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UNIVERSITY OF ADELAIDE
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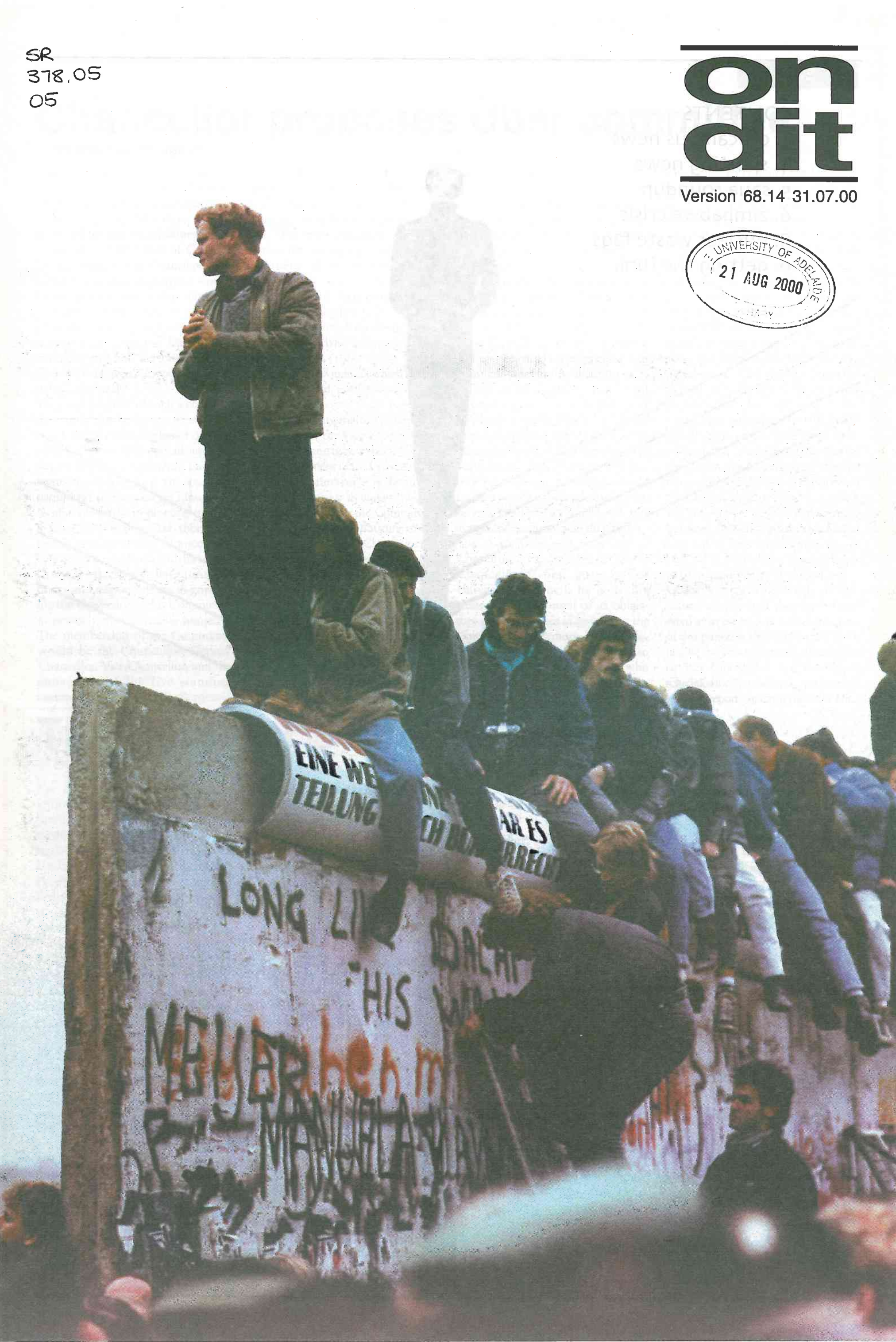

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Chancellor proposes Über committee

By Stephen Mullighan

Late last week the SAUA, PGSA, OSA and AUU received a copy of a University Council paper to be considered at today's meeting (Monday). It is a proposal for the establishment of a Chancellor's Committee of Council, and the delegation of Council powers to the Chancellor. Its purpose would be to 'review and refine matters coming before Council and to provide advice to Council; to monitor and review University management; and act on behalf of Council, in between Council meetings, where necessary.'

The establishment of such a committee would not be a new idea in the way that governing bodies of organisations oversee their operations on a day to day basis. In essence the idea seems to be to set up an executive committee of Council to administer business when it is impractical to hold a Council meeting. Yet there are specifications of the Chancellor's Committee which would have the Council effectively delegate their duties and responsibilities in governing the University to this Committee, or precisely, the Chancellor himself.

The membership of the Committee would be the Chancellor, Deputy Chancellor, Vice-Chancellor, and the convenors of the five standing committees of Council: Academic Board, Audit and Compliance, Finance, Senior Salaries and Industrial Relations, and Student Affairs. Quorum would be four members, and also 'that the Chancellor have the authority to co-opt additional members if he considers this appropriate.'

The Terms of Reference of the Committee would be:

1. Review any matters coming before Council and advise Council on these matters.
2. Advise on all matters which should not be delayed until Council next meets.
3. Consider any matters referred to by Council or the Vice-Chancellor.
4. Monitor and review the operations and management of the University, by way of regular reports from the University's senior managers and reports as required by the Committee.
5. Make recommendations to the Chancellor, so that the Chancellor can act for Council between Council meetings, where this, in the opinion of the Committee, is essential in the interests of the University.
6. Report to each Council meeting on its activities since the last Council meeting.

It is also proposed in the paper that the new Committee meet six times a year. If the proposals are accepted, then it is also proposed 'that Council delegate to the Chancellor all its powers and responsibilities under the University of Adelaide Act 1971.' This delegation would only be exercised with majority support from the Committee, at a time endorsed by a majority of the Committee, and in the opinion of a majority of members of the Committee, it is in the best interests of the University.

In addition to the proposals for the Committee, it is also suggested that Council meet more infrequently; indeed the Chancellor states: 'I am inclined to the view that that four meetings a year, plus a weekend retreat in early March (at the start of the academic year), would provide the best framework for Council to fulfill this role. Fewer meetings would enable persons who reside overseas to be appointed to the Council, and give it a greater international dimension.'

The above proposals to be put to Council are quite alarming. At the new Chancellor's first meeting of University Council, he is asking Council to divest itself of its obligatory responsibilities in governing the University. Furthermore, he is proposing that it be done by a Committee to which he can co-opt members who are not Councillors. Even more disturbing is the ability for the Chancellor to conduct the University's business on his own, with the support of only a majority of the members of the Committee.

Apart from the ethical issue of Council shirking its legal responsibilities in governing the University by delegating this to another body or indeed person, one must question the motive for such a proposal. This manoeuvre smacks of overt political hedonism, from a man who has only recently been appointed to the position of Chancellor. Students indeed should worry as to what possibilities this opens for the Committee and indeed the Chancellor himself, especially as there seems to be an intention of co-opting exogenous members to the Committee, and in the future appointing overseas members to the Council. Any politician, including student, knows this to be a form of 'stacking.' Which raises the question of why such a democratic, representative body such as University Council needs to be manipulated in such a fashion?

Councillors speaking strictly off-the-record implied that they were interested as to the history and motivation of this paper, as they had largely been unable to contact both the Chancellor or Vice-Chancellor. The meeting is scheduled for 3pm Monday, so there will be a full report in next week's *On Dit*.

The Emperor's new software

By Anthony Paxton

For any institution, the way that information is collated and utilised is integral to its efficiency. This is nowhere more apparent than in the tertiary sector. To this end Adelaide University decided to install PeopleSoft v7.0 to use for registration, finances and student information with the first modules being installed in November and December 1999. This decision was made despite growing concerns in the US that PeopleSoft was slow, cumbersome and had potential performance problems. These issues came to a dramatic point in November and December when the officials of 7 large universities drafted a letter on November 22nd to Craig A. Conway, President and CEO of PeopleSoft Inc. The relevant heads of the University of Minnesota, Northwestern University, The Ohio State University, The University of Wisconsin-Madison, The University of Michigan, Indiana University and the University of Iowa expressed concern in their letter to PeopleSoft that, 'The performance of the systems, in terms of responsiveness, is simply unacceptable.' The actual quality of the software was called into question with this consortium asserting that, 'There are too many bugs and patches breaking other parts of the system ... We are spending an enormous amount of time and money simply getting the software ready to work at our schools.' The associate provost of The University of Michigan, Paul N. Courant, was quoted in the December 14th *Chronicle of Higher Education* saying, 'I do not think there was a good mutual understanding between the universities and PeopleSoft about what was going to be required for it to work smoothly.'

The situation came to a head early this year when the Ohio attorney general retained the services of the Cleveland law firm, Calfee, Halter & Griswold, to represent Cleveland State University should any legal suits eventuate. Back home and the initial use of PeopleSoft has resulted in similar issues of speed and performance already being raised. Many staff have found the new system to be cumbersome at times, and the delays caused are critical in already overstretched departments. To this end the Finance Branch held a meeting last Wednesday 26th July in the University Council Room to address these and other issues. University Financial Controller, David Carver, stepped those present through the stages of implementation since the end of last year. He explained that although version 7.0 of PeopleSoft had its problems it had been noted with some concern that the application was not GST compliant. The decision to rectify the problem was to purchase and install version 7.5. For several

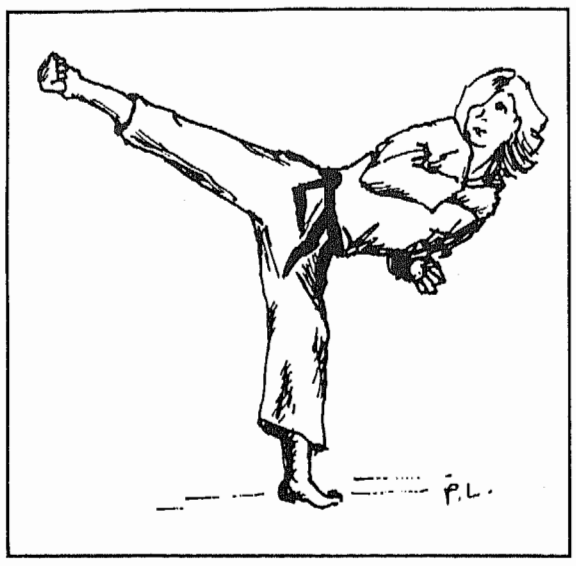
reasons, of which Mr. Carver cited performance and training costs, the planned upgrade has been shelved. Marc Robinson indicated that this implementation would not be likely to occur within the next 8 months. The only solution to the problem has been for the University to make several software patches and modify the existent system. Mr Carver expressed admiration for the University of Adelaide's staff for their perseverance and commitment to the organisation throughout this difficult process and the problems that it had raised. Although Mr Carver said that the process of implementation had not been ideal, he was confident that the situation would improve. As a change to the structure of the Finance Branch, Mr Bill Cameron has been transferred to University Insurance with the new Manager of Accounts Payable being Mr Elvis Markov. Because of his experience with the software, Mr Markov has been placed in charge of clearing backlogs and delays in the operating system as well as answering staff queries about daily use. *On Dit* spoke to Mr Markov and asked him what he would bring to the situation. Mr Markov explained that 'Due to my knowledge gained of PeopleSoft hopefully the Accounts Payable area will settle down and run more smoothly.' Mr Markov is enthusiastic in the face of a difficult task contesting that, 'There are some problems that are frustrating people and I'll be there to help and to step people through those issues.' Staff who have any problems with their day to day running of the software are asked to call Elvis in the Finance Branch for specific PeopleSoft related IT assistance.

AU Tae Kwon Do team excel

By Shane Spellacy

At the Rhee Tae Kwon Do grading test held in June, attending members of the University Tae Kwon Do Club again excelled, consistently performing at an above average standard. It was particularly pleasing to see a number of new members choosing to take their first grading test - and, even more so, to see them all do very well. New members Anne Knust, Haw Tang Chon, Claire Mettam, Sarah Barton, Wai Lui, Ki Li, Evon Koprowski, Nicolette Gillman, Chris Jones, Justin Bray and Katrin Ellmann were all promoted from 10th to 8th Grade, and Jeff Wei was triple promoted to 7th Grade. The standard of university applicants was above average, and they stood out on the day as a result of their high levels of competency and ability. More senior members also carried the University flag on the day, and all did well: Dane Rolfe (6th to 5th), Shimu Rozario (5th to 4th), Sheldon Jacka (4th to 3rd), and Helen Kavanagh (3rd to 2nd - Brown Belt) all earned promotion to higher grades. Considering that the examination clashed with the academic exam schedule, and that a great deal of consistent and rigorous training is required particularly in the weeks before a grading test, the turn-out from the AUTKD Club was exceptional, and all are to be congratulated on their achievements.

Similar results are expected at the next test to be held in September, and two of our members, will be taking the Black Belt examination, so the club is looking forward to an exciting few months.



Wierd World News

Collated By Dr Spock

A freighter left Philadelphia in 1986 with 14,000 tons of incinerator ash for burial in the Bahamas, but that country changed its mind, and the ship drifted at sea under worldwide media scrutiny while new sites were pursued.

Only Haiti seemed even mildly interested, offloading 2,000 tons before it, too, backed off. After more attempts to strike deals, the captain finally dumped the remainder at sea, but in 1998, Haiti ordered the Philadelphia contractor (Waste Management Inc) to remove the original 2,000 tons. Waste Management agreed to bury the ash in one of its US landfills, but so far in 2000, several states have denied it permits, for fear that the ash was contaminated in Haiti. Thus, 14 years after leaving Philadelphia, the ash is still around, and at press time, no one knows where it will wind up.

•

Claiming that Virginia has inadequately prepared for extraterrestrial invasions, Larry W Bryant and two colleagues filed a lawsuit in June in Alexandria, seeking to force Gov James Gilmore to empanel a grand jury to investigate alien abductions, to train the National Guard to handle attacks from outer space, and to cover abductees under civil rights laws meant for rape victims. Bryant told the APBnews service that he was especially worried about the 'dark, silently floating flying triangles' that observers have noticed and that Gilmore has neither explained nor put a stop to.

•

Prosecutors said Alpna Patel, now awaiting retrial for murdering her husband, did it because he had ignored her written list of 39 specific complaints about the marriage (Baltimore, February). And Pierre Navelot, 21, convicted of murder in France in February, told the court that his professional aspiration in high school was to 'kill people,' recalling that he had once written out a 13-page 'career plan' that included the names of his pending victims.

•

The New Mexico attorney general announced in March that he would open an investigation of TD's Showclub North in Albuquerque for billing one customer's credit card, over four days, $26,974.50. The customer said he was drunk most of the time and thus didn't consent to the charges, but the card company said that it had called the man at the club twice to ask if he knew what he was doing and that he had said yes.

•

Dancer Doddie L Smith sued her plastic surgeon in January, claiming her operation left her breasts too high on her chest for any club to hire her (Milwaukee, January). A Sarnia, Ontario, dancer sued Dr Gilles Lauzon because her implant made one breast look like a 'banana (Montreal, February). Dancer Mary Gale won $30,000 from a jury, claiming that Dr Elliot Jacobs used breast implants for her buttock augmentation surgery, making her posterior painful and unsightly (New York City, June).

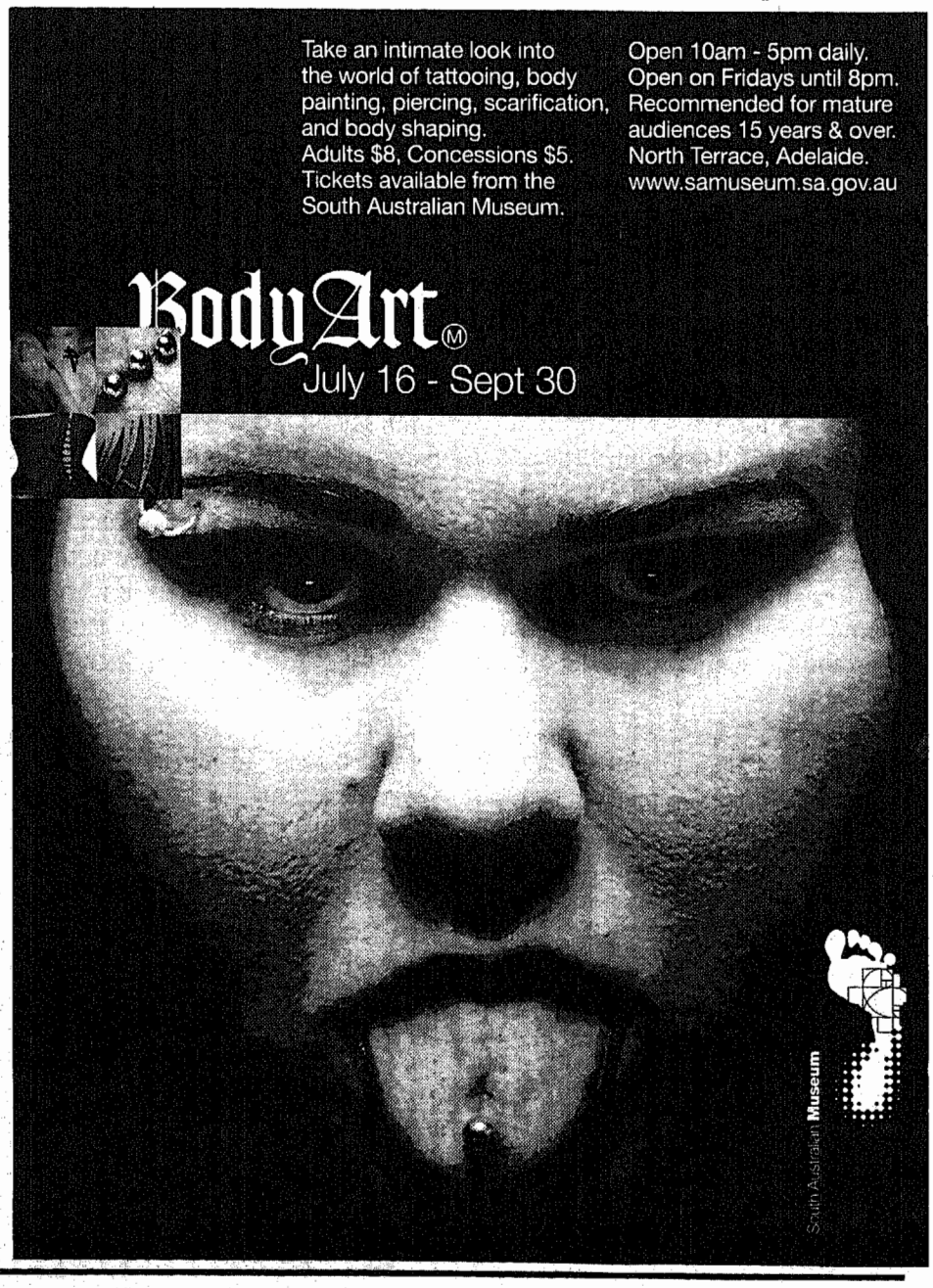
•

Robert Richardson and Lakrisha Nash were arrested in May after allegedly walking out of a California Costco store with $600 worth of unpaid-for DVDs. In their getaway, Richardson lost control of the baby carriage that contained both the DVDs and the couple's 6-month-old girl, sending the baby tumbling. The baby did not appear seriously hurt, but the delay allowed police to catch up to the couple.

Going for gold

By Michael Headland

The Adelaide University Boat Club has a lot coming up in the build-up to the Olympics. Amber Halliday will soon be on her way to Croatia to row in the world Rowing Championships in the light weight quads and then on to Poland to take part in the World University Rowing Championships. The Boat Club also has three members heading for the Sydney 2000 Olympics. Carmen Klomp is a reserve for the Women's Quad, Kate Slatter has qualified for the Women's Pair and Alison Davies will be rowing in the Women's eight at the Olympics. Adelaide University Boat Club also had its hand on the Olympic Torch on Day 38 of the Olympic Torch Relay. Twenty years after rower John Bolt represented Australia at the Olympics he rowed the torch for 2 kilometers across the waters of West Lakes. Anthony Lawrence Clarke, Paralympic and World Unsighted Judo Champion, ran the stretch along Sudholz Road at Windsor Gardens. Anthony will be there in October 2000 once again representing Australia in the Paralympics.



SAUA Roundup

Thursday 27 July saw a mammoth SAUA Council meeting with one purpose, and one purpose only: to amend and subsequently pass the Regulations for this year's Elections. This apparently simple task took almost six hours.

The Adelaide University Union recently amended its Regulations quite exetensively, and the majority of proposed changes to the SAUA Regulations were designed to mirror them. By the time Council got finished with them, of course, any resemblance to the Union Regulations was largely incidental.

One of the more worrying changes made by the Union was to remove 'No Candidate' and 'No Committee' from its ballot papers. After some discussion, Council sensibly decided against following suit. The 'No Candidate' option is one of the few positives that come out of the vagaries of the election process here, and it would be a shame to see it go.

The issue of the Returning Officer is always a thorny one - the potential has always existed for a Council dominated by one faction to appoint whomsoever they please, and have all notions of impartiality trickle out the window. Quite how this problem can ever be effectively addressed really is a mystery. The proposed amendment dealt with by Council was that any applicant must have been divorced from student politics for two years. Lovely idea, but how is it ever going to be policed? And, for another thing, it's gonna make good and sure that most people actually qualified to do the job aren't't even *allowed* to apply. Council debated the idea for some three quarters of an hour without ever really *getting* anywhere, before it was suggested that the idea was probably unconstitutional anyway. It was, and was immediately ruled out of order. Oops.

Perhaps the most contentious issue for the evening was that of posters, which the Union has now ruled to be 'non-permitted election materials'. Council was nicely split on this issue, with the Independents arguing for their continued usage, United Students against.

The only truly sensible argument against posters at election time is an enviromental one, so it was interesting to hear people argue that so much paper is already wasted in elections, via tickets and the like, that surely a little bit more can't make that much difference. Environment Officer Zane Young, who put in clearly one of his best Council performances for the year, was one of those who took this line. He argued well, but his position seems strange, given that his proposed changes to SAUA Environment Policy state that posters in elections are a big no-no.

The sheer weight of Independent numbers seemed to be going to carry the day on this issue, until a last minute agreement was made between the United Students and Heidi Ryan (Engineering). Posters will still be allowed this year, but they will not be allowed to carry photographs of candidates' faces. Hmmm. Funny one that. Maybe we'll see posters with pictures of their buttocks instead ...

The next major disagreement took place over the issue of websites. The United Students (who had a site last year) argued against them, the Independents (who did not) for. On this issue (as on many others) both sides kept returning to the argement of equity, that they wanted a system in which 'small-i' independents could have a realistic chance of being elected. The chances that anyone in the room - all coming from major tickets, as they do - harbours any real desire to see indepedents elected are negligible, of course, but it sure made for some impressive-sounding arguments.

Ultimately, another deal was struck between the United Students and Heidi Ryan, this time stating that any sites be free, hosted by the SAUA or AUU, and meet the requirements of the SAUA Media Policy. Of course, the proposed changes to this Policy state that no websites can be used for election purposes, so we guess you won't be seeing any this year.

The meeting seemed to be meandering away to a close when a sudden flurry of activity saw an unexpected motion put. The substance of this motion was that, in accordance with Section 129 of the Electoral Act (1918), no party, faction or grouping could run under the name 'Independent'. It was carried, and Independent Susie Young voted in favour of it. (Why?) A subsequent motion, that no faction could campaign by *claiming* to be 'independent', was lost.

The ramifications of this are clear. The Independents, for years the largest and most influential faction of campus, can no longer run under that name. Whilst this is of no real consequence - they'll just run under another name - it was quite a morale booster for their opponents in the lead-up to elections.

So: what name will the Independents now choose? The smart money's on Students First (they've used it a lot in the past), but the options are endless. Hell, at the the start of the Nineties they used to run under the name 'United Students', so you just never know ...

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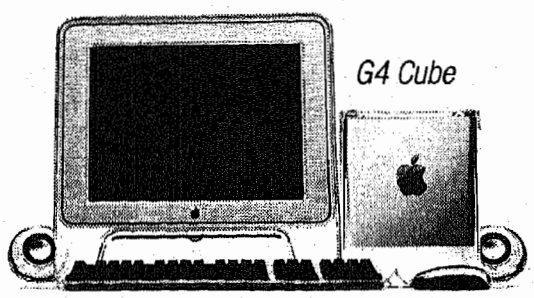

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Strike a match, light a fire

By Georgie Hambrook

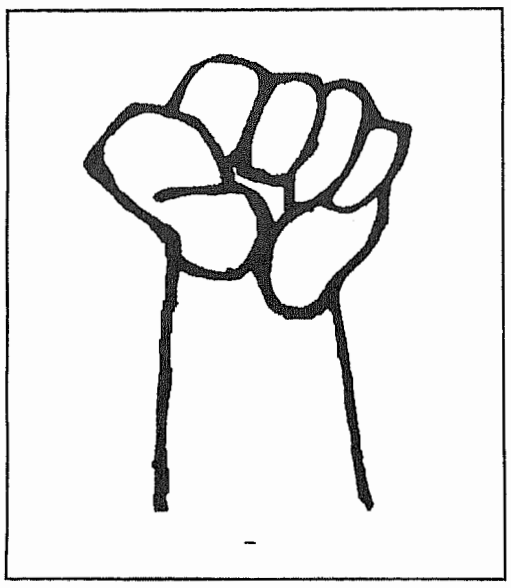
It's strange how a lot of attention can be given to a momentous event, yet scant attention given to the aftermath. Such is life. So, for your information I've decided to revisit Zimbabwe, and inform you of the aftermath of last month's elections.

Some of you may be aware that the elections proved to be a momentous occasion in the country's history. The ballot was preceded with months of sustained intimidation and violence by people closely linked to the seriously listing 20 year rule of President Robert Mugabe and his ZANU-PF party. The jackboot tactics, though not unfamiliar in the electoral landscape of Zimbabwe, were employed following a surprise defeat for the government in a constitutional referendum in February. The result itself later proved to be immaterial because ZANU-PF's absolute majority in Parliament was used to overturn the popular vote. Nevertheless, the government had heeded the message that it was on the nose and proceeded to brutalise the identified dissidents (white farmers and their workers, free press, teachers, ethnic minorities) into submission.

Notwithstanding the intimidation the opposition Movement for Democratic Change whitewashed the government in the urban centres winning all the seats in Harare and Bulawayo. It also dominated the voting in the provinces of Matabeleland and Midlands, which have been oppressed under ZANU rule. Although it fell short of a parliamentary majority, the results were greeted with considerable optimism, both locally and abroad. These events received widespread publicity, especially in the media of former colonial power Britain.

However, events after the election have been no less interesting and dramatic. A couple of weeks ago 13 football spectators died at the World Cup qualifying match between Zimbabwe and South Africa. A stampede erupted when police fired tear gas into the crowd in an attempt to settle some crowd unrest following South Africa scoring a second goal. The flak started flying amid persistent allegations that the police action was actually politically motivated, aimed at quelling sections of the crowd who had starting waving red cards around and chanting anti-government slogans. During the election the red card was used by the MDC to symbolise their desire to end Mugabe's rule.

Meanwhile, invasions of predominantly white owned farms have increased and the government has announced it will fast track its land 'redistribution' programme, despite the protestations of donor nations and local commerce and industry. Up to 1700 farms have been invaded, mostly in the fertile north-east of Zimbabwe, while 180 have been voluntarily surrendered under the government program. Already the government has identified 800 of the invaded farms as being ripe for redistribution, in effect validating the thuggery. The secretary-general of the General Agricultural and Plantation Workers' Union of Zimbabwe (GAPWUZ),



Philip Munyanyi, is fearful that the plans are ill-conceived and doomed to repeat the land hunger of the past, because of the lack of infrastructure and skills available to the previously landless to make the most of the country's most fertile lands. He is advocating that the government give preference to farm workers and agricultural college graduates with the potential to sustain production on the farms.

'We are not against land resettlement,' said Munyanyi. 'What we want is an orderly approach which will benefit deserving people. If all those farms are given to the people without financial back-up to develop them for commercial agriculture, then our economy will be seriously battered. The government must give priority to farm workers, who are already experienced in agriculture, when giving land to the people.'

Munyanyi holds particular concerns about the farm workers who will not be compensated for the confiscation of the farms they currently earn a livelihood from. He estimates that up to 75000 workers would lose their jobs as a result of the confiscations. He said: 'Some of the workers have lived on the farms all their lives and have children in schools at the farms. The land, under the current programme, is being given to people under chiefs and headmen. There are no such structures on farms which means the thousands of workers and their families will not benefit from the resettlement.'

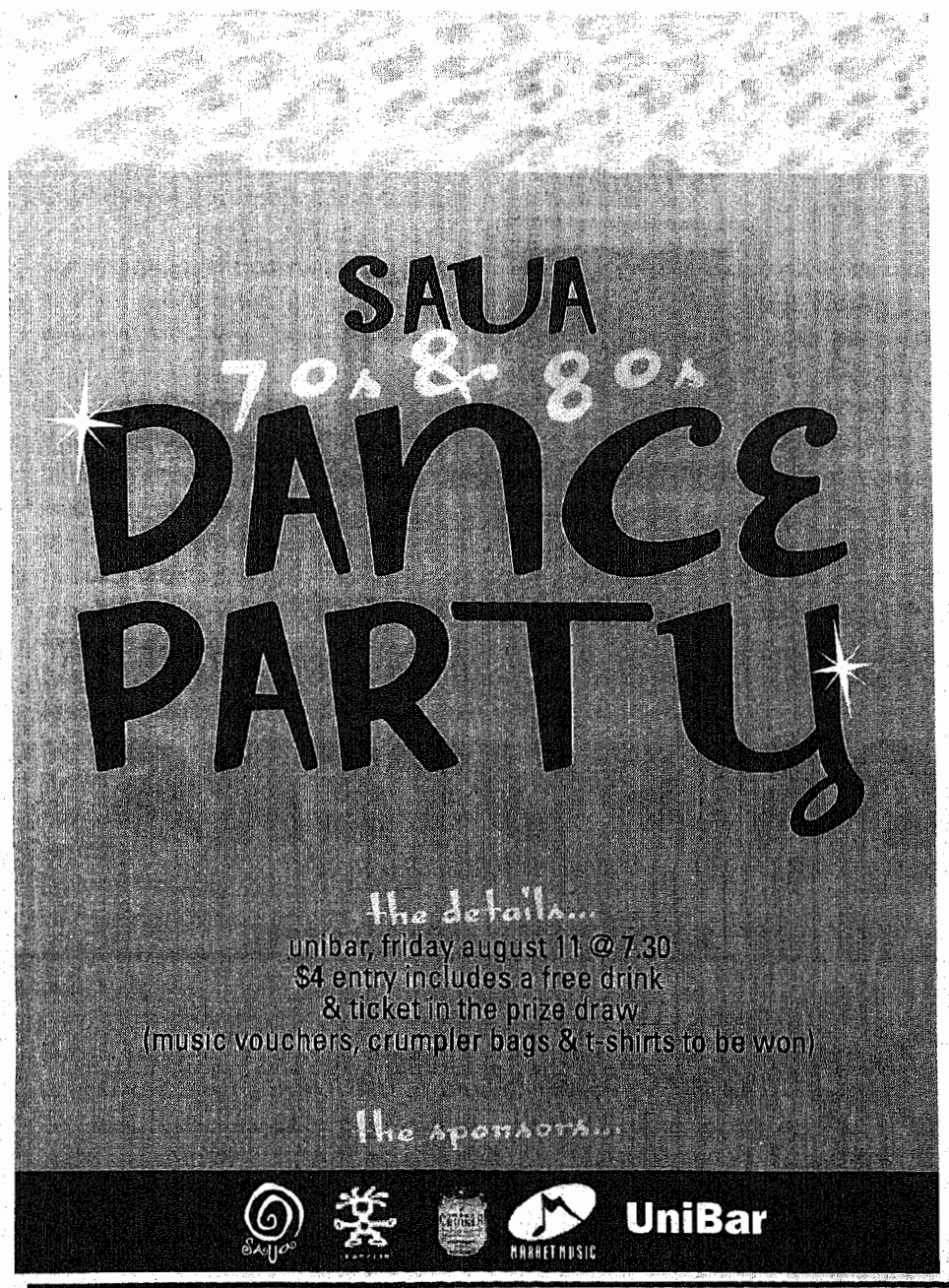
Last week, the invaded farmers and their thousands-strong workforce went on strike until law and order is restored. So far some 400 farmers have gone on strike, paying their 40,000+ workers to join them for as long as possible. MDC leader Morgan Tsvangirai has announced that the opposition and its allied trade unions are preparing for a mass 'solidarity' strike as well. He said: 'If this lawlessness continues, the protests may spill into the urban areas, where workers will be forced to take action in solidarity with farm workers who now live under constant fear of losing their lives or jobs. I think it will happen soon.'

The response of the government to these events has been typically dogmatic. Joseph Made, the newly appointed Agriculture Minister, accused the strikers of trying to sabotage land reform. He told the government mouthpiece *Zimbabwe Herald* newspaper: 'If the strike goes ahead it will reaffirm the need for land redistribution in this country. We cannot have a few people threatening the majority.' Even President Mugabe, generally circumspect after his electoral humiliation (given that over the past decade the parliament had only 2 non-government members, conceding 58 seats *is* a humiliation), issued a veiled threat to the protesters. 'We are the government,' he said. 'We have the institutions of law and order. We don't want to be pushed into applying the full weight of instruments of security.'

