Like the Chromosphere however, the Corona is extremely tenuous and not easily visible except during a total eclipse of the Sun.

Other features

The Sun's outer layers often display phenomena which can be quite beautiful, and occasionally have consequences which reach far out into the Solar System. Tongues and filaments of gas called Prominences, follow magnetic field lines up from the Sun's surface, forming loops which reach up to 50 000 km into the Corona and sometimes last as long as 2 months. Sometimes, particularly energetic Prominences break free from the Sun and escape into space. This happens in two flavours, the less powerful known as Coronal Mass Ejections (CME's). Mass Ejections happen about twice a day, and carry large amounts of gas and charged particles off into space. When a CME collides with Earth, it creates the beautiful atmospheric phenomena called aurorae. The more enigmatic variety of solar eruptions are known as Solar Flares, occurring on particularly active regions on the Sun. The most powerful Solar Flares can be quite devastating, and can cause damage ranging from disabling satellites to bringing down the power grid of an entire country (an event which took place in Canada in the late 1980's).

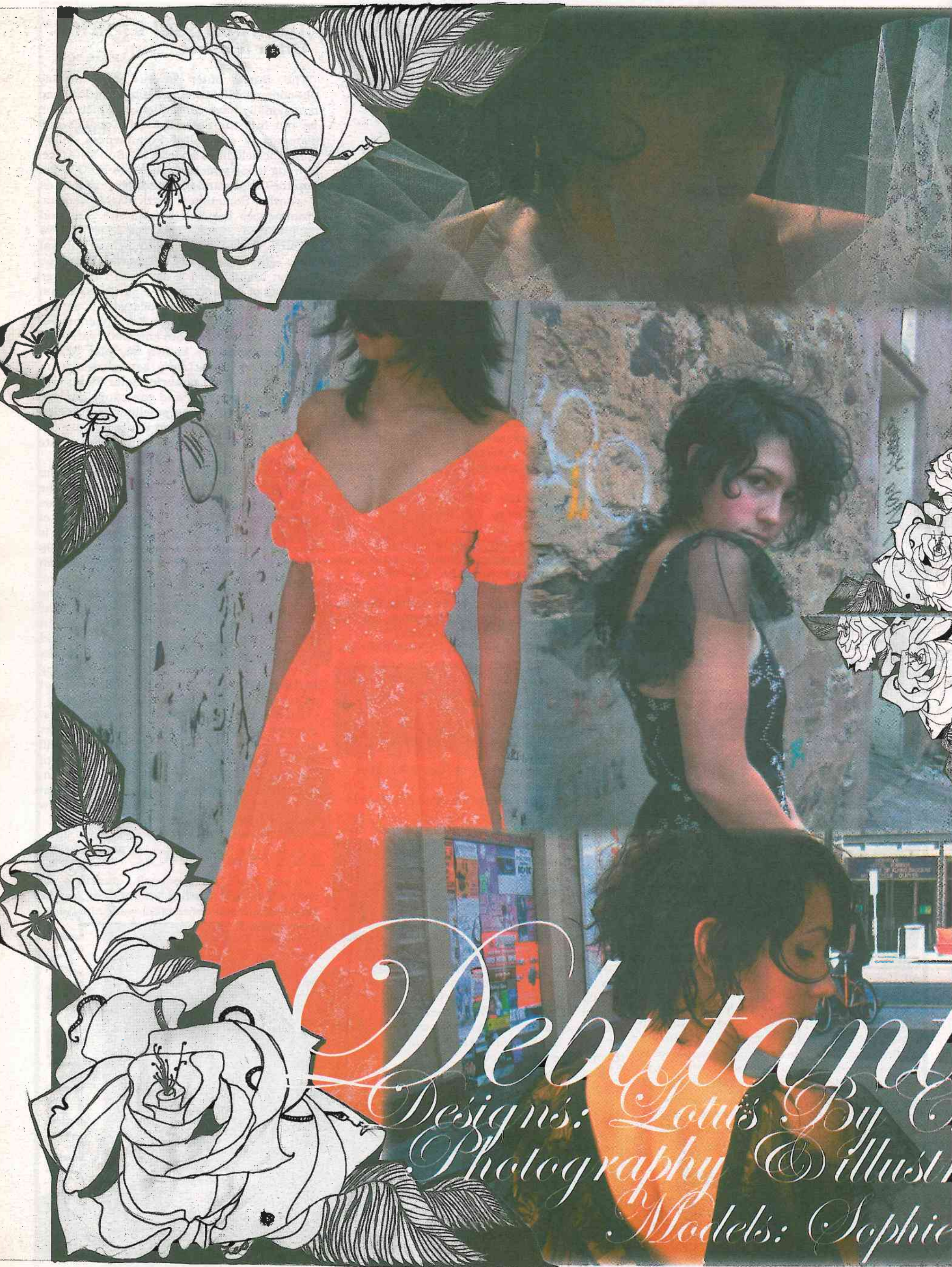
A much more gentle flow of material from the Sun, called the Solar Wind, involves the gradual escape of charged particles such as protons, from the Sun's surface. This flux of particles fills the entire Solar System and is theorised to end only after a distance of 100 Astronomical Units (AU's) from the Sun (an AU is the distance from the Earth to the Sun). At this point, known as the Heliopause, the Solar Wind interacts with the Interstellar Medium (the gas which fills the void between the stars), and Interstellar Space is said to begin. Currently, even space probes launched from Earth in the 1970's, travelling at thousands of kilometres per hour, have not as yet reached further than this boundary.

After a lifetime of nearly 5 billion years, much is known about the Sun, and more is discovered every day, yet many mysteries still exist. But with 5 billion years remaining until the Sun fuses its last nuclei of hydrogen, there's no rush to uncover all its secrets just yet. After all, we need to save at least a few questions for tomorrow.

Wade Shiell

If you have any feedback, questions, or would like any further information on the topics discussed here, email wade.shiell@student.adelaide.edu.au





Debutant

Designs: Lotus By
Photography & Illustration
Models: Sophie



*Lee & Papazahariakis
Associates: Lee Greenfield
and Elaine*

Work in

Progress

The Government Inspector
State Theatre Company of SA
Dunstan Playhouse
February 25-March 19

State Theatre is abuzz at the moment. New artistic director Adam Cook has taken up his position and subscriber numbers are close to being the best since 1983. So it was with much anticipation that the 2005 season commenced with Gogol's *The Government Inspector*.

When a play set in 19th century Russia begins with the characters lined up at the front of the stage singing (predominantly) 1970s disco songs, one might feel a little apprehensive. Especially when they continue for what seems like an eternity. And when they keep doing it every time that there is a change of scenery, it could be regarded as purely indulgent. Some members of the audience thought that it was funny while others simply wondered what the point of it all was. Indeed, there seemed to be little point in the exercise, and director Adam Cook, in his first production since becoming artistic director, should have reined in his music director, Philip Griffin.

That said, there were parts of the comedy that *were* funny. After a slow start, Geoff Revell as the Postmaster injected some life into the action, and Michael Habib added to this as Bobchinsky. Unfortunately, by the second act Michael Habib was nowhere to be seen, having dislocated his shoulder as he exited the stage, just before the interval. Revell continued to provide entertainment as Osip, and switched between his three roles without any trouble.

Paul Blackwell was, well, Paul Blackwell. There was a hint of the character he was portraying, but his natural style, which was suited to parts of the play anyway, shone through for most of the time. A highlight was the scene where he became increasingly drunk and big-noted himself more and more. His aqua-coloured costume was typical of some slick design by Dean Mills, the rest of the costumes looking suitably ridiculous. The design of the sets was clever too, especially the arch shape of the back wall, which greatly aided the projection of the actors' voices.

The rest of the cast, led by veteran Don Barker, provided solid support, but unfortunately the jokes that genuinely came off were too few. Certainly, the performance improved as it went along, but one would hope that the best of State Theatre's season is yet to come.

Benedict Coxon



Twinkle fingers

Bach to Battle
Australian Chamber Orchestra
Adelaide Town Hall
February 15

It is no secret that one of the features of the Australian Chamber Orchestra's concerts is the way in which the programs are put together. This was obvious as the orchestra teamed with pianist Angela Hewitt for works by Biber and Bach and then slipped into contemporary Estonian and Argentinian pieces. This is a wise move, as audience members are exposed to music that they might not usually hear.

However, the concertos by Bach were by far the highlights of the evening. Until the beginning of the concert, the audience was in suspense, unaware of which works would be performed. Hewitt and the orchestra have been recording all of Bach's keyboard concertos, bringing an end to the pianist's decade-long project to record all of Bach's keyboard works. This has led to the concert programs on the current tour being varied. As it was, the A major (BWV 1055) and D minor (BWV 1052) were presented. The former was the more familiar, though the energy with which it was imbued prevented any hint of boredom creeping in.

Hewitt's deftness of touch was a feature of the outer movements. One could see why she chose to record with the ACO — her extreme level of intensity was only matched by that of the orchestra. Members of the audience who were seated towards the front of the auditorium

may have caught a glimpse of her singing the orchestral parts as she played. She was so involved in what she was playing that nothing else around her seemed to matter to her.

The less familiar D minor continued the high standard and completed the first half, which had begun with Biber's *Battalia*. The latter provided an engaging beginning to the concert, with a number of unorthodox effects being employed. These ranged from players stumbling onto the stage while pretending to be drunk to pizzicatos executed with such force as to give the impression of cannonfire.

The second half saw some equally interesting works in the forms of Erkki-Sven Tšuur's *Passion* and Golijov's *Last Rounds*. *Passion* had a distinctively Pärt-like feel, while *Last Rounds* resembled a form of pandemonium. The latter was a fitting way to finish.

Hewitt and the ACO were joined by flautist Alison Mitchell for Bach's *Brandenburg Concerto No. 5*, which was possibly the high point of the evening. The trio of Hewitt, Mitchell and director Richard Tognetti was irresistible, and the small orchestra under the leadership of assistant concertmaster Satu Vänskä accompanied sensitively.

This was, overall, an enjoyable evening, largely so because of the interesting choice of works. Certainly, the dazzling Angela Hewitt dispelled any myths about Bach's music being ill-suited to the piano.

Benedict Coxon



The Australian Chamber Orchestra Players

Not Too Heavy,

Not Too Light

Symphony Under the Stars
Adelaide Symphony Orchestra
Elder Park
February 26

The Adelaide Symphony Orchestra's annual Symphony Under the Stars concert is always a highlight of the calendar of community events in Adelaide. Tens of thousands of people flock to Elder Park with picnic rugs and baskets, eager to hear their favourite orchestra playing accessible classics. After last year's bass concerto experiment, the pressure was on for an improved program – and that's exactly what the ASO delivered.

The compère for the evening was media personality Keith Conlon, whose down-to-earth manner was well-received by the audience. Dynamic young conductor Benjamin Northey charmed the audience with his humour and wowed them with his flamboyant baton technique – he was an excellent choice for the event. It was obvious that Northey was enjoying every minute of the concert, and this exuberance rubbed off on both the orchestra and the audience.

The guest artists were young violinist Sally Cooper and treble Dylan Barnett from the St Peter's Cathedral Choir. Despite their young ages, both performers were exceptional. Cooper played Saint-Saens' *Rondo Capriccioso* masterfully, and the 'silence that swept over the listeners as she performed was magical. Despite being a South Australian, Cooper has spent much of her time out of the state – one would hope to see more of her in the future. As for Barnett, one can only imagine the nerves that he must have been feeling before singing *The Lord of the Rings* in front of over 20,000 people – but they didn't show. His delivery was that of a seasoned performer, and the audience was obviously delighted.

This year's Symphony Under the Stars was easily the best I have been to – the whole evening was as close to perfect as I could imagine it being. A standing ovation after the traditional *1812 Overture* finale confirmed that this concert was a great success.

Words and Photographs by Edward Joyner

Art and Nature to Come Together

While it's early in the year, no doubt some students will already be looking forward to the next break. For those who can't even wait that long, the upcoming Bundaleer Weekend (March 12-13) offers an excuse to escape the rigours of study and indulge in two days of cultural enrichment in a picturesque setting.

The festival centres around a performance on the Saturday night featuring Teddy Tahu Rhodes, fresh from Opera Australia's summer season (see Edition 73.2). South Australia's Kirsti Harms will also appear, and both singers will be accompanied by the Adelaide Symphony Orchestra.

