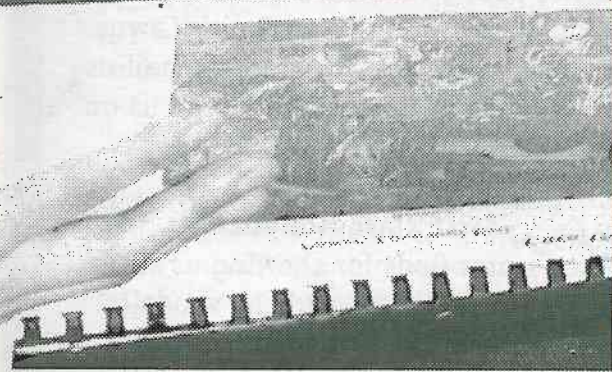
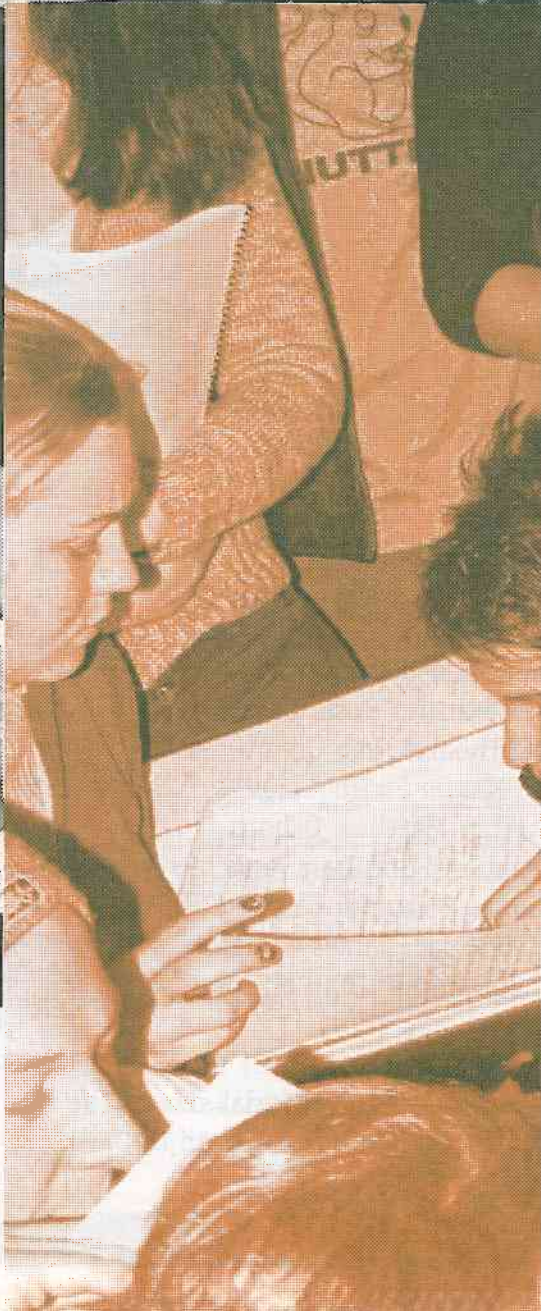


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expressed herein are not necessarily...
those of the Editor of the Association...
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Ondit

Volume 71 Edition 14 18.08.2003

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

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Music: Jo O'Connor & Sara King
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About the cover

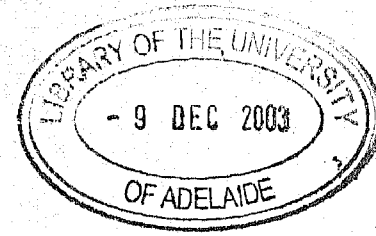
Can't find a seat? Average tutorial size at the University of Adelaide has crept up to 22.

Wanna write?

Then come on down to the *On Dit* hovel, located in the basement of the George Murray Building (wedged between two sets of poorly maintained male toilets), and adjacent to the Barr Smith Lawns. Or for a more pleasant aroma, email us at ondit@adelaide.edu.au or call us on 8303 5404 or 8303 6490.

First Class Honours:

The Printer Gods for showing us some mercy this edition, and the vandal(s) for their less-than-creative feedback on our office wall and Dan J. Oh, and the talented Naomi Vaughan. That's all, but we've always got each other.



Think about your time as a student at the University of Adelaide. What kind of learning environment are you in? The University of Adelaide is a fine sandstone university, established in 1874, and situated in the heart of the city, on a boulevard of cultural delights. It is one of the oldest in Australia, and holds a place in the Group of Eight top universities in the country. It has produced two Nobel Prize graduates and many Rhodes Scholars. Graduates from the most prestigious South Australian high schools vie to gain entry to Law, Medicine, Dentistry and Engineering courses taught at North Terrace.

Now look behind the sandstone. Some faculties and departments suffer crippling cuts (take, for example, Humanities and Social Sciences' Department of Social Inquiry) whilst others prosper under the windfalls of corporatisation (like the Santos School of Petroleum Engineering). The average tutorial size is 22 students, and Humanities and Social Science and Law students in particular will be familiar with the new 'seminar' size: an overgrown tutorial that is slimmed down by a name change. It is not uncommon for students to be expected to fork out between \$50 and \$500 to purchase necessary study materials for their courses at the start of each semester (although often the inclusion of one copy of a reader is considered sufficient to render the purchase of it 'optional'). Our retention rate for indigenous students is one of the lowest in the country. Degrees – like the fledgling Bachelor of Media – are cobbled together to compete with neighbouring universities without enough support for the students enrolled in it (18 months after its inception, there is still no school or department of media; rather, it is a patchwork of humanities and social science subjects). Front page articles in *The Advertiser* declare the University of Adelaide's finances are in the red, big time. Campus culture is in depressing decline as students spend less time on campus and are forced to seek part-time or even full-time work to support themselves, thanks to a depleted welfare system.

Compare this to the university days of the 1970s that our parents do – and many of our politicians can – tell us about. Gough Whitlam was voted in as Prime Minister in 1972, and by 1974 student fees had been abolished and the federal government had assumed responsibility for funding. The number of universities and students increased. Young people whose parents never even dreamed of finishing high school, let alone attending university, had the opportunity to benefit from tertiary education.

Our elected leaders are among these fortunate people. Minister for Education Brendan Nelson had a go at a Bachelor of Economics right here at the University of Adelaide before completing a Bachelor of Medical Science at Flinders in 1982. He paid no fees. The Federal Treasurer, Peter Costello, finished a Bachelor of Arts and a Bachelor of Laws, plus Honours, at Monash in 1971. He paid no fees. Prime Minister John Howard belongs to a slightly older generation, completing a Bachelor of Laws at the University of Sydney in 1960. He paid just \$84 in his first year (1957), and was awarded a scholarship for the subsequent years. Our younger elected representatives were also beneficiaries of a tertiary education sector that did not hand the burden of funding higher learning onto the student. Leader of the Democrats, Andrew Bartlett, had two false starts at the University of Queensland before finally completing a Bachelor of Social Work there in 1987. He paid no fees.

The terms and conditions of older generations' higher education no longer apply to ours. They will be even further removed from that of future students if the 'reforms' the Howard Government are proposing are put in place. Critics of the reforms often invoke spectres of 'degree factories', and not without reason. With five-year time limits, increasing emphasis on upfront fees and voluntary student unionism capable of crippling any kind of on-campus student service or support, the university experience is set to become not much more than an in-and-out financial transaction.

However, it's important to realise that the degradation of the higher education sector is not something that will be set in motion if the Howard Government's proposals manage to get through the Senate. It's already

happening. Commentary on this year's Federal Budget in the *Sydney Morning Herald* reminded us of Fightback, the electoral platform offered by Liberal John Hewson in 1993 that was then labelled by critics as "the longest suicide note in history" when it failed at the ballot box. As Riley and Millett of the SMH point out, a decade on, it is still very much alive. "Fightback's supposedly indigestible agenda has in fact been swallowed (critics would say force-fed) largely intact, albeit over a much longer time than was envisaged by its architect," they wrote. Regardless of who won the 1993 election, Australians are now bearing the unprecedented burden of the user-pays system (consider the slow, painful death of Medicare). The characteristics of university life at Adelaide discussed earlier are the symptoms of a slow-developing malady that, it seems, needs the passing of new legislation before a diagnosis is made.

The Howard Government knows that the reforms outlined in its Crossroads Review will disadvantage already marginalised Australians. In the past fortnight it has been revealed that senior public servants in the federal Department of Education were instructed to remove or rewrite key parts of the National Report on Australia's Higher Education Sector 2001 before it was released. These key parts were said to jeopardise the Federal Government's assertion that no one would be disadvantaged if new fees were introduced. Deleted sections included figures showing that after the Government raised fees in 1997, applications for university entry had fallen, especially from older students and those of socio-economic disadvantage. As per usual, the relevant federal government department heads just don't remember. Margo Kingston questioned the government's penchant for spin over substance on August 12:

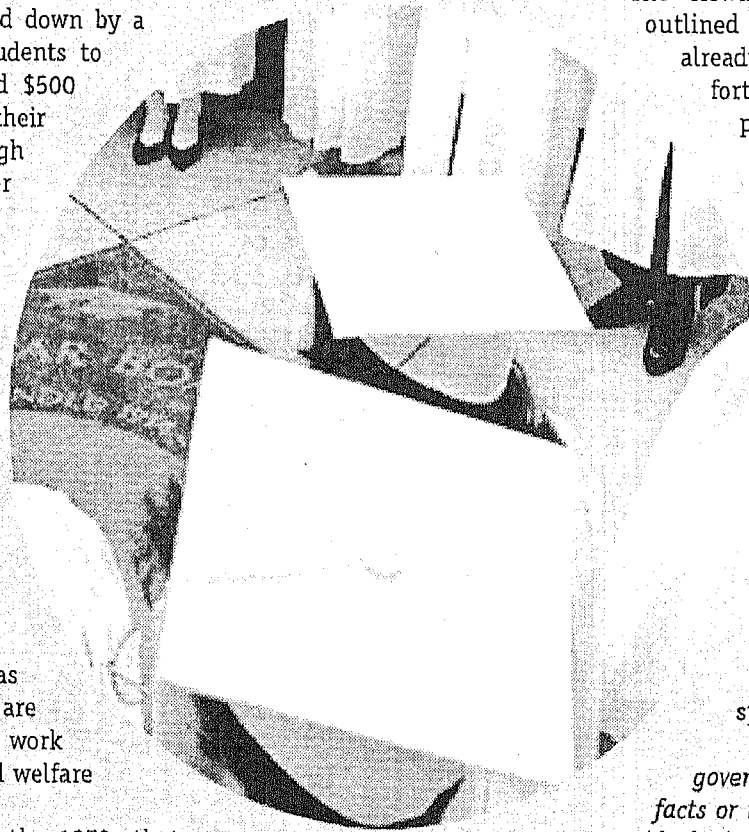
The big question in my mind is: Does the government not want Australians to know the facts or is it that it doesn't want to know itself? Is it so ideologically determined to privatise universities and make the user pay regardless of circumstances that it closes

its own eyes to the truth? Is spin the only priority? Is the government so corrupt that it will only see facts which justify its pre-determined position? Does it care at all how its policies affect Australians?

It seems that the answer is no. So what can we do about it? As old styles of activism fizzles in an increasingly individualistic, apathetic society, it's time for fresh ideas. It seems most students currently at university don't think that the Crossroads reforms won't affect them. They already are. They will probably affect their younger siblings and friends who expect a tertiary education. They will definitely affect their children, who will expect the tertiary education their parents enjoyed. Education once again needs to be seen as something that benefits all of society, not just those who "have seen the inside of a university". An accessible education means a smart society. Anybody who has ever sent their children to school, seen a doctor, needed legal representation, driven on a road or learnt something from a television documentary has benefited from a society that values further education.

Effective ways of stemming the crisis in the higher education sector are not immediately apparent. We can start by electing representatives who value an accessible, equitable education. We can express our dissatisfaction with those representatives who don't share our values through sending letters and emails. In the current situation, we can lobby those few senators who hold the balance of power and will decide whether or not the reforms go through. We can take the opportunity to learn as much as possible about what our elected representatives have planned for us and then sharing this information with as many people as possible. We can support the grassroots campaigns that are being organised around us, effective or not, until a more potent alternative becomes apparent. You can start by attending the National Day of Action on August 27.

Cruickshank, Clark & Mahoney



WOOLLY PERIL

New Zealand students hit hard by Nelson-esque loans scheme

Late last century, our vowel-swallowing neighbours to the south introduced a scheme similar to Nelson's Higher Education Loan Programme (HELP). The main similarity between HELP and the New Zealand system is the decision to charge interest on student loans (up to \$50,000 in Australia). Currently, Australian student debt is interest free (excluding inflation), while New Zealand students are expected to pay market equivalent interest on their loans.

As a result, generational debt has skyrocketed. In 1999, economic modelling revealed that it would take the average male university student 17 years to repay a loan of \$20,000, while it would take the average female student 51 years to pay off a similar loan. Perhaps the most disconcerting statistic is the prediction that New Zealand's national student debt will reach a whopping \$20 billion by 2020 – that's over 25 percent of Gross Domestic Product. This has wide-reaching social and economic consequences, including students' ability to buy a home, apply for a loan, start a business, procreate or even stay in the country.

In order to escape / repay their debt, many New Zealand students are emigrating to Australia in search of employment. Between 1997-1998 and 1999-2000 nearly four per cent of New Zealand's total professional workforce emigrated to Australia alone. In 1999, approximately 25 per cent of all graduating vets moved overseas, creating a shortage of veterinary expertise, particularly in rural areas. In that same year, the New Zealand Medical Association reports that at least 350 junior doctors high tailed it across the Tasman, creating a shortage of doctors practising in less lucrative areas of medicine.

Even more disturbing is the scheme's impact on the student's ability to take out a decent loan. In 2002, the New Zealand University Student's Association (NZUSA) surveyed a random sample of bank managers and loans officers in order to discover whether student debt affected students' ability to be approved for mortgages, personal loans and credit cards. The written responses were surprisingly frank. One respondent wrote: "Student loans are now becoming more important as the burden of servicing student debt in addition to say a mortgage loan has a very real weighting on any approval." Another respondent believed that "in many respects, the whole student loan scheme is having a negative impact on the borrowing potential of graduates." This is heavy stuff coming from bank managers who are technically required to ignore income-contingent loans.

As such, the NZUSA study found that "51 per cent of those who had received applications from clients with student loans had cited student loans as a contributing factor in declining finance." At 34 per cent, mortgage applications were the most likely to be declined. Not

is currently around 1.75 children per couple – significantly lower than the rate of 2.1 children needed to replace the current population. New Zealand's rate of population growth has stagnated at 1.75 percent for the last few years – some have already suggested that this is in part due to the financial obstacles faced by young New Zealanders – students in particular. An ageing population is far from a pleasant prospect, and not just because it will inevitably lead to an increase in the popularity of gardening and home renovation shows. Governments on both sides of the Tasman have already conceded that the current generation will have to retire much later in order to support the growing number of pensioners (many of whom enjoyed the benefits of a free tertiary education).

Ask most people and they'll tell you that New Zealand is far more progressive than Australia in terms of culture, social justice and the environment. Nevertheless, if the Howard Government is successful in adopting a Higher Education Loans Programme similar to New Zealand's, students can expect to be burdened with nightmarish debt for the better part of their lives.

Tristan Mahoney

Adaped from The Council of Australian Postgraduate Associations Research Paper: 'The social and economic impact of student debt', March 2003.

New Zealand's national student debt will reach a whopping \$20 billion by 2020 – that's over 25 per cent of Gross Domestic Product.

surprisingly, the number of students living at home is increasing by the year.

Finally, and perhaps most disturbingly, comes the impact that crippling student debt has on our already dwindling fertility rate. For a government so obsessed with growth, it seems surprising that the Coalition is endeavouring to impede our ability to procreate. Australia's fertility rate



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Sheep: ideal uni students?

AFGHANISTAN

HOME TO THE EVER WAGING WAR.

It is almost two years since the US-led invasion of Afghanistan began, yet a recent wave of Taliban attacks has aggravated security concerns in the already fragile nation. Struggling to overcome decades of political hardship and war, Afghanistan relies heavily on humanitarian aid and international peacekeepers to maintain stability. While President Hamid Karzai is faced with the difficult job of overseeing the

of the disarmament, demobilisation and reintegration (DDR) continues to be postponed CARE has called on foreign governments and aid agencies to fulfill their promises to the beleaguered nation and to ensure that security conditions improve. "The international community must zero in and solve security problems so that the Afghan people can have increased confidence and trust in the road to peace," said Henry. According to

continued support of the international community. This is particularly important since the resurgence of the Taliban, who are attempting to topple the recently appointed Karzai whom they see as 'America's man' and to win back the nation in a holy war.

The increased activity of Taliban guerillas is now threatening the livelihood of the Afghani people. An attack in the southern province of Hemland, last week, killed six children whilst an attack on a remote Afghan government post killed a driver for a United States aid organisation.

The security in Afghanistan is one of the many problems the nation faces as it emerges into the new millennium. Afghanistan is one of the most heavily mined countries in the world and according to a preliminary needs assessment compiled by the World Bank and the Asian Development Bank, this is merely one of the many problems the nation faces. According to UN secretary Kofi Annan other high priority areas include the reintegration of former combatants; revival of economic activity; a fairer justice system, democratic institutions and mechanisms to protect human rights; increased access to safe water; sanitation, schools, health care and roads; ensuring the country is no longer a haven for terrorists or drug traffickers; ending violence against women; protecting children's rights; and ensuring security throughout the country.

"The deteriorating security situation is identified as the main challenge facing the Afghan peace progress and the international community is called upon to continue its strong engagement in Afghanistan" said Annan in his quarterly report on the central Asian nation. Australia's recent aid donation to the long-suffering people of Afghanistan is merely one step in the right direction.

It is now 20 months since the US began its 'war on terror' and overthrew the Taliban militia yet the real war has only just begun. Taliban and al-Qaeda extremists have risen from the rubble and continue to evade the US-led coalition making regular assaults not only on Afghan and foreign troops but also humanitarian targets. The continued deaths of civilians demonstrate the long suffering of the Afghani people and highlight the importance of the worldwide community in bringing peace and stability to Afghanistan.

Rosie Sidey

Taliban and al-Qaeda extremists have risen from the rubble and continue to evade the US-led coalition, making regular assaults on Afghan forces as well as foreign troops and humanitarian targets.

nation's reconstruction, the role of the international community has never been more important.

President Karzai believes that the recent militant regroupings are not serious, but according to UN secretary Kofi Annan, the attacks (which have killed 60 people in the past month alone) show signs of deteriorating security across the country.

The US-led coalition is still present in Afghanistan, where the search continues for al Qaeda and Taliban followers and whilst security in the capital is maintained by the International Security Assistance Force (ISAF), aid agencies assert the need for greater peace keeping forces in the provinces. The UN and President Karzai have repeatedly called for an extension of the Kabul based security force and Australia is now considering sending SAS troops back to Afghanistan, to a conflict many thought was over.

According to a recent study by humanitarian organisation CARE, Afghanistan has the lowest ratio of peacekeepers to population of any recent post-conflict country. While East Timor had one peacekeeper to every 86 people the ratio in Afghanistan is one to every 5,380 Afghans. According to CARE, the resurgence of the Taliban and increased violence throughout the country is undermining important reconstruction as militant attacks are now targeting foreign troops and humanitarian organisations.

Although the US remains positive about progress in Afghanistan, Kevin Henry of CARE warned that "nothing less than the future of Afghanistan is at stake if security does not improve". As the planned date for the implementation

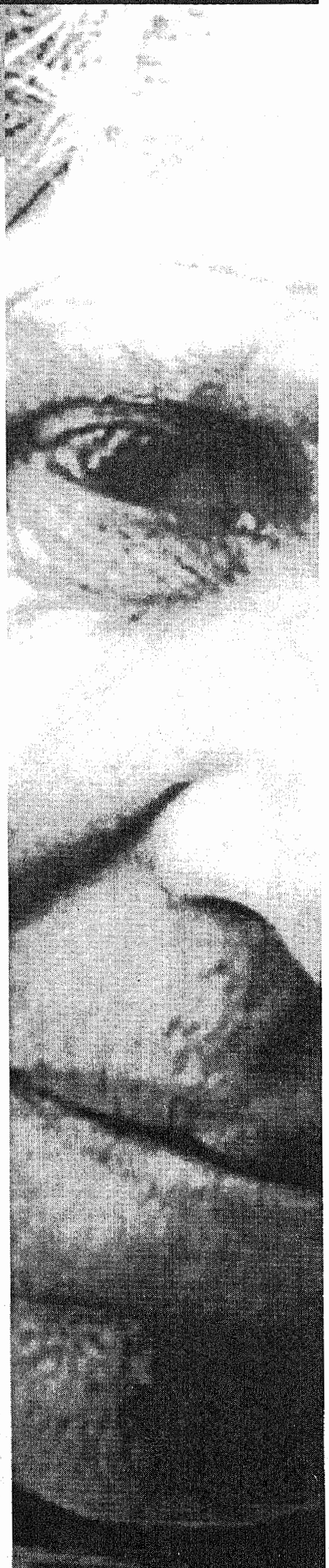
CARE, security and nation-wide stability are vital for Afghanistan to ensure the successful implementation of a new constitution and free and fair elections in 2004.

Last month the Australian Foreign Affairs Minister Alexander Downer announced that Australia had allocated more than \$6.3 billion in aid to meet the ongoing costs of recovery and the humanitarian needs in Afghanistan. "This assistance will enhance the ability of the Afghan government to build a functioning and stable state through the provision of essential services to the people of Afghanistan," he said.

Australian-Afghan relations began in the 1890s when Afghan cameleers came to Australia and played an important role in the exploration and development of our continent. The Adelaide to Alice Springs train, the Ghan, is named in their honour. Large numbers of Afghans also migrated to Australia during the Soviet occupation of Afghanistan and there are now Afghan communities in all our major cities.

Australia and Afghanistan established diplomatic representation in 2002 and the most recent allocation of aid is an important step towards continued relations. According to the Afghan Minister for Foreign Affairs, Dr A. Abdullah, Australia has played an important role in combating terrorism and in the reconstruction of Afghanistan. "Our rapidly growing formal ties with Australia are unique in their kind. The announcement of fresh Australian aid is another sign of our friendly relations," he said.

President Karzai, who has already survived one assassination attempt, has more struggles ahead and needs the



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On Dit 71.14

Don't say we didn't warn you!

Election time is nigh:

September 1 - 5

Last Friday night the Wills Student Lounge played host to the annual ballot draw for the Students' Association and Adelaide University Union student elections. The main attraction of the event is the fact that candidates find out who they're up against and their ranking on the ballot paper, which is crucial in apathetic electorates such as student bodies where donkey and reverse donkey voting carries more weight than usual. It also provides factions with the chance to eye off each others' numbers and get drunk in the bar together afterwards.

It must be said that the ballot draw of August 15 was the most pissweak in recent years, with a disappointing 38 or so candidates and hangers-on lounging on the sofas and coffee tables of the Wills. Even the traditional clapping from fellow faction members as a candidate's name was read out was distinctly listless and sporadic. In fact, each of the three independent student media teams received the most applause, even if it was just from the other student media candidates. Set up in loose groupings were representatives from the Labor Left (NOLS), Make a Difference (MAD), the Independents, and a couple of Liberals and 'small i' independents. The stronghold of the Labor Right (Unity) faction of 2000-2001 appears to have been significantly weakened, with barely a Unity face in sight.