Meanwhile, the MDC initiated a legal challenge to 28 parliamentary seats won by Zanu-PF in the June elections. Zanu-PF won 62 of the 120 elected seats, and the MDC won 57. President Mugabe appointed 30 MPs, so that party has ended up holding 92 of the 150 parliamentary seats. The MDC has long protested about large-scale vote-rigging. Last week the High Court ordered an inquiry into the ballot in Mazowe East constituency, where the MDC claim that many people voted twice, and in some cases the dead cast ballots. The MDC is hoping not only to overturn several results but to have some ZANU-PF candidates barred from office for their involvement in the alleged irregularities.

And you can forget about the petrol price rises here. In Zimbabwe last week, the government raised the price of petrol by almost 26%. It also raised the price of kerosene, used by the poor for lighting and cooking, by 128%. With inflation already at 70% and unemployment at 50%, the increases are bound to increase hostility towards the government.

Sources: *The Daily News* (Zimbabwe), *The Guardian*, *The Daily Telegraph*, *Zimbabwe Standard*.



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FINANCIAL REVIEW

No Nuclear Waste Dump for SA Campaign

By Zane Young

Why does the Federal Government want a nuclear waste dump in our State?

The Federal Government wants to put a nuclear waste dump in SA for two reasons. To compile all the low level waste stored in 50 locations around the country into one under-ground dump and secondly, so they can go ahead in the coming years to store higher level waste that is far more dangerous for thousands of years, that comes from the Lucas Heights Nuclear Reactor in Sydney.

But the waste has to go somewhere; doesn't Australia need a nuclear waste dump?

The Minister responsible for the dump, Senator Nick Minchin, has said that the low level nuclear waste is safe where it is. There has never been an accident in the places where it has been stored and it is safe in its current locations. More to the point, the need for a higher level dump is necessary so that the Federal Government can go ahead with the approval of a second Nuclear Reactor in Sydney at a cost to the taxpayer of $300 million. The approval of this reactor is conditional on having such a dump.

How long is nuclear waste dangerous for and what damage can it do?

Low level waste comes in many different forms and often is dangerous for up to 300 years. High level waste is dangerous for up to 250,000 years. Although the outback is away from population centres, such waste if buried can still leak underground into the soil and water systems and enter the food chain, polluting our environment and population. Leaks have occurred before in nuclear waste dumps and no dump in the world has ever proven to be foolproof, how can anything be for 250,000 years?

Hasn't the Federal Government already consulted with South Australians on this issue?

The Federal Government will tell you that they have consulted for a number of years in the lead up to this decision. In fact they employed Kinhill Engineering to do a restricted consultation of the dump site area including the towns of Roxby Downs, Coober Pedy, Andamooka and Woomera. At no time did the Federal Government consult with this State or provide it with adequate information, even snubbing our State Government, as the Premier John Olsen pointed out late last year. The people of the towns affected have also regularly complained about their treatment at the hands of Senator Minchin, who structured 'consultations' with outback communities as information sessions only.

The fact that local Councils of Whyalla, Pt Augusta, Coober Pedy, Andamooka and Broken Hill have all passed resolutions opposing any dump indicates the Federal Government does not have the consent of the local people, nor that the information they have provided is satisfactory.

Isn't it our responsibility to accept nuclear waste from other States if we mine uranium?

Senator Minchin says that we do not have responsibility to accept nuclear waste from other countries however he thinks South Australia should accept nuclear waste from other states. It is our responsibility first and foremost to find the safest option which is not an underground waste dump hidden in the Desert for other generations to worry about. Out of sight out of mind is not a responsible solution!

Aren't thousands of lives saved through nuclear medicine every year, so shouldn't we have a responsibility to help out?

Other countries like New Zealand and the United States save just as many lives without generating these isotopes and instead import them from other countries or even better, use isotopes developed from non-nuclear sources such as cyclotrons. If the Australian Government wanted a more economic solution it would develop a Cyclotron Centre in Sydney at a $30 million price tag to do the job, rather than $300 million for the new nuclear reactor. Already hospitals in Melbourne and Sydney use these cyclotron generated isotopes to save lives.

In the post-nuclear landscape, Rundle Street chic became a whole new ball game.

What are the risks if we agree to a nuclear waste dump in South Australia?

If we agree to this proposal, the risks of nuclear accidents of transport of waste through this State are inevitable. For the next 40 years we will get nuclear waste from the proposed new Sydney Reactor – waste that will have to be monitored for hundreds of thousands of years. This will lead to pollution of our outback and conceivably our food chain.

The effects for small business and tourism and our reputation as a clean green State will be spoilt forever. There are no guarantees from the scientists or the politicians that safe storage is possible for this length of time. Moreover if we end up with a high level dump in this State, the rest of the World will be clamouring to store their waste in South Australia. We already have an area at Maralinga that has not been cleaned up properly and that Senator Minchin has said is too hard and expensive to fix. Don't give him a second chance with a far more dangerous dump! The greatest risk is to future generations. A debt of this kind left to our children makes the State Bank look like just a warm-up.

Can we stop the dump in South Australia?

Prime Minister Howard says that even if all South Australians opposed the dump he may use Federal powers to ensure it went ahead. Well if the Northern Territory can decide its own laws on mandatory sentencing surely we can decide whether or not we get to be the national store for the deadliest pollution known to humankind. Politicians are the servants of the people. Many SA local council's and our state government are all working to stop the transporting and storing of nuclear waste in our state.

Let's get behind them and remind Canberra that we have a voice and that we won't be intimidated on such an important issue.

Are there better alternatives?

There are far safer alternatives to what the Federal Government is proposing. Storing the waste as close as possible to the source of production, keeping it in close location where the scientific experts can monitor it and ensuring minimal risks with transporting it long distances are all huge improvements on what's being suggested. Above ground storage is safer as it is easier to keep dry and far easier to monitor and rectify any problems that occur.

To a government in Canberra that is hell-bent on producing even more nuclear waste in Sydney, we must say no nuclear waste dumps for South Australia.

How can I find out more about this issue?

Australian Conservation Foundation Hotline 1800 332 510

Website information: http://nuclear-waste.is-crazy.com

With thanks to Greg Were

Study in the UK

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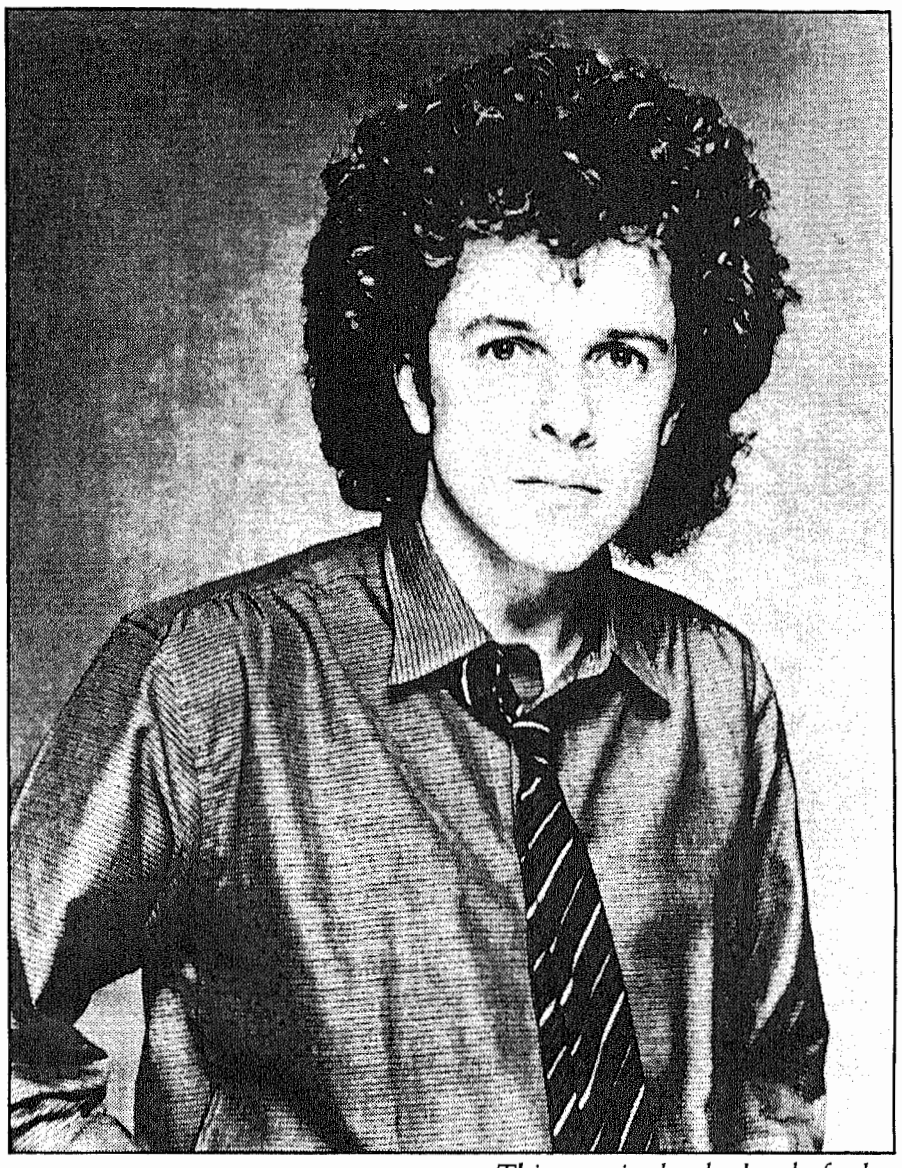
For further information on studying in the UK or any UK university call Kerry Lewis, Education Counsellor on (03) 9397 0915

The British Council

A chunky flunkie but no way funky...

By Carla Caruso



This man is clearly deeply funky.

It's hard to be funky. Truly. The other day I went to the hairdressers and got my hair twisted all over (a bit like that chick from Killing Heidi). I come home and my sister's like 'Oh, that's where I put the mop!'. Thanks a lot. That's what an hour and a half, 10 kilos of hairspray and 40 bucks gets me.

How is that some people can wear a coffee-stained Garfield t-shirt back-to-front with green corduroy pants torn at the knees and irridescent thongs with black-painted toenails and make it look as though they've walked off the set of an *Alchemy* clip? My attempt, on the other hand, would verge more on the side of a badly-dressed bag-lady with a stained T-shirt and ugly toes. It's decided. I just don't got tha funk.

Unfortunately, funk is not something bottled and sold at the supermarket for $4.99 (10% funk included). It just happens to you somehow, when you're wandering through the Orange Lane markets, looking for a rare Bob Marley vinyl or gasping on a ciggie in the sun at the Austral. Suddenly, somehow, you are possessed with that funk and you never need turn your head to face the glare through your amber-tinted glasses.

I was one of the suckers who went along to the Channel V Music Reporter auditions, along with a cazillion other hopefuls. Nobody from Adelaide in the national search was chosen but, boy, did that room ooze funk! People with multicoloured hair, piercings god-knows-where, retro clothes, funky gimmicks. I had no hope.

I asked one girl what she was doing for her audition 'cause she had a cassette player and a mike in one hand. She told me she was doing this new style of poetry that is read along to the beat of the music. I don't even remember the name of the technique (and it is not rap). I'd never even heard of it before, like half the bands the others were raving about in between auditions. I grabbed my Bardot CD and scuttled out of there. (Only kidding, the CD I was reviewing was Backstreet Boys ... OK, I'm *still* kidding, guys ... maybe).

While I get stuck into street newspapers for all the music goss, those with tha funk hit on web-sites I've never heard of. And just when I think Killing Heidi's cool and that Triple J rules, I learn the band's too commercial now, and so is the station.

Funky people have the knack of foresight. They know what's coming before it happens. And they know what isn't. They surpass the snakeskin pants and belly-button rings and move on to the Next Big Thing. And they carry it off. It was a funky person who invented the snowboard when everyone else was skateboarding.

The dictionary term for 'funky' should read 'the art of looking ridiculous, while still being cool'. There are some people who can get away with a ring through their nose, like a bull, and then those who wouldn't even contemplate it. Like me. How boring. I have no funky markings. No genital piercings or radical hair. Not even a Union Jack T-shirt. Can a tattoo parlour automatically prick you with funk? Not really. Some try to fake it (like Bardot and Christine Aguliera) but don't make it. Sarah Jessica Parker (*Sex and the City*), on the other hand, can get away with wearing a tutu and ugg-boots, whereas others would look like freaks.

But funkiness is in the eye of the beholder. I've always thought guys with bad afros (like Ben Harper, Eagle Eye Cherry, and Lenny Kravitz) were the ultimate funkmeisters. You may dream up George Speight.

Funky people tend to have an exotic past. Brought up in Peru, they flee political turmoil, and end up in Miami table-top dancing. They go on to waitress in Amsterdam ('Dope cookie with your coffee, sir?'), before leaving to DJ in Israel and end up in Adelaide, selling antique books and leather jackets. They've never had a boring job, only 'creative ventures'. Their mother was a stripper in Las Vegas who won the lotto and their father's Mel Gibson's accountant. Their brother became their sister. Definitely not a family who laughs at them for taking up a feng shui hair-cutting course in Tokyo on a whim. Or for the bolt through their tongue.

These people walk funky, talk funky, dance funky, eat funky, sit funky, even pick their nose funky. Maybe it's self-confidence. Maybe it's a natural attribute. Maybe it requires watching *Trainspotting* 27 times.

Perhaps it's that some people know how to use their bad points to their advantage and make 'em funky (like Jennifer Lopez and her big butt, and Madonna and her gappy teeth). Who knows?

I know one thing. I may end up chunky or a flunkie, but there's no way I'll ever be truly funky. And as I contemplate getting a Japanese character tattoo on my back (*so* last summer) and listen to Marilyn Manson on the CD player (*so* 1999) and tuck into sushi (2 months too late), maybe, somehow, I don't care.

greg fleet

Show:	*Greg Fleet Comedy Night*
Artists:	*Supported by Justin Hamilton & Mick Ballac*
Venue:	*Adelaide UniBar, Level 5 Union Building*
Date:	*17th August 2000*
Time:	*7:30 pm (doors open at 7:00 pm)*
Cost:	*$5 Uni students, General Public $6*
	(+ outlet fee if booking through VenueTix)

Buy tickets through the Students' Association or at any VenueTix outlet

UniBar

The Phantom $120 from Centrelink Hell

by Linley Henzell

Earlier this year I was reading through the *Sunday Mail* (for some reason which is now unclear), when I discovered something about a one-off $120 GST payment available from Centrelink. It was going to be available to anyone who could show that they were disadvantaged by the GST and were not eligible for any of the compensatory measures, such as the $3.50-per-week increase in Youth Allowance or the rise in the tax-free threshold.

'Wow!'I thought, 'Maybe this is my chance to get something out of the government for once.' Well, other than three-quarters of the cost of my highly subsidised education. But I deserve that.

It was in a fit of optimism, then, that I called up Centrelink and asked them for the details of this mystery payment.

Entirely unjustified optimism, as it turned out:

'There are a number of criteria you'll have to satisfy before you get your money.' (Did I mention the several minutes of horrid hold music and 'one of our operators will speak to you as soon as possible' messages?)

'Okay, take it away,' I said.

'Do you expect to earn $6,000 or more during the next year?'

God no.

'Are you currently receiving any Centrelink payments?'

No. The bastards.

'Are you receiving a tax-exempt scholarship?'

No. I don't think it's in anyone's interests to encourage more people to study law, and Arts graduates are of very little use to anyone, so scholarships are pretty thin on the ground for us Napier/Ligertwood Building types.

'Do you qualify as independent for the purposes of the Common Youth Allowance?'

No. My parents still refuse to sign a form saying they've kicked me out of home.

'Well, then, I'm afraid you can't get it.'

Yes, it turns out that, unless you're receiving a scholarship, you need to qualify as independent to get that $120.

'But if I qualified as independent I would be getting the Youth Allowance, so I would be ineligible anyway!"

'That's what it says here. I can send some forms to you, if you'd like to fill them out anyway.'

'Listen,' I said, slowly and patiently, 'I know you just work for them, and I don't want to make your job any more difficult than it no doubt already is. But let me ask you something: do you know of any student at all, anywhere, ever, who has successfully claimed this payment?'

I don't recall receiving a straight answer to that question. And, several weeks later, the promised forms have yet to arrive. I guess there are some students earning under $6,000 who are on scholarships, or who are independent (or over 25) and who for some reason don't get Youth Allowance or Austudy - maybe they've spent too long at uni or something - who can get the $120. It looks like the rest of us are going to have to forget it.

Linley and his posse straighten up for another tussle with The Man

Well, what exactly was the point of that little anecdote? To give just one more example of how pissed off many students are at being disadvantaged by the GST without receiving anything at all in return (and to have some fun using mock telephone dialogue to bash Centrelink, which I understand is a common sport in student newspapers). But what do other people have to say about the new tax system? How is it faring in the great wide 'real' world outside of university? What does the general public think of it all? From the looks of it, the general public aren't unhappy. Far from it.

Back in June, experts and commentators were still expecting the Coalition to suffer a horrible fate at the polls come the next election, all thanks to the GST. But now it looks as if the GST has in fact *lifted* John Howard's popularity rating (see recent statistics in *The Age* and *The Australian*).

Meanwhile, the ALP is suffering from all manner of internal frictions between the right-wingers who think the GST is a good thing and are willing to admit it and the right-wingers who think the GST is a good thing but are unwilling to risk being sliced into tiny shreds with a rusty razor blade and spat on by the whole of national caucus for saying so in public.

The fact is, the change hasn't been sufficiently dramatic to get many peoples' attention. Ten percent added to the cost of most things may sound nasty to a student living on $75 per week (that's before rent, by the way), but to many people it really isn't very much at all - prices go up all the time, while income taxes come down far less often.

Not very many prices have even increased by that much - concession multitrip tickets, for example, are now $9.70 (peak) / $5.40 (interpeak), compared to $9.50 / $5.30 on June 30th.

Cars and expensive electronics are often cheaper. Importantly, home-brew beer kits appear to have remained almost static in price.

No matter how often Kim Beazley promises to roll the GST back when in office, it is looking increasingly as if he won't get a chance to do so for years and years and years. So that ten percent may still be around by the time most of us are earning enough to actually *benefit* from tax reform.

The test isn't over for Howard and friends, though. In a few months businesses will have to start paying the GST they've collected to the Tax Office, which might cause a few headaches for Ma-and-Pa's Goods and Services Cornershop.

And if another drought year causes all the crops to fail and the Australian dollar becomes even more worthless, they'll probably lose the election no matter how wonderful the GST really is.

Trivia: This frightening little snippet of government philosophy was found on the Tax Reform website (www.taxreform.ato.gov.au):

'The excise duty rate applying to low alcohol beer reflects the Government's continued support for low alcohol beer production.'

Well, ain't that great. It's nice to think that *someone* wants West End Gold to exist.

[vacancies]

STUDENT CARE BOARD & AUU COMMERICAL OPERATIONS COMMITTEE

Want a say in the running of Adelaide University Union Catering or Welfare services?

Vacancies for general student members currently exist on the AUU's Commercial Operations Committee, and the Board of Student Care Inc.

Two vacancies exists on Commercial Operations Committee, and one on the Student Care Board..

On the Commercial Operations Committee, students, together with external industry experts, direct management in the running of the AUUs food and beverage and other commercial operations. COC members are required to act and make decisions in the best interests of the AUU and its members. The COC meets monthly, and at other times as required.

The Student Care Board is responsible for overseeing all aspects of the running of Student Care Inc., the Welfare arm of the Adelaide University Union. Members of the Student Care Board must meet the legal requirements and obligations of Directors of an incorporated association. Student Care is a registered Public Benevolent Institution. The Student Care Board usually meets once a quarter, or as required.

To apply for a position on either body, please submit a written application, no later than 4.00 pm Friday August 4, to:

JANAK MAYER
President
Adelaide University Union
Level 1, Lady Symon Building
Adelaide University, SA 5005

Adelaide University Union

A cockroach up your sleeve is worth two up your pant leg

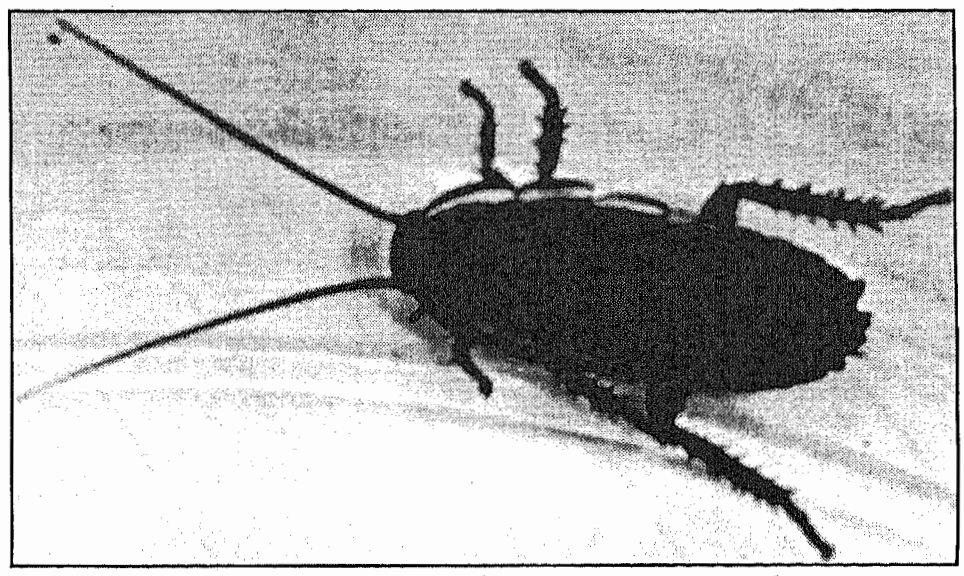
By Kate

Upon chatting at length with a very close friend of mine back home, I got to thinking about my last trip back to good ol' Syd-en-ee, and, as I'm the writer, and you're the reader, thought I might write something down so that you might read it. Sensible? Probably not.

The last time I went back, I was there for around six weeks, and although I spent two of the best days of my life there, overall, it was a pretty shocking visit home. This of course meant that I systematically got tragically drunk on more than one occasion, one of which, I will share with you now. Have you noticed that whilst I could tell you about the sad parts of my trip, they are obviously not funny, and therefore I am going to tell you about the drunken parts. Alcohol really is the answer, even if I forget the question.

Hot on the tail of the aforementioned good days, I had several of the worst days of my life. These days were spent curled up in the foetal position on the floor of a friend's apartment holding on to a bottle of whatever alcoholic beverage I could afford at the time and a can of Baygon, and crying like a baby.

Boxing Day of last year: great day, really bad night. I had returned to my friend's apartment after visiting another friend of mine in hospital. My friend, who for the sake of this article we'll call Megan, had been given a bottle of Jack Daniel's at some Christmas do, and as she didn't like the stuff, offered it to me. Now although I don't really favour Jack Daniel's, the state I was in at the time ensured that all taste and any foresight I might've had went right out the window. I accepted, chucked it in my bag, and sulked for a few hours, whilst claiming every song to come from the stereo to be 'our song'. Although I do tend to think that if 'Mah na mah na', otherwise known as 'The Muppet Song' by Skin was ever indeed our song, then we were doomed to failure from the start, and the break up was probably for the best. After a few hours of me bemoaning the wounds of fortune, and constant attempts by me to make phone calls I really shouldn't make, Megan decided that a breath of fresh air might do me good, and promptly threw me out onto the streets of Petersham so she and Nick could get some sleep. This tactic would have been a good one, if it wasn't for the bottle of Jack Daniel's that was sitting at the bottom of my bag, which, for some bizarre reason, I remembered just as I got to the playground across the road. Unfortunately, I briefly forgot about my dislike of this particular beverage for 45 minutes, which is all the time I needed to get rid of it. At this point, my memory is a little fuzzy, but the following is the account as I remember it. After talking to myself for a little while, and convincing myself that I was completely in the right, and she was completely in the wrong and that we were meant to be together- she just didn't know it yet, I happily toddled off towards Megan's apartment, safe in the knowledge that it'd all be OK, and we could sort it out in the morning. Outside Megan's apartment, about six feet away from her bedroom window, was a little wall. Upon reflection it was a completely useless wall, too low to keep anything in or out, but the perfect height and width for a drunken fool to lie on and giggle at the stars. So I thought at the time anyway. Whilst giggling at the stars, just on the stroke of midnight, it started to rain, which, for reasons known only to myself at the time (I'm buggered if I can remember them now), I found highly amusing. So I started laughing long and loud, and I'm told that when I'm loud, I'm very loud, six feet away from Megan's window. When she found me, I had been in that state for about ten minutes (she waited, thinking that eventually I'd stop, silly bugger), and was spread-eagled across the wall, trying to smoke a cigarette that had died a long time ago, insisting that I had to buy stronger ones next time because it didn't seem like I was smoking at all, almost as though I was inhaling fresh air that tasted a little bit like a durrie, I said. Megan dragged me indoors, swearing like a trooper, and threatening to kill both me and the woman I was in love with with extreme prejudice if I didn't shut the fuck up immediately, if not sooner.



Cockroaches:They can survive nuclear winter, Baygon, and sometimes ... even me.

But the fun didn't stop there friends, oh no. Once inside, still giggling maniacally, Megan helped me into some nice warm jammy-jams and told me to either go to sleep or shut the fuck up- preferably both. Contented with my new surroundings, I began to drift off, still muttering about the wonderful revelation I'd had in the playground. For some reason, Megan was in the mood for blindingly obvious questions, and came back into the room to ask where the bottle of Jack Daniel's she'd given me was. I informed her that most of it ended up scattered around the playground after a short trip through my digestive tract. She swore at me. She stomped her feet. She swore at me some more. Then, with one final profanity, she wandered off to bed.

My bed at the time consisted of the cushions off the couch and the floor. Now this apartment was rather unfortunately positioned right next to the huge collection of wheelie bins that catered for the apartment block, so Megan and Nick had a belter of a problem with cockroaches. The little bastards were everywhere. They weren't even the big ones either, there were just thousands of those little ones that can fit into every nook and cranny in your home, and survive any bug spray you throw at them due to sheer numbers. Megan and Nick also had wooden floorboards that had just been polished due to the impending arrival of Nick's parents from jolly ol' England. I'm guessing that you clever folk can see where this is going, can't you?

Begrudgingly on my way to the land of slumber, I felt something tickle my forearm. Still a bit out of it, I just convulsed it, and thought that was the end of it. This happened a few times, but on the forth or fifth time (I wasn't actually counting mind you), I felt something go entirely the wrong way, and then felt something scurrying up my right bicep onto my shoulder. I panicked, sat up, and begun frantically flapping my arms around as if trying to take to the sky. Then I felt something that felt remarkably like the something I felt on my shoulder run up my left leg. Now as this is kind of visual, you'll have to use your imagination. I leapt up, and began gyrating wildly whilst trying to remove my pyjama top. Of course in my haste, I'd just gotten myself tangled up, resulting in my complete inability to see what the hell I was doing. I would like to point out at this time, that I was being quiet, as requested. Right up until the moment I slammed into the coffee table (you should've seen the bruising), then I wasn't so quiet, in fact, at that moment, my language became very loud, and rather offensive. At this point, I think the cockies were actually as frantic as I was, which didn't help the situation any. At some point, I leapt in what I thought was the general direction of away from the coffee table and any other heavy piece of furniture, only to land on a rug that I had slipped over on several times already that day. My legs went straight out from under me, kind of like those classic slapstick comedies with the Marx Brothers or The Three Stooges, and I landed flat on my back, with both my arms in awkward positions above my head, held tightly there by my pyjama top. Moments later, Megan stormed out of her room with a look of thunder on her face, and, just to make the night complete, the cockroach that I hadn't landed on in my fall scurried out of the bottom of my pant leg, whilst the other oozed down my back nicely. Not a nice feeling let me tell you. Of course, trying to explain any of this to Megan given the scene she was presented with was a complete waste of time. She just stood there for a minute, swore at me some more, then went back to bed.

This is around the time I curled up on the floor in the corner with a can of Baygon, muttering selections of my new vocabulary, care of Megan. The next day, with the clarity that only sobriety can bring, I realised that everything still sucked, and that I was much happier when drunk. So I bought a bottle of the worst tequila I could afford, and resumed my position in the corner of the living room.

Ahh ... women - with them or without them, who can live?

Wank Word Bingo for Arts Students

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How to Play: Simply tick off 5 Wank Words as you hear them in one lecture or tute and shout BINGO! It's that easy!

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'The atmosphere was tense at the last seminar as 17 of us listened closely for the elusive 5th. The tutor was gobsmacked as we all screamed BINGO for the third time in two hours.'
'I feel that the game has enhanced the overall quality of lectures per se on a quid pro quo basis.'
'People are even listening to lisping Classics lecturers thanks to Wank Word Bingo.'
'Bonza bewdy, you could have cut the atmosphere with a cricket stump as we waited for the fifth delivery...'

PARADIGM	DERRIDA	SYNERGY	DICHOTOMY	PATRIARCHY	THE OTHER
POST-MODERN	READING	AXIOMATIC	INTERTEXTUAL	SOLIPSISM	GENRE
FREUD	AMORPHOUS	APOTHEOSIS	NARRATIVE	DADAIST	APOCALYPTIC
DIASPORA	FOUCAULDIAN	THESIS	PASTICHE	SUB-TEXT	SIGNIFIER
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WHITE BEER ... Social Page

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Is your face circled?
Come down to the *On Dit* office (basement George Murray Building) at high noon Friday and claim your prize, kindly donated by Southwark

Sister Heidi's winter warmers

By Sister Heidi of the Van

Welcome back from the break and welcome to winter blues.
It's cold. There is nothing worse than the winter blues. Bouts of depression between sore throats and runny noses. If you know someone who is down, sick or just had a bad run of luck (or all three), take the time to make them something special. It really is worth the effort and if you succeed in making someone's day, you will always be rewarded in one way or another.

Sicilian Apple Cake

20g butter
50g toasted walnuts, ground
1kg granny apples
Zest and juice of one lemon
3 eggs
2 teaspoons vanilla essence
250g sugar
100g melted butter
150g flour
2 t/spoons baking powder
100mls milk
120g raisins
100g pine nuts (shop around, some shops charge to much)
3 tablespoons combined with 1 teaspoon of cinnamon

Preheat oven to 190 degrees.
Grease 24cm cake tin with the 20g butter, then sprinkle with the walnuts and set aside.
Cut up the apples, get rid of the cores and peel. Put the apples in the lemon juice and zest and put aside.
Whisk the eggs, vanilla and sugar together until pale and creamy then add melted butter, baking powder and milk.
Mix really well.
Pour one third of the mix into the cake tin and then pour over one third of apples, raisins and pine nuts.
Repeat with remaining ingredients making sure you finish with a layer of the apple combo.
Finish with the sugar/ cinnamon combo.
Bake for 55 minutes.
Serve warm or cool.

Double Chocolate Chip Cookies

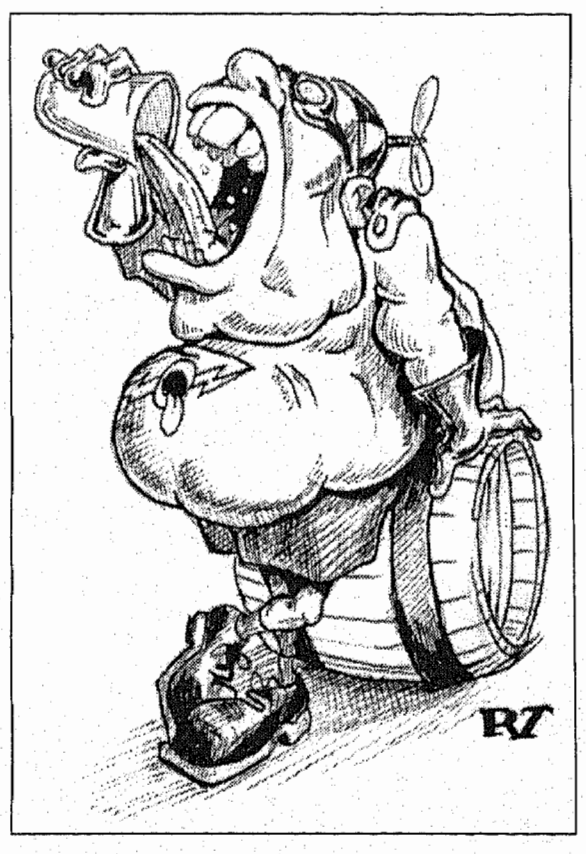
1 1/2 cups plain flour
2 tablespoons unsweetened Dutch cocoa
1 teaspoon baking powder
1/2 teaspoon salt
500g dark chocolate (the cooking one is best)
125g unsalted butter
1/4 cup butter
3 eggs

Preheat oven 180 degrees and line a baking tray with baking paper.
In a bowl sift together flour, cocoa, baking powder and salt.
Roughly chop up chocolate.
Put a metal bowl over a simmering pot of water.
Place the butter in the bowl and melt it with three quarters of the chocolate.
Stir until smooth.
Remove the chocolate mix from the heat and stir in the sugar.
Then stir in the eggs one at a time until well mixed.
Next add the flour mix until just combined.
Chill the dough, cover for at least 10 minutes, although an hour is better.
Using a spoon dob mixture onto baking tray, making sure that each cookie is about 3cm apart, then stud each cookie with the remaining chocolate.
When tray is full bake in middle of oven for about 10 minutes.
Place on cooling rack and repeat until all the mixture is used.
These little lovelies last for about three days in an airtight container in the fridge.