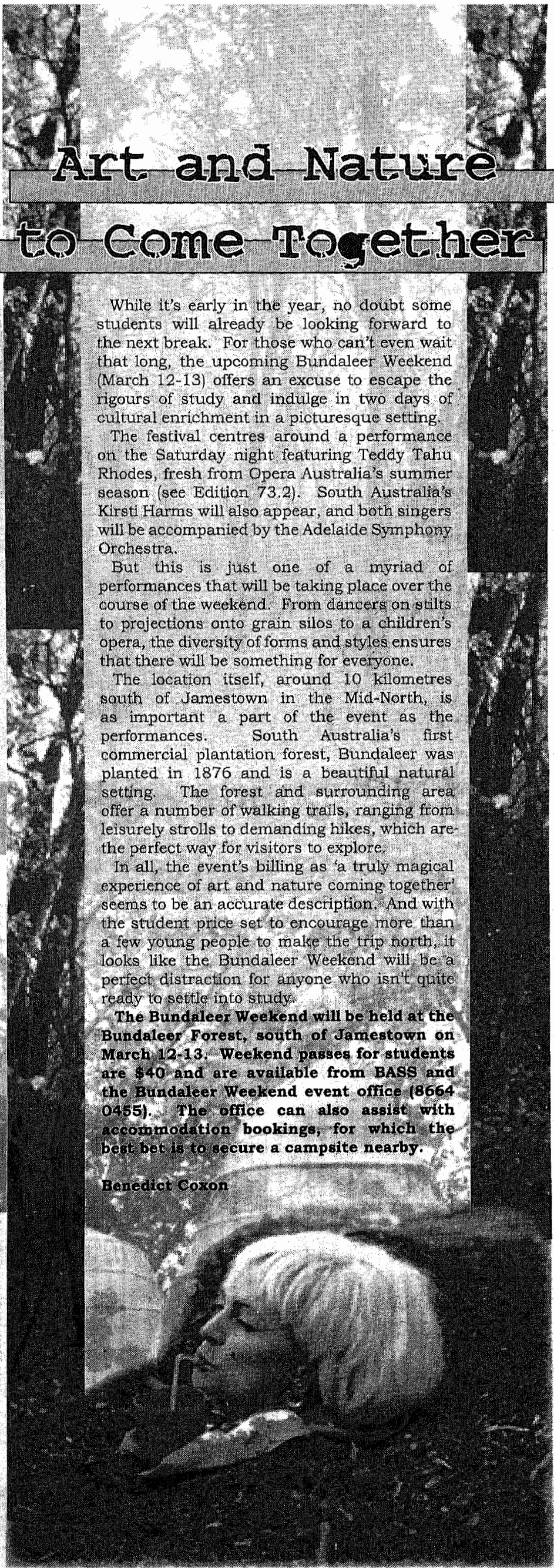
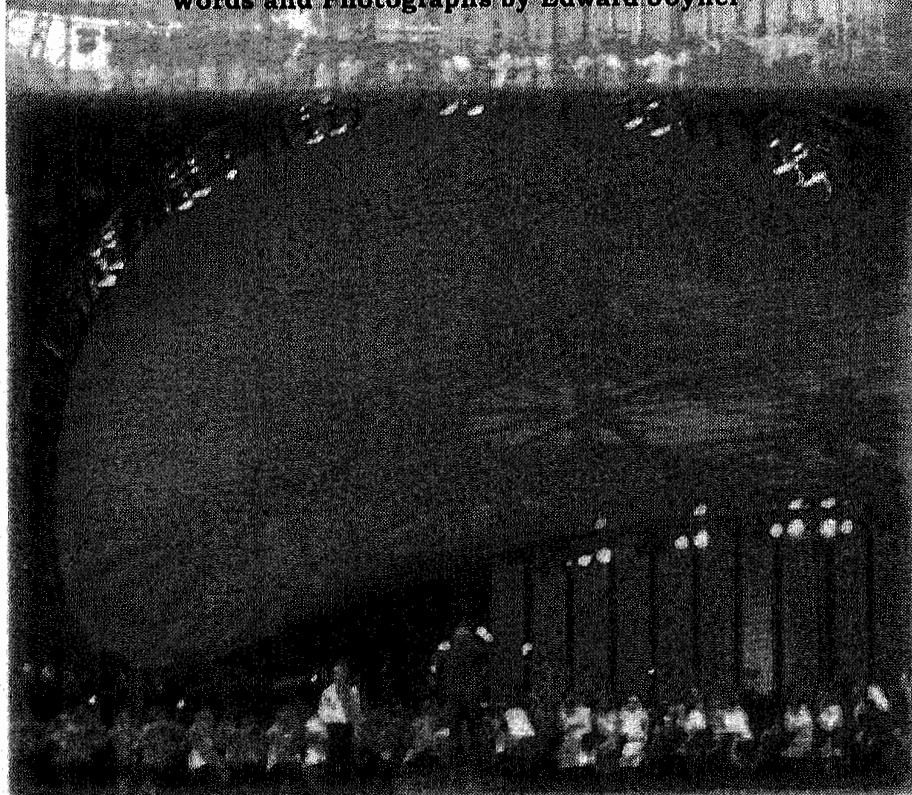
But this is just one of a myriad of performances that will be taking place over the course of the weekend. From dancers on stilts to projections onto grain silos to a children's opera, the diversity of forms and styles ensures that there will be something for everyone.

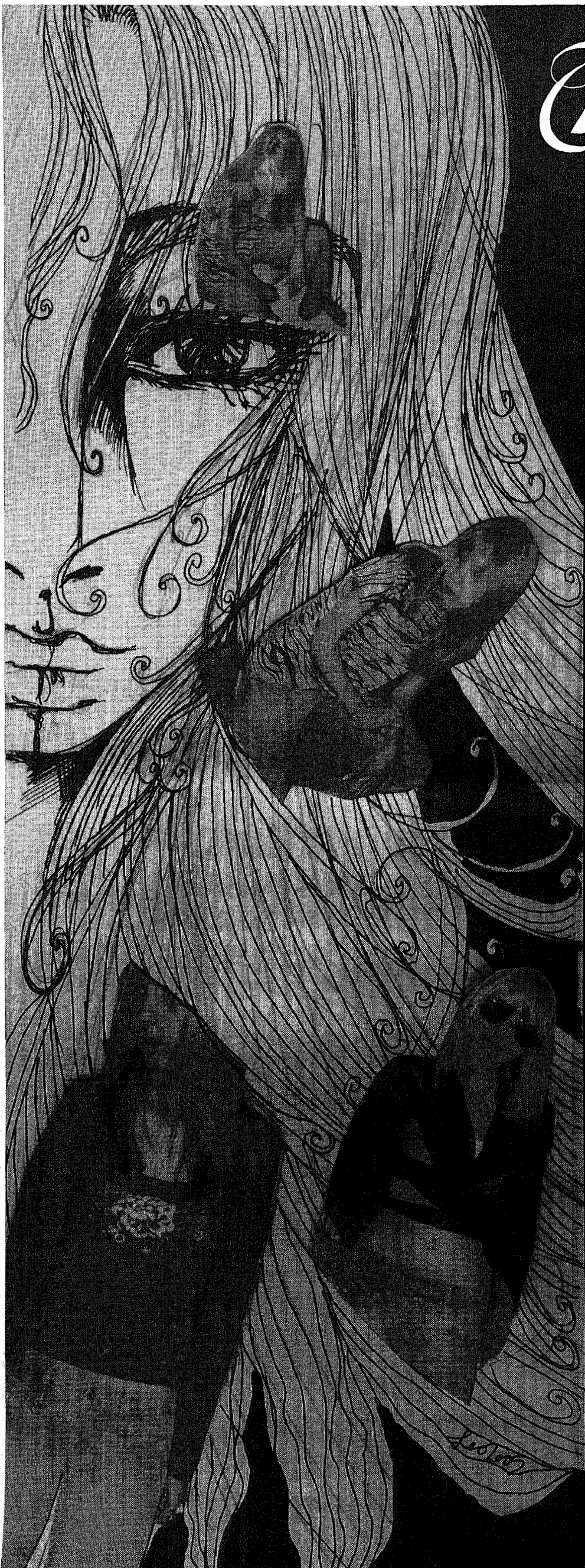
The location itself, around 10 kilometres south of Jamestown in the Mid-North, is as important a part of the event as the performances. South Australia's first commercial plantation forest, Bundaleer was planted in 1876 and is a beautiful natural setting. The forest and surrounding area offer a number of walking trails, ranging from leisurely strolls to demanding hikes, which are the perfect way for visitors to explore.

In all, the event's billing as 'a truly magical experience of art and nature coming together' seems to be an accurate description. And with the student price set to encourage more than a few young people to make the trip north, it looks like the Bundaleer Weekend will be a perfect distraction for anyone who isn't quite ready to settle into study.

The Bundaleer Weekend will be held at the Bundaleer Forest, south of Jamestown on March 12-13. Weekend passes for students are \$40 and are available from BASS and the Bundaleer Weekend event office (8664 0455). The office can also assist with accommodation bookings, for which the best bet is to secure a campsite nearby.

Benedict Coxon





Tsubi

speaks to

On Dit

Tsubi is where art and fashion meet. Tsubi is a group of mysterious Sydney guys who are now dictating art and fashion in our cities through their innovative label. Dan Single, Gareth Moody and George Gorrow seem to make up the elusive Tsubi crew, who work together in their Sydney studio. They've made it onto the pages of *Vogue* and numerous other national and international fashion magazines and now, luckily for us Dan Single has had a chat with *On Dit*. Tsubi don't really define their creations as art or fashion, but they certainly seem to fit somewhere between these two categories.

Tsubi stepped into the limelight in 2001 when they were invited to show their collection at Mercedes Fashion Week in Sydney. At this high profile event the crew released almost 300 live rats on the catwalk, much to the disgust of the Louis Vuitton clutching fashionistas. Together rodents and models paraded around and Tsubi made headlines in newspapers all over the country.

Tsubi has held up its reputation of putting on a good show, with presentations that merge the worlds of art and fashion together. In the following year to the rat show, Tsubi set up confronting live installation artworks. One piece incorporated a bed covered in razor blades and a model standing in a room painted in what looked like blood. Dan said that the presentation of their collections is important as "...it's a good way to show what you're about, that is a bit more insightful than just clothes hanging on a rack...it is an easy way to get your feelings across". Since then the Tsubi guys have launched their label in Britain, exporting their own views on street culture through a show in an abandoned railway station and more recently filled Ken Done's Gallery in Sydney with empty Tiger beer bottles.

