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On dit

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Editors

Bonnie Cruickshank
Gemma Clark
Tristan Mahoney

Advertising

Michael Fyfe

Printing

Cadillac

Distribution

Yakultron Knox

Subeditors

Current Affairs: Rosie Sidey

Opinion: Steven Robert & David Roberts

Vox Pop: Jo O'Connor & Matthew Osborn

Bar & Restaurant: Sarah Eckermann & Belle Hammond

Literature: Rosie Lovell

Arts & Theatre: Leo Greenfield & Maxim Sharoglazov

Film: Matthew Osborn

Australian Film: Victoria Hammond

Music: Sara King & Michael Fyfe

Local Music: James Cameron

Phoney Horrorscopes: Nat Enright

Photographer: Dan Murphy

About the cover

There's a little Annie Oakley in all of us

Wanna write?

The come down to the *On Dit* den, 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 on 8303 5404 or 8303 6490.

Next Edition:

Deadline March 19, published March 24.

Sharp-shooters:

Yak, Dan J, Ginseng gum, Mikey, Mikey B, Goodenough crew, David Faber, Hunter Thompson, Violent Femmes & James Cameron.

Howard ignores angry mob, instead preferring to attend performance of *The Lion, the Witch and the Wardrobe*

On March 14 irate students and other Federal Government-haters congregated outside the Adelaide Festival Theatre in the hope of catching a glimpse of the reviled John Howard. From around midday onwards the mass of people milled around, chanting anti-war slogans and admiring the street performers, who rendered a convincing wedding between George Dubya and Howard (with the Grim Reaper acting as an appropriate celebrant).

Just as the punters began to grow impatient Howard arrived without fanfare, whisked past the crowd and into the protection of a barrage of police lining the entrance to the centre. Howard was in Adelaide to attend a conference inside the Festival Theatre, and a performance of *The Lion, Witch and the Wardrobe* later that evening.

At this point, with dampened spirits, many of the attendees decided to call it a day. Dedicated few sat on patiently, waiting for the C1 car to appear again upon Howard's departure. At this stage the police presence seemed truly absurd, with officers easily outnumbering protesters. The police pulled no punches in exercising their authority, with much citation of laws of trespass throughout the event. The C1 eventually pulled out on to King William Road, met with a bout of frenzied yelling and cries of "shame", but was then lost on the horizon in a matter of seconds.

One poor chap found himself cornered by three over-zealous police officers after throwing a handful of papers in the air whilst running across King William Road. Thankfully the police have since decided to not press any official charges, but this doesn't lessen the inappropriateness of the police's reaction to a small, peaceful rally.



Milosevic's successor assassinated; Serbia mourns 'death of democracy'

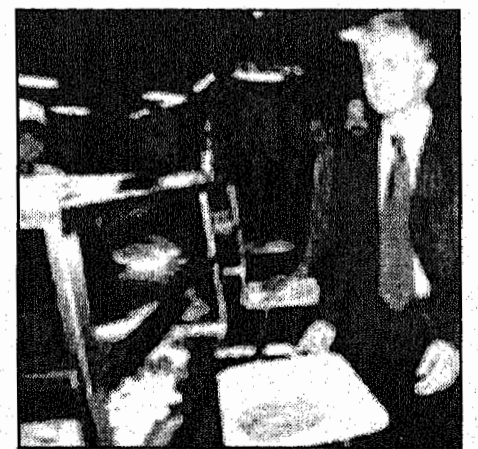
Yes, life is going on outside Iraq, but not for Serbian Prime Minister Zoran Djindjic. Djindjic, Slobodan Milosevic's successor, was shot in the stomach and back by two snipers late Wednesday night, March 13 dying later in hospital. The domestic crisis (a real one, unlike the induced Iraqi crisis) has resulted in a state of emergency being called in Serbia. The airport has been closed with the military now gaining special powers of duty.

Djindjic was instrumental in the extradition of Milosevic and post-war worked to rejoin Serbia with the other European democracies. His assassination is seen to be the legacy of Milosevic's corrupt authoritarian regime. An organised crime group, Zemun, has been named by the government as the perpetrators. A former member of the police Special Operation Unit is on the run after being accused of heading the group. Djindjic's government led a strong campaign against the mafia-style gangs that thrived during Milosevic's reign, attempting to rid Serbia

of organised crime. As a result revenge killings of public figures has been rife with a previous assassination attempt failing a month earlier. Deputy Prime Minister Korac has said the killing is an attempt return Serbia to the chaos and corruption the Milosevic authoritarian era, while the unpopularity of Milosevic's extradition amongst the old police force may also be a motive.

A total of 181 arrests had been made by Friday though the main gang figures are still on the run. The Deputy Prime Minister maintains that the Serbian government will continue its struggle against corruption and organised crime. It will be interesting to see what effect the incident has on the local region. Many a war has been waged over an assassination, the First World War for instance, though with the government receiving support from its neighbouring nations, this seems likely to remain a civil battle.

Dan J



Despite claims to the contrary, Mayo food was not the cause of Djindjic's death

Oil in Iraq: A catalyst for war?

Amidst an almost inevitable US led war on Iraq is considerable discussion about whether oil is the major stimulant for 'regime change' in Iraq. Therefore upon examination of the facts, is this highly sought after commodity the driving force behind the division that has been created within the UN Security Council or rather, is oil merely clouding the issue of the danger that Iraq possesses?

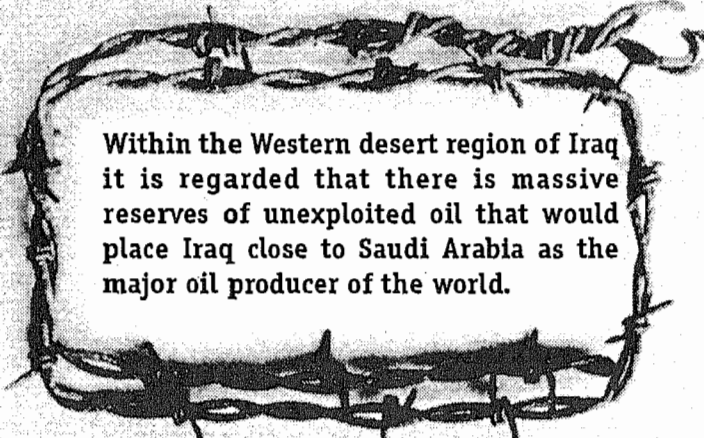
Currently it is estimated that Iraq produces 11 per cent of the world's oil, making it the second highest producer of oil to Saudi Arabia. However within the Western desert region of Iraq it is regarded that there is massive reserves of unexploited oil that would place Iraq close to Saudi Arabia as the major oil producer of the world. It is estimated that after exploitation of the western fields that Iraq will produce in excess of 30% of the world's oil. As a result it is believed that whoever obtains control of the western oil fields would be the equivalent of the 'gatekeeper' of oil reserves. As a result of this abundance of oil there has been immense interest from Western oil companies. For instance the CEO of major US Oil Company Chevron, Kenneth T. Derr stated

"Iraq possesses huge reserves of oil and gas - reserves I'd love Chevron to have access to."

The companies that currently have major control of oil in Iraq include Russia's Lukoil, China's National Petroleum Corporation and France's Total Fina Elf. Notably these companies have significant influence within three

permanent members of the UN Security Council, which are choosing to veto a war on Iraq.

Not only does Iraq possess vast amounts of oil, the quality and low production costs are also an immensely attractive feature of the oil in this nation. Due to the relatively shallow wells that exist in Iraq, according to



Within the Western desert region of Iraq it is regarded that there is massive reserves of unexploited oil that would place Iraq close to Saudi Arabia as the major oil producer of the world.

the US Department of Energy oil can be produced at approximately \$1.50 a barrel comparative to \$20 a barrel in the US, which is equivalent to Saudi Arabia's low production cost, making the level of profit available to major oil companies colossal. Currently oil is selling at four cents per litre in Iraq. Similarly the high carbon content of the oil is said to make the chemical properties

of the oil of the highest grade.

As a matter of history, prior to the nationalisation of the oil producing countries, which in Iraq's case occurred in 1972, major US and UK oil companies approximately had a three quarter share of oil production in Iraq. However, after 1972 these companies were forced out of the production of oil in the Middle East and were forced to buy oil on the world market. As a result, major Western oil companies became more involved in 'downstream' activities in the Middle East. However as the situation began to change during the mid 1990's Western companies again became involved in the production of oil, however to the detriment of the US and UK companies they held no presence within Iraq, much to the dismay of multinationals such as Exxon Mobil.

Therefore, with September 11 souring relations with the US and Saudi Arabia, combined with the vast reserves of oil in Iraq, in which the US or UK has no stake, makes it pertinent to raise the importance of oil in this saga. Furthermore it can not be forgotten the presence of France, Russia and China already within Iraq, which poses questions as to their motives in this debate, a matter which seems destined to result in a non-peaceful solution.

Timothy Wetherell

Mayor Tells Baxter Detainees to "Piss Off"

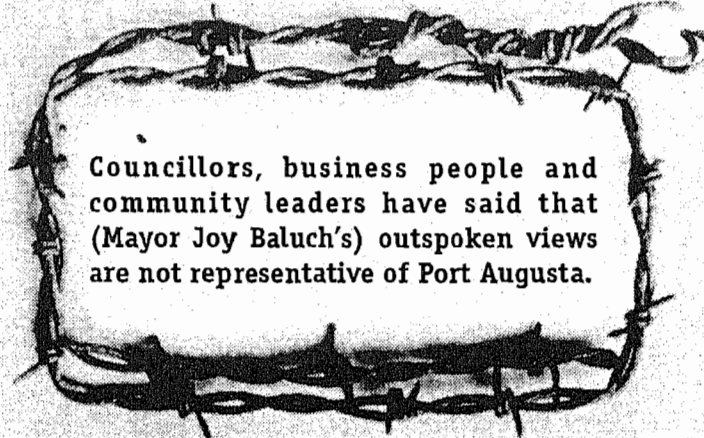
In a manner somewhat reflective of the US's integration problems of the 1950s, Mayor Joy Baluch has vocally opposed the integration of detainee students within the Port Augusta Secondary School, warning that those who advocate such integration could "all piss off". Such a comment has provoked cautions from her fellow peers that she may be ousted in the coming council elections.

Following a proposal by the Department of Immigration and Multicultural and Indigenous Affairs (DIMIA) and the South Australian Department of Education and Children's Services (DECS), it has been decided that nine teenagers from the Baxter Immigration Detention Facility (IDF) will attend Port Augusta Secondary School. Aged 13 to 16, the students are expected to join mainstream classes within the next month. This proposal was met with large opposition from the Port Augusta residents when it was recently endorsed at a community meeting.

The meeting was held by the Government Steering Group Committee (GSGC) which comprised of members from DIMIA, DECS and Port Augusta Council, Whyalla City Council and the South Australian State Government. Parents, and other residents also attended, voicing their anger over the proposal and constantly disrupting the guest speakers with their concerns. Such concerns included the adjustment of the students, yet many opposed the actual integration. While the residents were angry with the proposal itself, they also vocally

expressed their disdain for the way in which the meeting was organised, as they were not willing to listen to the information session regarding the country's detention program.

However, it appears that neither the principal nor



Councillors, business people and community leaders have said that (Mayor Joy Baluch's) outspoken views are not representative of Port Augusta.

the students of Port Augusta Secondary School share these views. Principal, Darryl Ashby, spoke of the right of every child to an education and conveyed that this was the majority view of the school community. This was reinforced in his claim that the teenagers upon attending the school will "come into a warm, inviting environment, supported by the staff and students". The students echoed this opinion, stating that they had "no problems" with

the integration of detainees in their "multicultural school". The school council also expressed its approval of the proposal and commended Mr Ashby's proposed arrangements for the students including an induction program and buddy system in order to welcome them and make them feel "as normal as possible".

Despite the apparent support for the views of Mayor Joy Baluch, councillors, business people and community leaders have said that her outspoken views are not representative of Port Augusta. Many councillors believe that she has "overstepped" the mark and convey that the community is not with her all the way. This is evident in Ms Baluch's comment that the council were opposed to the integration of detainees into the school. However, Deputy Mayor Peter Solomon said that the council voted in December to let the children attend the school. Joy Baluch, as the figure imposed a curfew on the town of Port Augusta, has asserted that she will again run for mayor, yet it is suggested that she has passed her "use-by date".

Consultation with the Willsden Primary School community regarding the integration of primary aged detainee children from Baxter is continuing.

Lisa Thomson

Need Nuclear Weapons?

CONTACT NORTH KOREA

The nuclear crisis in North Korea has continued to escalate since October of last year when President Kim Jong-Il surprised US officials by admitting to restarting its nuclear weapons program and to violating the terms of its nuclear Non-Proliferation Treaty. In recent weeks, however, the reclusive nation has raised international security concerns, by test firing a cruise missile across the Sea of Japan, expelling UN nuclear inspectors and continuing to agitate the United States with the threat of nuclear weapons development.

Following World War II, Korea was divided with the Southern half of the peninsula becoming Western orientated and the Northern half coming under the communist rule of the nation's founder President Kim Il-song. After decades of mismanagement, Kim Il-song died in 1994 and was succeeded by his son and current President Kim Chong-il. Still heavily reliant on international food aid to feed its population, North Korea continues to expend resources to its military forces allocating them 14.4 percent of the last budget. With almost one in every 20 people in North Korea wearing military uniform the communist nation is home to the most militarised society and the fifth largest army in the world. The sheer size of North Korea's military in conjunction with her development of long range missiles and research into nuclear, chemical and biological warfare make the once reclusive nation unpredictable and dangerous. Indeed her most recent threats of nuclear weapons development reverberated, with serious security concerns, not only in the East Asian region but the wider international community.

In spite of recent events on the Korean Peninsula, President Bush declares that diplomatic efforts are ensuing to find a peaceful solution to the nuclear weapons standoff. Bush is reportedly pursuing the support of China, Russia, South Korea and Japan, urging these countries to work with the United States in "convincing North Korea that it is not in their nation's interest to be threatening the United States, or anyone else for that matter" with nuclear weapons development.

When questioned about the success of reaching a diplomatic solution, in stark contrast to his attitude towards Iraq, President Bush expressed a desire to resolve the crisis without military action, asserting that this would remain a last resort. The desire for diplomacy came after administration officials confirmed that four North Korean fighter jets intercepted a US reconnaissance plane over the Sea of Japan, last week, using radar which suggested they might attack. The incident, which occurred near the North Korean border, yet clearly in international airspace, represents the first sign of aggression from the isolated nation since April 1969, and threatens to escalate already existing tension with US allies. President Bush remains hopeful of a

peaceful resolution to the crisis, yet responded to the most recent military threat by deploying 12 B-52 and 12 B-1 bombers to the U.S. air base on the Pacific island of Guam to act as "military deterrent to North Korea".

The situation in North Korea threatens to be even more volatile than the simultaneous conflict in the Middle East, where Iraqi President Saddam Hussein has managed to generate sympathy from the Arab world and Western Europe by making token concessions to weapons inspectors and the United Nations. North Korea, however, has done none of these things and instead has shown a blatant disregard for the 1968 nuclear accord with the United States and its self-imposed 1999 moratorium on missile testing. In spite of this, however, President Bush seems far more willing to overlook the most recent confrontational actions by the regime whilst dismissing all concessions offered by the Iraqi President. This contradiction in US policy is surrounded by speculation that the Bush administration would be unable to handle simultaneous crises in the Middle East and Asia. Influential Washington Post columnist Charles Krauthammer recently stated that in practice this was not simply not possible asserting instead that the United States has been forced to play a waiting game in response to North Korean provocations, until the conflict in Iraq has been resolved.

In spite of such allegations US Defense Secretary, Donald Rumsfeld, insists that although the nation is avoiding a North Korean conflict, it is both capable and willing to fight a simultaneous war in Asia. Indeed the Asian region is already feeling the military presence of the United States where around 100,000 US troops are currently deployed. Of this number around 37,000 troops have been stationed along the South Korean border since the Cold War, in the hope of avoiding a conflict with the Communist North. The presence of US forces on the Korean Peninsula, has

however, become intrusive to the North Koreans, who earlier this year held large rallies calling on the US to remove the troops from their country. If a conflict were to ensue between the US and North Korea, the growing anti-Americanism in the South will only make things more difficult, with Washington already in discussions with Seoul to move the border troops out of North Korea altogether. Amidst fears that North Korea will soon possess nuclear arms Rumsfeld admits his preference for retaining US troops in South Korea, sentiments which are mirrored by South



Weapons technology sure has come a long way since the days of Geronimo

Korean Prime Minister Goh Kun. In spite of the recent protests, Kun said that his country wanted the troops to remain in the region stating that he did not wish to weaken the "deterrence capabilities of the US military".

In spite of an overwhelming preference displayed by the United States to avoid war in North Korea, such a conflict is not out of the question. Amidst preparations for a war in Iraq, the threat in East Asia looms over the Bush administration and other world leaders, who are particularly concerned about the long term security implications of ongoing weapon proliferation in North Korea. In spite of economic hardship in the decades following WWII, North Korea has emerged as the world's leading producer of missiles and weapons of mass destruction, aided by strategic partnerships with Pakistan and Iraq, both of whom have made contributions to the nation's atomic development. North Korea is already actively exporting its military technologies to countries in the Middle East, Africa and Europe, not only facilitating the acquisition of ballistic missiles and weapons of mass destruction but also threatening to encourage weapon hungry nations to follow in its footsteps. The recent decision of North Korea to restart its Yongbyon nuclear facility and expel International Atomic Energy Agency inspectors thus raises fears about the nation's nuclear capability, and the detrimental effects on security in the region. Indeed US officials appear justified in their concern that North Korea's nuclear technology will eventually join other

weapons of mass destruction on the international export market.

The crises in Iraq and North Korea are intrinsically linked, with the Iraqi situation already impacting on the ability of the United States to deal with the threat of a nuclear North Korea. Indeed, North Korea's emerging nuclear capability, together with its existing arsenal of ballistic missiles and weapons of mass destruction, has given the nation the ability to credibly threaten the United States. Furthermore, North Korea not only has the capability to limit the response of the United States to the current conflict and events in Iraq but also the freedom of US movement throughout Asia. With terrorism already on an unprecedented global scale, nuclear development by North Korea also threatens to open up the market for the sale of these weapons to terrorist organisations. Given North Korea's research into biological and chemical warfare and her recent history with weapons of mass destruction the present nuclear crisis and the implications for security could not be more severe. Indeed for Australia this threat is far too close to home.

Rosie Sidey

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Cambodia or Scambodia: tourist haven or hell?

After years of struggle under the Khmer Rouge and in the wake of the famine, destruction and death Pol Pot left behind, Cambodia finally seems to have emerged from its tumultuous past as a new nation, opening its borders and joining its Asian neighbours at the centre of the tourist map.

A former French colony and home to the recently opened Angkor temples, Cambodia attracts hordes of backpackers and tourists who flock to the region in search of the natural beauty, history and adventure for which it is renowned. The legal opening of the Cambodian/Thai border in early 1998 has further facilitated the flow of tourists between Bangkok and Phnom Penh, enabling travellers to continue their Asian pilgrimage overland. Indeed Phnom Penh is fast developing into a bustling Eastern capital, the streets lined with budget guesthouses and street side cafes. It is surely only a matter of time before this, still fragile, city is overcome by heavy pollution; and the majestic temples at Angkor reduced to tacky souvenirs and Contiki tours.

Although popular tourist spots such as Angkor which attract westerners and US dollars to Cambodia have been cleared of landmines, the rest of Cambodia is still plagued by their presence. It is estimated that hundreds of thousands of landmines still remain throughout the Cambodian countryside and along the borders, a legacy to the violence and atrocities of the Khmer Rouge regime, and a not-so-distant past. Indeed, the Cambodian people show remarkable strength in their desire to make a fresh start but the nation is still grossly impoverished, and struggling to maintain its economy following decades of corruption and war and the devastating blow dealt by severe flooding in 2000. It is this poverty which threatens to make a visit to Cambodia unpleasant, particularly for the light hearted tourist, and reports of theft, armed robbery, scams and tour harassment have increased in recent years. In Phnom Penh, it is sometimes difficult to avoid beggars and hustlers, who will tell you anything in order to entice you to their 'guesthouse', and immigration officers at the border town of Poipet are

renowned for a reluctance to accept vaccination cards and visas without a hefty tip. Even travel within Cambodia is rumoured to be unpleasant; many roads remain unpaved, subject to heavy rains which render them muddy and useless, whilst tourist boats are often dangerously overcrowded.

The road to Cambodia may be a long and windy one, but it is certainly a journey worth making, if only to witness the glory of the ancient Khmer civilization which remains at Angkor, or the lingering colonial influence of Phnom Penh where Khmer towers share the boulevard with coloured French villas. The country's melancholy history provides for a sombre experience, particularly at the Killing Fields of Choeung Ek, yet there is a friendliness and hope among the Cambodians which defies the violence and suffering they have endured, and the poverty they live with still.