Next week: how to do the perfect roast chicken. In the meantime, stay warm.

Beerlines: Bitter Memories

By Tony Jones, Southwark Chief Brewer



Every Aussie beer lover worth their salt knows what a Bitter is, right? Well, maybe not. In Australia Bitter was a commonly used descriptor for the moderately hoppy 'australagers' that dominated the pub scene throughout the 20th century. Brewed under well known labels such as VB (Victoria Bitter), XXXX and even the locally brewed West End, which belatedly changed to the Draught tag in the 80's in recognition of a consistency between the keg and bottle offerings, the balance of these beers is ideally suited to our hot summers. But the origins of the term Bitter are something different.
Bitter is a British-style, fairly dry and bitter ale. Most British brewers produce a range of ales, the term Bitter being reserved for those with a flavour tending to the high end in hoppy dryness. At the other end of the scale is the Mild ale, an interesting style in its own right.
UK brewers will often grade their range of ales from Mild through Bitter to Best Bitter and Strong Bitter, in order of increasing bitterness, and increasing gravity (weight). As the gravity, or the amount of unfermented malt substances remaining in the beer, increases so does the body (think *thickness of taste*), allowing extra hops to be added while still keeping the flavour balanced.
So how can Australia's lagers possibly capture the character of these British ales? Well, there are ways for the brewer to control the action of the yeast and so influence the favour profile of the finished beer, and fermentation temperature plays a big part.
The first yeasts used for brewing were mixed strains selected from the natural environment, and they flourished in warm conditions. With no means of refrigeration the early fermentations were usually conducted at relatively warm ambient temperatures (generally 14 to 25 degrees, even higher in summer) and were vigorous, producing the fruity characters so typical of the Ales.
The first lager yeast was isolated much later (in the 1800's) and enabled fermentation to be carried out at much cooler temperatures. A lager fermentation is a more gentle, controlled process and is normally carried out at temperatures between 5 and 15 degrees, resulting in a cleaner, lighter style of beer.
In Australia however, perhaps due to our fairly warm climate and the resultant higher costs of refrigeration, most brewers control their fermentation temperatures to between 10 and 20 degrees. Our lagers are therefore somewhat of a hybrid, making use of a lager yeast, but fermenting at closer to ale temperatures. This produces slightly more fruity lagers which can mimic some of the characteristics of the British ales.
The character of the Australian bitter hops, dominated by a variety known as Pride of Ringwood, is very similar to that of the commonly used English hop variety Kent. These are not 'wussy' aroma hops but he-man, high resin bitter varieties which impart a strong bitter and lingering after taste to the beer.
Put all these factors together and you can find some of the character of the original British Bitter, in our local offerings. True to the necessities of our climate they are however more highly carbonated, and designed for drinking at around 4degrees rather than the warmish 12 degrees of their 'Pommie' ancestors.
Brewers use a measure called International Bitterness Units (IBU) to compare the bitter (hop resin) content of beers. Using this as a guide you will find the local Southwark Bitter at 25 IBU, and WA.s Emu Bitter at 26 IBU, are a step ahead of the rest of the local field in the bitterness stakes.
If you have a hankering for the bitter side, both of these are worthy of a pint or two at your local.

Ignorance is strength, four legs good

It's just too much to ask

Eds,

I just can't believe some of the Departments in this University! I mean, sure they provide handouts which summarise the content of the lectures, and, like, I can download all of the slides from the web in Powerpoint and PDF format, and, of course, I do tape all of the lectures. Mostly they give out past copies of all exams, and we are allowed to print out any extra materials using the Department's printer. But the other day I found out they were going to charge $2.00 for a 600 page bound manual comprising photocopies of all the required readings. That's bullshit! I can't believe how oppressed I feel.

Tiffany Squalor

Representation?

Dear Eds

As non-SAUA and non-Union student representative members, but voting students nonetheless, we whole-heartedly agree with the sentiments expressed by 'name withheld' in the last *On Dit*. It seems that some of those nominating are more concerned about the status that their position will grant them and what benefits they may gain by having it on their resumes, rather than the responsibilities of the position. This may seem a harsh comment to make and does not extend to all members of the SAUA and Union. But it does go a long way to answering many questions that many students have about the running of the SAUA and Union. Such as the questions that were raised in the letter from last week as well as Why did a non-SAUA and non-Union representative student have help the 1999 ACVP with an Activities Department BBQ because all the members of the Activities Standing Committee of that year and the newly elected
Activities Standing Committee for 2000 weren't around to help out? Why were the 2000 Sexuality Officers trying to rope anyone they could find into being part of a 'rent-a-crowd' for the Youth Suicide night because there was basically no one their? Again reiterating the views from last weeks letter, had other SAUA office bearers, Standing Committee members and SAUA council members had helped out, this action by the Sexuality Officers would not have been necessary.
Why is it that members of committees tell other university students about the ease of being on committee? How they have missed so many meetings? How they don't even know when the next meeting may be? How the may or may not go to the next meeting if they can't be bothered? Why are student politicians pulling quorum when 'actions and performances' of other student politicians, especially office bearers are being discussed, as described in last weeks SAUA round up? Surely if students are prepared to accept this position of responsibility they should also accept the responsibility for their actions. If the document that was about to be discussed contained information that was not true, surely the quorum pulling faction would have stayed to refute all claims???
These are just a few questions that students would like answered about the performance of the people they have voted to represent them, some of who are getting paid. Unless the SAUA has any other creative ideas, then surely the average student can only believe the sentiments expressed in last week's letter.
To all the student politicians who are doing their job and have a clear conscience about it, keep up the good work. To the rest, and those thinking of running this year, consider not only the rights but also the responsibilities of your role.

Names Withheld

Unthinking bastards

Dear Editors,

I was attending a lecture the other day, and I was about half way through a conversation with my mate Wayne and the cute chick with blonde hair about how hung over I was on Sunday morning, when this rude bastard came in and started talking with a microphone and writing on the blackboard. I completely lost my train of thought, man, so Wayne started monopolising the conversation and now he's dating the cute blonde chick. Just who the fuck are these guys that keep coming into lectures and talking out the front like they own the place? I think the University has an obligation to find out who they are and get something done about it. Right?

J. Random Freshman

Education is clearly wasted on the young.
Eds

This person has been stalking us

Editors:

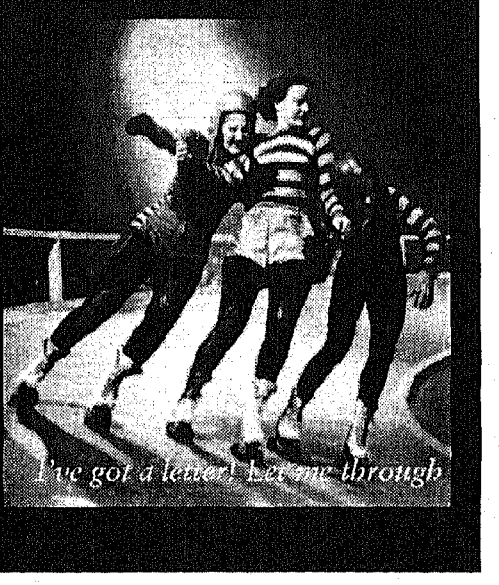
I've been staking out the entrance to your office all year, and I think I've worked out which ones are Dale and Eva, but who's that big old-looking guy who smells bad – and why is he wearing those stupid sunglasses in the middle of winter? Can I have some free stuff?

Name Withheld

a) We have no idea who you are talking about.
b) No.
Eds

Letter Policy

We welcome letters from any student on any subject. Please try to keep them shortish (approx 250 words). If people wish to remain anonymous, they can, provided their student number or full name is attached to the letter. These details, obviously, will not be published.
Letters can be e-mailed to ondit@smug.adelaide.edu.au or posted to us On Dit c/- University of Adelaide SA 5005. They can even be dropped down to our office opposite the Barr Smith Lawns, near Unibooks and the boys' toilets in the George Murray Building. Get cracking.



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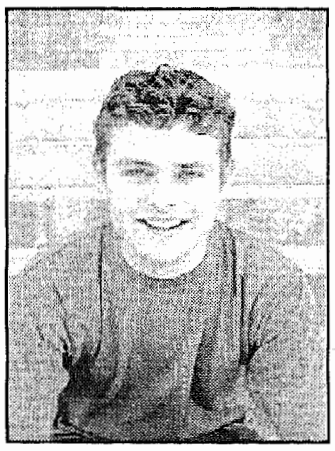
What's a faction, Mummy?

Stephen Mullighan, SAUA President



Election Regulations
Council considered the new election regulations on Thursday. The changes will appear in *On Dit* in this and subsequent weeks, and will be posted around the University on notice boards.
University Structural Review and Law School Review
Over the last 12 months the University has conducted several reviews into various areas. The subsequent reports from these reviews have, at times, recommended that there be some organisational or structural change within a specific area of the University. The Vice Chancellor is now conducting a review primarily looking at faculty structures. The review will occur until the end of the year, and the implementation of changes, if any, is planned to occur next year. As mentioned last week, the SAUA will be convening a series of forums in the Law School in weeks three and four for Law Students to come and air their opinions for the review. This information will be collated into a submission from the SAUA.
Chancellor's Committee of Council
There is a proposal to go to University Council today (Monday) to establish a Chancellor's Committee of Council. The new Chancellor, Robert Champion de Crespigny, is tabling the paper at his first Council meeting. The paper proposes that the Committee function as an executive committee of Council, with a few provisions that could potentially allow the Chancellor unfettered powers in governing the University. For more details on the paper, look at page 3. If you would like any more information about these issues, or you have any other query, drop in and see us in the George Murray Building, or call 83035406. You can email me on stephen.mullighan@adelaide.edu.au.

Seb Henbest, Education Vice President

Student Representation and the SRSC
When one thinks of 'Student Representatives', one has dire images of battle scarred student politicians, arguing over the value of a 2c piece. Or perhaps our minds are filled with the determined faces of our elected advocates ... hmm.... daydreaming is good for the bowels me thinks.
How many student reps do you think there are at Adelaide Uni? - 10? 20? 60?
Try over 200!!!
Where do they all hang-out? Is there some grouse all ages disco on campus? Is that where we can find them?
Nah, in all seriousness folks the majority of the student representatives at Adelaide Uni are not visibly involved and do not write a column in OnDit. They are the guys and gals who sit on departmental and faculty boards.
For the last few years there has been little coordination between student reps and the students association. It is my aim this year to make sure that the links and networking between the SAUA and the departmental/faculty comittees are resurrected and encouraged. As such I will be convening meetings of the 'student representative standing committee' which will comprise of every rep in the University. I have also 'resurrected' an old tradition - The Student Rep Kit. This is a kit containing all the information that a student representative could need. It has now been finished, and will be distributed to all who require it at the first SRSC meeting which will be scheduled shortly.

Adam Langman, Activities/ Campaigns Vice President

Oh My God Have We Got Enough Activities For You !
Week 3: Clubs Week
Look out for all those wacky and wonderful clubs (go the Purple Knight!!!) on Thursday and Friday. Beer and food will flow merrily. Plus the O'Hop Returns ... the original was so successful that we had to turn away 200+ people from coming into our fab bash. So to try and make it up to those who missed it (and those who want to go again, ie O'Campers), we are doing it again. Come to the ultimate 70's & 80's party and dance the night away like the wild children you all are. The date is Friday the 11th of August and tickets are only $4 (what a bargain). Come and see us in the SAUA for a ticket
Week 4: Environment Week.
This is a week that will bring us all closer to nature. There will be environmental issue tables, a spa bath (!), FREE massage, indigenous music, DJ's, vegan and vegetarian food and... you get the picture. There is heaps of good green stuff going on. Plus - the Greg Fleet Comedy Night. You saw him in O'Week and laughed yourselves silly. It's only $5 to come and see one of the funniest men on earth, and the first 70 people through the door will get a free stubby of beer! You can get a ticket through the SAUA or VenueTix
Week 5: Multicultural Week. For all you culture vultures, this will be a haven of enrichment of the highest quality. Food, drink, entertainment and the like will abound and overflow if you come and absorb all that is on offer.
If you have any desire to have fun then indulge yourself and come and see how good all these things are.

Heidi Ryan, Women's Officer

SAUA Policy
I have (finally) finished writing the Women's policy for the SAUA's policy review. This is really important as it essentially defines the SAUA's position on a variety of women's issues and what the Women's Officer's duties should be. The Women's Department is funded by YOUR money so please, please, please if you want to have any input let me know and we can go through what I have written and improve it.
Women's Health: Politics, Action and Renewal
I have received some exciting information: Germaine Greer, Kaz Cooke and many other women from around the world will be coming to Adelaide to speak. This is a fabulous opportunity to come and hear in person women who have orchestrated dramatic social change.
The speakers will be in Adelaide as part of the 4th Australian Women's Health Conference: Politics, Action and Renewal which will be held in the Convention Centre from the 19-21 February. For more information contact me.
Engineering/Maths/Computer Sciences
As you may know, the SAUA Sexuality Department, the AUES Equity Officer and the Women's Department have been working with Ian Young the Dean of the Faculty of Maths, Computer Sciences and Engineering. The Dean has agreed to hold an Equity Forum in which a number of issues surrounding gender, race, socio-economic status, workload and groupwork within the faculty, this will be attended by all academic staff. If you would like to have any input into the forum or have anything to add please do not hesitate to contact me so that we do not overlook ANYTHING.
As always, you can call me on 8303 5406, e-mail me at heidi.ryan@student.adelaide.edu or come and visit me in the SAUA section of the George Murray building.

A collection of like-minded individuals?

Zane Young, Environment Officer

The rally to finish off the **'I'm With Ivy'** anti-nuclear dumping campaign on Today Tonight, will be on **Wednesday August 16th.** We'll meet on **the Barr Smith Lawns at 11am** and then head off to Parliament House together. Until then, please sign a petition! They are available in SAUA, RACSUC, and WISA offices. If you would like information on the issue, or would like copies of the petition or poster to put in your office, just let me know. For information about the campaign, visit the ENuFF website: http://nuclear-waste.is-crazy.com.

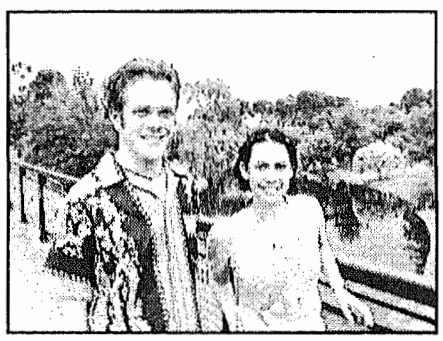
SAUA Environment Week will take place at the city campus on the **14th-18th August** to coincide with the rally. We'll be having free spas, aromatherapy, a comedy night featuring Greg Fleet, free massage, and lots and lots of environmental info. If you would like to be involved, just drop me a line. We'll get you fitted out in a spunky environmental t-shirt and put you to work!

During the holidays, issues such as vegetarian food in Union Catering, recycling bins on campus, ashtrays and bike parking were dealt with and discussed. We're in the process of resolving issues like this. Let me know if you want to be involved.

The Environment Organising Group meets on Wednesdays at 12-2 in the SAUA. All are welcome.

zane... phone 8303 5182, e-mail **environment@saua.asn.au**

Amanda Camporeale & Tom Radzevicus, Sexuality Officers



Greetings everyone!!! Welcome back. Hope that you all had a fantastic break and all managed to catch up on all the partying and sleep lost during exams.

This semester promises to be a hectic one for us with a number of campaigns in the pipeline. Amanda and Heidi will be working on a Female Sexual Health campaign, highlighting some of the lesser known issues facing females in our society.

We are currently in discussions with the folk from the counselling centre, trying to organise either some workshops or discussion groups on issues of sexuality. The issues that we hope to have covered include: coming out, dealing with relationship breakdowns, depression and the effect of drug use on interpersonal relationships. If anyone has any particular issue that they feel needs addressing feel free to contact us in the SAUA.

Also next week we shall be travelling up to Nuriootpa Area School to give a talk on STDs and sexual health for rural teens. We were invited as part of an initiative run by the school SRC and feel it is an invaluable opportunity to increase awareness of sexuality issues and of the department outside of university.

We are also currently brainstorming ideas for a series of visits to the regional campuses later this semester and would welcome any suggestions of ideas for our treks to the satellites.

The Yellow Ribbon CD is coming along well, we are in the process of securing some form of corporate sponsorship to get the project off the ground. Watch this space.

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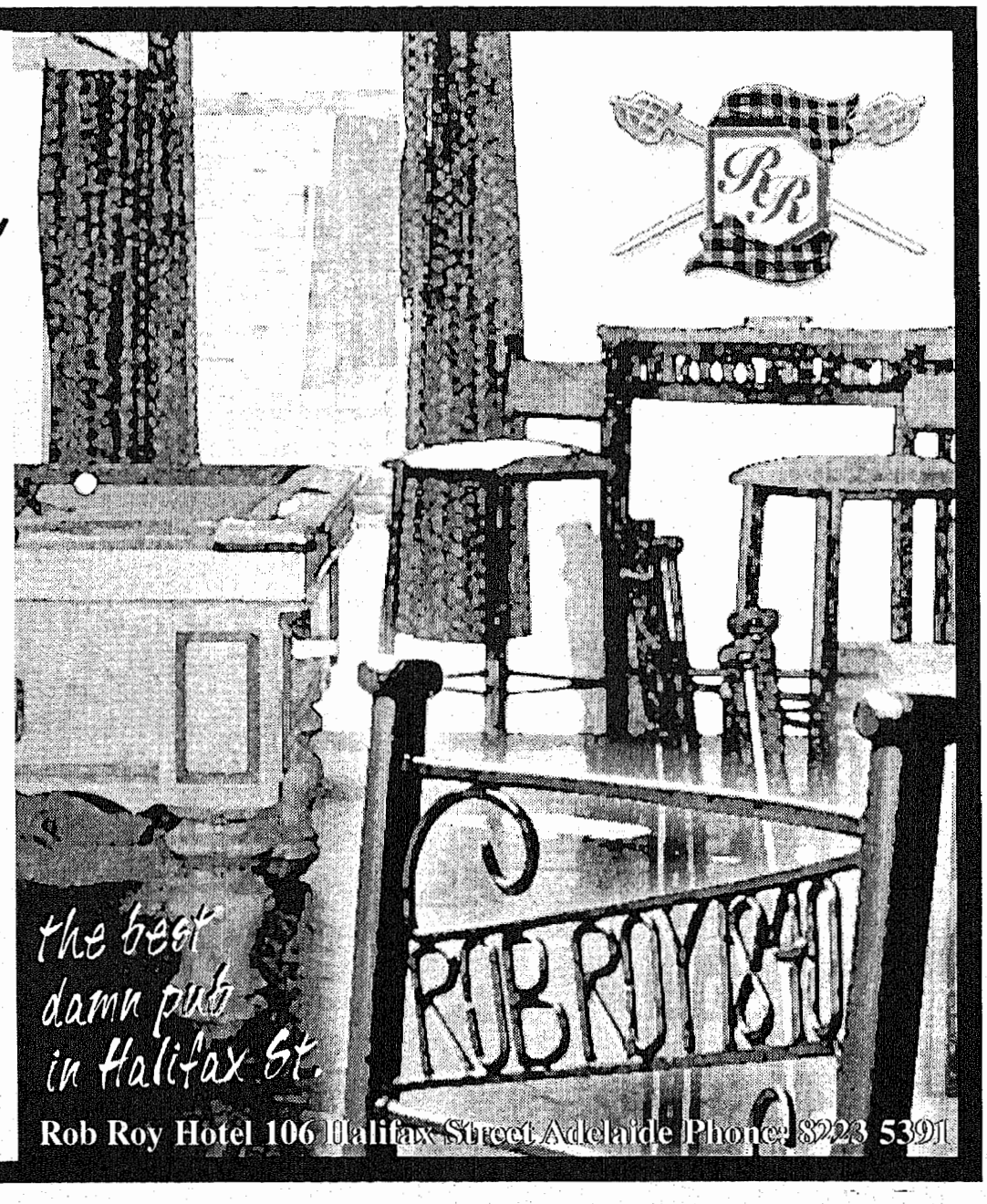


Clubs Week: Get Ready, Get Set ...

Clubs Week 2000

Clubs week is fast approaching. Remember it's on the 9th, 10th and 11th of August. All clubs who have not booked a table and wish to have one please do so at the CA office ASAP, we can take down any special needs you may have: power, pin-boards etc, and we can book you in club demo times.

We need all clubs that have not done so to come to the CA office and book in plus talk to us about what club event you would like to run during the week. In the past this has been anything and everything ranging from computer games, Harley rides and dunking machines. We have a preference of course for club demos as it shows the normal activities that the clubs do, which is the best way to promote the club. The CA can give grants for these club events, so if you are interested come in to the CA office and see us to talk over with us your ideas for the event that you have always wanted to run.

The Clubs Association is running a paint ball day with the OSA on the 19th of August; it's the Saturday after Clubs week starting at 8:00am on the the lawns. All persons will be bussed to and from the event coming back to the Barr Smith lawns at 7:30pm. Each person will get a paintball gun, 200 paintballs, camouflaged coveralls, mask, BBQ (please tell us if you are a Vegetarian) and the chance to shoot me in the head. (This last bit should sell the day to all the people that know me.) It costs only $35 including the GST. There are only 50 places, anyone who is a member of any CA Club at Adelaide uni can go, bookings are essential, so please come in to the CA book your place.

Steven Oniszk, CA President

Classic Quotes Club

Quote of the Week: 'A good traveller has no fixed plans and is not intent on arriving (Lao Tsu). Phone Steve Askew-Smith, on 8342 0840.

Film Society

Films shown in the Union Cinema, Level 5, Union Building at 7pm. Free for Film Society Members, $3 others (includes membership), unless otherwise stated. Thursday 3 August, 7pm, *Bedlam* (1946).

Judo

Semester two intake has begun for AU Judo Club. Beginners are welcome. Our beginners coach, Karelyn Curran our expert beginners coach will take care of you. The club is also preparing for the AU Games and looking for extra team members. So if you want to get involved in the games come along to Judo and you will be in the team. We have an Elite Coach from Korea (Chung Jae Lee) for the keen competitors. For information phone Michael on 83522553.

Mature Students Association

Our General Meeting will reconvene in the North Dining Room (level 4, Union House) at 12.30pm on Tuesday August 1st. Members still awaiting a locker in the Clubrooms may obtain one by placing their name on the list provided, and paying a $2 fee, in our rooms. A roster for Clubs Week is also up. Members can help by baking a cake or minding our table on the lawns. Mature Students rooms are on level 5, Union House. New members welcome.

Australian University Games

Australian University Games: Ballarat, October 1st to 6th. Ever wanted to play sport and socialise with over 5,000 university students from over 50 univesities around Australia? Well, here is your chance! Both team and individual competitions will be held. Individaul events include: Athletics, Cycling, Judo, Swimming, Tae Kwon Do. Team sports which the University will be competing in include: Netball, Basketball, Hockey, Rowing, Touch, Soccer and Volleyball. To be able to compete for the University you must be a student at the University of Adelaide. If you are interested in attending or finding out more about the University Games, then please do not hesitate to either come into the Sports Association (ground floor, Lady Symon Building - North-Western corner in the Cloisters) or ring us on 8303 5403. This is a unique opportunity to see the country, play sport, make friends, form contacts and have a damn good time!

Tae Kwon Do Club

Any students wishing to join the club – or even just to come along to watch a training session – are welcome to do so. We train on-campus all year round on Monday and Wednesday in the Games Room (Level 5, Union Building) from 1:00 – 2:00 pm, and Tuesday evening in the Irene Watson Room (Level 5, Union Building) from 6:30 – 8:00 pm. All are welcome.

Coopers

Coopers Clubs Week

August 9th to 11th

Wednesday to Friday, 11 to 3 Barr Smith Lawns

$1.50 Coopers

• Coopers Beer • Bands, Bands, Bands •
Bouncy Castle • Computer Games Tournament

"It's your Clubs Association"

I am two fools, I know ...

Greta's Massage

The mobile leaks its oil,
a damp and crusted shore of hell.
Whimsical avenues - baby gravey.
where is the vulvic polvolter.

And when I wail my dirge to
the Gods -
About my cauliflour foot
tangled waves of copper hair.
My mobile's buttons must
be pressed - Hard - so that
the tone of Magnum ice-creams
can afford but a small price
to pay. To pay.

Black tarts eat at the soul of
my jacket.
Fat whistles jump puddles,
until the big-headed dog,
pisses on the foetal bush.

And now, with my final breath,
of aqua and frankinsence - I
cannot move, I am struck
in a void.
A void of concrete oxygen.
The world is a ball
and I'm not good at tennis.
Badminton; only Badminton.

Tamara and Joshua

That Love

I have a friend
I could probably say
my best friend - well the closest at the moment
and she knows I have a question
she knows that I have a question that I am asking myself and asking life
and she knows me
but she is afraid
because she doesn't know what my answer will be
or what it already is
and one of the possible answers grows like a weed outside the fence of
her solid beliefs
and she knows it involves
her

Kimberly Mann

Sidewalk Angel

you looked my way
sweet sidewalk angel
your soft gaze
fell through me
like shards of grass
for you walked on
and away
the sun singing upon you
the ground melting to your aching touch
mesmerised was I
left in a stupor was I
wishing that the language would flow
from my cold lips
Oh to kiss you with my thoughts
you'd feel a warm river splashing gently
against your supple skin
I basked in your brief attention
thrown into my soul
was your fleeting presence
yet how soon will you be forgotten
like a fading dream

Ian Messenger

Ode To John Lombard

He was my Adonis,
my forbidden fruit, my bread and wine,
my blessing and my curse.

He was my ray of sunshine
on a cloudy day

He was the pickle in my cheeseburger
(and I like pickle)

He was my easy lay
yet he was fickle

He was my muse
my unlit fuse

My hunka-hunka-burning-love
my chirpy little turtle dove

He was my sex kitten,
He left me love-bitten smitten:

The one from whom I thought I'd never part
the one who broke
my achey-breaky heart.

Anon

Red Gumboots

When ducklings are born, the first
Image they see
Imprints on their brains.
Mother-duck legs are red
But red gum-boots will do as well.

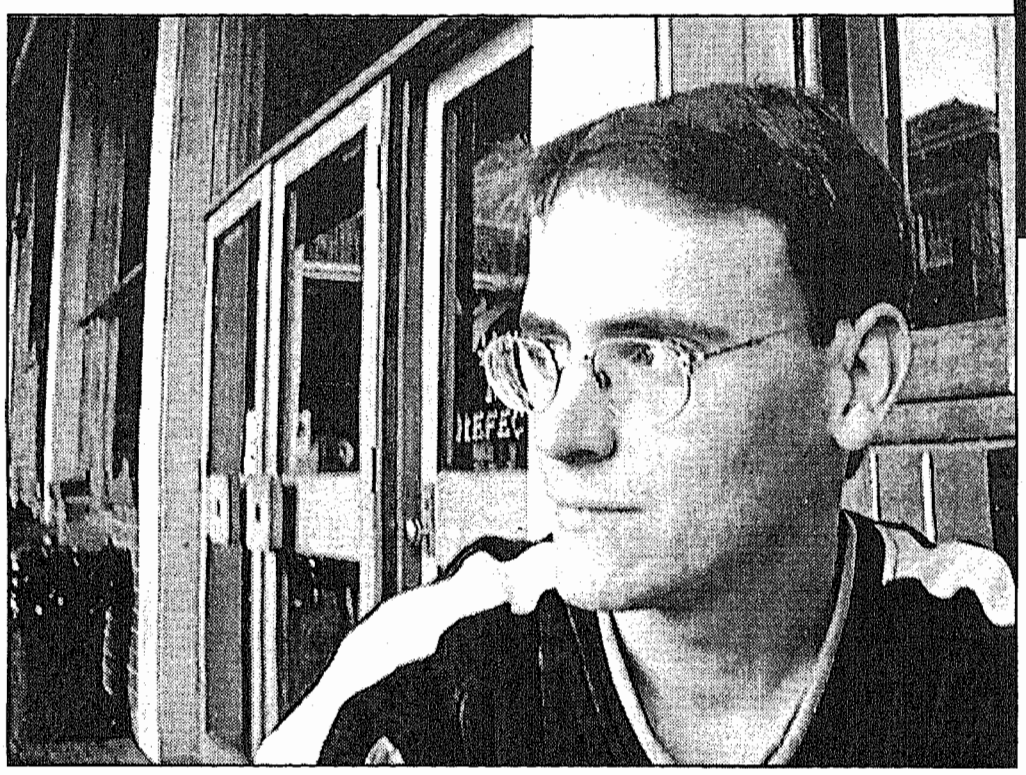
Whither thou goest I will go

New to desire
You were the first thing I saw
And I kissed the ground you trod;
I was small and fluffy,
Your boots were big.

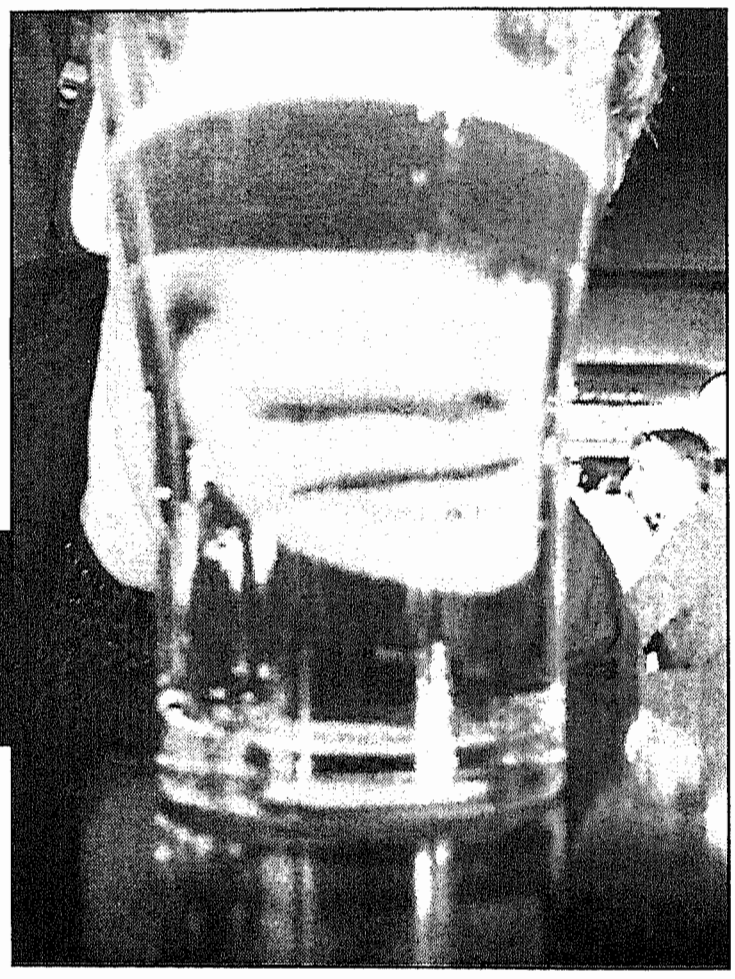
H.

QUESTIONS
1. Who do you think should be lighting the Olympic cauldron?
2. The Olympics: commercial bullshit or genuine sporting brilliance?
3. Which Olympian would you like to shag?

VOX



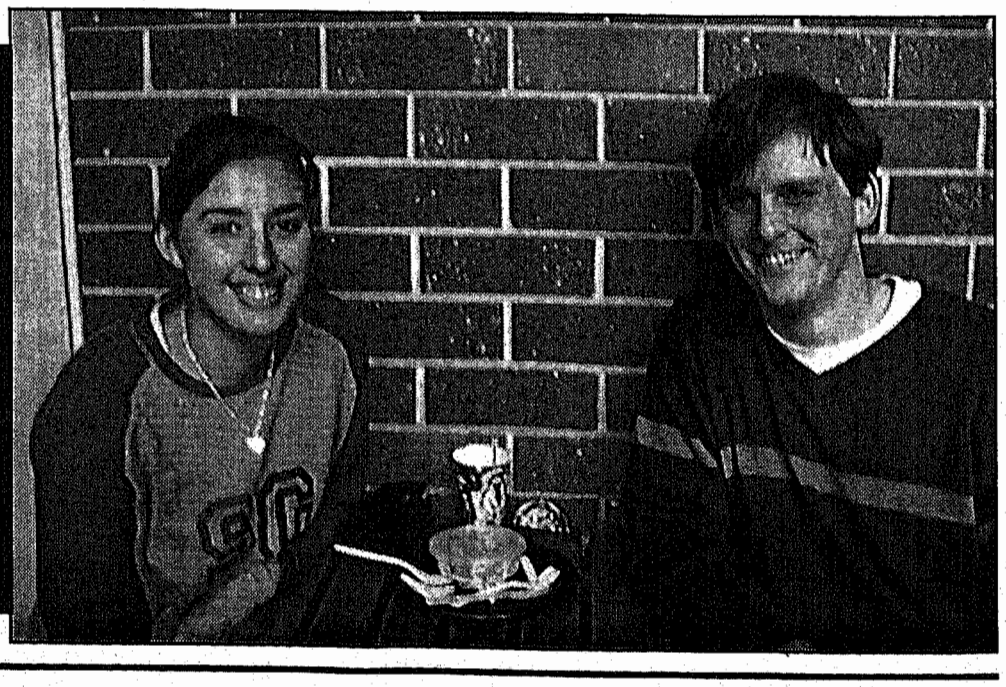
Darren
Pensive outside the Mayo
1. Dick Smith. He's been in everything else.
2. Commercial enterprise. All the fiasco - you have to be seen eating MacDonalds and stuff like that.
3. Probably one of the sprinters. Not Cathy Freeman, she's not my type.