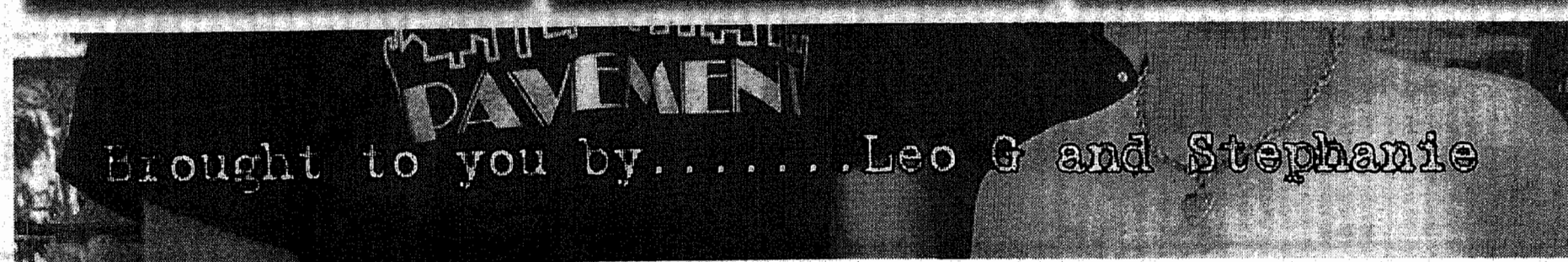
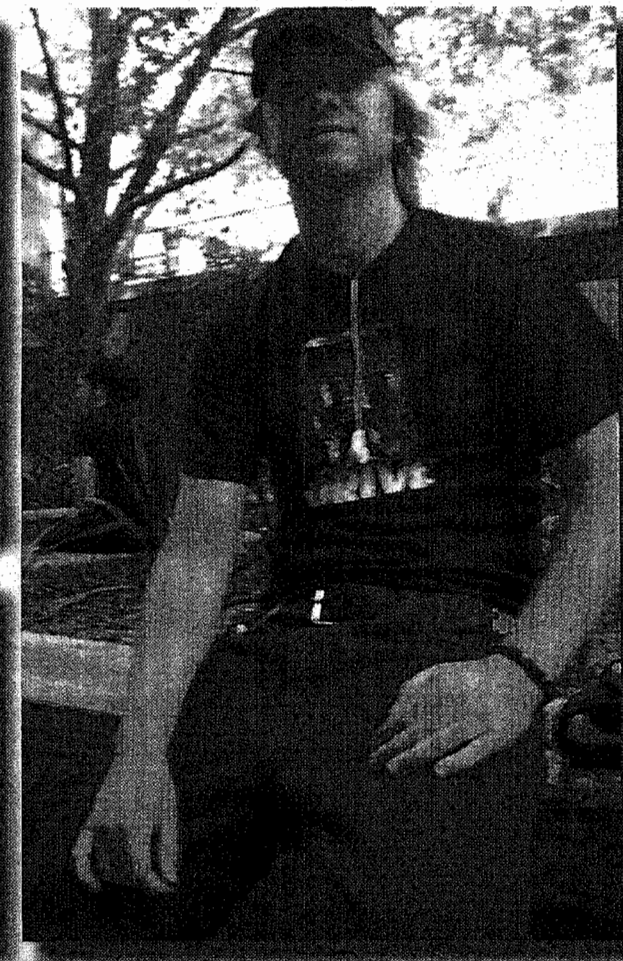
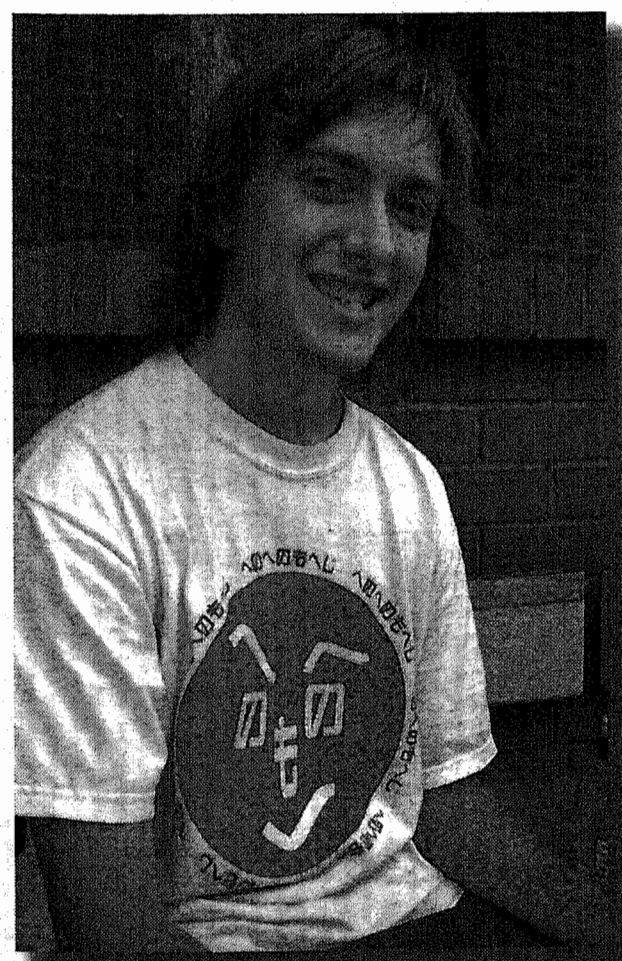
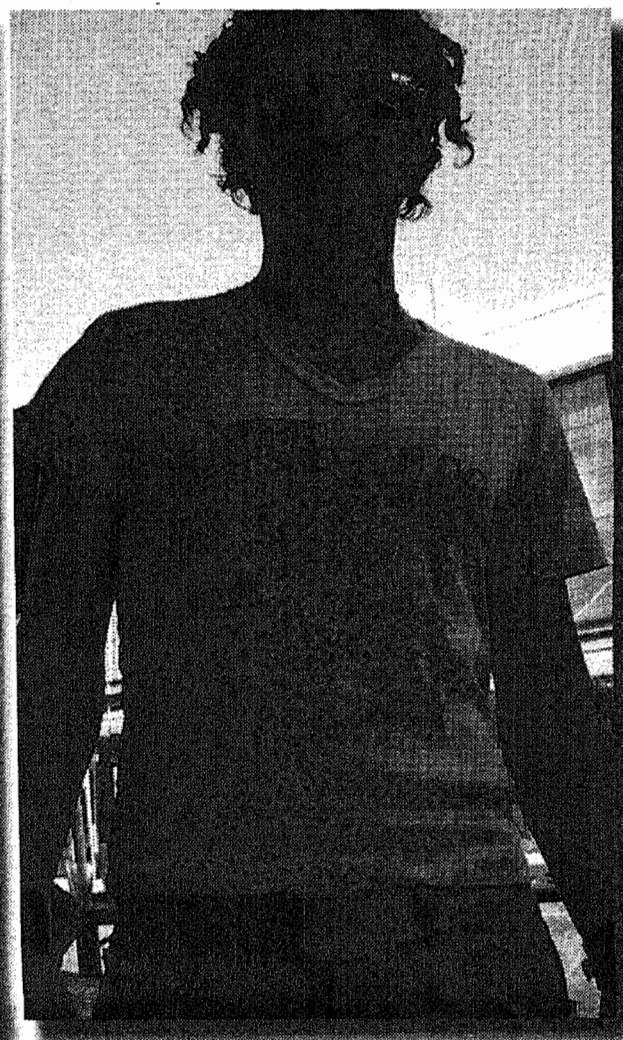
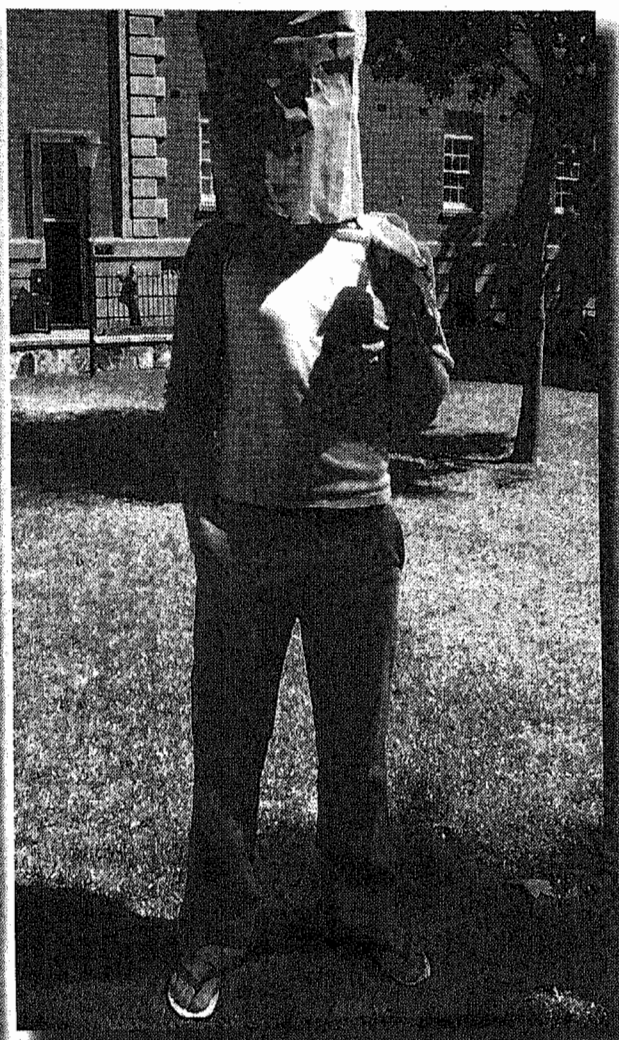
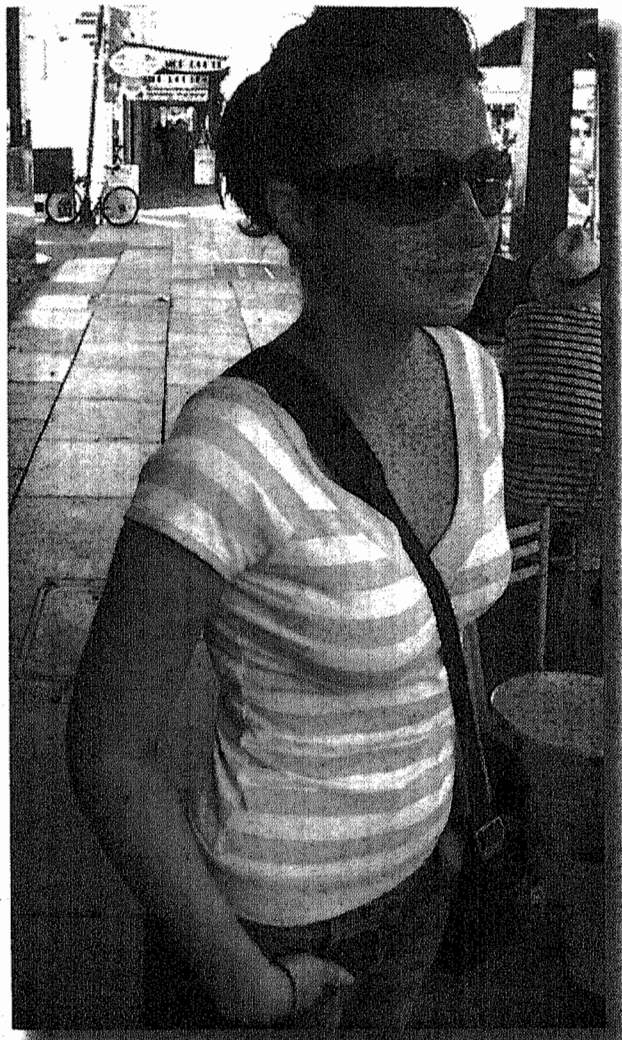
Dan, a past student of fashion design, has always had an interest in the industry. It all started when he used to sit down and draw clothes because he was bored; since then he's teamed up with the others who have studied art and graphic design. Tsubi doesn't seem to focus on the whole glamorous side of the fashion industry; rather they just do their own thing and don't give it much attention. When I asked if the fashion world was as cool as it seems in *Vogue*, Dan replied with "...kind of depends what you like, it can be, if you are into that kind of thing".

An average day for the Tsubi crew usually involves surfing, it's one of their many passions, along with music and being creative. After surfing it's off to breakfast with friends and time to discuss how things are going with the label. When working on designs they just draw up all of their ideas, and as the deadline starts to loom they cull the bad stuff and "...compile the best ones and that's it".

Tsubi who are famous for their edgy creativity and believe that interesting ideas are often more important than knowledge of cut and construction, when it comes to fashion. But even more importantly you've got to do your own thing, what you believe in. Or in the words of Dan "...you will get eaten by vultures!".

Words and Illustrations by Leo Greenfield
Model: Georgina Tippet

Chic Happens



Brought to you by.....Leo G and Stephanie

W O W! What A Week

All the AUU marketing team would like to congratulate Andrew Potter and all the directors and helpers for organising one of the most successful Orientation Week's ever.

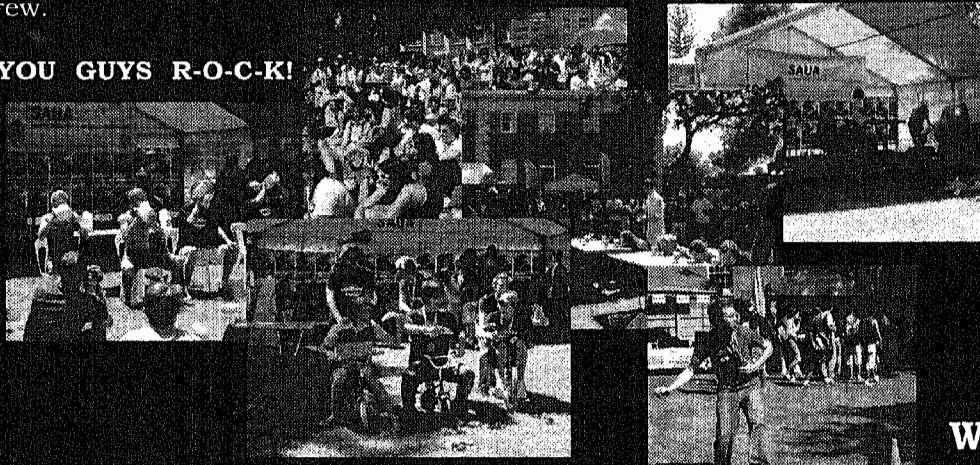
O'Week ran incredibly well, and the O'Ball was a sell-out for the first time in 6 years.

Feedback from sponsors and corporate stallholders has been of, how impressed they were with the professional way the students coordinated the numerous logistics of such a huge event.

As well as all that, they also ran the many outrageous activities for students, from sculling comps to boat races, bull riding to wrestling.

The success of the entire week was all due to the dedicated efforts of the amazing O'Week Crew.

YOU GUYS R-O-C-K!



We have a winner!!!!

The AUU would like to congratulate Alex Sen for choosing the winning name for our student mascot and claiming the prize of \$100 food and beverage voucher to be spent on campus.

The name Alex chose was CHECKERS - I guess you can see why it is so fitting!

So when you see CHECKERS walking around campus this year, make sure you go up and find out what freebies and discounts are up for grabs. CHECKERS will also have the latest events list and can help out with any questions you may have regarding the AUU and the services we provide for you.

Why shop at Unibooks?

Unibooks has been serving the academic and student communities of TheUniversity of Adelaide for over 75 years. With humble beginnings as the W.E.A. bookroom in the Mitchell building we have grown into the multi-site operation that you know today. You may have noticed that we've moved our store to a new location; on the ground floor of Union House, formerly the Wills Student Lounge. The new Unibooks is brighter, bigger and holds more books that at the previous location. Waiting times our peak busy period have been halved and everything is now on the same floor (no more stairs to climb!) We still carry the same great range of textbooks, references, fiction and non-fiction as well as a wide variety of stationery and other products.

Here are 8 reasons to shop at Unibooks:

- * In the last year we have given \$1,103,525 in discounts back to students
 - * We provide you with the best possible prices. If you happen to see a lower price at another retailer for the same textbook we'll happily match it.
 - * We have staff that communicate directly with your lecturers to make sure that the information that we supply you with is accurate so we'll never sell you an out of date edition, or a book you don't require.
 - * We'll order all the books you need for your course, no matter where it has to come from or how much it costs us.
 - * We don't charge joining fees and we guarantee to match or be better priced that the competition.
 - * Contrary to what some say, your student services fees in no way contribute to the running of Unibooks. We are a service brought to you the Adelaide University Union, have student representatives on our Board of Directors, and are financially independent. Buying your books from us actually makes us better for you as we're a non-profit organisation. The money we make actually goes back to you via increased discounts, services, and sponsorships.
 - * We offer 12% discount at the start of each semester for students regardless of your payment method.
 - * 80% of retail staff that we employ are University students, so they know what it's like to be a student and they can give you the right advice.
- So come in and check out our new store, you can find all your books and you'll get the best service and discount possible. Unibooks, your bookstore.

Union Bookshop Café

By now you may have read somewhere (in your diary, flyers on campus, AUU website) that the food and beverage outlet previously known as Signatures, has not only changed location, but also its identity!!

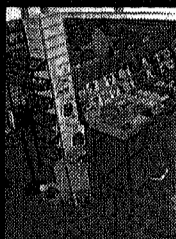
Now known as the **Union Bookshop Café** it is located on the ground floor of the George Murray Building (the old Unibooks site) and combines Unirecords and The Student Lounge.

Here you will find delicious cold juice blends, hot espresso coffee and assorted teas. There's also a great range of food including gourmet baguettes, toasted sandwiches and croissants and a lovely range of sweet things for that afternoon pick-me-up.

While you're enjoying these delicious treats you can browse the latest CD's from Unirecords and you can conveniently purchase your CD's over the counter with your food or drink order. We are also in the process of having speakers installed so you can listen to the latest music provided by Unirecords. Ask the staff if they can play a CD you're thinking of buying!

The Student Lounge is also in this great location on the 1st floor. This is a great place to catch up on study while having a bite to eat, or just to hang out with friends and enjoying the music.

Your Café, your Student Lounge, your Unirecords - all in the one location - ground floor, George Murray Building.



EVENTS ON CAMPUS!

March 7 th	Bike Tuning	SAUA
March 8 th	International Womens Day	SAUA
	Breakfast	
March 10 th	Pizza Eating Comp & Band	OSA/UAC
March 11 th	Shave for a CURE day	UAC/SAUA
March 14 th	Cinema screenings	UAC
March 14-18	Environment Week	SAUA

Help us to help the Leukemia Foundation!

March 11th we're hosting a Shave for a Cure Day on the Barr Smith Lawns. Get involved and either Shave, Colour or Wax your head for charity! Email activities@adelaide.edu.au to get involved!

Coming Soon:

Following the success of last year, we will once again be hosting the National Campus Band Competition, only this year we will also be hosting the NATIONAL FINAL. Entries will be available May 9th. Email activities@adelaide.edu.au to get on the mailing list to receive updates and the entry forms once they're available.