NOLS certainly seems to have become a force to be reckoned with, especially considering 2001 was the first year it ran an office bearer candidate. This year there are five NOLS candidates for President (presumably because preselection is yet to be finalised, and all but one will withdraw), and three other office bearer positions. Despite their small gathering at the ballot draw, MAD have nominated six office bearer candidates, which should prove interesting considering MAD's

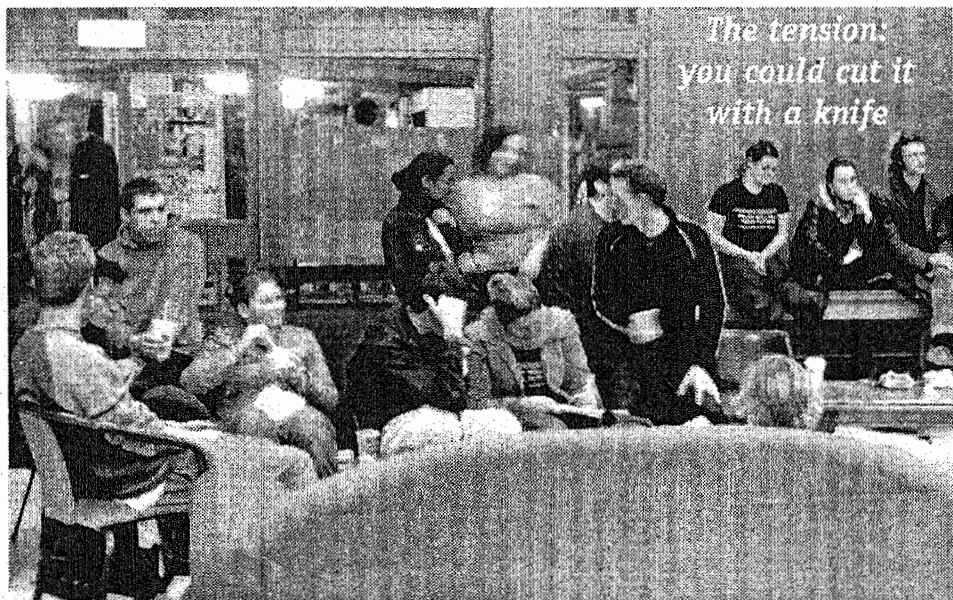
recently close relationship with NOLS - if a deal is struck, some candidates will have to drop out. The Liberals have apparently also nominated candidates for all office bearer positions except Activities/Campaigns Vice-President, Female Sexuality Officer and Orientation Co-ordinator.

The Students' Association in particular seems in desperate need of some fresh, motivated, competent blood, with a possibly unprecedented five 2003 office bearers coming back for a second go at bearing office in 2004. Sarah Hanson-Young, Georgia Phillips and Adelle Neary are running for President, with Emma O'Loughlin wanting to try her hand at Women's Officer and Tristan Mahoney nominating to accompany two new editors for On Dit 2004. As usual, there are some perennial favourites having a go at the election game. MAD stalwart Cathy Godfrey is back for her fourth consecutive election, with up until now no successful nominations - could this be her year? This year's election broadsheet will also point to a fading of hacks of the late '90s / early 2000s era, with Alida Parente and Tom Radzevicius joining the ranks of Tanisha Hewanpola, Brad Kitschke and Susie Young as old hands who've decided it's time to give it a rest, nomination-wise, anyway. Only time will tell if we'll see these well-known faces campaigning on the ground, come September 1.

Elections this year are also bound to lack a sense of humour, given that there are no apparent joke tickets nominating this year. Sigh.

Look out for *On Dit's* Guide to Student Elections in next edition, out September 1!

**Gemma Clark
& Bonnie Cruickshank**



Office bearer candidates (in order they will appear on the ballot paper)

There are also dozens of candidates for SAUA Council, SAUA Standing Committees, and Union Board. But you can wait until the Election Broadsheet's out to find out about them. Here's a sneak peek at who could be grubbing an honorarium that is essentially derived from your Student Services Fee!

SAUA President

Georgia Phillips
Sarah Hanson-Young
Phillip Stojan
Alice Campbell
James Simpson
Siobhan Reed
Adelle Neary
Jimmy Kiploks
Claudia Oakeshott

Education Vice-President

Min Guo
Aurelia Stapleton
Leigh Hughes
Michael van Dissell
Hawk By

Activities/Campaigns Vice-President

Belle Hammond
Bek Cornish

Women's Officer

Amy McDonell
Fiona Richardson
Amanda Wong
Emma O'Loughlin
Samantha Bowden

Environment Officer

James Bourke
Stephen Kellett

Female Sexuality Officer

Kate Stryker
Ruth McDaid

Male Sexuality Officer

Ben Ernst
Daniel Varrichio
Adam Roe
Alan Han

Orientation Co-ordinator

Victor Stamatescu
Ann Mitchell
Vivienne Holloway

On Dit

Sara-Jane King, James Cameron &
Tristan Mahoney
Matthew Osborn, Carly Norman &
Lucy Ward

Student Radio

Emma Toop & Dan Murphy
(unopposed)

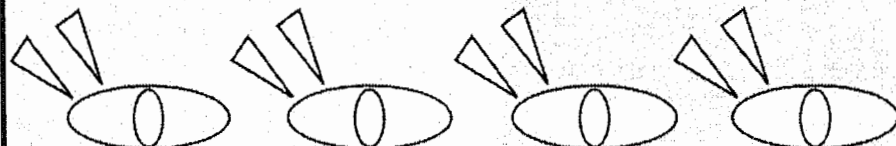
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More full fee paying places suggested for University

SAUA pushes emergency resolution through Academic Board

Last month the University of Adelaide decided to change the structure of its full fee paying places in order to make them more inviting to young South Australians. Since 1998 the University has had the ability to fill up 25 per cent of all undergraduate courses with full fee paying places. Of course this percentage has never been reached for two main reasons: a) paying up to \$28,000 for a degree is ridiculous; and b) it's an awful lot of money to have to cough up for a right to an education. Currently there are only 17 students at the University of Adelaide who are studying in a full fee place, a number that speaks for itself in terms of popularity. The changes to higher education being pushed through the Federal Parliament means that universities will have to cut down on the amount of students it overloads for each course. Currently Adelaide takes over 1000 students extra each year, allowing more students the opportunity to attend university than the government would like. If the changes to legislation get through, the University will be fined for each student they overload. This reduction in overloading and the possible increases of full fee paying places to 50 per cent of courses will mean even less opportunity for students to further their education.

In order to make their administration jobs easier, the University has decided to

cut down on its overloading, even before the changes are debated in parliament, and try to encourage as many students as possible to take up a full fee place. The Vice-Chancellor, James McWha, has said he is hoping for 100 extra students to take up a full fee place from next year. In order to encourage them the University has decided to lower of the required TER scores for domestic full fee paying students to fall inline with the international students' required TER equivalent. This is quite concerning as the Students' Association of the University of Adelaide has always stood firm against students being given access to university based on the ability to pay over merit.

The Students' Association is 100 per cent opposed to full fee paying places and does not believe that access to university should be based on how much money someone has in their pocket but that access should be granted on their academic ability.

At the last Academic Board meeting following the University's release of these changes, the Students' Association pushed through a motion for discussion concerning these changes to be brought forward to the next academic board meeting. President Sarah Hanson-Young made the SAUA's position on the changes quite clear to the board. She commented that while these measures appear to be improving the current fee-based struc-

ture, the university continues to ignore the inequity of domestic full fee paying places.

"The bottom line of it all is the Students' Association of the University of Adelaide opposes domestic upfront fee places. We object to the notion that a student's money matters more than their mind. The ability to buy your way into university is not what higher education should be about."

Further on the issue of university fees, President Hanson-Young stressed the importance of student input into any decision making process regarding the higher education reforms proposed by Federal Education Minister Dr Nelson and the Howard Government.

"The Students' Association wants to have as much involvement in any decisions being made about student fees - be it upfront fees, or the possible 30 per cent increases to HECS," she said.

The SAUA hopes the university will have the sensibility to wait until the reforms are dealt with in federal parliament before announcing any Nelson styled reforms. Students are going to put their heart and soul into fighting the unjust and elitist Nelson reforms. We believe in accessible and equitable access to higher education in Australia and we're going to fight to save it.

Correction and sincerest apologies

Last week in *On Dit* 71.13, there was an error in SAUA Roundup on page 7. A picture captioned 'Figure 2' was stated as being of Councillor Michael Van Dissell. It was in fact a picture of fellow Liberal James Simpson. Also, a picture captioned 'Figure 4' was stated as being of Councillor James Simpson. It was in fact a picture of fellow Liberal Michael Van Dissell. We apologise for this mistake. The errors occurred in the 4am fatigue-ad-dled production process.

Sick of spotting silly mistakes in *On Dit*?

Well, get off your arse and come down to proofread your student newspaper!

Anytime after 5pm or so on a Sunday evening would be lovely. You'll be paid in eternal gratitude and pizza.

The next meeting of the Academic Board will be held

Wednesday September 3 at 2.30pm in the University Council Room, level 7 of the Wills Building.

All students and staff who are interested in participating in the debate, please feel free to attend and voice your concerns.

WANTED: Enthusiastic editors for student subject guide

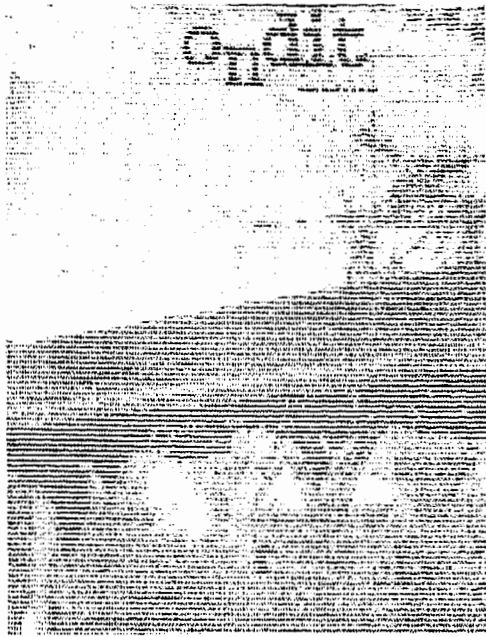
The Counter Calendar is the alternative student subject guide produced by students for students. It aims to give the real opinions of courses and lecturers gathered from students who have taken the subjects themselves.

The Students' Association is searching for the up to three fun, interesting, self-motivated and competent students to take on the task of producing next year's edition. Your job will be to produce subject surveys, gather and edit student opinions of subjects ready to be placed on the Counter Calendar website. You will also need to promote the online publication to both commencing and continuing students.

If you are interested please write a letter of application addressed to the SAUA President Sarah Hanson-Young and drop it into the Students' Association in the Lady Symon Building, North Terrace Campus or alternatively email: sarah.hanson@adelaide.edu.au

LETTERS

Shitted off? Do something about it! Alternatively, write a letter to On Dit. Send your vitriol to ondit@adelaide.edu.au or drop it by the On Dit office, basement of the George Murray Building.



Who shot Campus Culture?

Dear Editors,

I am writing in response to the article entitled "The Death of Campus Culture", penned by our less than enthusiastic Activities and Campaigns Vice President Adelle Neary (*On Dit* Volume 71, Edition 13).

I relate my concerns regarding the opinions espoused in this column to the following excerpt from the 2002 Election Broadsheet re: Activities and Campaigns Vice-President. This is the position Adelle Neary nominated for and was elected into:

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.

A second excerpt that has raised my concerns appeared in *Sexualidit* Vol. 71 Edition 12:

Vice-President Adelle Neary led the charge with this one, going so far as to suggest that the Activities Department - her own department - be downsized or abolished altogether to finance this restructure. Stating that the Activities Department - most famous for the provision of beer, bands and barbecues, in recent years anyway - was the "least relevant to the Students' Association's aims", Vice-President Neary assessed her own portfolio as being the easiest department to sacrifice. "I didn't set out to destroy the department", she added.

Ms. Neary's opinion article seems poignant following these comments published in the previous edition of *On Dit*. Poignant, that is, if one neglected to notice that the 'yet another boat race'

picture featured with that article is from *O'Week* of 1997 (just six years ago) and that same Orientation Coordinator later became the Activities and Campaigns Vice-President of 1998. In this position, the aforementioned ACVP - Alida Parente, managed to keep the Barr Smith Lawns full and her rallies raging. She managed this despite 1996/7/8 being the years that Amanda Vanstone ripped the guts out of higher education.

Hence, the question may once again be posed: has campus culture died or has Adelle Neary killed it? I agree that the cost of living has escalated at a greater rate than has Youth Allowance. Similarly, the cost of studying has increased; photocopying and readings which used to be provided free of charge have now reached such costs as to require a position in a student's fortnightly budget.

However, as I recall, in 1996/7/8 (please forgive me if the phrase springs to mind "In my day...") students did work part time and still never had any money. Despite this campus culture could have been described as thriving, rallies bordered on riots, the lawns were full from 11am-3pm, there was music in the Cloisters every Thursday (can anyone remember that we used to have a professional in-house whose job it was just to book bands on campus?) and the Unibar was wall to wall and awash with beer on a Friday night...Just watch Paul's eyes mist over when you ask him about it!

So, if it isn't money that makes students stay away, what is it? Two-thirds of Adelle's article details why campus culture is imperative for students' wellbeing. The fact that this article is published one week after her comments expressing the expendability of the Activities Department leaves great big question marks in *On Dit* readers' minds.

One big question we have relates to the ACVP's job description, included above, especially the excerpt that reads "to promote students' interests". If participating in activities and campaigns is as vital as Adelle claims, then is it not within her job description to ensure that students do participate, rather than make excuses as to why they don't?

I think the answer is made clear by Adelle's comments quoted from the SAUA Council meeting: "I didn't set out to destroy the department". Well Adelle, maybe you didn't, but the fact that you never believed in your position in the first place was the first nail in the coffin.

Sincerely,

Anonymous

(Author chooses to remain anonymous due to upcoming elections)

Angry Amputee

ED,

I returned to my car after a hard day of rather fruitless studying (made infinitely harder by the chronic, systemic under funding of this institution). So there's a note on the windscreen pointing out that I was straddling two car parks. I'm an amputee so they were disabled ones. Okay, so a person's in a bit of a rush and made a genuine mistake, but of little real issue as the second of the parks has 20 metres of clear space behind it, and I know that the parking officers are quite flexible with disabled parking. You could have parked a bus behind my car!

So why am I writing this? Because I hardly appreciate the vitriolic, nasty, puerile, invective-filled diatribe of personal insults that came, along with threats, in what only needed to be a polite note.

Are you having trouble dealing with your emotions? If so, go and see someone rather than getting so upset over a minor issue. Life will improve for all.

Perhaps you think that anonymously venting your spleen at strangers is appropriate behaviour, after all it's big in Hollywood.

But let me ask you, what improvement to the world has your note brought? If you thought that I parked that way deliberately, do you really think your note would make any difference? Or was it just about YOU feeling better, like you've struck some huge blow for human rights and dignity? Or did you not think, only reacting instead?

All I can say is, chill out - save your poisonous pen for people who lock up refugees and their children, who wage war on civilians in the name of freedom (to take their oil) or who put profit over humanity. These are things worth being so angry about, write to these people.

Who knows? Instead of just getting yourself wound up and totally losing the plot, you may actually do something that makes the world a better place.

Duncan

CRISIS POINT!!!!

Ignorance: lack of knowledge and/or information.

I am writing to *On Dit* to voice my concern about the growing cost of education and also (as a person who calls country South Australia home) the burden of living costs in order to study and live in Adelaide.

It is not so much the increase in costs

that I want to talk about, although this is a major concern of mine. I would rather like to vent my anger about the people who are studying at university and seem to be totally ignorant and oblivious to the changes that could to be imposed on students very soon. There have been ample amounts of information about the proposed higher education reforms, both in the media and around the campus, yet some people refuse to believe that these reforms will be introduced.

WE ARE AT A CRISIS POINT! If something is not done about it, they WILL be introduced, and you WILL be paying copious amounts of money for a university education. So everyone out there who is either ignorant, stupid or just plain oblivious LISTEN UP, start doing something about this issue or you won't be able to afford to study at a tertiary level. It doesn't take a lot of effort. Just being aware of the issue and its impact on your education is a start.

Anonymous



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\$3.50 Tequila Shots

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The Hilarian blows

If there is a magazine better suited to big-toothed eastern suburbanite Law students than *Hilarian*, I'd like to see it. Eight pages devoted to Law Ball? A double page spread on Oakbank? Shameless!

Newsflash: Law students aren't as dignified as they would like to think. While *Hilarian* is perpetuating the latte-swilling Law student stereotype, many are trying to trudge through an increasingly unsympathetic Law School. I for one am embarrassed and ashamed on behalf of the AULSS.

Dan

PS: The Law Ball is nothing more than an excuse for a bunch of toffs who can't hold their liquor to relive their private school formals. Yuck.

Williams' revenge

The public concern that justice has not been served in the Nemer case may be warranted from a "paying a debt to society" point of view. It can also be said that Jeffrey Williams may feel that Nemer has been let off much too lightly. However, it may pay to remember that Williams' trauma will most likely be addressed somewhat if and when civil litigation is pursued by Williams against Nemer. In this case, Williams will collect substantial punitive and, more importantly, general damages in a court where liability is far easier to establish than guilt, as in a criminal trial.

Adam

Letter of the Week goes to our anonymous campus culture vulture. Mosey on down to the On Dit office to collect your prize, you fiendish coward.

Each Letter of the Week wins a fabulous free lunch, courtesy of the London Tavern. As you may have gathered, we tend to award the prize to the more controversial efforts.

Letters not accompanied by a valid student number, or that contain racist, sexist, homophobic or defamatory material will not be printed.

When Variety is not Choice

The first article I submitted to *On Dit* was entitled 'Marketing Makes me Cross', a slightly angry diatribe about the then recent trend of what I called cross marketing - the big business practice of linking one product or service to another, often completely unrelated one. The most glaring example of this was the Woolworth's Petrol outlets that had just opened and rewarded supermarket customers with five percent off their fuel bill. The article argued that such arrangements were a subtle form of customer coercion and limited the ability of consumer to exercise their right of choice, fundamental to a fair capitalist system. Until very recently I was quite happy with the piece and its literary and argumentative qualities, however having scoured through the *On Dit* archives and read it again I can confidently say that it is a poorly thought out bunch of bollocks, but I stand by the general sentiments expressed therein.

This week I'd like to return to the subject of marketing and a new trend which is possibly dangerous and certainly annoying, that of product diversification.

As much as I love chocolate I think that Cadbury's overstepped the mark. No longer content with vaguely scary old mad professors rambling on about a glass and a half of dairy cream milk, the marketing department has turned to product diversification and is trying to ensure you can purchase a chocolate bar based alternative to any major sweet food group. There are Cherry Ripe ice creams, Cadbury chocolate brownies, Crunchie milk shakes, even Top Deck cake mix. That and every time you wander down that sweet sweet confectionary aisle at the supermarket there seems to be a new half-arsed variation of a chocolate bar, or at the very least a slightly different size

has made it on to the shelves.

Such diversity can also be found in the fizzy drink market. Coca-Cola comes in eight or so different varieties (although I'm yet to see Caffeine Free Diet Vanilla Coke with Lemon, I'm sure it's not too far off). Pepsi comes in funny blue flavour which tastes as though someone has dropped a few menthol cough lollies in your bottle. And how many bloody colours does Fanta come in now days? Years ago people used to come back from overseas and talk about all

Nowadays our curiosity is gently masturbated to the point that the manufacturers are directing our desires and tastes.

the crazy Fanta flavours and Cherry Coke and Dr Pepper and all sorts of drinks not available here, and I used to think it would be so great to have them all, but now that they're all here and then some, send 'em back I say - I don't like them and I don't need them.

And need is a critical factor here. In the days of yore shops and manufacturers were generally in the business of providing people with stuff that actually needed or at the very least wanted. Nowadays our curiosity is gently masturbated to the point that the manufacturers are directing our desires and tastes. Eventually people cotton on to the crudeness of the new alternative,

but by that time it's off the market and a newer and more improved variation is available.

I don't think there would be too much dispute that the trend is annoying and confusing, but is there any harm in it? Isn't it all just a bit of fun seeing what ridiculous Kit Kat they come up with next month? Aside from encouraging rampant consumerism, obesity and over-spending, these endless, needless varieties are also making it increasingly difficult for smaller operations to compete. Crown Mints and Woodies Lemonade start to look a bit dull and sameish in comparison to all the new shiny stuff, and smaller producers are simply incapable of coming up with new products with on a regular basis. We will eventually be left with one company making 600 different types of Mars bars with no real competition.

The trend towards multinational monopolies is not limited to the sugary foods market. Research and development of new lines is becoming less concerned with utility or fulfilling a want or a need, and more about creating subtle variations of existing popular products. Consumerism is all about having the power to choose, but it appears that the more supermarket shelves are packed with these endless and empty options, the less choice we truly have.

Steven Robert

Next edition: Do you drive for pleasure or transportation?

Other Ideas

Yes, I think marketing has gone too far but probably with society's ability to run with it. Also the market is diversifying, making it more sophisticated. Globalisation y'all. And cross-promotion shows there are five (or less) major businesses (or people) running the world. I don't want to read that book *Fast Food Nation* because I still want to be able to eat McDonald's and buy those trusty simple tops from GAP. So on an ethical basis, I'd rather keep myself knowingly ignorant than ethically consistent which is probably impossible since living in a fat, greedy, proud, hypocritical polluting first world country.

Talitha Balan

If you ask me, forty years' worth of soul-crushing labour is a small price to pay for three hundred different kinds of toothpaste.

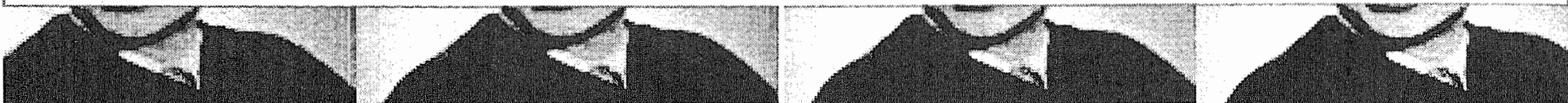
Tristan Mahoney

The premise and aim of marketing has not changed since its conception; it is still any action aimed at capitalising on, or creating a consumer need, in order to sell a particular product or service. One factor that has dramatically changed the face of marketing is the introduction of new media. Whereas classified advertisements and radio jingles once formed the extent of most companies' marketing activities, more insidious and sophisticated techniques are now employed to make brands desirable. Prior to the release of *Terminator 3* I checked my voicemail to find that Arnold Schwarzenegger had left a message advising me of the importance of seeing his latest film. Either I am too liberal with dealing out my private number, or marketing has really gone that one step too far.

Bonnie Cruickshank



Why Howard stabs at society's heart



Make no mistake. John Howard's latest so-called "reforms" to our university system are about much, much more than the usual budget cuts and fee rises. Although it is students who will largely bear the cost of education under the new system, its real target is our civil society.

At the heart of civil society is public debate and action around political issues outside the government structure. Howard loathes this community spirit. Over the last seven years, he has played down the social functions of government and played up what he calls "individual responsibility". With his strategy of division, resentment, and insecurity, he has totally shut down constructive public debate on issues such as immigration and indigenous rights. He has also bred distrust of trade unions and other community organisations.