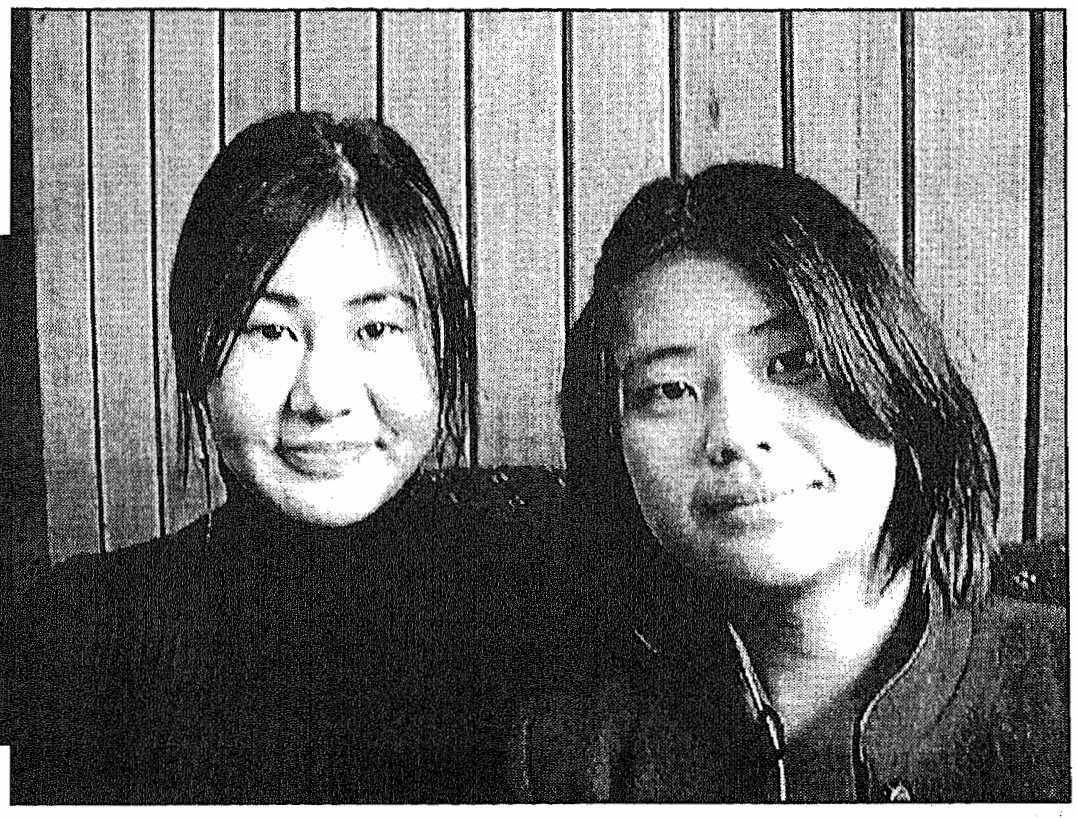
Tristan
That's what a beer man does ...
1. Who's the football player from the energiser adds? Jacko.
2. The games are a commercial tool of the bourgeois liberals.
3. Which Olympian *wouldn't* I like to shag?

Tess and Stella
Thinking about Olympians
1. **Both:** Us! We've been practicing our bow and arrow!
2. **Tess:** I think the torch relay was a pain in the arse. I got really sick of it - it went past my house and made me late for work. I think it's very commercial because it's in Australia, but I guess we don't see it everywhere else.
Stella: It gives us extra holidays, doesn't it? I like it, it's good for the country. I hope we don't stuff it up.
Tess: I hope there's a big reconciliation protest outside the opening ceremony.
3. **Stella:** Scott Miller. He didn't get into the games, but he's still pretty hot.
Tess: Matt Shervington, because of the obvious factors.

Dominique and Sam
Agonising over broken Mayo forks
1. **Dominique:** Peter Costello. He's the best we've got - still pretty low - but the best we've got.
Sam: I think you should set someone you hate alight and put them in the caudron to light the flame. Dawn Fraser gives me the shits right now. You could set alight the whole SOCOG committee, one a day to keep the flame burning.
2. **Dominique:** Since I study Classics, I think it's about sport, as that's how it began. Only for males, of course.
Sam: It's just a big event ran by Coca Cola every four years.
3. **Dominique:** Ian Thorpe.
Sam: Wouldn't his feet get in the way?
Dominique: Or if tennis is in the Olympics, Pat Rafter.
Sam: Anna Kournikova. And Anna Kournikova's mum.

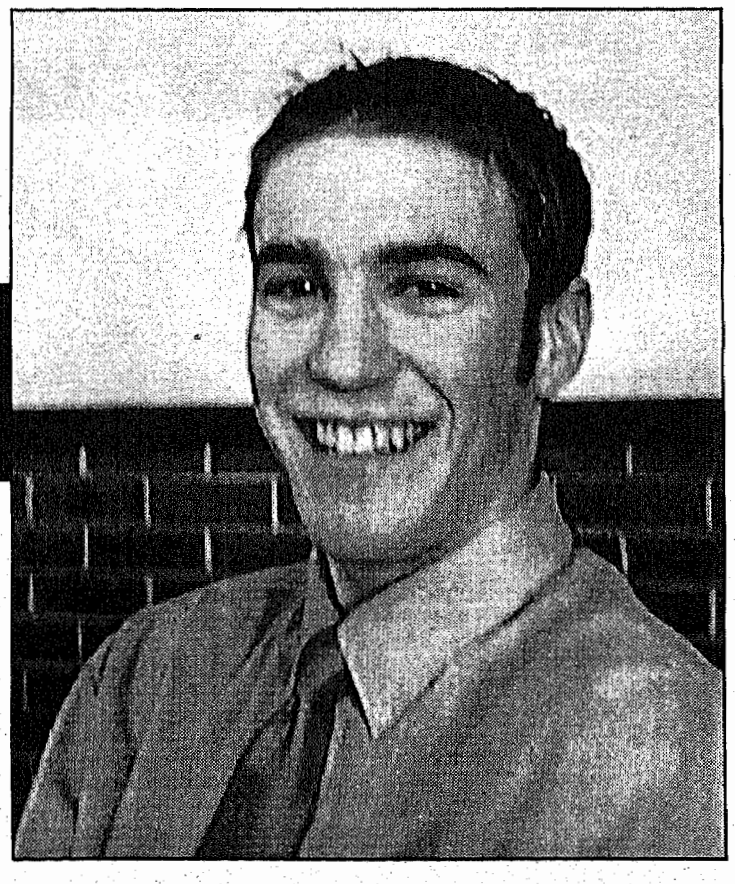


POP

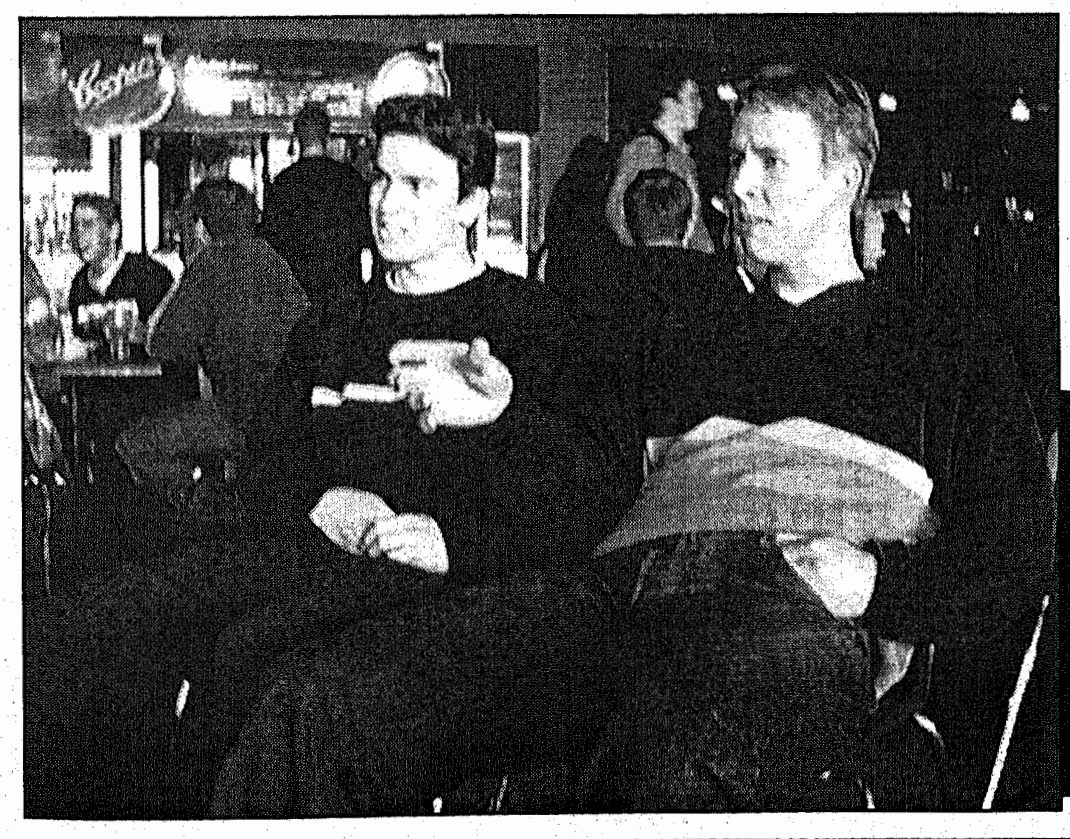


Lan and Helen
Thinking about going the Thorpedo
1. Helen: Dawn Fraser. She was a great Olympian, and she's the only one I know.
Lan: Ian Thorpe.
2. Lan: It's not even sport. It's all advertising.
Helen: You don't even see the uniform any more, you just see logos.
3. Both: Ian Thorpe.
Helen: Great body. I suppose that he's not that good looking but I could put that aside because he makes a lot of money.
Lan: He's tall and he's rich.
Helen: Also, big hands, big feet ...

Julia and Jess
Demonstrating schooner Olympic caudron model
1. Jess: Kerri-Anne Kennerly. Or Mikey Robins.
Julia: John Farnham - because he'll bring the pressure down!
2. Jess: This year it's more commercialised. Some events you take seriously, but you could never take some of them seriously, like synchronised swimming - for the swimmers who never quite made it.
Julia: It's a massive billboard to show off, which isn't a bad thing for Sydney. Companies are just using the Olympics as a microphone to promote themselves.
3. Jess: Carl Van de Kyp (?). The hurdler.
Julia: Anyone on the hammerthrow team.



Sam
Short and sweet
1. Me. I think I deserve it. I work hard.
2. It's highly bullshit.
3. I believe in safe sex and therefore, myself.



Darsow and Dylan
Acclimatising to the bar
1. Darsow: Jelena Dokic's dad. Set him alight and throw him in the cauldron.
Dylan: Super Ted. He epitomises the Olympic spirit.
2. Dylan: It's a scam for the public but for the athletes it's real. You see a runner from the back and on his arse is a big swoosh.
Darsow: People take the sport seriously, but it's a bit of both.
3. Dylan: Misty Hymen. That is seriously her name.
Darsow: Is Britney Spears running in the 100?

SAUA Election Regulations

STUDENTS' ASSOCIATION ELECTION REGULATIONS.

∑ Deletions underlined.
∑ Additions are in italics.

Amendments and renumbering in relation to cross referenced clauses in the Regulations and Constitution are consequential.

Contents

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1 OBJECTIVES

1.1 To regulate all aspects of the conduct of Annual Elections;

1.2 To ensure that elections are held fairly and equitably;

1.3 To ensure the effective representation of all students of the University of Adelaide within the Students' Association of the University of Adelaide Incorporated.

2 APPLICATION

These Regulations shall be complied with by the Associations'. Officers (including Returning Officer), Council, Standing Committees, Sub-Committees, and Members at all elections held pursuant to part Ten and Eleven of the Students' Association of the University of Adelaide Constitution.

3 DEFINITIONS

3.1 'RO' shall mean the Returning Officer.

3.2 'SAO' shall mean the Students' Association Office.

3.3 'SAUA', 'Association', and 'Students' Association' shall mean the Students' Association of the University of Adelaide.

3.4 'Union' shall mean the Adelaide University Union.

3.5'Annual Elections' means the elections held annually for all Office Bearer, Council and Standing Committee positions.

3.6' By-Election' means the process to fill vacancies as described in Part 11 of the Constitution

3.7' Referendum' means the process as described in part 12 & 18 of the Constitution

3.8' Candidate' means any person nominating for an elected position

3.10 'Member' means those persons who are members as described in section 3 of the Constitution

3.11 'Constitution' means the Constitution of the Students' Association of the University of Adelaide Incorporated

3.12 'Polling Booth' shall mean a private enclave in which to fill out ballot papers and shall be housed within the area deemed to be the polling station.

3.13 'Polling Station' shall mean that area as defined in Section 15 of these Regulations.

3.14 'A Envelope' shall mean an envelope in the form laid out in Schedule Two.

3.15 'C Envelope' shall mean a reply paid envelope used for postal votes.

3.16 'Nomination Form' shall mean a form as per Schedule Three.

3.17 'SAET' or *'Election Tribunal'* shall mean the Students' Association Election Tribunal.

3.18 'Students Association Administrative Secretary *Office Manager* shall mean the person appointed by the Union to administer the Students' Association Office currently called the Students Association Administrative Secretary *Office Manager* and shall include such employee under whatever title the employee is known from time to time.

'Union Administrative Secretary' shall mean that person appointed by the Union to administer the Union Administration Office currently call the Union Administrative Secretary, and shall include such employee under whatever title the employee is known from time to time

3.19 'Chief Executive Officer of the Union' shall mean the person appointed by the Union to manage the Union currently called the Union Secretary/Manager, and shall include such employee under whatever title the employee is known from time to time.

3.20 For the purpose of electing the Student Radio Director(s) the word 'candidate' throughout these Regulations shall be deemed to be capable of referring to up to two persons. For the purpose of election the On Dit Editor(s), the word 'candidate shall be deemed to be capable of referring to up to three persons.

3.21 'Election Period' shall be defined as the period from close of nominations until the close of polling.

3.22'Election Material' means any material or method commenting literally or figuratively, on any candidates, or group of candidates, in an annual election or by-election, or on the issues in a referendum, or any part of the electoral process, excluding material produced by the Returning Officer.

4 INTERPRETATION

From the time of the appointment of the Returning Officer, until the Announcement of Provisional Results, interpretation of these regulations is within the sole jurisdiction of the Returning Officer. At other times, in the case of an appeal, the Election Tribunal, and before the Declaration of the Poll, interpretation of these regulations is within the sole jurisdiction of the Election Tribunal. At all times before the appointment of the Students' Association Election Tribunal, or after the Declaration of the Poll, interpretation of this Rule is within the jurisdiction of the President, pursuant to the authority of SAUA Council.

5 THE RETURNING OFFICER

The RO shall act at all times in accordance with these Regulations and the Association's Constitution. If a situation arises which is not covered by these Regulations or the Constitution s/he may act as s/he sees fit, provided that s/he acts fairly and her/his actions do not bring the conduct of the poll into disrepute.

5.1 The RO will be appointed as per section 67 of the Constitution and act in accordance with section 69 of the Constitution.

5.2 Is responsible for the conduct of the election;

5.2.1 Is responsible, from the time of his/her appointment until the announcement of provisional results, for interpreting these rules;

5.2.2 Must act at all times in accordance with these Rules and the Constitution;

5.2.3 May decide all matters not within the jurisdiction of the Election Tribunal and not provided for in these Rules or in the Constitution;

5.2.4 May act and make such determinations as s/he sees fit, in all matters not provided for in these Rules or in the Constitution, provided that s/he acts fairly and her/his actions do not bring the conduct of the poll into disrepute.

5.2.5 May refer issues of a disciplinary nature regarding the behaviour of students of the University to the appropriate University bodies

5.2.6 Must decide questions of fact on the balance of probabilities.

5.3 Without limiting the generality of 5.2.4, the Returning Officer may, if satisfied that it is warranted, because any person involved in the elections has breached these regulations, committed an act of prohibited conduct, or in any other way acted improperly, dishonestly, or unfairly:

5.4.1 Require a person or group of persons to cease and desist from any form of campaigning for any period of time the Returning Officer deems appropriate;

5.4.2 Cause or require the removal of a person or group of persons from the campus, or a specific part of the campus, for any period of time the Returning Officer deems appropriate;

5.4.3 Instruct that any election material be taken down by a person or group of persons, or removed from circulation;

5.4.4 Require that correctional promotional material, as described and directed by the Returning Officer, be produced and distributed at the candidates' expense;

5.4.5 Charge any persons or group of persons for the expenses resulting from any prohibited conduct on their part.

5.5 The RO may only exercise the power in 5.4.1 & 5.4.2 above where a person or group of persons has been warned that their continued behaviour may result in the cessation of campaigning, removal from campus, or a part of the campus. When this power is exercised, persons against whom it is exercised may appeal the decision with the Election Tribunal

5.6 A determination of the Returning Officer is conclusive, and may only be appealed to the Election Tribunal in accordance with these regulations. Appeals against any determination the R.O. may make during the course of Elections may not be made individually to the SAUA President, Office Bearers, Council or Standing Committee members or to any AUU Officer, Employee, or Committee, or to a General Student Meeting.

5.7 The Returning Officer is disqualified from voting.

5.8 The R.O. must, where applicable, co-operate at all times with the A.U.U's R.O. so as not to cause unnecessary expense or duplication of effort.

5.9 The SAUA Council is responsible for providing the Returning Officer with all reasonable facilities, resources and assistance required to carry out these responsibilities.

5.10 The RO may be dismissed under the following procedure.

5.11 If it is perceived that the Returning Officer has in any determination, action, or lack of action, breached these Rules, or committed any other act of serious misconduct, candidates may at any time make a report of misconduct by the Returning Officer to the Election Tribunal.

5.11.1 Such reports must only be in writing, and must contain any substantiating material possible.

5.11.2 Such reports may be submitted subject to the provisions of the Election Tribunal as described in section 19 of these regulations

6 ASSISTANT RETURNING OFFICERS AND POLL CLERKS

6.1 Where the Returning Officer is appointed pursuant to Section 67.4 of the Constitution, the undermentioned may or may not apply.

6.2 The Returning officer may appoint any 2 permanent staff members of the SAUA/AUU/Affiliates to be Assistant Returning Officer(s) for the duration of the elections. Such appointment shall be in writing in the form provided for in Schedule 4 of these regulations.

6.3 The R.O. may appoint Poll Clerks in writing in the form provided for in Schedule 5 of these regulations.

6.4 The R.O. may appoint Poll Supervisors in writing in the form provided for in Schedule 5.1 of these regulations.

6.5 The R.O. may appoint Count Assistants in writing in the form provided for in Schedule 6 of these regulations.

Where practicable, all persons appointed as Poll Clerks and Count Assistants should be student members of the SAUA.

6.6 No person shall be considered for the position of Polling Clerk or Poll Supervisor or Count Assistant if:

6.6.1 s/he holds or has held within the last 24 months any elected position or office of the AUU under the AUU Constitution or Rules; and/or

6.6.2 s/he holds or has held within the last 24 months any elected position or office of the Students' Association under the Students' Association Constitution; and/or

6.6.3 s/he holds or has held within the last 24 months any elected position or office of any affiliate of the A.U.U.

a member of his/her immediate family is a candidate for the election; and/or

6.6.4 s/he could be deemed by the R.O., to be involved with a candidate or group of candidates to the extent that his/her integrity may be impaired.

6.7 The names of those persons who have applied for the positions of Poll Supervisor, Poll Clerk and Count Assistant, shall be posted on at least three prominent AUU noticeboards for five days prior to a final selection being made. If three or more individual written submissions are received by 4:00pm on the final day of the posting, challenging the nomination of a particular applicant, then that application shall be reviewed by the Returning Officer, and the applicant shall be informed of this and invited to present a reply to the challenge.

6.8 Poll Supervisors, Poll Clerks and Count Assistants will be paid the appropriate casual rate for the work performed. In such circumstances, SAUA/AUU Human Resource Policy provisions concerning casual employees and casual Poll Clerks must be complied with.

6.9 Poll Clerks must be supervised at polling stations at all times by a Poll Supervisor, or Assistant Returning Officer.

6.10 Poll Supervisors must be members of the permanent staff of the SAUA/AUU and its affiliates.

6.11 The R.O. will consult with Line Supervisors when determining Rosters for SAUA/AUU and affiliates Staff to work as Poll Supervisors.

6.12 Assistant Returning Officers, Poll Supervisors, Poll Clerks, and Count Assistants are subject to the direction and have the powers and duties determined by the Returning Officer.

6.13 The Returning Officer shall ensure that Assistant Returning Officers, Poll Supervisors, Poll Clerks, and Count Assistants are conversant with their duties under these Regulations..

The RO may appoint the Students' Association Administrative Secretary and/or the Union's Services Secretary and/or the Union's Returning Officer to be Assistant Returning Officer(s) for the duration of the elections, in writing as per Schedule Four.

Polling Clerks shall be appointed per Schedule Five of these Regulations. No student shall be considered for the position of casual Polling Clerk in the Students' Association Elections, if:-

s/he holds a position on Students' Association Council or any of its standing committees, and/or

s/he holds a position on the Union Board or any other committee of the Union, and/or

s/he formerly held a position on Students' Association Council or any of its standing committees, and/or

s/he holds a position on the executive of any club or organisation with a vested interest in the elections, and/or

a member of her/his immediate family is a candidate for the election; and/or

s/he could be deemed by the RO (and the Secretary Manager and/or the Election Arbiter, to be involved with a candidate or group of candidates to an extent that her/his integrity may be impaired.

The names of those persons who have applied for a polling clerk position, shall be posted on at least three prominent Union noticeboards for five days prior to a final selection being made. If three or more individual written submissions are received by 4.00pm on the final day of the posting, challenging the nomination of a particular applicant, then that application shall be reviewed by the selection panel, and the applicant shall be informed of this and invited to present a reply to the challenge.

The selection panel for the position of polling clerk should consist of the Returning Officer, the Secretary/Manager, the Union Administrative Secretary, the SAUA Administrative Secretary, and the Personnel Officer.

The RO may appoint Poll Clerks in writing in the form provided for in Schedule Five.

Non Union staff members may be paid a casual rate for the work done if:-

the RO so determines and the Secretary/Manager agrees, and

the Union Employment Policy provisions dealing with casual employees and casual polling clerks are complied with, and each such person is to be accompanied at all times at a Polling Station by a person appointed pursuant to Regulation 3.3 No polling station may be staffed exclusively by student polling clerks.

The RO may appoint persons other than candidates or scrutineers to assist her/him with the count. Such appointments shall be in writing as per Schedule Six of these Regulations.

The RO shall ensure the persons appointed pursuant to Regulations 3.2, 3.3, 3.4, 3.5 and 3.7 are conversant with their duties under these Regulations. The persons appointed pursuant to Regulations 3.2, 3.3, 3.4, 3.5 and 3.7 are responsible to the RO for the observance of these Regulations.

7 NOTICE

Notice of Elections

7.1 The Returning Officer must ensure that an appropriate notice advertising the elections and calling for nominations is prepared. This notice must include:-

7.1.1 a list of all positions to be elected

7.1.2 a brief outline of the responsibilities of each position

7.1.3 notification of the date and time nominations open

7.1.4 notification of the date and time nominations close

7.1.5 notification of where Nomination Forms may be obtained

7.1.6 notification of where Nomination Forms may be lodged

7.2 Copies of this notice must be placed, no later than the Monday eight weeks before the Annual Elections, in prominent positions:-

7.2.1 on at least three AUU noticeboards, including one at Waite and one at Roseworthy;

7.2.2 at no less than two other prominent locations in Union House;

7.2.3 at Thebarton Campus and all Adelaide University Teaching Hospitals;

7.2.4 on at least one noticeboard in each of the Law School, Medical School, Napier Building, Engineering School, Barr Smith Library, Physics Building, Elder Conservatorium, Schulz Building, Lower Napier.

7.2.5 on such other notice boards around the University and Residential Colleges as the R.O. thinks fit.

7.3 A Copy of this notice in must be placed in no less than two editions of On Dit, as soon as practicable after the start of the second semester of the University's academic year.

As soon as the RO has been appointed pursuant to Section 67.3 of the Constitution or takes office pursuant to Section 67.4 of the Constitution, s/he shall ensure that appropriate notices advertising the elections and calling for nominations are prepared. This notice shall include:

a list of all positions to be elected.

a brief outline of the responsibilities of each position.

notification of the date and time nominations open.

notification of the date and time nominations close.

notification of where Nomination Forms may be obtained.

notification of where Nomination Forms must be lodged.

Copies of this notice shall be placed, at the earliest opportunity, on:

at least three prominent Union noticeboards.

on at least one prominent noticeboard in the Engineering School, Law School, Medical School, Elder Conservatorium, Fisher Laboratories, Schulz Building, Napier Building, Physics Building, Barr Smith Library Building, Centre for Aboriginal Studies in Music. Copies shall be sent to Thebarton, Waite Institute, Somerton Park and Roseworthy College.

in On Dit. On such other noticeboards around the University, Teaching Hospitals, and Residential Colleges as the RO thinks fit. With the exception of those

SAUA Election Regulations

studying overseas, external students shall have mailed to their home address the information listed in Regulation 4.1.
It shall be the responsibility of the RO at the close of nominations to ensure that appropriate notices advertising the elections and specifying polling times are prepared. This notice shall include:-
notification of dates and times of polling,
notification of where polling will take place.
Copies of this notice shall be placed as defined in 4.2.

8 NOMINATIONS
A person wishing to nominate for a position in the Students' Association must:-
8.1 complete a separate Nomination Form, as supplied by the Association, in respect of each position for which s/he is nominating.
8.2 lodge the Nomination Form with the RO or one of his/*her* Assistants, or a person appointed by the RO to accept Nomination Forms, before the close of nominations.
8.3 External students who wish to nominate for a position shall be sent a Nomination Form by direct mail if they so request one, and may return it to the RO by mail.
8.4 The Nomination Form shall include a statement to the effect that an elected SAUA representative shall resign from their position in the event of they're no longer being a student of the University of Adelaide. *Thus they must be a student at the time of nominating.*
8.5 The Nomination Form shall include a statement to the effect that a candidate for any SAUA position must follow SAUA Election Material Policy and the relevant Union/*SAUA* Poster Policy.
President, Education-Vice President, Activities/Campaigns Vice-President, Women's Officer, Environment Officer, *Sexuality Officer(s)*, Orientation Co-ordinator, On Dit Editor and Student Radio Director are all paid positions, A candidate for a paid position may submit with her/his Nomination Form a policy statement not exceeding two hundred words (including curriculum vitae). A candidate for any other position may submit with his/her Nomination Form a policy statement not exceeding one hundred words (including curriculum vitae). Policy statements exceeding the specified word limit shall be cut at the point where the word length exceeds that permissible. This policy statement shall be neatly typed or printed on one side of an A4 sheet of paper and attached to the Nomination Form.
8.6 A candidate may submit a recent passport size photograph in an envelope attached to her/his Nomination Form. The candidate's name and position(s) for which the candidate is nominating must be written on the back of the photograph.
8.7 No Nomination Forms shall be accepted after the close of nominations.
8.8 No policy statement or photograph may be accepted for a candidate after that candidate has lodged her/his Nomination Form.
8.9 The RO shall not accept a nomination by a person for a position where that person is not entitled to stand as a candidate for election to that position.
8.10 The RO may not refuse to accept a nomination on the grounds that the Nomination Form is technically incorrect, if the Candidate and the position for which s/he is standing may be identified and the Candidate's intention to nominate for that position is clear or can be established.
8.11 When a candidate lodges her/his Nomination Form s/he shall receive a copy of these Regulations, the SAUA's Election Material Policy, and the relevant Union/*SAUA* poster policy.
8.12 At the close of nominations the RO shall produce a list of all Candidates and the positions for which they have nominated, to be placed behind the glass of the southern door of the SAUA.
8.13 A candidate may withdraw at any time prior to the close of the poll. After the close of the poll no candidate may withdraw. Upon the declaration of the result, if an elected candidate does not wish to take up the position they may resign and a by-election will be called.
8.14 The Returning Officer must verify that each person who has nominated is eligible to stand:
8.14.1 For annual elections, no later than 5.00pm two academic days after the day nominations close;
8.14.2 For by-elections, no later than 4.00pm on the day nominations close.
8.15 Where the verification of eligibility occurs after the draw for the ballot paper, nominees determined to be ineligible to stand must be removed from the ballot order, and the remaining candidates re-numbered, as if the ineligible nominees had never nominated.
8.16 No group, ticket or party may use the words "Independent Party" or the word "Independent" either; on the nomination form; in the policy statement (including curriculum vitae) or; with respect to the nomination process as a whole.

9 THE BALLOT PAPER
9.1 A candidate's position on the ballot paper shall be determined by a draw. This draw shall be arranged by the RO and held in the Student's Association Office. All candidates shall be invited to the draw which shall be held at 5.30pm on the day of the close of nominations.
9.2 The RO shall arrange for the printing of a limited number of ballot papers, as per Schedule Seven. A count shall be kept of those distributed to polling stations. All unused ballot papers and those, which are not being used at polling stations, shall be the responsibility of the Returning Officer and s/he shall keep such papers and any other confidential material in a secure place on University of Adelaide grounds.

10 THE ELECTION BROADSHEET
10.1 The Returning Officer will cause the Election Broadsheet to be produced in such quantities as determined in consultation with the SAUA Office Manager, and distributed, as s/he sees fit. The RO must ensure that a sufficient quantity is produced and distributed, so as to afford anyone who wishes to obtain one the opportunity to do so.
10.2 The contents of the Election Broadsheet must also be made publicly available on the AUU/SAUA website. Where, for reasons beyond the control of the AUU, such material cannot be made available on the AUU/SAUA website, it must be posted on another website, determined by the RO.
10.3 Where practicable, an email must be sent to all students informing them of the URL address at which the Election Broadsheet may be found.
As soon as possible after nominations close, the RO shall ensure an election broadsheet is distributed to all student pigeon-holes containing:-
10.4 The election broadsheet shall contain:
10.4.1 notice of the dates, times and places of polling;
10.4.2 a policy statement from each candidate who submits one before the close of nominations;
10.4.3 a recent photograph of each candidate who submits one before the close of nominations;
10.4.4 each candidate's *full name, and* year and course of study;
a sample ballot paper
10.4.5 a brief explanation of the Hare-Clarke Optional Proportional Voting System and an explanation of "No Candidate" and "Council/Committee Vacant";
10.4.6 a list of those cards which may be used for identification as per Clause 12.4.1;
10.4.7 a specification of the minimum time requirements of the paid SAUA positions: full time paid position, half time paid position, quarter time paid position, honorarium paid position.
10.4.8 A brief explanation of the expectations and legal duties of a SAUA Council Member.
Until such time as Thebarton Campus students have pigeon-holes, the Election Broadsheet shall be directly mailed to them. External
10.5 *Any* student shall be sent a hardcopy of the broadsheet upon *written* request. Their eligibility to receive the broadsheet shall be included in the information sent out pursuant to Regulation 4.3.