Find it hard to maintain conversation beyond "nice weather isn't it?" and "so... do you like, stuff?" Read our

Classics in a Minute

and banish the ominous black clouds of mediocrity

Aesop's Fables, by Aesop (620? BC - 563? BC). Translated from Greek by George Fyler Townsend (1814-1900) Brought to you by Project Gutenberg [www.gutenberg.org], public domain texts free for all!

The Ass and the Grasshopper

An ass, having heard some grasshoppers chirping, was highly enchanted and, desiring to possess the same charms of melody, demanded what sort of food they lived on to give them such beautiful voices. They replied, "The dew." The Ass resolved that he would live only upon dew, and in a short time died of hunger.

The Wolf and the Lamb

WOLF, meeting Lamb astray from the fold, resolved not to lay violent hands on him, but to find some plea to justify to the Lamb the Wolf's right to eat him. He thus addressed him: "Sirrah, last year you grossly insulted me." "Indeed," bleated the Lamb in a mournful tone of voice, "I was not then born." Then said the Wolf, "You feed in my pasture." "No, good sir," replied the Lamb, "I have not yet tasted grass." Again said the Wolf, "You drink of my well." "No," exclaimed the Lamb, "I never yet drank water, for as yet my mother's milk is both food and drink to me." Upon which the Wolf seized him and ate him up, saying, "Well! I won't remain supperless, even though you refute every one of my imputations." The tyrant will always find a pretext for his tyranny.

A Peek Inside...

THE DEVIL'S DICTIONARY

This week instead of expanding your vocabulary, expand your definitions of words you already know with *The Devil's Dictionary* by Ambrose Bierce (also available through Project Gutenberg)

ABSOLUTE, adj. Independent, irresponsible. An absolute monarchy is one in which the sovereign does as he pleases, so long as he pleases the assassins. Not many absolute monarchies are left, most of them having been replaced by limited monarchies, where the sovereign's power for evil (and for good) is greatly curtailed, and by republics, which are governed by chance.

ABSTAINER, n. A weak person who yields to the temptation of denying himself a pleasure. A total abstainer is one who abstains from everything but abstinence, and especially from inactivity in the affairs of others.

EXCEPTION, n. A thing which takes the liberty to differ from other things of its class, as an honest man, a truthful woman, etc. "The exception proves the rule" is an expression constantly upon the lips of the ignorant, who parrot it from one another with never a thought of its absurdity. The Latin, "*Exceptio probat regulam*" means that the exception tests the rule, puts it to the proof, but does not confirm it. The malefactor who

drew the meaning from this excellent dictum and substituted a contrary one of his own exerted an evil power which appears to be immortal.

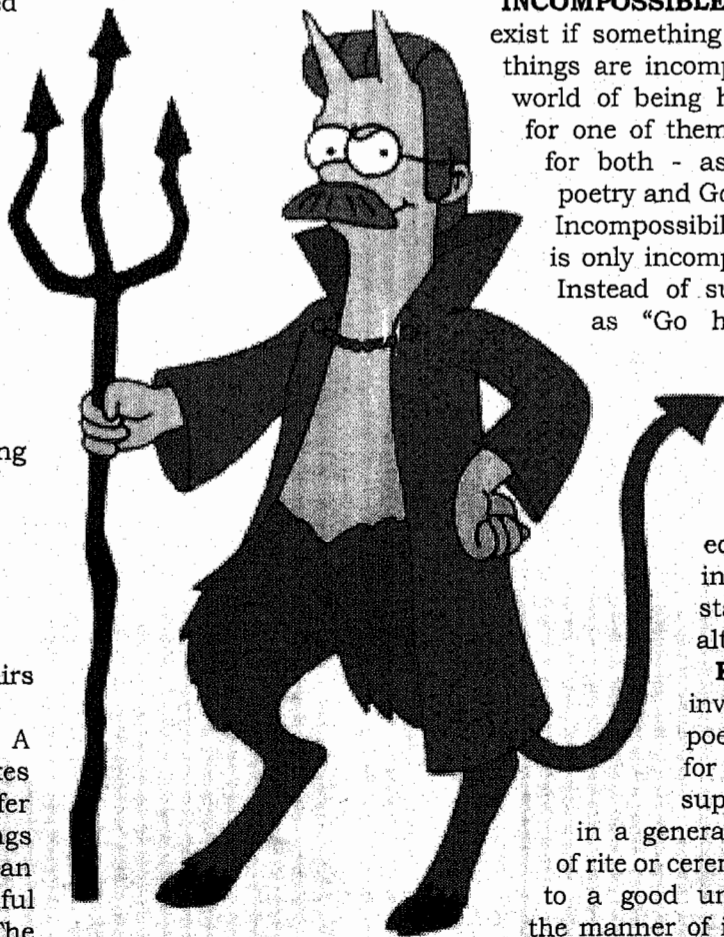
INCOMPATIBILITY, n. In matrimony a similarity of tastes, particularly the taste for domination. Incompatibility may, however, consist of a meek-eyed matron living just around the corner. It has even been known to wear a moustache.

IMPOSSIBLE, adj. Unable to exist if something else exists. Two things are impossible when the world of being has scope enough for one of them, but not enough for both - as Walt Whitman's poetry and God's mercy to man. Incompatibility, it will be seen, is only impossibility let loose. Instead of such low language

as "Go heel yourself - I mean to kill you on sight," the words, "Sir, we are impossible," would convey an equally significant intimation and in stately courtesy are altogether superior.

KISS, n. A word invented by the poets as a rhyme for "bliss." It is supposed to signify, in a general way, some kind of rite or ceremony appertaining to a good understanding; but the manner of its performance is unknown to this lexicographer.

SAUCE, n. The one infallible sign of civilization and enlightenment. A people with no sauces has one thousand vices; a people with one sauce has only nine hundred and ninety-nine. For every sauce invented an accepted a vice is renounced and forgiven.



Words, Words, Words...

Q: What do you get if you cross-reference the word 'mercurial' in Roget's New Millennium™ Thesaurus?

aberrant, abnormal, accelerated, active, acute, ad lib, agile, agitable, airheaded, alarmable, alert, anomalous, arbitrary, athletic, barrelling, birdbrained, bizarre, blue streak, breakneck, brisk, bubbleheaded, buoyant, bustling, capricious, careless, changeable, changeful, cheat, chop chop, clever, commutative, contrary, convertible, coquettish, crotchety, dashing, deft, demonstrative, desultory, devious, dexterous, dicey, dingbat, dingdong, directionless, dizzy, double time, double-crossing, dubious, easy-moving, eccentric, edgy, effervescent, elastic, electric, empty-headed, energetic, enthusiastic, erratic, erratic, expansive, expeditious, expeditive, faithless, fanciful, fantasma, fast, feather-brained, fickle, fidgety, fierce, fiery, fitful, flaky, flashing, fleet, fleeting, flighty, flip, fluctuant, fluctuating, fluid, flying, freakish, frisky, frivolous, gaga, galvanic, gay, giddy, hair-trigger, harebrained, hasty, helter-skelter, higgledy-piggledy, high strung, hot, hot-headed, hot-tempered, humorsome, hurried, hypersonic, hysterical, idiosyncratic, iffy, impatient, impetuous, impulsive, incalculable, inconsistent, inconstant, indecisive, inflammable, intolerant, irascible, irregular, irrepressible, irresolute, irresponsible, kaleidoscopic, kinky, lickety-split, light-headed, light-hearted, like crazy, like mad, limber, lithe, lively, lubricious, mad, meandering, mercurial, meteoric, mobile, moody, movable, mutable, nervous, neurotic, nimble, nimble-footed, nomadic, notional, odd, oddball, overzealous, passionate, peculiar, peevish, permutable, picky, planetary, popcorn, posthaste, presto, prompt, pronto, protean, punchy, queer, quick, quicksilver, quick-tempered, quick-witted, quirky, raced motor, racing, rambling, rapid, rash, ready, reckless, resilient, restless, reversible, revocable, roving, scatterbrained, screamin', screaming, sensitive, sharp, shifting, short fuse, silly, skattish, snap, snappy, sneaking, spasmodic, speedball, speedy, spirited, sportive, spright, sprightly, spry, stirring, strange, stray, supple, susceptible, swift, temperamental, testy, thoughtless, ticklish, touchy, transformable, transitional, twit, two-timer, unbalanced, uncertain, uncontrolled, undirected, uneasy, unfaithful, unnatural, unpredictable, unreasonable, unreliable, unsettle, unstable, unsteady, untrue, unusual, up-and-down, vacillating, vagarious, vagrant, variable, variant, varying, vehement, velocious, versatile, vigorous, violent, vivacious, volatile, volcanic, wavering, wayward, weird, whimsical, wild, winged, yo-yo, zippy



Lit sub-ed Carly spends a lazy Sunday leafing through her Roget's New Millenium Thesaurus

CONSTANTINE

Director: Francis Lawrence
Starring: Keanu Reeves, Rachel Weisz & Shia LaBeouf

The next film in the 'cash-in on the comic book' series is *Constantine*, which comes from the little-known comic *Hellblazer*. John Constantine (Keanu Reeves) the terminally ill, chain-smoking exorcist is able to see both angels and demons in this world. He performs the job of exorcisms and general demon banishment not through an altruistic instinct to aid the human race, but to bribe his way into heaven which he's been 'banned' from (and the failure to see the distinction between these two motives is probably what's keeping him out). Unfortunately, due to the limitless amount of cigarettes he smokes each day, time is running out (it is nice to see a hero face these sort of consequences for once. Now if only James Bond could pick up an STD). Rachel Weisz plays religious cop Angela who is investigating the suicide of her twin sister Isabel, suspecting someone else was involved. Her quest leads her to Constantine. They become involved in an evil (or is it?) scheme involving the anti-Christ, the extended version of the Bible and 2000 year old lost Nazi treasure – the spear that killed Christ, conveniently unearthed in the opening credits by what is almost the human equivalent of Gollum. Throw in a few old clichés; a character which is M and the geeky friend with all the reference books rolled into one, the enthusiastic but stupid young sidekick and of course, the alcoholic priest. Now the hero is ready to battle to stop the end of the world in a very short amount of time

despite no-one believing him that it's going to happen.

Director Francis Lawrence does pretty good with what he has available to him, but despite the development of Keanu Reeves' third facial expression the film doesn't deliver what it seems to promise. The climax is kind of unclimatic and in parts predictable. Except for the role of (supposedly) androgynous angel Gabriel, the acting was basically unimpressive and the sexual tension between Satan and Constantine was a lot higher than that between him and Angela (not that this would be hard but we mean a lot).

You can see where the film has picked up special effects where *The Matrix* left off – they were undeniably fantastic, but don't see *Constantine* on a Saturday night or the visions of hell will frighten you into going to Church the next morning

Some of the one-liners will get you laughing, but then again so will some of the lines meant in deadly seriousness. It's all very well to preach and morality and self sacrifice but its not like we can all see demons and have the opportunity to save the world by dying. We can't all be Buffy.

If you're a fan of the supernatural thriller type genre or are easily distracted by mind-boggling SFX *Constantine* will be pretty pleasing but it will still fail to live up to other films in this field (except maybe *Van Helsing*).



Jo B. and Irimi Penglis



GERRY

Director/Writer: Gus van Sant
Starring/Writer: Casey Affleck, Matt Damon

How do you rate a film which can basically be classified as experimental filmmaking? Such is the question is kept asking myself while watching *Gerry*, a film about two men, both named Gerry (Affleck and Damon) who find themselves lost in the desert somewhere in America during a hiking expedition. There's little more to the story than that, and this is certainly not a typical film. Van Sant, known for his oblique approach to filmmaking (*Elephant*, also directed by him, was made after this), leaves a lot up to the audience's imagination here. Like with many of his films, I found myself intrigued at first by the different approach taken in telling the story. There is one shot of Gerry and Gerry's backs as they walk across the almost white sand that lasts for almost a minute. Another shows the two of them, their legs entwined in a spidery, almost sexual manner near the end of the film. A single repeated piano melody accompanied by a violin is the only music used in the film, to open and close.

Unfortunately, the fascination with these unusual aspects of the film quickly gives way to a familiar frustration. What is van Sant trying to tell us here? What is the purpose behind the film? *Gerry* benefits at first from the eerily beautiful scenery and the strange quietness the film possesses, but soon finds itself drowning in silence - and subsequently trying my patience. Even when there is a sense of tension, when something happens to surprise us, there is a sense that the audience is being strung along, hoping to come away from this film with something other than confusion but having their hopes unfulfilled. Perhaps the film, curiously haunting atmosphere aside, doesn't have enough ideas to sustain 111 minutes of film. Perhaps, too, the problem is my impatience. So what do I go with? One star for draining me of my patience, or four for a daring piece of experimental cinema? The result lies somewhere in between.



Brian O'Neill

'QUOTH THE RAVEN' COMPETITION



"Vegas Baby!"

If you know what film this quote is from, let us know! Email onditfilm@hotmail.com and something special may happen to you! OOH GOODY!

Congrats to PENNY CHARLESWORTH for guessing *The Big Lebowski* from On Dit's first edition 'Quoth The Raven'. You'll receive a wicked wow Ong Bakcap and T-shirt.

REVIEWER PROFILE

Soph.



Fave films: *Shawshank Redemption*, *16 Candles*, *The Little Mermaid*, *Ace Ventura*
Most Hated: *King Arthur*
Fave Genres: Drama, Comedy
Most Hated Actors: I HATE HATE Julia Roberts and Kiera Knightley
Random Fact: I've been petrified of *Edward Scissorhands* and *E.T.* all my life

Two weeks of filmic fun and frivolity are over, giving way to two years of blank screens until the next AFF film festival. It's too late now to see any of the great things that showed so, just to torture you, here's...