It is for these reasons that Cambodia is rich in culture and history, and even its capital, with streets filled with screaming motorbikes, possesses an undeniable charm which makes it well worth a visit.

The forces of urbanisation which have overtaken capitals elsewhere in Asia certainly loom over Phnom Penh, which is already under heavy construction, yet there is little doubt that Cambodia will maintain its appeal to the traveler.

Even in the midst of confusion and chaos there is an excitement about Cambodia from its temples and palaces, busy markets, and crumbling colonial architecture to the amber laden monks crossing the street. It seems that in the aftermath of war, violence and political instability Cambodia maintains a chaotic harmony of its own. There remains of course the risk of robbery, or scams, whilst travelling in Cambodia, yet one is more likely to experience nothing more than unwanted attention or the priceless smile of a war veteran when given some loose change.

Rosie Sidey

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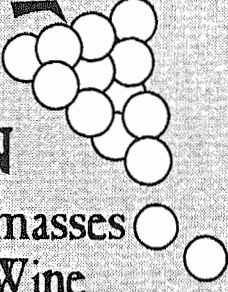
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The WAITED OPINION

Palatable propaganda for ze masses
from Dr J. Belmondo of Wine



Are we decadent culprits? Bridging the river WHY

What I wonder while promenading around the haughty vales of proud vines, chewing borsch sandwiches and giving the invading avian hordes who pillage my fine little vestibules of grapey smut a fine schlacking, is, do we 'Waitans' stand out when we go abroad (aka North Terrace), and if so, why? Making wine, or as some would utter, making whine, is really a decadent and dirty dirty pursuit, which really borders upon hedonistic crime. Like the trappings of blue murder, our bare boned passions are up on display like the painted pleasuremongers inside a Bangkok showbag, with our crimson red Shiraz tattooed hands, phenolic musky pheromones and red wine Dolmio grins. We are a tribe of cultural misfits, skirting what's tasteful and proper and delving into the shameless abandon of a Bacchuelian (get a triple word score on that schnappers, baby) hermaphrodite. It's all in the name of fun, I keep reminding my colleagues, but alas are we pushing the (french) envelope too far until the latex breaks and we get slapped. This is what I think about when walking around the vines, swinging my cane and shooting the odd albatross.

It is a pity really that some psycho-systemic barrier or a 'bridge too far' exists between our pleasurable seats of learning, that is between North Terrace and Waite, and I feel we should be brought closer in a unison of mirth, banter and decadence. Pursuing debauchery in ze hinterland retreat where Orwellian utopia is just an armpit hair away, is a game the whole family can play. Remember *The Curiosity Show*? Well, keep that charade of risqué shenanigans under the veil of scientific exploitation as your mantra. We have to have more cross-campus festivus, something possibly harking back to the frivolities of pagan mardi gras, complete with the odd act of random duelling with foils. Chase the dragon I say, for ol' Puff likes tango. Better still, oh mission control grant us a magic beer, well, alas, at the Lirra Lirra so that Major Tom and friends can supplicate to the amorous whiffs of freshly poured brew!

Finding where you belong and where you should be is like coming to, being shocked to find yourself gaffer-taped spreadeagled to the roof of a musty brown Volvo station wagon, 'ceiling suspension kit style' like a sex slaved spiderman, with a crazed hungry grimace on your face, as your last lucid recollection was walking

into the Waite 'Re-orientation' night pining for 10 pesos all you can drink and munging on crumbed tender young animal. These exploits into the unterland do usually spring from the hallowed halls of grape S&M. Who would not want a ticket to that *cabaret tragedie*? How many shanghai surprises can one enjoy in one place? So next time some person of tasteful ill-repute mentions that the schwing for a party is down Waite way, don't hesitate. Just submit to the cosmic pantomime and get down with it man. Better still if one is so lucky to be invited to a soiree initiated by a grape fondling advocate, get into it, the old edict "crush me, squeeze me, make me wine!" still holds true.

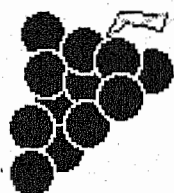
Politik and the grape seed

I must vent. Vent was word of the week a few weeks ago before diuretic grabbed me with sinful abandon and cleansing glee. My allocated vent partners Dr Duncan and the swankily vivacious Kizzer love to receive a good venting as I do. It's soothing mental lube.

The grape is the perfect natural showbag. Like a car, it comes with full crash protection (the skin), protecting the precious cargo within (the pulp). If we, the parishioners of this great banana republic vine, are the grapes, the skin our reason and sensibilities protecting our delicate cranial pulp then why is Jonathan Howard such a whacked viticulturist making those seeds inside seem so bitter tasting? Were the Ribena berries the result of a shadowy government funded mishap with GM grapes, endorsed by the current *fascista*?

Any legal philandering, righteous schmuck can be directed to my esteemed legal team and part-time slapfesten dancers WeimarandWeimar@hotmail.com. Further still I can be reached in my leopard skin lederhosen at drbelmondo@hotmail.com, an account funded solely from the sale of my beloved thigh-rolled Batistas, cigars made on request by the naturalists from Camp Guevista, Cuba, a community works project funded by the ol' Papa Castro himself. Shit Jonathan 'Gollum' Howard, could learn a lot from him. Keep the revolution alive! Hola.

Dr J. Belmondo



Shiny new sports hub to replace defunct gym

Last Wednesday saw the Grand Opening of the University of Adelaide's new Sports Hub, located on level five of the Union Building. Naturally, the good people from the Adelaide University Union came through with complimentary drinks and Plenty of Platters, along with a some triumphal classical music (The Olympic Anthem, if we're not mistaken) once the ribbon had been cut.

The Hub itself consists of a plethora of weight lifting equipment and all manner of fitness training courses. According to Gloria Chester, the project was the result of the Union's prompt response to the Association's initial request for some floor space for the venture (shortly after the University Gym was closed down late last year). During her speech, Chester made light of the Union's surprisingly acquiescent attitude, pointing out how unusual it was that "they actually listened!"

Union President Georgia Heath appeared pleased as punch by the successful opening. "I am immensely

pleased that I am President of the Union while such exciting changes are taking place." Kudos all round.

Tristan Mahoney



Crowds gather at the Sports Hub entrance



Potential patrons inspect the gleaming machinery

National Wine Centre acquisition update



The University of Adelaide's recent acquisition of the National Wine Centre on North Terrace has caused quite a stir, not least due to *On Dit's* ongoing coverage of the controversial leasing arrangement.

Last edition (*On Dit* 71.3), we apologised for alleging that it was the University that had purchased the lease. Some mischievous scoundrel had led us to believe that it was in fact the Faculty of Science that was to blame. This is *not* the case. We currently possess the minutes of the University Council meeting where the decision was made. Our thanks to those kind souls who pointed out the fact that last week's *Korrection Korner* was indeed unnecessary.

The University of Adelaide is not known for sound financial management. As more details come to our attention, University Council's decision to acquire the lease is looking less responsible by the day. It

seems that part of the lease agreement with the Rann Government (organised by State Treasurer Kevin Foley) specifies that the University must operate and maintain the centre in much the same way that the State Government has (ie as a promotional facility for the Australian wine industry). This is indeed a cause for concern - how can a university succeed where successive State Governments have failed? This is particularly worrisome when we hear that the University could potentially outsource the campus security service.

Rumours of a conflict of interest within University Council abound. *On Dit* is currently looking into the finer details of the process that led to the acquisition. Tune in next week for a complete list of University Council members and National Wine Centre Board members...

Tristan Mahoney





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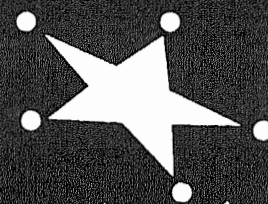
Campus News

Australian Performing Right Association

VS

the universities:

Copyright law enforcement goes berko



The issue of music copyright has been a hot topic at Australian universities of late. Two weeks ago the Federal Court began hearing a case raised by major record labels EMI, Sony and Universal against the University of Tasmania, the University of Melbourne and the University of Sydney related to alleged music piracy by users of the university computer networks, the major issue being the downloading and playing of music from the internet. The universities have agreed to preserve data relating to this issue, but are expected to argue against handing this information over to the record companies when the court case resumes later this month. It is possible that similar action may be taken against other universities in the future. As a result, the University of Adelaide has raised the issue of music copyright with its staff in a recent memo.

One of the aims of this memo was to reinforce that it is an infringement to:

- * burn copies of commercially borrowed, hired or purchased CDs;
- * play CDs at work (the contract that accompanies a purchased CD extends only to the playing of a CD in a domestic setting);
- * play the radio at work in the absence of obtaining a licence from APRA;
- * perform live music in the absence

of a licence from APRA;

- * play music-on-hold without a licence from APRA;
- * photocopy or digitise more than 10 bars of sheet music;
- * photocopy or digitise scores which are within copyright;
- * photocopy or digitise lyrics which are within copyright; and,
- * download copyright material from the internet.

The points most likely to have an affect on a large number of students are that of downloading copyright material from the internet and that of listening to CDs at 'work'.

Regarding the first point, the University of Adelaide does not allow the use of its IT services for recreational purposes. This, in theory, means that students should not be downloading copyright material such as music on university computers or through the university network. However, it is likely that a number of students have downloaded such material in the past, and surely there will be some who do in the future. If the record companies win the current court case this could force universities to provide them with details of students who have downloaded copyright material. The record companies

would then be able to take action against those individuals. Also, the universities themselves may be liable because they have not prevented this activity from occurring. Students who have been participating in the downloading of copyright music should tread cautiously.

On the issue of listening to CDs at work, many students could be in breach of the law in this case. As stated, the contract accompanying the purchase of a CD only covers domestic use. Many postgraduate students listen to music in their offices while working, and many undergraduate students listen to music through headphones while studying in the library, the university computer suites and other areas of the campus. Is it possible that these actions are an infringement of copyright laws? Is the University over-reacting to the threat of litigation by informing some staff and postgraduate students that they are not to listen to music in their offices? Perhaps someone with expertise in copyright law could answer these questions for us. Apparently some departments are considering purchasing licences from APRA to allow them to play CDs in the workplace. Until then, those who wish to listen to music on a university campus in Australia should do so with the volume turned down.

Michael Brauer

Introducing 50

From 1 March 2003, the general urban speed limit for all South Australian cities and towns will be reduced from 60 km/h to 50 km/h.

So you must not exceed 50 km/h on local streets unless you pass a sign indicating a different speed. If there is no sign, the speed limit is 50 km/h.

Why a lower limit?

Each year there are up to 3,700 reported fatal and injury crashes in South Australia. Many are caused by excessive speed. Research shows that even small reductions in vehicle speed can significantly reduce the number of deaths and the severity of injuries. For example, when you're driving at 50 km/h, your stopping distance is approximately 10 metres shorter than at 60 km/h.

Which streets will be affected?

Local urban streets in both metropolitan areas and country towns will have a 50 km/h limit, replacing the current general urban limit of 60 km/h.

Most of these streets WILL NOT be marked with speed signs but will automatically attract the 50 km/h speed limit. If there is no sign you must not exceed 50 km/h.

Where will speed signs be used?

Streets and roads where the speed limit is higher or lower than 50 km/h will be clearly marked with speed limit signs. Examples include many main roads, road works, 40 km/h areas, 25 km/h school zones and children's crossings.

All major roads such as highways and arterial roads (ie those that serve as key traffic routes) will be clearly

50 km/h streets are safer streets

signed at the start of the road, near major intersections and at regular intervals along the road.

Will the police be enforcing it?

Yes. Drivers detected exceeding the 50 km/h speed limit may be issued with an expiation notice. Fees start at approximately \$140 and may incur demerit points.

Further information

For further information, visit www.transport.sa.gov.au, call Transport SA on 1300 360 067 (cost of local call) or check with SA Police Traffic Enquiries on (08) 8207 6586.

The 50 km/h speed limit for urban streets commences 1 March 2003.



Want to get involved in your faculty, department or school?

Want to get involved in student politics while steering clear of the pesky election week process?

If your answer is yes (and let's face it, it obviously is if you bothered reading any further than the word 'election') ... then becoming a faculty/school/departmental student representative is for you.

Each faculty, school and department on campus has to have at least one undergraduate and one postgraduate representative sitting on their boards. Fellow students in each faculty, school and department elect these reps. These students play a vital role in the University, expressing the needs and experiences of students to the academics who are often somewhat removed from access to this information.

Many departmental, school and faculty boards lack student members. This is largely as a result of positions not being made available, or if available, not being adequately advertised. In response to this concern, the Vice-Chancellor on behalf of University Council approved a policy ensuring that students will have an opportunity to be represented on all peak departmental, school and faculty boards and committees.

The faculty, school and department student representatives form a committee, where they can express issues in their areas. Often common issues arise and the committee can create ways of resolving the issues.

Student Representation is key to

ensuring that our rights as students are protected, to have input into assessment, content and other aspects of courses. Students have a lot to offer the University. We can help recreate some of the former glory of the University of Adelaide that our lecturers so often rave about.

So if you believe in:

- * Participatory decision-making processes
- * effective and responsible governance
- * accountability
- * access to information
- * wider ownership of decisions

then help the University enhance policy making and implementation by drawing on a wider variety of experience and knowledge - yours!

Come and see me in the Students' Association, send me an e-mail at leah.marrone@student.adelaide.edu.au or phone 8303 5406.

You can also contact your faculty, school or department for more information, or visit the University website: www.adelaide.edu.au/governance/faculty/student_elections

Leah Marrone
Education Vice-President



Representative democracy: look what it did for Ronald Reagan, and think about what it could do for you!

NOMINATIONS OPEN: March 18
NOMINATIONS CLOSE: April 2
ELECTIONS: Held April 3 - 7

WANTED

Submissions for *On Dit's* **WAYWARD SECTION**

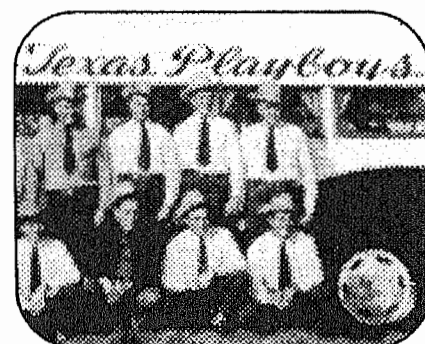
We're looking for submissions for Wayward, the section of the paper dedicated to campus culture and the student lifestyle. As well as the regular columns of Wayward Travel and Wayward Work, we welcome any kind of feature you think fits the section.

WAYWARD WORK

Have a crap job, or had one? Good. Send us 600-700 words telling us all about it.

WAYWARD TRAVEL

Share your travel stories, whether they be holidays from hell or life-changing journeys. Pass on your travel tips for students too!



Email your contribution through
to ondit@adelaide.edu.au,
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LETTERS

Sharpen your keyboards, because as of next week the good people at the London Tavern have offered lunch for two and two pints of beer to the Letter of the Week.



We are not Green Left Weekly

Dear Editors,

After the large anti-war protests on the fifth of March it was surprising to read two letters in *On Dit* that supported the war on Iraq. The arguments in the two letters, by Adam Bailey and TPHB, which defend plans by the 'coalition of the willing' to bomb Iraq back into the Stone Age are simply wrong.

Firstly, they say this war is not for oil - arguing that the US can buy oil from

Iraq even now, wouldn't take a coalition force into Iraq if it wanted the oil for itself, and that its 'simply not relevant'. Its true that the US can buy Iraq's oil, but that does not mean they own the oil fields or control the oil supply. Iraq can still enforce price surcharges and other countries like France can compete with the US, as the pumping of oil in Iraq is not yet decided by who has the biggest army. It will be after a war though, where the US will decide.

But US oil interests in the Middle-East have rarely been about just buying oil that will soon be burnt by an SUV on the Washington Beltway road, as the US gets most of its oil from the Western Hemisphere in places like Venezuela and only 3% from Iraq. It is more about the fact that Europe - the main imperialist economic rival to the US - is dependent upon oil from countries like Iraq. If the US can get a friendly dictator in Iraq, or direct military control over the oil fields then they will have a powerful lever against Europe. For example, today France's oil companies are quite explicit in saying that if Bush's war goes ahead then they will lose their 25% share of Iraq's oil fields.

Of course this war is about other things: Bush needs to be re-elected, the memory of defeat in Vietnam needs to be stamped out, the US military economy needs a boost, and so on - but no one can deny that oil is a central motivating factor of this war.

After all, Bush and Cheney are former oil company executives and were elected with the help of a few billion dollars from oil companies - which might influence their decisions just a bit it might be thought.

This war, though, is not about human or minority rights as people like current US Defence Secretary Donald Rumsfeld continued to sell chemical weapons to Iraq even after evidence of their use against the Kurds was clear. TPHB ignores history when he/she says that war will end such abuses because the record shows that if anything in the past the US has fuelled such crimes. The US is also likely to 'take this nasty little fuck out of the system' only to put another one in.

For the same reasons the US is not going to bring democracy to Iraq. We hardly have to mention the US's well documented support of Saddam in crushing the 1991 Shia uprising.

So then, why should 10,000 or 500,000 civilians die in a new war (Pentagons and UNs casualty estimates respectfully)? Bluntly, I think they shouldn't - this is a war for US imperialist interests and we should have no part in it.

As for the current reason for war on Iraq - weapons of mass destruction - well, other countries have them; no one can find any in Iraq; and Scott Ritter, chief UNSCOM inspector from 1991-98 says, 'Iraq is probably the most disarmed country in the world'.

And the final stated reason for war on Iraq, that Bush is 'losing patience',

basically we should just say 'tough luck' and join the next anti-war student strike on March 26.

Yes, Saddam Hussein is a brutal dictator and the US does want to get rid of its former ally, but no democracy and no peace will come from this war. It's another case of 'we had to destroy the village to save it'.

Leigh Hughes

Letter of the Week

Sheriff

Dear Editors,

The last sentence of your *Korrection Korner* last week suggested that any error you had made earlier in saying that the University had entered into the lease of the National Wine Centre rather than that the Faculty of Sciences had done so was less than serious. I doubt whether you made any error at all, and the fact that anybody asked you to make such a correction is evidence of what a mess the governance of the University is in and the extent of the extraordinary misconceptions about it that some of its officers suffer from.

The University is a statutory corporation which unquestionably has the capacity to enter into leases. Equally unquestionably, the Faculty of Sciences is not; it is at best an unincorporated body with a membership that varies from time to time and as such (according to present Australian law) lacks the capacity to enter into a long term lease. I say at best because although Statute 10 of the University empowers the University to create Faculties it also makes the members of Faculties bodies called Schools, which are themselves unincorporated bodies of uncertain membership. Even if there were such a juristic entity as a Faculty, Statute 10 only allows it very restricted functions, all of a strictly academic nature. Faculties are not empowered to enter into leases (just as they aren't empowered to award degrees). So in two respects the Faculty of Sciences does not have the juristic competence to enter into a lease or even an agreement to enter into one such as that of the Wine Centre.

The University, of course, could allow the Executive Dean of the Faculty to negotiate a lease on its behalf and to sign an agreement to enter into one on its behalf. But that would not be an agreement between the State Government and the Faculty of Sciences. And a forty year lease requiring a million dollar upfront payment ought to require the seal of the University to be attached to it. Executive Deans are not authorised to attach the University seal to anything, even degree certificates (Statute 7 of the University Statutes).

It is also, of course, open to the University to enter into the lease of

property, and allocate its management and maintenance costs to the budget of a particular Faculty and to charge the whole rent to the same budget. But this would not be the same as the Faculty being a party to the lease, and I doubt whether the academic staff and students of Schools within the Faculty would be happy if the Faculty budget were to have to pay the million dollars in upfront rent in one hit.

It probably didn't escape the notice of the editors of *On Dit* that the University's media release of 18 February also reported that *the University* had agreed to enter into the lease (check the University website- it's still there). Not surprisingly, that is what has been reported everywhere from *Inside Adelaide* to the national Press. I haven't seen any of them make the correction *On Dit* was asked to make.

Frankly, I think you weren't guilty of any error. But I do think that whoever asked you to correct the original story has a barmy idea of the governance of the University and of the powers and responsibilities of its different organs (such as the Council), officers and what are its organisational units from time to time.

Yours sincerely,

John Keeler

182 words in response to 601 words

I see why your definition is not popular! Big thumbs up for the "why evil occurs in the world", but doctrinally, Christians believe there is no free will (we are born in bondage to sin).

The "experiment" you describe is rather lacking, Christianity isn't the only religious persuasion to believe in speaking in tongues, and the quote "you shall be hated of all men" - well, Israelis and Palestinians hate each other, yet neither nation are Christian, nor does it provide proof of a god.