11 POLLING
11.1 Polling for the Annual Elections shall be conducted over five consecutive academic days, beginning on a Monday, which shall be known as "Election Week". The Students' Association elections shall be held in conjunction with the Adelaide University Union elections.
11.2 There shall be a Polling Station on the Barr Smith Lawns between the hours of 9.00am and 4.30pm during Election Week.
11.3 There shall be a polling Station on the Hughes Plaza between the hours of 9.00am and 4.30pm during Election Week.
11.4 There shall be a Polling Station in the Airport Lounge between the hours of 4.30pm and 7.30pm on Tuesday and Wednesday of Election Week.
11.5 There shall be a Polling Station at the Roseworthy College in the Student Union building or environs between the hours of 11.45am and 2.15pm on at least two *11am and 3pm on at least three* of the days over which the elections are being conducted.
11.6 There shall be a Polling Station *at the Waite Campus* in each of the following places between the hours of 11.45am and 2.15pm on at least one *11am and 3pm on at least three* of the days that elections are being conducted:
Waite Institute - Common Room
Centre for Aboriginal Studies in Music.
11.7 *There may be Polling Stations in Adelaide University Teaching Hospitals, as the Returning Officer deems appropriate.*
11.8 In the case of unforeseen circumstances, after consultation with the SAUA *Office Manager* Administrative Secretary and the SAUA President, the RO may direct additional polling stations to be placed in locations on the University campus between the hours of *11am and 3pm* 11.45am and 2.15pm on any day during Election Week provided that the area selected is, in the opinion of the *Office Manager* Administrative Secretary, and the President, a major student thoroughfare or of high student usage.
11.9 In the case of inclement weather, the RO shall make provision for the polling stations to be housed in a suitable undercover location in a major student thoroughfare or of high student usage.
No polling station will operate on any location other than on the North Terrace Campus on the last day of polling.
11.10 An Association member may apply in writing to the RO for a Postal Vote provided s/he is:-
11.10.1 An external student, a medical student at a teaching hospital, a Thebarton student, or
11.10.2 Has formal course requirements that will prevent her/him from lodging a vote on campus during Election Week in the manner required in Section 12 of these Regulations, or
11.10.3 Will be hospitalised or incapacitated from voting during Election Week.
11.11 This application must give student identification number, postal address, and grounds for requiring a postal vote. An eligible application for a posral vote shall be made no later than 4.00pm, five working days before the first day of Election Week.
11.12 The name of each student who has been sent a postal vote must be marked as a postal voter on every voters roll.
11.13 Five working days before the first day of the election, the RO shall send a ballot paper and 'A' & 'C' envelopes to the applicant as soon as possible by post or any other reasonable method, and a letter specifying that the postal vote must be received by 4.00pm on the final day of voting. *Postal votes received after that time are invalid.*

12 POLLING PROCEDURE
12.1 Voting shall be by secret ballot.
12.2 Only members of the Association shall be entitled to vote.
12.3 All voters shall be issued with a ballot paper and a 'A' envelope.
12.4 Before a person is issued with a ballot paper and envelopes the polling clerk shall:-
12.4.1 ask to see any current photographic identification of the voter such as any one of the following cards identifying the voter as a student at Adelaide University:-
a current University of Adelaide Student/Library Card,
a current year International Student Identity Card (with the University
of Adelaide cited as the institution of study).
12.5 initial the ballot paper and envelopes.
12.6 obtain the student's number and check it against the roll.
12.7 highlight the student's name and number on the student roll.
12.8 The voter shall complete the ballot paper in accordance with the instructions given on the draft ballot paper in Schedule Seven before leaving the Polling Booth provided, and hand to Polling Clerk.
12.8.1 If a voter spoils her/his completed ballot paper and still wishes to record a vote s/he must surrender the spoilt ballot paper to the polling clerk. The polling clerk shall then:-
write 'spoilt' over it;
place it in the ballot box;
issue another ballot paper to the voter.
The voter shall seal her/his completed ballot paper in the 'A' Envelope provided.
The envelope containing the completed ballot papers shall be returned to the polling clerk.
12.9 The polling clerk must then seal the ballot papers in an envelope clearly marked 'spoilt ballot paper' and place it in the ballot box; and then issue a fresh ballot paper to the voter in accordance with section 12 of these regulations.
12.10 The polling clerk shall:-
12.10.1 ask to see the student's identification (as per Clause 12.4.1 once again)
12.10.2 place it in the ballot box.
12.11 All ballot boxes shall be sealed. Only the RO may open them in the presence of the SAUA *Office Manager and the assistant returning officers.* Administrative Secretary and/or the Union Services Secretary.
12.11.1 The RO must whenever a ballot box becomes full remove the ballot papers and lock them in a secure place.
12.12 Postal votes received by the RO during Election Week and in accordance with Regulations 11.10, 11.11&11.12, shall be placed in the safe as they are received.
12.13 At the conclusion of each day's polling the RO shall collect the 'C' Envelopes and open the ballot boxes used, count the envelopes, spoilt ballot papers, unissued ballot papers and voters roll and place them in a secure place on University Grounds as provided for in 9.2.
12.14 The RO shall, at the conclusion of each day's polling mark off the master roll all those members who voted.
12.15 At the conclusion of each day's polling the RO shall place a notice behind the glass of the southern door of the SAUA office detailing:-
12.15.1 the total number of votes cast that day;
12.15.2 the number of ballot papers issued at each place of polling;
12.15.3 any other matters of immediate importance to the election.
12.16 Under clauses 7.2 and 34.2 of the Constitution and schedule 9 of these regulations, the election of all SAUA Council and Standing Committee members must be conducted using the Hare Clarke Optional Proportional System.
12.17 Voters must indicate their preference for candidates by placing a number one (1) against the name of the candidate of first preference and consecutive higher numbers against the names of as many other candidates of lower preference in order as they wish.
12.18 For the purpose of 12.17 above:
12.18.1 a number against the name of a candidate indicates a preference for that candidate ahead of all other candidates with higher numbers or no numbers against their name;
12.18.2 a vote is formal even if:
12.18.2.1 the lowest number is not one (1);
12.18.2.2 the numbers are not consecutive;
12.18.3 a tick against the name of a candidate, where there is no number one (1) and no other tick against the name of another candidate, is deemed to be the number one (1); and
12.18.4 a cross against the name of a candidate, where there is no number one (1) or a tick or another cross against the name of another candidate, is deemed to be the number one (1)
12.19 A vote is informal only when it does not comply with clauses 12.16, 12.17 & 12.18 of these regulations, and the voter's intention is not clear.
12.20 Only the RO may rule a vote informal.
12.21 Papers on which no mark has been recorded for any candidate, in any election, may be set aside in a secure place by the RO and excluded from every count and election.
12.22 Where a person is unable to provide adequate photographic identification to a polling clerk, that person may not vote, unless the RO is satisfied of their identity.
12.23 A person who does not appear on the voter's roll may not vote unless the RO is satisfied of their eligibility to vote.
12.24 where a person is unable to present themselves at a designated polling place, and has not applied for a postal vote, the RO may, if satisfied that it is warranted, issue a ballot paper to that voter, at a place of the RO's choosing. In such circumstances, the RO must initial the ballot paper personally, the voter must after voting seal his/her vote within the envelope provided, and the RO must personally supervise the placement of the envelope in an authorised ballot box.
12.25 Votes (other than postal votes) must be cast by the voter personally placing the ballot papers in a locked ballot box provided for that purpose at each polling place.

13 MATERIAL
13.1 A copy of the Election Broadsheet shall be placed securely in each Polling Booth.
13.2 Printed material regarding the candidates may be brought into the Polling Station by a voting student. Pursuant to Regulation 15.1, no person within the polling station may distribute election material.
13.3 The RO, or any person appointed by her/him pursuant to Regulation 6.2, 6.3, 6.4 or 6.5 may remove or require to be removed any material that does not comply with another Election Regulation.
13.4 All material produced, displayed or distributed concerning the elections after the RO takes office, that either;
13.4.1 explicitly of implicitly mentions, or
13.4.2 comments visually, literally or figuratively on the elections, the candidates or the issues involved must be authorised by the RO before that material is displayed or distributed.
13.4.3 The RO shall not authorise material if in the opinion of the RO and the *AUU CEO* Secretary/Manager it is deemed to be offensive.
13.5 The RO must authorise the material if:-
13.5.1 the Association's Solicitors determine the material is not defamatory and the University of Adelaide's Equal Opportunities Officer *or the University's person responsible for the compliance of such matters* determines the materials does not contravene the SAUA Equal Opportunity Policy and/or Sexual Harassment Policy, or if;
13.5.2 s/he has not referred the matter to the Solicitors or Equal Opportunities Officer within one working day (as defined in the Constitution).
13.5.3 The RO shall ensure that any opinion required from the Solicitors or Officer is received within 24 hours of being requested.
13.5.4 The RO shall not authorise the material or shall withdraw authorisation as appropriate from the material, if the Solicitors determine that it is defamatory or the Officer *University representative charged with the compliance responsibility* determines that it contravenes SAUA Equal Opportunity Policy and/or Sexual Harassment Policy.
13.6 Notwithstanding Clause 13.4.3 the RO may require a person submitting material to be authorised to sign an indemnity in the form provided for in Schedule One before s/he so authorises that material.
13.7 All material submitted to the RO and authorised by her/him shall have the words 'Authorised by the RO' displayed on it and every copy made of it. One copy, or a facsimile, of any material submitted to the RO and authorised by her/him shall be kept by the RO to be placed on file in the SAO, as part of her/his report.
13.8 All material authorised by the RO shall have the words 'Please recycle' and 'Published by' followed by the name and student number of a member of the Association who is to be the publisher displayed on it and every copy of it that is distributed, or displayed.
13.9During the election period, no election material may be published on,
13.9.1.glossy paper
13.9.2 paper which is not at least 80% recycled

SAUA Election Regulations

13.9.3 paper larger than A3 size.
13.10 All pigeon holed material must be individually hand signed with the candidates full name, by the candidate concerned, or
13.11 in the case of election material for a group, the candidate running for the most senior position, as determined by the Returning Officer.
13.12 It shall be the responsibility of the Returning Officer at the close of nominations to designate specific areas on the available poster space for the candidates running in the elections. This will take into consideration the number of candidates contesting the election, equitable distribution of the available space and equitable visibility. Candidates will be designated areas from the following places:
6 Notice Boards (3 opposite the Uni Record Shop, 2 in the Barr Smith Circle, 1 outside the SAUA)
2 Rotundas (1 outside the Barr Smith Library, 1 outside the Engineering Building)
13.13 Any other area which the RO specifies for the purpose of accessing isolated areas and campuses other than North Terrace.
13.14 It is the responsibility of the RO to inform all candidates of the designated areas and of the environmental reasons for them (reduction of paper wastage etc.)
13.15 No candidate shall poster outside his or her designated areas, except on departmental notice boards.
13.16 Without limiting the generality of 13.9.3 this includes that:
13.16.1 no person shall poster on glass, especially windows and the glass casings of notice boards;
13.16.2 no person shall poster on any non-designated part of the Union Building;
13.16.3 no person shall poster on the exterior of University Buildings, particularly the Library Steps;
13.16.4 no person shall poster inside any of the University of Adelaide Libraries.
13.17 No candidate may poster over or remove another candidate's poster.
13.18 It is the responsibility of the RO to ensure that these regulations are enforced.
Repeated Failure to comply with the directives of the RO with respect to this policy will result in *the enforcement of section 5.4 of these regulations.* disqualification.
13.19 It is the responsibility of the RO to encourage candidates to take environmental issues (such as paper reduction) into consideration when organising their campaigns.
13.20 Types of Election Material:
13.20.1 Permitted election material may include the following:

Banners
Posters with text only
Clothing
Leaflets
Badges
Websites hosted by the AUU resource centre or SAUA that are free and regulated by the SAUA media and publications policy and authorised by the Returning Officer.

13.20.2 Other types of material, where they have been specifically permitted by the Returning Officer
13.20.3 Unless specifically permitted by the Returning Officer all other types of material will be prohibited.
13.20.4 Notwithstanding clause 13.20.3 the Returning Officer may never permit the following Election Material:

Posters with pictures, faces, illustrations or images depicting a person or persons.
Stickers
Websites not hosted as outlined in clause 13.20.1 or of any other configuration
leaflets produced on paper heavier than 100gsm;
leaflets reproduced on paper less than 80% recycled, as claimed by the manufacturer
leaflets reproduced on paper larger than A3 size (297mm x 420mm);
leaflets or posters reproduced on gloss paper;
any material distributed in libraries and tutorial rooms or other places of tuition or study that is not taken directly by a student from the campaigner;
email sent to any recipient not personally known to the sender;
chalking and/or marking anywhere but on whiteboards or blackboards
advertisements in any media, whether commercial, public or student.
Any material produced by a group, ticket or party participating in the electoral process using the words "Independent Party" or the word "Independent".

13.21 The RO may allocate spaces for, or in any other way control the placement of banners and posters by candidates or groups of candidates, in any way that he/she sees fit.

14 BEHAVIOUR DURING THE POLL
14.1 No person shall:-
14.1.1 record a vote which s/he is not entitled to record;
14.1.2 remove a ballot paper from the polling station;
14.1.3 remove a ballot paper from the ballot box excepr in accordance with the procedure in Regulation 12.11
14.1.4 interfere with any ballot box, ballot paper, notice or broadsheet;
14.1.5 distribute or assist in the distribution of material that falls within Regulation 13.3 and is not authorised by the RO;
14.1.6 interfere with any material relating to the election unless directed to do so by the RO and her/his assistants;
14.1.7 infringe the Association's Election Material Policy, or the Union's Poster Policy;
14.1.8 generally impede the conduct of the election.
14.1.9 directly or indirectly campaign or aid in campaigning in the elections if they are not a current Union member and student of the University of Adelaide.
14.2 Prohibited Conduct is forbidden during the election process and is those articles, acts and actions as outlined in clause 14.3 concerning the conduct of annual elections, by-elections and referenda.
14.3 Prohibited Conduct
14.3.1 Any dishonest conduct in an election is prohibited.
14.3.2 Candidates are responsible for the conduct of their campaigners.
14.3.3 Any conduct intended or likely to mislead or deceive a voter is prohibited
14.3.4 Providing false information in or interfering with any form lodged with the R.O.;
14.3.5 Impersonating another person;
14.3.6 Distributing misleading, false, or defamatory statements;
14.3.7 Depositing a ballot paper in a ballot box or returning a postal ballot paper through the mail with the intention to defraud;
14.3.8 Destroying or defacing a ballot paper, ballot box, or election notice, with the intention to defraud;
14.3.9 Removing a ballot paper from the polling place with the intention to defraud;
14.3.10 Interfering with ballot papers, ballot boxes, or voters' rolls;
14.3.11 Violating the secrecy of the ballot;
14.3.12 Supplying ballot papers without authority;
14.3.13 Voting more than once at the same election;
14.3.14 Defacing, mutilating, destroying or removing any notice, list or other document affixed by the Returning Officer or by his/her authority;
14.3.15 Defacing, mutilating, destroying or removing any election material without the authority of the publisher of that material;
14.3.16 Producing, distributing, or causing in any way to be made available any publicity not in accordance with clauses 13.7, 13.8, 13.9, 13.10, 13.11, 13.12, 13.13, 13.14, 13.15, 13.16.13.17, 13.20 and 13.21.
14.3.17 Unfairly interfering with a candidates' publicity;
14.3.18 Campaigning within the defined area of a polling place;
14.3.19 Paying a person to campaign;
14.3.20 Offering gifts or bribes or attempting to exert undue influence, including but not limited to attempting to influence the actions of the Returning Officer or other electoral officials, offering bribes to a voter, and offering bribes to entice a person to nominate as a candidate in any elections held under these rules;
14.3.21 Using for campaign purposes any facilities of the SAUA, AUU or its Affiliates not generally available to all students, including, but not limited to, office space, computers, photocopiers, stationary, cars, telephones and mobile phones, and facsimile machines;
14.3.22 Damaging SAUA, AUU or University Property;
14.3.23 Failing to comply with a direction of the Returning Officer;
14.3.24 Obstructing a meeting of the Election Tribunal;
14.3.25 Impeding the conduct of the election;
14.3.26 Marking any ballot paper issued to another person, other than for the purposes of clause 12.5 or at the specific direction of the Returning Officer;
14.3.27 Making false statement in any claim, application, return or declaration, or in answer to a question under these rules;
14.3.28 Bringing Alcohol to a counting centre or within the defined area of a polling place;
14.3.29 Engaging in disorderly conduct at a polling place or counting centre;
14.3.30 Assaulting or attempting to assault a person in a manner calculated to affect the conduct of the elections
14.3.31 Campaigning, direct or indirect, or aid in campaigning in the elections, by any persons who are not current members of the SAUA and students of the University of Adelaide.
14.3.32 Attempting to pursue any issue concerning the Elections with a member of the Election Tribunal, except by the processes outlined in section 19 of these regulations
14.3.33 Any conduct deemed to be prohibited by the Returning Officer.
14.3.34 The R.O. may direct any person breaching any part of these rules to cease doing so. The R.O. may make any additional directions conceived within the scope of section 5 of these regulations..
14.3.35 The Returning Officer or any student may report any acts of alleged Prohibited Conduct under of these Rules to the Election Tribunal, following the procedure specified in section 19 of these regulations.

15 POLLING STATION
15.1 A Polling Station shall be an area around the ballot box of not less than five metres distance from the ballot box and a further two to five metres around the Polling Station is to be marked, *where allowable,* and there is to be no canvassing, distribution or interference within that area.
15.2 Where a ballot box is housed in an office area, marquee, tent or other structure, the polling station shall be the area inside that structure.
15.3 The RO shall place recycling bins outside each polling station. No election material may be affixed to these bins.

Where an Election Arbiter finds that any person has breached Sections 11 and 12 of these Regulations, the Election Arbiter may issue any direction to the Election Tribunal, provided for by Regulation 16.4.

16 SCRUTINEERS
16.1 Each candidate may appoint one scrutineer to be present during the count in writing as per Schedule Eight of these Regulations. Scrutineers may only be:-
16.1.1 members of the Students' Association/Union, or
16.1.2 full-time employees of the Union, or
16.1.3 representatives of either State or Federal Electoral Commissions.
16.2 Each candidate who intends to appoint a scrutineer shall lodge a letter in the form of Schedule Eight, with the RO or one of his/her Assistants appointed as per Regulation 6.2 before 5.00pm on the Thursday of Election Week.
16.3 The RO shall be entitled to require any person appointed pursuant to Regulations 16.1 and 16.2 to leave the room where the count is taking place if that person is interfering with the count or engaging in other conduct that is improper. The RO shall be the sole judge of whether a person's behaviour is interfering or improper and her/his decision shall be final.

17 THE COUNT
At the Count:
17.1 the room where the votes are to be counted and/or the room where the 'A' Envelopes are to be opened shall be cleared of anyone other than the RO, his/her Assistants, and persons appointed pursuant to Regulation 6.2, 6.3, 6.4, 6.5 and Scrutineers appointed pursuant to Section 16 of these Regulations.
17.2 the RO shall remove the ballot papers from the secure place and the ballot boxes used that day in the presence of the *AUU Chief Executive Officer* Secretary and/or Union Administrative Secretary and/or the Students' Association *Office Manager and assistant returning officers* Administrative Secretary and/or mark them off an up-to-date Student Roll.
17.3 the RO shall open the 'C' Envelopes received in the presence of the Students' Association *Office Manager and/or AUU Chief Executive Officer* Administrative Secretary and/or Secretary/Manager and/or Union Administrative Secretary.
17.4 the 'A' Envelopes containing the ballot papers shall be placed in a pile.
17.5 the 'A' Envelopes shall be opened by the RO and any persons appointed pursuant to Regulation 6.2 and/or Regulation 6.5
17.6 the votes shall then be counted by the RO and any person appointed pursuant to Regulation 6.2 and/or Regulation 6.5 using the Hare-Clarke Optional Proportional Representation System as provided for in Schedule Nine. No other person may touch a ballot paper.
17.7 The RO may declare a ballot paper informal if the voter's intention is unclear, provided that a ballot paper will be counted as far as possible until the voter's intent becomes unclear. The RO's decision shall be final.
17.8 A vote cast by a person who cannot be confirmed to be a member of the Association through the Student Records Office *of the University* is invalid.
17.9 No person shall directly or indirectly disclose or aid in disclosing the manner in which any person voted in the elections, without that person's consent.
17.10 The RO shall *aim to* announce the first preferences each candidate receives before 11.00pm on the last day of polling.
17.11 The RO shall, at the conclusion of the count, provisionally declare the result.
17.12 Nothing in these Regulations shall prevent the RO arranging for votes, for any position(s), other than the President, to be counted by a computer using a suitable program.
17.13 The RO shall be entitled to require any person to leave the room where the count is taking place if that person is interfering with the count, or engaging in other conduct that is improper. The RO shall be the sole judge of whether a person's conduct is interfering or improper and her/his decision shall be final.

18 NO CANDIDATE AND COUNCIL/COMMITTEE VACANT
18.1 "No Candidate" shall be placed on the ballot paper for each position for which only one person may be elected, as if it were an ordinary candidate nominated as per Section 8 of these Regulations.
18.2 "Council Vacant" shall be placed on the ballot paper as if it were an ordinary candidate nominated as per Section 8 of these Regulations for the position of General Member of Council.
18.3 "Committee Vacant" shall be placed on the ballot paper as if it were an ordinary candidate nominated as per Section 8 of these regulations for the position of General Member of the ESC, General Member of the ASC, General Member of the Env.SC, General Member of the WSC, General Member of the SSC.
18.4 Once "no Candidate" obtains a quota for a position where only one candidate may be elected, the count for that position shall cease forthwith. None of the candidates who nominated for that position shall be elected.
18.5 In "No Candidate" obtains quota none of the candidates who nominated for that position as per Section 8 will be elected.

18.6 If "Council Vacant" or "Committee Vacant" receive more than one half of the first preferences of the total number of valid votes cast for that position, none of the candidates who nominated for that position as per Section 8 will be elected.

18.7 If "Council Vacant" or "Committee Vacant" receive less than one half of the first preference of the total number of valid votes cast for that position, they shall be treated as if they were candidates that had been eliminated under Schedule Nine of these regulations for the purpose of the rest of the count for that position.

19 THE STUDENTS' ASSOCIATION ELECTION TRIBUNAL
19.1 The RO's report to the Students' Association Election Tribunal shall contain:-
19.1.1 a list of the candidates elected to each position and the order in which they obtained quota;
19.1.2 the number of first preferences obtained by each candidate;
19.1.3 details of the conduct of the elections;
19.1.4 any recommendations of the RO;
19.1.5 reproduction of all material that was submitted to the RO to be authorised.
19.2 Where an Association member has lodged a *written* complaint with the SAUA President, pertaining to the conduct of the election, including the count, the SAET shall nominate an Election Arbiter, provided s/he is not an election candidate or an elected student representative. The election arbiter shall be a Barrister/Solicitor, or Academic member of the Law Faculty and shall be requested to investigate the complaint.
19.3 The Election Arbiter may advise the SAET that the complaint is proven or not proven.
19.4 Should the complaint be proven, the Election Arbiter may direct the SAET to declare that:-
19.4.1 a reprimand or other action in respect to the action(s) of the person(s) so named by the complainants be taken.
19.4.2 the publisher shall be fined $5 per article distributed in breach of 13.7, 13.8, 13.9, 13.10, 13.11, 13.12, 13.13, 13.14, 13.15, 13.16, 13.17, 13.20 and 13.21.
19.4.3 a candidate not be elected and another candidate be elected in their place.
19.4.4 the entire election be declared void.
19.5 The only action a SAUA Referendum may take in response to a complaint, pursuant to Section 70.3 and 70.4 of the Constitution is to declare the entire election void.
19.6 A referendum may not:-
19.6.1 reprimand or otherwise punish a candidate or any other person with respect to actions concerning the election, or declare any other candidate elected.
19.7 An election may be declared void if it can be proved that electoral malpractice affecting the rest of the election has occurred.
19.8 In the event that the SAET or a SAUA referendum declaring the election void, a new election shall be held on academic days determined by the Union's Chief Executive Officer who shall act as RO and as prescribed in section 70.5 of the Constitution.

It's Zed's Chopper, honey.

Onegin
Now showing
Palace/Nova Eastend cinemas

Utterly, incredibly beautiful and tragic. And that's my words, not the press release, which would count for something, save for the fact I'm sure they mention it somewhere or stick it on their posters. A very simple story, adapted from a very long poem by Alexander Pushkin written in the early 1800's (whilst in exile at the age of 26 or so), *Onegin* is very close to the best thing I've seen in the last 2 years (the best is Jarmusch's *Ghost Dog*). However, I think its important to note that neither of my two other friends who have seen it connected with this movie as strongly as I did. I have a strong romantic core to my person that responded to this movie in a rather personal manner, so take the words of this humble reviewer with a grain (or three) of salt. I tend to get worked up about very little... *Onegin* is about bankrupt St Petersburg chap, Evgeny Onegin (played by Ralph Fiennes and pronounced *ev-geny on-ya-in*, I think) who trots out to his uncle's estate when he inherits it (I think it's some type of rent dodge or something, anyway...). Here he bumps into Tatyana (Liv Tyler), who decides she likes him, writes him a letter saying she likes him, gets rejected by him (cynical bastard) and goes on with her life. Onegin returns to the city when he kills his best friend in a duel, detailing the worst in male hurt honour/demands satisfaction situations in the most amazingly atmospheric scenery imaginable (it's like a painting, as are so many of the scenes). Six years later he runs into Tatyana at a ball, realises his mistake, approaches her, but... she's already moved on and married his cousin, Prince Nitikin (cue sobbing from Ben in audience). Finally, at the risk (yet again) of echoing the press release, Tatyana is faced with a decision made difficult by her perfect, beautiful approach to her relationships (multiply sobbing tenfold).

Onegin is a perfectly shot (special mention here of Director of Photography, Remi Adefarasin), perfectly acted (by the two leads anyway, everyone else is heavily in support mode), perfectly scripted (I cannot speak for the original verses, I'm sure they're worth the effort) and perfectly directed story that manages to turn very little action into an epic without getting even slightly boring.

Since when do you pronounce 'Ralph' 'Raif'? And what the hell kind of name is 'Liv'?

To me at least.

And here we come to the crucial point mentioned in my introduction. I didn't feel it, but others (who I was absolutely certain would be inconsolable after this movie) have made it clear to me that the lack of movement was a problem, no matter how well told that lack of movement is. Furthermore, it's a period piece, so be prepared for good manners, roundabout ways of talking, a little revolutionary banter, aristocratic idiots (ugly idiots at that) and Liv Tyler not displaying her boobies (ahhh, scene from *Stealing Beauty* - how many times have I watched thee? Three I think, but titillated every time...). Well worth watching if only for the opening sequence and the bit with the duel, but for far more besides.

Ben Tucker

Me, Myself and Irene
Now Showing
Selected Cinemas

Me, Myself and Irene is the latest offering from the Farrelly brothers. They are the ones who did *There's Something About Mary*, *Kingpin* and *Dumb and Dumber* - all of them infinitely better films than this one. *Me, Myself and Irene* is about Charlie, a loveable, good natured cop in the Rhode Island police force. An all-round nice guy he is ridiculed and taken advantage of until one day he snaps and his alter-ego Hank makes an appearance. Hank is rude, lewd and loves dirty hard-core sex. Zany stuff. Charlie is diagnosed with Split-Personality Disorder and Hank doesn't make an appearance unless he forgets to take his medicine. The wacky road-trip (a Farrelly trademark) starts when Charlie and spunky Irene (Renee Zellweger) are on the run and Charlie can't get to his medicine. Problems continue when both Hank and Charlie fall in love with Irene. Craazy.

Jim Carrey has been doing some good work lately (*The Truman Show*, *The Cable Guy*) and his portrayal of Andy Kaufman in *Man on the Moon* was widely believed to be his best work (despite that whole 'I got into character so much I actually became Andy' crap). But in *Me, Myself and Irene* he is going back to the humour that appeals to the lowest common denominator. Now I am not making any disparaging remarks about crude and tasteless humour, I think it really worked in many of their other works and I certainly had a hearty chuckle watching them. But *Me, Myself and Irene* just didn't have enough funny moments to carry it. The amusing sequences were far between and had completely fizzled out by the end. The bizarre and clever subplot involving his three sons was the most amusing aspect of the film. The whole thing went for too long and had a few too many anal sex jokes for them to even raise a titter by the end.

Carey however, did give a very good performance, switching between the two characters expertly and exaggerating both Hank and Charlie to the extreme. This is not meant to be a serious or even realistic film, and so this works to make his characters funnier. Zellweger was appropriately sweet, vulnerable and gutsy. However it was the three guys who played Charlie's sons (Jerod Mixon, Mongo Brownlee and Anthony Anderson) who outshone everyone. Their timing was perfect and they bounced off each other like they were some kind of comedy act from 19th century France.

The Farrely's offend to amuse and to make sure that no one feels left out they have a go at every minority group that they missed in their last films. There are funny bits in this film. They have their trademark animal gag and a hilarious sequence in a bathroom after a night of wild sex. But the rest of the film flops and their jokes fall flat. This film on the whole is neither clever enough to be witty nor dumb enough to be inane.

Mel V

The Debt Collector
Now showing
Selected Cinemas

Billy Connolly stars as Nickie Dryden, a former thug who was arrested in the late 70s by undercover cop Gary Keltie (Ken Stott). Since his release from gaol Dryden has written a successful autobiography, married a well-known journalist, and become the darling of the Scottish art-scene with his first collection of sculptures. Keltie, however, is determined to neither forgive nor forget, and takes great pains to remind Dryden, and his new family, of his past deeds - as is Flipper (Iain Robertson), a young fan of Dryden's thuggery.

The Debt Collector is a tale of obsession. Dryden has rehabilitated and found a new life, but Flipper, a violent thug who idolizes Dryden from afar, becomes obsessive (and dangerous) in his desire to emulate his hero. Keltie has no *personal* reason to stalk Dryden and his

Who is Zed?

family - usually films of the psychological-thriller genre reveal a past injustice done to a colleague/partner/family member which must be avenged. Keltie hypocritically accuses Dryden of betraying his class whilst at the same time dreaming with his mother of a mansion with manicured gardens.
The film ends with Dryden's life destroyed, just as Keltie wanted. It also ends leaving a somewhat bitter taste in the viewer's mouth. Connolly is, as always, quietly dignified on the screen and completely different to his stage persona - just as he wished.
It is difficult to actually *recommend* this film however; it is competently acted and directed and all the rest, but leaves the audience with very little to take away with them. I personally prefer bitter endings to sugar-coated ones any day, but such endings are best swallowed with something in the cinematic experience to facilitate consumption: superior performance, direction, cinematography, script, narrative, *something*. *The Debt Collector* leaves one with nothing to take home from the experience but bleakness and depression; at most a different view of Mr Connolly's many talents.

Jayne Lewis

Comedian Harmonists
Now showing
Palace Cinemas

Under the collective horror that was Nazism and the persecution of the Jews, it is often the individual stories that affect and move us the most. *Comedian Harmonists* tells the real-life story of a German musical group of the same name. The film tracks their formation, their rise to fame and then the affect that the Nazi regime has upon them.
The first part of the film focuses on Harry Frommerman (Ulrich Noethen - remarkably like Roberto Benigni) and his attempt to find work as a singer in 1920's Germany. Eventually he decided to form his own group and with the help of Robert Biberti (Ben Becker) he forms a barbershop sextet.
Of course the obligatory practice and rejection scenes follow as the audience learns more about the individual members of the group, all of whom are a little eccentric in their own way - three of them are also Jewish.
Then follows a quick rise to fame which is enjoyed immensely by all - women, parties, holidays and huge sell-out concerts. They are so successful they travel to America to strut their stuff. Their growing fame is contrasted with pressure from the authorities to remove the Jews from the group as they do not fit in with National Socialism. They thought that being famous and loved by all (even some high up in the Nazi Party) would make them immune to persecution. Their suffering is more subtle than most because while they were still living in relative safety everything they had ever known and worked so hard for was being taken away from them. Despite thinly veiled threats, direct attacks against Jewish people, and even Hitler eventually coming to power, they did not realise that politics could touch art.
Although it is ultimately tragic, *Comedian Harmonists* has all the ingredients for a big, feelgood, Hollywood musical a la *Sound of Music* (they, like the Von Trapps even do a triumphant-yet-tragic last performance on home soil). There are romances and friendships that are formed and then strained and then reconciled. Pretty girls and flapper dresses. Big musical numbers and dancing ... these are a few of my favourite things.
The cast is made up mostly of German stage actors who all give excellent performances. The Comedian Harmonists were huge in the 30's and their popular appeal has been likened to that of the Beatles. They brought some much needed life into post-WW1 Germany and Europe in the middle of the Depression. Most of the songs in the film are the actual recordings made by the original group, cleaned up and digitally remastered. This film does have a lot of musical numbers in it, but they are never dull. Part of the appeal of the group was that they could make people laugh, and all their performances were lively and full of dancing, colourful costumes and amusing asides.
This is not an intentionally disturbing film, in fact in some parts unashamedly feelgood, yet you can not help but be moved, not only because the groups' dreams have been crushed, but because you know that, despite their pain, they did not suffer as much as millions of others.

Nice suits, boys.

Mel V

The Straight Story
Now showing
Palace Eastend cinemas

Where are the Lynches of yesteryear? Weird *Catch 22* reference. Its always seemed to me that Lynch approaches metaphor and meaningfulness with the admirable attitude of giving so little solid indication to the audience that they can read any old bullshit into it that they feel like.
'What's it mean, Daddy?'
'Whatever you want it too son, whatever you want it to'.
And I, for one, have always supported this approach. I can see nothing wrong in using various media to spout crazy metaphorically-laden rubbish, be it written or cinematic. But Walt Disney! A fucking G rating! What next? Our right honourable Prime Minister buttering up chicks in the Planet? Plying them with liquor until they say 'Yes'? The kids working as servo clerks and driving around in a beaten up Holden? It just ain't right. I mean, its possible, but...
That, however, is the only shit I can throw at this movie, that it's different to the Lynch I know and love so much. Gone is the crazy violence, the scum-of-the-earth characters with scarred souls. The creeping supernatural insanity—replaced by a charming old chap on a tractor.
Briefly, the story is about Alvin Straight, aged 73. Hearing of his long estranged brother having a stroke and deciding to patch things up before either of them dies, Alvin struggles over the 320 miles to visit him. Having no driver's licence, and unwilling to be driven, he takes his ride-on lawnmower.
The choice of director for this true story (always best taken with a pinch of salt) is, although it may not seem like it, perfect. The characters have natural traits the slot in seamlessly with Lynch's style. Meaningless speech impediments (in the most loving way possible), quirky pauses, quiet rocklike dignity (Pete, the loveable chess-playing fisherman from Twin Peaks, springs to mind).
The photography (courtesy of Freddie Francis) is absolutely fantastic. It's like a model railway that some geek spends all his time on (Midwestern America in autumn, simply stunning).
The characters are filled perfectly. Richard Farnsworth as Alvin Straight is particularly impressive, oozing the part from every pore. A couple of Lynch regulars turn up, which kept me happy, but best of all is the rich, effortless (dare I say Lynchian? Nay, I dare not) detail in the characters from the smallest, lineless part to Farnsworth's beaming face taking over my senses for a good two thirds of the movie. Not doin' anything—just driving 320 miles on a tractor. Interrupted by the odd episode (very episodic feel) in which yet another soul needs saving or heart needs touching.
I'm deliberately trying to strike a tone here. This movie is like... well, it's like popping a valium or two, cruising along for a while, and then using morphine about halfway through to hammer home the careless grin and hide the pressures of the everyday world (to continue the vague drug relationship, there is a crazy shot of grass covering a white wall about a minute into the movie, generated by some cunning blending of shots). It's a sedated movie with weird bits. Lynch calling for his walking cane (there was me and 10 pensioners in the screening I went to).
I'm torn. I either really like it, but don't want to, or don't like it but want to. I'm not sure which.
That's all bullshit, and it's well worth seeing, if only to see what Lynch is getting up to these days.