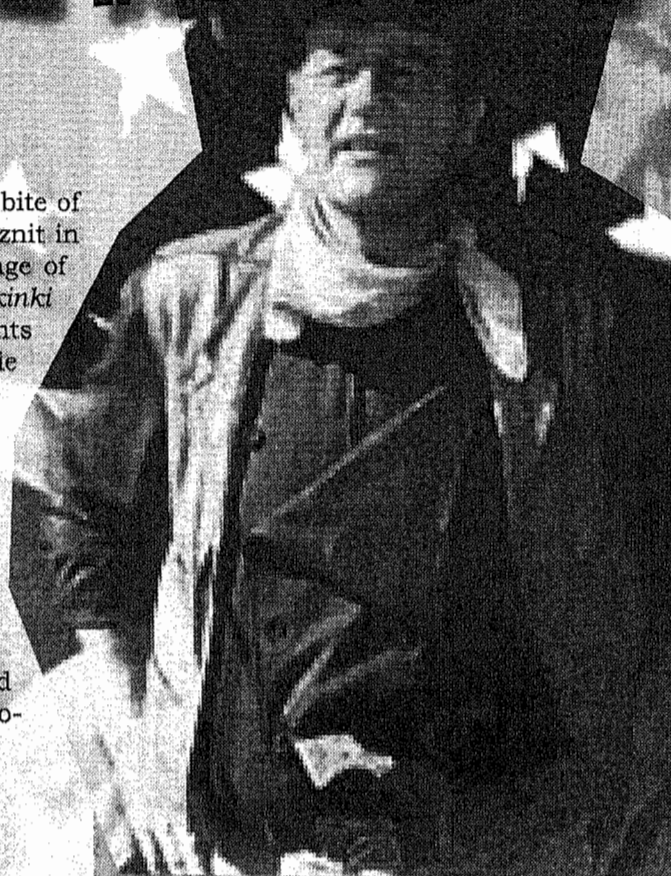
THE ADELAIDE FILM

FESTIVAL ROUNDUP

MIRRORBALL

Mirrorball proved itself as the tastiest bite of my film festival pie, showcasing the shiznit in video concept and direction from a range of zeitgeist defining artists like *Mum*, *Chinkinki* and the *Chemical Brothers*. Highlights included *Phantom Planet's* lo-fi zombie fest, *Chinkinki's* ode to Magritte and the visceral adage to the digitality of biology by debonair Frenchies *Air*. Surprisingly, local chanteuse Sia Furler was in the audience, but provided incessantly twatty comments throughout the evening...it all stunk of Sagittarius, really. Nevertheless, *Mirrorball* was a riotous romp through pop culture's most teen-friendly medium and demonstrated the many fruits of Michel Gondry's so-hot-right-now conscious mind.

The Pop Princess



SEARCHING FOR THE WRONG EYED JESUS

Many of the most notorious, or excessive characters of the 50's and 60's would have the moniker "everything you've heard about them is true!" printed above their names whilst sleazy, coke-addled pictures of them debauching someone that could be your daughter appeared in both publicity press and tabloid form. This moniker is also very true for America's Deep South.

Searching for the Wrong Eyed Jesus is an exploration into the soul of America's swampy badlands, namely Louisiana and a small town named Ferriday. Its passage through musicians is quite intentional - they seem to strive to understand the south in a much more deliberate manner than many of the locals that are interviewed. The camera lens, guided by introspective alt-country star Jim White, beautifully delves into the bimodal world of the deep south - those who stay up on Saturday night sinning, and those who head to bed early to get it all out at church in the morning. As one local hick defines, "some people go to church and some people don't; its just one of those small towns."

This lack of a middle moral ground, mixed with the South's great love of story telling, fear of Pentecostal Hellfire and humble view of anything that doesn't involve saving or sinning makes for a glorious, ferocious and touching film.

The documentary seeps further into Southern culture than just the music, as Andrew Douglas is very transient in his direction. On a day he couldn't find enough people to interview on the streets of Ferriday, he by chance ended up in the jail, and captured some of the most honest footage of the documentary.

The photographic imagery of "Wrong Eyed Jesus" is phenomenal. Scenes of children being held by their mothers in church whilst they speak in tongues to the black, bleak scenery of the industrial mountainscapes and rivers, it holds a spookiness and awe all at the same time.

Douglas's direction never glorifies the musicians: without introductions, I did not recognise two of my favourite musicians of all time talking about their Southern religious experiences or performing. Instead Douglas just lets them play if they want, or talk about what they want with complete honesty and anonymity. (Ex New York Doll's) David Johansen plays with a band mate in a hotel room. Trailer Bride's Melissa Swingle plays 'Amazing Grace' on a saw and bow, and talks about laughing sisters at an uncle's funeral when her Alzheimer-stricken aunt started to scold the Uncle for playing around and sleeping in the coffin.

Religious dysmorphia spawned by a major moral scare from the likes of Southern disciples such as Elvis and Jerry Lee Lewis has left the South in a state of disarray. Now there are reformed junkie priests playing blues in sermons, and all you can hear in "Sheffield's Truck Stop where Jesus is Lord" is simple religious philosophy full of downtrodden stories of woe and hope. Burroughs's words were never more true:

America is not a young nation. It is old, and there is an evil there that underlies it all, it was there before the first settlers, before the Indians - it has always been.

Jimmy Trash

PEACHES

This was one of the eagerly anticipated, home grown beauties of the Film Festival - hell, even Mike Rann showed up to make a speech before the screening! Directed by Adelaide's own Craig Monahan (a director who most Aussie actors would kill to work with, I'm told), and filmed in our very own Riverland, this is a feature to see when it comes out soon at the cinemas. The story is about the coming of age of Steph (Lung), a girl who was born under the wreckage of the car crash that killed her parents. Raised by her mum's old friend, Jude (McKenzie), she goes to work for the local cannery, and around the same time is given her mother's old diary as an 18th birthday present. Discovering the old lives of her parents, Jude, and the romantic relationship that used to exist between Jude and her current arch-enemy Alan (Weaving), is the catalyst for Steph finding her own path in life, but not before seriously crossing boundaries, testing relationships and having sex with Hugo Weaving. As you can tell, this is a truly original cutting-edge storyline that has never been done before! Sarcasm aside, the film is very well done and beautifully shot, true to Monahan's style, and the acting is solid. This is a director who is good with his actors and it shows because they deliver great performances. Forgive the cliché and savour the sumptuous visuals and enjoy it for the juicy home grown peach it is! (Sorry, had to throw a bad pun in somewhere)

Soph.

CODE 46

It is a rare thing to watch a film that is so coldly beautiful, with such chilling and dehumanising ideas, manage to pass itself off as a love story. And yet, *Code 46* achieves just that. This is another film about the future: the year is God-knows when, people are identified by fingerprint, everything is computerised, and the world is so globalised that the term 'cultural diversity' belongs in Ye Olde English dictionary, and yet it manages to be so much more than a cheap science fiction thrill. Some of the ideas in this film are truly incredible and portrayed so realistically that you can almost hear the drum signalling the end of freewill playing in our future. William is hired to use 'intuition' to solve cases and meets Maria, the guilty one, during an investigation. You see, Maria works an organization that provides 'fate insurance', and sells it on the sly to those who can't get it legit. He's on to her, but he covers for her and after spending some time together they fall in love. In comes Code 46 - a government regulation protecting against incest in a society that procreates according to genetic suitability. And then everything comes crashing down - work, their romance, his family. This is a great film - worth watching for the stunning visuals and the eerily believable version of the future. The actors are great - Robbins can never do wrong and Morton... well she's an interesting one, so weird looking and versatile. Have to mention this funny bit though. Will is telling people to tell him one thing about themselves, and this worker tells him "I have a thing for freckles. I find them beautiful. They make animal porn and midget porn, but why not freckle porn? Anne of Green Gables? I consider it an erotic classic." And she says this with a straight face! It's priceless!

Soph.

DOUBLE BILL: HOUSE OF FLYING DAGGERS & ONG-BAK

Since the Western launch of *Crouching Tiger, Hidden Dragon*, audiences everywhere have had an opinion on whether the wire-fu style the film popularised or the close-combat martial arts style of earlier films makes for better entertainment. The two are impressive for different reasons: the, ahem, vintage style of martial arts films pre-*Crouching Tiger*, such as those from the Bruce Lee oeuvre, have a certain charm in the more authentic feel behind the fighting. There's a greater sense that the actors are actually fighting to their heart's content, while in the more modern wire-fu, the element of fantasy is more prominent, with characters doing gravity-defying leaps across lakes, up buildings and along tree branches. For fans of either style of film, you'll find something to keep you occupied at the cinemas at the moment, with the close releases of Yimou Zhang's (*Hero*) next epic, *House of Flying Daggers*, and the Muy Thai martial arts outing of *Ong-Bak*. But are the films any good?

House of Flying Daggers is the more high-profile release of the two: it has the advantages



Zhang Ziyi in *The House of Flying Daggers*

of a big budget and at least one actor well-known in the west. Ziyi Zhang (also in *Hero* and *Crouching Tiger*) plays Mei, a blind dancer staying at a brothel near the end of the Tang dynasty. Police deputies Jin (Kaneshiro) and Leo (Lau) find themselves entangled with the girl when they suspect her ties with a faction known as the House of Flying Daggers. Soon Jin finds himself on the run with Mei - although the intentions of all three characters in this triangle are not what they initially seem, and we are left with a rising sense that all three of them are quite powerless against larger forces at work. In *Ong-Bak*, the story is much, much simpler. Ting (Jaa) lives peacefully in a small village in Thailand. That is, until the head of the Buddhist statue Ong-Bak is stolen, and the village finds itself facing peril, at which point Ting must get the head of Ong-Bak back. When travelling to Bangkok to begin his search, he enlists the help of his slacker cousin George (Wongkamlaio). Ting also has some powerful Muay Thai martial arts moves to take down his many adversaries. Er, and that's about it.

Which of these films suits each person most will vary, though both clearly have an audience that will enjoy them. *House of Flying Daggers* has all the qualities one would expect of a fine epic adventure/romance, with Ziyi Zhang providing a beautiful, enigmatic central character, although the love story is perhaps not quite as moving as the core of *Hero*, relying more on the intrigue of a hunter/hunted concept between its characters. Like in *Hero*, Yimou Zhang utilises the environment to reflect the motivations and emotions of the characters - and the snowstorm late in the film is another

knockout, although it ends up overshadowed by a somewhat schmaltzy ending. It is also upstaged by at least two other scenes in the film: the "Echo Game" early in the film is so visually stunning that I found myself afraid to blink in case I missed something, while the chase through the bamboo near the House of Flying Daggers' base is also quite amazing. *Flying Daggers* reveals itself to be quite a visual masterpiece as well as evolving the wire-fu to a



Tony Jaa in *Ong-Bak*

more subtle level to enhance the artistic side of the film, although the film seems to lack some of the depth of *Hero*. At the very least, I have more to say about it than *Ong-Bak*, which has a very basic plot and performances one would expect from a low-budget action movie. *Ong-Bak* has a certain charm in the close combat of its fight scenes and its slightly comical chase sequences - but again, these films have been finding release for several decades, and there are already plenty of others out there that could suffice instead.

House of Flying Daggers:



Ong-Bak:



Brian O'Neill

Cult Blast From the Past - Before Sunrise (1995)

Director/Writer: Richard Linklater (*Slacker*)
Starring: Ethan Hawke (*Reality Bites*), Julie Delpy (*Three Colours: White*)

Swoon, Ethan Hawke. Flutter, Julie Delpy. Sigh, the charm of Vienna. Aaaaah, love. Whenever I'm feeling crap about love (which used to happen A LOT!) this is the film that restores my faith in the simple beauty of meeting someone without major complication (no alcoholics here) and allowing the natural progression of the big L to work it's magic. Linklater formulated the most simplistic of plots so the dialogue and chemistry between the two main players is what makes this movie shine. The body language - a brief glance here, a hesitant hand on the back there - has the viewer literally on the edge of their seat rooting for the next move. Oh, it's simply goooorgeous, dahlink!

Jesse (Hawke - right up there with Lloyd Dobler as most delicious love interest) meets Celine (Delpy) on the Eurail and invites her to bail on her plans to return home to gay Paris and join him for a night in Vienna doing, well, whatever! The two wander aimlessly through the culture-dripping streets of the city, coming across some random characters, but mostly just doing what 20-somethings do best - talking cod-shit! As the nights draws on, the pair begin to realise that their feelings may last for more than one night...oh no - what will they do?!

Well, we all know what they do now, if we've seen *Before Sunrise*, but the original stands alone anyway, for all the desperate romantics out there to ponder over what may have been... another sigh. Now go get on a train and find your one true love! Just make sure you get off before Darwin.



Lucky L.

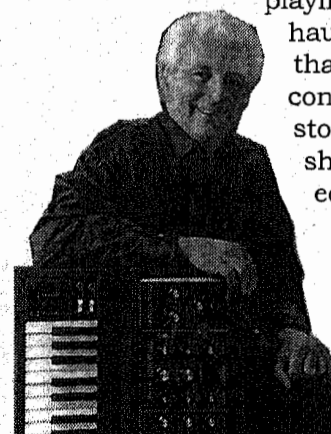
**LUCKY L.'S TOP 5...
BITCHES FROM HELL MOVIES**

1. **HEATHERS:** Heather Chandler, shudder! She had the best one-liners of any bitch, ever. "You're such a pillow case".
2. **JAWBREAKER:** Scary Rose McGowan. Somehow methinks this was semi-autobiographical on her part.
3. **THE LAST SEDUCTION:** Look out boys - all us chicks want is your money... and a bit of rough sex. Seriously.
4. **MEAN GIRLS:** More high school politics. Why can't everyone just get along?
5. **WILD THINGS:** Cat fights, passionate lesbian action, more cat fights. This film was definitely made for females.

MOOG

Bob Moog invented the first musical synthesizer in the fifties, after developing theremin kits. Then he would have been a passionate electronics geek with a dream. Now he is the coolest grandpa in the world, gives lectures to thousands of people in Japan, and only eats fresh vegetables from his backyard because he doesn't want to put the crap pesticides that commercial farmers use.