I ponder how much theology (christian or otherwise) you understand if you compare Zen and the Holy Spirit. Zen is all about the pursuit of nothing, escaping the constant reincarnation into something that contains evil (the world) to end up on a higher plane (of nothingness - therefore no evil).

Christianity's denial of self and transcendence beyond the physical is, yes, escaping the evil world, but our destination isn't nothingness.

Incidentally, the whole point of Christianity is to realise you can do nothing to save yourself, and allow God to find you.

Cheers,

Ben

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Attack on Campus News!

Dear Eds,

I must express deep dismay at the Campus News section in the last edition. The article by Matthew Walton, regardless of its content, was written extremely subjectively and seemed a mouthpiece for the author's particular viewpoint. This I take to be a flagrant abuse of position for someone who is meant to be the Campus News Sub-editor to use his column to espouse personal opinion. I would have no objection if the article was put under Opinion or if the matter were reported on in Campus News dispassionately and then commented on in a letter or opinion piece, but to report on it as news in such a slanted manner I take to be unacceptable.

I trust that in the future personal politics will stay out of the Campus News section.

Yak

Is the War Legal? Correction #52

Dear Editor,

I hereby correct two errors in my article 'Is the War Legal?' Tojo was a military as well as political leader. Calley was in the army, not the marines. Sahree. I now add that 15 British teachers of international law, including James Crawford, who was professor of law at Adelaide and is now at Cambridge, wrote a letter to *The Guardian* on 7 March, stating "on the basis of information publicly available there is no justification under international law for use of military force against Iraq." A former Attorney General of U. S. lays out the articles of impeachment of Bush, Rumsfeld, and of the present Attorney General Ashcroft in www.votetoimpeach.org.

Yours sincerely
Mary Maxwell
Student

Corrections of corrections of corrections

Dear Editors,

In this week's *On Dit* you published a correction in regard to your error the previous week stating that the University of Adelaide had leased the Wine Centre when in fact it was the Faculty of Science. Perhaps the University should check its own media release from the Feb 18th 2003 where VC McWha is quoted "The University has agreed to lease the National Wine Centre for \$1 million for a period of 40 years from the South Australian Government." Or perhaps no-one has told Professor McWha who has ACTUALLY leased the Centre.

Danna

Too right

Why be politically correct when you can be right?

This article proudly sponsored by the CIA

The Wicked Wicked West and that War on Iraq

Strewth. Loopy lefties and Bollinger Bolsheviks beware, the *left* is not always *right*. The cappuccino commandoes behind this column will be taking on the socialist-café-latte-set with vigour (unless they are too drunk, sign up for a tour of duty in Iraq or are garrotted by die-hard and disgruntled members of *On Dit's* monopolistic left faction).

First up: the War on Iraq, and the tough diplomatic stand on North Korea. It's time to give war a chance. Petrol is pricey, CNN isn't making the billions its backers deserve and, in the US, Bush Ltd is heading for an early election. It's time to bomb Saddam back to the Stone Age; and next on the list North Korea.

The wish for war, tongue-out-of-cheek for a millisecond, centres on the intersection of a plethora of positives: the desire to protect human rights and send a message to criminal regimes that their membership of golf-club-good-boys is over. But more than that, it also surrounds the preservation of the authority of senior diplomatic nations and the need to signal more generally that running a regime for one's own gratification at the expense of one's own people will be met with due force.

Yes. That's right. The unquestionably evil CIA agents behind this column reject notions of postmodernist political relativism. For us, the ideal of a liberal democratic democracy - embracing human rights, full franchise, and the rule of law - is the holy grail of political structures. This pinnacle of political organisation has not been hauled onto the example list for no reason: unequivocally, this system of government gifts the greatest rights and provides the richest opportunities for betterment to its people. I fail to see how any system which falls short of aspiring to provide human rights, the rule of law and a full franchise can be tolerated. This is not just my view. In 1949 the world created the International Declaration of Human Rights. There is no mealy-mouthing in that document, it matches these aspirations and attempts to underwrite them in international law.

Presently, there are two grubby governments in breach of just about any international law you care to name; Baghdad and Pyongyang. Yet, nothing substantial has been initiated to halt heinous crimes these regimes have committed against their own people, and threaten on others. The record: When Saddam dropped poison gas on hundreds of new mothers whose babies are now deformed, did we act? When North Korea's Kim Jong-Il supervised famines, which killed thousands of his own people did we act? When Saddam breached 14 UN resolutions last year from human rights to import regulations did we act? No, and no. The facts are clear. Now, or in the future, neither regime is likely to be

bothered by how many people they can kill if it suits their purpose.

It's time for action. We've exhausted all reasonable diplomatic avenues. Chances and opportunities to reform have been extended again and again to these regimes. Not one of these opportunities has been taken up. In fact, in the very shelter of this extension of goodwill by senior diplomatic countries, for example Britain, the United States and Australia, these regimes have gone on gleefully abrogating human rights, making weapons of mass destruction and oppressing their people.

It's time to bite the bullet, pull on the boots, staff the tanks and take back human rights and the rule of law for the people of Iraq and North Korea. It's also time to limit these loose cannons in their production of massively destructive weapons.

We all know the US is the only country with the fiscal and military capability to effect any forceful intervention. It seems the UN is too busy installing Libia as the next chair of the International Commission on Human Rights, and Iraq, as the next chair of the International Conference on Disarmament, which meets in May, to be bothered actioning blatant breaches of its doctrine.

Yet, many claim the US's integrity on the intervention issue has been dissolved by other interests, namely oil. To that this could be said; the US may need oil but it

has firm oil allies in Saudi Arabia and Kuwait. Oil is not a core issue here - not on the Iraq front, nor in matters relating to North Korea.

However, I agree it is still a side issue. So what? Reality check: the utopian ideal of a perfectly pure and good war is impossible to achieve. This *does not* mean we let an evolution of evil progress because we're afraid we might get the linen of our collective consciousness just a little dirty fighting it.

Do you think Saddam is paralysed by guilt every time he has the urge to gas his own people, or Kim Jong-Il has a fit over his planned famines? I don't think so. Get real people. Get over this pathetic idea of the wicked wicked West. Get some guts - realise evil regimes are evil because they *are* evil.

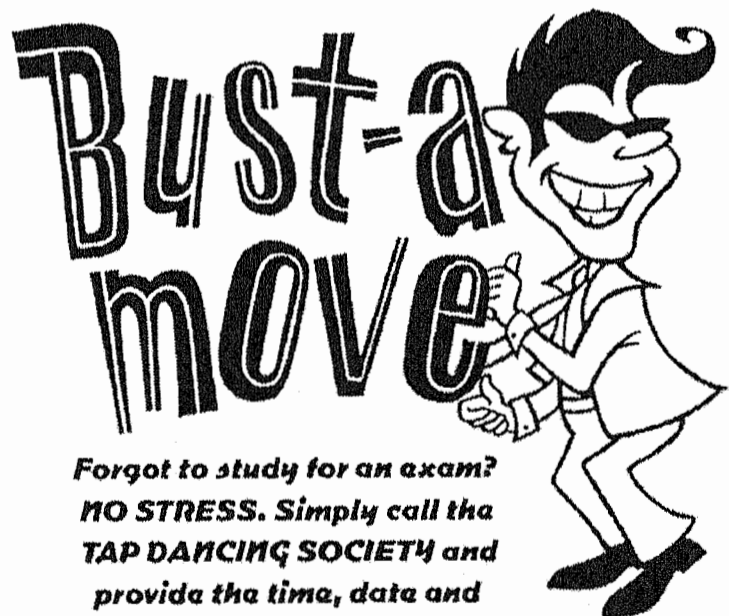
It's time for those in the left to take their heads of that sandy pit they so often visit and realise all diplomatic options have been exhausted. Its time for the left to stop hijacking the agenda and claiming action on Iraq, or North Korea, is all about oil, neo-imperialism, and gratifying egos. It's not. It's time for us all to work with the US to shape how we want a peaceful world to look like.

The challenge for us, and our diplomats, is to accept that the question of how to confront dictatorships with weapons of mass destruction and heinous breaches of human rights requires a speedy, firm response. The time to act is now. The method to do so is almost certainly military.

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601 (ROOTIN' TOOTIN') WORDS

OK, now for my bit on the war. Given a choice, I would not fight in a war (perhaps to save my life and that of those close to me, but I don't see death as most people do), and I generally abhor violence. The loss of civilian Iraqi life will be unacceptable. Since World War Two we have known that war waged against the non-fighting personnel of a country is so much more effective. The domestic situation in Iraq, however, is not all hunky-dory. All in all, it would be good to remove Saddam and have (not install) a more democratic government, but using a war to do so? I cannot see whether it is the wisest option or not. Why not just assassinate him?

What irritates me more is the refusal of John Howard to realise that Australians do not want a war. Perhaps those at the top have forgotten that the population has a continuous interest in the running of the country, not just at four-yearly intervals or so. Although the Liberals were elected in on xenophobia and nationalism (ie Tampa related lies), the People (who are they?) may not necessarily agree with directions taken by the elected representatives that have no relation to the issues over which they were elected. Are we faced with another "Let's stop the Red Tide since it will be able to take over SE Asia and Australia and from there attack the free, righteous, white, worl"? Are we going to get more returned soldiers with Gulf syndrome or war neuroses? Sure, Saddam Hussein has some piddling missiles and has biological and chemical weapons. So has Russia and I dare say other countries antagonistic to the US. Does the very existence of a state that might be able to put a dent in the mighty US of A offend them to the extent that a

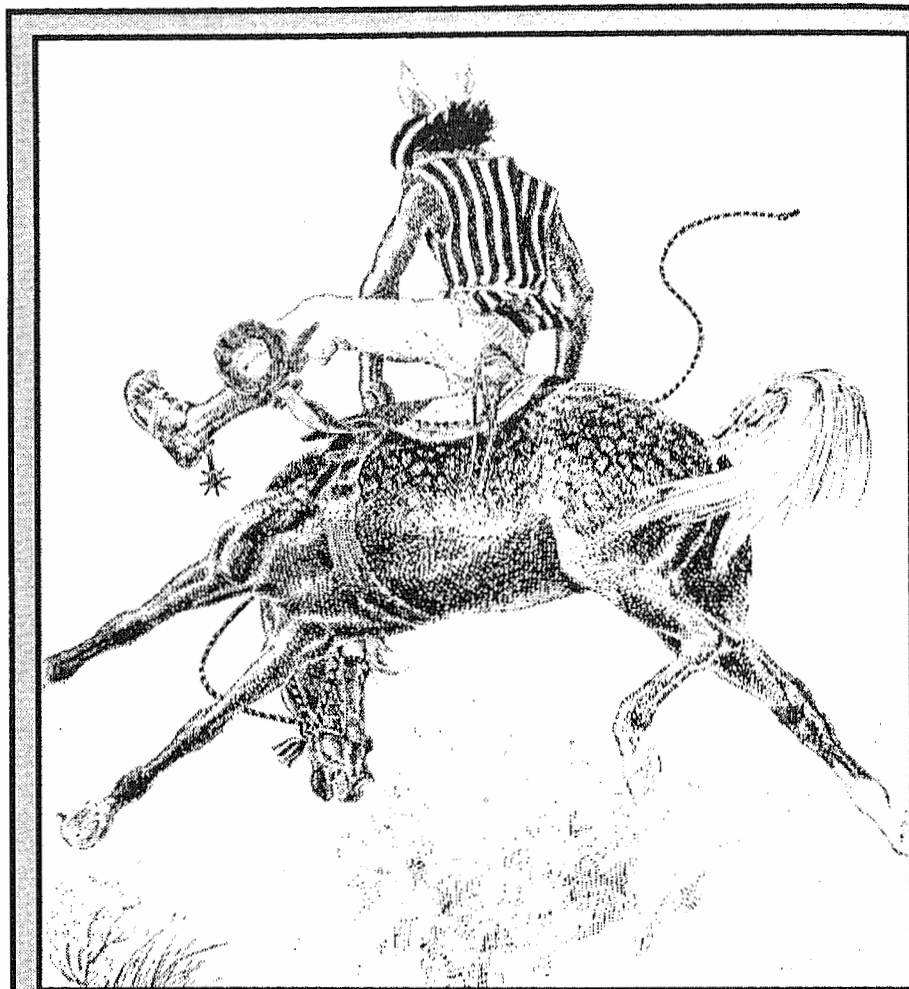
large farce has to be had to get rid of it? Any loss of life is deplorable, but the losses of life due to US action must outweigh those caused to the world most powerful county. I see the US-Iraq situation to be akin to finding a skin cancer on one's foot, and the solution taken is to nuke it (the foot) with gamma rays to kill the cancerous cells. This will, of course, solve the problem.

So a war in Iraq is going to have bad consequences, but it is the only solution the current administration (probably prompted by the one before last) can think of to the so-called problem there. The humanitarian problem is most likely bigger.

There is, of course, the longer standing and more serious problem of the whole Middle East and more particularly, Israel. I don't condone the wanton acts of destruction by the Israeli government, but I do not believe in the Palestinian right to Jerusalem [boos, hisses from the left]. Give them the West Bank and Gaza. It almost happened, once, but Jerusalem wasn't in the package, so Yasser Arafat said no. What he should have done was taken it, then lobbied for a slice of Jerusalem.

Then, of course, there is the larger war that will happen when Israel enters the fray. Why do I think that? Because I don't think the US will be dissuaded from its chosen course of action, and Israel has said it won't abstain from fighting if it is attacked this time, and it will be attacked. Then where will the pro-Israel countries be? What extremist Muslim country in the region wouldn't want a piece of the action then? What about Russia?

Sub-ed Dave



Howdy partners!

Dave is looking to round-up all cowboy and cowgirl under-grad and post-grad students to fill the Opinion pages of *On Dit*. Submit your articles to ondit@adelaide.edu.au or call the saloon on 8303 5404. Be fast though - quickest draw wins!

Queueing: beat the frustration

As students, most of us are aware how precious time is. Time for study, work and socialising. Time for family, for sleep and (if we're lucky enough) for relaxation. With time seeming to increase in value as I get older, I found my patience for unnecessary waiting becoming increasingly short. Due to my high tolerance for late nights I was lucky enough to have some time in which to ponder how much was wasted throughout each day. Such deep consideration led me directly to what I at first thought, was my arch-enemy; The Queue.

Queues are something of an amazing phenomenon. Somehow they are able to transform time-stricken professionals, tradespeople and even students into idle entities all lining up to achieve a common goal. Queues are most often unavoidable and irritating, essentially they appear to be a downright nuisance.

Looking back I started to list the times I'd spend queueing recently, in hope that I would stumble across a discovery and perhaps learn how to beat this institution, which is so curiously entrenched in our society. The first

queue that sprang to mind was a moving one. The seemingly endless wait as I crawled up and down Memorial Drive searching for a carpark. This first instance presented only a minor challenge; in fact I had already unwittingly overcome the inconvenience by deciding to make the journey to uni by way of public transport (it's cheaper too!). The next one would be harder though, as there would be little choice in the matter.

Thinking back to the Thursday before last, I recall the 45 minutes I spent waiting in queue at the city Centrelink office. I was there to lodge my form, ensuring the continuance of my Youth Allowance. This entirely necessary venture saw me surrounded by folks from all walks of life. Each with their own personalities, purposes and even odours. To say that my wait was unpleasant would be some thing of a gross understatement, nevertheless I put up with the line cutters, with the smells and the constant tirades of offensive language coming from somewhere behind me. I found myself beginning to reluctantly identify with the other queuers, and even enjoyed a brief moment when three fellow form-lodgers and I teamed up to expose a queue jumper;

and effectively shame them out of the building. All in all though, without wishing to appear ungrateful for the support the government grants me; it seemed to be a waste of time and an inconvenience.

Early the next week I once again found myself queueing. This time it was for a course reader at the Image and Copy Centre. Another 20 minutes of my time had been unavoidably wasted, when on impulse I decided to make conversation with the girl standing behind me. As we made idle chitchat time seemed to pass less painfully and my morale was boosted by the unexpected social encounter. Could it be that queueing did not have to be totally uninspiring and an utter waste of time?

Through much insomnia-inspired pondering I eventually stumbled across the answer I had been looking for. It had been my approach to queueing that was wrong the whole time. The very act of conforming to the stereotype of an 'angry queuer' was my problem; not the queues themselves. Tired and dumbstruck, I forced myself to accept that a simple change in attitude could solve perhaps even the most uncomfortable of queueing

dilemmas. So by deciding to use queueing time effectively, to fulfil other desires including social interaction, lecture revision, novel reading and even creating ridiculous if not crude hypothetical situations in my head, I formed the Queue Time Maximisation Theory.

Of course I still avoid queues whenever possible but a week into its early stages, my new approach to queueing is working wonders. The rewards so far include: striking conversation with numerous intriguing people, clearing up cloudy issues of Australian politics and recalling just how funny it was when Homer decided to use the 'special vegetables' to make the hippy juice. Now I leave queues feeling genuinely satisfied and without the frustration of having lost time.

I implore you, give Queue Time Maximisation a go, make conversation, read your lecture notes, entertain your imagination. You won't regret it: might I even suggest that you'd find queueing to be a therapeutic experience.

David Claravolo

Please note I have no qualifications in any area, and my advice should not be considered sound.

THE NEW WORLD DISORDER

By the time this article is published the US coalition, including a divided Australia, will have either opened fire on the blameless people of Iraq, or will be only hours away from so doing. The job of a writer hosted by a weekly is to analyse the longer term factors implicit in the daily chronicle of events, the issues which will not subside from one day to the next. And the salient features of these last days of peace are the de facto outlawry of the United States and its satellites as aggressors and the emergence of a new international order amidst chaos.

The United Nations Security Council is not a democratic institution. It should be democratised. But even so it is the only international institution legally empowered to authorise the use of military force. The refusal of the European powers to countenance military sanctions against Iraq unless and until the peaceful disarmament process has run its course means that the coalition of the wilful is no more than a criminal association of bandits. The war in Iraq is simply an act of international piracy, prosecuted

without even a fig leaf of legitimacy to hide its shame. Bush, Blair & Howard are in fact international war criminals, who could be tried as such if only anyone could apprehend them.

It should not be forgotten that Bush & Co. are ideological bedfellows with the far-right anarchoid extremists of the militia movement, which produced Gulf War veteran and executed Oklahoma bomber Timothy McVeigh. They are hostile to any government but the national security state, much less the United Nations, which they consider an oppressive world government insensitive to US interests and liable to take away their children and their guns. Nonetheless this crisis has already proven that they are wrong to think that the prestige of the UN is a function of its obedience to their whims.

Rather the UN has risen in stature as it has stood up to the world's sole remaining imperial power, withholding from it the one thing which it cannot afford to be seen to despise: its endorsement. The fact of the matter is

that the United Nations does not support the United States and the United States does not support the United Nations. The UN now rests as never before on world opinion including the non-aligned movement, buttressed by a Europe destined for federal unification and the re-emerging power China. The US is now embarked on a new career, more militant than ever and outside international law on an unprecedented scale. It just goes to show that there is nothing so dangerous as a wounded leviathan. John Howard has thrown in the lot of antipodean conservatism with a declining rogue superpower suffering from paranoia and unsustainable megalomania. In so doing he has betrayed the national interest for party interest.

The achievement by the Bush administration of such comprehensive isolation within two years of the wave of sympathy that followed the felling of the Twin Towers is one of the more significant episodes in the annals of political imbecility. Moreover the clique around George Walker Bush intends to persist in

this course. As the canonists knew, to forgive is divine, to err is human, and to persist in error is diabolical. Already the war party is muttering in stage whispers about Iran, Syria, Libya and North Korea as it began to do only a year or so ago about Iraq, shortly after the US declared victory in Afghanistan. Bush has declared to his troops his intention to go after states on his wanted list 'one by one'.

Thus one thing that is clear is that the question of war and peace is now a permanent part of the political agenda for the foreseeable future, through to the next federal election and beyond. Bush and Howard may be banking on ignoring the voices in the street. Time will tell if they are able to get away with it, year in and year, out for as long as they need to do to prevail. We shall see, and we shall see to it that they pay for their ideological deafness if they will not see reason.

David Faber is a freelance historian completing doctoral research

Beats Not Bombs

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"War in the Middle East will open the gates of hell"

- Arab League Ambassador to the United Nations

As war clouds gather, many Australians are looking to the United Nations to dispel them. Why? What is the United Nations? And what is the Security Council? Is it capable of being a peace maker? Why do some despise it, while others look to it as the arbiter of world affairs? Are we seeing the birth of a new world order? Or only the collapse of international law as we have known it since 1945.