Why does Howard attack civil society like this? His purpose is to force people to think and act in their own immediate self-interests, rather than collectively or in solidarity with the disadvantaged. He fears that sympathy for the needy, the poor, and the oppressed will bring people together to challenge wealth and privilege.

The education reforms push this ideological agenda forward in three main ways. First, they undermine the ability

of education to level our community out. Most students would agree that we all have the same right to be here, regardless of what our parents earn. So, traditionally, our university system has been seen to provide families from all walks of life the chance to escape conditions of economic disadvantage.

Yet Howard's proposed system, which shifts the cost of education from society on to the student, will favour the privileged few over needier students of equal merit. Only recently the University of Adelaide cut its entrance scores for domestic students who can afford to pay full fees. Soon full fees will even be made compulsory in some circumstances. Moreover, student debt will hit us much harder and for much longer, further handicapping women, indigenous people, and students from low-income families, who are all more vulnerable to lifelong debt.

Not only will this entrench the current social and economic inequality in our society, it will also introduce a new element of social division. Only the students from the richest families will be able to go to the best universities. The rest of us will be lumped with second-rate, underfunded leftovers, if not left out altogether.

Secondly, the reforms will undermine the other social role of our university

system, as the engine room of civil society. Our academic and research departments usually function to drive public debate forward and to foster critical thought. They also tend to leave our future doctors, lawyers, and scientists with values of rationality, open-mindedness, and social responsibility.

For Howard, this is not the role of our university system at all. In his language, our students and graduates are future "workers", never "thinkers". The last lesson which he wants the workers of the state to learn is how to think critically. Instead, he sees education as politically neutral, as a commodity to be bought or sold like a house or car. Howard wants an education system where learning has no value except to make money for business after we graduate.

So his reforms will suck away funding for research from most universities. They will also limit what academics can freely say and do by forcing them on to individual workplace agreements which put their jobs at risk.

Thirdly, Howard wants to drive away the notion that education is shared by the whole of society and to spread his own ideology of private benefit. His government sells his reforms by breeding resentment among taxpayers. It tells them that only "privileged" students benefit from tertiary education, never

the public at large. Howard also pretends that high student fees are the only affordable way to pay for education.

In fact, we do not need to wring more fees from struggling students to fund our university system. If taxes were distributed proportionately, the cost of training the thinkers of tomorrow would be borne by those who are already on high incomes.

But if we were to concede that public tertiary education is a waste of money, then it would be only a small step to say that all the other social functions of government are wasting our money too. Howard's ideology threatens not just our universities, but likewise our public hospitals, our public health insurance, our public primary and secondary schools, our welfare system, our public water, energy, and telecommunications companies, our public broadcasters, and so on.

When we protest against Howard's education reforms, we are standing in the frontline of the wider battle against this regressive and elitist ideology. We should remember that we are fighting for is not merely fewer fees and larger budgets, but the collective spirit of an educated civil society.

Rowan Nicholson



Charging like a Liberal in a university

Everyone knows there are heaps of costs involved in being a uni student. Yet what you may not know is that you are being charged illegally for many of these costs.

When HECS was introduced all universities were prohibited from charging ancillary fees as a condition for receiving Commonwealth funding. The intention was to not allow universities to charge students for things that are necessary for the successful completion of the course. It is intended that the cost of these items be included in your HECS debt.

So what are ancillary fees, I hear you say? Well, they are the fees that you have to pay to study that aren't included in your HECS debt, ranging from course outlines, readers, to lab coats and lecture

notes. Things that all students know are necessary for the completion of your course. Yet, things that the university say are charges for additional services provided.

While the university may tell you that these services aren't essential, any student will tell you they are. Students studying Arts, Law, Engineering, Medicine, Economics or any discipline will tell you that the first thing they hear when they walk into a preliminary lecture is that course outlines, readers, and notes are available from Image Copy for X amount for dollars.

Arts students whether they study Media, Politics, English or History will tell you that course readers are a necessity, and are often not cheap. They contain essential readings for the course

in order to participate in tutorials and seminars, and to fulfil requirements like presentations, reading logs and essays. One copy in the library is not adequate for however many people are studying your course.

I have a friend enrolled in dentistry who had to pay \$750 for a metal tube that was a requirement for the course. It was a necessity for the course, yet not included in her HECS debt. She would have failed if she did not buy this one tube. She is being done over, so am I and so are you!

Many students are finding it harder and harder to keep up with all these costs, and I for one don't want to be standing in the building of the engineering student who could only afford to pay for half their course materials.

The fact of the matter is many of these materials are compulsory. They should be covered by your HECS payments, we are being charged illegally, and its high time we tell them to stop!

Yet, the most important thing to remember here is not really to blame the university, as they are being squeezed just like us. It is the Howard government that has cut billions of dollars out of higher education. We need to take the fight to the government, because if we don't, no one else will!

The university is just trying to do the best in an incredibly hard situation and don't we know how that feels?

David Pearson

Less talk, more activism

It seems strange that the Government's plan to back Australia's future is inconsistent with its own policies. But then again, we've seen inconsistency time and time again with this Government, so to see it in education wouldn't be unexpected.

Firstly, the Government has consistently said that HECS is not a deterrent to accessing higher education. Irrespective of whether this is the case, the Government's policy to insulate priority areas of teaching and nursing from HECS deregulation seems a bit odd. If HECS is not a deterrent, then according to that very logic, deregulation of HECS would have no impact on the accessibility of education. So then what is the point of shielding priority areas from deregulation?

The only conclusion is that deregulation does in fact have a deterrent effect. And the Government even admitted so much in the reports that the Department of Education, Science and Training actively censored its findings that the representation of disadvantaged students dropped when

the government introduced differential HECS – the hike that saw an increase that today, equates to as much as 330 per cent if you're doing a Band 3 course like Law. More lies and cover-ups.

Furthermore, the theory of differential HECS itself seems wrong. The line goes – there is a private benefit to higher education, so students should make some sort of private contribution. Fair enough. But the way this government measures private benefit doesn't equate with reality.

Australia has one of the lowest ratios of private to public benefit: 36 per cent, compared to the OECD average of 60 per cent. Yet the Government insists that students need to pay more. Even when Australia is in the top 10 of OECD countries whose money for higher education comes from students. That is, we are already one of the most expensive countries for higher education, yet the Government wants to charge us more, and further still, the private benefit in Australia is so little.

However, identifying this problem is all well and good, but people also need

to identify alternative policies. It's never enough to say we need to "fight the Nelson review" and then leave students standing out in the cold wondering how exactly we fight it. Grass-roots activism such as Senate submissions is good – and even better is to come up with our own ideas, more than just criticism.

The student movement has gone far but now needs to make its challenge more sophisticated. "No cuts" is good, but far better is "you find the extra money from here to avoid the cuts". With that in mind, simple but realistic suggestions start the ball rolling. Non-differential (banded) HECS doesn't measure the true private benefit – the income tax system appears to be in the best position to do this.

We can complain about the supposed commercialisation of universities – and we can do better by suggesting that there be a minimum baseline of public funding for every university to guarantee that universities remain public institutions.

We can complain that HECS will increase – and we can do better by suggesting that to find the money to

stop these increases, we can phase out of HECS and PELS to students at private universities and colleges so that the Government stops subsidising private enterprises.

We can say that the HECS repayment threshold should increase – and we can do better by suggesting that to increase it to mean graduate starting salaries should be the minimum rather than "it should be increased".

The real fight is to defeat the proposals with new credible ones of our own. The student movement is in a position to call the shots, and everything we do counts – whether it be cutting and pasting Senate submissions or making it to the National Day of Action rally on August 27 – but particularly, making ourselves look intelligent and credible by coming up with ideas of our own. This thinking is what a true university education is about. Let's start hearing those ideas.

Min Guo

So you think you're an activist?

With the Nelson Review threatening unaffordable degrees for half of the entire student population, lifelong HECS debts for those lucky enough to get a place, a user-pays funding system and innumerable other attacks, every education activist knows it's bad news.

This was clear at the National Education Conference held recently at University of Adelaide. Every student who attended from all over the country, excepting a few Liberals, agreed to stand united to fight the Nelson Review with everything they had.

Coming out of the conference solid plans of action were prepared: a National Day of Action planned for August 27, a national resource pool to produce campaign materials, and cross-campus education networks between activists in each state to name a few.

University of Adelaide (with many more students identifying as education activists than at any other South Australian uni and a friendlier Student Association than many universities around Australia) must then surely be at the forefront of the campaign to stop the Nelson Review?

Wrong.

While Sydney and La Trobe students occupy university administration meetings, nearby Flinders has meetings of 30 people and activists on many other

campuses go about the daily struggle to hand out leaflets, put up posters and talk to students on the streets and in the lecture halls. At Adelaide, next to nothing is getting done.

Potentially, we could have an advertised, participatory and democratic cross-campus education collective that coordinates stalls, lecture bashing, etc, and makes sure they happen, but we don't. Instead, we have had only three hard-to-find education collective meetings, which decide little, do nothing, and which do not aim to involve anyone else but the usual suspects. The last planned collective meeting did not happen, with many 'activists' deciding not to go.

Potentially, the campus and the city could be covered in posters, a leaflet could be on every lecture seat, a General Student Meeting (GSM) could actually be known about by the general student, and, like at Flinders University, information stalls could be run every week, but this isn't the reality. The reality is that there have been only two poster runs around campus, two stalls, two banners made up for Education Week, and a GSM that was barely noticeable, as leaflets were not produced. These events are also due to the work of less than a third of the 'activist' population.

So far the only actual campaigning

most 'activists' have done is in collecting Senate submissions, but to focus exclusively on lobbying the Senate this way is a mistake. Senators will be much more ready to oppose the Nelson Review if there is a strong and independent student campaign demanding that they vote against it than if opposition is restricted to letter-writing.

More work may have happened by the time this goes to print, which I sincerely hope, but if the half-hearted push behind the campaign does not change then we all might as well stay in bed.

Beyond the education collective, a potentially useful community-outreach group exists that is, however, useless if students themselves are not mobilised.

The result of this sort of campaigning is that for one step forward we take two steps back. Small protests, invisible activism, and continual frustration at people saying they will help out only to do nothing has led to lessened confidence, excuses, and a deeper pit for student struggles.

But why are the 'activists' so inactive?

Well, some are not and are responsible for the bulk of campaigning so far. Others are truly buried in work or are away sick to be sure, but many others find time for faction meetings to plan how they can get elected but not campaign meetings

immediately after. Skipping lectures to make a stall or meeting is another matter but, historically, it is not unusual for activists to miss weeks at a time in order to campaign at the height of a movement. Also, sure people should be able to sleep in, or get a coffee, or pursue some elusive leisure time, but anyone serious about trying to stop the Nelson Review should at least make the effort to even hand out leaflets in between lectures or forego an hour doing election deals to actually do something to justify why anyone would vote for them.

So now it's time for all of us to put our money where our mouths are: if we say we are activists trying to stop the Nelson Review we should be out there talking to other students and building a mass campaign. With the huge damage that the Liberal's changes will have to education it is the duty of people who know the issues and have some experience in activism to inform and organise those who do not; to do less is a disservice to every student.

If you want to get involved come every Tuesday at 12pm to the SAUA offices to help out at a stall or call 0421 283 825 to arrange poster runs or other activities.

Leigh Hughes

Sure, the reforms will affect the wider student body, but what toll will it take on marginalised groups on campus?

INDIGENOUS INDIGENOUS INDIGENOUS INDIGENOUS

Education is often cited as the pathway to success in other areas of life such as the type of employment, residential area and the health status of individuals. As a report by the Hon. Bob Collins (1999) notes, the "[f]ailure to achieve literacy impacts on further ability to learn and to gain employment, thereby further influencing later health."

Therefore, it is of concern when the percentage of Indigenous persons attending primary, secondary and tertiary education institutions is well below that of the average Australian. For instance according to the Human Rights and Equal Opportunity Commission, in 1998 "only 32 per cent of Aboriginal and Torres Strait Islander children completed schooling compared with 73 per cent of

all Australian youth". In addition only 15 per cent of the Indigenous population aged 15 years and over has a stated qualification within the Australian Standard Classification of Education compared to 36 per cent of the non-Indigenous population of the same age category. In respect to Bachelor Degrees, only 15 per cent of Indigenous persons have reached this qualification compared with 28 per cent of non-Indigenous persons. While these figures might not seem too alarming they highlight Indigenous people are about twice as likely to have a poorer education compared to non-Indigenous people.

The above statistics point to the problem of Indigenous retention rates within education institutions. However, the solutions to addressing the problems

take two main paths. The first path defines the problem as an Indigenous one - whereby Indigenous people need assistance and support in attending education institutions. The solutions are found in increasing Abstudy allowances and other support. While, another approach regards the mainstream education system as culturally biased and in need of reflecting Indigenous values, not just white Australian beliefs, desires and values. Sure, there is some evidence that suggests Indigenous people are experiencing greater hardships in gaining an education due to the reduction of Abstudy to the Youth Allowance rate of pay. However, the bigger issue has to do with the context and content of studies.

For some, like Kim Collard, Coordinator of Mainstream Aboriginal Studies at Curtin University of Technology's Centre for Indigenous Studies in Western Australia, the issue of education is complicated by the legacy of colonialism. "To this

day mainstream education systems work to assimilate Indigenous people: little scope is given for Indigenous languages, culture or world views, and those programs designed specifically for Indigenous peoples are often seen as a threat by dominant racist discourse." Perhaps this is one of the reasons for the lower than normal retention rates within the education system for some universities? Certainly, there is something that makes a difference as to how successful Indigenous students are at university. Especially, when you consider Indigenous retention rates for Griffith University is around 87 per cent in 1997, compared with the University of Adelaide at around 65 per cent in 1998. These compare with the national average of around 78 per cent for the same period. Why the differences? Well, you will have to wait until the ATSI Edition of *On Dit* to find out, as this will take a little more research.

Darren Kurtzer

WOMEN WOMEN WOMEN

The Federal Government's contribution to our universities has fallen by approximately 23.1 per cent since 1995. For students, this means that the cost of study has risen considerably. By introducing HECS and up-front fees, and decreasing the levels of income support for students there are some obvious barriers to the participation of women in higher education. Consequently, as education gets more expensive, women continue to be excluded.

The deregulation of fees for domestic undergraduate students and other ideas being discussed by the Federal Government will further erode the progress that had been made for women to participate in higher education. For many women, the reality of accumulating a huge debt will deter a huge number of women from participating in university study. Already, women take three times longer than their male counterparts to pay off their HECS debts. By the age of 65, 93 per cent of men will have paid off their HECS debt when only 77 per cent of women will have. Factors contributing to this gap include the difference between incomes for men and women and the fact that women tend to spend more time in the unpaid workforce. In simple economic terms, the returns to women investing in higher education are significantly lower than the returns to men.

To make some of these facts a bit more of a reality, here is a simple story to explain how one woman has had to work in an industry that many frown upon.

Marie* is an erotic dancer. She is

also a student and a single mother. She works 25 hours a week, the hours are flexible but the shifts often long and start early in the evening. Keeping these sorts of hours can severely hinder important study time, not to mention missing out on "quality" time with children.

Last semester Marie took on a 70 per cent workload and it was too much. She failed everything! This semester she's only doing two subjects that she will probably continue until her son goes to school. Marie will still try and spend two weekdays with him, and then go to work as well. Going to tutes and lectures isn't so hard because it's part of the week's structure, but trying to fit study in is the difficult bit.

This is a somewhat typical example of what some women have to do now in order to support a family, pay the bills, etc.

The Federal Government is trying to introduce a number of ideas that will hinder a woman's ability to study (and work and raise a family) at university. In particular, the five-year Learning Entitlement will affect women the most, since it is a large majority of women who may have to take time off their studies due to pregnancy and family commitments. With the welfare system in the state that it is now, a very large number of students have to take the option of part time study in order to work to support themselves. This is not at all conducive to effective study.

*Names have been changed to protect the identity of those involved

Georgia Phillips

QUEER QUEER QUEER QUEER

The Federal Government has cut more than two billion dollars from the education system since 1995. This year's budget plans to introduce increased numbers of up-front fee paying students and loans with higher interest rates attached, to lure students in and then attack them with generational debt.

While these proposals are bad for all university students, these proposed changes will affect to a much larger extent, the people who do not fit into mainstream society at university. Women, people with a disability, non-English speaking students, and people who are gay, lesbian, bisexual, transgender, intersex and queer, who already face extra barriers in their bid to access and complete higher education. The current reviews and proposals will only make it harder for the disadvantaged and easier for the spoon-fed. Equality in education? Forget it.

The loans proposed by the government to assist with upfront fees, but these loans will have interest rates higher than a normal bank home loan. Universities will be able to charge up to 30 per cent extra on top of the current HECS rate and all postgraduate work will be under a loans system. These changes create serious barriers for people from low-socioeconomic families or from families who will not or can not support their children through higher education. The idea of accumulating a large debt may deter queer students from attending university, especially when they may be experiencing a disrupted home life,

lack of social support, or increased work commitments to survive.

Studies have shown that queer people experience work instability through homophobia, so with an overloaded debt and extenuating circumstances at work, how on earth will queer people survive under the Howard Government?

Under these proposed changes, students will also have a limited amount of time to complete their education, if they do not adhere to these stipulations, they will be punished by having to complete their study as a full fee paying student. There will be no flexibility to change courses and if you have any personal commitments, say goodbye to your degree but hello to your remaining debt.

The Federal Government also proposes Voluntary Student Unionism, which is just another attack on unions from the Liberals. Unions are vital in the fight to create equality in universities. They promote queer issues and facilitate queer networking, organising and campaigning. Student organisations provide queer student support at this University in the form of a NUS State Queer Officer, two Sexuality Officers and a Women's Officer. With VSU, all these positions will be gone.

In 2003, queer students still have to fight for safety on campus, recognition in the welfare system, equality before the law, and access to a public and equitable higher education system.

Emma O'Loughlin

Democracy in a **BODYBAG**

Things are in a bad way in Iraq. The Americans are now holed up in Baghdad much like Napoleon in Moscow, waiting for the country they have invaded to fall into their lap in a fit of gratitude. A cross section of Iraqi society is sniping at them, and the death toll amongst the occupying forces is a routine item on the evening news. The troops who were told they would win a quick victory and be welcomed with flowers are now getting used to the bitter truth that they will not be home by Christmas. Some 700,000 troops, double the invasion force, are now holding down a country which welcomes them about as much as we would welcome Indonesian troops if they took it into their heads to 'liberate' us from John Howard. If the Americans withdrew from Afghanistan, where they are hostages as much as the Russians ever were, their puppet government would fall. The same would happen in Iraq, which is one reason why planning is going forward for the building of US bases throughout the country, concurrently with the discussion of constitutional arrangements by a handpicked national assembly. If this is victory, defeat must be a very unimpressive thing.

Meanwhile, back with the bottom line, the US Federal deficit has blown out to about twice what it was in the last year of the Clinton administration. Nevertheless the Coalition of the Wilful, the most monocultural and isolated coalition in world history, asks us to hold our breath indefinitely until weapons of mass destruction float to the surface of the Tigris and Euphrates to save their credibility. And we ask: Just who applied what pressure to Dr Kelly? As the sabre-rattling continues against Pyongyang and Tehran, we wonder: Who is more dangerous? The dubious regimes who might acquire nuclear weapons? Or the dubious regimes which already have them? Can we place our trust in the cowboy vigilantes who would impose regime change at gun point, and are enthusiastic about getting their revenge in early? Or are they not themselves the greatest threat to world peace?

Truth died very early in the War on Whatever. The regime of Saddam Hussein was reprehensible, but it had been disarmed in 1991, was a secular tyranny having no involvement with fundamentalist terrorism, and the main risk of arms falling into the hands of terrorists derives as was predicted from the chaos now reigning in Iraq. But there is another bodybag on its way home from Mesopotamia, and that is the corpse of responsible government. Hitherto in Australia governments have been responsible through parliament to the people. This is no longer so, as Richard Butler observed during the recent Adelaide Festival of Ideas. Now

we live under a regime of wise monkeys. As during the Truth Overboard Affair, no one responsible knew anything inconvenient about anything, so that they could believe and promote belief in anything they liked. It is a beautiful system, antidemocratic but elegantly suited to its intended purposes.

It is worth remarking on the delightful mechanics of this new oligarchical regime. So far as weapons of mass destruction are concerned, the public servants who are the chiefs of our security services knew it was more their jobs were worth to advise government that there was intelligence questioning Iraqi unconventional weapons capacity. Their uncritical recitation of hyped American and British propaganda was then sifted by ministerial advisers to remove unwanted indications and select promising rhetorical material. Subsequently the Prime Minister ruled that the inaccuracy of this carefully manufactured material supplied by the security services was "not a hanging offence". It is a latterday application of the old political maxim 'You scrub my back and I'll scrub yours'.

Nor should we be greatly surprised at the importation into Australia of a system which has long worked so well in the United States, and in support of the same bellicose policies. As Gore Vidal has pointed out, the republic Lincoln fought for died of exposure during the Cold War, giving place to a national security state presiding over a permanent war economy. Lest we forget what is in store for us if we do not seize power electorally and defeat the warmongering party lead by the Prime Minister, allow me to cite the situation in the United States as described by Mr Vidal:

Representative government of, by, and for the people is now a faded memory. Only corporate America enjoys representation by the Congresses and presidents that it pays for in an arrangement where no one is entirely accountable because those who have bought the government also own the media...Although We the People of the United States are the sole source of legitimate authority in this land, we are no longer represented in the Congress Assembled. Our Congress has been hijacked by corporate America and its enforcer, the imperial military machine... We have allowed our institutions to be taken over in the name of a globalized American empire that is totally alien in concept to anything our founders had in mind.

Isn't it reassuring to know that all this has been done in the name of freedom?

David Faber

THE IRRITABLE HULK: the menace of 4WDs on our roads

The political movement against 4WDs, or Sports Utility Vehicles, is losing the battle against carmakers. Currently one out of every five new cars sold in Australia is a 4WD. This figure is rising, not falling, and if America's experience is a likely indicator of where we are headed, then in the future most cars on Australian roads will be 4WDs.

First of all, we need to define the problem. The problem is not 4WD vehicles as such but the unnecessary use of those vehicles for either social status, a false sense of safety, fashion, or esteem reasons.

There are many workers or people who live in rural areas who simply must have these vehicles. The collection of environmentalists, humanists, pissed off drivers, and even nationalists who oppose 4WDs need to accept that these vehicles do have some beneficial uses and are essential tools to a small percentage of people. People who have an actual need for 4WDs are going to fight tooth and nail to protect what's theirs, and in my view rightly so.

So rather than protest the vehicle itself, and by implication target people whose livelihoods depend on 4WDs, we need to instead target people who drive them to feel trendy, sexy, safer, well-endowed, the king of the castle/road or whatever. These are the people who need to be demonised or if you prefer, reasoned to, in order to encourage them to give up their suburban monster trucks.

The best way to do this is to gain the hearts and minds of non-4WD motorists.

The issue that is going to make the most people listen is the issue of safety. That's right, safety. Not the environment, nor half-assed '4WDs = more fuel consumption = supporting Saudi Arabia = supporting terrorists' arguments but safety.

4WDs have a much greater mass and higher centre of gravity than smaller vehicles. In a two-vehicle collision the vehicle with the greater mass is going

to come off best, making the 4WD more dangerous to other road users. The higher centre of gravity also increases the danger to the occupants of the 4WD due to the increased likelihood of roll-overs, which in many instances prove fatal.