Moog traces the birth of the Moog synth, through its early uses and the first musicians to see it as a truly innovative instrument, and then looks at those that have pushed it further into modern music. The film quickly excels as the coolest music documentary in the world. The very early 60's clips of a tuxedo'd Gershon Kingsley showing the American public kitsch demonstrations of the Moog's capabilities, to extraordinary theremin diva Pamela Kurstin playing a more precise and haunting piece of music than the most dedicated concert cellist, only stopping to take a drag or shot of scotch are both equally mesmerising.



Jimmy Trash



Little Wings (USA) with No Through Road
Grace Emily Hotel, Thursday March 3

My initial interest in this show had more to do with Melbourne folk singer New Buffalo (Sally Seltmann) than the touring Californian singer, about whom I had heard little. Her last minute cancellation due to illness was certainly a letdown, to some extent mitigated by her replacement, local acoustic folkster No Through Road (Matt Banham).

Banham is certainly worth a look, particularly among those of us inclined towards a darker, more minimal approach to their folk. I was sure this guy would be tired of the inevitable comparisons with the similarly angst-laden Bright Eyes, until I heard his shameless cover one of the Canadian whinge-merchant's more obscure songs. Dear me. His voice is nevertheless genuinely emotive, possessing an unintrusively raw quality that lends itself to his material. His penchant for improvisation reveals an unwillingness to take himself too seriously - lucky for him.

Feature act Little Wings (Kyle Field) could best be described as a joy to watch. Indeed, until I was told that it was fairly commonplace in the world of folk music, my original intention for this review was to discuss the poetic implications of Field's convulsive - almost retarded - facial contortions accompanying some of his more beautiful vocal notes. Apparently, these amusing grimaces are a by-product of the singer's truly sublime ability to project his voice without losing any of its subtlety and consistency.

Field's spare electric guitar was apt to the occasion, as was his disarming stage presence. Dreamy songs about seemingly unromantic traffic jams and skateboarding legends had a warmth and maturity about them that evoked images of a blissfully simple life in the Pacific Northwest of contemporary America. The mid-set addition of a travelling companion's melodica and backing vocals only added to the ethereal experience. Her achingly Scandinavian good-looks amid the fairy-lit Grace Emily stage stuck in my mind for some time after the show.

Perhaps the highlight of the lengthy set was a song about a hidden beach cave that required the audience to make ambient 'scush' noises throughout the entirety its five minute duration. The result was a dimly lit venue filled with dozens of stoned folk aficionados each attempting to keep a straight face as they gently scushed at the stage. Amusing folk audience participation technique #42b: Try scushing for five minutes without releasing any spittle.

This was Little Wings' first visit to Australia, but rumour has it that Kyle and friends are keen to return in the not-to-distant future. Look out for their numerous releases through Popfrenzy records. You can also find a whole bunch of their stuff exclusively online.

Tristan Mahoney

Mudhoney, Enigma, March 2nd

The other night it occurred to me that I must have endured a lot of physical pain when I started going to gigs in the early nineties. Going to the Mudhoney gig the other night reminded me that I used to mosh, as opposed to kicking back and watching some drawn-out 'experimental' band. I also bought Doc Martin's because their toughness was necessary in a mosh pit. The pits, shoes and music that I found myself immersed in are pretty much in debt to Mudhoney. Mudhoney was the first decent music I'd ever heard, having only been exposed to my friend's taste for Guns'n'Roses and Pearl Jam. Mudhoney's set at Enigma last night was a gig that made me feel good about my teens.

Mudhoney kicked things off with a phased out new track that differed from what would be described as typical Mudhoney. Showcasing songs from their latest album they played mostly slow grooves and distorted washes. However they didn't disappoint their crowd, throwing in the old with the new.

In between songs they teased the audience with promises of new, unheard material but when they leapt into *Touch Me I'm Sick* the audience went spastic. The crowd, made up of folks who would have been seventeen during Mudhoney's debut, seemed to unleash passions locked away for safekeeping sometime around '93. It's not every day you see some older guy in a polo shirt and thin rimmed glasses crowd surfing. Basically it's a credit to Mudhoney and how relevant their music is now as it has always been. I forgot how their bass lines cram as many notes as possible towards the end of a bar before resolving to the next thumping root note. I forgot that Mark Arm screams as hard, if not harder than Cobain, Black and Cornell.

More surprising was that Mark Arm looked healthier than I expected. He held the punters in the palm of his beady magpie stare. Arm's composure failed to break even during *Suck You Dry* when a pumped crowd surfer was hurled into his path like a sweaty grunge missile.

After an already stellar show they returned for an encore de force. Unlike most encores this short burst of music matched, if not topped the show and met anyone's need to purge themselves. It was in all a gratifying show, a night of great reassurance to us all that the nineties happened and that they were absolutely awesome.

Ben V



The Rest EP Launch. Jive, recently.

The dedicated readers among you will remember my previous article about this great local band and the blatant plug I gave them for this gig. And what an event it was! Jive was packed with a groovy crowd of all ages, and good cheer was imminent. First up on stage was bluesy three-piece Canvas. The lead singer and guitarist had a rich, life-hardened voice, and cruised through pretty impressive lix. The double bass was stunning and the other guitarist was just as brilliant. The Rest agreed that the vocal harmonies were most delicious, but I have one complaint - I

wanted more! The boys played the kind of rootsy soul that evoked much head and hip movement from my table. But the best thing Canvas did was have a competition to see who could "YEEHAH" the loudest for a free Pale, while they played good ol' honky tonkin' country.

Next up was a special treat, The Casio Brothers, 80's style. These guys play everything Casio, including the first Casio electronic "guitar", made in 1983! Gnarly! The lyrics focus on Reebok, Casio and aerobic instructors. Speaking of aerobics let me tell you about the visual feast provided by the Casio Brothers' costumes. First, a genuine white tracksuit, including original jacket, blond wig with fluoro sweatband and big sunnies. One wore a fluoro green minidress and lurid knickers, which were stripped off to the amusement of the crowd. Of course, matching red tracksuits were also featured, as well as Vanilla Ice-worthy bling bling. Find comfort in the familiarity of predictable sequences, simple chord progressions and cheesy lyrics and party like it's a year 7 Blue Light Disco.

By the time these happy shiny performers left the stage, the crowd was pumped for the headliners. Lead singer and keys player of The Rest, Michael Dixon talked to us about the importance of dreams. Quoting Albert Einstein, we were reminded that "Imagination is more important than knowledge". The crowd was encouraged to close their eyes while Dixon swept us away to paradise. A friend and I held hands and smiled as the percussion started, and soon enough the beautiful music of The Rest was once again upon us. We danced away the evening, and left our worries for another time and place.

Heather B. McGinn

ON DIT GIGS TO LIVE MUSIC LOVIN

★ Frequent Seahorse cd launch:

Thursday 11th March, 10pm @ Supermild, free entry

★ The Restless: Friday 18th March - The Jade Monkey w/ Mr Wednesday & Cookie Baker, Intimate Acoustic Mode

Sunday 10th March - The Grace Emily Hotel with The Yearlings

at the cov:

★ **Luka Bloom (USA)** Saturday 19th March \$48 8pm

★ **International Peace Day Fundraiser** Sunday 20th March 2pm

★ **Latin Party Saturday 26th March** \$15 / \$12 conc 8pm

★ **Love Outside Andromeda (VIC)** Saturday 2nd April \$12 or \$15 at door 8pm

★ **Bob Brozman and Rene Lacaille** Tues April 5

★ **Slava Grigoryan** Wednesday 6th April 8pm

★ **Eric Bibb (USA)** Thursday 7th April \$40 8pm



Kid Confucius
Kid Confucius
Inertia

Kid Confucius formed as a nine piece band in Sydney, and three years down the line they're about to release their debut self titled album. They are the first Australian band to try and fuse hip hop and soul together, and have been fairly successful in the process. Having performed sold out gigs throughout Sydney in the last few years, at venues like the Gaelic Club and Basement, they also had a brief collaboration with MC Trey which led to performances on TripleJs wireless show. Therefore producer Buchman decided to take them on to develop their live sound into a recording, a feat the band hadn't quite achieved.

The members all come from a diverse and varied background, and as such the influences evident in their music are wide, reaching from soul and funk figures (Curtis Mayfield, Stevie Wonder and Prince) to the more intelligent hip hop of acts (Mos Def, De La Soul and the Roots). They end up with a sound something like a cross between Outkast and the Cat Empire, but with a major zest of funk, a soul filled psyche and with a strongly Aussie orientation on the lyrics.

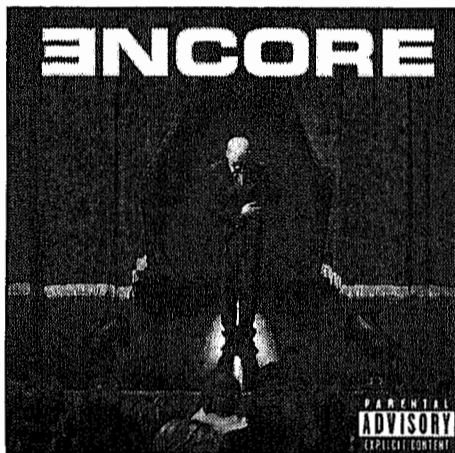
The opening track, 'Mister', is led by the soulful vocals of Rob Hezkial, and is a feel good opening to draw you in. The infectious funk is omnipresent in the CD, and starts here. The R&B influences become more evident in the released 'Words', and an element of gospel is introduced in 'Modulate', with Juanita Tippens featuring in the track. She opens with a brief scat, and then her smooth vocals provide a great contrast to the otherwise exclusively male lineup. Furthermore her sound

interweaves perfectly with the trumpet adages.

Another track that stuck in my mind was 'Shootemup'. It's as much as a horn lead funk sound as 'Skintight' and 'Sunshine', but there's a brief section of haunting indian song that makes it more memorable, as it seems almost out of place until you listen to it again and again and see how it actually fits. In fact, the more you listen to it, the more this album grows on you.

The record itself is nothing spectacular, but does have somewhat of a feel good value to it. This is definitely one of those bands where you can't truly appreciate them unless they're there in front of you with all the energy and live peزاز that gives them an edge, as their frequently sold out shows have proved.

Jenn



Encore
Eminem
Universal

In just eight short years Eminem has managed to claw his way to the top of the rap game. *Encore* is conceived as a sequel to *The Eminem Show* but is, unfortunately, nothing more than a tired, plodding remake.

From the very first track it becomes obvious that Em is finding it difficult to come up with original ideas. 'Evil Deeds' sees him covering the tired topic of his problems with his mother, he then goes on to rap about his issues with fame and popularity as well as his ex wife Kim.

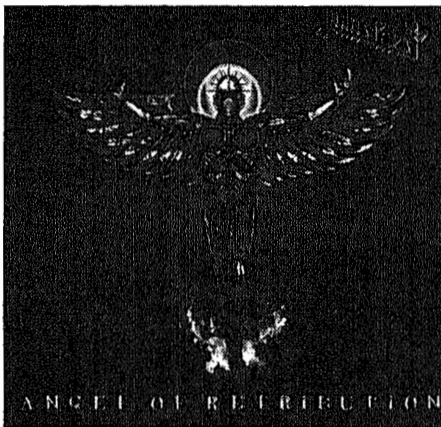
Also tired and disappointing is Eminem's production. While he does relinquish a lot of the producing duties to Dr. Dre for tracks like 'Never Enough' and the titular 'Encore' the record still

sounds incredibly monotonous. Almost every single beat is comprised of nothing more than an awkward, stuttering drum line and a simple synth or key track running over the top. The only track of any real interest on the record is 'Like Toy Soldiers' which features a 'Hard-Knock Life'-esque sample of a young female choir.

In many ways Eminem is symbolic of the state the entire gangster rap genre. He once shone brightly but, lacking versatility, has failed to grow into new artistic territory.

His flow is still as tight as ever; it's just a shame he's got nothing to say worth listening to.

Danny Wills



Angel of Retribution
Judas Priest
Sony-BMG

"White bolt of lighting came out of nowhere!!!" is the first lyric of Judas Priest's new album *Angel of Retribution*. The biblical barbarians

have cosmically conceived another classic hard rock record. It's time to sing in falsetto over virtuoso guitar lead and shred to your black heart's contempt. I don't know why I like this, maybe for its kitsch value. For fans of stuff like The Darkness this may intruige you, especially with the added bonus that the Priest are actually serious. Take the song 'Lochness' for example. At thirteen minutes long this epic power ballad ascends from the lake-murky bass hum of the intro (oh the imagery!) before the hard riffs drop in like the beast breaking the surface. "A beastly head of onyx, with eyes set coals of fire, it's leathured hide glides glistening" are some of the best words I've heard on the subject and give Nessie some extra balls. On 'Demonizer' a feast is in store for anyone who loves relentless double bass kicks. The rapid rhythm almost dominates the entire song and you wonder if Jack Black had anything to do with the high pitched vocal scream of "Demonizz-aahl!". In fact just reading the track names are a joy: 'Hell Rider', 'Judas Rising', 'Wheels of Fire' and 'Eulogy'. My hope is that this release inspires a renaissance of 70's Hard Rock and 80's Metal: a place where overdriven lead guitar, lots of vocal reverb and minor keys can tread the surface of the Earth again in order to wrathfully avenge the bleeding dark angels of... anyway. It's soo awful, I love it.

Ben V

Landed Ben Folds
Sony-BMG

THE SINGLE 898

From the new album, *Free From the Man Songs*, comes Ben Folds' first single Landed. Recorded in the same BF5 structure of piano, bass, drums and three part vocal harmony, Folds is in familiar territory but still produces a new sound. The songwriting also adheres to his previous stylings. Fans well aquainted with Folds' more reflective side won't be disappointed with this track. It's about leaving yourself on the back burner while the trappings of life dictate the person you are. The core of the song is made most lucid in the bridge "If you wrote me off, I'd understand it, cause I've been on some other planet, so come pick me up: I've landed". Folds' ever-present autobiographical tendencies permeate this song-- has he pulled it off again? It's an OK song, a catchy choice for a first single, hopefully the album will add perspective and substance.