The United Nations is a product of World War II. That war had broken out after the League of Nations had been crippled by appeasement, the child of western conservatism's infatuation with fascism as an anticommunist force. When it proved impossible to satisfy Hitler and cut a deal with him, the imperial democracies reluctantly went to war with a Nazi dictatorship reinforced by Stalin, who was too cunning to be left out in the cold. The Allies would have been defeated, had Hitler not fulfilled his ambition, well known before the war, to attack Russia. Victory was assured when Japan attacked the United States. Gradually more and more nations joined the Allies, whose cause was tainted with an imperialism the United States did not care to imitate, preferring

a future predominance based on alliances rather than direct colonial rule. Gradually more and more countries joined the Allied cause, which needed rebadging. Aspirations to cooperative world

Francisco as the United Nations.

A central belief of the victorious allies was that the League of Nations had failed for lack of teeth. They did not recall that they themselves had drawn them. They

The veto which France, China or Russia might apply to deny the United States a fig leaf endorsement is one of those ironies of history. It has nothing to do with majority rule. It is just a matter of great power politics.

governance resurfaced, and became a rallying point. This emerging world community was christened the United Nations, and it was under this banner that the imperial democracies marched to victory. In 1945, much that was good in the League of Nations was reborn in San

proposed to superimpose an executive of great powers, themselves, over and above the General Assembly of the nations of the earth, to give military effect to its will and above all their will. (They found this arrangement very satisfactory and no one else was unwise enough to argue with them, certainly not after Hiroshima and Nagasaki were nuked.) This would at least ensure that nothing which might be decided would fly in the face of great power politics. They proposed to protect themselves from each other by a right of veto, and allow other nations visiting rights on this Security Council. These facts explain why a great nation like Germany does not sit on the Security Council: it was a defeated power. Likewise it can readily be seen on this basis that the Security Council is not and was never intended to be a democratic body. It is not representative. It is what it was intended to be: a fact of life.

The veto which France, China or Russia might apply to deny the United States a fig leaf endorsement is one of those ironies of history. It has nothing to do with majority rule. It is just a matter of great power politics. It would amount to a reminder to the United States that it would be acting in virtue of its own power and not in the name of the world community if it attacks Iraq. It would amount to an expression of subordination fatigue on the part of nations Asia and Europe with US unilateralism. But let us suppose that some accommodation is arrived at, and all these powers forbear to embarrass Washington. Would this justify an attack on Iraq in the name of international law?

Hardly. What the US is proposing, whether the Security Council understands it or not, is a brazen geopolitical aggression. If you do not believe this is an oil war, just ask Sheik Yamani, OPEC elder statesman & lifetime Saudi oil minister. He should know an oil war when he sees one, and he is in no doubt that this is an oil war. The disarmament of Iraq

was never much more than a pretext, and in any case, selective disarmament is hypocritical. Selective justice is after all a contradiction in terms. We cannot have cowboys running around like vigilantes disarming whoever they please at gun point. That is not international law. That is international lawlessness. That is not disarmament. It is an incitement to escalate and proliferate the arms race. The only disarmament regime consistent with international law is orderly multilateral disarmament through the UN.

If international law means anything, it applies whether the Security Council makes a conveniently erroneous ruling. If it vetoes US aggression, so much the better for international law and the Security Council and the UN. If it does not, so much the worse for them all. You cannot have it both ways. Either you believe in peace and international law or you don't. Any philosopher or lawyer will tell you that a law is a categorical general rule which applies equally to everybody eg Thou Shalt Not Kill. The selective designation of Iraq as a pariah therefore has nothing to do with international law. Why is the US, a laggard in paying its financial dues to the UN, not enforcing the numerous Security Council and General Assembly resolutions against Israel?

We are told Saddam Hussein is an evil man, and he is, but no more so than Ariel Sharon, currently being investigated for war crimes committed in Lebanon in 1982 against Palestinian and Lebanese civilians. And what about the Saudi princes, who preside over the decapitation of women for adultery? Is this not a crime against humanity also? Why disarm Iraq alone? It is high time for a round of multilateral disarmament, in which the US, if it were an honest broker, would begin by shedding a few missiles itself. No action against Iraq can be legitimate until these matters are comprehensively address.

The US Coalition ought therefore to demobilise, pending convocation of a session of the UN General Assembly to debate these issues. It must be remembered that a UN aid agency has estimated that a Coalition attack will provoke 100,000 Iraqi conscript battle casualties, and 400,000 Iraqi civilian casualties, with five million already on the brink of subsistence requiring food aid almost as soon as war breaks out. If this is supposed to be the right answer to the current crisis, which threatens not only Iraq but the world, then there is something obscenely insane about the questions we are asking.

David Faber is a freelance Adelaide historian currently completing doctoral research.

In the event

OF US aggression against

the Iraqi people

& World Peace

**CEASE
FIRE!**

★ **RALLY 5PM** ★

Parliament House

**to show your ongoing
opposition to this insane war**

BRING THE TROOPS BACK HOME!

DO YOU LIKE POP MUSIC?

YEAH YEAH, THAT SWEET POP MUSIC, YEAH YEAH

I enjoy pop music. I don't buy it, I rarely listen to SA-FM and I couldn't tell you who's at number one this week on Ugly Phil's Hot 30, but I do make a point of watching *Video Hits* when I can and it's pretty rare that I don't find myself humming a recent hit at least once a day.

Some of the most vigorous pub debates I have been involved in have been about whether pop music qualifies as a valid artistic form or even music at all. There's a small but hardcore group of blokes out there committed to the cause that all pop music is intolerable, manufactured, musically simple and pretty much representative of all that's wrong with society today. It's hard to dispute any of these points. As any school debater knows, properly defining the topic can be the key to winning an argument.

So what is pop music - music that is popular? Probably not, the term has come to mean something else nowadays; possibly music that is made with the intention of being popular. Britney Spears is undoubtedly a pop songstress, N'Sync are a pop band, but what about Taxiride? Their first couple of songs were played on JJJ and they were hailed as the next big band on the alternative scene. But we're not about to hear 'How I Got this Way' on high rotation on the youth network, despite the fact that they're happy to play the Mavis's, Eminem or the occasional Madonna song that someone decides they like. Pop music debasers will claim that INXS, U2, or even the Beatles do not qualify as pop music depending on their tastes.

Billy Bragg, in *Rolling Stone* magazine issue 595, said, "To me there are two kinds of music: the music we're force-fed on TV and the radio, and the music on the margins, the music that stays with people." I agree that heartfelt, creative music is more likely to stay with an individual and be important to them than music on the charts, however throwaway songs like 'Funky Cold Medina', 'Bust a Move' and 'What Time is Love?' have had a more profound influence on me personally than anything that came out of the Seattle grunge scene at the same time.

Pop music is omnipresent. You can't avoid it walking through the city or switching on the TV or radio. If you don't know who Avril Lavigne is, chances are you've heard her song 'Complicated' about 100 times anyway, or at least wondered why so many 17-year-old girls are wearing ties nowadays. People often complain about always having pop music in their heads and hating it when they catch themselves humming Savage Garden, or worse still, enjoying it. Why deny yourself the pleasure? If you think that a Shaggy song is funny, let yourself laugh. If you want to point out that it's getting hot somewhere so everyone should take off all of their clothes, you are probably a couple of months too late for people to think you are funny, but do it anyway. If you appreciate the chord change in 'Baby One More Time', don't castigate yourself. Even fine food connoisseurs enjoy KFC now and then.

Steven Robert

WHO NEEDS PROTECTION?

Having read Matthew Walton's article 'Do you need to be protected?' in *On Dit* 71.3, voicing concerns over the Students' Association and the *On Dit* editors' decision to prevent Defence Force advertising in our paper, and recruitment on campus, I felt I had to voice my opinion. Firstly, I do not consider it to be an attempt to "protect" the student body from recruitment messages - we're adults, not kindergarten kids (for the most part) - and quite capable of making our own decisions. Considering, also, the rumblings in the Liberal Government about a possible re-introduction of national service (conscription), the idea that this decision represents a repression of freedom of choice in terms of military participation sounds painfully naive.

Secondly, the suggestion that the denial of recruitment practices by the SAUA and *On Dit* reflects the belief that we don't need a defence force is, frankly, patronising. Walton's references to the past roles of the ADF (in places like East Timor) sounds like dangerous generalisations and one should do some more research before preaching the qualities of ANY military organisation, particularly one involved on the one hand in training Indonesian military personnel and on the other deployed to settle religious tensions fuelled by the very people it trained. That being said, the ADF has had a hand in humanitarian efforts, at home and abroad, and I don't deny them this.

The article goes on to say "...this organisation [the ADF] should be free to recruit university students...". No one is saying that university students can't join the ADF and no one is saying that somehow we can't make up our own minds. If you want to join the ADF, see the damn ad on television (or on the radio, or in the mainstream print media) or visit the recruitment office! It's a breath of fresh air to read something, particularly recently, that doesn't have "The Army: The Edge" plastered all over it. The idea that this is somehow "censorship" is taking things too far. Read back and see how many times "fuck" has been printed in our precious organ of student voice to see who's being

censored! It seems more than anything else to be an act of good taste. To place an ADF recruitment poster next to an article, say, condemning the un-democratic actions of the U.S. in ignoring U.N. opposition to outright war, for example, would be like allowing a strip joint to advertise in a church newsletter! The suggestion that the "incredibly busy" people down at *On Dit* let the ideological autopilot kick in is an insult to the work of both the paper and the SAUA.

I am a staunch anti-war supporter (could you guess?), that being said, I have more than once seriously considered a career in the Navy. A love of the ocean and, as my learned colleague pointed out, the obvious benefits of tax free pay and world travel, got me as far as the medical documents and application to the Defence Force Academy. Why didn't i go through with it? Many reasons, but foremost among them was the belief that I would be in the moral wrong if we went to war (and look what's happened? Good dog Howard, arf arf). And guess what? I didn't read about it in *On Dit*, nor did I see a group of uniformed recruiters on campus and think - hey! that's a good idea! - and I don't bloody want to! I remember a few years ago I was at UniSA for an open day or something, and i saw the recruitment stand outside the cafeteria. I was sickened. I was with my dad at the time and he recalled a time when police, let alone military personnel, would have been chased screaming before an angry mob from ANY South Australian uni campus. My, how the times have changed.

To finish off, I would like to thank the SAUA and *On Dit* for having the moral fibre to make the decision they did, despite having a dump-truck full of money backed up to their office. Students have had and always will have the right to make their own decisions about joining the ADF, political alignment and whether or not war is a good idea - I doubt the SAUA would last long if it tried to take that away from us! Their decision not to allow ADF recruitment on campus is a meaningful one, something that makes me proud to be a student at the University of Adelaide. And to anyone who might want to join the ADF, see the ad on television just like everyone else!

Guy Wogan-Provo
(aka the Invincible Duckman)

OTHER IDEAS:

POP MUSIC

I think that pop music is addictive because it is programmed to be so. I do not enjoy it, but for some frightening reason, I know the words to most of Britney Spears' hits and could probably lip sync as convincingly as her without thinking too much about it. I think this comes from watching her *Live In Las Vegas* DVD too many times at work.

Pop music works through its role as good background music because it is not challenging, and can be absorbed as readily as the Wiggles into an impressionable young mind. This leads to massive sales across many age groups and followings of what could otherwise be interpreted as boring, unintelligent and irritating crap.

Perhaps outside of my own thoughts on integrity, pop music is a valid form of expression. However, I have not been able to grasp the idea that the identical pop princesses, divas, and boy bands have much to say beyond what their record company decides. It seems to be about the money made from professional puppetry.

Jo O'Connor

True pop music (as in pop-ular music) is indeed a valid form of artistic expression. Artists such as The Beatles and Jackson Five were about the music. They were there to write songs, and express themselves through their music. Artistic expression is about the song itself, and what the song has to say, not about whether it is classified as 'pop' (or rock, or rap, etc).

However, pop music (as in pop-corn music) is in my opinion not artistic expression at all. This is where all the *NSyncs, Britneys and Christinas fit in. It is their stylists and record companies who tell them how to act, speak and dress. They do not want to make music at all they want to be famous, and are using the music industry as their means to do so.

When the music is a means to an end then it is not artistic expression, but when the music is an end in itself then it is. And that is the difference.

Anna Chang

Most people I think would agree it's a necessary evil. Everyone groans about how crap Britney, Holly and Kylie are, but when push comes to shove and you're out and about, that's the music that gets people movin' and groovin'. Whether you're at a backyard party, housewarming or 21st, when the DJ whacks on their tunes, people move to the corners and engage in painful small talk, but when out comes the Pink, she 'gets the party started'!

David Pearson

My argument is that all music is a form of artistic expression and since the definition of music is 'the art of combining vocal and instrumental sounds in a harmonious or expressive way', then pop music having this characteristic must be a form of artistic expression. Artistically, pop music is rarely unique and so would less be described as art, and more of an emotional expression. However art is described as an expression of emotion as well as unique, so pop music would be one of those un-unique forms of art.

Leanne Pace

Next week's question is

What role does poetry play in your life?

Send your ideas to
steven.robert@adelaide.edu.au

HAIL THE STAGECOACH TO CITY HALL...



Barkeep / Activities and Campaigns Vice-President

Adelle Neary

Campaigns

Last year a nasty little man named Brendan Nelson decided to do a review of higher education called 'Crossroads'. Strangely enough all the Crossroads proposals only involve further cuts to education- not as one might expect, increases in funding. He would like to do things like increase HECS, put market interest rates on your HECS loans, allow universities to charge whatever the hell they like for courses, and give you an education voucher, which you have to pay back, but which will not cover the cost of your course. You have to make up the difference yourself. It will be like having an education mortgage that will take the rest of your life to pay off (*a la* America). The Activities and Campaigns Department will be campaigning against the Crossroads reforms, in particular on the **National Day of Action** on **April 10**. You can also get involved in the **NUS Education Conference** to be held from **July 2-5**. This is a national conference of students with an interest in the state of

education in this country. Keep an eye on this paper for details of how to become involved in the organisation of the conference.

Activities

If you haven't signed up to Footy Tipping, then do it! West End have kindly donated a carton of beer per week for the person with the highest score... and with a mere \$5 entry fee, and a shot at up to \$500 prize money, you'd be crazy to miss out! Come to the Barr Smith lawns, between **12pm and 2pm** most days this week, and sign up.

Following the success of **Jinx** on the lawns last Thursday, come and see **Everest**, a student punk-pop band, do their thang on **Thursday March 27**. Remember - if you are in a band and keen to play at uni, email campusmusik@hotmail.com for more info! And that's all from me until next week!

Email: adelle.neary@student.adelaide.edu.au, Phone: 8303 3901.



Schoolmarm / Education Vice-President

Leah Marrone

BEATS NOT BOMBS: the biggest, funkiest uni student anti-war event of the year is here! Featuring political electronica, goa/psy-trance, breakbeat, street performers and much more. **Wednesday, March 19**, meet out the front of Adelaide Uni at **1.30pm**.

Now is also the time for **Student Elections of faculty/departmental/school reps**. Nominations open **Tuesday March 18** and close on **April 2**. See my article on page 8, or come and see me in the Students' Association or your faculty/school/department office for more details.

Students across the nation will be calling for **Books Not Bombs** on **March 26**, in a national anti-war rally. In this rally we recognise that students are funding this war, that money is being stripped from education and

that the \$11.6 billion that our government is intending to spend on the military this year is money that is much needed in other sectors of our community, not for an illegal war. Look out for the posters/fliers and come and join the chorus.

All of these events are leading up to the **National Day of Action** on **April 10**, a day where the students of Australia tell the federal government to keep their hands off our education. The Federal Education Minister wants 50% of places at university to be up-front fee places, also all 2nd degree or degree transfer students to pay up-front fees. This is just the tip of the titanic-destructing iceberg. Watch this space for more info.

Get active. Get involved.



Dastardly Dame / Women's Officer

Georgia Phillips

Crossroads: Bad for All, Worse for Women

As the cost of education continues to rise, the opportunities for women to participate similarly fall. Deregulation of fees for domestic undergraduates is just one example of how women will be further disadvantaged in the higher education system. Consider the fact that women already take around three times longer than men to pay off their HECS debts. This is because women tend to spend more time outside of the paid workforce than their male counterparts. So imagine how much worse it would be with even higher fees!

Nelson has also suggested that there is the prospect of a high 'private return' back to the government from higher education, but this just seems to be an excuse to justify the further hikes in fees that this review suggests. The eating away of merit-based positions in favour of

those that can be paid in full (by those who can afford them) also means that women are more disadvantaged than men. After all, women can expect to earn only two-thirds of what their male counterparts would earn from their degrees over the course of their lives if they had stopped studying after their secondary schooling.

The added pressures that this review implicates mean that women will be forced to make more decisions about where and what they can afford to study - that is, if they can afford to study at all!

The Students' Association will be actively fighting against this review. For those of you who are concerned about the future of higher education, I encourage you to get involved in this campaign!

Email: womens@adelaide.edu.au

MEET YOUR GOSH DARN OFFICE BEARERS!



Burlesque Babes / Sexuality Officers

Discussion paper on same-sex couples

Students of Adelaide, use your voices and have a say in the legislation changes your government proposes! It's time to stop discrimination against same-sex couples under South Australian law. At this exact moment, 54 Acts of Parliament discriminate against the people who are your friends, lovers, brothers, sisters, neighbours and fellow students. To have your say about this, make a submission to the SA Government about their discussion paper, support your fellow citizens in the proposed changes, and make this state a leader in the fight for equality for same-sex couples. We have a copy of the discussion paper, and it would be great if anyone wants to write a submission to come in and have a chat with us. You can also find details on the posters you see around campus.

Jasyn Walsh and Emma O'Loughlin

This week, Emma has also been working closely with Darren, the ATSI Officer, to promote awareness of the Sexuality Department within Wilto Yerlo because as you all should know, we, as office bearers of the Students' Association, are here to represent all students.

For those students interested in joining PRIDE, the **PRIDE AGM** is being held in the **Rainbow Room** on **Wednesday March 19**. This is your chance to vote in the Convenors for the year, and to meet all the other people in the club.

Email girlsexo@adelaide.edu.au or boysexo@adelaide.edu.au

Queer Quote of the Week: "Why is it that, as a culture, we are more comfortable seeing two men holding guns than holding hands?" ~ Ernest Gaines



Town Sheriff / President

Sarah Hanson-Young

Australian Universities Quality Agency Report

This week will be very interesting for the university as it receives its final quality report from the Australian Universities Quality Agency. This report outlines the strengths and weaknesses of the various areas of the University including governance, leadership, student representation and services, research and training. While this report remains confidential for the time being, it will be publicly released on Wednesday **April 19**. Up until this time University management will be spending long hours trying to figure out how to deal with the media and public response to the report. The Students' Association will also be releasing its own comments on the report, in order to keep students informed on the quality of their education and services.

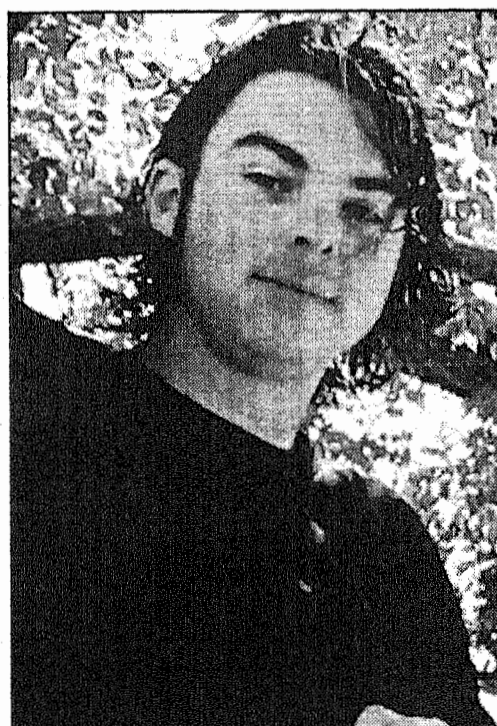
Beats Not Bombs

Education and knowledge are two of the most powerful assets we will have to make our own discussions and speak up for what we believe in as a group and as

individuals. Education is a right, not a privilege – but not according to the federal government. Education is under attack by the federal government, headed by Education Minister Brendan Nelson. If Nelson gets his agenda through the Upper House, expect to pay up to \$100,000 for your degree. Education is the first casualty of war; currently higher education receives less than half that of Australia's military budget. This Wednesday make sure you come out in support of education at the **Beats Not Bombs** street dance party, **1.30pm**, on **North Terrace** out the front of Adelaide Uni.