Basically, if a 4WD hits you and you are in anything other than a) a bigger 4WD b) a truck or c) a Sherman tank, then you're road pizza, baby!

Consider the side-on collision, which

Some may object to using patented Howard-style vilification as a means to an end. It's possible that the owners of these vehicles will cling to their "right" to own a 4WD in the face of "leftie criticism".

is now the most fatal type of collision on our roads. Due to the added height, mass, and the inclusion of a very impressive skull-mincing bullbar, a four wheel drive is 12.8 times more likely to kill you if it crashes into your side than if a sedan caused the same accident.

Granted, we all have to put up with similar risks when sharing the roads with trucks and buses. But at least trucks and buses have economical or environmental benefits. Society has a need for them

and as a motorist I accept these dangers. However I don't accept more dangerous roads because someone wants to tell the world that they are a big tough person by driving a big tough car. Why accept the increased risk of being maimed or killed when Richie Rich could have just hired a 4WD for the very occasional summer outing into the bush?

It's when the everyday person drives through a car park and starts to notice where their head is in relation to the bull-bar or just the bumper of a 4WD that they're going to get pissed off. When they start to notice how impaired their vision is driving behind a 4WD they are going to get annoyed.

By creating a popular backlash against the owners of unnecessary 4WDs we can halt the spread of these vehicles. Sure, some things could go wrong with this tactic. Some may object to using patented Howard-style vilification as a means to an end. It's possible that the owners of these vehicles will cling to their "right" to own a 4WD in the face of "leftie criticism".

But the fact is that you are more at risk no matter where you lie on the political spectrum. Because of the rapid acceptance of these vehicles on our roads a rapid popular campaign is required to bring the issue to the forefront of political debate. The anger of the mob is the quickest and easiest way of killing the cancer before it spreads and becomes too entrenched to do anything about.

The anger will kill the popularity of the vehicles, and then boost support for tough legislative measures discouraging the use of 4WD's for those who don't really need them while being mindful of those who do.

Matthew Walton

"701" the final word

Warning: maximum comprehension will only occur by a complete reading.

0. What does it take to provoke objective thought in an otherwise impassive body of people?

1. What can be written that is engaging for almost everyone without appealing to the lowest common denominator?

2. How many (i.e. what is the maximum number of) people that can be focussed on one thing (eg FIFA World Cup, Olympics, disasters, terrorist attacks, war) at the same time?

3. What about the same question applied to purely abstract matters (eg particular aspects of the human condition)?

4. Can real defence spending ever be reduced?

5. How large a group of people will the academic class be able to contain before it degrades/fractures/etc, or has it already happened - is it being artificially accelerated by modern economical pressures? Social growth? The poverty divide? Population growth? The decay of Western society?

6. Modernism aside, will the Arts fall into an even more saturated state? Disregarding the Second Coming, how long will it take to happen if it does, and how will technology affect this process?

7. Will education standards ever be raised (specifically in Australia/South Australia) or will the will of the masses (on academic matters) be submitted to?

8. How much can/should education be changed (at all levels) so as not to alienate students? Is the cycle of education standard lowering fatal for academia?

9. Could we implement a streamed schooling system, as employed in Germany, or is it too expensive for any government without the strongest educational priorities?

10. Where do I end and you begin?

Having read this series of weird questions, what do you think of? The point was to try and make you think critically about some serious issues without feeding you the answers (because I'm sure I don't have them). Simply telling you a bunch of facts like 'John Howard and Brendan Nelson are doing us over' and 'Federal budget defence spending has gone up by x and education spending has gone down by y' will not sway you, since I'm sure you've all heard that before. What need changing are the meta-thoughts - the thoughts in your head (and everyone else's) that lead to the majority of the nation lying down and accepting these changes.

Due to mental economy (and the fact the mental health system has been killed. But that's another story) this column will no longer appear (*bro bono publico*, anyone?)

David

Fancy yourself as a bit opinionated?

THINK you can rant harder than these guys?

Share your views with the readers of ON DIT!

Email your opinion submissions of 700 - 1200 words to
ondit@adelaide.edu.au

Women and publishing: educating the masses

Amongst the rallies, meetings and consciousness-raising session of the 1970s' second wave feminism, the industry of women's publishing emerged. As women began to question and challenge the social institutions around them, some took on the former "gentlemen's profession" of publishing.

Rather than merely infiltrate existing male-dominated publishing houses, some feminists took it upon themselves to set up their very own publishers. Women writers had traditionally been rejected by the established houses: the Bronte sisters originally had to write under male names (Acton, Currer and Ellis Bell) to have a chance at their manuscripts even being looked at, as well as the female novelist George Eliot. Our awareness of the extremes to which just a few great British writers had to go to get published is merely scratching the surface of the silent thousands of brilliant women who had stories to tell.

As well as creating female-run companies in a corporate world of men, these women set out to publish texts that had not previously been available. As feminist scholars have discussed, the fact that men ran the publishing industry pretty much exclusively for so long meant that they were effectively the sole cultural gatekeepers of society: men decided what was important, what would be written about, what treatment a topic would receive, and therefore what society would receive as 'news' or 'truth'. As a result, little of centuries and centuries of women's lives has made it onto the public record; rather, it is men's history that has been preserved for posterity in the written word. Compounding this is that many of the writings that women did produce in private have been lost over time.

This week I present an overview of a few of the great publishing houses set up by strong women of the '70s, who dedicated themselves to educating both women and men about what had been, until that point, the secret lives of women.

Gemma Clark

The Women's Press

The Women's Press was started in 1978, also in Britain. By the end of its first decade it was publishing 50 to 60 new books per year, with an emphasis on printing new authors, or 'rising stars'. These include now well-known feminist writers, including Alice Walker, author of Pulitzer Prize-winning *The Colour Purple*, and feminist scholar bell hooks. The Women's Press had a reputation for being brash and taking risks; its day-glo pink and similar colour scheme is indicative of this (it also favoured Gill Sans, the body text typeface of *On Dit* 2002, for that functional, no-nonsense feel).

Under the art direction of Suzanne Perkins and with illustrations by Donna Muir, the publications had a loyal following in art colleges and other cultural establishments.

The Women's Press' range was broad, including literary and crime fiction, biography, autobiography, and non-fiction texts on psychology, health, race, disability, women's studies and cultural, sexual and political history. It also focussed on the restoration of the works of 'lost' women writers, in particular buying rights to contemporary women writers from the United States and India.

See the Women's Press at <http://www.the-womens-press.com>

GIVE ME NOISE STUDENT RADIO 101.5

Tune your crystal-radios into Student Radio on Monday, Tuesday and Saturday nights from 9 till 1 on 101.5 FM.

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

MONDAY August 18

9 til 10: Saturday Night Roller Disco
10 til 11: Three Chords
11 til 12: Punk Around
12 til 1: Heavy as a Really Heavy Thing

TUESDAY August 19

9 til 10: LOCAL NOISE w/ Darren + Dougie **Featuring Adelaide Uni's own Mr. Wednesday live from Radio Adelaide**
10 til 11: On Dit Radio
11 til 12: How's Ya Mamma
12 til 1: Lost in the Mix

SATURDAY August 23

9 til 10: The Motown Hour
10 til 11: Hullabalooza Radio
11 til 12: G-Spot
12 til 1: The Show Formerly Known As... w/ Paul + DJ Zanda

MONDAY August 25

9 til 10: The Flux Capacitor
10 til 11: Form of Intellect
11 til 12: The Vinyl Lounge
12 til 1: DJ's Choice w/ Dunks + Adam

Virago

Virago was set up as the first registered publishing house in Britain in 1973. It is perhaps the best recognised as it achieved its objective of moving feminist texts out of radical bookshops and into more mainstream outlets, attracting readers who didn't necessarily identify as feminist. Its name itself is fascinating: its Latin root 'vir' means 'male person', and by the 14th century the word 'virago' meant 'a vigorous, heroic woman'. Later, the word developed negative connotations of shrewishness, noisiness and bullying; in essence, a threat to male social order. Combined with a logo representing Eve's apple from the garden of Eden, Virago was poised to stir.

Virago was conceived by Carmen Callil in 1972 as "an exciting new imprint for both sexes in a changing world", and for the formative years she was joined by Ursula Owen and Harriet Spicer. Although by 1976 Virago was self-financing and independent, much to the indignation of male critics, a string of buyouts over the 1980s and 1990s has led to some claims that Virago has lost sight of its feminist ideals. Even still, it is an inspiration to many feminist writers and publishers.

Virago's first publications were reprints of forgotten works by women of past generations, including suffragette Sylvia Pankhurst. From an original line of 11 titles, Virago housed 100 British female writers within five years. Today several lines have been developed, including Virago Vs (controversial, provocative texts for 20-35-year-old women of today), Virago Modern Classics (the best in classic literature by women), and Virago Travellers (stories of great women travellers).

The company also complemented the co-existing feminist movement. In April 1983 an 2000-strong anti-nuclear rally was organised around a Virago publication, *Over Our Dead Bodies: Women against the Bomb*, by Dorothy Thompson.

You can find out more about Virago at <http://www.virago.co.uk>

Sybylla Press

Sybylla Press was set up as a printing co-operative in Melbourne in 1976, and ran a small publishing programme since 1982. Its titles included both fiction and non-fiction, concentrating on feminist and left perspectives. Like The Women's Press, it focussed on new writers with innovative approaches.

However, in recent times it handed over its backlist to Spinifex Press, and is transforming itself into a non-trading collective, with no active publishing programmes. A Sybylla Press history project is in the works.

Other feminist publishers to look out for: Attic Press (Ireland), Sheba (black women and lesbians in Britain), Kitchen Table: Women of Colour Press (USA), Pandora (Britain).

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day...etc.

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Interviews

SUM 41

NEW FOUND GLORY
GUD feat.

Paul McDermott,
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GIVEAWAY

CUB + EMPIRE LAGER
RELEASE:

Giveaways every night!
Bad Eggs double passes

WE DIDN'T GET NONE



ACVP - Adelle Neary



ATSI Officer- Darren Kurtzer



Sexuality Officer - Emma O'Loughlin

Hello yet again!

Firstly I will start with an apology! The weather-gods decided that they were going to be a bit cruel last Wednesday and consequently, we had to cancel the Market Day. For those bargain hunters amongst you who missed it, don't despair. We will be running Market Days every three or four weeks until the end of the year. Watch this space for more details.

In other news, the campaign against the Government's Higher Education Reforms is hotting up. To those of you who signed Senate submissions last week, congratulations! It is time for us to realise that WE, the students, are the only ones who can stop the regressive agenda that has been put forward by the Coalition. It is time for those of you who have been sitting on the fence to really take an interest in what is in store for your education if these changes are made.

There are many crap things about the reforms, however here are a few that are particularly close to my heart:

- * Five-year time limit on HECS places (yes that's right - if you get a HECS place and take longer than five years to finish, you'd better have a big fat bank balance because it will be upfront fees for you from that point on!)

- * HECS places cut by 50 per cent in favour of DUFF places (that's Domestic Up Front Fees, or in other words, between \$50,000 and \$100,000 before you can even take a seat in a lecture)

- * 30 per cent increase in HECS (your uni has the power to make these increases, and if the vote of the Sydney Uni Senate is anything to go by, Adelaide will do it too).

These reforms suck, big time. Let's tell the Government that we are not happy. National Day of Action, August 27, Victoria Square.

Enjoy Education Week.

Adelle xxx

With the student elections fast approaching (held September 1-5) I think it is time to get you all interested in supporting the formal establishment of the Aboriginal and Torres Strait Islander (ATSI) Officer and Department within the Students' Association of the University of Adelaide (SAUA).

The question yet to be finalised will be put to a referendum during election week. Essentially, it will see an Aboriginal or Torres Strait Islander person elected by Indigenous students to the position, with the Standing Committee comprising ATSI students only, unless all 6 positions aren't filled by Indigenous students. The justification for this approach is based on a desire to allow Indigenous people to direct Indigenous affairs in a way they see fit and to also prevent an Indigenous person getting elected to the ATSI position on a majority of non-Indigenous votes. It is pretty much the same as the ATSI elections where only Indigenous people can vote for their Indigenous representatives. If this doesn't make sense to you then you are probably one of the people who prefer not to admit there exists cultural differences and ways of seeing the world that makes for different views, opinions and strategies in dealing with 'problems' - we don't need your vote anyway, go away and bury your head back in the sand.

To those people who are thinking of running for the position when it is passed in the Referendum, now is when your help is needed to campaign the Indigenous students and remaining university community to support the ATSI Officer and Dept. becoming a reality. So, if you want to get some early runs on the board with your fellow students come and see me about how we can get the message across to students to vote YES in September.

I can be contacted by e-mail on darren.kurtzer@adelaide.edu.au or by telephoning 8303 6956.

Regards

Darren Kurtzer
ATSI Officer

Hey everyone,

As you know, the Sexuality Department is now made up of just myself and the Sexuality Standing Committee. This will not affect the running of the department and there will still be campaigns and exciting things happening for the remaining weeks of this semester.

One example of this is Education Week!

It is important to remember that, in these times of higher education crisis, Nelson and the Liberal Party are trying to not only reduce the number of students attending University, but also by default, reduce the number of queer students. We all know Howard's stance on homosexuality (reducing numbers of the human race etc.). Isn't it scary that these homophobic views are now spreading through the Liberal party and onto the parliament floor? It is important for queer students to take a stance against the Liberals in their higher education reviews, not only to preserve our right to an education, but for our future queers who deserve the same rights and privileges we have had.

Take action on August 27 in the National Day of Action and stand up for your education. Queerly yours,

Em

THAT BOOK LEARNIN'...



President- Sarah Hanson-Young



Womens' Officer - Georgia Phillips



Education VP - Leah Marrone

Thankyou to everyone who signed a submission letter to the Senate Inquiry concerning the proposed changes to university education. University of Adelaide students submitted over one hundred submissions, which is a fantastic effort and will hopefully be beneficial in stopping this regressive legislation passing through the Senate later in the year. The Students' Association is still collecting petitions so if you haven't signed it yet please make your way down to the Students' Association office in the Lady Symon Building or visit one of the Education Week tables on the lawns this week.

Free Meningococcal Vaccinations:

If you have seen the awful posters about meningococcal C up in the University toilets and would like to protect yourself from this nasty disease come down to the custom made clinic for a free vaccination this Monday August 18 and Thursday August 21 from 11am - 2pm in the Wills Student Lounge. For more information please contact the City Council or visit the Immunise Australia Program website:

<http://www.immunise.health.gov.au>

Ideas on Assessment?

The University is currently running a policy review of assessment procedures throughout the all the various faculties, schools and departments. The aim of this review is to establish some clearer guidelines as to the way the university assesses students. In particular issues to do with group assessment, oral presentations and rules regarding supplementary assessment and extensions. If you had what you would categorise as 'unpleasant', 'unfair' or 'incompetent' experience with assessment or would simply like to air your views on the issue please contact me ASAP. I am looking for as many examples and ideas for solutions as possible that can be discussed in the development of new and effective assessment policy. I can be reached by emailing sarah.hanson@adelaide.edu.au or phoning the Students' Association on 8303 5406.

Cheers,
Sarah Hanson-Young

Hi everyone!

I hope you are enjoying the education edition of *On Dit*. It is really important for all students to understand the ramifications of the Howard Government's agenda for higher education. Unfortunately, as in most cases, women pull the even shorter straw. Fee increases, attacks on traditional women's degrees and VSU, all effect women even more so than their male counterparts.

National Day of Action

As you should already know, there is a National Day of Action for education next Wednesday August 27. I encourage everyone to get involved in this and fight for an accessible education.

To all women who are interested in participating in this NDA, we will be having a meeting this Wednesday August 27 at 2 pm in the Students' Association (Ground Floor, Lady Symon Building).

Reclaim the Night

For those of you who don't know, Reclaim the Night is held annually on the last Friday night in October. It is a chance for women and children to march through the streets of Adelaide and celebrate freedom from violence and abuse.

The first collective meeting will be held next Monday August 25 at 6.30pm in Fleet Street Café.

Happy Studying!

Georgia
georgia.phillips@adelaide.edu.au

Has anyone heard about Federal Minister for Higher Education, Dr - I got my degrees for free-now you can pay- Nelson's stack of unsightly reforms to the higher education sector? Amongst these reforms he is - allowing 50 per cent of students, including med students, who didn't get the marks to buy a place at university. The introduction of the reforms would mean that there would be a five-year time limit on your degree, if you took any longer (say you had to work to support yourself...) then you would have to pay upfront fees. There is also a host of other evil reforms..., which are pretty much covered in this edition of *On Dit* - please, please, please read these articles. If you are want to do anything, or find out more, please come and see some of your reps in the Wills Refectory on Wednesday and Thursday this week. There are things that can be done to stop these attacks on our education.

And remember, these reforms will not just affect society in general, your brothers and sisters, they will affect YOU!

Join us at the National Day of Action on these issues on August 27 at 1pm at Victoria Square.

As always, for more info, e-mail me: leah.marrone@student.adelaide.edu.au

Questions

1. How do you feel about paying uni fees up front?
2. What has been your most valued educational experience?
3. Who has taught you the most important things in life?
4. Who best personifies life without a decent education?

There's too many dudes this week. We've already spoken to the subeditors, and they're very sorry. If you're a girl and you want your two cents in On Dit, keep an eye out for our Vox Pop goons over the next couple of weeks.

- Eds

Aff & GB2

1. A: I don't like them.
G: Neither do I.
2. A: Life is a continual learning mobius strip.
G: Mine is more like a Klein bottle.
3. A: Eddie from the German Club.
G: Ben Beetroot.
4. A: Eddie from the German Club.
G: I bet someone.



Pete, Chris and Josh (Bad men)

1. P: Pokies in the Unibar; HECS on the J-Card.
C: Put them all in the army.
J: Get free educations.
2. P: Japanese schoolgirls.
C: The fist represents the practice of fisting.
J: Hearing a teacher say I can't do it.
3. P: Chopper Reid.
C: Peter Stuyvesant.
J: People that say I can't do it.
4. P: Tony Modra and Busty Larue.
C: Scott Hodges.
J: Stewart Diver.

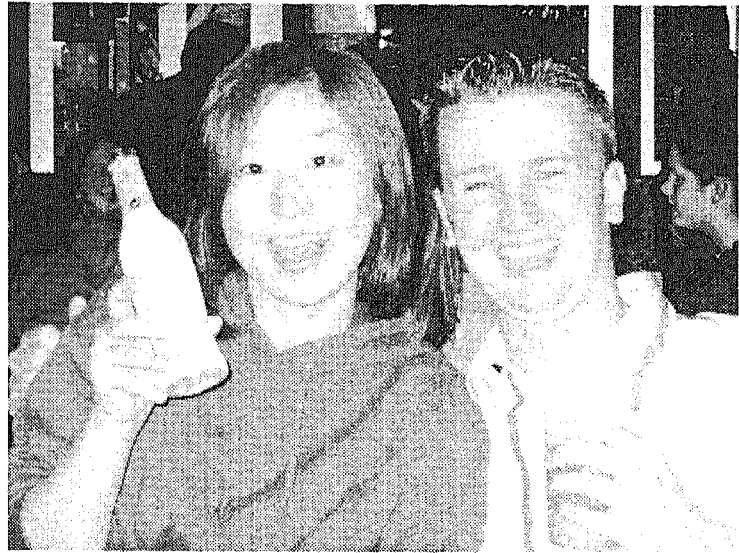
Ben

1. I don't like it at all.
2. Year 12 Biology - it was unrestricted learning.
3. Parents!
4. John Elliot.



Eri and Liam

1. E: I like it.
L: I gotta think of something classy and I got nothing.
2. E: Getting into high school.
L: Semiotics and fisting. Say no more.
3. E: My teacher.
L: Vanilla Ice.
4. E: Homer Simpson.
L: Nudge from *Hey Dad*.

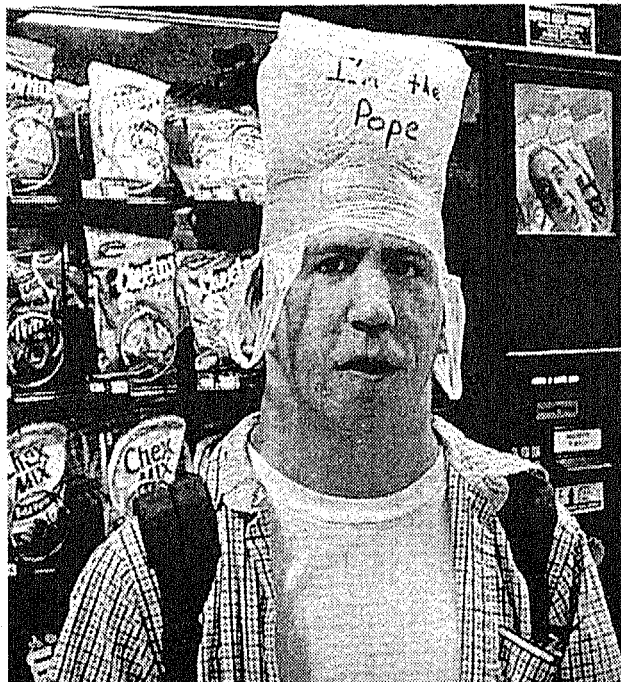


Matt and Ben

1. M: It'd be dodgy. I couldn't afford it.
B: There wouldn't be too many people who could afford it, would there?
2 & 3.
M: I dunno.
B: With older friends, but not so much teachers. One of our wanker lecturers?
4. M: Shane Warne.
B: Pretty much any AFL footballer.

Tracy and Tanya

1. Tr: If there were upfront fees I'd be fucked.
Ta: Totally!
2. Tr: My first multiple orgasm.
Ta: The hottie from *Too Fast Too Serious*.
3. Tr: My best friend taught me the importance of exfoliating my pahoona.
Ta: Plucking my pahoona.
4. Tr: Pauline Hanson.
Ta: Beyonce Knowles.



Some pictures
may not resemble
actual people on
campus.

Todd

1. My folks pay for it all. They even bought me a 4x4 for being homecoming king.
2. Smoking grass with my geology teacher in junior high.
3. My smack dealer.
4. A watermelon that drips music.

Consumer Watchdog

hits the University of Adelaide's North Terrace campus to give you the lowdown on student services.

Transport

We're pretty lucky, what with having a campus smackbang in the middle of Adelaide's central shopping district. This means public transport is almost certain to bring you within a couple of hundred metres of the campus, and the free City Loop can deliver you pretty much to your lecture theatre door.

For those of you who prefer to cycle, there is some support in place. The Students' Association runs a electronically secured bike shed, which entitles you to swipe card access to the shed via your student ID card, for just \$11 per semester. Unfortunately, this shed is almost always full and student cyclists are in desperate need of another to be set up (this is currently being negotiated). Enquire at the SAUA at the end of semester to score a place for your wheels. Don't risk leaving your bike on campus overnight - anecdotal evidence points to quite a racket going on on this campus.

The downside of studying in the city is that parking can be an absolute fucker. If you're sick of chucking laps of Victoria Drive as you vainly hope for someone to pull out of an amazing park just outside the Cloisters, consider going a little further afield and enjoying a scenic walk on the way in: try War Memorial Drive, Botanic Drive and Mackinnon Parade. Just remember that this side of the campus can become very dodgy from dusk onwards, and that the area around the zoo is only lit at night during zoo functions (it gets horribly dark).

After-hours parking permits for students are also available for those willing to fork out \$70 per year for the privilege of parking on campus after 4.30pm weekdays and all day weekends and public holidays (and only \$28 for motorcycles). See <http://www.psb.adelaide.edu.au/parking/index.html> for details.