Ben V

{ Enigma™ }

LEISURE LOUNGE & BAR

MARCH

- THU 10 THE COPS, BAD GIRLS OF THE BIBLE, RUSSIAN TEAMMATE 8PM \$12
- FRI 11 GYROSCOPE, WENDY ICON, LINE OF DEPARTURE 7.30PM \$15 ALL AGES (UPSTAIRS)/PRE "CRAFTERFEST" PARTY (DOWNSTAIRS)/FREE ENTRY SPECIAL GUEST DJS
- SAT 12 REALIST FEW, HORSELL COMMON, FORZA LIANDRI 11PM \$5 LATE SHOW (UPSTAIRS)/GREEN DAY/SIMPLE PLAN (AFTER CONCERT PARTY) FREE ENTRY (DOWNSTAIRS)
- THU 17 TIGER ARMY, THE SATELLITES, THE JERKS 7.30PM ALL AGES
- TICKETS ON SALE AT VENUE*TIX & CIB TICKETING
- FRI 18 (THE WAR ROOM) IRRELEVANT, LATER THAT NIGHT, CRY MURDER 9PM \$10
- SAT 19 THE GELS, BOOSTER, TRAITS OF JECKYL 9PM \$8
- THU 24 (EASTER THURS) MERE THEORY, TRIAL KENNEDY
- SUMI, LINE OF DEPARTURE 7PM \$10 ALL AGES
- SAT 26 NECROMANCY PRESENTS: IKON, ZEITGEIST, CHALICE 7.30PM \$15 ALL AGES
- SUN 27 TRANS AM 8PM TICKETS ON SALE AT VENUE*TIX & CIB TICKETING
- THU 31 ROB LONGSTAFF, ROB SAWYER 8PM \$10

APRIL

- SAT 2 THIRSTY MERC PLUS GUESTS 9PM
- TICKETS ON SALE AT VENUE*TIX & CIB TICKETING
- SUN 10 STRIKE ANYWHERE, SOMMERSET 7PM ALL AGES
- TICKETS ON SALE AT VENUE*TIX & CIB TICKETING



FREE INTERNET ACCESS WWW.ENIGMABAR.COM.AU
173 HINDLEY ST WEST (CITY).PH/FAX 82122313

RESEREKTED RHYTHM

Reserekted Rythm are Justify, Ads and OTS (On the Spot). Three fourteen year old boys from Elizabeth writing Hip Hop rhymes about what they think of the world. They have a 9 track self titled album and some upcoming shows I recommend you go see. Their beats and rhymes are inspiring and they exude a coolness and depth beyond their years.

How did you come up with the name Reserekted Rythm?

Justify: I thought of Reserekted Rythm because Hip Hop started in America and now it's slowly coming over to Australia.

How long have you been doing stuff together?

Justin: About six months, and David came in about four weeks ago but has been beatboxin for ages and he does hip hop dance...We call him OTS, cause we always make him do stuff on the spot...He makes up his own beats, kinda rearranges Joel Turner's stuff and makes it his own... he can rap as well, maybe do a bit of scratching.

Do you think of a particular topic and say, this is what we're going to write about?

Justify: Yeah, we sit down and say a couple of subjects, so we write on that for a while, tell each other our rhymes, and if we don't really like it, we'll tell each other and change it.

How did you get the gig at Off the Couch?

Justify: We did a course with The New Pollutants (at the YWCA Community House in Elizabeth) and the coordinator said she could get us a gig, she gave us some information, and we looked it up on the internet and phoned Off the Couch.

What sort of music do you listen to?

Justify: I listen to Jack Johnson, Xavier Rudd, I kinda like bongos, acoustic guitar, harmonica, and most Australian Hip Hop I'd listen to...listening to their lyrics kinda helps me out but there's a few dudes, Matty B and Hunter ...I try to listen to as much music as I can, even if it's punk or whatever. I just give every band a go, I know what it feels like to get up on stage and start rhyming and no one listens, you've gotta give everyone a go. Every band I go see, even if they're not known I give them a clap cause they got up there.

Ads: I listen more to American Hip Hop...Bow Wow cause he started out young, 2Pac, I like what he's saying in his lyrics. I like some Australian Hip Hop, but I wouldn't say I'm a huge fan of it. I like Hilltop Hoods.

Do you reckon you will finish school?

Justify: I think I'm going to do year ten and then go to TAFE try and do a carpentry course or something like that...we can't really try and lean on rap as our career. You have to leave school knowing you can get a job somewhere else... Schoolwork comes first and then if you do get a rap career you do that as well as another job so you've still got that backbone.

Ads: I'll probably say that I'll definitely finish year 12. It's kinda hard with some of the teachers cause you try and do your work, but you put your hand up to ask for help, they're just not there to help you as much as back

in the old days...I want to go into mixing/engineering. I just love music and that's what I want to do, either be mixing it down or spittin' my verses.

Do you play any instruments?

Justify: I teach myself riffs off the net for guitar, acoustic electric, have a go at the bongos, harmonica. I'm into drums but I'm never going to get my hands on a drum kit so...

Ads: David can play the drums pretty good; he picks up beats pretty good.

What do you do in music at school?

Justify: I did music last year but didn't really like it because they don't teach you what you want to learn. I wanna learn something I'm interested in, not like crappy Ba Ba Black Sheep riffs.

Ads: They give you three choices of what instrument you want to play, I put down mine and didn't get any of them; I got stuck on the trombone. I wanted to do acoustic guitar, electric guitar or drums.

Justify: David put down drums, guitar and they put him on the saxophone....

Why do you think that is?

Justify: I reckon they get their main musicians that they reckon will go far, real far with music and put them first and if there's any room left put the rest of the people...if there's not, chuck them on something else.

Ads: I had a sore throat and the teacher made me sit in front of the orchestra and just move [the trombone] and not blow into it.

How it does it make feel that more people were wanting to get involved with music and Hip Hop.

Adam: I just feel like we're getting somewhere. It doesn't matter if we're gonna be on top of the charts, it just feels like we've got to someone and like, there's better things than selling drugs or something, you can just put it in your music. You know if you see somebody on the street with drugs, you can just spit it out on your rhymes; you don't have to be doing it. So it's good if we're inspiring people to do it (Hip Hop).

Justin: I think the school needs to back us up a bit more...we were sitting at school the other day around in a group, and whenever there's a big group of people everyone runs up cause they think it's a fight. We were just rapping and beatboxin in the middle and the principal comes up and yells 'everybody get

out'...'miss it's not even a fight'...'get the hell out I said'.

Adam: I think that's what they need to do at schools. We don't have much to do cause they're so worried about getting sued, we can't even sit on the oval unless we're playing sport. It's like we need more stuff to do if they think that our only option is to just go around, thinking we're cool with drugs and stuff. There should be more sport opportunities and more things like DJ courses, to be able to tell to people....you can get outside of this drug square and actually do something with your life.

Where do you see yourselves in five years time?

Ads: I see myself in America, definitely... probably doing my rap there as well.

Justify: I reckon I might be a bit further than I am now, but heaps better at rhyming. The scene might change and Aussie Hip Hop might not even stay so I don't really know.

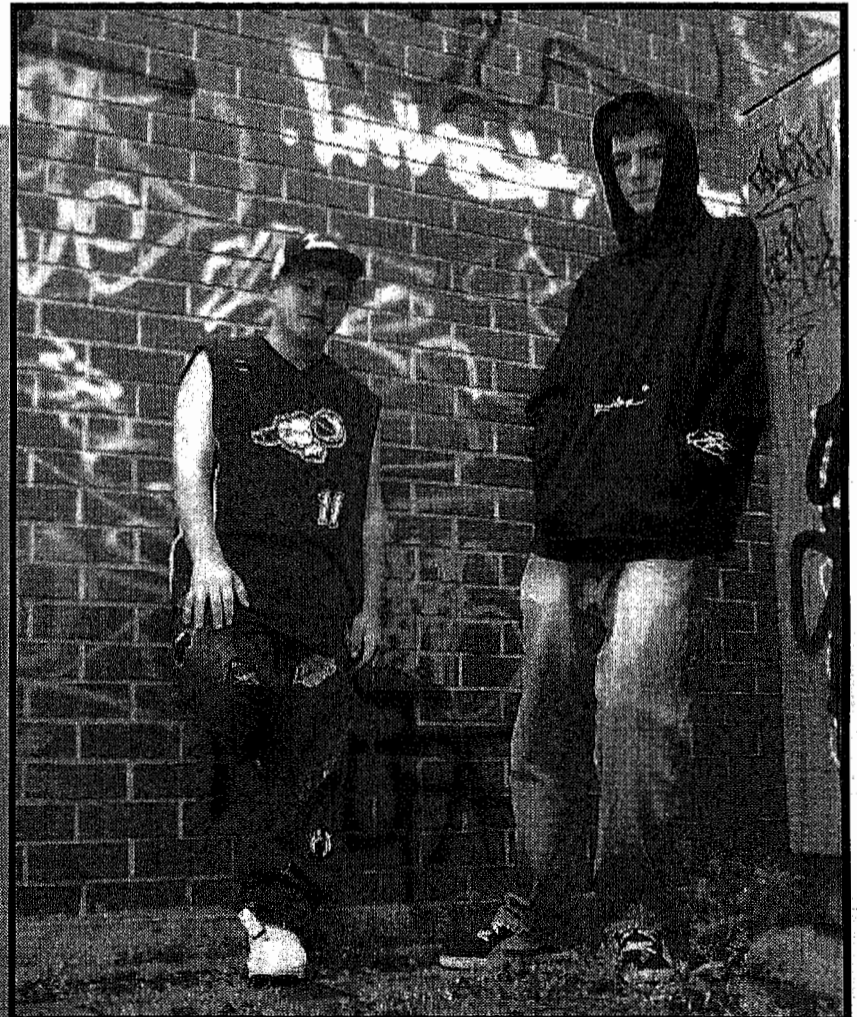
What really pisses you off?

Ads: People raping little kids, I think that that is wrong. I don't think that should be happening. There's a lot of things that shouldn't be happening but there's just too many.

Justify: Heaps of things, I could sit here all day, but I hate when I see stuff like, twenty year old attacked and bashed 60 year old lady in her own home. And I hate seeing- even if a kid's got A.D.D. that's no excuse- threaten your mum with a knife and kicking things in cause you didn't get what you want....

Ads: this isn't something that I really hate but...some of the laws are pretty dodgy, how a kid has to be wearing a helmet for riding his bike down the street, or a skateboard, when a person in one of those motor scooters, they're all over the road and they've got no helmet...That really annoys me! I just think they should be wearing helmets.

Anna Svedberg



Reserekted Rythm will be playing at The Exeter on Sat March 12 @ 8pm & at the Hutt Street Party, after Clipsal 500 from 6pm on Sat March 19. They'll have CD's at their gigs so make sure you go up and grab one.

Womadelaide Vox Pop

1. What has been the highlight of the festival for you?
2. Are there any acts that you would like to see added to the bill for next year?
3. What is the one essential item you bring to Womadelaide?
4. Do you think that the festival promotes well-established international names at the expense of struggling underground artists?

Rosie

1. Just generally being back in Adelaide because we had moved to Melbourne, and hanging out with the Womadelaide crew.
2. More funky French hip-hop groups.
3. Good weather.
4. Not really, because you've got to have people that are professionals to a certain extent to play at audiences this size. You couldn't just have underground artists, because they might just be freaked out by the size of it.

Womadelaide 2005

Another year, another wave of weekend hippies, dread going through their wardrobes for tie-dyed skirts and moth-eaten katanas before descending on Botanic Park to pretend that they had never cashed in their hopes and dreams for a time to five. The afternoons bring a somewhat indifferent crowd who let the waves of sound wash over them as they enjoy a day out in the park, catching up with old acquaintances and getting pleasantly drunk while they reminisce over their glorious youth. As the night wears on though, this crowd gives way to that very same glorious youth, the shining faces eager to enjoy every minute of their time as they run from one workstation to another, dancing and skipping non-stop on the way. And in the quiet moments in between, there are the roaming performers, artists bringing a way-stale joy to those older faces and screams of glee from the younger ones, the intrepid hair artists Ossadia, who pick out a lucky few souls to be transformed into walking sculptures. Whether it be dancing like you were possessed to a group you'd never heard of, making out with some cute dreadlocked girl under the picturesque fire installations or that free carry some nice guy gave you at the end of the night after you'd lost your wallet, everyone has a Womadelaide memory that they treasure, and everyone has a reason to look forward to Womadelaide again next year.

Art Conley

1. I can't say I've really seen many of the acts.
2. A dance feel to it would be good, someone like The Prodigy or The Chemical Brothers would be good.
3. I would say my headphones.
4. No, I definitely think it's a good alternative form of expression and good to identify and reveal new artists.

Francesca

1. Probably Ozomatli, and Datsi and Koreans. I really liked them.
2. Yeah, there's a Sudanese guy that we've been trying to get out, because I used to live in Sudan for a while. He's called Abdel Rahman Salleh, it's kind of like modern Egyptian music and he incorporates traditions of the area he lives in.
3. Nothing.
4. I don't think they put too much emphasis on it, but I would like to see some more traditional stuff, as well.

Tristan (from the Audreys)

1. It was really fun to perform, we were pretty chuffed. I'm really digging Daara J, though they're not normally the sort of stuff that I would get into: they're fucking wicked.
2. Well, that's just about anyone really.
3. Money, otherwise, you'll get damn thirsty.
4. I think it's a really nice cross-section of bands. I don't know that they've focused on really, really high-profile international acts.

We hope you enjoyed last week's cryptic Vox Pop. Sometimes it's good to go against the grain. Questions? Who needs 'em. But in case you were wondering, pop on down to the office and we'll tell you exactly what those cats were jivin' about.