War on Iraq Forums

For those of you interested in educating yourselves on the issues surrounding the war on Iraq the Students' Association will be hosting a number of forums on the issue during the next few weeks. For more information and times and dates please email me at sarah.hanson@adelaide.edu.au



Peacemaker / Environment Officer

Paul Grillo

Well, with O'Week behind us it's time to consider the more important aspects of university life. Whilst you're debating your plans don't forget about the **Students and Sustainability** conference being held later this year. The Students and Sustainability Conference is a national environmental conference that has been held annually across Australia for the past 12 years. This unique event draws students and community members from throughout the nation, and in 2003, **Flinders University**, South Australia, will facilitate the conference from **July 7-12**. S&S is for all people grappling with issues of sustainability. Whether you have an environmental, social, economic

or political perspective, S&S will be an opportunity to explore together the realities and solutions of our situations. It's an opportunity to draw from the strength of our different experiences and our clear visions for change. The conference contests that fun and enjoyment is at the heart of learning, and learning is at the heart of change. So S&S will be a place to make friends, be inspired, learn about life sustaining daily practices, have more fun and take the next steps in your life towards living the change you wish to see in the world!

Email: environment@adelaide.edu.au for more details.

LISTEN UP, Y'ALL!

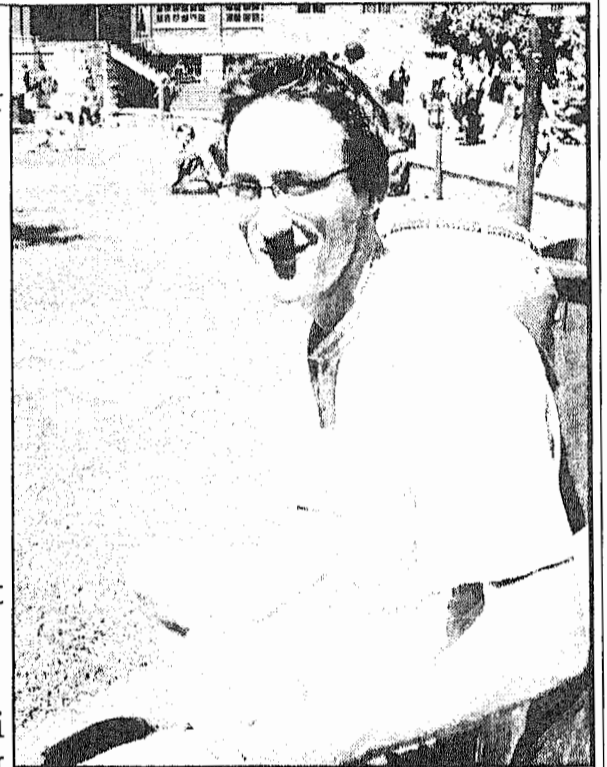
1. Have you ever been fired? If so, what for?
2. What would be your dream job?
3. If you had three words to say to Saddam, what would they be?
4. What's the craziest dream you've ever had?

VOX**Augie and Eliza***Wanted in all counties this side of Montana*

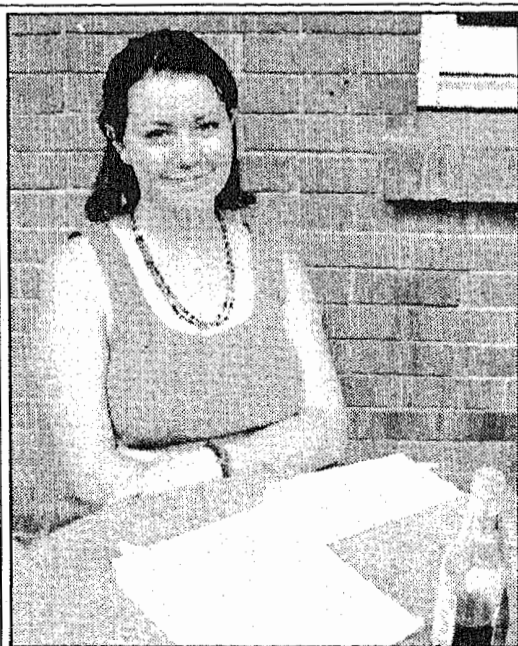
1. A: No, they never caught me!
E: No. You're the funny one.
2. A: Pro surfer - you just fuckin' cruise.
E: Professional bed tester. Mmm... Sleep.
3. A: Good luck, son!
E: I don't know... hey, that's three words!
4. A: I dreamt of world domination. I was moving chess pieces on a board, but I think I was wearing a nicotine patch.
E: Last night I had this dream I was peeling... no, grating.. no! Peeling carrots. Like seriously, why do I dream about these things? Damn work, making me look at carrots all day.

Damon*What a dreamboat*

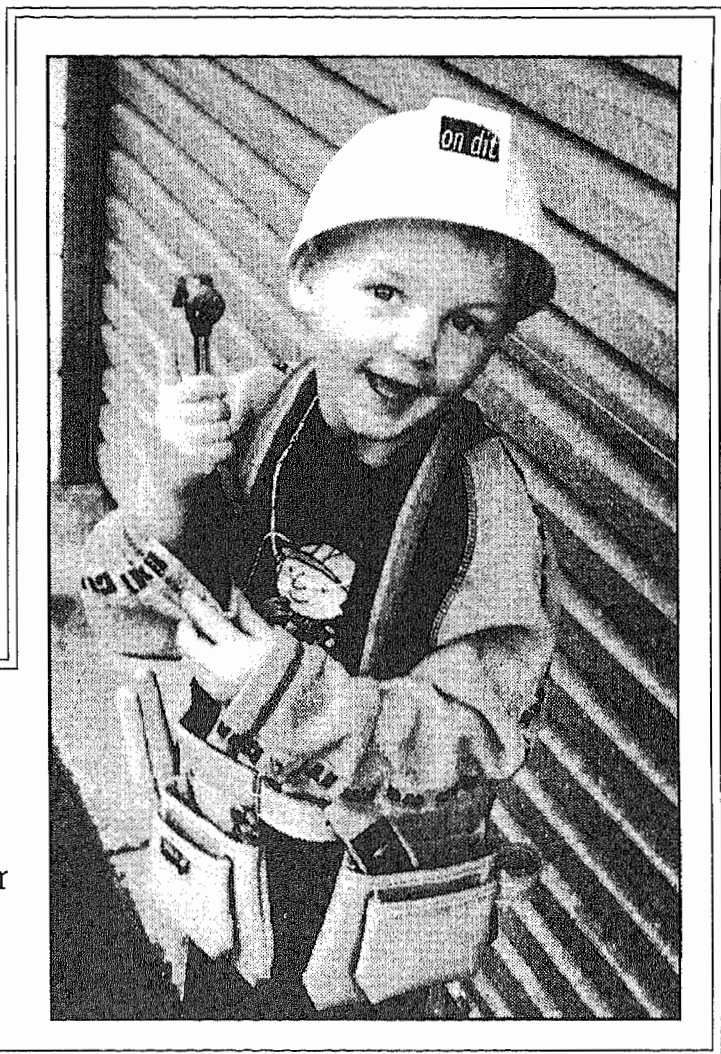
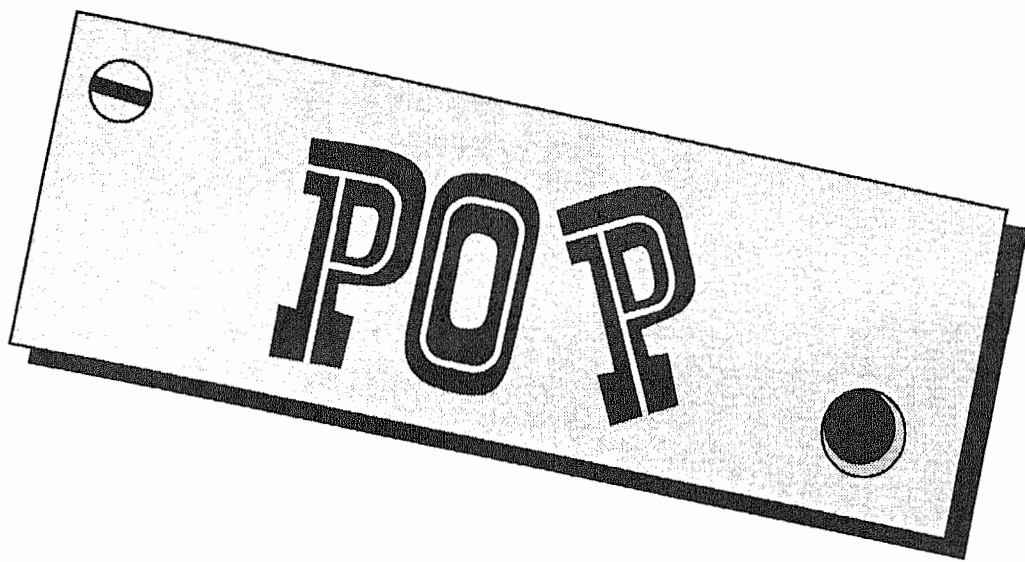
1. I left before they had the chance.
2. Pro surfer. No hesitation whatsoever.
3. Kill George. Suicide!
4. Just the other night, I had this dream that I went to a party and went outside. Then, these Maori guys chased me- I don't actually know why they were Maori. I ran past Yatala. Hid in some reeds by the river, and got back to the party to find my car had been trashed. I've also featured in many dreams.

**George Dubya***Black gold, Texas tea!*

1. The KKK thought I was lousy typist.
2. Oil Baron of the Iraqi desert.
3. Duck and cover.
4. There was this big Jarlsberg cheese with legs chasing me down a hall brandishing a Bocconcini knife.

**Stacey***Coolin' her heels*

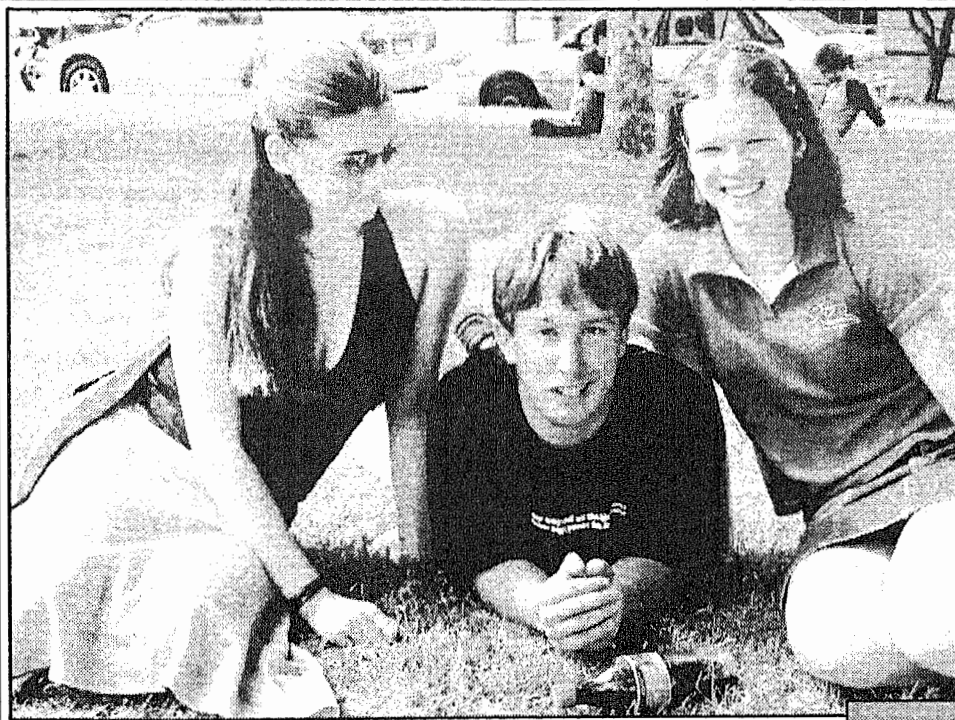
1. I wasn't rung up again - as far as I knew, I was doing a good job!
2. Something to do with languages, probably Chinese.
3. Bang! (Gun gesture).
4. I was a killer clown, and I was invisible unless I was slashing something.



Joel

I shot the real Joel and stole his identity...

1. I once got fired for jerking off in the toilets.
2. Rock star, because then I could put it to heaps of chicks no matter how ugly I am.
3. Suck my balls.
4. This one time, I was with my grandma...



Lara, Bill and Lauren

Just hustlin'

1. La: No.
B: No, I haven't.
Lau: No, not that I'm aware of!
2. La: Opera singer.
B: Foreign diplomat, liaising with Osama Bin Laden.
Lau: A global actress with a star on the sidewalk!
3. La: Just give up.
B: Please die.
Lau: Rock on, bitch.
4. La: I can't remember any of mine.
B: Getting interviewed by these weirdos from *On Dit*.
Lau: Bungee jumping and not having any rope.

Hansie and Rymill Chambers

Why, yer nuthin' but a yellerbelly

1. H: Spent too long in the cubicle at work.
R: Yes, for touching the ladies.
2. H: Roadie for Megadeth.
R: Celebrity chef, Fat Huey style.
3. H: Fuck the States!
R: Smart man!
4. H: Cliff Burtton jamming with Jesus.
R: My pants were Doctor Who's TARDIS, facilitating much gay abandon.



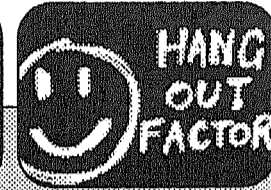


South Australia's Own



The Elephant 1 Cinema Place East End, City

Reviewer rating:



Formerly The Elephant and Wheelbarrow, after three months as just The Elephant, the staff assure me that it is still all about the beer! And with 22 beers on tap and more than 40 bottled varieties in the fridge, it is easy to see why. But there is more to The Elephant than beer. Every Friday and Saturday night you'll find a live band playing live music; a tasty 'pub grub' lunch and dinner menu; and a free function room. It even has a traditional pub atmosphere so true to have brought a tear to many a traveller's eye (yes, of course I'm exaggerating).

With so many beers on tap we decided to try some more exotic varieties, namely Tetley Bitter and Double Diamond. Double Diamond can be somewhat likened to Guinness. I'm no beer expert but they were both very nice. The Elephant has all of your favourite beers as well, a huge selection of Coopers with every variety on tap and the added novelty of Becks and Stella Artois on tap - and what fancy taps they are. With quite a lot of Irish beer on offer, names such as Guinness, Kilkenny and Harp are all on tap.

The Elephant is one of the last of Adelaide's live music supporters, and emphasise this by inviting a local band to play every Friday and Saturday night, and upstairs is where it all happens. Upstairs you will find a stage and a dance floor, so bring your dancin' shoes, folks. The room is also furnished with some comfy booths and full bar, so it is definitely worth checking out.

It is this same upstairs that doubles as a function room on weeknights (bar Friday night), that you can hire without charge. The room is also available on Friday and Saturday nights for a small fee. So if you have a party or function coming up, give The Elephant a call to find out more.

Finally, the pub serves more than just beer, spirits and music. If you're hungry, go for the food. The Elephant serves what it calls 'pub grub' every day for lunch and dinner, meaning you can pick up traditional pub fare any day of the week. Schnitzels, chips, salads and the rest are all on offer at reasonable prices. So if you are tired of the Unibar, or looking for a traditional pub with traditional values close to the uni, embark on the short walk to The Elephant.

Sarah



Charlie's Diner Brighton Metro Hotel 446 Brighton Road

Reviewer rating:



Charlie's is the land of multicultural food combinations, and one of the only places where you can pile your plate with a combination of roast pork, fried rice and a pappadam. It's one of those great places to take a large group if you really can't decide what style of food you want to eat. Charlie's is a haven for small children and grandparents so if you have to have a family gathering any time soon and you don't want to break the bank then you may want to look into Charlie's. An all-you-can-eat dinner will set you back around \$19 for an adult with drinks available separately from the bar.

The food at Charlie's is not gourmet by any standard. They often have the habit of losing quality in the face of mass production so don't expect anything flashy. In previous years, small children tasting food and then putting it back have put me off but Charlie's has now implemented 'Charlie's law: all children must be supervised! Yay! However, while you might not experience 'quality', you will find variety. Featuring foods from all corners of the earth, you will find Chinese, Italian, traditional English roasts and many others.

The main drawcard for the kids is the dessert table (cue the music from *2001: A Space Odyssey*). Featuring a hot tray, a cold tray and ice cream, it will have them rolling on the floor, groaning with full-to-bursting stomachs. It's the place where

you see how people would react in a famine: some dispense with tiny dessert bowls and smuggle soup bowls across, and what seemed like the innocent elderly will elbow you in the ribs to get at the latest tray of pavlova. If you survive however, it really is the best part of the meal.

Charlie's also has a kids' area where you can send off hyperactive rugrats to play video games while you get about the serious business of circling the buffet table like a shark. After your meal you may like to indulge in the free coffee or head across to the pokies (I went in with \$1 and came out with \$5! Woo hoo!) Charlie's may not have quality food, but it's the easiest way to please everyone's tastes.

Belle



Hand-made by the Cooper family.

Living on the Cheap: your guide to surviving the Common Youth Allowance

The section of Wayward Work is all well and good, but what of the unfortunate bastards amongst us who don't have the mixed curse/luxury of regular work? What about those suffering proles who struggle day to day to eke out some sort of living from a miniscule government fortnightly pittance?

A long time ago, some bright spark (or sparks) came up with the idea of social welfare. Welfare is a great concept, enabling poverty-stricken unproductive members of society to lead a life of passable quality instead of rotting in the corner of whatever squalid lodgings they can secure for themselves as they perhaps rightly deserve. The meagre stipend that is given to them ideally will make opportunities available which will help them fend for themselves in time.

It is especially handy for students. Although students have the potential through studies to greatly improve their lifestyle, they go through a period of vulnerability. How does one reconcile the need to spend time to make money to support themselves with the need to spend time to further studies? Enter stage left, Youth Allowance or derivative and, hey presto, the problem is solved. That is the theory at least. It is to be expected I suppose that wherever you get a committee of white, middle-class, anglo-saxon, retiring age (and possibly infirm of mind) men together to make some decisions, irrationality is to follow. The truth of the matter is living off the government is a bugger. Earning only 37 per cent (or something) under the poverty line and studying a time- and money-intensive course (such as engineering) is about as easy and as much fun as chewing

broken glass.

It can be done, despite what some would say, as long as you are prepared to make some significant changes to your lifestyle. Over the next few weeks, until my material runs out at least, I will be investigating ways in which to milk out every single drop of lifeblood from the stone of the Common Youth Allowance. This week we will investigate Housing and Buying Food.

HOUSING

I have one word, and this word is the key: hovel. Find yourself one. The best hovels to be found are advertised briefly around the uni every so often and it pays to keep your eyes peeled. The ideal hovel situation is one with many hovel buddies (to share the burden of payment), close to the city (for easy and cheap commuting) and oozing in rustic charm or just oozing at the very least. Accept that the best you can expect for a yard is to have a patch of either; a) gravel, b) cracked concrete or c) barley grass and baked earth. Accept that a semi-intelligent civilisation of termites will be or has been living under your window sill. If they are still there, leave your assignments on the window and you may be lucky enough to have them do it for you. If their civilisation has died out, take photos of the dizzying edifices they had created with your window sill wood using a very small camera and sell them to archeology students. Accept that you will get a thin patina of whitewash flaking regularly off the wall and settling on your belongings. Accept the possibility of mice scuttling across your stovetop arrogantly when you are thinking of preparing breakfast. Resign yourself to the squalor and learn to live in denial. You will disgust

many of your closest friends, but comfort yourself with the knowledge that you pay a fraction of the rent they do and live much closer to town.

Very rarely do you stumble onto a gem of semi permanence, and when you do, make sure you fight to the death to keep it. If a gem can't be found, keep your worldly possessions meagre (as if you have a choice) and keep moving from hovel to hovel. Student housing may be able to help you. You can't lose anything by talking to them. I've never dealt with them so I don't know how useful they are.

FOOD

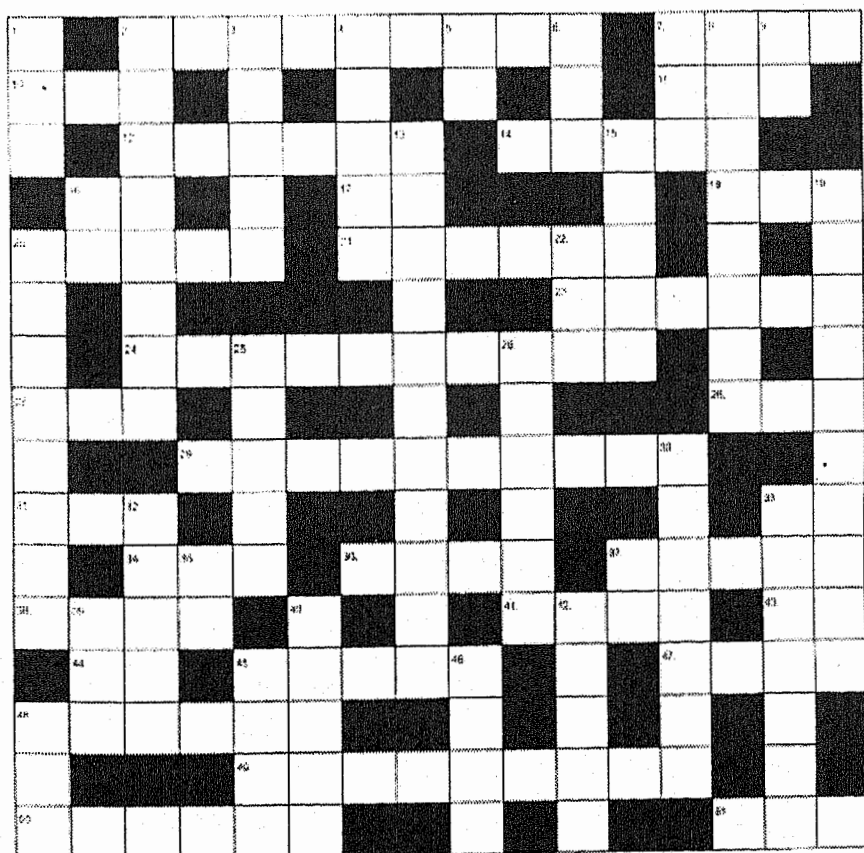
I have researched this in some depth over the years and have come to a few conclusions that I think are important to share with you. First of all, pizza or any fast food IS NOT THE CHEAP OPTION. Most of that shit is actually comparatively expensive so avoid it like the plague! Shop at the Central Markets. Fresh food and vegetables are substantially cheaper here and you'd do well to take advantage of this fact.