Computer access

For years and years now, the idea of a 24-hour computing suite for all students has been mooted by student reps, not to mention being used as a key platform by most, if not all, political factions during student elections. It still hasn't eventuated. At present, only engineering students have the privilege of 24-hour computer suite access, via a swipe card system. With the current student lifestyle being characterised by irregular hours, part-time study, part-time work, and family commitments, the traditional 9-til-5 office hours for computer access just don't cut it for many students without a computer at home. Combine this with a pitiful lack of computers and labs, and assessment time becomes a nightmare. This is not the case at other universities - UniSA City West at least provides 24-hour access to all students.

The AUU's Resource Centre has about 15 computers, both PC and Mac, for student use. Although access is free, you need to be logged on by resource centre staff, some have a 30-minute time limit, and you may need to book ahead in peak times.

Arts / Social Science students: did you know that the top floor of the Education Building on Pulteney Street has a computer lab that you can access? Worth a try when the Napier labs are full...

Entertainment

Ooh. This is a tricky one. Apart from throwing stones at beggars, baiting the EU folk and masturbating, this campus doesn't offer much by way of amusing diversion. The arcade games have been removed from the Mayo, the Fussball table is missing in action and all that's left is pool in the bar. I guess it's mildly entertaining to watch another dismal BBQ on the lawns or to inadvertently hear some second rate band belting out their latest cacophony. This campus is fundamentally not entertaining, so make your own bleeding fun. Or elect office bearers who use the word 'fun' most in their policy statements. That should work.

Photocopying

No matter which faculty you're enrolled in, you're bound to be obliged at some time or another to make photocopies for your study materials. You would think that under the supposed laws protecting us from ancillary fees that this photocopying would be covered in our uni fees somehow. Wrong. Here's the lowdown on the best spots to photocopy on campus.

Up until the end of last year, the Students' Association housed a room of photocopiers. It even used to be able to boast the "cheapest photocopying on campus"! Unfortunately this was somehow lost in the Students' Association's move from the George Murray over Lady Symon way. (However, they still offer a cheap fax service for lodging Centrelink forms - drop into the SAUA to find out more.)

You'd think the Barr Smith Library would have to be home to some pretty phat photocopiers, being the largest library in the southern hemisphere and all (did anyone else doubt that when they were told so in first year?). However, the photocopiers in the Barr Smith appear to be some kind of heritage listed relics - there's no other reason these hulks should still be in use. Aside from being ugly and decidedly user-unfriendly, these photocopiers work on a copycard system, with a pricing structure of 11 cents per A4 page and 15 cents per A3. An exception to this is the colour photocopier just behind the copycard recharge machine near the help desk, which spits out pretty, semi-glossy colour copies for \$2.50 each. Also, there's a slightly less obsolete photocopier to be found in the Reserve section, on which you might find it easier to manage enlargements and reductions, also on the copycard. The copycard system has recently been revamped and your account is now kept online. Head on into the library to transfer your old copycard value onto the new system.

The Adelaide University Union's Resource Centre on level 3 of the Union Building has a couple of photocopiers, one of which is kind enough to make copies onto overhead transparencies (great for oral presentations). You pay on a per-page basis to a person (yes, that's right!) at the counter in there, at a rate of 10 cents per A4 page, and 15 cents per A3. Be sure to use only their transparencies in the machine rather than ones from home, or be prepared to face the AUU's wrath! The Resource Centre is open 9am - 5pm, Monday to Friday and also offers binding and other cool stuff. More on that later.

Finally, the Image and Copy Centre on level 1 of the Hughes Building has enjoyed somewhat of a renaissance of late. Now that most course readers are both produced and sold there, you can be lured down for photocopying too. They charge 10 cents per A4 page (\$2 for colour) and \$1 per overhead transparency (\$4 for colour). Note: this also includes labour, as they actually do the copying for you. It's open 10am til 4pm, but is closed for lunch between 1 and 2.

You may also be able to photocopy by negotiation within your faculty or department, probably for something between 10 and 20 cents per page. Ask at your faculty/department office.

Places to get high/ have sex

You may recall that On Dit has put out a couple of calls for submissions re the best places to have sex on campus. We've received one paltry response: the male toilets in the basement of the George Murray Building. Considering that this is right next to the On Dit office, this was more disturbing than fun to receive. And we know that that person can't possibly be the only person to have had sex on campus. So send your spicy campus sex locations to ondit@adelaide.edu.au, especially if it's of slightly further proximity to the On Dit office.

As for getting high, you shouldn't be too worried about getting caught. As universities are federal land, state police are not allowed on campus without a warrant. Only federal police's powers are unfettered here. So, while you're at it, try the balconies of the Unibar or Rumours Cafe. The view is real purdy. Also, the ledge outside Unibooks just near the On Dit office is quite nice, for reasons we won't go into.

Catering

Campus catering is a transient beast. Several years ago, the campus was jam-packed with catering outlets (anyone remember the Equinox bistro? Or the International Food Court?) which all served their own take of barely palatable and themed muck. These days it is still in a state of flux, but settling down somewhat, with the Union making some surprisingly savvy changes which they curiously don't get entirely right.

Signatures

All that these folk do is make coffee, pretty much. Not much of a range. That means that they've become very good at it. Good coffee at a good price in three different sizes. They also have a fair range of teas and token cakes. If you can, try to avoid patronising the place around the turn of the hour as you'll encounter a frustrating post-lecture rush and consequent queue.

Mayo

Renowned for its many takes on coloured sludge, the food enjoyed a brief period of improvement in 2001, but now is back to the same awful generic gruel that it used to be. The prices are not good considering, and beware the lure of the four o'clock bargain bain-marie. It will give you salmonella of the genitals (apparently). I think on the balance you'd be better off lopping off parts of your limbs and eating them. Lip service is given to a cosmopolitan selection with the sludge named after far off places and nasty sushi available. Genki Roll does it cheaper and better.

The only thing that is worth visiting for are chips, whose quantity rather than quality are mildly attractive although the charging for the condiments is draconian.

Rumours

It used to be an overpriced coffee lounge, now it's a passable café. The burgers are particularly good, the pasta is ordinary and the speed of service is execrable. It's terrible, awful, atrocious, horrid and shocking. It's also appalling. Nachos are corn chips, microwaved for two minutes with sauces and cheese sprinkled on it. They take 40 minutes to prepare in Rumours time. In the holidays with 13 people having lunch, a burger takes a similar time to prepare.

If something were done about it, it would by far be the best catering outlet on campus. I don't know if they don't have enough kitchen staff or if the staff they have simply have no sense of urgency or efficiency. The price of a takeaway burger for Union Card holders represents fantastic value for money, especially considering that you get a greasy bag of hot chips. They are of far better quality than the Mayo.

UniBar

The UniBar is licensed. It serves obligatory chips and wedges, cardboard schnitzels with oily sauces, and booze. I've never dared try the beef schnitzel. The bar itself is very dank and nowhere near as cool as it could be. Nothing seems to happen there anymore. The balcony is a pleasant place to a refreshing ale on a summer afternoon. Happy hour is 5-6pm, and 5-7 on Fridays.

Boss

This public installation on Hughes Plaza is an enigma. Where did it come from? Who is responsible for it? How long is it going to be there? It's a fantastic idea and is sure to earn a modest stipend with the cold morning early start crowd. I'm not sure what their prices nor product quality is like. I daren't speculate.

The Sheven Shitties of Gold

Barr Smith Library

These toilets never seem to be on the floor that you're on when study-diet (peanuts) induced gastro strikes. They are unremarkable except for their odour of stale excreta, post-war décor and mildly entertaining, semi-literate, horribly ignorant babblings written on the wall. They are very well hidden, no doubt according to some arcane, long-forgotten branch of the Dewey Decimal system. Crude line drawings of the female form adorn the walls.

George Murray

These are so similar to the library toilets that I am convinced that they are dimensional spill-off from the library and that there is a wormhole concealed in the temperamental hand dryers connecting it to all library toilets. The toilet seats are encrusted with dubious white, flaky deposits whose nature is probably best not to speculate upon. Crude line drawings of the female form adorn the walls.

Ligertwood

The Ligertwood toilets make me think of Ally McBeal, if it were set in the '50s. Maybe there's something about studying Law that interferes about individuals' ability to make objective choices about toilet layout. They always seem to smell of urine. Crude line drawings of the female form adorn the walls.

Engineering

The smell of the Engineering South toilets is reminiscent of high school change rooms with B.O. and cheap deodorant being the dominating theme. There is also a unique atmosphere of acidic urine, doubtless from the vast quantities of caffeine and amphetamines that 24-hour access patrons of the CAT suite are fond of. Crude line drawings of the female form adorn the walls.

Physics

Oh my! These toilets make me want to wear white short-sleeved shirts with conservative ties and Brylcreem my hair like nothing else. It's all about post-war boom, baby! The walls are rendered in tasteful terrazzo and the toilet paper is that single waxed sheet nonsense if memory serves. Crude line drawings of the female form adorn the walls.

Barr Smith Lawns

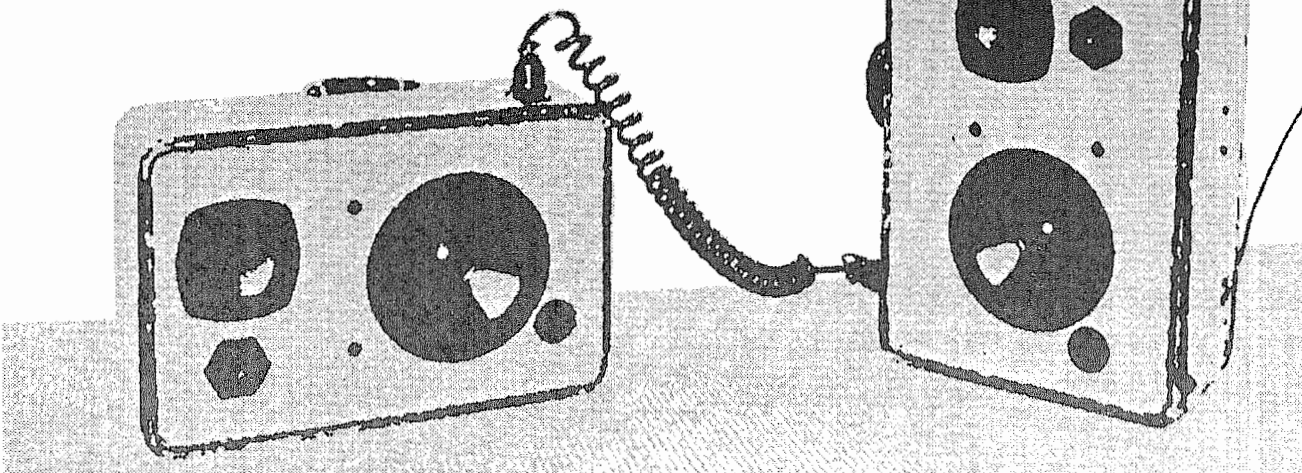
What? There's no toilet on the Barr Smith Lawns? No wonder I get so many strange looks. I wish someone had told me. Crude line drawings of the female form adorn the walls.

XXXXXXX Dept.

There's a real pearler of a toilet near the XXXXX lecture theatre at the XXXXXX of the university. True, it has dulled over the years so it no longer brings Domestos ads to mind to the same degree, but it still remains the premier shitting experience on campus. There is no/very little graffiti, the smell is largely inoffensive, plenty of 3-ply and it's quiet and peaceful. I don't want you grubby bastards to dirty it so I'm not going to tell you where it is. Crude line drawings of the female form adorn the walls.

Brought to you by Yak and Gemma

my stereo is my Favourite thing



My Favourite Thing is my stereo. It's a Sony. It has two shiny silver components, each about the size of a very large shoebox. When I turn it on with the slim grey remote, the front of both boxes light up with two orange stripes. It has a five CD changer that you can hear chugging and moving around whenever it wants to change CDs and it is probably one of the last stereo systems to come out sporting twin tape decks for dubbing and recording. I have a collection of about twenty-five tapes that I meticulously (read: obsessively) recorded from the radio and from friend's music collections that had almost passed out of use. But every now and then, when the mood hits me, I will chuck one on and remind myself of being 16, when I used to walk around with my walkman strapped to my head while the same ninety minutes of music played over and over, each crackle and announcer's laugh burning into the hard-wired memory of my brain. When I hear those songs now, if I don't hear its succeeding song, something seems amiss.

The speakers are things of beauty. Entirely made of wood except for the front panel which is a dull silver (yes all right, fine - it's grey). There's even a cutesy fake-wooden veneer around each tweeter. The whole thing is slightly retro without really meaning to be and I love it.

I have positioned each speaker on either side of my bed, one on a shelf and the other on a mantelpiece, to give a wonderful stereo effect when I need to impress the ladies (this has yet to happen, but I live in hope). I have, of course, repositioned my bed and rearranged where I sleep on it (how close to the centre, etc) to make sure it all sounds even.

It isn't just a stereo for playing CDs and tapes either. It has all manner of plugs and outlets so that one could add a VCR, a minidisc player and even a subwoofer. The subwoofer didn't come with the stereo, but by jolly, I made sure that I obtained one anyway. The Chief brought his around one night to give one of our famous 'smoke-machines-and-loud-music' gatherings a bit more oomph. (These 'gatherings' were lucky to involve more than two people, but if you make it smoky enough and loud enough, it doesn't really matter). We plugged the massive black cube into the back of my beautiful stereo and every window in the house vibrated. The Chief never took his sub home. He eventually managed to drink it off me and the thing was mine.

The Chief and I have a fairly unique arrangement for the repayment of loans. When one borrows money from the other, usually for the purposes of drinking, but not exclusively, the loan may not be repaid in cash, only alcohol. For example- if the Chief borrows \$50 from me then I cannot simply roll up to him with my hand out on payday. I lend it to him in the knowledge that in order to satisfy the debt I must take him to a pub and drink approximately 12 or 13 pints of Coopers finest on his ticket. This tends to create an interestingly alternative power dynamic between the loaner and the loanee. The

loaner must work to get back his money, but that work is done in close conjunction with the loanee, who is normally right there beside him. The debt rests with the loanee, but so does the power, thus removing any danger of all that 'money between friends' crap you're always hearing about.

The Chief was there when I bought this stereo. I had recently come back from overseas and while I was living in Ireland and desperate for cash, I signed myself up for a medical trial. Three weeks, a minor twitch and about a pint and half of blood later, I had \$1,800 in my dirty little pocket. When I finally made it home, the \$1,800 had become \$1,000 without much to show for it, so I decided a long-term investment was in order. I would sink the remaining sum into "a shit-hot stereo". I set a date with The Chief and one fine Wednesday we set out into the sunshine (as well as being a party animal, The Chief is also a qualified audio engineer- a handy thing to have). A bit of preliminary groundwork and research had taught me that young guys looking at audio equipment are never treated more seriously than "It goes loud eh? Now you wanna buy it or what?" and also that no-one selling stereos can tell you much more than what they read on the side of the box. The Chief and I tried every incarnation of Zany Bargain Warehouse across Adelaide and came up with no stereos and only one more piece of information and it was this: just about every stereo that you don't need a mortgage for looks like the inside of an airplane cockpit. Chunky black plastic festooned with glittering, flashing, bleeping, blinking, popping lights and that's just when the thing is turned off. Instead of a simple counter to tell you what the CD is doing, there is always a Saturday Night Fever dance floor whizzing away on the twenty inch LCD screen, complete with John Travolta and strobe lights. Meaningless audio settings dominate the buttons and dials: "Rock", "Pop", "Battle", "Arcade", "Romance". Does anyone use these on a regular enough basis for it to be worthwhile developing and including them? I'm probably a bit simple in my tastes, but I have an easy way of adjusting my audio settings. If it's too quiet, I'll make it louder with the volume knob. If it's too loud, then I am just too old.

Despair was setting in as we moped around Truscott's, throwing around phrases like "Well, it looks nice at least." Somehow we found ourselves in the Truscott Hi-Fi equivalent of the high-rollers room. Massive stereos and speakers lined the walls, price tags here were wider to accommodate more digits. I was contemplating a home loan when The Chief pointed and gasped. There it was. You know the stereo I'm talking about- silver and wood, 5 CDs and... Dolby Pro-Logic 5.1 Surround Sound? A cluster of small silver rear speakers perched on top of the larger ones.

"I like this stereo." I told The Chief.

"It's five hundred bucks more than you want to spend and you don't want surround sound," he said sagely.

"I like this stereo." Silver. Wood. Old School. Love. The Chief shook his head.

"Can I help you?" was what the salesman behind us should have said. Instead, he said "Youse guys right? That one goes heaps loud hay."

"Yes," said The Chief turning on him. "We like this stereo, but we don't want to pay extra money for a feature we don't need."

"Uh-huh?" said our salesman of the year.

The Chief wasn't fazed. "This looks like a standard model. Does it come without surround?"

"Nah mate," replied Truscott's answer to Tim Shaw, folding his arms. "This model only comes wiv surround. It sounds good but!"

"But he doesn't need 5.1. He doesn't even own a TV," explained The Chief.

"Mate, most of the music these days, it's designed to sound better through 5.1!" He reached past us and pressed the on button. SA-FM came blasting through the silver cones. "How clear is that mate?"

"But the purpose of surround is to have one speaker on each point of the compass," pointed out The Chief over the whining of the Backstreet Boys. "Or to be surrounded by the speakers."

"Listen for tha clarity on those high notes!"

"Yes, we'll certainly do that. Good day sir." We headed for the door.

"Just ask for Matt!" called out Matt behind us.

"Ok Matt."

We ate a dejected Asian Gourmet lunch and tried to convince ourselves that the one that "looked nice" would have to do on a budget such as mine.

"Hang on," said The Chief. "Bugger Truscott's, let's try one more place." He suggested a place called Hi-Fi Acoustics on Hindmarsh Square, the place where he'd bought his own Volkswagon sized TV from a very helpful gay German. The moment we walked through the door, it became clear that I would be pushing it to even afford one of their catalogues, let alone one of their products. The gay German was sympathetic and pointed us towards a place called Grenfell Hi-Fi. "On Grenfell St right?" "No, Gawler Place actually." Of course.

We pushed open the glass door of the mis-named Grenfell Hi-Fi and déjà vu set in. There it sat again on a display shelf- silver, wood and ... no surround sound.

"Can I help you?" said the salesman. Very patient with a couple of lads gawking at his products.

"Yeah," replied The Chief, lightly touching the blank silver panel where an array of Dolby buttons should have sat. "This doesn't have surround sound."

If the salesman was suspicious, as he should have been with two young men touching his stereo like the apes groping that pillar in 2001, he didn't show it. "No, this model doesn't have it, but I can order in one that does."

"The guy at Truscott's said that this one only came with surround."

The salesman allowed himself a little smile. "Ah. The thing about that is that the people at Truscott's are very liable to get this confused," he indicated his elbow, "With this." He now pointed to the seat of his pants. It was a funny joke, but we were still in a state of disbelief. He pressed on. "I see you have a CD there- would you like to test it out?"

We would. Over the strains of '46 & 2' I leaned over to The Chief.

"I like this stereo. I'm going to buy it."

"It's a hundred bucks more than you've got," he replied. "You want to borrow a hundred?" A brave move from a true friend who knew he would have to drink \$100 worth of beer just so that his mate could get a bit of boom in his bedroom. The salesman leaned over.

"Tell you what, it's Easter, it's five to five- I'll knock a hundred off for you."

"Sold!" High fives all round and even though I'm not sure the salesman really wanted to join in, he did anyway. True commitment.

The End.

Sam Franzway



South Australia's Own



Rumours Café

The food is ordinary, the service is slow, and the place is full of nervous hacks (especially at this wonderful time of year). I love Rumours Café. Almost every day you will find me and a small group of friends nestled in a warm corner of the large loft space sipping coffee or engaged in heavy assignment discussion.

At the beginning of this semester I was delighted to find that I no longer had to leave the comfort of my top-floor retreat to experience the delights that alcohol has to offer. My writing at the moment may be tainted by these wonders as a bottle of Seppelt chardonnay is only eleven dollars. Nothing like a bottle of cheap plonk to take the edge off a stressful day at uni.

Rumours is a quiet spot perfect for studying out of the stuffy confines of the Barr-Smith Library. It also proves a nice lunch alternative to the Wills. Tables range from two to twenty seats, so any size group can make itself at home. I recommend a few baskets of seasoned fries to share, as they are perfect for meetings.

The lunch menu consists of a wide variety of pasties and foccacias. In terms of hot food schnitzels, soup and pizzas all make an appearance on the menu. You can also order salads and other snacks such as garlic bread and cake. Open also for breakfast, you'll never get stuck trying to find something to eat, if for some bizarre reason you find yourself early for a morning lecture.

Rumours also has a full coffee menu that also includes fruit shakes, milkshakes and hot chocolate, all left over from its café days as The Gallery. The new bar addition adds a dynamic choice, as after 4pm a large selection of red, white and sparkling wines are available. For those without a taste for wine, the bar also offers beer and RTD's, including Hahn and Vodka cruisers.

It's worth hanging around till 4pm so you can experience the 'new' Rumours Café, complete with alcohol menu and all of your old favourites in that unique Uni style. I know munching on my seasoned fries will be made that much better combined with a nice glass of chardonnay.

Belle

Maya's Indian Restaurant

10 Market Street,
Adelaide (just off Gouger)

Tucked away in secluded Market Street, is Maya's Indian Restaurant, where you can experience the exquisite taste of fine Indian cuisine.

I first visited Maya's earlier in the year whilst in the midst of starvation, so I thought it best to return and see whether the food really was delicious, or if my stomach was in fact, simply in denial. After trying the butter chicken, I can safely say there was no exaggeration, the food really is excellent.

Between us, my compadre and I ordered butter chicken, chicken malai tikka, papadums, mango chutney, and a mango flavoured yoghurt drink called a mango lassi. The butter chicken is yoghurt and marinated spicy chicken cooked in cream, tomatoes and butter sauce. This dish just melts in the mouth, and is probably a good choice for those like me whose mouth isn't really designed to cope with the high temperatures spicy food tends to recreate. At first glance the meal seems to be a little undersized but my stomach was more than full before I could catch a rewarding glimpse of the bottom of the plate. I'd say it was simply superb, but then I'd have used up all of my adjectives.

The chicken malai tikka was also superb, boneless pieces of chicken marinated in cream, cheese, coriander and spices and skewer cooked in the tandoor. The chicken was so tender it seemed to dissolve in a way that left all of the flavour of the dish in the mouth but seemed to make the chicken just disappear. We ordered the papadums because, well that's just what you do, and although I don't really know the difference between a good papadum and a bad one, I can say that they were OK. As for this Mango Lassi thing, lets just say I do some brave things for you. The first sign that it was going to be pretty gross was the way the weight of the drink supported its straw, so that it stood straight in the middle of the cup. The second sign was probably my taste buds packing up and marching out of the restaurant. The restaurant also offers a Sweet Lassi and a Salty Massi, and there is the possibility that those will be nicer.

The restaurant is open for lunch and dinner every day, bar Mondays. So pop in anytime between 11.30am and 3.00pm for lunch and 6pm and 10pm for dinner, and do yourself a favour. The prices are higher than those in the Mayo, but won't break the bank, a main can range between \$10 and \$19 depending on the dish, obviously seafood will cost a bit more. But if you don't have the time to stop for lunch why not order it to takeaway. This fully licensed venue has thought of everything so why not pay it a visit next time you're hungry?