Ben Tucker

Any Given Sunday
Now showing
Selected cinemas

At 2 hours and 31 minutes long, *Any Given Sunday* is yet another epic offering from acclaimed director Oliver Stone. The film follows a season in the life of the Miami Sharks, a once glorious team who now can't seem to win a game to save themselves, which many believe to be due to the coaching of Tony D'Amato (Al Pacino). We pick up the story when the Sharks are at the tail end of a three game losing streak, sliding attendance to their games, and no new blood in the team, with their star quarterback being 39-year-old,

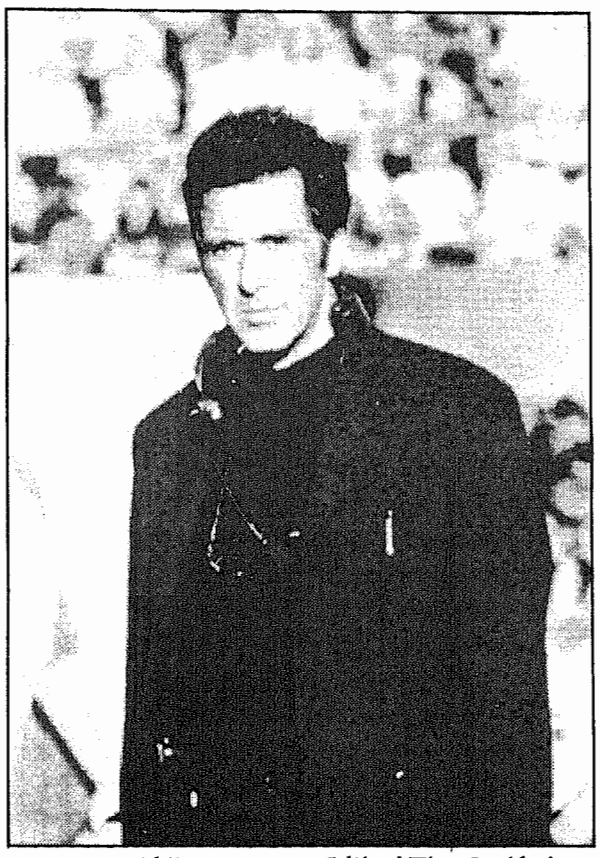
Zed's dead, baby. Zed's dead.

injury -riddled, Jack 'Cap' Rooney (Dennis Quaid).

All the required clichés are present here, with the general manager, Christina Pagniacci (Cameron Diaz), who inherited the team from her late father, and intends to sell it for a profit, being a woman who would eat her young, with a contemporary, totally unsentimental approach to the game - where dollars are everything. Pacino plays the usual 'old-school' style coach, and Quaid is the legend who can't quite let go of the glory days of the past, who has more heart and guts than the young upstart after his job. The young upstart in question is Willie Beamen (Jamie Foxx), who after a little success, becomes typically arrogant, believing that he is the heart and soul of the team, and the reason they start winning again.

While all put in solid performances, the film drags for most of the two-and-a-half hours you are in the theatre. Every game in the season is shown in detail, and then dissected to the point where if you never see another game of gridiron in your life, you'll be quite content.

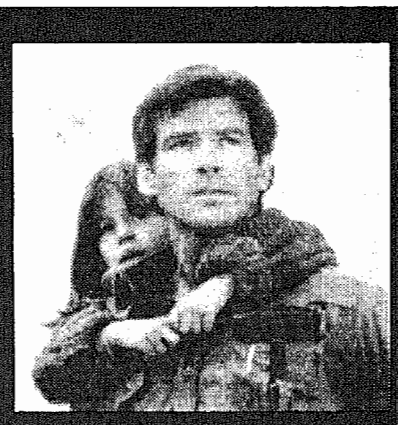
Stone used a hand held camera, and quick cuts throughout the game scenes, to add to the gritty realism of five three-hundred pound men, jumping on one three hundred pound man, with the sound effects being nothing short of disgusting at times. There's only so much bone crunching I can stand to hear over a period of two-and-a-half hours. The gritty visual realism is a little too gritty at times, with Willie Beamen throwing up before each and every game (and there are a lot of games in this movie), and one unfortunate soul who has his eye removed whilst on the field, where you get to see a lovely close up of the detached eye.



Al Pacino: jeez, I liked The Godfather.

Basically, what you have here is 151 minutes of gridiron, bone crunching tackles, and Jamie Foxx throwing up repeatedly, interspersed with the occasional locker room scene, and Al Pacino doing a bit of soul searching whilst saying extremely profound things about said bone crunching and throwing up. Having said all that, if you love your sport, as I do, you will be moved by some of Pacino's stirring speeches, and you'll remember what it was like to live and breathe the sport you loved as a kid. I know I did.

Galahad



Film anagram of the week

Pierce Brosnan as James Bond

Pecs, brain - Sean's job and more

UniBar

Schooner Prices

Coopers Pale	$2.40
Coopers Dark	$2.40
West End Draught	$2.30
Southwark White	$2.40
Southwark Pale	$2.40
Cider	$2.00

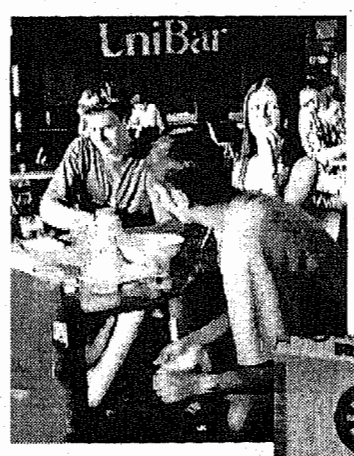
UniBar Happy Hours

$2.50 Vodka

West End / Southwark / Coopers

Thurs 4.00 - 6.00pm

Fri 4.00 - 7.00pm



Look out for the weekly pool competition ...

Check out the meal deals ...

... the cheapest place in town ...

57 Channels (and there's nothing on)

No *Blue* but a whole lotta *Creek*

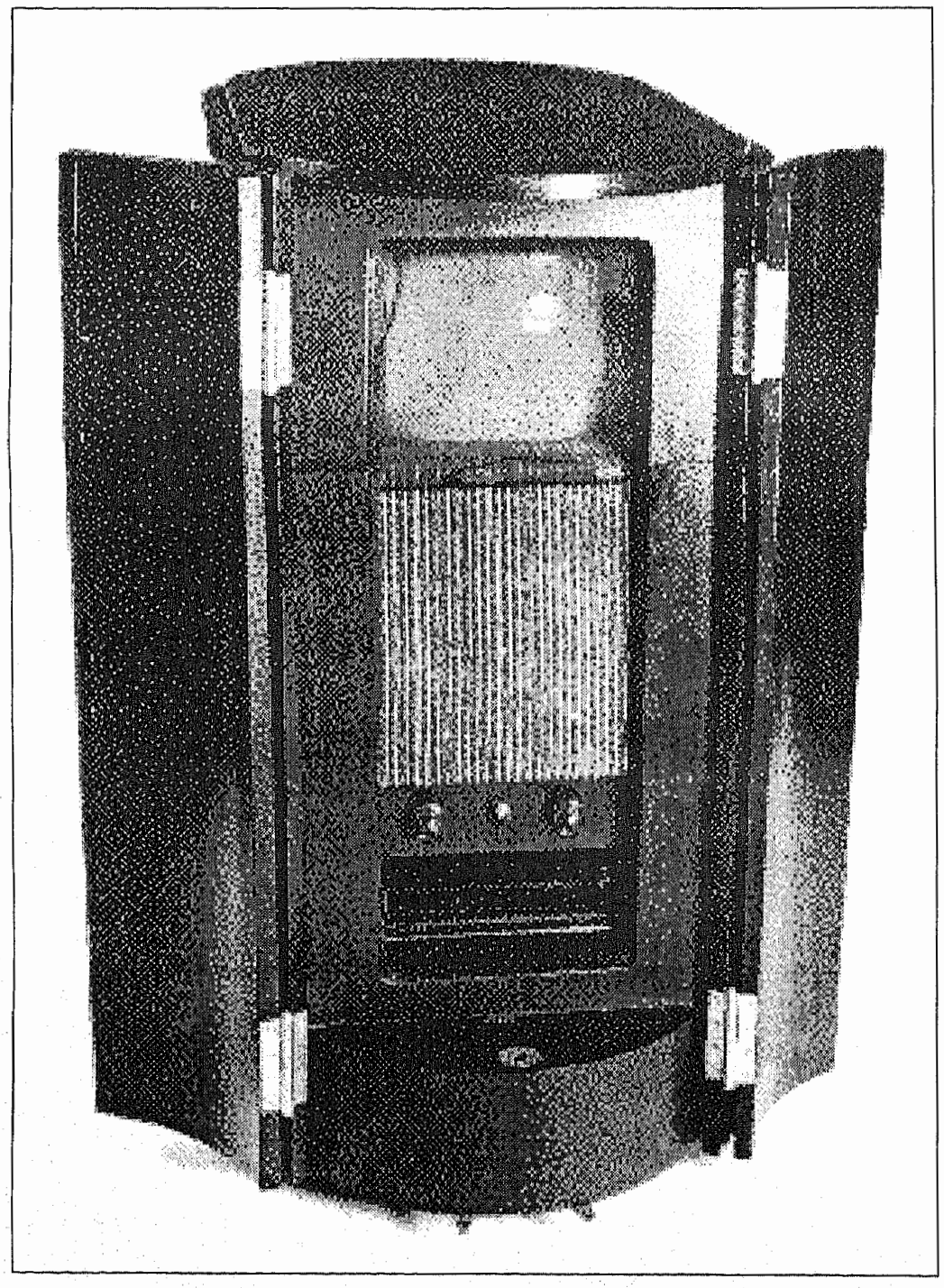
Looking back, I can't believe it happened. I'd seen the previews, I'd brushed up on some old plots by watching re-runs on Fox 8, I'd cleared my calendar. I did everything except the one thing that would have prevented me from missing the first episode of the new season of *NYPD Blue*: I never set the VCR. I guess I didn't think I'd need too – I had planned to stay home and watch it. At the last minute, though, I must have forgotten all about it. I went out somewhere, had a coffee or something, and got back home at about 10.15pm. Too late. Way too late. I saw some of the crazy-camera-angle-action on the flick-through, but I just gave up. You know what I ended up watching? A tape of last Thursday night's final of *Dawson's Creek*. There. I admitted it. At the start of the year, the editors warned me not to mention *Dawson's Creek*, because it might be bad for the column's ratings. But, hey, I wrote about *Neighbours* once, and I held out for a whole semester, so now you know both of my television vices.

Back to the *Creek*. Since I can't write about the *Blue*, it will have to be my fallback position. Overall, it was a pretty damn cheesy finale. Just about every thread that had ever hung or even peeked out of the (fairly loosely woven, I admit) fabric that was *Dawson's Creek*'s last series was neatly snipped, tied or sewn over in this last episode. Essentially, everyone either made up with, got together with or re-married their counterpart, and the show ended with Pacey (Joshua Jackson) and Joey (Katie Holmes) literally sailing off into the sunset. What a veritable block of cheddar.

So the episode was relatively content-free. But don't write it off. I might just make one more admission before I go on (and, in the process, remove any skerrick (what is a skerrick?) of credibility I may have once had) – I also sometimes watch *Party of Five*. Don't get me wrong – I'm not a die-hard fan of either series. But I think the two are similar in some respects, and I think it is the properties that they share which make them far less of a plague than the average American junk bought up by our snivelling networks.

This is no crusade of mine, and take my word for it when I tell you I'm really just thinking of this as I type, but indulge me for a minute. Firstly, the characters speak English, not some bizarre sitcom-esque derivation of the language composed of chains of one syllable mutterings. They are generally articulate (actually, on the *Creek* they are ridiculously articulate – sometimes that show needs subtitles), and they speak in sentences with subjects, objects and verbs. Secondly, they have an almost anti-mainstream approach to a few key 'yoof issues'. Neither the characters nor the plots are obsessed with sport, for example. There are no backwards-baseball-cap-wearing pig-English speaking underachievers stealing scenes with crappy one-liners. Academic and artistic achievement are portrayed as worthy goals. Finally (there could be more, but you probably think I'm getting carried away as it is), as vacuous as some of the plots can be, they never really hit the depths of the truly moronic that one would otherwise think that was all America had to offer.

I think I've said enough about cheesy teen drama.



ABC vs Nine

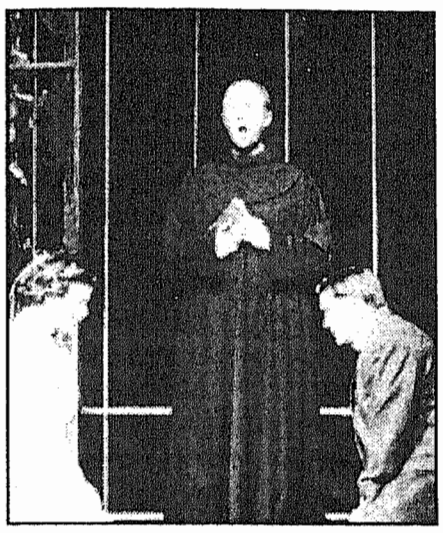
I missed what was probably a very interesting lecture in Elder Hall last Monday. Professor Paul Davies, from the University of Adelaide, introduced Dr. Graham Cairns-Smith who went on to talk about some aspects of the philosophy of mind. What I didn't know was that the format went on to include a less formal talk session between the two, and then, of course, questions from the audience. Fortunately for me, and anyone else who couldn't make it, the ABC was there and broadcast it on Wednesday evening. Speaking of the ABC, it will be interesting to see how *Australian Story* covers the start-up of Virgin Airlines in Australia ('Like a Virgin', ABC, Thursday 3 August, 8.00pm). Certainly couldn't do any worse than the appalling farce masquerading as an interview on Nine's *Business Sunday* last month. Helen McCombie's approach with Branson was basically to repeat the same question over and over, slightly paraphrased each time until he exploded. McCombie was desperate to pin Branson to a definite date for Virgin's first flight, and when he (quite reasonably) wouldn't be any more specific than 'before the Olympics', she tried to bait him into an admission that even that time frame was unrealistic. This excruciating match between someone who seemed like a pretty nice guy in one corner and an intellectual dwarf in the other culminated in Branson walking out of the room. Branson commented, 'I think it's very sad that you've come all this way to, sort of, look for negative questions if I may say.' Missing some blindingly obvious cues that the interview was a monster flop, McCombie piped in with, 'Why are they saying that they hope to start up in July when, basically, that can't happen?' At that point, Branson gave up and left the interview. He finished it off a little later. It was truly appalling stuff. I kind of felt sorry for Nine – they couldn't even try to salvage it by making Branson out to be some unreasonable bastard, because he just comes across as such a nice guy. The whole thing turned out to be just really poor television, and one of the worst interviews on such a potentially highbrow show as *Business Sunday* for quite some time.

Next Week

In a pretty low key announcement, Senator Richard 'Einstein' Alston last week declared that the Federal Government did not consider streaming audio and video to be broadcasting in the conventional sense (the implication being that it would not be subject to laws governing broadcasting). Does it matter? Does anyone care? Given the humungous flop that was the Broadcasting Services Amendment (Online Services) Bill 1999 (Alston's last foray into high technology), should we really hold our collective breath? Email me if you have an opinion.

Paul Hoadley

One of the Boys



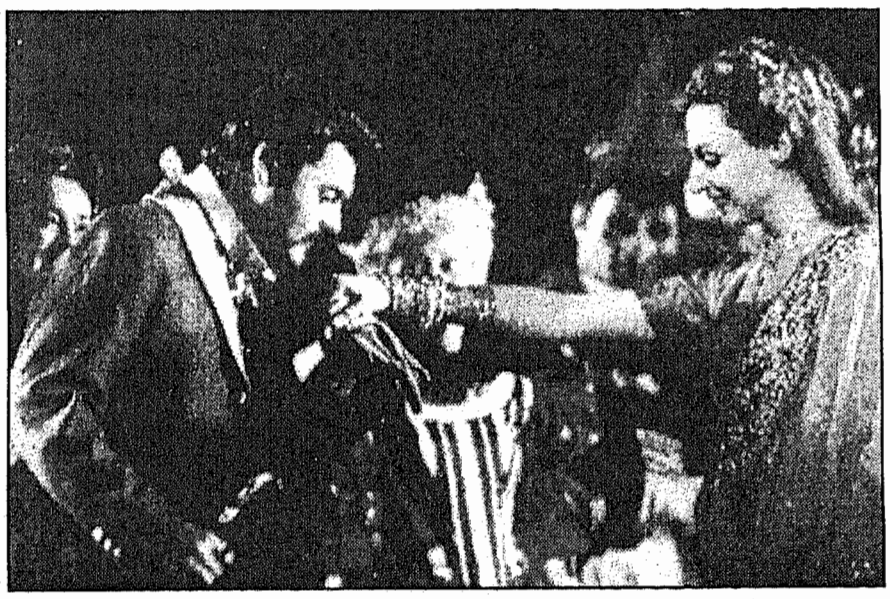
Part one of Jon Dyer's two-part interview with Catriona Barr

Catriona Barr was not the person I expected. An Adelaide Conservatorium honours graduate, Mezzo-soprano Catriona put in time with South Australia's Co-Opera and performed in a handful of other local productions, before moving to London where she's now based. Now she's back in Adelaide to perform in the State Opera's upcoming production of Charles Gounod's *Romeo et Juliette*.

I thought I was in for a tough interview. Instead I found Catriona to be charming and friendly, with an easy laugh and, most importantly, a clue. Over hot chocolate she talked about the production, getting into character, and the joys of playing a guy.

Maybe you should start by telling us a little about *Romeo et Juliette*.

Well, it's the 'Romeo and Juliet' story, pretty close to the text, but with a couple of additions, character-wise. Some characters are less important than they are in the play, and one has been completely added - that's my character, Stephano - there's no Stephano in the original [play]. I had my session with the conductor today - Stephen Barlow, who is a well-known figure in London, really respected, a good musician - and his theory on Stephano is that he's been added to create a musical point to lighten things up, because things get fairly depressing fairly fast. Whereas [in the play] you go straight from the wedding into the fight scene with Mercutio and Tybult, in the opera you have Stephano coming in, and he's been this very stupid, cocky, swaggering boy all the way through and he really doesn't have much of a brain, and he's looking for Romeo - Romeo's gone missing because he's just spent the night with Juliet - and so he's hanging around the Capulets' house and he comes in and says 'I'm looking for Romeo'. Then he sings this very cheeky song, to send up the whole, you know, 'What's going on here, boys - you better keep an eye on her, she's going to head off with us,' which of course brings out the Capulets and starts the fight. And so Stephano gets rescued by Mercutio - that's how Stephano fits into it - and then the fight takes its normal course; Mercutio dies, then Tybult dies, and Romeo gets banished... (becoming mock-hysterical) then the whole thing gets really depressing. So I spend the first half of my scene this cocky lad, swaggering along having a great time, and in the second half I'm getting beaten up by the chorus, and then crying, cradling Mercutio as he dies in my arms (laughs). So, a dramatic journey. Then the last scene is [the same as] the play; the sleeping potion, the death of [Romeo and Juliet], with this beautiful, really gorgeous music.



I always thought that *Romeo and Juliet* was an unusual choice of material for Gounod; it's a very dark, tragic story for a composer remembered for his flowery, romantic music.

Mind you, *Romeo and Juliet* is one of those stories that's been taken up by lots of composers; Berlioz did it, Bellini did it... it's one of those grand stories that composers feel they have to cut their teeth on. And Gounod also wrote *Faust* which is also one of those stories with dark, tragic elements. And in each on of them he introduces a young 'lad' figure to come in and lighten things up. And he has a joyful aria for the soprano at the beginning, but then (laughing) he proceeds to destroy her through the rest of the opera and writes some gorgeous, *sad* music. But that's what interests me most about [*Romeo et Juliette*], that if people know it at all they tend to know Juliette's waltz song [here she hums a few bars], which is happy and light and has lots of chorotirial and is sung absolutely beautifully in our production, but actually he writes beautiful sad music which I didn't expect - I thought he was a bit of a waltz-king, a French Strauss if you like. But he actually writes the tragic music incredibly well, real tear-jerking stuff. It's quintessentially romantically gorgeous music, which is what I happen to really like.

This is the first time you've played Stephano. How do you get into a character like this? I mean, being a character that's been introduced artificially, it's not like you can even go back to the play. How do you prepare yourself for that?

There's also the added problem that I'm playing a boy which you get as an operatic device quite often - I think because of the voice requirements. There was something around the eighteen-nineties - you get it in Richard Strauss as well, the audiences really liked the cross-dressing thing. *Der Rosenkavalier* is the perfect example; you have a lot of really sexy stuff going on with this girl dressed up as a guy, and the audiences just loved that. But also vocally... it's much later than the castrato thing which was a much earlier device, but there they'd introduced the idea of someone of mixed gender playing these roles. Also, if you want a young voice - I suppose Stephano's supposed to be thirteen or fourteen - that's when a guy's voice is breaking so you can't really use a male voice, and a male soprano sounds far too young, he is far too young; a baritone sounds far too grown up, and tenors are your heroes; so you get a mezzo in, who tends to physically look right, they tend to be tall and... my sort of build, and they also have that warmer sort of voice that sounds a little more masculine if you like, more boyish, and fun.

So for me the hardest thing is to try to be convincing as a guy, and that's something I take very seriously - I don't want the audience to say 'Oh, look, there's a girl dressed up as a guy' as soon as I walk on the stage, I want to have them notice it only when I start to sing. The character is quite easy; that comes during rehearsal. The director obviously has ideas. She'll say she thinks he's stupid, which I don't really have a problem with. Some people get really protective of their characters - 'no, he's not stupid; he's confused, he's just young, or something. But I think he is stupid. She's got him holding a knife to someone's throat while there are like ten Capulets standing around glaring at him. So he's not the most intelligent boy in the world. And he really does ask for that fight; he breaks into the Capulets' house, and he's strutting around saying 'nyeh, we're gonna get you.' So he really is asking for it.

It [the character] gradually comes during rehearsals; it's starting to come... and it comes with the physicality of it as well, how the other characters treat you, and Stephano definitely gets roughed up a lot, and not just by the Capulets but by the Montagues as well. Romeo's boys are always teasing him, play-fighting.

So, I love being a boy, it's great. I've just been a maid in my last production, running around curtsying and carrying things and serving drinks and that sort of thing. This is much more fun.

Kind of liberating...

It's fantastic. You don't have to take little steps, you don't have to wear heels, you wear a comfortable costume - which is almost unheard of as a woman - and sword-fights, daggers. I was always a tomboy so I think it's great fun. I have this scene where I have to pretend to have a fight - it's really good. And we have this wonderful entrance where we crash the Capulet's party, the masked ball and all Romeo's boys just swagger down through the dancing couples and it's very butch, it's great fun.

The Body is a playground, they tell me

"The body is both a playground and a battlefield; the site where the greatest tenderness occurs and the most brutal inequalities are acted out." Vanessa Baird: New Internationalist April 1998.

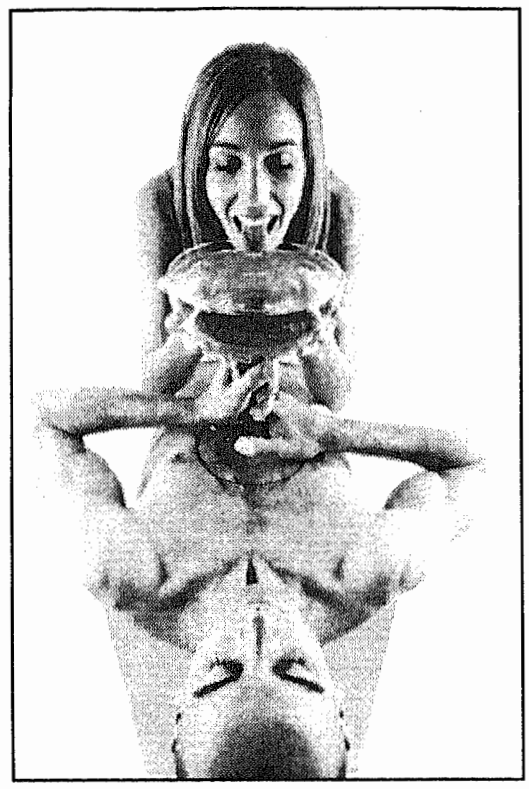
In 1999 Rodney Hall, Stephen House, Eva Johnson, Verity Laughton and Paul Rees were commissioned to respond to this statement. Their colloborative production has been brought to performance by Junction Theatre and Leigh Warren and Dancers. Still on a high from opening night Leigh Warren talks to Susie Bate about *Piercing the Skin*.

Congratualtions on the opening of *Piercing the Skin*, what did you think of last night's performance?
Well, it's very hard to be objective. It was just fantastic to have everything come together. It's why I do what I do. And the final part of that is having our audience there. What I was very pleased with last night was the attention of the audience. I thought in the first half they were so fantastically focussed, they really heard all that complex and very wonderful text in Verity (Laughton)'s piece. I mean, you could have heard a pin drop. I was very happy because I felt the audience were engaged. I think the performers were giving it their best shot. They were in there pitching...and you can't have more than that. I was very pleased with the audience and I was very pleased with the performers.

What I thought was really well done was the arrangement...I never found myself drifting off at all...
I tried to keep it unfolding and I think that's the difference between this production and another more conventional theatre productions. Whereas they have scenes with a blackout where they will change the chairs, and a table will come on etc. there's none of that in this, it just flows. And that is part of the movement, it's a new way of approaching it all. It's getting rid of the old fashioned ways, and it's a way of using the technology to help with that fluidity. We take in information in different ways than they did fifty years ago and we have to acknowledge that. As an audience you're allowed to make a selection, you can hear the text no matter where you look, so you could either focus absolutely on the text or the visual and the sound and the text or then again there's the movement, the body that communicates it. Sometimes I think that people may find it over-busy but I don't actually think so. Not any more.

Was it difficult working with so many mediums?
It's not difficult, it's time consuming. You need to time everything to synchronise it. That's the difficult part. It's fantastic to work with technology; it's thrilling because there's wonderful images and shifts of thought that the technology allows to occur in seconds. I love working with technology for all these reasons.

Did your reaction to the quote guide your direction of *Piercing the Skin*?
Yes, and I suppose it was really reflected in all of the writers in a small way too. What was interesting was that my response was very much about how dance crosses cultural barriers. We don't have language in the way. What I think each of the writers brought to the evening was a very positive feeling. It's looking at what we have in common. Politics have been focussed on the individual and difference and that's not where we can reconcile. We have to find out what it is we have in common. We accept that there's difference between you and me; it doesn't matter. We are all different but it's understanding what we have in common so we can communicate and cooperate and move forward. And I thought this is all about Australia going forward. It's not a play about looking backwards to America for a solution in the 50's. I'm sick of that. I'm so sick of us following everyone else when they've made such messes of things. Why shouldn't we just head off...



What was it like working collaboratively with Junction Theatre?
It's been terrific to work with Geoff. The whole process of analysing and editing scripts was a whole new territory for me. And I found it very exciting, very illuminating. My own work will never been the same because once you've engaged in a process it becomes a different way of analysing. Also, it's about seeing the different process for actors. We're [dancers] so much more pragmatic than actors. They appear to require a whole different process. I think the atmosphere of bringing the actors and dancers together and just calling them performers has been very positive. And it has been really easy, they've worked together wonderfully. I think it can do nothing but enrich our company for that experience. It's made me much more particular about words and what their real meaning is. And tempo has become one of the most critical things. There are certain tempos and rhythms that produce that produce particular sensations and if you stray from that, you'll break the spell of the whole thing. Keeping actors in tempo is so difficult. Dancers have the discipline with the music, we have internal metronomes. And actors' idea of time is absolutely elastic. And that's been the challenge -to get them to work together without compromising. It's not about compromising or giving in to one another, you have to find a way where you don't have to compromise.

And does this consensus approach make it a way where you can all 'own' the outcome?
Consensus! I like that. Yes, it's about really making sure that every time we come to that place. And sometimes it takes a bit more time but the notion of ownership has a bit more confidence about it. So, I think the idea of consensus is really important. I've always been a bit autocratic in the way I've had to shape things. I've had to find another relationship to that and that's been good to learn. It's been a good learning experience for me.

Is this something you'd like to do more of in the future?
Absolutely yes, yes, yes. The only reason I hesitate is that I would have loved to have another opportunity to do another project like this with a mixed ensemble but you can't always have what you wish for...so we'll just wait. But I'm hoping we'll get a chance. The dancers have taken so well to the text as well. I will definitely engage more drama people to work with us and not be so nervous about engaging in text. I think it's been good for the whole company in this way.

Piercing the Skin
Leigh Warren and Dancers & Junction Theatre
Space Theatre
Adelaide Festival Centre
27 July - 5 August 2000

You know you've been to something good when you come out of the performance space shouting the praises of said production. But you know that you've been to something truly astounding when you're still unravelling the complexity and profound aftertaste days and days afterwards.
It's a fairly big claim to brand *Piercing the Skin* a 'new style of physical theatre', but a claim nonetheless that binds two of South Australia's most gutsy performance companies. This joint production with the Leigh Warren and Dancers and Junction Theatre manipulates words, movement, video imaging and sound in a whirlwind combination, each as imporant as the the next.
The general project began with five writers' reaction to a Vanessa Baird quote in the New Internationalist; the result of which is the performance of five different presentations; three set in the first half and two in the second half of the production. The first three expressions have been divided into 'parts' (one and two) and are connected to the other pieces with such fluidity it is sometimes near impossible to separate them. The narration varies from straight script to beat poetry weaving in, out and through the action on the stage.
This sensation is heightened in the second part where the gritty realism and power of satire encourages the audience to involve themselves in the project and not just watch from afar. The ideas here are complex but not too abstract to grasp. And the aftertaste is one of achievement and positivity. Of Australia boldly stepping forward and getting real.

Susie Bate

Now that's got to hurt

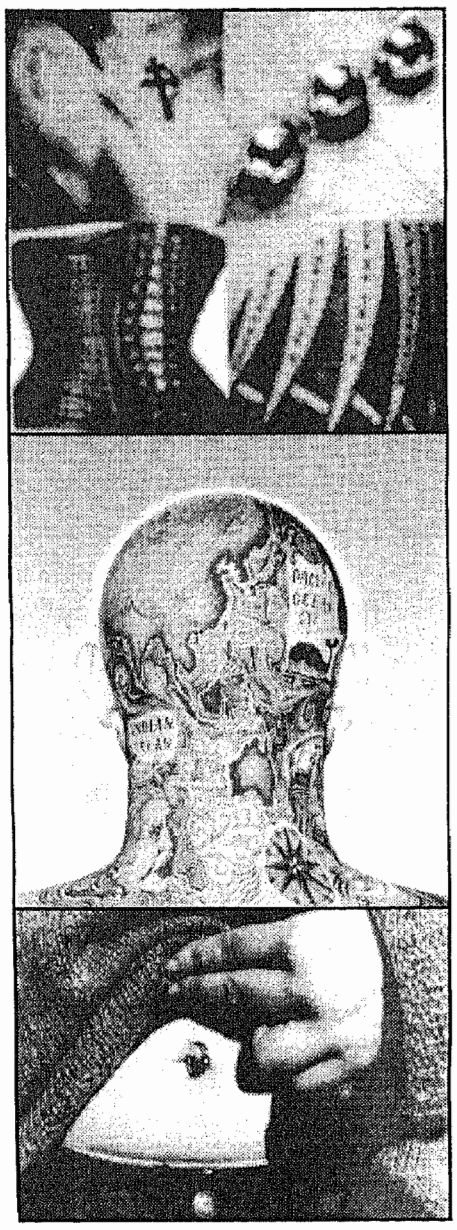
South Australian Museum Director Tim Flannery has said of this exhibition that 'It's like opening a door into understanding about people. In the exhibition they tell you why they do it. There's a huge diversity of reasons out there'. True enough, although I had trouble understanding some of them. It seemed that an effort to rebel was the most common theme, but I tend to think there are other ways to rebel other than piercing extremely sensitive parts of your anatomy. Each to their own I guess. As you walk around the exhibition, no matter what your thoughts on body art are, you become aware that to many, decorating your body is seen as a very empowering, and in many cases, liberating process. Around most of the photos are explainations by the subjects as to their reasons for partaking whatever body art they have taken to and, in addition to that, there are interactive computers and videos. These enable to watch someone being pierced, complete with sound, which is what made me particularly squeamish. In fact, a couple of people have fainted as they walked through the exhibition due to the confronting, and sometimes shocking material, which is why the exhibition has an M rating. This means that people under the age of 15 are allowed to enter only with a responsible adult present. As Flannery says, this is '...an exhibition that's on the edge. You take risks when you push things that far, but I think it's worth it because it opens out minds to a totally different way of thinking about things'. The exhibition also makes you aware of the cultural significance of body art, with many cultures using different forms of body art as symbols of bravery, status, fertility, sexuality, religion and even family history, as is the case with the Maori tradition of facial tattoos.