If you have some sort of stupid 'must eat meat' complex, deal with it now. You don't need it and probably can't afford it. It is entirely possible to live moderately well if you make sure you eat in a meal containing grains, legumes, vegetables and flavour. My advice is to learn what goes off the slowest, and then buy it up in bulk to take advantage of the economies of scale. Carrots, in my experience, will last till the next ice age in the fridge before inedibility sets in. Potatoes can also be kept almost indefinitely in a cool dark space in a sack (not a plastic bag -when fruit or vegetables start to rot, they release ethylene which can be absorbed by other

fruit or vegetables which stimulates the rotting process. Therefore, you need to keep good air circulation around them to keep ethylene dispersed and slow the spread of rotting). Onions and garlic are the same although in the summer months they do disintegrate quicker than expected. Mushrooms do wrinkle quickly but keep for about a week regardless. Eggplant are surprisingly good to keep. Capsicum goes off distressingly quickly. Buy shitloads of cheap non-perishables such as pasta (\$1.69 /kilogram is a good price) or legumes. Lentils are cheap and versatile, although you may want to experiment with other beans. Red kidney are alright but I don't personally like black beans (which are white, curiously enough). You should pay about \$3-\$4 /kilogram for beans (although chickpeas and adzuki beans cost an arm and a leg) which will last you a very long time. Before using them, put the quantity you need into soak the night before in a bowl in the fridge and the bastards will swell up to impressive proportions. Maintain an impressive collection of bulk servings of condiments. You'll only ever have to buy catering serves (several kilogram) of tomato sauce once a year and it will never noticeably go off. Honey, soy sauce, rice, fish sauce, chilli sauce, flour, sugar, cooking oil (peanut, olive, vegetable, sump) will all keep indefinitely in well sealed containers. If you stick to a strict regime of bulk buying, the economies of scale do become apparent.

Yak

Next week: Wayward examines the topics of **Preparing Food, Entertainment, Transport and Home Life!**



Across

2. Found between Lady Symon & George Murray. (9)
7. Author Irvine Welsh is one. (4)
10. Mad computer from film *2001*. (3)
11. Abbreviated Australian state. (3)
12. Victorian town between Horsham & Ballarat. (6)
14. Meat should be this way according to Muslim

Down

1. (Init.) Australian hostelling association. (1,1,1)
2. Another humanities subject. (8)
3. Music event celebrating the start of the academic year. (5)
4. Clothing item useful during winter. (5)
5. (Init.) Department within Science faculty. (1,1)
6. Music style. (3)
7. Travel agent on campus. (1,1,1)
8. For information on courses, look here. (8)
9. (Init.) Essential computer programme. (1,1)
13. Part of our city river. (7,4)
15. Another word for, or style of beer. (5)
16. (Init.) University degree. (1,1)
19. Waite campus cafeteria. (5,5)
20. Where you keep bikes at North Terrace campus. (4,4)
22. (Init.) Organisation that is non-government. (1,1,1)
25. A proverb. (5)
26. To hire one of these, visit Union Admin. (6)
30. Payment you can receive if over 25 and studying. (7)
32. This item can be used in reading, writing & drawing. (5)
33. Wilderness area on the belly of Kangaroo Island. (4,3)
35. French for 'the'. (2)
37. (Init.) Activities Vice-President. (1,1)
39. (Init.) Affiliate at Uni for international students. (1,1,1)
40. Structures featuring on the Barr Smith Lawns. (5)
42. Fungus used for its hallucinogenic & medicinal properties. (5)
45. A non-criminal wrong, also known by this word. (4)
46. (Init.) High School certificate. (1,1,1,1)
48. Transport that is hailed & caught before alighting. (3)

LOOK!

It's the first official *On Dit*

★ crossword for 2003! ★

Whack your thinking stetsons on, because the owner of the first correct clipped-out copy of this crossword to arrive at the *On Dit* office will win a special prize!

(Be sure to include your name and contact details.)

28. Molecule that is made by DNA transcription. (1,1,1)
29. Adelaide's Vice-Chancellor. (5,5)
31. It comes before step and jump in athletics. (3)
33. Nickname of author of this crossword. (2)
34. See 36. Across. (3)
36. & 34. Across - A beverage liked by many students. (4)
37. Plant genus with pink/white floral rays around yellow centre. (5)
38. (Colloq.) Drugs. (4)
41. Money paid for lodging. (4)
43. (Init.) Author of *Interview with the Vampire* (1,1)
44. (Init.) Direction Hobart is from Adelaide (1,1)
45. These can be found in libraries. (5)
47. University in California. (1,1,1,1)
48. Our first Prime Minister. (6)
49. A place for eating, eg. Mayo. (9)
50. A theatre at Uni. (6)
51. An optical device. (3)

Creator: Simon Walton

The Adelaide University Union - YOUR Union



In the next couple of weeks most students will start to receive invoices for the Student Services Fee. A logical question that most of us ask is: where will my money go? The simple answer to that question is the Adelaide University Union.

The Adelaide University Union (or AUU) was established over 100 years ago and 'exists to enrich the quality of University life on all campuses, through the provision of valued and accessible services, facilities and opportunities responsive to the changing needs of its members'. In short, the AUU provides all non-academic parts of university life to its members - every student of the University of Adelaide.

The AUU operates under the mantra of "Student Control of Student Affairs" and the principles of student unionism inherent in almost every tertiary institution around the world. To exist, we need students to actively participate in the union and to take ownership of our future direction.

In saying this, active participation in the Union does not have to be the stereotype of attending protests, running for election or getting drunk on the lawns during O'Week that many of you would

have heard of before you got to university. Whilst all of these things are an essential part of the Union and provide students with a way to participate, the multitude of levels of involvement that you may wish to take in the union are endless.

For instance, since you started at uni, have you eaten in any of the food outlets on campus? Have you joined a club? Did you buy your books at Unibooks? These are just some of the ways that you may have participated in the AUU already.

No matter what level of involvement you would like, the AUU has something to cater for you. We provide:

- ★ All of the food outlets on campus
- ★ Advocacy through the Education and Welfare officers
- ★ Unibooks and Unirecords
- ★ An employment service
- ★ A resource centre for all types of study needs
- ★ The craft studio

- ★ Student insurance
- ★ Union Activities
- ★ The sports hub, our brand new gym

On top of this, we fund seven affiliate's which provide:

- ★ Sports and Clubs on campus
- ★ Political representation
- ★ Specialist attention for students at Waite and Roseworthy, International Students and Post-Graduate Students
- ★ Student media

as well as many activities and events on the AUU's behalf.

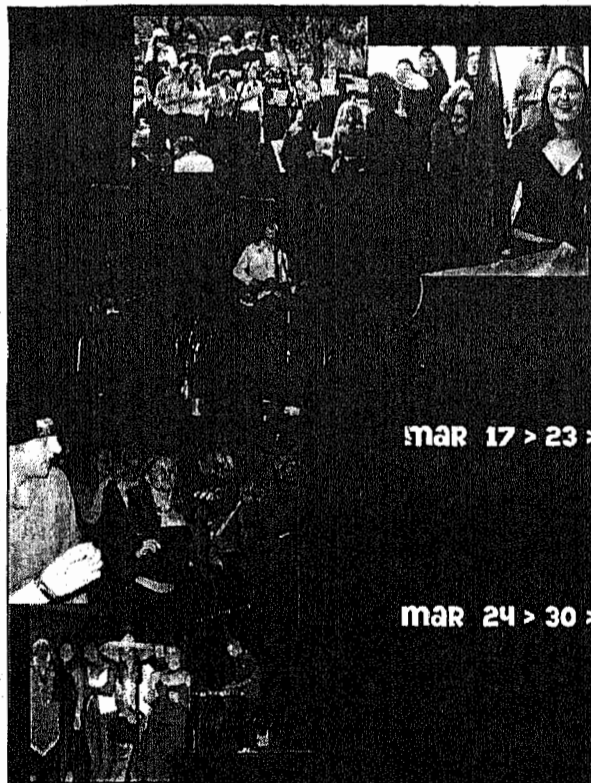
Without these things, university would be a little dull. There would be no activities on the lawns during O'week, no representation to the university regarding better academic conditions and no way for many students to have the excellent social

experience that university is supposed to give us.

So next time you go to a meeting of your faculty club, play sports for an Adelaide team, get advice on how to appeal an academic result or go to the bar for a pint, remember that you are participating in a part of the Adelaide University Union-your Union.

If you would like to take your participation to a further level, all students are encouraged to take an active interest in the operation of the AUU and our affiliates. If you would like to get more involved in planning and running activities and clubs, political representation or assisting in setting up a new service, please contact me on 8303 5401, e-mail georgia.heath@adelaide.edu.au or come in to Union Information, Western end of the Cloisters.

Georgia Heath
Union President



activities calendar

your guide to activities on campus

MAR 17 > 23 >>

MAR 24 > 30 >>

MAR 31 > APR 6 >>

APR 7 > 13 >>

Monday	Tuesday	Wednesday	Thursday	Friday	Weekend
Yoga & Meditation 3pm, North rm	Norwegian Students IGM, 7pm, WP Rogers Guiding the Lily Little Theatre	Guiding the Lily Little Theatre	Bridge Club IGM, 12:30 MM room Liberal Club AGM 1pm, Eclipse Guiding the Lily Little Theatre	Chess Club lunch, Cloisters Guiding the Lily Little Theatre	Saturday All Ages UniBar: Lessie does Hummel & more Doors 7pm \$12 /\$15 with single Guiding the Lily Little Theatre
Blue Dog poster sale - Eclipse Union Baard 6pm WP Rogers Pagan Club AGM 6:30pm MM rm	Blue Dog poster sale - Eclipse Yoga & Meditation 11am, North rm	Blue Dog poster sale - Eclipse Clubs Council 1pm, WP Rogers OSA Elections, 5pm Cinema	UAC Bands lunch - BS lawns Philadelphia story 7pm, Cinema UAC Cinema on lawns BS lawns		Sunday Southern Cross Christian Church 10am Eclipse - all welcome
MSA AGM 1pm Eclipse Debating AGM 1pm Equinox SCA AGM 7pm WP Rogers	Pool & Darts Players AGM 5pm WP Rogers Yoga & Meditation 11am, North rm	Gliding Club AGM 7:30pm Cinema	Freaks & Rock all Night, 7pm, Cinema	OSA Quiz night 5pm, Equinox UAC Mexican Dance Party evening, Cloisters	Saturday UniBar Bodyjar Details TBA
Yoga & Meditation 3pm, North rm	Yoga & Meditation 11am, North rm				Saturday UniBar Opeth (Swe) Plus Guests 8.30pm 18+ only Tix \$35 plus bf Venue* Tix & CIB Ticketing

If you've got an activity you'd like to promote, or know more about drop us a line on:

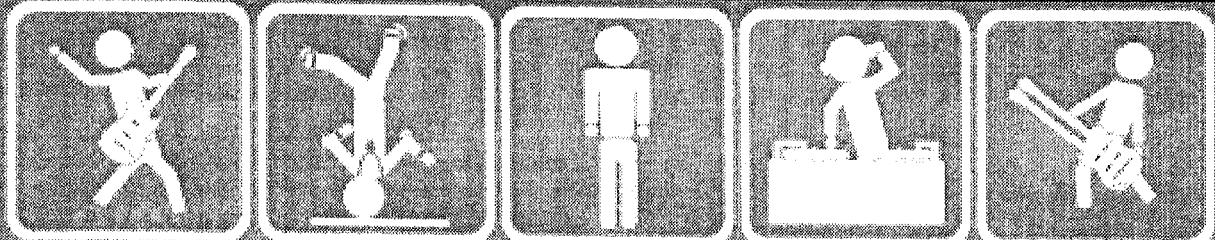
activities@adelaide.edu.au

Keep an eye out during the year for events such as the National Campus Band Comp, Cinema on the lawns & who could forget... PROSH!



www.union.adelaide.edu.au/events





student radio 101.5fm

Tune your crystal-radios to into Student Radio on Monday, Tuesday and Saturday nights from 9 til 1 on 101.5 FM. Shows are allocated on a fortnightly basis, so be sure to listen in to the full two weeks of cochlea bursting programming.

	MONDAY 17 March	TUESDAY 18 March	SATURDAY 22 March	MONDAY 24 March
9 til 10	<i>Saturday Night Roller Disco</i> with Hector & Je'sus	<i>Local Noise</i> with Dougie & Darren	<i>The Motown Hour</i>	<i>Form of Intellect</i>
10 til 11	<i>Three Chords</i> with Tim	<i>On Dit Radio</i> with Mattyo & Johnny	<i>Hullabalooza Radio</i>	<i>The Flux Capacitor</i>
11 til 12	<i>Punk Around</i> with Mark Vee & Davie Gee	<i>How's Ya Mamma?</i>	<i>G-Spot</i>	<i>The Vinyl Lounge</i>
12 til 1	<i>Heavy as a Really Heavy Thing</i> with Matt & Tim	<i>Lost in the Mix</i>	<i>The Show Formerly Known as</i> with Paul & DJ Zanda	<i>DJ's Choice</i>

SHOW PROFILE

Lost In The Mix with David James

Tune in fortnightly Tuesday nights from midnight for an unbroken hour of chilled beats mixed to perfection by a range of local DJs. Be the first to hear the latest local, interstate and international longue and chill house releases, and enjoy a full hour of lazy beats... Maximum music minimum chat... **Get Lost In The Mix...**

Remember, if mummy said you have a beautiful face for radio, then we need YOU. Send correspondence to radiator@senet.com.au or call RADIO ADELAIDE on 83035000 during business hours.

Interviews to be aired this week:



**BEN KWELLER
MILLENCOLIN**

Next week on Local Noise:
A TRIBE IS FORMING

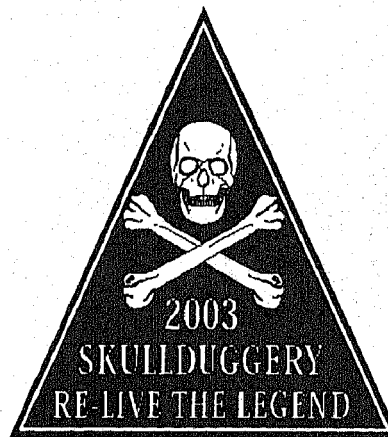
Student Radio also presents
DARE

A teenage focused award-winning radio serial drama. Tune in to *The Flux Capacitor* and *How's Ya Mamma?*

★ **WIN! WIN! WIN!** ★

Tune in to score loads of free stuff care of Student Radio. Giveaways to win every week! This week giveaways from Adelaide's premium Irish pub- PJ O'Briens on East Terrace

DON'T MISS THE BOAT!



Friday March 28, 8 pm

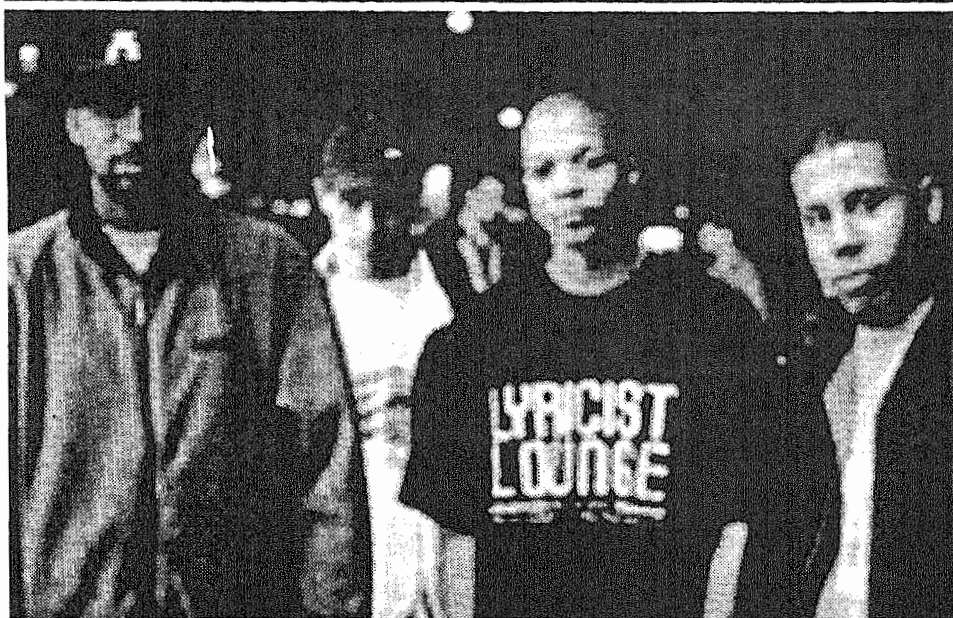


EAST END EXCHANGE HOTEL
All you can drink beer, wine, champagne & soft drink



Tickets \$25
Available @ Medical School Foyer
12 - 2 pm daily

www.amss.asn.au



FREESTYLE

The Art of Rhyme

Director: Kevin Fitzgerald

Producer: Alex Rubin

Cinematography: Todd Hickey, Dan Kozman.

Music: Cut Chemist, Free Style Fellowship, Darkeaf, DJ Organic, Mos Def, Tupac Shakur, Biggie Smalls, Kool Herc, Black Thought, Supernatural, Lord Finesse, The Last Poets, Craig G. Boots Medusa, Planet Asia, Jurassic-5, Wordsworth, and MC Juice.

The Art of Rhyme was part of the Adelaide International Film Festival, a worthy component for screen time. The hour long documentary traced the progression of the hip-hop element known as 'MCing'. The power inherent in human sound and rhythm as a basic form of expression is a principal focus of the documentary. The spiritual roots and aspects of freestyle rhyming are shown by footage of a preacher working a congregation and delivering sermons in rhyme at a Baptist church. Other black cultural influences are discussed by connecting the hip-hop movement with Jamaican Toasters who expressed folk stories in the form of rhyming narrative poetry. The concern with real freestyle and its meaning presents an urban spirituality that has flourished through the concrete cracks of the city. The MCs and

Beat Box compadres are artists of the street since this is where the art form evolved and sustained itself.

One beautiful aspect of the film is that it demonstrates how creativity can unite people from diverse backgrounds, so that they can come together to express themselves through sound and language and ultimately progress to higher levels of understanding and activity. This grass roots exploration smashes stigmas associated with hip-hop, particularly Gangsta infatuation and the culture of violence.

Ironically, there is archival footage of Tupac and Biggie Smalls sitting at a table together sippin' on gin and juice passin' a blunt and bustin' freestyles. Linked with this is older footage of Biggie at the age of 17, demonstrating his talent in freestyling on a corner somewhere in

Brooklyn with an enthusiastic audience.