Thomas, Jack and Simon

1. Meeting new girls.
2. The Cat Empire again.
3. A Seal.
4. Ask them first.
1. Same.
2. Franz Ferdinand.
3. Money.
4. No, not really.
1. It would be the M... ..
2. The John Butler...
3. A Car...
4. No, I don't think s...



Bulgogi (aka Fire Meat)

Brought to you by Korea's

Dulsori Drummers! (pictured above at Womad)

INGREDIENTS

- 1/2 kilo meat. Steak works best, but it is possible to use other cuts of meat.
- Soy sauce (about 1/4 cup): Preferably Japanese or Korean-style soy.
- Sesame oil (3 Tablespoons)
- 1 Kiwi
- Sugar (6 Tablespoons)
- Black pepper (3 dashes)
- Garlic (3 pieces)
- Green onions (6)
- Korean or Japanese cooking rice wine (2 Tablespoons)
- Vinegar (1 Tablespoon): This is optional

DIRECTIONS

Slice the meat as thinly as possible. This is easier if you put it in the freezer for a few hours beforehand, so that it is partially frozen.

Sprinkle 3 tablespoons of sugar over the meat in a large bowl, making sure to mix it through.

Place 1 onion with kiwi in a food processor or blender until liquid and add to meat. This will tenderise the meat and add a sweet flavour.

Chop the garlic into small pieces and dice the rest of the onions, also adding these to the meat.

Combine the rest of the ingredients, and taste the mixture. After mixing, taste it: you should have a sweet sauce that is slightly salty. If it's too salty, add a bit more sugar. Add this to the mixture and make sure that the marinade is evenly distributed.

Refrigerate overnight (two hours will do in a pinch).

Cook the meat well in a frying pan and serve wrapped in a lettuce leaf or tortilla with rice.

Bulgogi should be a juicy tender dish, and though

The British Hotel

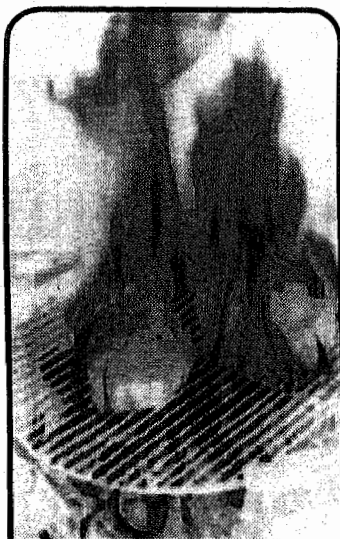
58 Finnis Street,
North Adelaide
Mains \$15-24

A pleasant fifteen minute walk from uni (or a two minute drive if you happen to have an O'Van) will take you to one of North Adelaide's great old world pubs in the British Hotel. Upon entering, you are greeted by the charming front bar complete with polished oak panelling and very friendly bar staff, which in my student housing days colluded to sap my Youth Allowance (R.I.P. Riversdale- thanks for the memories), but this was my first dining experience at the restaurant out the back. When walking through to the back area, the first thing that you notice is the giant barbecue for patrons to cook their own meat on, and the bowls of condiments, onions and potatoes are replenished often so that it is possible to create a real feast for yourself. Being a critic rather than a chef though, I decided that it was better to let them do the cooking for me and as the night wore on, the decision proved to be a wise one.

The British Starters Plate proved to be a wonderful way to start the meal, a superb selection of antipasto that included marinated fetta, prosciutto, semi-dried tomato and the largest olives that I've ever seen, though in retrospect the main was more than enough and the Starters Plate is more geared towards a pleasant conversation than the opening to a meal. Most of the mains have a high meat content (though there are two very nice looking vegetarian options), but after an exhausting day wandering around uni, a big slab of barely cooked flesh was exactly what I was after. The lamb that I ordered was absolutely delicious, the kitchen unafraid to serve a truly rare cut that was juicy and full of flavour. The meat was served on a bed of wonderfully smooth and creamy polenta that drew in the garlic without allowing it to dominate. Bangers and mash is a far more traditional dish, but the British does a very nice gourmet take on them, the sausages infused with a strong taste of orange, well complemented by the sage and pine nuts that were also included. Embedded on a generous helping of garlic mashed potato, it, too, proved a challenge to finish. Perhaps it was just our overstuffed stomachs, but the deserts seemed to lack the panache of the meal, so we proceeded through to the bar. Though we had been making regular trips back and forth to get drinks, a nice pint of Kilkeny just seems to taste better at the bar, and a chat with some of the beautiful people who had wandered in after touch practise was a wonderful way to let our stomachs settle. Though the tab can creep up over the course of a night, you can have a really nice night out that doesn't blow the budget if you stick to the mains.

Alexis 8/10 Ben 8/10

Free pool during all Happy Hours
Wednesday and Thursday 8:30-11:30
Coopers pints for schooners & \$3.50 base spirits
Sundays 4-8
\$4 Stellas and Ruskis



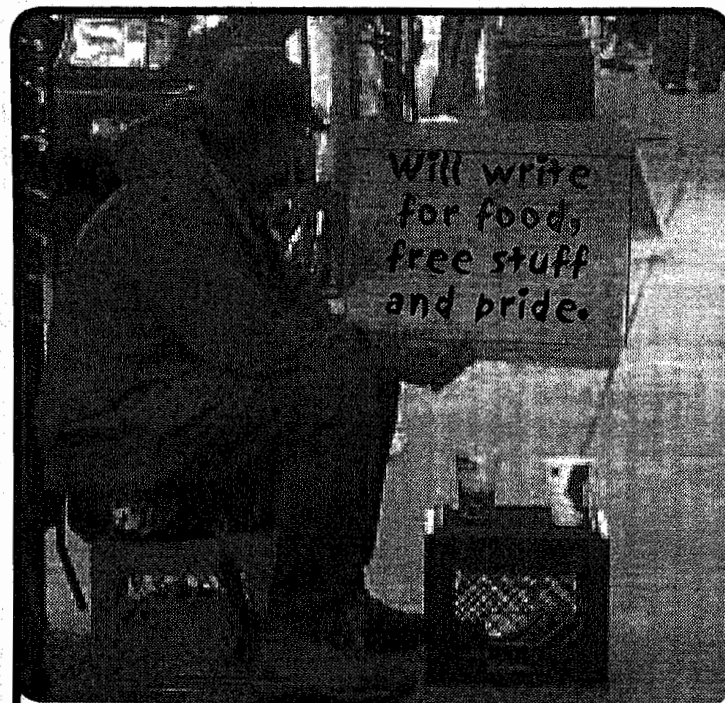
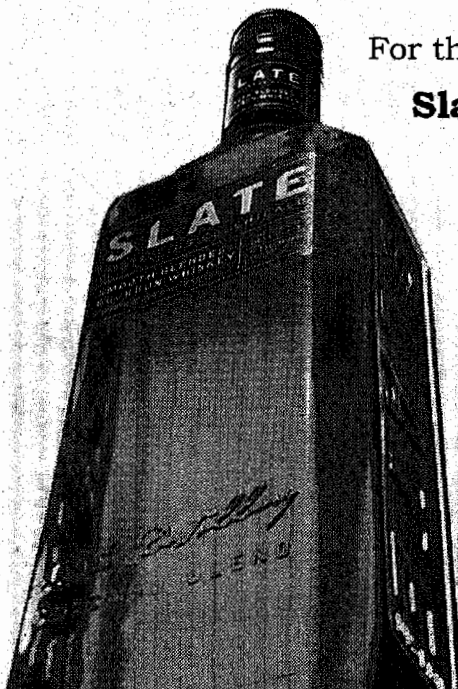
Send us in your own fiery recipe for the chance to win the remnants of a bottle of Slate Blended Bourbon.

For the most hardened of livers:

Slate Blended Bourbon

If you had taken the time to ask me a few years ago, I would have told you that all bourbon was pretty much the same, but I've spent enough nights on homemade rotgut in the intervening years to alter this opinion. This particular bourbon has a strong vanilla aroma with an enticing hint of cinnamon, while a trace of honey comes through once it sits in the mouth. The usual sweet bourbon flavour is not very strong, and this is what makes it a 'smooth' drink in comparison to other bourbons, though the side effect is that it doesn't pack quite the punch of other whiskeys. A nice way to start the night, though by the end you might switch to something with a bit more of a kick.

Alexis Buxton-Collins



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Come down to the office or just email ondit@adelaide.edu.au.

Adelaide University Film Society



Term 1 Programme:

Week 2 (10/03):

Akira (1988) + short: Duck Dodgers in the 24 1/2 Century (1953)

Week 3 (17/03):

Picnic At Hanging Rock (1975) + short: All About Weightlessness: The Astronaut's Dilemma (1955)

Week 4 (24/03):

Peeping Tom (1960) + short: Alice Cans The Cannibals (1925)

Week 5 (31/03):

Il Bacio Di Tosca (1964) + short: Betty Boop and Grampy (1935)

Week 6 (07/04):

Night of the Hunter (1955) + short: Caveman Inki (1950)



Love Films? Join the Adelaide Uni Film Society and see FREE films every Thursday of term for FREE - For the ENTIRE YEAR!! Weekly door prizes! Regular freebies & preview offers!

Unless otherwise specified, all films are screened in the Union Cinema,

Level 5 of the Union Building, at 7 p.m. on Thursday evenings during term;.

If you'd like to be involved in the society a little more closely, check us out on www.aufs.org (see the committee page) and rock up to the AGM offering yourself!

AGM

1.00pm Monday 14th of March 2005
Margaret Murray Room
Union Building



Belong to a club that has less numbers than Steve Erkel's date-book? Wanna hock something off to feed your rampant appetite for crack cocaine?



Send an ad to ondit@adelaide.edu.au before the Wednesday of each week to be featured on our glorious inside back page.

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Condition is as new. Price \$100 o.n.o.
Phone Gail on 82960297 after 6.00 pm



The Adelaide University Soccer Club (UNISON)

We're currently in search of players to fill our teams.

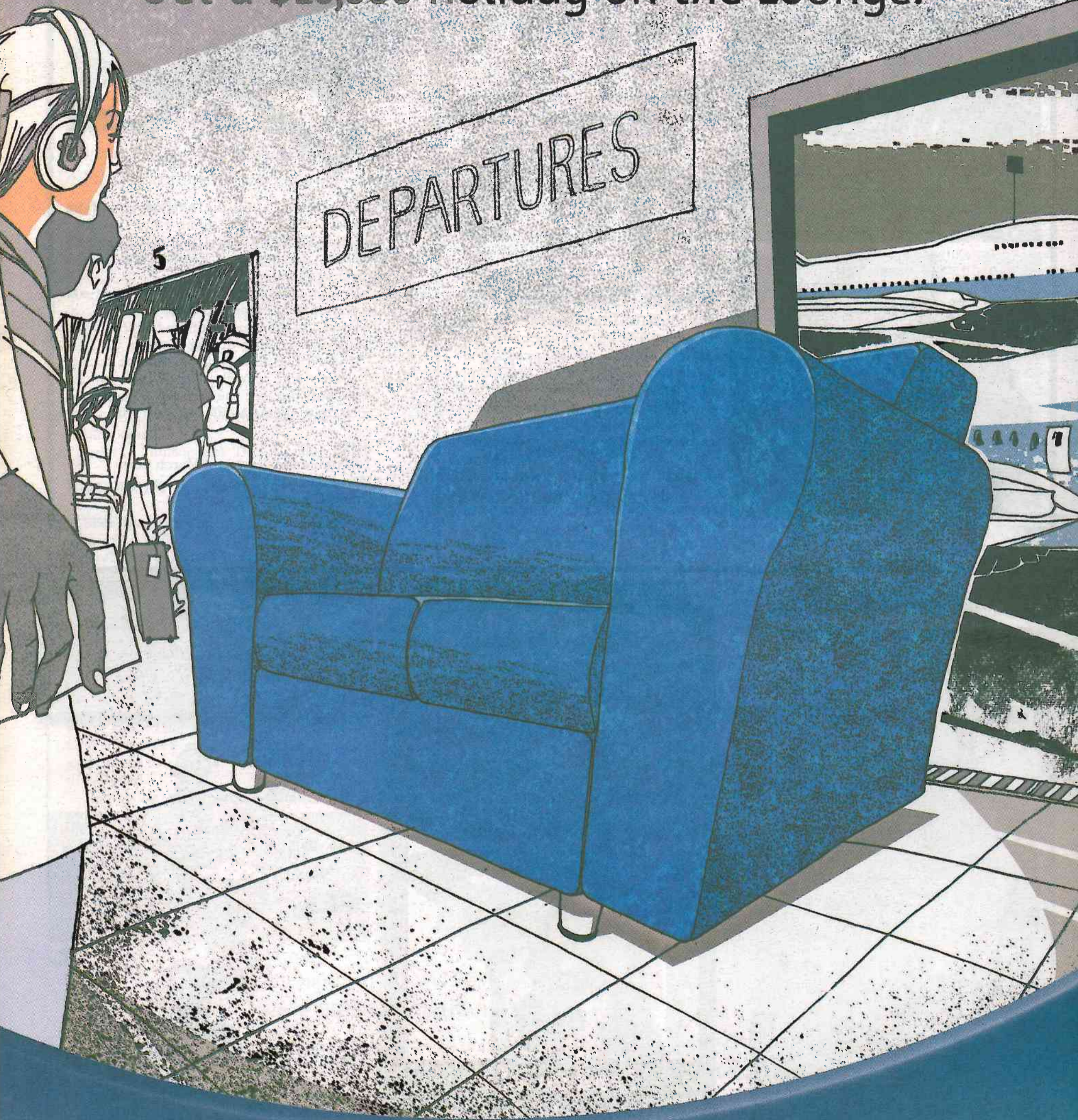
We are a student based team in the state amateur league.

Come to training Monday or Wednesday night from 6pm on the grads oval, from road (someone you know knows where this is) even if your only here for one semester come and play

Contact Glenn 0418 161 389

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