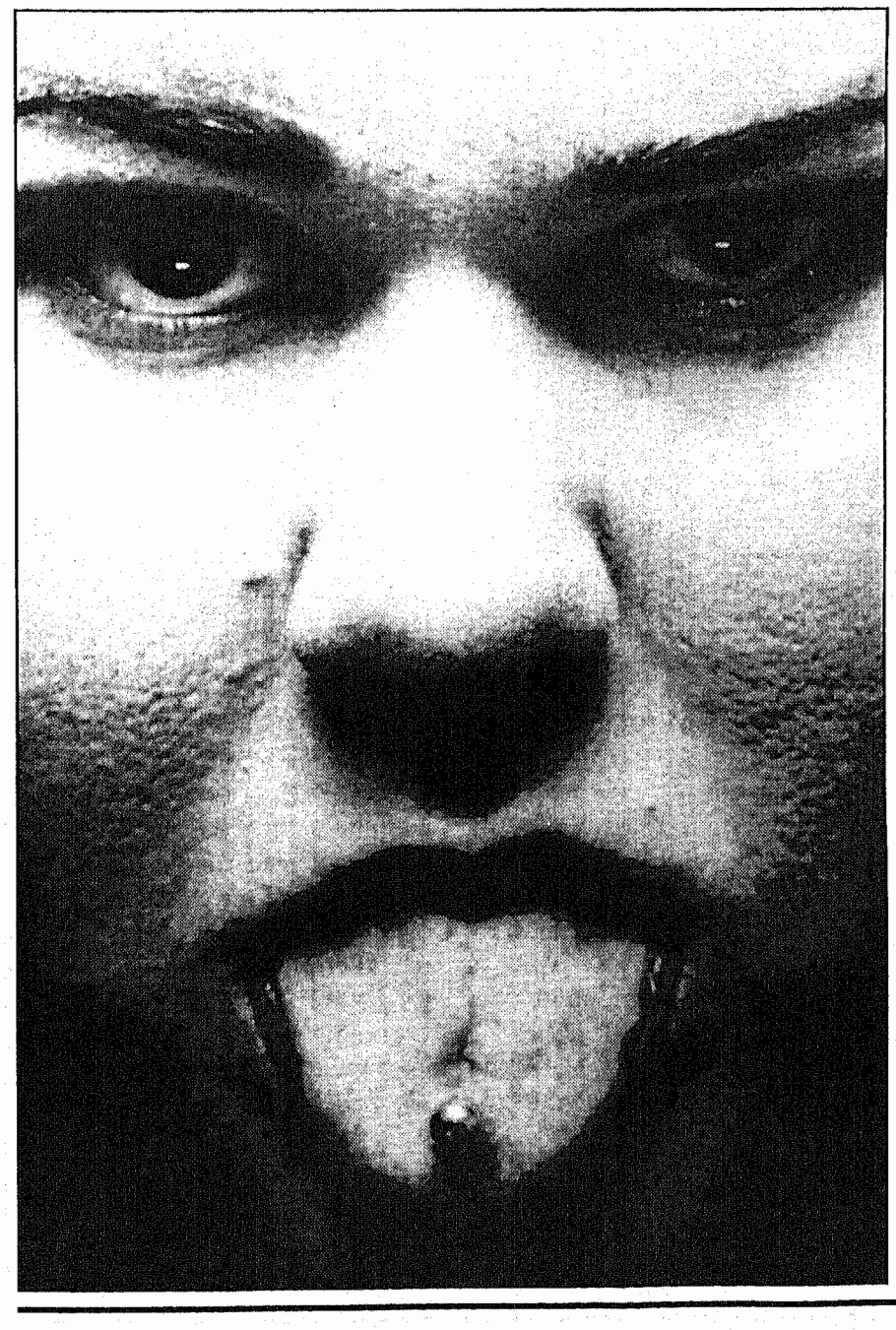
Native Americans have tattoos symbolising status or extraordinary ability as a warrior. Mayans used tattoos to show courage. Orthodox Coptic Christians have a tattoo of a crucifix on their wrists to symbolise the crucifixion of Christ. The oldest known example of body art is an iceman found in the Austrian Alps. He was called Otzi by those who discovered him, and is estimated to be approximately 3,300 years old. He was found with no less that 57 tattoos on his body. It is even believed that the tattoos found on his joints may have been used as a treatment for arthritis.

There is a display of corsetry alongside a display of a perspex human demonstrating breast, buttock, and even calf implants, with many different types of implants on display. There is also an explaination of cosmetic surgery, along with examples.

I'm not a particularly arty type, or at least, I don't really know that much about the ins and outs of the artistic endevours I see. But you really don't need to know anything about anything for this exhibition, all you need are a pair of eyes, and a fairly strong stomach at times. This exhibition can appeal to everyone, and everyone, even people who have never really considered body art for themselves, or had any interest in it at all, will enjoy this exhibition. It's a real eye opener, and no matter who you are, you'll come out of there knowing something you didn't know before, and with a completely different idea of body art than the one you went in there with.

The show is open until September 30, between 10am and 5pm everyday. It's also open until 8pm every Friday, and it's only $8 or $5 concession, so go on and check it out. It'll be worth your time and money.





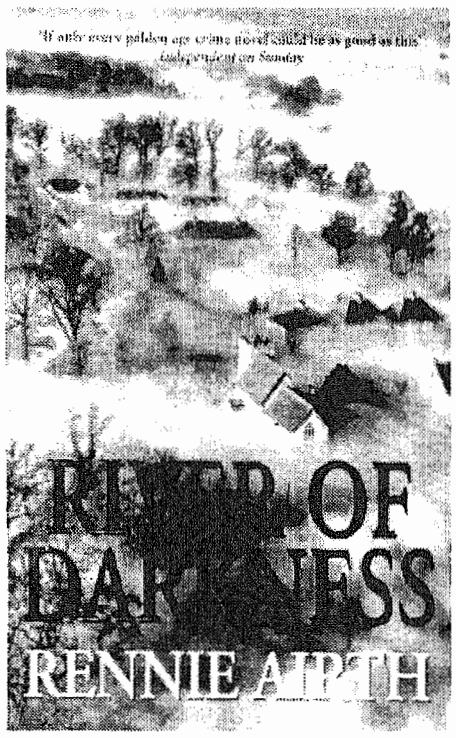
ADELAIDE UNIVERSITY UNION STUDENT DIARY 2001

cover competition

>> **Design the winning cover for the 2001 Student Diary, and win $500.**
For more information and design specifications contact Fiona at the SAUA on 8303 5406 or email fiona.dalton@adelaide.edu.au.
Entries close August 21st 2000

Adelaide University Union

I looked into my heart to write



River of Darkness
Rennie Airth
Pan MacMillan
$16.95

I've never walked into a bookshop and seen a little section marked 'Mindless Holiday Reading'. But if there were, among the Mills and Boons and John Grishams, there would be a little place on that shelf for this book. Some books are philosophical, perhaps carry important messages to human kind. To balance out the books like that, there are thrillers like these. *River ofDarkness*, like ninety-nine percent of books in its genre, is there on the shelf for one thing - entertainment. It is not the slightest bit intellectual or poignant, but it will keep you up to the early hours of the morning because youjust can't put it down. Hence, perfectly mindless holiday reading.

And so we go back to the post-war era of 1921, where four people have been discovered murdered, in a twisted military kind of way, in rural England. And surprise, surprise, quick to march in and take charge of the situation are those trusty fellas from Scotland Yard (because, as we all know, there is no point in setting a thriller in England unless you plan to *call in the Yard*). From this point we follow, with the *Yard* inspectors, a truly hideous killer around the countryside. The book is divided into three parts, and in the second part we accompany the killer around too, which becomes increasingly frustrating as you half wish he will turn on the *Yard* inspectors, who continue to make idiotic mistakes, without which there could not be a third part. There are the endless twists and turns and complications that are expected from novels like this one, which culminates in an climax that is absolutely gripping. The psychology behind the killer, which is well developed and interwoven by his memories in the trenches, and the horrific events he witnessed, is by far the most interesting part of the book. However, Airth's attempts at subtle political commentary on the First World War are unfortunately lost in the fact that really, it's all just a good yarn. That said, I observed that Rennie Airth based this novel on the mementos of an uncle who was killed in the First World War. Really not a happy revelation, considering the result is the story of a psychotic killer. Certainly not the sort of plot you would expect to be accompanied by the words 'based on a true story'. But it's OK kids, because it all happened far, far away. And anyway, nothing that exciting would happen in Adeiaide. *River of Darkness* is pure entertainment and, if you have nothing better to do, then burying yourself in a mindless novel 'til the early hours of the morning is the perfect way, in my opinion, to sleep in until lunch the following day - legitimately. After all, it wasn't like I was wasting my time watching telly, was it? I was reading.

Penny Chalke

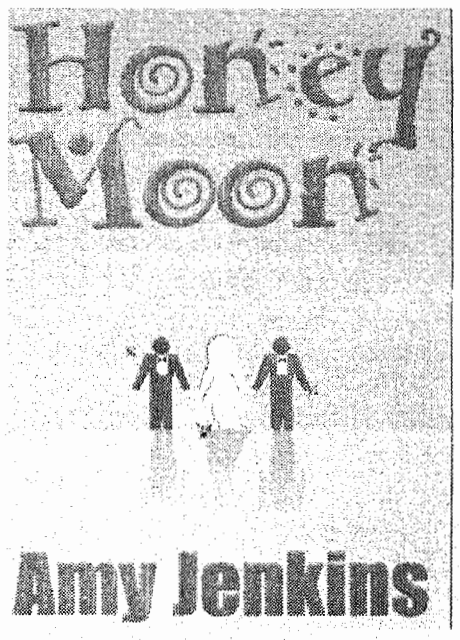
Soul Survivor
Paul Hawker
Lion
$24.95 (Pre-GST)

Soul Survivor is kind of like Robert Bogucki (that American guy who got himself lost in the Simpson desert to 'find himself') communing with Steve Biddulph (*Manhood* etc.) to write a Robert M. Pirsig (*Zen and the Art of Motorcycle Maintenance*) style journey of spiritual discovery. The dangerously under-prepared Paul Hawker decided to spend 40 days and nights alone on a mountain in New Zealand on starvation rations in his spiritual quest, and this book is his account of it.

In *Zen*, Pirsig buried substantial content in his search for 'quality' in egodriven, self-indulgent, ponderous, inept prose. But a generation lapped it up anyway. I don't think *Soul Survivor* will be similarly lapped up (though I could be wrong). It's too personal, and potentially difficult to engage with, and Hawker has far more humility. *Soul Survivor*, unlike *Zen*, is mercifully short and has easy if sometimes gushy prose. Like *Zen*, it's heavily and necessarily egocentric, but not in a negative way. The margins have pertinent quotes (Biddulph-style) that succinctly paraphrase the text. Unfortunately, when you read them the continuity of the text is broken; ignore them and, well, you miss them. Either way they're frustrating.

I don't know quite how to approach this book. The rational, agnostic, sceptic in me was immediately put on guard by Hawker's gushy prose and spiritual subject matter. Yet I couldn't dismiss it, and found it strangely compelling. Something in me says that there probably is something important worth knowing and worth pondering here about being male, or adult, or spiritually satisfied or something in our society (not as much fun as victim feminists, zealots and others would have us believe - just check out rates of divorce, male suicide, substance abuse etc.). Maybe I'm just too young, or not ready or wise enough to get it.

Robert Geddes



Honeymoon
Amy Jenkins
Flame/Hodder Headline
$24.95

It is a truth universally acknowledged that a thirty-something single woman in possession of good fortune must (a) be wanting a man and (b) be having trouble finding one.

So begins chapter four of Amy Jenkins's first novel, *Honeymoon*. The narrator, Honey, is facing marriage like she is staring down the barrel of a gun. Her girls' night out is derailed by her best friend Della getting cute with the limo driver while he's trying to steer. But that's the least of her troubles.

Honey is to marry Ed - trustworthy, reliable Ed. She loves Ed. Well, she thinks she does. But she has always held a candle for Alex, the one who got away. She hasn't seen Alex in years and he never called her. That's why she's marrying Ed - what's the chances of ever seeing Alex again, right?

Honeymoon is part comedy of errors, part comic tragedy of inevitability. In life the most extraordinary coincidences are commonplace occurrences, but when we read about such things in print, if you stop and think about the story for any length of time, it seems impossible to the rational sensibility. But Honeymoon's (named for the occasion of her conception; her sister's name is Venice) narrative voice is engaging and insistent, pulling the reader along on the ride of her life through London, New York and Mexico like a runaway train (or a James Bond movie).

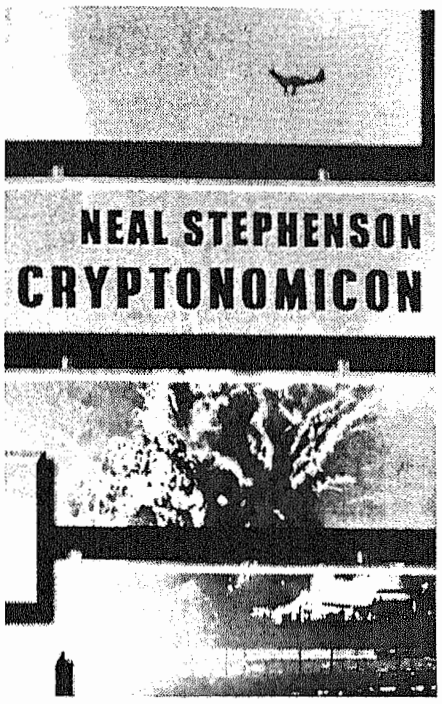
Amy Jenkins is a talented and very funny writer. While I was reading *Honeymoon* friends would take it off me, read the back cover, then hand it back, unimpressed, usually with a comment like 'what're you bothering with that for?' Try telling these people that it's actually quite entertaining and you'd be greeted with a 'hmph' at best.

Then you mention that Jenkins made a name for herself creating the popular BBC series *This Life*, which had many a hip young thing glued to the telly on a Tuedsay night, and suddenly the tone changes. 'I l-l-o-o-o-ved that show! I have to read it!' People are so shallow, so predictable.

Fortunately, this book isn't. Well, it is and it isn't. What I'm trying to say is don't read *Honeymoon* for some perceived cultural kudos; read it because it's a damn funny story well told.

Sam Andreas-Fault

And found a desert there ...



Cryptonomicon
Neal Stephenson
Avon/Random
$19.95 (Pre-GST)

The story is set both in 1942, dealing with Lawrence Pritchard Waterhouse, a young American mathematical genius who pioneers informational warfare in World War II, and in the present where his grandson Randall is at the forefront of techno-commerce. *Cryptonomicon* is quite a long read, especially with all the jumping back and forth through time and with the multitude of characters, but it is well worth the effort and becomes completely compelling by the start of the second quarter of the book - if not before. There are also several priceless incidental episodes, notably a long discourse about beards. The ending, however, is typical Stephenson.

The author has a distinguished history of extrapolating from current technology (eg, the internet, in *Snow Crash* (1992) and nano-technology, in the *Diamond Age* (1996)) and running with them in a way that can only be described as *very* cool.

His latest book is in the same style, but the technical subject matter is not quite as innovative. This is more than compensated for by the rich, technical and historical detail of cryptology and informational theory displayed. Fans of Stephenson will definitely not be disappointed.

The one criticism to be made about this style of writing it is that the female characters are often nothing more than love interests for the story's protagonists. Sure they are all quite nice role models - smart, independent, emotionally secure characters - but they do seem to be more based on Lara Croft than reality. One could also criticise some of the male characters for being dysfunctional computer/math geek types - but at least they are real. Sometimes a little too real!

RK

The Western Island
Robin Flower
Oxford

The Western Island was first published in 1944 by Robin Flower, and it's pleasantly old fashioned in style. Based on his frequent pre-war visits to the Blasket group of islands, off the western coast of Ireland, it's a nostalgic and eclectic mix of folk tales and oral history, travelogue, and ethnography. It is at once fascinating and charming for it's depiction of a relatively old and traditional Gaelic sub-culture and heritage, but also sad for the loss of that culture, now the islands are uninhabited.

Just as Blasket's inhabitants related their folklore to him, Flower doesn't rush his prose and meanders through his narrative. It's a pleasure for our vicarious wanderings over the island to be punctuated with tales of island folklore and explanations of architecture and ruins. The tales told are populated by characters, and the characters are full of tales that are wonderful to listen to in the mind. Flower's approach to his subjects is never patronising or belittling, in spite of their general lack of education, wealth, and worldliness. Perhaps he is a little too uncritical (the surge in Gaelic nationalism just prior to Flower's time would have been influential), but his apparent sensitivity and respect for Blasket's people impresses me.

Running through the book is the occasional lament at the slowly decreasing population on Great Blasket, and the consequent loss of culture as people leave or die. There is also mention of insensitive interventions by mainland authorities that arguably amounted to cultural vandalism. It's sad to read *The Western Island* today knowing that it's inhabitants and their culture have now vanished. It's possible to read Flower's patchwork of folklore and characters as just a charming tale, but 1 also read it as part political parable. In Australia, we have our own radically altered indigenous cultures and declining rural populations, while on a broader scale globalism precipitates cultural homogenisation. *The Western Island* shows us one way of approaching and valuing local and minority cultures and warning of what we could lose.

Only half-jokingly its been said that Ireland's greatest export has been its people. The Western Island is a poignant insight into where some of those migrants came from, what they brought with them, and what they left behind. Irish-themed pubs can never capture what Flower has.

Robert Geddes

Condensed Fiction Feature: Animal Farm

Ultra-Condensed by Samuel Stoddard and David J. Parker

Old Major, the Pig: Let us overthrow the depraved czar, Farmer Jones, a symbol of a feudalist government that falls into moral ruin by its own excess and corruption. (dies)

Napoleon, the Pig: Yes, let us indeed overthrow the human oligarchy as Karl Ma - uh, Friedrich Enge - uh, Vladimir Ilyitch Leni - uh, Old Major said.

Snowball, the Pig: Yes. I'll lead the defense, unwary that you, like the other Napoleon, are pulling a strategic Stalinesque maneuver by using our revolution as a means to set up your own cruel totalitarian empire. I'm a regular Leo Davidovitsch Trotzky!

(Napoleon sicks his pack of secret police dogs on Snowball, and they EXILE him.)

Sheep: See how easily we, the blind followers of our leaders, ignore the facts and are swayed into loyalty by the pushing of emotional buttons? Four legs good. Two legs baaaad.

Rats and Rabbits: Can we, the Menscheviki, be comrades too?

Moses, the Raven: Take comfort in what I, a symbol of the Orthodox Church, say. When you die, you'll go to the glorious Sugarcandy Mountain. So there's no need for revolution after all.

Squealer, the Pig: Go away, opiate of the people. Like Goebbels, the German minister of propaganda, I have a much greater hold on the people than you do.

Pigeons: Let's be the message carriers of communism and spread the doctrine of the revolution far beyond the physical boundaries of our regime.

Boxer, the Horse: Napoleon is always right. Like the Russian working class, I am convinced of the necessity of our revolution, firmly devoted to its cause, and work hard for my leaders.

Napoleon, the Pig: Good horse, Boxer. We need more animals like you.

Boxer, the Horse: I'm old now. At long last, I have reached retirement age. Now I can rest peacefully while Napoleon takes care of me.

Napoleon, the Pig: Think again, you lazy oaf. (Sells Boxer for glue.)

(The animals destroy the windmill in an action symbolic of the failure of the Five Year Economic Plan. Then the pigs turn into humans. Thus ends this dystopian fable on totalitarianism.)

THE END

Muchas Moby

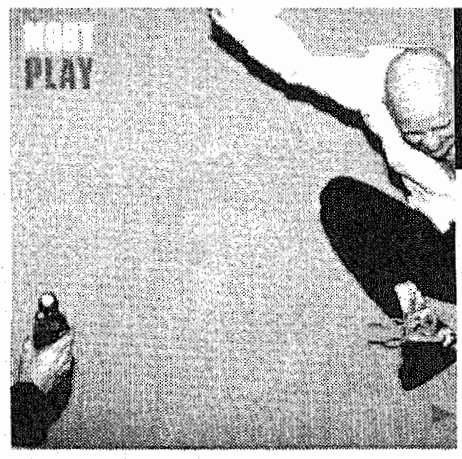
Moby
Thebarton Theatre
Wednesday 26th July

Moby is an artist who is not easily categorised. This is the conclusion I have come to after witnessing one of the most interesting concerts Adelaide has seen. I'll be honest; I've never really had that much time for Moby and ignorantly dismissed him as another 'laptop' musician. The truth is he puts on a diverse and entertaining show that is full of energy and, most importantly, fun. On this particular night there were many different styles on show; pop, techno, ambient, experimental, rock and hard rock. Yes, it's true. Moby enjoys 'shutting down Windows 95©' now and then and get back to basics. In fact, he seems most comfortable with guitar-in-hand. Not only does he tour with a 'full backing band', comprising drums, bass, back-up vocalist and, of course, a DJ, but he is well known for surprising audiences with unusual cover choices (the odd Slayer song has been heard!). This show was no exception. It kicked off with an energetic cover of The Cure's 'Inbetween Days' which pleased the expectant near-capacity crowd before soothing everyone with the beautiful 'Porcelain'. One thing's for sure, Moby is a good frontman. When he wasn't gyrating around the stage he enjoyed interacting with the audience, making his way to the front on many occasions. During the concert he responded to individual call-outs and asked people what song they wanted to hear. Aiming to please he fulfilled requests even if it meant teaching the bass player the song whilst on stage. One of the little 'quirks' involved ending virtually every song by saying 'Thank you' multiple times in rapid succession. The most surprising moment was when he performed a solo cover of Bruce Springsteen's 'I'm On Fire'. Who would have thought? It was easily the highlight of the night. Halfway through the set he made mention of his obsession with dance music (aka techno) which signaled the start of a few extremely energetic songs. At this point particularly the crowd almost resembled a huge rave. What was noticeable, however, is that the only person doing anything at this point was the DJ. Moby certainly did his best running around the stage with mic in hand but the bass player seemed lost. I felt strangely relieved when he strapped on a guitar and launched into a Joy Division cover after telling us about his depression when he was a teen. It was straight rock, a far cry from the previous songs. Funnily enough though, everything seemed to fit perfectly. The hits 'Bodyrock' and 'Honey' were played back-to-back and introduced as 'sexy' songs. Crowd response to these was, not surprisingly, positive. Treating us to a total of three encores he took the stage by himself for the final track - the 'fastest track ever written' according to the Guinness Book. I'm sure every-one left quite satisfied. Earlier on the support act Endorphin provided a very visual set incorporating a dancer for a few songs wearing extravagant attire, good use of lighting, stage props and a small screen used for various projections.

The crowd responded well to him and by the end of the set he was getting out and having a dance himself. All in all it was an interesting night out. With Moby, expect the unexpected.

(Thanks to Cheree at Festival for arranging for this show to be reviewed.)

Jorm



Moby
Play
Mute

Moving effortlessly through a wide and varied expanse of musical genre and style, Moby has attracted many fans who remain unable to pinpoint the artist's specific classification within the industry. His eclectic tastes, (which include everything from speed metal to blues) enable Moby to create astounding music. Nowhere is this more apparent than throughout his latest release, *Play*. From the popular opening track 'Honey', to the soft sounds of 'Guitar Flute & String', Moby has created an album that is almost flawless. The eighteen track album has spawned at least ten brilliant tunes - the remaining eight being only slightly less popular. For this reason it is quite difficult to pick one standout track, although the atmospheric 'Porcelain', is my personal favourite. However, the melancholic 'Why Does My Heart Feel So Bad?', the slick sounds of 'South Side' and 'Rushing', and the high energy 'Bodyrock', are all brilliant. It would be remiss of me not to mention, Moby's excellent sampling in 'Honey', 'Why Does My Heart Feel So Bad?', 'Find My Baby', and 'Run On', which gives *Play* more depth and soul as the sounds of the 'Deep South' resonate throughout the album. The layering and depth which Moby achieves in each track, and his proficiency on every instrument featured throughout the album, makes *Play* a masterpiece.

Jen

Moby
Honey
Mute

Brilliant Moby has done it again with his latest single, 'Honey'. Extracted from the masterful *Play* album, 'Honey' is a great single which is finally receiving the high rotation it deserves on radio. Using a sample from the Bessie James track, 'Sometimes', Moby has created a striking tune which flawlessly displays his mature sound and the vibrancy of his music. 'Micronesia', is also luminous with its suave sounds that elicit visions of a rainforest. A great single with worthwhile B sides.

Jen

Tantalizing the defeatist

The feeling of regret that tantalized the defeatist within me had the flavour of a first date. Luckily the members of Sydney's Wicked Beat Sound System were gracious and welcoming, and made the interview not only worthwhile but enjoyable in the same mouthful. Well it was Dave the DJ and beat-master Damien that had their mouths full of North Adelaide's fine cuisine, as they answered a few questions about their new album *Inna Styles* and their supporting tour with Ben Harper.

Both guys had a lot to say about the title of their new album, they said that the album is a true reflection of themselves and their innermost emotions and artistic will. It's is the combination of these feelings and also an admission that they are mostly a studio band that has lead to the sound of the current album with its smooth groove-based soul heavy sounds. The extra work on the production side of the recording has both changed their sound and made live performance slightly more challenging.

When asked about who is out there listening to their music the answer was not too surprising as the dulcet sounds are bound to attract as Damien quipped 'A lot of young girls, which is strange for two ugly blokes' but 'also smokers, people who smoke a lot of Pot and know how to relax.' Wicked Beat's songs are not aimed at the audience, rather the music just flows from the hearts of the three members and if it's good enough it makes the cut

'We demoed around 40 songs for this record, so there is plenty in the Wicked Beat's vault" the guys said. The album contains a lot of sampling of which much was recorded by the guys before use on the album. As a point of interest the guys also raised some alarm at how close to the line of copyright artists such as Moby and Fat Boy Slim drew. Damien stating that 'Some of that stuff is just too close to the line, and I think they'll end up getting busted for it. Some Redneck in a gas station in 'Pitsville', Middle America is going to recognise her grandpa singing on one of these tracks, and its gonna end up in a court room'.

So how has the experience of supporting in-vogue artist Ben Harper been for Wicked Beat? 'It's been surprisingly good really, crowds have been really receptive and made noise for us'. 'Adelaide was particularly noisy, there must be a lot of dope smokers down here? It's a good chace to expose are sounds to a new bunch of people' they agreed.

The subject of the blessed internet was raised and Damien was particularly adamant on this topic, stating 'I couldn't give a fuck about Napster et al, we look upon it as a great and silent promotional tool, to get people who normally would not buy our album to show it to their friends, if we get a few extra sales, we're happy.'

So what is in the near future for Wicked Beat Sound System?

Well they are in the process of making a film clip for the great 'Church of Al Green' (as heard on JJJ radio) which features a complex animation of singer Linda Janssen's oddball holiday encounter with religion in near Elvis's homeland. The group are working to remix tracks for Yothu Yindi, Leonardo's Bride as well as looking toward creating more great sounds for a new Wicked Beat's album. Dave is off to work in the UK to lobby for better distribution of the album in the UK and the Continent, and get himself married. Let us hope that the rest of the world will take to Wicked Beat's sounds as they are missing out if the don't have the opportunity.

Thanks to the guys for being so forthcoming and the Cheree from Festival/Mushroom for organising the event.

Case C. Sinclair

Goin' orf at yo local

Pit Of Sin II
King Daddy & Luxedo
Crown & Anchor

It certainly had all the hype to be a great gig. A couple of the local music papers had been raving about it for a few weeks, and now Pit Of Sin II was upon us. Starting at 8 and ending at 4, a three band line up and many other festivities enticed me out on this particular, rainy Saturday night. Expectations ran high.

I arrived at the Cranker at about a quarter to 11, walking in to the smooth, smooth sounds of King Daddy. Unfortunately, I had missed the first band, the talented local rockabilly outfit The Satellites. I hadn't actually seen these guys live before, but I have seen a few of their shows on ACE TV (it actually does have a few good shows, believe it or not!), and judging from those shows, I'm rather annoyed that I missed them. They certainly are a great band, especially if you're into rockabilly, rock'n'roll, or the 50's at all. They really go all out.

But nonetheless, I had arrived in time to see another great band. Fronted by the infamous Nazz, King Daddy are a great show band. Regardless of whether you're into their style of music or not, you'll enjoy their performance, even if just for the stage antics.

I reckon that Nazz spent about as much time off the stage with the crowd as he did on stage. And a fairly decent crowd it was too. By the time I had worked my way down the front, virtually the whole crowd (filling the band room) was into the performance. Nazz's stage antics included singing on his knees, and doing a song with a candle in hand, and then dripping wax down his bare chest Madonna-style. Definitely a good performance!

King Daddy can best be described as a good old rock'n'roll band. Their music has the ability of appealing to many different people, crossing a considerable number of genres. It was the first time that I had seen them, but that one performance was enough to win me over as a fan!

The next band up was Melbourne based Luxedo. I hadn't seen these guys before either, but I had been told by friends that they were pretty good. Full of expectation, I watched them begin their set, and it wasn't too bad. Not quite what I had expected, but still a good band. Once again, the crowd got into it. They also were a rock'n'roll band, similar to King Daddy, but not quite as good. They too won over the crowd, and gave a very good set. The stage antics were nothing compared to King Daddy's, but the female guitarist did switch to violin for a song, which was quite interesting! Make sure you catch these guys next time they're in town, they're worth seeing.

The whole night was a big success. With Southwark beer specials all night (including the fantastic new White; have you tried it yet?), and a DJ playing some pretty decent music, on top of the great bands, it's no wonder the Crown and Anchor was virtually full of happy punters.

And as I left to the sounds of Jon Spencer Blues Explosion at about half past 1, I was looking forward to the next Pit Of Sin (rumoured to be show-casing Sixfthick!).

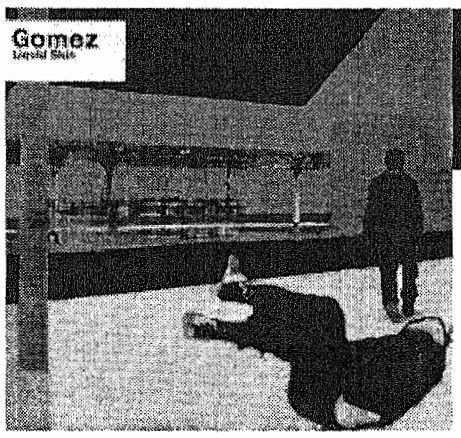
L.A.

Chart from the Past

Ausralian Top Ten singles, 12th July 1989

1. Wind Beneath My Wings
   Bette Midler
2. Eternal Flame
   Bangles
3. Hand On Your Heart
   Kylie Minogue
4. Bedroom Eyes
   Kate Ceberano
5. Good Thing
   Fine Young Cannibals
6. The Look
   Roxette
7. Express Yourself
   Madonna
8. Now You're In Heaven
   Julian Lennon
9. Like A Prayer
   Madonna
10. Pop Singer
    John Cougar Mellencamp

I'm an operator



Gomez
Liquid Skin
Virgin

If you haven't heard of Gomez by now, then you must be living under a rock. With high rotations on Triple J, they have quickly become one of the most popular bands to emerge during 99 and 2000. Not only that, but they are pretty good too! As far as most of the bands getting high rotation go, Gomez make some damn fine music. Their CD *Liquid Skin* has all the hits that you've heard so far, including 'We Haven't Turned Around', and the huge 'Bring It On'. The rest of the CD is in the same vein as those hits, with acoustic guitars mixed in with loads of experimental style stuff. Some slow, some fast, all good, some of the best songs on the album are 'Revolutionary Kind', 'Fill My Cup', and the dynamic epic 'California'. All eleven tracks have something that will please even the toughest critics! In light of their upcoming tour, Gomez have included this fantastic CD with a bonus disc, *Machismo EP*. The five songs on the bonus disc are similar to the album, with the standouts being the funky 'Waster' and the massive thirteen-and-a-half-minute 'The Dajon Song'. This last one is a wild soulful blues jam, and is a great mellow track.For all those people who already have the album and are annoyed at not getting the bonus CD, I believe that the *Machismo EP* is actually being sold separately. But if you haven't got the album yet, then I strongly urge you do so; it is really good. And if you just can't get enough of Gomez, make sure you catch them at Thebbie on August 2, with the fantastic Alex Lloyd and bluesy Matt Walker.

L.A.

Blue Rodeo
The Days In Between
Warner

Blue Rodeo are, as their name implies a country outfit, with a strong country feel and interestingly Canadian origin. Their recent tour supporting TheWhitlams stirred some interest about the band, including some great performances on Australian television. It must be easy for a country group to fall to clichéd sounds and lyrics simply in order to make sure they sound 'country'. At least country is about real music being played and a believable and varied story being told by the singer, which is something lacking in most of the hit music heard on our radio stations. Most of the songs on this album have a very heavy and dreary story of woe and love-loss, but the album really shines with its up beat tracks including 'Begging To Let Me In' and the awfully catchy 'Somebody Waits' which is a very goo track indeed. For some reason this album may be slightly comparable to the brilliant 'Mermaid Avenue' by *Billy Bragg and Wilco*. Another stand out song is 'Andrea' which gets a very cruisy blue grass sound.