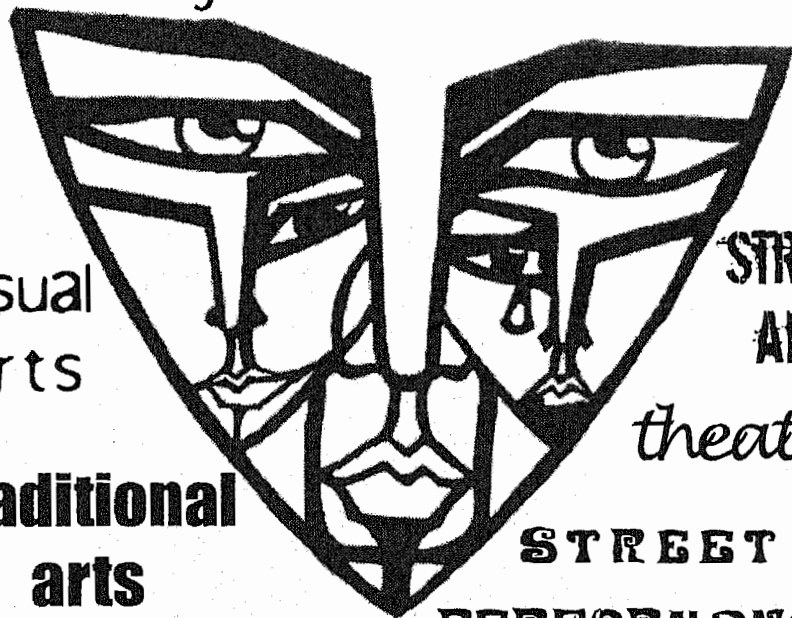
Underground legends of freestyle rhyme are given more detailed coverage particularly the powerhouse Supernatural and his sparring partner Craig G. The verbal freak Juice is also exposed as a mad mouthed mutant. He quashes all allegations of scripted rhymes by spitting smooth freestyles and not breaking a sweat, this accusation is really a massive compliment to this artist's ability since his spontaneous expression is seamless and does fool the uninitiated in the world of Juice. The pursuit of smooth delivery or flow sets apart the masters and the pretenders as they improvise poetry that draws from a depth of experience and vocabulary. Supernatural points out that some of his most valued training tools are reading dictionaries and a diverse range of literature, this knowledge is transferred

into a powerful resource for improvised rhyme. The solid grasp of language is a highlight of all the artists involved and this also provides an alternative frame of reference to negative propaganda aimed at Hip-Hop culture; the notion that the movement is merely a cesspool that cannot provide any real benefit for people other than suits. The cleared path reveals that the MCs with a depth of talent do not need to glorify misogynist attitudes or sex, violence, money and drug themes that are always laced into the eye and ear candy propagated by mainstream industry. It is unfortunate that this stupidity has tarnished Hip-Hop yet the strength of the film is that it illuminates the movement at a grass roots level and this easily distinguishes itself from crass pulp culture.

Maxim Sharoglazov

Attention!

Are you interested in...



visual
arts

STREET
ART

theatre

traditional
arts

STREET
PERFORMANCE

Help *On Dit's* Arts & Theatre team keep their eyes on Adelaide's arts scene.

Become a reviewer, interviewer, or just lend us your ideas on what you'd like to see in this section each week.

Contact Leo or Maxim on 8303 5404 or ondit@adelaide.edu.au, or follow your nose down to the *On Dit* office in the basement of the George Murray Building.

Not All Faeries are Beautiful

Thousand Words Gallery
106 Prospect Road, Prospect

Who ever said all faeries were gorgeous? Definitely not South Australian artist, Lorell Lehman, or at least this is the concept behind her current exhibition *Not all Faeries are Beautiful*, currently being held at the Thousand Words Gallery on Prospect Road.

On March 6 I attended Lehman's impressive display of 20 new dolls and a few of her drawings exploring the theme of Irish folktales. Coming from an Irish family, this experienced and talented artist grew up thinking that her Grandma's daily routine of leaving bread and milk out for the faeries was the normal thing to do. Developing a fascination with folktales, Lehman grew up with a passion to find out more about these enchanting stories, especially those less known. Dwelling deep within forgotten tales of ogres, faeries and trolls, she has attempted to bring to life these mystical creatures with her intensively detailed and well-crafted sculptures and drawings.

Made from polymer clay, Lehman's

dolls range from the attractive to the ugly. These strangely realistic pieces consist of a variety of natural and synthetic materials from feathers and bark to beads and silks. Ranging from the minute to metre in length, each piece is unique and imaginative and accompanied by a brief description of the character. A single piece takes her "probably about two to three weeks" to complete "but it could take longer."

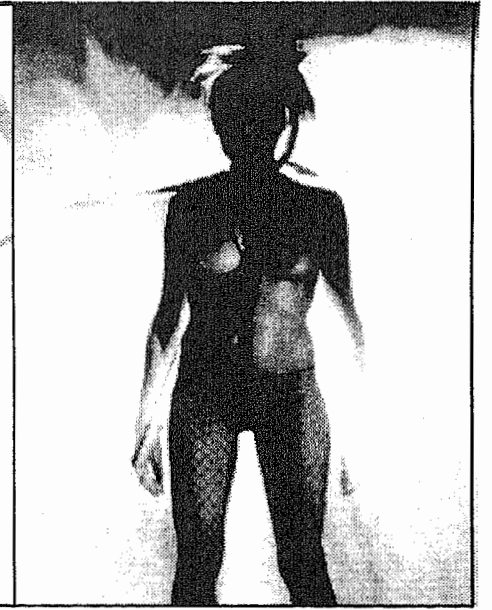
Her drawings are equally appealing but unfortunately there aren't as many displayed as the dolls and are not for sale. These drawings will be part of her future book entitled *Not all Faeries are Beautiful*.

Although not a fan of faeries and folktales myself, I was thoroughly impressed with all the works I saw. So if you're interested in the theme of goblins and wizards or just wanting to take a look, then check out some of Lorell Lehman works that prove not all faeries are beautiful.

Lisa Pellegrino

The Art of Joan Morey

**Greenaway Art Gallery
39 Rundle Street
Kent Town
Exhibition ends March 30**



Naked figures, high fashion imagery, gender confusion and mystery are just a few of the elements present in the photographic artwork of Joan Morey (born in Spain in 1972). Morey's exhibition entitled *Surmenage par STP* was opened at Greenaway Art Gallery on March 5. Greenaway Art Gallery is known for the interesting and the contemporary, and through this presentation lived up to its reputation.

The often-confronting photographs are reminiscent of images taken from security surveillance cameras. Walking around the gallery I felt as if I was a voyeur, peering into a very private world. Through the collection Morey has adapted interesting lighting techniques with the use of smoke to create rich dark colours and shades. The use of smoke creates a misty effect and

heightens the intense atmosphere created by the artworks.

The photographs at first glance seem focussed on a sexual theme associated with sadomasochism and fetishism. However, upon deeper inspection the artist seems to be commenting on the role of men and women in society and the media. Morey draws attention to hegemony in society, and the dominance of men in positions of power, by reversing traditional roles in his artwork.

This is evident in the piece *Surmenage (Hasta la Muerte)*, which shows a naked woman silhouetted by swirling smoke and background lighting. The woman stands tall and dominant above the viewer. The woman is very feminine in the traditional sense, but is represented in a very masculine pose. The identity of the woman

is hidden, but her presence is felt. This is a powerful piece as it represents the female form in a new way, as so often women are presented to the viewer as a passive and submissive being.

Stiletto shoes are used to symbolise the dominant presence of women within the photographs. Often feminine shoes are a signifier for the old cliché, that all women care about is shopping and their appearance. With the use of clever lighting techniques Morey seems to transform the high held shoes into a sadistic weapon.

The theme of gendered behaviour is again highlighted but the models used to represent the men within the photographs. Against these strong women Morey has placed very passive male characters that are reminiscent of the men in fashion magazines. The men seem very young,

perhaps in their late teen or early twenties and play subjective roles. Their identity is not hidden and neither are their emotions. The men presented show their feelings and don't hold back their tears, as men are often expected to do in our society.

Despite the initial shock of these confronting images, this photographic collection holds a deeper and relevant message. The combination of dark imagery and deep colours draws you in, even though you feel like a voyeur you can't look away.

This exhibition is on display at Greenaway Art Gallery, 39 Rundle Street, Kent Town, until March 30.

Leo Greenfield

STENCH OF DOOM

Spicy Curiosity 2003

We here at Spicy Curiosity realise that by now you've probably noticed how annoying our characters are.

In fact, I'm sure you'd be very happy if we all died a bizarre, horrible death.

Hrm. Well, there's nothing like giving the fans what they want...

An ordinary day at the On Dit office...

Open it?

I wonder what's in the fridge?

Noooooooooooo!

Ew... what is that?

You idiots! Now you've released the Stench of Doom!

Oops. Yeah, sorry.

Later... our editor Stan → You opened the fridge, didn't you?

dead

FILM

Dog Soldiers
Opens 20 March
Selected Cinemas

FREE TICKETS!
(SEE PAGE 27)

Just when you thought it was safe to return to the wilderness of the Scottish Highlands, think again, cause there's a veritable posse of werewolves on the prowl and they're real pissed off. Such is this 90 minutes of blood, entrails and some more blood just for good measure. I must say, for a *Predator* style of movie, it was cool to see the absence of a muscle-bound lead male spouting unintelligible dialogue. Competent but not overly outstanding acting is the order of the day, but you don't need a swag of talented actors to die in a variety of interesting circumstances. The recent absence of horror movies, let alone those with a werewolf, has left some high and dry and this film will do well filling the void.

While perhaps not fitting this genre, I was hoping to see some slick dialogue, a la *Trainspotting* or *Lock Stock*, seeing as members of cast and crew have been involved in these productions, but was left wanting. Sergeant Wells (Sean Pertwee, one of the ill-fated crew of *Event Horizon*) leads a rag-tag team of soldiers, including Special Operations reject, Rifleman Cooper (Kevin McKidd), through a war games training-operation that goes horribly, horribly wrong. Of course, the lack of live ammunition and field experience proves fatal for the squadron, with the errant man-dogs devouring each soldier one by one. It's a case for survival, with one memorable scene involving the stuffing of a soldier's entrails back from whence they came (later operating on the poor soul with superglue!) springing to mind. Fortunately for all, the mysterious Megan (Emma Cleasby) rocks up in her jeep to save the day. But is she all she seems? No, she's not, but you would have seen it coming anyway. Many of the characters and the sexual tension between Megan and Cooper aren't developed sufficiently, but such is this genre. Also, the producers resorted to the use of black and white shots to indicate the viewpoint is that of the werewolves and the indecision whether the film is parody or survival horror was a little frustrating, but it was a pretty kickarse way to rest the brain for an hour and a half. There's not too many shocks, but if mass carnage flicks your switch, give *Dog Soldiers* a look, and I guess if you've made it this far, the odds of you harbouring a blood lust are pretty high.

Matty



Daredevil
Opens 20 March
In Cinemas Everywhere

Daredevil is one of Stan Lee's (Marvel Comics) stable of superheros, dusted off to cash in on the wake of the success of *Spider-man*. The media release is unforgivably wanky, comparing it to a Greek tragedy and describing it as Shakespearean. The truth of the matter is that this is a cod-ordinary movie presented dreadfully formulaically and implausibly.

Spider-man succeeded specifically because it relied on a healthy suspension of disbelief. It was obviously a fantasy story and worked very well because of that. I felt it was a little tongue in cheek and I enjoyed it immensely. Hence, part of *Daredevil's* problem is that it tries too hard. It tries to be adult but thematically, is utterly infantile in content and presentation.

To begin, what is Stan Lee's obsession with orphans? It seems to be prerequisite for someone endowed with superhero powers to have lost a parent or parents throughout the course of their formative years. The death of their parent inevitably links to their crusade and so it goes on. The cliches don't stop there, though. *Daredevil* is generally a pastiche of the most tired and irritating action/fantasy movie formulae.

The media release implies that for this one they're going for a grittier, more cuttingly realistic ambiguity in which case they've failed miserably. There is a mildly interesting theme explored of *Daredevil's* internal struggle of his crusading blind lawyer by day good side vs his justice at all costs night time violent vigilante evil side but it is treated in such a juvenile fashion and never developed so that it's more an irritating inconsistency rather than a clever aspect.

The acting is fairly run-of-the-mill for the most part, but on some occasions it is notably wooden and contrived. It seems like at some points the actors' hearts just aren't in it. Ben Affleck evidently was extremely pleased to get the role, but he disappoints on more than one occasion. This isn't all his fault. The script, for instance, was awful! It was so predictable, I was cringing before the lines were delivered. I couldn't believe how hard they thrashed their copy of *Sledgewad's Index of Cliched Dialogue for the Discerning Scriptwriter*. Dialogue aside, the story is ridiculously far-fetched, which could be amusing if the movie didn't take itself so seriously.

Some of the computer generated sequences of *Daredevil* jumping around alleyways were poorly implemented, and despite claims of the media release that they'd aimed for realism specifically in regards to gravity and stunts, it seemed that every law out of Newton's Code was broken very obviously at some point in the movie.

The shots that were filmed from *Daredevil's* perspective were well done. See, *Daredevil* is blind, and senses his surroundings by feeling soundwaves reflecting off surfaces. The SonarCam device used to convey this was extremely good.

Putting down my axe for the conclusion, this brainless action blockbuster will do very well amongst the male 14 year old market, as well as emotionally stunted and undeveloped adult males. I enjoyed elements of it, but only because I didn't pay for it and because I got free cakes before the movie which were delicious.

Yak



Rules Of Attraction
Now Showing
Selected Cinemas

I went to *Rules of Attraction* expecting to see a pretty ordinary movie cheaply sequined with unrealistic, fantastical sex; it turned out to be an edgy, dreamlike movie about very ordinary sex. *Rules* is essentially a multi-narrative-perspective college movie about guys, girls and getting off, but some pretty cinematography, clever writing and acting lift it above its genre. The device of playing scenes backwards either before or after viewing right-way-around adds momentum and spark what is basically a soap opera plot. The sex scenes are, interestingly, shot from the shoulders up.

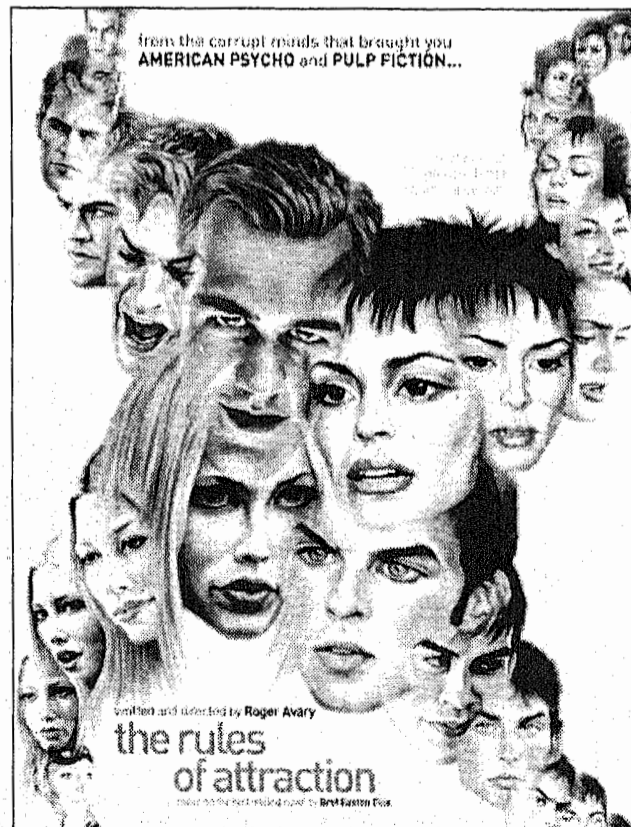
The first I heard of director Roger Avary's mission to recreate the 1988 Bret Easton Ellis (*American Psycho*) novel was when the news broke that James Van Der Beek had been cast in the central role of dark, dangerous and dirty Sean Bateman (younger brother of Patrick Bateman, *American Psycho* title character). I was skeptical. But again this movie gave my cynicism the finger—'Dawson' as the bad boy was incredibly convincing.

The plot swivels around Sean, a sex-fuelled 'emotional vampire' who preys upon luscious girls and boys by night and deals smack by day. It's a working formula until he meets two people: bisexual, extravagant Paul Denton (Ian Somerhalder), who becomes obsessed with him, and virgin cutie Lauren Hynde (Shannyn Sossamon), with whom he becomes obsessed.

'Unknown' Somerhalder brilliantly avoids caricature: Paul provides a lot of the comedy with classic camp moments— not least the improvised dancing-in-jocks-on-the-bed-to-George-Michael scene— but Somerhalder plays Paul with the dimension and conflict of a human being, not a stereotype. Bewitching bohemian-girl Laura is played by Sossamon (*A Knight's Tale*, *40 Days & 40 Nights*) with charm to spare. Her wide-eyed innocence and that lip-biting-thing give the audience plenty of reason to empathise with Sean's increasing desire. Her only, shocking, sex scene (the only non-boring sex scene in the movie) is disturbingly mesmerising.

The plot thickens as ex-lovers, secret admirers and psychopathic Jamaican drug dealers get in on the action. Can Paul win Sean with devastating good looks and boudoir dancing? Can Sean reach out and grasp something pure? Can Laura keep avoiding sex by looking at pictures of venereal diseases? There's also some cool minor characters and cameos including one from 'porn-legend' Ron Jeremy, and a brilliant two-minute cinematographic trip down memory lane for any student who's been to Europe. It's not an instant classic but it's not *Road Trip* either. Go see it.

Pony



VIDEO & DVD

Mike Bassett: England Manager
Director: Steve Barron
Starring: Ricky Tomlinson, Amanda Redman, Bradley Walsh, Philip Jackson, Pele

This movie is a mockumentary following the career of Mike Bassett as he moves from managing the Norwich City club to becoming England's manager for the World Cup. The former manager has died and it seems that there is no one willing to take on the role, given the general shambles of the team and the unforgiving nature of the English general public.

The direction is interesting with various split-screen tomfoolery, computer generated imagery and seamless seguing from a digital briefing on game tactics to the actual stadium. Apparently the music is pretty kick arse as well although I didn't really notice any soundtrack to speak of.

In terms of content, it was passably amusing with many gags being telegraphed and some just being weak. The stirring 'do or die' speech towards the end was better than most you'd see in movies but rather wanky nonetheless.

Two things overall hampered my enjoyment of the film. The first was the shoddy quality of sound from the TV I watched it on, which the owner of said TV hotly insisted was the tape rather than the TV. The second was my complete lack of understanding of Football Culture, English lout culture and the combination of the two. I'm sure that there were many clever parodies and parallels which were drawn but they went entirely over my head.

Something that was surprising was the cameos by Pele and Atomic Kitten as himself and themselves respectively..

In all, it was an indulgent film which may appeal to people whose knowledge of the 'great game' is better than mine. For the uninitiated, it's pleasant enough but doesn't grab the attention or demand a rewatching.

The Academy Awards Drinking Game™

Welcome to the 75th Academy Awards, an American celebration of celluloid, chic and cocaine. Strap yourself to your couch in preparation for a night of painful patriotism, trite tele-prompting, and predictable presenters. 'No!' I hear you say, 'I never watch award shows!' What a crock. Of course you do, but you don't like to admit it. Here's my solution. Invite your close, trusted friends over and partake in the frivolous shindiggery that is The Academy Award Drinking Game™. Remember those games you played in the car as kids whenever you went on holiday? One point for spotting a cow, another point for seeing a tractor and so on... well, in this game, for each of the following, you must consume a shot of spirits or scull a beer, whichever you prefer. It's brainless fun, but hey, the Oscars aren't known for being overly cerebral either.

One drink if you see...

- * Recipient dedicating his/her award to families of 9/.
- * Gwyneth Paltrow crying.
- * American films being rewarded for blatant patriot sentiment, at expense of plot and/or reason.
- Australian journalists referring to Ms. Kidman, as 'Our Nic.'
- * Presenters' humour falling flat on its face.
- * A daring dress worn by an actress, simply to hide the fact that her most recent performance sucked.
- * Stroking or kissing of the Oscar statuette.

Two drinks if you see...

- * Extended introduction, featuring stick fusion of historical footage.
- * Recipient shaking his/her Oscar in the general direction of the audience during initial moments of applause.
- * Ill-deserved standing ovation.
- * Anglo-Saxon people using African-American terminology, ie. 'Wassup!'
- * Phrase used in acceptance speech that will be assimilated into pop culture and thrashed to death, ie. 'King Of The World!'
- * Camera shot of washed-up child actor from the 80's, with his/her name in subtitles in the likely event that you've forgotten them.
- * Billy Cystal.

Drink a whole bottle of Methylated Spirits if you see...

- * An Oscar being awarded to a dedicated and talented actor/actress.