Juella

Hand-made by the Cooper family.

The Night we Called it a Day

"If Frank doesn't get out of Australia soon, someone's going to find a kangaroo head in their bed" So quipped the late Bob Hope when news of Frank Sinatra's tumultuous 1974 Australian Tour reached the US. In *The Night We Called It a Day*, Australian director Paul Goldman (whose 2002 film *Australian Rules* was the best thing to come out of the Adelaide Festival besides Peter Sellers' resignation) recreates the story of the tour with Australian actors Joel Edgerton, Rose Byrne, David Field and Portia Di Rossi, joined by Melanie Griffith, David Hemmings and Dennis Hopper as Ol' Blue Eyes himself. Edgerton (aka "Mr Cathy Freeman" to the *New Weekly* readers out there) is Rod Blue, a young struggling concert promoter, who manages to convince Sinatra to tour Australia. When Sinatra and his entourage arrive at the airport, the local press bombards him with questions about Marilyn Monroe's death and whether the Johnny Fontaine character in *The Godfather* is based on Frank - hence the kangaroo head. The trouble starts when Frank refers to news reporter Hilary (Portia Di Rossi) as a "\$2 hooker", a remark he then retracts because "she isn't worth a buck and a half." Outraged at the remarks, Hilary starts a campaign against Sinatra. 114 trade unions join her, Sinatra and his entourage become

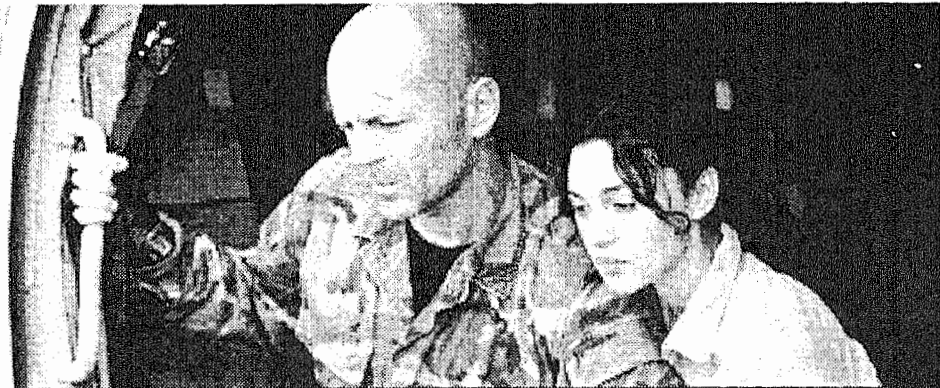
prisoners in their hotel room, and Rod Blue's dream concert tour seems in tatters.

The cast's natural performances are easy to relate to. Edgerton is appealing as Rod Blue, and we want him to succeed in his venture. Rose Byrne is very likeable as Audrey, Rod's assistant. Given the fact that she's in every Australian film due for release in the next 12 months we might as well get used to her, and she pouts solemnly with lips that Melanie Griffith and her plastic surgeon can only dream of and attempt to create respectively. Portia di Rossi makes Hilary nasty enough that we don't mind that Frank called her a \$2 hooker, and her attempted seduction of Rod vindicates this. Melanie Griffith is excellent as Barbara, Frank's sassy girlfriend, and for someone whose previous endearing quality was once being married to Sunny from *Miami Vice*, we can't help but be impressed. She may play the same bombshell part film after film, but she plays them very well. Dennis Hopper is totally believable as Frank, with all his faults and heart of gold, and David Field provides great comic relief with his beer-skulling, skirt-chasing Bob Hawke. The "You could be Prime Minister one day" line to him makes the audience cringe to think we elected this person 4 times. His *Godfather*-esque dream sequence, complete with decapitated Skippy, is great.

With a vast catalogue of Sinatra's music available, Goldman uses it to great effect, with 'That's life' serenading a birth and a fight scene simultaneously a highlight. The smooth lounge sounds are offset by some 70's rock'n'roll (including vintage OzRock), which does well to further demonstrate the two distant worlds colliding within the film.

One of the best things about this film is that it's an international story set in Australia, and doesn't overdo the "too Aussie for Aussie chuck another shrimp on the Barbie mates" cliché. The only cringe factors are the "Rod Blue from Woolloomooloo" mantra, and more shots of Sydney Harbour than we saw during the Sydney Olympics and *Mission Impossible 2* combined. This will be promoted as a Dennis Hopper/Melanie Griffith vehicle internationally, and hopefully there are enough *Easy Rider/Working Girl* fans out there to make it succeed. Prequels and sequels may keep our film industry ticking over, but it's strong films with international appeal like *The Night We Called it a Day* that can make Australia a net exporter of films, and allow our domestic industry to flourish.

Dale Amtsberg



Tears Of The Sun Now Showing General Release

With the United States' recent military involvement in Iraq and the possibility of further conflict with other nations, it is interesting that Hollywood continues to churn out action films, and in this case, one that centres on war. Starring Bruce Willis as Bruce Willis (actually A.K. Waters, a navy SEAL), who is in charge of a unit in war torn Africa. While their mission is to rescue a Dr Hendricks (Monica Bellucci), as well as a nun and a priest (a combination which almost sounds like the start of a joke). It turns out to be an exercise in conscience as the troops encounter refugees and people whose lives have been indelibly impacted by humanity's selfishness

and pride. With a tagline like 'He was trained to follow orders. He became a hero by defying them,' you can probably guess where the film is headed, but the lack of originality doesn't really matter. Monica Bellucci, whose post-*Matrix Reloaded* career is simply booming, is fairly frustrating in this piece. As a doctor who should be portrayed as having the compassion to work in the Third World, she is entirely arrogant and complains over trivial issues. The character serves to undermine the fine work from Willis and makes the audience question why he is making so many sacrifices to save her and win her heart. The look of sweat-covered, bloody and bruised bodies does give this film a real impact and I hope

people do realise that situations just like these actually happen. The always entertaining Tom Selleck, who plays Willis' commanding officer, shows that an old action hunk can still make his way in Hollywood, which must provide much solace for Willis, who does come across looking a bit weary.

The use of shadows, camouflage and the motif of rain mixing with blood and sweat is nothing new, but nonetheless a striking image. In many ways, this does reflect the greater scope of the film; well made and an enjoyable couple of hours, but not too much more than that. A stronger screenplay and some more convincing dialogue could have lifted this from the ordinary to the realm of excellence. A closer look at the unique circumstances of Africa rather than general war would have been intriguing. And there's plenty of better films to see if you want a lesson in 'doing what's right' and better war films (see *Apocalypse Now*, *Platoon* et al). Perhaps wait till it comes out on DVD.

Sgt. Bilko

THE O LIST

WITH MATTYO

FILMS WORTH SEEING

1. *Confessions Of A Dangerous Mind*
2. *Narc*
3. *Identity*
4. *Cypher*
5. *The Night We Called It A Day*

VIDEO/DVD TO BUY/RENT

1. *24 Hour Party People*
2. *The Pianist*
3. *Radiohead: 7 Television Commercials*
4. *Catch Me If You Can*
5. *Stop! Or My Mom Will Shoot*

FIVE HIGHLY EDUCATIONAL FILMS WORTH STUDYING

1. *Ferris Bueller's Day Off*
2. *Old School*
3. *Dazed & Confused*
4. *Dead Poets Society*
5. *Harry Potter & The Philosophers Stone (go Hogwarts)*

LEAST EDUCATIONAL FILM EVER

Pret-a-Porter

Takeaway

On Dit managed to catch up with Stephen Curry whilst in Adelaide for the promotional tour for *Takeaway*. "I like coming back here. Adelaide is a goood city!" says Stephen, putting on his best Ocker voice, not unlike that of Trevor Spackney, the lovable Aussie slob he plays in the new domestic comedy.

Take Away centres around the exploits of sloppy Trev and the regimented perfectionist Tony Stilano (played by Vince Colosimo) who operate two rival takeaway outlets within 10 metres of each other. When the multinational fast food burger franchise "Burgies" moves in next door and threatens to send them bankrupt, the pair decide to join forces to evict them from the scene.

Stephen became involved in the project as early as 2000, when he was asked to read the script. He says the script (penned by comedians Dave O'Neil and Mark O'Toole) grabbed him from the outset. "It's a really good indication of a comedy when you're laughing off the page. I thought it was a really funny script and pictured myself and Vince playing the roles and knew we could bring a bit of life to it."

Vince Colosimo (who starred in *Lantana*, and the blackly comedic *Chopper*) has acquired a reputation for being a serious and intense method actor, but that's not the whole story, says Stephen, who describes working with him as "good fun." "Vince's a good bloke, he's been around for twenty years, so he's a good man to learn from but still have a laugh with. "He likes to come across as the real serious guy, but he's just a joker, he's an absolute clown when he wants to be...get him behind closed doors and he's very, very entertaining. He gives as good as he gets!"

The cast is augmented by Nathan Phillips who starred in the controversial *Australian Rules* and rising star Rose Byrne as Tony's cousin Sonja. Watching the film, it looks like there was a lot of fun to be had on set during the shooting. Stephen verifies this, suggesting that it's almost necessary for any comedy to work. "I think it transposes pretty well on the screen when you're having a good time." Indeed, I remark that there are several moments in the film where you can imagine the cast needing to shoot multiple takes due to uncontrolled fits of laughter. I asked him which scene generated the most on-set giggles.

"The 80's scene!" he replies, chuckling at the memory. Seeing Vince bust a few dodgy breakdance moves in a silver vinyl jacket must have been quite a visual trip? "Oh yeah. There's Vince, and behind the camera is a professional break dancer, and Vince is trying to mimic the moves live on camera. To see the whole thing was hilarious, it kept us laughing for days."

Many of the gags come at the expense of the Burgies fast food chain. With such a thinly veiled reference to the Big M's, and Hungry's of the world, I quizzed Stephen on whether there was ever a sense the real life Burgies were keeping a keen eye over the project, to see whether any aspersions were being cast over their interests? He responded with a knowing: "Mmmm, we had the legal guys check it out to make sure, and it was very carefully written to avoid naming anyone...but, it's so unsubtle about who it's talking about!"

It might surprise many to learn Stephen has done quite a bit of television work before his most recent forays into making films. I asked him how he first got involved in acting. "All my family went through amateur theatre and I started out when I was eight and realised I wanted to do it then, so I got an agent when I was about 12, and did ads and bit parts...let's see, I killed Tom Croyden's bull on *Blue Heelers*, I got in a fight on *Law of the Land*, and I mugged Granny Helen on *Neighbours*! I kept getting roles for these "angry young rebels without a cause", and I'm not in the least bit scary now, but back then it was an absolute joke, I was this little runt trying to play the tough guy!"

That all changed of course, when he received a role in *The Castle*, the very "Aussie" comedy which went on to become a local hit. Thereafter followed roles in comedies in *The Nugget* and *The Wog Boy*. *Takeaway* sees Stephen continuing within a comedy role, and it seems that for the short term at least, we'll be seeing a lot more of Stephen's work within the genre.

When asked about his future projects, he explains he recently finished shooting a film by the name of *Thunderstruck*, "a road movie about a bunch of AC/DC fans." We shot some of that here (in Adelaide) and some in Perth, and that will come out in February, and I've also written a film with my brother, and there's a film about wrestling in Australia in the seventies coming up too." There you have it folks, proof that Stephen Curry has a lot more on his plate than fish and chips.

Takeaway is currently showing in all major cinemas.

dan V



Dir: Hiroyuki Kitakubo

Mercury Cinema: Heroic Cinema August 6, 2003

Also available on DVD

The showing of Indie (as in non-mainstream) films has been given a shot in the arm this year thanks to the Mercury Cinema's screening schedule. From local to French noir, in 2003 they have shown such classics as *Pat Garret and Billy the Kid* and contemporary hits like *Donnie Darko* and *24 Hour Party People*. Under the banner of "Heroic Cinema" they have screened *Animatrix* director Shinichiro Watanabe's *Cowboy Bebop Movie* and *Blood: The Last Vampire* by Hiroyuki Kitakubo which screened August 6.

The opening short, an episode from anime series *Trigun*, was an amusing and (as often it is with anime) baffling story about criminals in a post-apocalyptic world. Light-hearted, *Trigun* is full of close-ups on oddly distorted faces and at times daft dialogue, so you end up laughing at rather than with the show.

A cult anime, *Blood: The Last Vampire* tells the tale of a US Air Force Base in Japan under siege from demons, and a 'girl' who is forced to save the day. That 'girl' is Saya, a sword-wielding demon expulsion expert played by *Snow Falling on Cedars*' Youki Kudo. Initially we are merely told that Saya is the last of the 'originals' and only she can stop the demons. Sounds like Buffy? I got that impression too. Kitakubo's film is set in the midst of America's military involvement in Vietnam, but to me this was of little importance as *Blood* is a timeless tale of the battle to save humanity from the supernatural. The action scenes are phenomenal in particular the penultimate fight in the Air Force hangar and Saya's slaying of one of the lead demons (then in human form). At 47 minutes *Blood* is short but this suits the film's fast pace.

The next episode of Heroic Cinema, *Volcano High*, (screening September 3 & 4) is a flashy Korean martial arts flick, with special effects that look like rivaling those in the *Matrix*.

Edward Wong Hau Pepelu Tivrusky 4th

FREE TAKEAWAY TIX!!

Thanks to Fosters-Workshop we have in-season passes to *Takeaway* for you to, er, takeaway...so come down to the On Dit office on Thursday @ 1pm to pick yours up. Would you like fries with that? No? Good.

Literature

This edition's
token reviews...

How to survive a Blind Date

Ian Oshlack

How to Survive a Blind Date
Ian Oshlack
Sixty Minute Books

Ian Oshlack's *How to Survive a Blind Date* is one of a series of 'Sixty minute Books' that are designed to teach and equip the reader with important life-skills in the short reading time of sixty minutes. This is not a book for everyone. Personally I wish I'd been given one of the other books in the series to review such as *Tantric Sex* (in sixty minutes) or even *How 2 B A Cool Dad* but I have no doubt that this book will prove quite useful to those out there planning rendezvous on the internet or through the classifieds.

The press release for *How to Survive a Blind Date* claims it to be the only book written on this subject so for those who have ever wondered if meeting your internet lover, the 21 year old leggy blonde Tiffany would be a good move, or have been unable to deal with the disappointment when Tiffany is actually a 51 year old hairy Russian midget with dental problems. The book deals with every question that may plague the troubled mind of those with pre-blind date jitters. The reader will learn how to open a conversation, how to read body language, who should pay for the date, where to meet, to start conversation with "hi, my name's Ian" (!?) etc. Oshlack even deals with tricky questions like whether one should have sex on the first blind date.

If blind dates are your cup of tea than this book is for you, otherwise don't bother; there are better things to do in sixty minutes.

Emily



Bel Schenk

Urban Squeeze

Urban Squeeze
Bel Schenk
Ginninderra Press

Urban Squeeze is the latest release from local poet Bel Schenk. The poems are a refreshing and interesting read, as the poet is not confined by the form of her poetry and although most poems comprise of a number of stanzas, they usually help the form of the poem rather than restricting it. Schenk's writing is descriptive and vivid, and she appeals to the senses in her writing about touch, taste and smell. Many poems invoke a strong sense of place be it local sites such as in poems *The Bead Hive* (Shop 42, Pultney Street, Adelaide) and *Tide*, which beautifully describes three local beaches, or the title work *Urban Squeeze* (Chicago, 1997). Favourites of mine included the amusing *Five Bucks and Vodka Martinis*, which is in three parts titled *Woman meets man in bar*, *The bar across the street* and *Hotel room not far from bar*. Also *Urban Squeeze*, which combines descriptions of Chicago with a personal goodbye and *The Joy of Cooking*, a great tribute to sharing family meals. *Urban Squeeze* is written and presented in an accessible and entertaining style, and well worth the read, as it contains many gems that can be re-read and shared with others.

Rosie

The ol' 2Rs

If you are able to read and write, come down to the On Dit office and relieve us of a *free* review book. Stick to the deadlines, and keep your review between 300 to 400 words, and I'm sure we'll get along just fine.

Here is a sample of the fine selection currently available for your perusal:

Wolfskin
Juliet Marillier
Pan McMillan

Henry's Daughter
Joy Dettman
Pan McMillan

Dead Ringer
Lisa Scottoline
Pan McMillan

Friendly Street New Poets
Eight
Anthology
Wakefiled Press

Slipstream
Elizabeth Jane Howard
Pan McMillan

Misconceptions
Terry McGee
Pan McMillan

The Scar
China Mieville
Pan McMillan

Faking It
Jennifer Cruise
Pan McMillan

The year I said goodbye
Peter Winter
Wakefield Press

Black Valley
Jim Brown
Pan McMillan

Evelyn
Evelyn Doyle
Orion Books

Terminator Gene
Ian Irvine
Earthlight Publishing

Scaredy Cat
Mark Billingham
Time Warner Paperbacks

Kushiel's Chosen
Jacqueline Carey
TOR Fantasy

The Travels of Ibn Battutah
Tim Mackintosh-Smith
Pan McMillan

Subpoena Colada
Mark Dawson
Pan McMillan

Crescent
Diana Abu-Jaber
Pan McMillan

The Messenger
Des Ryan
Pan McMillan

The Girl Green As Elderflower
Randolph Stow
University of Queensland Press

Seven Types of Ambiguity
Elliot Perlman
Pan McMillan

If you like... **Alan**
You'll love...



on dit
hot spot

Here's a tempter for your enjoyment:

"Cassidy Blair, twenty-nine years old and addicted to matching underwear, is up to her G-string in trouble when she decides to pay off her credit card bill by taking on another job as a sexual sleuth."

Band Competition Roundup Week 2



Unfortunately I missed the first week of competition, however I was ready and raging for the second lot of heats last week. The winners of the first week's heats were metal heads stigMARTYR, and the bass-slapping Sledgehammer. On Wednesday the 13th (the 'Alternative Mix' night), it may have been a sure sign of bad luck that half of the competing bands had to pull out for various reasons. Confessions of Crap Artists lived up to their name by pulling out very early in the week, and similarly the interestingly titled The White Noise where nowhere to be seen. Fortunately this by no means retarded the quality of the bands that played on the night. First on where heat winners Pseudo Models (pictured above). Upon entering the stage Pseudo Models immediately had a strong and amusing stage presence - all in cocky, glam 'model' chic, including gross studded shirts, sharp Gucci ties, vomit-resembling pop-art jackets and the tightest leather pants I have ever seen! They played

a dandy Warhols / Placebo styled glam rock that was as infectious as Chlamydia. The image, self depreciatory humour and interesting sound of Pseudo Models was only marred by the ridiculously short time that they played for - especially seeming there was only one other band playing for the night. Possibly they also need to stop playing at the same time, and work on their one liners; "We've had more photoshoots than gigs!", but apart from that they were a lot of fun. After them were the lo-fi experimental two piece Walters Bald. These guys were very impressive, capable of both being very interesting and intricate musically, and then playing all out noise. The use of multiple voice and guitar pedals and effects meant that their 45 minute set remained interesting despite their lack of instrumentation. Possibly Walters Bald were treated unfairly in not making it to the next round however Pseudo Models certainly had the commercial and visual edge over any two piece.

On Thursday the 14th there was yet more disappointing band no-shows, however, the three bands that did manage to rock up put their all into the performance. Lazarus played very tight alternate rock, however they failed to display any outstanding features that may place them ahead of anyone in their round. The lead singer (who looked remarkably like a thin Sandman) had a voice that was quite beautiful and emotional; but unfortunately, the music was not interesting enough to 'deliver'. Round winners Close Call were the obvious standouts of the night. Their mix of metal and pop-punk has been done to death but still capable. What made them an amazing sight was both their matching white hessian sacks and hormonally charged energy onstage. Their crowdpleasing acts such as sprinting around the bar and chewing the fat with the audience went down cutely. The young Close Call lads also had a bit of audience participation when they found

someone to play keys in a rocking version of Sir Mix-A-Lot's 'Baby Got Back', which was quite amusing and well done. They certainly were the standout band from the night. Pale Face, the closers of the night, were the sharpest band of the night, yet they simply just couldn't cut it against the pure energy of the previous performance. As a band, Pale Face are tighter than a scout knot, and the carefully rehearsed costume changes of the lead singer - 4 in total I believe - accompanied with his macabre props all looked impressive, but there just wasn't the passion. The instrumentalists were by far the most skilled for the night, but they just couldn't seem to entertain the crowd.

The Band Competition continues next week so be sure to show some support before the finals held on Thursday the 28th, which should be absolutely spectacular!

Jimmy Trash

Band Archive No 12

Yes, after two non-attendance slips the Band Archive is back to school. I have really had to do my homework to research some more cool and obscure Adelaide bands. Of course I'm leaving Jimmy Barnes and Cold Chisel as a grand finale to this segment, but until then Ill continue to satiate your thirst for this kind of subculture shit.

July 14th

July 14th? This would have to be the most obscure name for a mid eighties acoustic guitar bashing post-punk band ever. As yet, it makes perfect sense; three of the members were born on this very date, amusingly enough. Even more interesting is that the members only got together to begin with because they were offered a slot "to open for this band that is touring called The Violent Femmes". The manager of a Cool School, a band that included eventual guitarist and lead singer of July 14th Terry Bradford and bass player Robyn Habel, basically was organising the Violent Femmes gig. They were originally going to parody the band, and call themselves the 'Violin Stems'. However when the group rehearsed they sensed it could really be something serious. Bassists Robyn Habel was an American that had come to Adelaide very early and was studying classical guitar at University, but made her money playing in bands. Singer Terry Bradford was from England and as a Sex Pistol obsessed youth had come here studying Economics. He was also a major lyric writer for The Little River Band, and

for Glen Shorrock. Bradford had been one of the original hosts of what the original 3d Radio. Lead guitarist Rod Ling had done nothing but play guitar since he was expelled from year 11 for threatening to kill teacher.

July 14th became quite popular after their first massive gig, and cut a single with Greasy Pop in 1984. They were renown for their passionate stage performance, where all of them would gyrate like crazy things on crazy pills. Their style was a seething and emotional rock, and they were proud of their Australian sound. They sang about drought, and the Australian Bight, but made it sound like a beautiful and barren landscape without any hint of romanticism. Hints of jazz and pop entered their music, and so they were quite diverse. Robyn and Terry went on to more fame with 'The Every Brothers', a two acoustic guitars and stand-up bass triplet but they didn't maintain the same pace and intensity of July 14th. Their single 'We Kiss' can be found on various Adelaide compilations.

The Garbologist

The Unmixed songs of Wolf And Cub

Dear Wolf And Cub: Please contact me ASAP!

This 3-track demo has just about convinced me that I have heard the next big thing to come from Adelaide. They play wild, out of control garage that lies somewhere in the vicinity of Sonic Youth, Mogwai, and punk era Siouxsie And The Banshees. Their riffs are repetitive, yet sound different every time they play them and the guitars sound like they are tuned within an inch of breaking. The coolest thing, however, is the Johnny Rotten/PIL snotty, whiney vocals that are fired from all members of the band. They seemed to have found their perfect raw sound, and would be absolutely mind blowing live. Plenty of droning, guitar effects and go-woe tempos and nonsensical, surrealist lyrics also make the band more interesting than your average three chord wonders. The only question I have is; do you guys need a keyboardist?

Jimmy Trash

JC's local music. Gig Guide

- Local female fronted rockers Angelik will be launching their new album *Unclean* on Saturday August 23 in what will probably be a packed gig at the Enigma Bar. Supporting will be High Stakes and Ethyl's Wreck. Doors open at 8.30 and admission \$8.