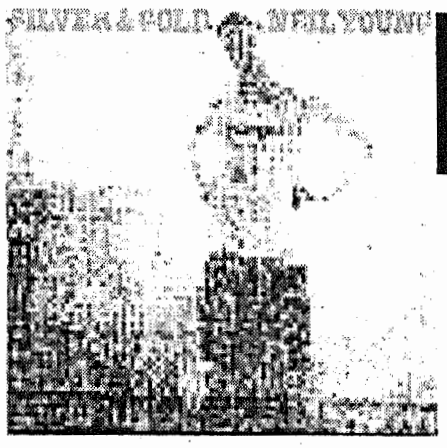
The cover art is fairly glib yet interesting, with photos documenting the array of religious symbols seen in the plethora of cars of North America. One annoying thing about this band is that the back up singer chews gum while on stage; I think that is really horrible, I mean, show some interest. Apart from this odd habit, this current album is a pleasant sounding record with a few excellent highlights.

Case C. Sinclair

Abramelin
Deadspeak
Thrust, Shock

Abramelin are possibly the heaviest group in the world. You can quote me on that. Ever since hearing their *Transgression From Acheron* E.P. a few years back little doubt was left in my mind. 'Human Abattoir' still unnerves me - especially the intro. Their self-titled debut album was incredibly brutal and, quite frankly, so good that it can virtually never be topped. It seems the constant 'revolving door' problem faced by many bands has also hurt Abramelin. For a while there I don't think even the band could tell you who was a member or not. However, vocalist Simon Dower and guitarist/songwriter Tim Aldridge have somehow managed to resurrect the band for a sophomore release. Lyrically it is just as sick and twisted as before. This band doesn't mess around with Satanic imagery. What they do is far more graphic. I won't even attempt to give examples. The best way to describe the lyrical content is to liken it to a B-grade gore/horror movie. The stories are told in such a fashion that a part of you actually wonders whether Simon has witnessed or taken part in the events he describes. Forget Cannibal Corpse. These guys are much more evil and more interesting musically- not that you can decipher what he is saying. Tim Aldridge is one of the best death metal guitarists around. Instead of just sludgy, detuned riffing his style incorporates a 'groove' feel, plenty of time changes and sharp harmonics - check out 'Flesh Furnace'. 'Plague' even has a beautiful classical guitar part that explodes into distorted bliss. The drums are unbelievable too. It's a shame that no other musicians are credited but I'm pretty sure Abramelin borrowed the drummer from Damaged. 'Pleasures' is the highlight on this seven-track offering much the same as 'Misfortune' was on the first (to me). I have search over the years and believe me, death metal doesn't get any heavier, faster, exciting or sick as Abramelin.

Jorm



Neil Young
Silver and Gold
Reprise/Warner

Some readers may have never heard of Neil Young. Some may only know him from his orbiting through the tangents of other acts like, say, Sonic Youth. Some of you may have a recollection of that awful time in the mid-eighties when it was hip for singers - from Whitney Houston to Bruce Springsteen - to make endorsement commercials for soft-drink and beer companies, and Young's sardonic response to the trend: "I ain't playin' for Pepsi / I ain't playin' for Coke / I ain't playin' for Miller / That would make me a joke / This note's for you."

Ageing juvenile Neil Young has released another album - nobody could ever accuse this guy of resting on his laurels. While rumour has it *Silver and Gold* was meant to be the 'sequel' to another great Young album, *Rust Never Sleeps*, it is in actual fact the heir-apparent to *Harvest*.

Silver and Gold has the same style and sensibility as the earlier album, but it is a more mature effort. It's like the answer to a twenty-year old question.

Young seems more content with the world around him, if songs like "Red Sun", "Distant Camera" and "Good to See You" are anything to go by, and he takes the oportunity to look back on his colourful past ["Buffalo Springfield Again"] and his future ["Daddy Went Walkin'"].

Silver and Gold doesn't carry the kind of weltschmerz that *Harvest* does - there aren't any songs here with the emotional weight of "Heart of Gold" or "A Man Needs a Maid" or "The Needle and the Damage Done", nor should there be.

Society today is far too fragmented for any one moment to define it, and Young has nothing left to prove. *Silver and Gold* is merely a great album, a coda to an extraordinary career. If *Harvest* were a question this would be its answer.

Jonathon Dyer

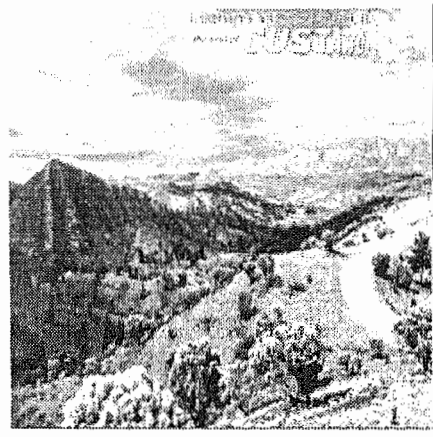
with my pocket calculator

Bob Dylan
The Best of Bob Dylan Volume Two
Columbia

Revered as one of the most influential artists in musical history, Dylan's success as a poet and a storyteller is undeniable. Generation after generation continue to discover his talent and, this compilation is a great collection of some of those alluring tracks. *The Best Of Bob Dylan Vol. Two*, opens with perhaps the weakest song on the album, 'Things Have Changed' (which is from the 'Wonder Boys' Soundtrack [1999]) then pleasantly slides back into great songs like 'A Hard Rain's A-Gonna Fall', 'It Ain't Me Babe' and 'Simple Twist Of Fate'. Thankfully the compilation includes the brilliant, 'Subterranean Homesick Blues', 'Rainy Day Women #12 and #35', and 'Hurricane'.

The limited edition bonus disc includes an eleven minute version of 'Highlands' and a seven minute version of 'Blowin' In the Wind', which is great if you think that there isn't nearly enough epic Dylan in your life. *The Best Of Bob Dylan Vol. Two*, is an enjoyable album which thankfully has more 'old' Dylan than 'new' Dylan. Better than a vintage cheese.

Jen

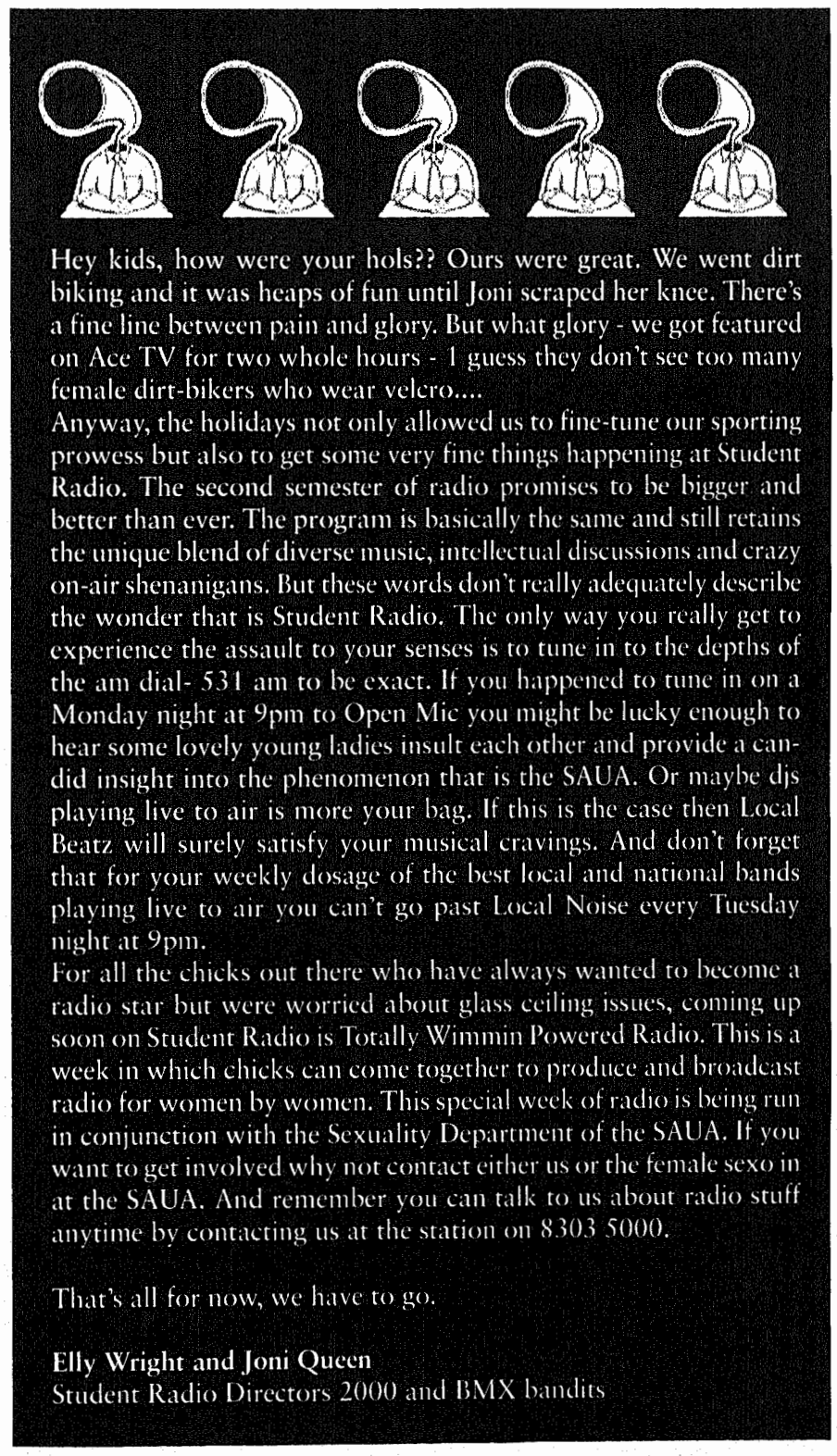


Custard
Goodbye Cruel World; The Best of Custard
BMG Australia

Custard produced many fantastic albums, (which in turn spawned several great singles) during their reign as one of Australia's premier bands. *Goodbye Cruel World*, is a fitting homage to their critical and popular success over the last ten years. Every song on this 20 track packed album is a pearler.....even though, surprisingly, not one tune ever reached number one on the charts. From their humble beginnings and the release of 'Rockfish Anna' to the fitting 'Hit Song' of 1999, this compilation endeavours to bring Custard's major hits to the public, in one neat little package. *Goodbye Cruel World* includes the hits, 'Apartment', 'Girls Like That (Don't Go For Guys Like Us)', 'Anatomically Correct', 'Ringo', 'Nice Bird' and 'The New Matthew', to name but a few. This final release from Custard also includes the brilliantly understated tunes, 'If Yr Famous And You Know It Sack Yr Band', 'Leisuremaster' and 'The Wahooti Fandango'.

Goodbye Cruel World is a must for any Custard devotee, or anyone who appreciates great Australian music.

Jen



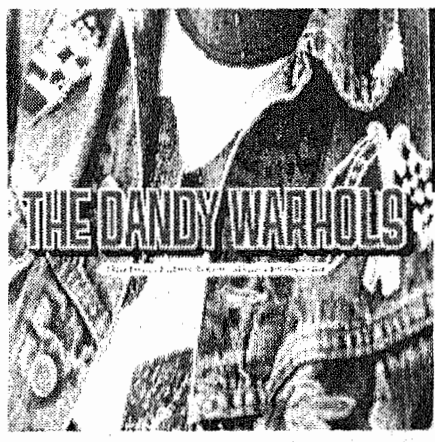
Hey kids, how were your hols?? Ours were great. We went dirt biking and it was heaps of fun until Joni scraped her knee. There's a fine line between pain and glory. But what glory - we got featured on Ace TV for two whole hours - I guess they don't see too many female dirt-bikers who wear velcro....

Anyway, the holidays not only allowed us to fine-tune our sporting prowess but also to get some very fine things happening at Student Radio. The second semester of radio promises to be bigger and better than ever. The program is basically the same and still retains the unique blend of diverse music, intellectual discussions and crazy on-air shenanigans. But these words don't really adequately describe the wonder that is Student Radio. The only way you really get to experience the assault to your senses is to tune in to the depths of the am dial- 531 am to be exact. If you happened to tune in on a Monday night at 9pm to Open Mic you might be lucky enough to hear some lovely young ladies insult each other and provide a candid insight into the phenomenon that is the SAUA. Or maybe djs playing live to air is more your bag. If this is the case then Local Beatz will surely satisfy your musical cravings. And don't forget that for your weekly dosage of the best local and national bands playing live to air you can't go past Local Noise every Tuesday night at 9pm.

For all the chicks out there who have always wanted to become a radio star but were worried about glass ceiling issues, coming up soon on Student Radio is Totally Wimmin Powered Radio. This is a week in which chicks can come together to produce and broadcast radio for women by women. This special week of radio is being run in conjunction with the Sexuality Department of the SAUA. If you want to get involved why not contact either us or the female sexo in at the SAUA. And remember you can talk to us about radio stuff anytime by contacting us at the station on 8303 5000.

That's all for now, we have to go.

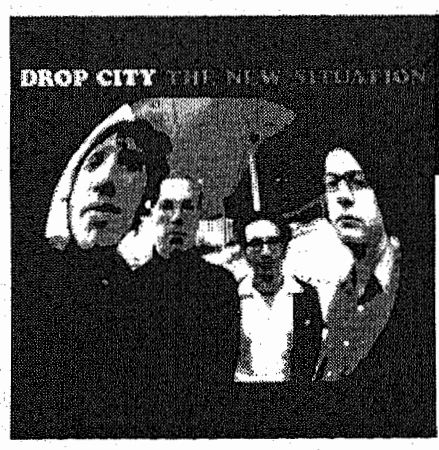
Elly Wright and Joni Queen
Student Radio Directors 2000 and BMX bandits



The Dandy Warhols
Thirteen tales from Urban Bohemia
Capitol Records

If you enjoy the suspense of amazingly long song intros, then this is the album for you. The single 'Get Off', is a good indication of the rest of the album, which is comprised of similar sounding tracks. 'Horse Pills', 'Get Off', 'Cool Scene' 'Shakin' and 'Mohammed', are among the best tracks on the album. With its jangly guitars and saucy lyrics, this album should be a winner with people who like all things Dandy. *Thirteen Tales From Urban Bohemia* is clearly heavily influenced by the Rolling Stones, and The Dandy Warhols have produced an album that will prove popular with their fans.

Jen

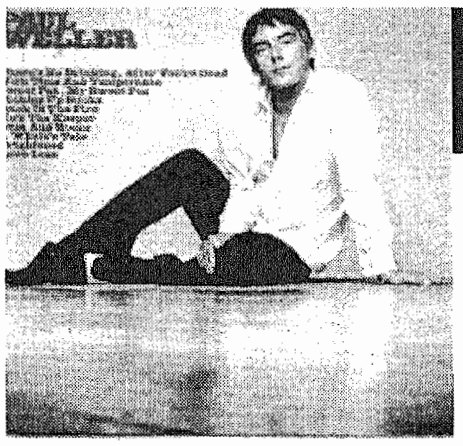


Drop City
The New Situation
Shock

The New Situation is Drop City's fourth studio album, and is a definite must for any fan of the band. Capturing Drop City's diverse yet distinctive sound, this album has already produced one popular single, *The New Situation*. However, the standout track on the album is clearly 'Love', which is very psychedelic and very Beatlesish (Odd substances in tea). Drop City pay 'unofficial homage' to John Lennon with the track 'Together Again', and his influence is quite clear throughout the entire album. Frequently described as 'space rock', Drop City's sound is smooth and swirling. *The New Situation* is a great album from an experienced band.

Jen

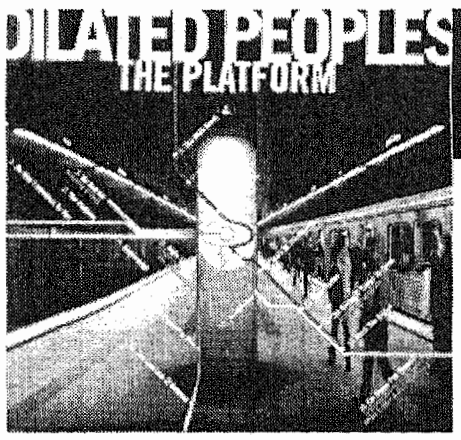
Beep beep. Doop woop.



Paul Weller
Heliocentric
Island/Universal

This, the latest release from Paul Weller, is a most reflective album. Some might call it boring, but I prefer to consider it reflective. In essence, Weller's fifth solo studio album consists of songs which are meditations on nature and Life. Heliocentric (which I've been led to believe means 'to measure or be seen from the sun') is a very earthy, acoustic album. Weller seems to be attempting to get in touch with nature - this is evident in the song, 'A Whale's Tale', in which Weller adopts the persona of a harpooned whale. Some might think Weller's gone a bit soft. Heliocentric has its finer moments. 'Sweet Pea, My Sweet Pea', which contains delicate and sentimental lyrics - 'Goodbye sadness when I'm around you'- was written for Weller's daughter. Other tracks of note include, 'He's The Keeper', 'Back In The Fire' and 'There's No Drinking When You're Dead'. The latter being undoubtedly the best track on the album. However, it isn't all wood and whales and acorns for Weller; in 'Back In The Fire' the 'wanker' reference is obviously directed to journalists. Agreeably meditative and blessed with some lovely sleeve art, this album is a charmer.

Jen



Dilated Peoples
The Platform
Capitol Records (EMI)

This downtown LA rap outfit comprises (from what I can tell) 2 rappers, (Evidence & (Rakaa) Iriscience) and DJ Babu. The album cover professes 'All movements begin underground', and cleverly portrays pictures of the LA subway, incorporated in this double-meaning theme is the album title, 'The Platform'. Song titles such as 'No Retreat', 'Years in the Making', 'The Last Line of Defence' and 'The Shape of Things to Come' give you a slight indication of what these guy are about. Dilated peoples greatly resemble The Fugees, not only in terms of the style of the music but also in terms of lyrical style. At times the similarity is so astounding that I searched the entire credits for some mention of them but found none. Coincidence perhaps. The album is pretty easy-going and has a nice groove to it throughout. I don't mind a bit of rap and hip-hop sometimes, in fact I quite like the relatively complex rhymes and beats that The Fugees come up with and so I didn't mind this album at all.

MP

ON
Lunchbox Thermos
MGM

This is an Australian dance artists' disc that is both original sounding and interesting. The dancey beats are hopped up with electro-vocals and some intermittent rapping interludes. The sampling heard on the album includes some very nice vocal snippets, scratching and some very funky bass and percussion. The lyrics on pieces such as 'Fashion' are fairly pedestrian, dance/funk musicians preaching about the transparency of the fashion industry is fairly unbelievable, but the overall sound is what this record is about and it is good. 'What Is God' has some cool fusions of styles using grumbly guitar riffs and a Middle Eastern wind section. Thankfully the guys use an AUSTRALIAN accent in their rhyming, which is wonderful; surely this proves we don't need any more voices *outta Harlem* coming out of Aussie hip hop groups. An interesting album, which could do with better cover art.

Case C. Sinclair

Busta Rhymes
Anarchy
Time Warner

Busta Rhymes, well, what can I say about this album without using the words...'niggazz and bitches' ?
I'd like to, but it just wouldn't be nice, would it?
It's a standard gangsta rap LP, complete with 'intro' and 'outro', guest appearances by Lenny Kravitz, 'The Flipmode Squad' and numerous forgettable others and 22 tracks of Busta Rhymes gettin' all anarchic on yo ass!
I haven't heard much of 'Busta's' stuff before but I expected it to be a bit more full on and in your face than this. The second track ('salute da gods!!') sets the scene for what's to come on the album... big bass but sweet sounding, almost fragile background vocals and a piano (?) playing a steady, airy-fairy, 'sound of music' style tune. This is weird shit.
The whole package is about hard-ass-gangsta-shit-tough-guy rap but that is NOT what this album is about. It's as if 'Busta' has got in touch with his feminine side.
The album is laced throughout with soft touches such as the said piano as well as string instruments and accordion-like sounds. This album could be termed 'rap for geriatrics' or 'easy listening' rap and I didn't like it much at all.
A golden moment, however, is the insanely 'Willy Wonka and the Chocolate Factory's 'Oompa lumpa' sounding title track 'Anarchy', cracked me up more and more with each listen as I visualised the funny looking little critters. Hi Hi.
Hi. Hi.
Great job Busta.....you don't mind if I call u 'Busta' do ya?

MP

Various Artists
Radio Cool, Volume One
Digital One/BMG

The trouble with compilation albums is that for every song you hear that you really enjoy there'll probably be another that you either hate already or will get sick of in a big hurry. For most people listening to *Radio Cool Volume One* that track will be Lou Bega's 'Mambo No. 5 (A little bit of...)', a song that (for all effective purposes) could have been called 'Macerena 2000'.
Of course Bega's contribution isn't the only one vying for the honour of 'most quickly over it' track. Those bad boys of contemporary pop Five do their part toward encouraging the correct use of English with 'If Ya Gettin' Down'.
For the most part the first collaboration between Radio Cool and web-based music company Digital One makes for a pretty good album. The playlist includes some speccy new stuff ranging from Moloko ('Sing It Back'), Underworld ('Jumbo') and the Jungle Brothers ('VIP') to Guided By Voices ('Teenage FBI'), Beth Orton ('Central Reservation') and Phillipa Nihill ('Airport 99').
On the whole this is clearly quite an eclectic and quite listenable assemblage.
Radio Cool, Volume One bears the subtitle 'music for the youth of the global village'. If this is true the global village must be populated almost entirely of London hipsters, Ibiza wannabes and Palm Springs knee-jerk ironists. That as a given, the set is solid, the sounds diverse, and the most annoying track has been thoughtfully placed at the beginning for easy skipping - thank you, Radio Cool.

Jonathon Dyer

Don't look now ... It's a classified

Child Abuse Seminar

Survivors and Supporters Seminar, Breaking the Silence: two day seminar, 9am to 5pm, Friday August 18, Saturday August 19, lecture theatre, Queen Victoria Building, Women's and Children's Hospital.
Registration for one day costs $50 for health professionals, $35 for private individuals and $15 for Advocates for Survivors of Child abuse (ASCA) members and survivors. Registration for two days costs $80 for health professionals, $60 for private individuals and $25 for ASCA members and survivors. Enquiries, phone ASCA on 8411 6255.

Be Published I

Top new printed publication to go live in a couple of months called 'The Britpacker'. We are looking for regular contributors and freelancers for the following subjects: Entertainment, Travel, Current Affairs, Internet, Media, Music, World News, Student Issues.
To register your interest in coming on board please email in the first instance to Blair Clark at: thebritpacker@aol.com

Britpop vinyl

7" vinyl singles. Own classic pieces of Britpop memorabilia today. Direct from England. Joy Division 'Love will tear us apart', The Smiths 'This Charming Man' and the Sex Pistols 'God Save the Queen'. Great gifts or personal acquisitions. $40 each or $100 the lot. Phone Jane on 8355 3036.

Bush Dance 2000

NCPGG / Industry Liaison present: Bog-A-Duck, returning to Einstein's Cafe, Thebarton Campus, for one night only! Friday 25th August, sarting at 6.30. Throw on your country bumkin outfit and come for a dance and some hearty bush tucker! Bring your own drinks, or buy them at the Bar, Tickets available from Ben Yengi, Industry Liaison (8303 4468) and Aaron Cummings, NCPGG, (8303 4305). Tickets only $10, children under 14 free.

For Regretful Sale

My beautiful '76 Toyota Corolla. Runs very well, regularly serviced, 2 new tyres. Front passenger door mechanism needs work. $800 o.n.o. Phone Rob or Nel on 8340 9405 or email nelfredericks@hotmail.com.

Barr Smith Library Tours

Join a free 30 minute guided tour on the first Thursday of every month. Ideal for staff, postgraduates or honours students unfamiliar with the layout, collections, resources and services of the Barr Smith Library. RSVP to Jennifer Osborn (Reference Services). Maximum of 12 per group.Tel. 8303 3706 Email: jennifer.osborn@adelaide.edu.au.

Get Fit & Lose Weight

Want to get fit and lose weight but can't get motivated? The Exercise Physiology Research Unit at the University of Adelaide can help you. We are running a pilot study for 20 - 30 people to see if they can lose weight and get fit simply by changing the timing of their meals combined with exercise for an hour each morning three times a week for 8 weeks. We are anxious to get started as soon as possible so if you are interested please ring one of the following numbers: 0413 279 875 (Anita) or 0419 811 887 (Bronwyn) But be quick as places are limited! There is no charge to you.

Project & Development Grants

The SA government through the South Australian Youth Arts Board (SAYAB) invites applications for Project and Development Grants. These grants are available for assistance in short term projects, in all art forms, and may be utilised to promote experimentation in new art forms. Successful applicants must include the participation of children and young people as planners creators and performers, and/or audience. Applicants must be residents of SA and 26 years or under at the closing date of application. Information seminar Tuesday 5 September or Monday 18 September from 6pm @ Carclew Youth Arts Centre. Applications close Friday 29 September.
For more info/relevant paperwork call SAYAB on 8361 9777.

Sales Representive

We require a energetic, self motivated and well presented person for Our progressive Internet company. Must have own car and hold a current Drivers license. Sales experience preferred in addition to a strong understanding of the IT industry. Please send all resumes by Monday 7th August to HR Manager: World-link Internet Solutions 89 King William Street Adelaide Or world-link.com.au.

Studio Space for Visual Artists

The South Australian Youth Arts Board (SAYAB) invites young visual artists 26 years and under to apply for subsidised studio space in 2001. Participating studios are the Experimental Art Foundation, the Gray Styreet Workshop and the Adelaide Central School of Art.
Applicants must be able to demonstrate a strong commitment to their art practice through training and skill development.
Applications close 5pm Friday September 29 for next year. For more infor contact SAYAB, 11 Jeffcott St North Adelaide, phone 8361 9777.

School of Art Seminar

Tuesday August 22nd, 5.30pm: Adele Hann, Manager and programmer at Mercury Cinema, will give a brief overview of the history of avant-garde and experimental fim and videomaking.
Admission by donation, cheese and wine provided. RSVP required by the Wednesday preceding the talk; for more information call the school on 8364 5075. Seminar at Adelaide Central School of Art, 45 Osmond Tce Norwood.

Be Published II

I'm in the process of started an online newspaper which will be dedicated to the arts (music, film, and theatre). I'm looking for freelance writers to have their articles published over the internet. All applicants who wish to participate in this online newspaper please send a resume and pblished or unpublished material to: Blah Records, c/o Bret Chin-Quan 80 Inkerman Street St.Kilda, 3182, VIC. All applicants with be seriously considered.

Rowing Ergometer Theft

Adelaide University Boat Club wishes to report the theft from its city boatshed on War Memorial Drive of 4 Concept II Indoor Rowing Ergometers (model C) after the shed was broken into. Two of the ergos were engraved 'AUBC' at the top front of the machines (near the diplay panel mounting). If anyone is aware of anyone trying to sell any ergometers or has any information which they believe may be of assistance, could they please contact either the Sports Association or Mark Miller on 8227 1880.

on dit

... where they burn On Dit, they will one day burn people ...

On Dit is the weekly publication of the Students' Association of the University of Adelaide. The editors have poor eyesight, combined with complete and unfettered editorial control. However, the opinions expressed herein may not be their own.

Editors
Dale F Adams
Eva O'Driscoll
Darien O'Reilly

Photographers
Paul Bulley
Jena Woodburn

Groovester
Fiona Dalton

Printing
Cadillac Printing

Thanks
Penny the lovely, Kate the charming, Phil for running around with the election regs, Mulligrubs for controversy, Rob and Stella, Possums, Big Tony, Marlies, the Rob Roy, Citrus and the Green Olive for good yuppie grub, and Red Rock for making sure we were good and hungry before we got any food.

elections

notice of 2000

annual student elections

STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE AND THE ADELAIDE UNIVERSITY UNION

Election week for the 2000 Annual SAUA and AUU Elections shall be:
Monday, 28th August until Friday, 1st September 2000.
Union Nominations open: 9.00 am, Monday 31st July 2000.
SAUA Nominations open: 9.00am, Thursday 3rd August, 2000
All Nominations close: 4.00 pm, Friday 11th August 2000

NOMINATION FORMS SHALL BE AVAILABLE FROM AND LODGED WITH:

- Students' Association Office, Level 2, George Murray Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- Union Administration Office, Level 3, Lady Symon Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- RACSUC Office, Union Building, Roseworthy Campus (8.30 am - 3.00 pm)
- WISA Office, Waite Campus (9.00 am - 3.30 pm)

Please Note: Nominations close at RACSUC and WISA offices at close of business, Thursday 10th August.
Nominations from Roseworthy & Waite Campuses can be forwarded to North Terrace until 4pm, Friday 11th August.

ABOUT NOMINATIONS

Nomination forms shall be available from the opening of nominations at the above locations. Completed nomination forms (including 200 word policy statement and photograph (if desired) for SAUA paid positions, Union Board and Union Activities, and a 100 word policy statement and photograph (if desired) for all other positions) shall be lodged at the above locations by the close of nominations. Upon lodging a nomination form a receipt shall be issued, and candidates shall receive:- SAUA ... a general guide for the conduct of the election and the SAUA Election Regulations; AUU ... a general guide for the conduct of the election and the Union's Election Regulations.
Students who cannot get to the above locations during those hours may receive and/or lodge their nomination form by contacting the Students' Association office by telephone on (08) 8303 5406 or by post (mail to The Returning Officer, Students' Association, University of Adelaide, 5005) or by contacting the Union Administration Office by telephone on (08) 8303 5401 or by post (mail to The Returning Officer, Adelaide University Union, University of Adelaide, 5005). Nomination forms by post MUST BE RECEIVED by the respective offices by close of nomination.

POSITIONS AVAILABLE FOR ELECTION:

SAUA PRESIDENT (1 position, paid, full time) Responsible for the overall co-ordination of SAUA's activities, chief spokesperson for the SAUA and Chair of SAUA Council.
SAUA EDUCATION VICE-PRESIDENT (1 position, paid, half time) Chief student advocate in academic matters and assists students who are having problems with the University's academic procedure.
SAUA ACTIVITIES/CAMPAIGNS VICE-PRESIDENT (1 position, paid, half time)Co-ordinator and facilitator of SAUA's activities for students and campaigns to promote student interests during the year.
SAUA WOMEN'S OFFICER (1 position, paid, half time, candidates must be female) Responsible for promoting a positive role for women within the University and the community at large, an advocate for women's interests, co-ordinator of women's action on campus and assists student with problems such as sexual harassment and discrimination.
SAUA ENVIRONMENT OFFICER (1 position, paid, quarter time) Responsible for co-ordinating SAUA and student projects designed to promote, protect and/or regenerate a sustainable environment in Adelaide, Australia and/or the world.
SAUA SEXUALITY OFFICERS (2 positions [1 female, 1 male], paid, each position quarter time,) Responsible for creating awareness of sexuality issues, and to act as a referral service to assist students in locating appropriate organisations, persons & social groups.
SAUA ORIENTATION CO-ORDINATOR (1 position, paid, requires a great deal of time in summer holidays, position until mid-March 2001) Responsible for SAUA's 2001 Orientation Programme which includes O'Week, O'Camps, O'Tours, O'Ball and O'Guide.
ON DIT EDITOR(S) (1 position, paid, requires many weekends during 2001, up to three students may nominate together to be joint editors) Responsible for the publication of SAUA's student newspaper which is published most weeks during academic term. It is highly desirable that the successful candidate(s) have some knowledge of producing a student newspaper (if you are considering nominating please find out what is involved).
STUDENT RADIO DIRECTOR(S) (1 position, paid, up to two students may nominate to be joint-directors) Responsible for the co-ordination of the Student Radio programs on 5UV, the co-ordination and training of students involved in producing programs. It is highly desirable that the successful candidate(s) have knowledge of producing radio programs.
GENERAL MEMBER OF SAUA COUNCIL (8 positions, meets fortnightly) The group responsible for determining SAUA policy and the watchdog of SAUA Office Bearers . Members are expected to contribute to the activities of SAUA.
GENERAL MEMBER OF SAUA EDUCATION/SERVICES STANDING COMMITTEE (6 positions)
GENERAL MEMBER OF SAUA ACTIVITIES STANDING COMMITTEE (6 positions)
GENERAL MEMBER OF SAUA WOMEN'S STANDING COMMITTEE (6 positions)
GENERAL MEMBER OF SAUA ENVIRONMENT STANDING COMMITTEE (6 positions)
GENERAL MEMBER OF SAUA SEXUALITY STANDING COMMITTEE (6 positions: 3 female, 3 male)
Standing Committees meet monthly, or more often if a special need arises, and are charged with the responsibility of developing action in the respective fields in co-operation with the responsible SAUA office bearer. Members are expected to contribute towards these activities.
NUS DELEGATES (6 positions) The National Union of Students is the body that is charged with the responsibility of representing student interests. Delegates are expected to attend State and National conferences of NUS and contribute to the development of policy and action at a State and National Level.
GENERAL MEMBER OF UNION BOARD (18 positions) Union board is the governing body of the Union. Board is directly responsible for the Union Complex. The Union also provides funding for affiliate bodies of the organisation. The Board meets monthly and has various sub-committees in which Board members are expected to participate. Any members wishing to stand for this position must be over 18.
GENERAL MEMBER OF UNION ACTIVITIES COMMITTEE (5 positions) The Union Activities Committee is responsible for organising Union activities for students. The Committee meets monthly and members are expected to help in creating Union activities projects.

NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED.
Only students of the University of Adelaide may nominate. A student may only nominate for one paid position.
For time and place of voting, please see the forthcoming notice that details polling places.
For further information contact the respective office bearer, Stephen Mullighan - SAUA President, Jane Kelsall - SAUA Office Manager, Jo England - Executive Assistant or the Returning Officer.
Telephone (08) 8303 5406 / (08) 8303 5401

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