- This Thursday at the UniBar Band Competition holds a highlight that is worth mentioning. The debut of death country band Alabama Shutdown, a performance that, from what I have heard, cannot be missed.

In a band? Not good enough to earn promotion through grown-up media outlets? Write in to JC's Gig Guide for a free write up. You never know, you may even get to see the illustrious man in the (peachy and hairless) flesh.



TSUBI

Photographer: Leo Greenfield
 Models: Georgina Tippet,
 Jimmy Trash and Tom
 Stocks: Jeans by Tsubi from
 Miss Gladys Sym Choon, other
 clothes models' own
 Location: Miss Gladys Sym
 Choon Rundle Street Store

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

Tsubi stepped into the limelight in 2001 when they were invited to show their collection at Mercedes Fashion Week in Sydney. At this high profile event the crew released almost 300 live rats on the catwalk, much to the disgust of the Louis Vuitton clutching fashionistas. Together rodents and models paraded around and Tsubi made headlines in newspapers all over the country. Tsubi has held up its reputation of putting on a good show, with presentations that merge the worlds of art and fashion together. In the year following the rat show, Tsubi set up confronting live installation artworks. One piece incorporated a bed covered in razor blades and a model standing in a room painted in what looked like blood. Dan said that the presentation of their collections is important "It's a good way to show what you're about, that is a bit more insightful than just clothes hanging on a rack...it is an easy way to get your feelings across". Since then the Tsubi guys have launched their label in Britain, exporting their own views on street culture through a show in an abandoned railway station.

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

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

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

Leo Greenfield



Define Eye-rony

I managed to catch a bit of culture last week when I took the missus and a few work friends to see *Equus* performed by the Univeristy Theatre Guild at the Little Theatre on campus. It was nicely done in my opinion, and the very intimate theatre space suited the play's dark and visceral themes; director Geoff Crowhurst has a keen eye for detail. For those unfamiliar with the basic premise, a young boy is put in the care of a jaded psychologist for treatment after committing a terrible act of violence. His crime? Horrifically blinding six horses with a sharp metal spike.

Now, we all know how much the theatre and wider arts community needs sponsors, corporate friends and benefactors; Lord knows if it wasn't for their well meaning, completely altruistic support it would be hard to do anything in this town, since the plebs seem hardly able to sustain it on their own. So it was with great interest that I cast my eye down the programme's list of sponsors to see whom I should take my dollar to (and show my support for their, er, show of support) only to spy with my little eye the following entry: Paul Nemer and TipTop Dry Cleaning.

For those unfamiliar with the name, Mr. Nemer has become a bit of a minor local celebrity in the last week or so after committing a terrible act of violence. His

crime? Horrifically blinding a man innocently going about his job delivering newspapers with a powerful (and last time I checked, illegal outside of a shooting range) handgun. It's a tad ironic don't you think?

Now, I'd like to clarify that I mean the Guild no actual harm (to be honest, I'm quite fond of their work), but surely *On Dit* readers will agree this is in very poor taste by anyone's definition. Perhaps Mr Nemer has a sense of humour (albeit dark) and is trying to regain favour with the consumer public. Then again, perhaps "out of sight, out of mind" would have been the best policy for this scenario.

I considered contacting the Theatre Guild to verify whether or not they were aware of the court case at the time (and the subsequent Rann-led inquiry and appeal) and had considered its implications, but then again, I'm not an investigative journalist, merely a shit stirring courtier of controversy. That said, do me a favour and count with me the number of days before this story gets splashed throughout our local daily, and all eyes turn to blind lady justice to intervene for real this time.

Dr. Von SnoopenStein

Do you wear a beret to balance your unruly goatee?

Do you pronounce the word 'artist' as 'arteest'?

Well you best avoid the Arts & Theatre section of *On Dit*.

For other local artists looking for a bit of exposure, please contact our charming subeditors Maxim and Leo to organise your *On Dit* debut on 83035404 or email ondit@adelaide.edu.au

The Party

Spicy 2003

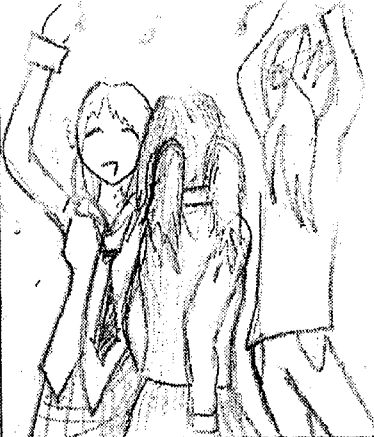
The Spicy Femmes arrive at Temmik's shirt and tie party...

...minus Logan, the Voice of Reason

10:00 PM
Vokda & OJ - the best \$20 ever spent!

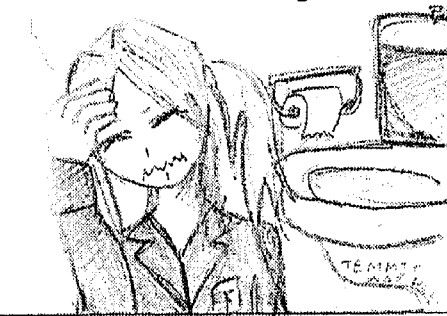


1:00 AM Dance!



4:00 AM x.X;

Ooh... I don't feel so good



Meanwhile in sunny Queensland...

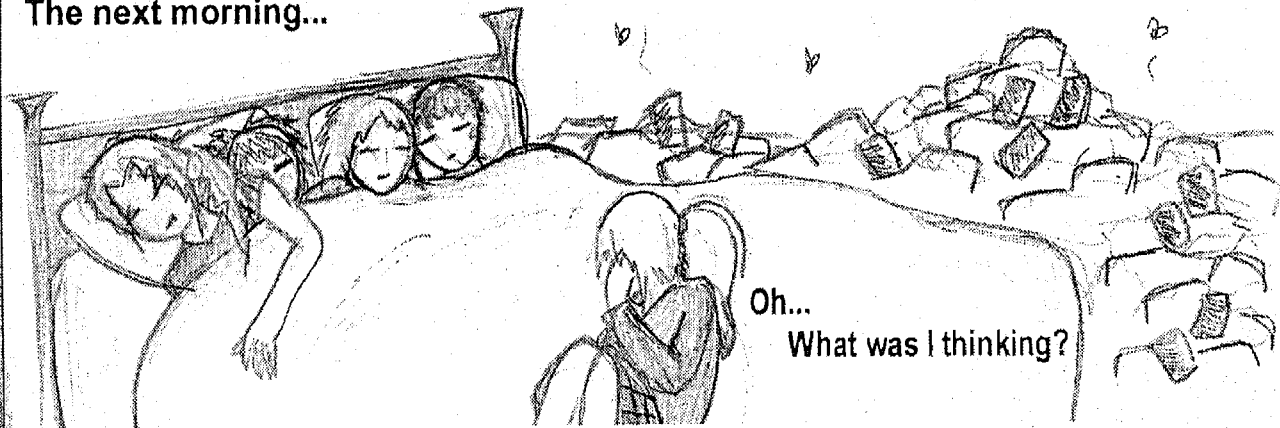
Ah... so relaxing...



I wonder what the girls are up to right now...?



The next morning...

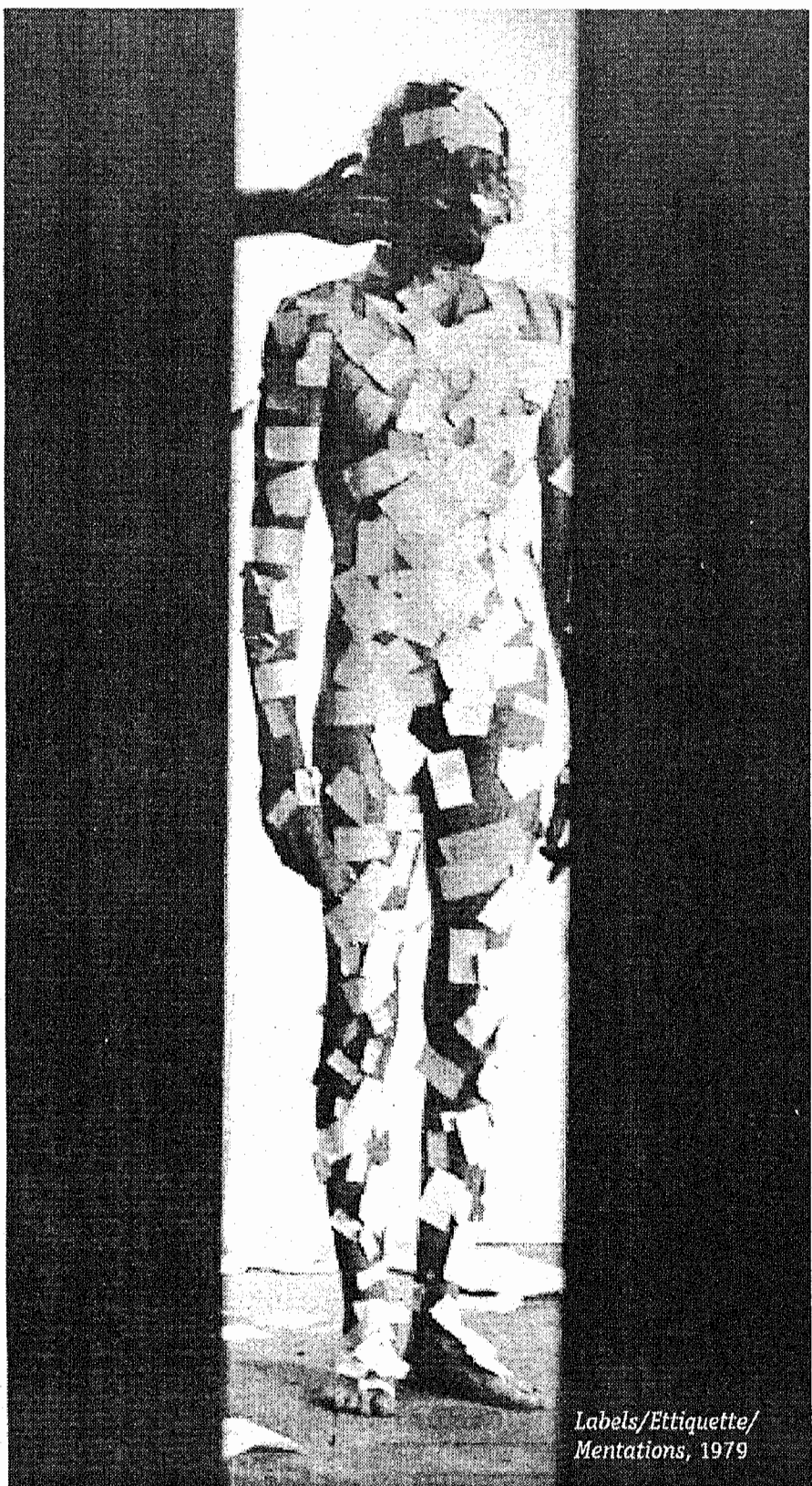


Oh... What was I thinking?

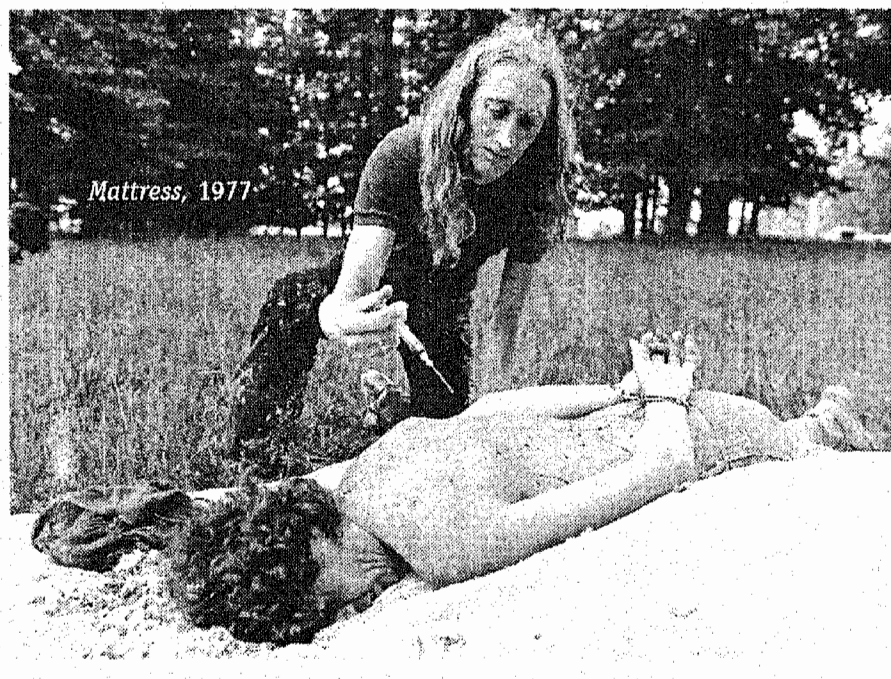
leo, georgina, lyndall

Jim Cowley

1949 - 2003



*Labels/Etiquette/
Mentations, 1979*



Mattress, 1977

Jim Cowley worked extensively in teaching, spending time at many locations such as Tennant Creek, SA School of Art, Adelaide and Flinders Universities, Kunstacademie Dusseldorf, North Adelaide School of Art, Ocean View College, Roma Mitchell Arts Centre and Walford School for Girls. His enthusiasm for sharing knowledge immediately caught my attention. This man still had that sparkle in his eye that the powers that be had somehow failed to wring out. I met Jim at a moment when my cynicism towards institutional learning facilities was spiralling out of control. As I walked to my lectures feeling empty, quietly sliding down the cold sides of a cloning vat in an environment that blew icy wind through my spirit I found refuge in Jim's discussions over a glass of red. His passion for teaching rekindled the simple joy of learning and feeling comfortable in individual creativity that the bastards hadn't quite squeezed out. Allow this humble narrator to assure you that many an essay was salvaged by a chin wag with this merry prankster and one had to be sure to buckle up for a ride every time. Jim's greatest masterpieces are the beautiful Guy, Ciaron and Chey. On Dit sends out much love to the ever patient Barbara Wogan-Provo who finally got a word in, many thanks.

The early '70s was the beginning of his spontaneous performances. He would wander into the parklands and leave traces; quirks of the landscape, or walk around in a suit reading surrealist poetry and effecting space. A lot of his early work involved black plastic since black is the colour of anarchy (in the nicest possible way). This was a cheap and effective working material used to drape galleries and backgrounds. During this period, pieces such as *24 Hands*, *Newspaper* and *Assassination* were performed.

24 Hands.

Plaster casts of 24 hands that were placed on the ground on King William Street. One by one, each hand was moved on the hour to the Contemporary Arts Society at Parkside whilst unsuspecting audience reaction and interaction was documented.

Newspaper.

Using silk screen printed headlines were placed around all the major traffic points of Adelaide at a specified time. All were removed in an hour via a group mission. This piece was an exploration of media manipulation and privacy issues in public space.

Assassination.

A piece involving shooting a target with a camera in an act of character assassination. A random individual was selected in a public space and documented for a week without their

knowledge. A hitman was then given a dossier and hired to 'assassinate' the target. Since the individual's routine had been analysed, a specific time and place was established for the execution of the piece. Henk Visschedijk was the hitman who also participated in *The Smouldering Man Suicide Limited* that was a concept derived from a dream. Jim had dreamt of a pair of empty shoes with smoke rising out of them. This provided inspiration for the *Suicide Limited* piece where the performer walked around in a dark business suit trying to sell suicide methods to passers-by whilst a fuse attached to his rear end smoked away.

Labels/Etiquette/Mentations

Originally performed at the Experimental Art Foundation during the April/May Show of 1979. The individual enters the space pure (naked). As Jim gradually moved around the space, labels were attached (originally by Rob MacDonald, then Richard Boulez during a showing in Melbourne), eventually completely covering the entire subject in a thick wad.

Here is a written piece by Jim from 1974 that gives insight into his approach to expression. This excerpt is taken from *Modern Australian Sculpture* by Ron Rowe.

"The most important thing is the statement. The object is largely a vehicle for the transcription of the statement into concrete terms. The object acts as a chamber in which the activity of the statement is revealed. The statement is not however, necessarily obvious or explicit. In most cases the viewer has to form a connection (intuitively, emotionally, intellectually, psychically) with the object, in order to perceive the activities of the statement. In this I would agree with Duchamp's view of the creative act: the artist makes works that interact with the viewer. The viewer completes the work. Without the viewer the work is irrelevant. Thus artists and work are mediumistic with the statement. The medium in which the artist works seems to be quite arbitrary...Most of my work seems to cover a number of recurring themes. These are not statements dealt with in different ways-more areas in which different statements seem to find ground. Ritual is important, sexuality and perversity, surgery, fetish and the Pope. It is as if these form the geography in which statement events occur. Most work relates in an environmental concept. At no point would I say the clay object was the sculpture, but a housing of sculptural elements within the widest possible implications; an application of the environment."

Maxim.

On dit

Album of the Week

Jane's Addiction
Strays
 Capitol/

There has always been something undeniably free spirited and creative about Jane's Addiction that has attracted the world from those heady days of '80s Cali punk fusion. However, wind the clock forward 20 years and the subtleties, sense of humour, and artistic flair have been replaced with an all-Hollywood, take-me-seriously-because-I-am-rock attitude. Somehow, the group has failed to see that just putting some soft guitar and vocals at the beginning, and maybe in the interlude of a song doesn't make it subtle. There is nothing subtle, humorous, or artistic about this album. Sure, it rocks, the DVD component is some fun on the special edition, and the current single 'Just Because' has a killer hook that you're going to get in your head all day. Sure, a love

Perry Farrell, Dave Navarro or the like helps, but upon seeing the front cover of this master pose of an album, it's almost unavoidable to think there is some kind of violation of the Jane's Addiction name and creed. Well, perhaps I'll take back the bit about humour. The film clip for 'Just Because' is a great laugh, however maybe that's just because they didn't realise just how close they were coming to the Spinal Tap dogma. There are no long beautiful, dynamic, developing tracks like the beloved 'Three Days' or 'Mountain Song' of the past. Dynamics are jolty and circumsised, lyrics are shallow, almost thoughtless, and Navarro is on fire wanking off till high noon with his guitar. Standouts on the 11 tracks: 'Just Because', 'The Riches' which is the best return to form, sounding like it might even be a single. I think Perry puts it best when he tells us about what the band are doing back in the studio: "God made us sexy motherfuckers, so we've got to maintain that. Otherwise, you're gonna be left with some ugly politicians to look at every night, and I know you don't want to do that."

Prof. Booty



Classic

Album of the Week

It's not often that you come across the perfect soundtrack to the morning after some good muppetty lovin'. Being named after the great sexual-gentleman Marvin Gaye, and being able to Sugg it to the ladies good, I've done my research. The results are in, and Isaac Hayes' stylish, suave, 1972 soundtrack *Shaft* is the winner.

Whether the lady(ies) still around to bring in the morning, or you've parted for a morning of contented solace after a night of foxy slide, Isaac aka Black Moses has made *Shaft* the perfect backdrop.

Warming up with the theme of a post-liberated generation 'Theme From Shaft (vocal)', and moving into good ol' 'Bumpy's Lament' (the inspiration for fellow groove merchants, the Beastie Boys' 'Eugene's Lament') starts the positively smooth adventure in blaxploitation funk, and gets soulful to keep the ladies close.

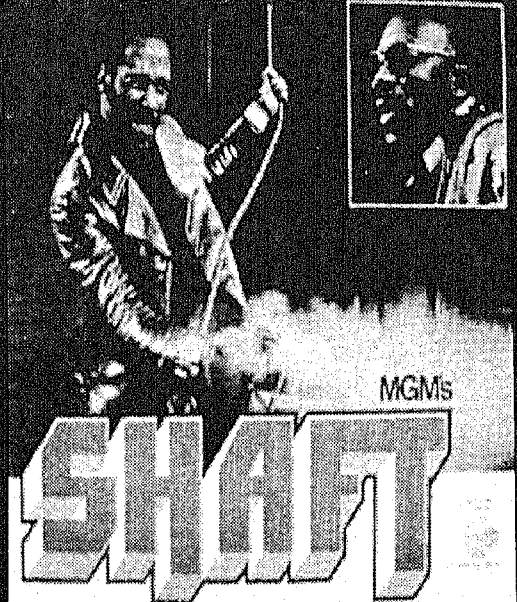
Before you know it, 'Café Regio's' is on and it's time for something to regain your energy, as it flows into 'Early Sunday Morning'. *Shaft's* all about the porn-esque rhythm guitar, horn section and the "shut your mouth" harmony action.

Such a movement Black Moses made upon the release of this soundtrack it has lasted through to inspire the children of today as it contemplates the travels of a young active private eye in his prime, who's not afraid of fighting crime on the fly.

It's like newly oiled elevator music, and as smooth as John Shaft's red Alfa.

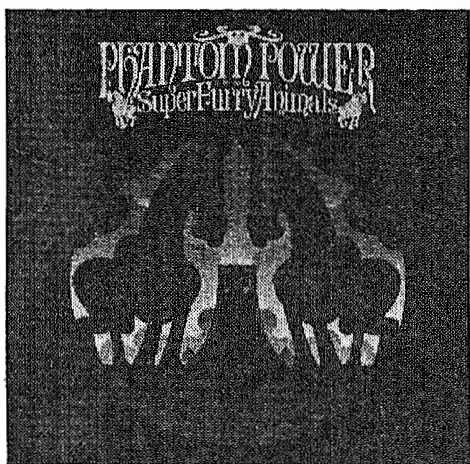
Marvin Suggs the Musical Muppet

SHAFT Music from the Soundtrack
 Composed and Performed by ISAAC HAYES



Isaac Hayes
Shaft
 Stax/Festival

Albums



Super Furry Animals
Phantom Power
Sony

So what do you get on a Super Furies album? Oddness of the most sublime saccharine variety that, I would go so far as to say it is utterly unique to this small tribe of Welshmen. What may look like a quirky song title on the cover ('Golden Retriever', 'Venus & Serena'), only gets more quirky when you read the lyrics, but add music and you've just been quirked out of your mind with their classic seventies ballad-man harmonies. If only Elton did political satire!

SFA provide the whole package, from artwork to lyric, glam rock to country they're absolutely bonkers. Whether you want to pay attention to everything and critique they're work, or just have some overblown rock to chill out to, SFA deliver. Just make sure you don't let you're parent(s) hear them, as they might introduce you to the Beach Boys or something.

Take this album as you will, just be sure you've got a fair pinch of salt and your tongue firmly in your cheek.

Prof. Booty

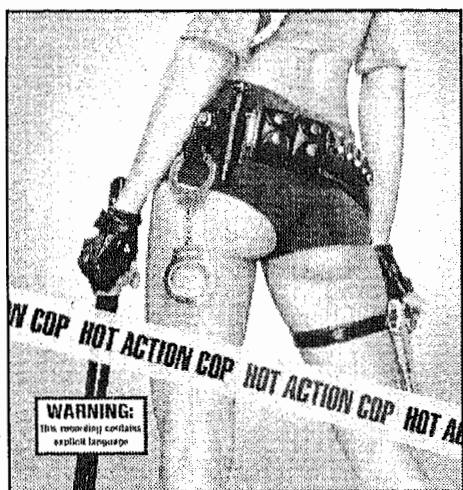


Boysetsfire
Tomorrow Come Today
Wind-Up/Sony

Boysetsfire are another of those generic 'we can't decide whether we're rock or thrash or punk or rap' bands from somewhere in the US. As soon as the

album begins with 'Eviction Article', so does the screaming and whining. Then, someone must have told them because they go a bit Bodyjar and it sounds pretty good! But, they get over their sudden burst of talent pretty quickly. Boysetsfire represents, to me, the ultimate opening act - I sat through this CD just waiting for the next band to start so I could forget what I just heard. But enough harshness. If Boysetsfire stuck to the decent melodies and catchy choruses of 'Full Colour Guilt', 'Handful of Redemption' and their hidden track 'With Every Intention' (which is a genuinely good track), they could be a really good punk outfit. Vocalist Nathan Gray has some decent range and can actually sing, while guitarist Josh Latshaw cranks out some good riffs. But they squeal aggressively too often and so, their CD will never be played again by this reviewer.

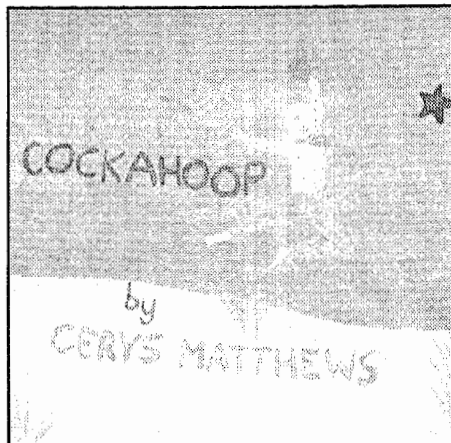
Massiv Micky D



Hot Action Cop
Self-titled
Lava Records

When you hear the term Nu Metal what comes to mind? Durst...Staind...or perhaps Chester Bennington's band. Now we have Nashville's finest Hot Action Cop and their self-titled debut effort. The first single to taken from the record is the high-energy anthem 'Fever for the Flava'. This track demonstrates the lyrical ability of the group, as it opens with the lines; "Do you think I could get some? Jiggy, jiggy. Maybe just a little finger. Sticky, sticky." Impressed? Lead singer/guitarist Rob Werthner does not lack enthusiasm or energy, however he fails to express himself with any real clarity. It is hard to move on from the manufactured element of Hot Action Cop; for instance, with the track 'Don't Want Her to Stay' were Werthner pointlessly name checks both Tom Cruise and Britney Spears. This debut fails to reach any greater heights than being a C grade Nu Metal record. You've been warned.

Alex Moran



Cerys Matthews
Cockahoop
Warner

After splitting with Catatonia in 2001, Cerys Matthews has been writing and writing, culminating eventually in the album she had been wanting to make all her life. *Cockahoop* is a collection of folksy, slightly abstract but enjoyable songs featuring the unique sound of Matthews' voice. Using primarily acoustic instruments, the album is a picturesque blend of heartfelt ballads. Emphasised by the 'rough edges' on the album, production was kept to a minimum, resulting in an offering greatly different to Catatonia's sound. Almost reminiscent of Bjork at times, *Cockahoop* is greatly original and may not suit fans of her previous band, but will definitely satisfy the palates of folk music fans. Cerys gained inspiration for some tracks from Bob Dylan, and this is very evident. So while staying true to Cerys' Welsh heritage, *Cockahoop* is diverse, modern and rare.

Tito



Al Green
L-O-V-E Songs
Shock Records

Deep in the heart of every music fan is soul music (just bear with me if you do not agree), and deep in the heart of soul music is Al Green. The pure passion with which every word is spoken by Al Green is so clearly evident in his music. This latest collection of greatest hits is a testament to his amazing music and the affect it is still having on the world of music today. My personal highlight is the smooth melodies of the six minute version of 'How Can You Mend A Broken Heart' demonstrating Green's love for the music. The album gets off to an amazing start with 'Here I Am' and finishes wonderfully with a small number of

covers featuring 'My Girl' and 'Unchained Melody'. *L-O-V-E Songs* is great, with the soul and longing heard on it showing how truly extraordinary some people can be when they use their gifts to their full extent.

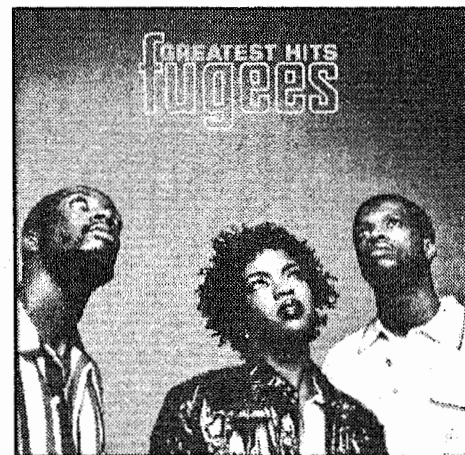
Tito



Ashanti
Chapter II
Murder Inc./ Universal

"Murder Inc's own princess" Ashanti is back, and this time with no sign of regular collaborator, Ja Rule. *Chapter II* begins with an 'Intro/Medley' and 'Shany's World' which hardly features her at all. The album proper starts at track three with the sexy first single 'Rock Wit U (Awww Baby)'. Ashanti has shed her clothes for *Chapter II* and gained a new sexier image. Ashanti has a vocal strength that most artists would lose their right arm for and is sounding more and more like the late Aaliyah. The production is very '80s inspired and often jazz influenced ('Rain On Me'). Ashanti sticks with her strength, the mid tempo groovers like 'Feel So Good' and 'Ohhh Ahhh' with it's Janet Jackson-esque vocal layerings. It's just the constant name-checking on *Chapter II* that irritates me, and the often silly skits. If anything *Chapter II* proves that Ashanti is an artist in her own right, as opposed to the chick who just sings the chorus in Ja Rule songs.

Glitz Mullet

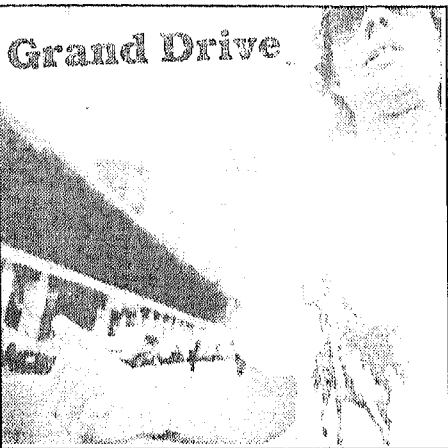


The Fugees
Greatest Hits
Columbia/ Sony

There's no denying that the Fugees were one of the most important hip hop groups of the '90s but I must admit that I was disappointed by this *Greatest Hits*

package. Sure they only released two albums and it contains all the hits, but I still feel a little a little cheated. Firstly, the sticker on the front claims that the CD contains their "hit solo releases" yet there is nothing from Lauryn Hill's solo albums, and the same sticker also claims that the CD features Wyclef's '911', which is absent. Some of the tracks have been remixed, and there is the inclusion of 'Ghetto Superstar' from Pras but no new tracks, no unreleased material. 'Killing Me Softly' and 'No Woman No Cry' illustrate the Fugees amazing skill of reinterpreting other peoples songs, also featured 'Fu-Ge-La' and 'Ready or Not' from 10 million selling *The Score*. The Fugees have a quality back catalogue, but if you already own *The Score*, this package is pushing to be value for money and doesn't do the band justice.

Glitz Mullet



Grand Drive
Grand Drive
BMG

These four guys play a brand of alt country music that is pretty similar to Wilco. The thing that surprised me most about this band is that they are from England. I'm fully used to thinking that these types of bands are from America. The self-titled album is their first release in Australia and I think it is supposed to be a kind of introduction for us to the band. The album is a compilation of a few songs from each of their previous three records and I don't think there's any new material on there.

I think their sound is very similar to that of Wilco except I think they're more country and less rock. The best tracks on the CD are 'A Little Like You', 'You And I' and 'Nobody's Song In Particular'. They use a lot of piano, organ and keyboards in their music and that's because they have a dedicated keyboardist.

Overall I think that this is a pretty good album with some really good songs, but just a little too country for my liking.

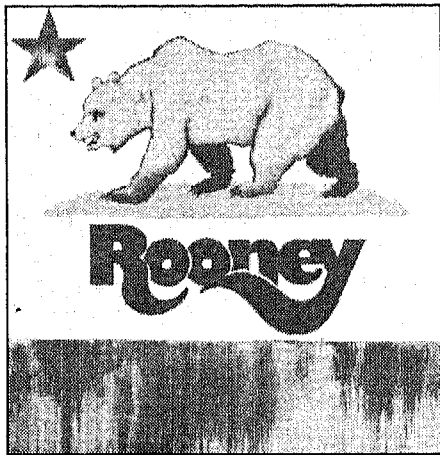
Jang Luu



Michelle Branch
Hotel Paper
Maverick

Michelle Branch is another of the pop-rock, slightly edgy female artists filling the void Sheryl Crowe left. (Ironically there is a duet on the album with Sheryl Crowe.) *Hotel Paper* is a catchy guitar-based album, and pretty much keeps to the same style the entire time. Most tracks are slowish not-quite angry girl ballads which express great emotion through passionate singing and heartfelt lyrics. It is evident that there is a great deal more to Michelle Branch than there first appears to be. She looks and sounds exactly the same as Vanessa Carlton, but through expert production and great arrangements, particularly in 'Empty Handed', and extremely complex and original album is offered. Branch writes her own songs very maturely and even though I would not buy this album, she has my respect for being herself in such a fake industry.

Tito

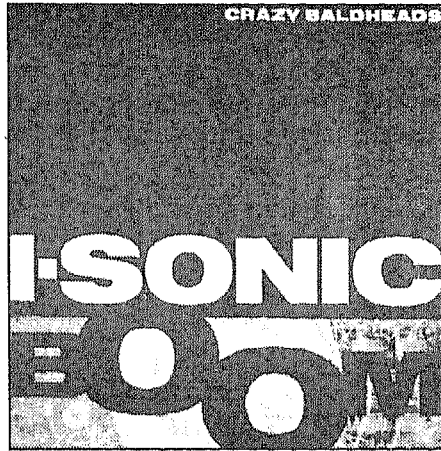


Rooney
Self-titled
Geffen/Interscope

This is the self-titled debut from LA pop five-piece Rooney. Rooney like fellow American retro-obsessives The Sights, knock out bouncy pop that relocates you from your living room to a never-ending summer on the West Coast freeways. The

highlight of this record is the glorious 'Sorry, Sorry' in which Rooney achieve the perfect rhythm and energy of a classic pop song. At times Rooney sound like Ash's poppyist moments mixed with Weezer's best moments without the Buddy Holly glasses. Even though there is much to like about Rooney the underlining problem is their lyrics. This weakness is highlighted on track 4 'I'm a terrible person' as Robert Carmine sings; "It's gonna be a bad day come someday." This is just one example of lazy song writing. However, Rooney can be forgiven as they are a band that ooze potential and this is generally an enjoyable debut.

Alex Moran



Crazy Baldheads
I-Sonic Boom
Fly Music/Universal

For all intents and purposes I want to like this record. I know that the dub/hip hop scene is emerging as a major player in the Australian music market, I know that the former musical outings of the groups members are star-spangled and I know that many an indie music critic has lent major kudos to this outing. The problem is however - I don't. From the outset the sounds and feel seem to be a reproduction of some great sound or feeling that I have heard or had before. Crazy Baldheads are obviously not devoid of talent and some of the beat creation is very nice, originality is another matter. At times lethargic ('Recharge') and predominately borrowed, with lyrics from 'Before the Sun Can Rise' straight from Sublime's as yet unpublished *Happy Rhymes for Dummies*. Unfortunately the album doesn't peak with the first single, 'HeartQuake' (amazingly clever play on words innit?), but plunges toward the irritating while firmly entrenching itself with the I-can't-believe-it's-not-machine-gun-fellatio 'Kinky Style'. The closing dub number 'To The Lovers & The Rockers' tries valiantly to redeem it's eleven predecessors, but unfortunately the fate of *I-Sonic Boom* is already a for-gone conclusion.

Gaz



Fear Factory
Hatefiles
Label?

This collection of b-sides and remixes was released by Roadrunner Records to sell the last of Fear Factory's work to their loyal fans. It has been released just in time- just over a year since this fantastic band separated. Only serious fans will purchase this release, and I suspect many of those would have already downloaded various rarities from the internet. The collection features a number of remixes by Junkie XL, including two versions of 'H-K (Hunter Killer)'. There are also remixes of the brilliant single 'Resurrection', and the cover of Gary Numan's 'Cars' which features Numan on vocals throughout. Neither of these remixes is particularly different from the original, so you need to read the linear notes to know what has changed. There are also demos and live versions of songs to satisfy fans, as well as 'Terminate', which was the final song to be recorded by the band.

Silverfuck

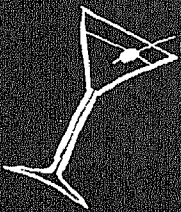
Tuesdays
1pm
Rumours Cafe balcony

Supplement your academic university experience with some extra-curricular goodies!

Head on down to the renowned on DIT Music Meefings to score yourself a CD.

All we need from you is an intelligent, entertaining review, submitted by the deadline.

The Singles Bar



Goldfrapp 'Strict Machine'

After enchanting us with the haunting *Felt Mountain*, Alison Goldfrapp and music partner Will Gregory went electro for their recent *Black Cherry* album.

This, the latest single from that album, with its loping bassline and quivering '80s synth pads proves the transition was a good one. Also featured is an excellent b-side 'White Soft Rope', stellar live versions of 'Deep Honey' and 'Hairy Trees', and a dub remix of previous single 'Train', making this a must have for all Goldfrapp fanatics and recent converts alike.

dan V

Midnight Oil 'No Man's Land'

One must realise by now that anything from Midnight Oil these days has to be meaningful, skilled and therefore cherished. This single is from Alan Simon's *Gaia* album, which aims to encompass musicians the world over in environmental protector solidarity. No Man's Land is driven forward by frustration at the current apathetic state of the world; it is driven upbeat by Peter Garrett's passionate voice. Love Calls Love is a cute B side in addition and makes this single worth a listen for a worthy cause. (See album review.)

LadyLaz

Architecture In Helsinki 'The Owls Go' / 'Kindling'

'The Owls Go' has an interesting contrast of a buoyant melody, and breathy, dark lyrics about serrated knives. Nevertheless the track lacks stamina, and unless you are Michael Jackson, you might find the kiddie-sounds (toy pianos, bubbles, children) rather irritating. 'Kindling' has far more momentum and assonance, but is let down by its short length and cheesy brass section.

Marvin

Minimum Chips 'Friends'

Once the trebly guitars, burbling synths and sweeter-than-sugar female la la vocals of 'Friends' comes through the speakers, I'm reminded of why Melbourne outfit Minimum Chips are often laboured with Stereolab comparisons. But I say "so what?" Better to sound like Stereolab than Linkin Park, and even then they have their own sound going own. This is beautiful, wistful melancholic indie pop that makes me want to roll down a grassy hill with a special someone.

dan V

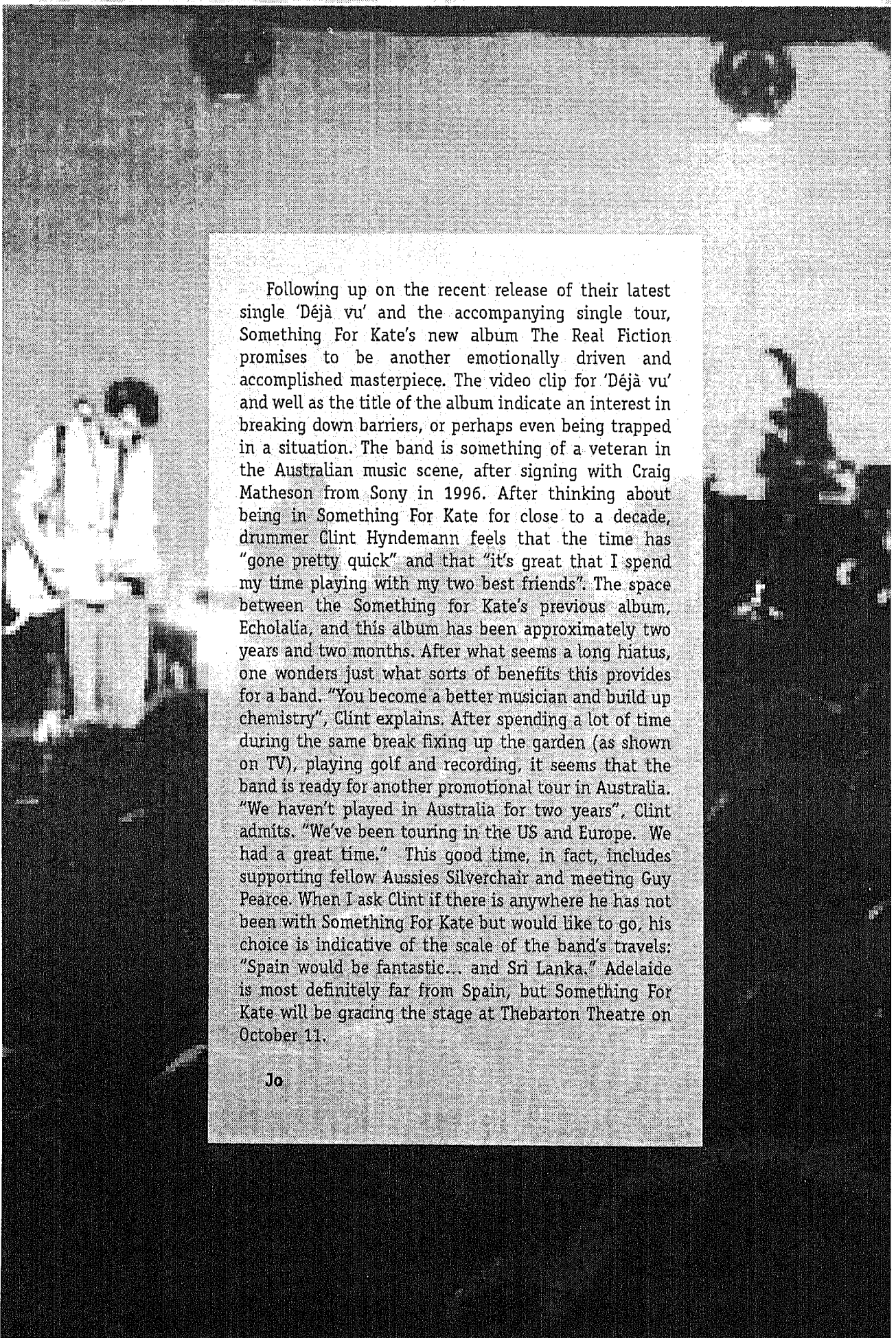
Mandy Kane 'Stab'

The most striking thing about Mandy Kane's single is the funky electronic sound. The second striking thing is that Mandy has written, recorded, produced and mixed the tracks on this single. 'Stab' is a catchy, well-rounded song that highlights Mandy's talent for song writing and performing. He invokes visions of glamorous male pop stars with more make up than I could ever wear. Moreover, the B-sides 'The Criminal Lovers' and 'Wonderfreak' heighten the anticipation for Kane's debut album.

LadyLaz

Something For Kate

Interview with Clint Hyndemann



Following up on the recent release of their latest single 'Déjà vu' and the accompanying single tour, Something For Kate's new album *The Real Fiction* promises to be another emotionally driven and accomplished masterpiece. The video clip for 'Déjà vu' and well as the title of the album indicate an interest in breaking down barriers, or perhaps even being trapped in a situation. The band is something of a veteran in the Australian music scene, after signing with Craig Matheson from Sony in 1996. After thinking about being in Something For Kate for close to a decade, drummer Clint Hyndemann feels that the time has "gone pretty quick" and that "it's great that I spend my time playing with my two best friends". The space between the Something for Kate's previous album, *Echolalia*, and this album has been approximately two years and two months. After what seems a long hiatus, one wonders just what sorts of benefits this provides for a band. "You become a better musician and build up chemistry", Clint explains. After spending a lot of time during the same break fixing up the garden (as shown on TV), playing golf and recording, it seems that the band is ready for another promotional tour in Australia. "We haven't played in Australia for two years", Clint admits. "We've been touring in the US and Europe. We had a great time." This good time, in fact, includes supporting fellow Aussies Silverchair and meeting Guy Pearce. When I ask Clint if there is anywhere he has not been with Something For Kate but would like to go, his choice is indicative of the scale of the band's travels: "Spain would be fantastic... and Sri Lanka." Adelaide is most definitely far from Spain, but Something For Kate will be gracing the stage at Thebarton Theatre on October 11.

Jo

Lubseay & Lassifiedseay

Basketball survey participants needed

I am looking for participants to take part in a **questionnaire** I am administering for my honours (marketing) course. Minimal basketball/NBA knowledge is required, and you will have the chance to win **\$230**, a **basketball** or some **clothing** by participating. If you are interested, email basketball@adelaide.edu.

PRIDE meeting

Hey guys!
For all pride members, queer students and queer friendly students there will be a Pride Meeting on **Wednesday August 20 at 1pm** in the **Rainbow Room** on Level 6 of the Union Building.
Please come and make Pride a happening club.
For any further details, please email Adam at adam.roe@student.adelaide.edu.au

Motorbike for sale

Make your friends jealous! Flashy **Yamaha R1** for sale - 2001 model, only 6000km, complete with service history. This bike stands out from the crowd being Yamaha blue with shiny polished rims and an awesome Yoshi exhaust.
At just **\$11,500** ono you won't find a bike like this anywhere else!
Call Nick on 0428 212 810 and come and see for yourself!

Peace Club meeting

In response to popular demand a further meeting has been called to test interest in forming a club to promote peace issues on campus and facilitate student participation in the peace movement.

Rendezvous:

Wednesday August 27,
in the **Clubs Common Room** at **1.10pm.**

Sam Kelly, David Faber
& Bruce Hannaford

Media Ball

The Adelaide University Media Ball is this **Saturday, August 23!** It's at the Hyatt's swanky **Grand Ballroom**, with pre-dinner drinks starting at **7pm** (formal proceedings getting underway at 7.30). Tickets are **\$65** for AUMA members and **\$70** for non-members, and will be on sale **Monday, Tuesday and Wednesday** from **11am until 2pm**, outside **Unibooks**. And don't miss the after party at **Sugar!**

Have you heard of Meningococcal Disease?

Meningococcal disease is rare, but if it strikes, the results are devastating. It may start like the flu, but in a matter of hours you could be unconscious. 1:10 who contract the disease will die; others may be left with severe scarring, loss of limbs or severe brain damage.

Want to know more?

For a limited time, individuals turning 15-19 in 2003 are eligible for **FREE Meningococcal C vaccine**.

See below for details of vaccination dates and times.

For more information, come and talk to the friendly immunisation staff that will be visiting your campus soon.

Adelaide University, Nth Tce Campus
Mon 18th & Thurs 21st August
11am-2.00pm
In the Wills, Level 1 Union Building.

There is no vaccine available to protect against Meningococcal group B disease therefore it is important that after vaccination with Meningococcal C vaccine you must still be alert for symptoms of other strains of meningococcal disease.

If you are turning 20+ in 2003, vaccine will be available on campus at a low cost of \$55 or contact your local council.

Further information is available by phoning your local council.

Immunise Australia Program website:
<http://www.immunise.health.gov.au/>

It is, in fact, nothing short of a miracle that the modern methods of instruction have not entirely strangled the holy curiosity of inquiry.

Albert Einstein