Matty's Oscar Form Guide

Best Picture

- Chicago* 2/1
- The Hours* 3/1
- Gangs of New York* 5/1
- Lord of The Rings: The Two Towers* 10/1
- The Pianist* 50/1

Best Actor

- Jack Nicholson (*About Schmidt*) 2/1
- Michael Caine (*The Quiet American*) 3/1
- Daniel Day Lewis (*Gangs Of New York*) 7/1
- Nicolas Cage (*Adaptation*) 20/1
- Adrian Brodie (*The Pianist*) 100/1

Best Actress

- Nicole Kidman (*The Hours*) 1/1
- Julianne Moore (*Far From Heaven*) 3/1
- Renee Zellwegger (*Chicago*) 7/1
- Salma Hayek (*Frida*) 20/1
- Diane Lane (*Unfaithful*) 50/1

Best Director

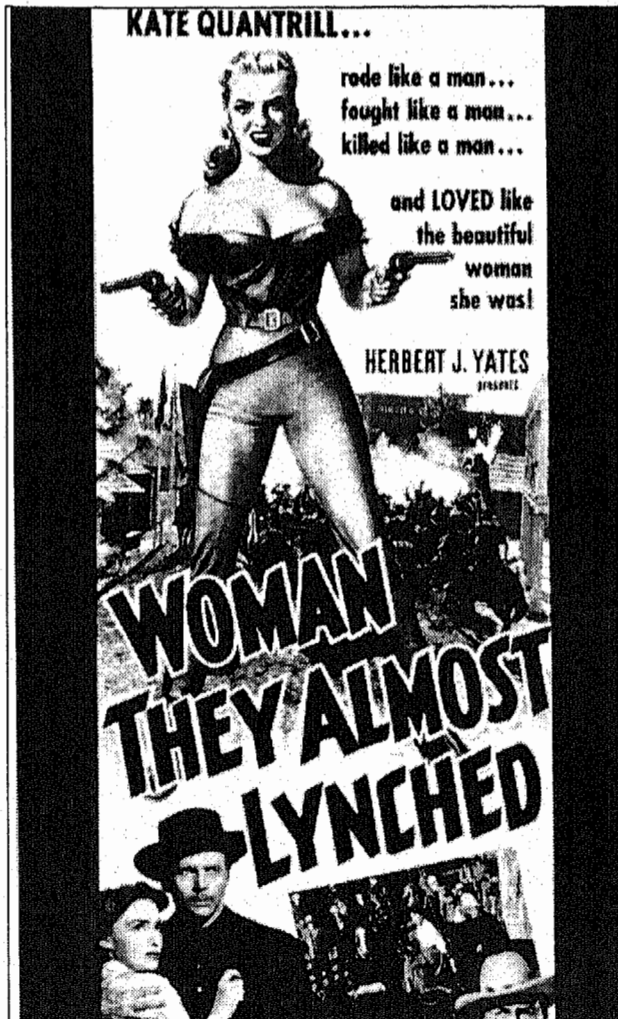
- Martin Scorsese (*Gangs Of New York*) 3/1
- Rob Marshall (*Chicago*) 3/1
- Stephen Daldry (*The Hours*) 3/1
- Roman Polanski (*The Pianist*) 50/1
- Pedro Almodovar (*Talk To Her*) 70/1

Best Supporting Actor

- Ed Harris (*The Hours*) 3/1
- Chris Cooper (*Adaptation*) 5/1
- Paul Newman (*The Road To Perdition*) 10/1

Best Supporting Actress

- Catherine-Zeta Jones (*Chicago*) 2/1
- Meryl Streep (*Adaptation*) 4/1
- Julianne Moore (*The Hours*) 8/1



GIVEAWAYS!

To celebrate the release of the blood-tastic *Dog Soldiers*, the ever-generous Steve from Picture This! has kindly given us ten double passes to see the new film, and the first few lucky souls to come down to the *On Dit* office can take themselves and three of their bravest friends along to a special preview at the Academy on Wednesday 19 March @ 7pm. But the love doesn't stop there though, no siree! We are proud to announce the launch of our Scary Scary Drawing Competition™, where you create a blood-chilling composition, be it drawing, painting or sculpture, and deliver it to our grubby hands to be in the running. If we're sufficiently scared, you'll get one of five DVDs, including *The Wolfman*, *An American Werewolf in Paris*, *An American Werewolf in London*, *The Relic* and *Ultimate Fights*. Okay, the last one ain't too scary, but it has people getting punched in the face a lot. The lucky winners will be printed in next week's edition so keep yer eyes peeled, y'hear?

LITERATURE

DAVE EGGERS YOU SHALL KNOW OUR VELOCITY

EVERYTHING WITHIN TAKES PLACE AFTER JACK DIED AND BEFORE MY MOM AND I DROWNED IN A BURNING FERRY IN THE COOL TANNIN-TINTED GUAVIARE RIVER. IN EAST-CENTRAL COLOMBIA, WITH FORTY-TWO LOCALS WE HADN'T YET MET. IT WAS A CLEAR AND EYEBLUE DAY, THAT DAY, AS WAS THE FIRST DAY OF THIS STORY. A FEW YEARS AGO IN JANUARY, ON CHICAGO'S NORTH SIDE, IN THE OPULENT SHADOW OF WRIGLEY AND WITH THE WIND COMING LOW AND SEARCHING OFF THE JAGGED HALF-FROZEN LAKE. I WAS INSIDE, VERY WARM, WALKING FROM DOOR TO DOOR.

You Shall Know Our Velocity
Dave Eggers
Penguin/Viking

If you are not yet desensitised by visual and audio entertainment to the value of humor in prose narrative, this book will be hilarious. As for me, *Velocity* was strikingly amusing rather than outright hilarious. There is the occasional picture as well, which serves to compliment the humor. Most of the humor that exists in this book is based around the characters' strange motivations, which are completely arbitrary and whimsical. Deciding to swing from tree to tree in a Latvian forest is but one strange example.

The characters are in no way stereotypical and neither is the strange plot. Two guys in their late twenties lose a close friend, come into a great deal of money and decide to embark on a week long journey around the world depositing money into the hands of strangers. What follows is a number of strange encounters with many different cultures where social conventions are arbitrarily abandoned and the reader instantly questions the sanity of the two main characters.

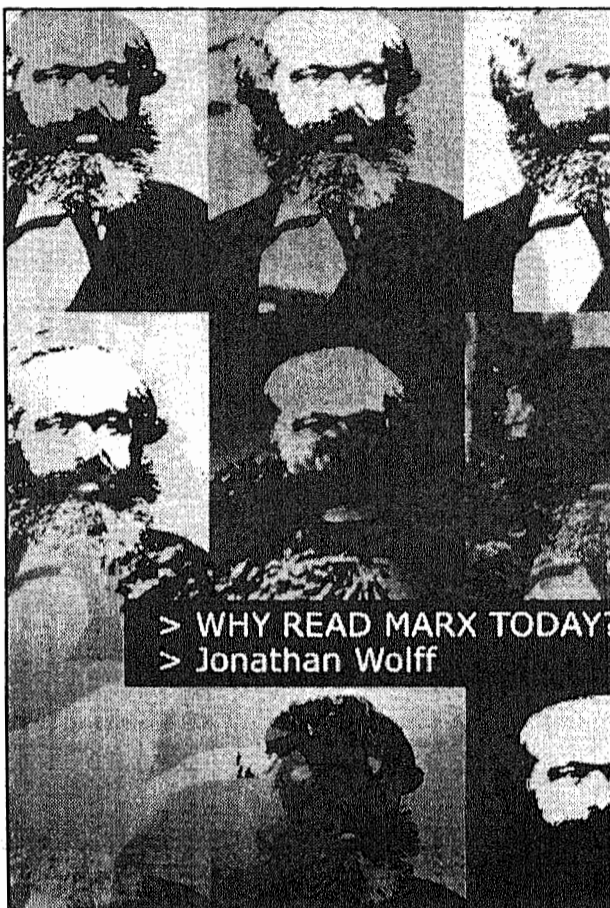
A story about Will's mental struggles and Hand's social extravagances, *Velocity* may bring to mind experiences you have had. Much of the dialogue goes on within Will's head as he struggles to come to terms with his position in the world. This forces the reader to relate to, or at least attempt to understand, Will's strange motivations to travel the world handing out money he believes he doesn't deserve.

Eggers' style is provocative and unconventional, bumpy and always inviting the reader to wonder what on earth he is on about, only to explain 10 or 15 pages later. He employs the bunch-of-words-strung-together-to-make-a-new-word style that is characteristic of the American authors I have read, which gives the impression that he has a limited vocabulary and annoys me but is a minor detail that has not prevented me from enjoying this wacky tale.

All in all, *Velocity* is like nothing I have ever read before - which is both good and bad. It is good because

it kept me wanting to find out what would happen next. It was bad because some of the ideas within were extremely abstract. I don't mind abstract but sometimes Eggers went too far. But don't take my word for it, find out for yourself.

Ryan Paine



> WHY READ MARX TODAY?
> Jonathan Wolff

Why Read Marx Today?
Jonathan Wolff
Oxford University Press

They say you can't judge a book by its cover. However, I believe in the case of this little gem the opposite is true. The style and colour of the cover presents a text that is interesting, colourful, bright and impressive - all of these being words I would use to describe the literature within. Jonathan Wolff revives the works of Marx in a language that presents it as relevant and fascinating. Indeed the size and length of the book are the proof of this. Indeed only a little over one hundred pages long this text is less than intimidating. It offers a rich debate in terms even I can understand.

The book is first concerned with idea that with the failed examples of communism it has become common for us assume that Marx theory is redundant in our society. This is predominantly the thought that Wolff argues against. Admitting that we should have little "confidence in [Marx's] solutions", he still argues the line that Marx is one of societies greatest critics and that many of his arguments are still very relevant even in the 21st century.

It is these arguments that really make the book the interesting and rich text it is. While the book does mainly concern itself with economic and political theory, there is much in this that perpetuates thought and argument. However, what really grabbed me were Marx's early writings, the ones that were concerned with more than just capitalism and recession, but those of religion, liberalism, and emancipation. These are the most fascinating, and what the first chapters concern themselves with.

The text makes a clear argument and leaves the reader with the belief that Marx still deserves to be read. Wolff is also incredibly easy to read and his writing is described by Professor Richard Bellamy as "splendidly lucid." His presentations of Marx's criticisms show their relevance, but not only this he deeply discusses their faults. This book I believe will prove itself to be an excellent starting point for students who are interested in Marxist theories, as it highlights the relevant works and shoots holes through the faults; discerning "what is alive and what is dead."

I thoroughly recommend this book to anyone. If you are stuck at home on a rainy Sunday and are bored with your romance novels and the forty eighth hour of sports television, and are looking for something to reinvigorate your mind, I suggest this book. Or if you are embarking on a study of Marxist theories then pick it up. Or even if like me the cover grabs you, give it a read - you wont be disappointed.

Juella

Surely truth only comes with death
a life of searching rewarded
with a moment of clarity
nirvana if you will
joy at being
still

A life amongst the machine
full with love and music
frightful with adventure sublime
lucky and pretty and unashamed
searching always searching for an answer
which was always there
just a moment of rest away

I
have been
like those before me
but with no death between
so this is an individual freedom
which I experience for the first time
in four billion years of desperate struggle
with a billion years of bliss between

John Newell

Only 97 DAYS until
the release of
Harry Potter and the
Order of the Phoenix!!



LOCAL MUSIC

Greg and the Gregories



& The Icons



@ The Rhino Room Thursday 13th March

This gig was a fine example of the influence of popular garage rock in the local music scene. Not only was the Rhino room absolutely packed, it was filled with the types who wouldn't normally go to rock gigs (however I did hear one punter say, 'Christ, it's like a Saints reunion here'...hmmm). The Gregories played good minor-key garage rock, with a few stand out tunes peppered throughout their set. Whilst they were very musically proficient, with some great drumming, they had some obvious shortcomings. Onstage they were stoic, looking like they were forced to play rock n roll, rather than enjoying it. Also asking a barmaid to clean up a beer spill on stage and refusing to play until it had been cleaned up just isn't cool. However, I believe this was the Gregories first sizable gig so we'll give them the thumbs up for having a few good rock songs that were very listenable.

The Icons sauntered the stage dressed in slick suits but unfortunately started the gig with a Vines cover. As The Icons' original compositions far excel their covers, so this was little disappointing. Once they started the set, however, they proved to be very confident and rocking onstage. Their version of garage music offers a much more Australian swing to it, which is different and refreshing. Efficiently moving from faster pieces to slower acoustic numbers, The Icons make for a great pub-rock band. The audience let up a great cheer when their Triple J hit 'What's Going On?' started up as well as other favourable album songs such as 'Brace Yourself'. The Icons' instrument and vocal swapping during the set showed a musical maturity and gave the show some visual flair. Overall they proved themselves to be a tight band with a very 'Australian' larrikinism, which was a lot of fun.



Adelaide Music Archive

I've copped a little flak recently for only writing on the more obscure Adelaide Bands. While I certainly would not have thought these bands to be any less worthwhile to mention, I will agree I should be a little more diverse in what I write about. Hence, this week's tasty selection is about one of the handful of Adelaide bands that made it 'Absolutely Fucking Huge', namely The Easybeats, ACDC, and The Master's Apprentices. Looking at that repertoire, Adelaide certainly has an affinity with rock. Is it the size of this place? Is it because we have the largest population/pub ratio in Australia? I don't think it really matters.

#4 The Master's Apprentices

Eighteen year old singer Jim Keays joined instrumental rock outfit 'The Mustangs' right here in Adelaide in 1965, only to take control of the band and rename them 'The Master's Apprentices'. The band saw blues artists such as Muddy Waters, Chuck Berry and Bo Diddley, as 'Masters', and thought of themselves as apprenticed to them, hence the name. During this early period they played powerhouse blues numbers, and when their first ever single got into the top ten here they moved to Melbourne. Between the years of 1966 and 1969 the band changed their style from R & B to psychedelia, with no less than four members having to quit with 'health' problems. From 1969 onwards marked a new era for the The Master's Apprentices, as they started to play harder rock, much like what Black Sabbath and other early metal bands were playing. Whilst in the spotlight they were renown for their keen fashion sense, dressed in furs, satins, velvet and silks. They ended up dressing in leather so their fans couldn't tear their apparel off of them during the riots their live concerts incited! In the late sixties and early seventies the band won a host of awards including Australia's 'Most Original Band'. They established the 'Drum Agency' to manage acts and promote concerts throughout Australia. The Master's Apprentices entered the seventies as Australia's number one charting group, and were able to successfully tour England on the momentum of one of the most famous Australian songs of the decade - 'Turn Up Your Radio'. Ah, that song makes me just want to wear tight leather pants and grow my hair long and curly. A while after returning from England The Master's Apprentices broke up due to lack of funds. As soon as they did so, the album *Choice Cuts* which they recorded in England became extraordinarily popular in England, forcing them to reform and move over there as soon as they could. Ironically, the eight-week boat trip over there was just

long enough for the heat of the album to simmer, leaving them high and dry. After releasing a creative yet poor selling album in '72, the Masters called it a day. Singer Jim Keays had success as a solo performer, and many of the original band regrouped to play in the 'Long Way To The Top' concert that toured Australia recently.



James Cameron

Band Profile

The Trafalgars

The Trafalgars are currently one of my favorite Adelaide bands. They play a sensational 60's English Mod/Rocker style, or 'Mocker', as Ringo Starr would say. Their music ranges from rip-roaring Kink-esque songs like 'Take A Ride', to more of a Beatles-ballad style. Live, they are energetic and stylish. The band's appearance is also of this vintage, looking like they dress straight out of a Carnaby Street Op Shop!

In the short time they have been together, they have managed to play some stellar support shows for interstate and nationally recognized acts such as The Dave Graney Rock Show, The Anyones, Disaster Plan and the Grand Silent System. They will also be headlining at Off The Couch at the awesome Weimar Room on the 12th of April, among many other dates that you will be able to find in this section in upcoming weeks. Do yourself a favour and have a Dog's Bollocks Ale whilst enjoying these Brit-Rockers!

James Cameron

YOUR MOTIVE FOR

Live @ the Governor Hindmarsh

Your Motive For have recently made quite an impact on the Adelaide scene with a number of significant gigs, including the finals of the Falls Festival selections and of course; The Big Day Out. Featuring members of the now defunct Honey-fix and Yakspit, the band has always been very well received and their EP launch was no exception.

The three-track recording titled 'Being Around You', does feature some quality tunes, yet much of the bands' best work is left to their live set. The positively charged four-piece has a unique pop rock sound that is brought about mainly due to the addition of Synth/Keyboard player Warwick Ing. Cag's swirling melodies and impressive sounding solos generated from an expensive looking stack of Korg equipment add a uniqueness to the bands already well defined sound. In the tradition of Black Rebel Motor Cycle Club, extra variety is created by the swapping of lead vocals between the Guitarist and Bass player Josh. The two vocal styles differ greatly and add yet another dimension to the Motives' sound. Aside from the additional noise, there still remains the essence of a successful band; good song writing.

The set began with a few catchy numbers that instantly caused many of the band's diehard fans to lend their own vocal ability to the well known songs. Many more of the band's current tracks were played including the single 'Being Around You', and the EP tracks 'Pete Townsend' and 'The Other Song'. Even a new song was thrown in before the set came to a somewhat sudden end. Yet a now large, vocal and pop hungry crowd forced the Motives back on stage for a well received double encore featuring what this reviewer felt to be the band's finest work. The only real downside to the set remains the keyboard intro to one of these final songs that sounded somewhat identical to a Whitney Houston number my mum would listen to.

Overall, Your Motive For are an impressive band that can only be described as an iceberg in an ocean of generic pop music. The songs are simple, catchy and very effective, the band is tight and has a great stage presence (looking as though they genuinely enjoy playing their music) and the crowd seems to love them. This is the kind of music that appeals to many and will hopefully see Your Motive For reaching greater heights.

Luke Johnson



JC's Official Gig Guide!

- ★ No sir! This is not the biggest acts of the week, it's just those who are competent enough to get their information into us! So if you do want some full-length exposure you would have to know the address by now!
- ★ Gig of the week: Nuala Honen, Aviator Lane and Splintered Echo play at the Swingcat Club on Friday March 21. These wonderful acoustic artists will be donating their time to the cause of Amnesty International, and you should too.
- ★ On Friday March 21 Melbourne's Grand Silent System will be funkuping up the Governor Hindmarsh. So if you are fond of some hard-ass booty shaking then this is definitely the place to be.
- ★ The sensational Green Circles will be playing at the Prince Albert Hotel on Saturday March 22. These Mod/Garage Rockers are one of Adelaide's most formidable live performances so be sure to check them out!

Bluebottle Kiss & Brer Mouse

with Adam Said Galore

@ Enigma Bar

Friday, March 7

Well, what can I say? Maybe it was the sterile and unwelcoming atmosphere of the Enigma Bar, maybe it was the largely un-emotive audience, maybe it was an overdose of the whole gutless, weedy-guy, I've been beaten with a stick each and every day of my life' tone of most of the songs I heard on this particular night or maybe it was just that one really annoying lady in the audience who refused to stop drawing attention to herself... but I really didn't enjoy the gig despite several golden 'proggy' moments during Brer Mouse's set.

The first band of the night, Adam Said Galore, came all the way from Perth I believe. While this was very thoughtful of them, it pains me to say that the opinion I formed of these guys was not entirely flattering. That's not to say that they're all bad, because they're not. But alas, high level instrumental aptitude coupled with sparkly, high-quality equipment does not necessarily make for a pleasurable musical experience.

Essentially, it was like a giant melting pot of all the least progressive and interesting things about prog-rock combined with all of the whiniest, most abrasive 'qualities' of emo. I actually refuse to use the word prog to describe these guys. So I'd say that they're 'atmospheric' but missing some of the intrinsic elements required to describe it as 'prog'. For a start it wasn't really very progressive, secondly it couldn't be described so much as droney, but rather occasionally repetitious. Still, the lead guitarist was good and dished up a few quirky and tasty intervals and note progressions. The bassist sounded good, especially when he turned on the fuzz. The drumming was rather understated, so that was all nicely in-vogue I suppose. The vocalist/guitarist on the other hand had really a rather strange and distracting stage presence. I found it quite hard to warm to him, but not in a stark and interesting Jack White (of the White Stripes) kind of way but more in a watching *Bewitched* and thinking 'who the hell is this schmuck they got to replace Darren?' kind of way. Regardless of all of this I can safely say that we have plenty worse bands here in Adelaide.

Brer Mouse are not one of these bands. In fact while I thought the set they played was a little bland compared to other performances I've seen I'd still say they were the best band of the evening. However for some reason they still refuse to move away from their comfort zone and while I'd hoped that time might inject some broader influences into their music they unfortunately still sound a little too much like Radiohead. Brer Mouse are a great band and they have the ability to experiment a lot more and come up with something much more interesting and unique and I feel that it's a shame to see them not living up to their potential. It's unfair to expect more from a band that isn't capable of delivering, but I know (and I'm sure they know) that the future yields many opportunities for them to find and cement their identity in music and I wish them much luck and success.

Meanwhile Bluebottle Kiss bored the living bejeezus out of me in the typical strummy, passionless way that too many bands do these days. I have nothing against music that's gentle or quiet or laid back, as long as it has that spark of life in it that triggers an emotional or intellectual reaction. I thought these guys were kinda bland and vacuous. Not to say that there was nothing redeeming in their music, just nothing that interested me. So all in all; not too bad, but certainly not worth the \$12 cover charge either.

Zorro Hardwick

The Backfeed Slumber

Single release

'Wet Stuff For Electric Boys'

From this unlikely name springs a single that sounds a lot more like a beatnik American release such as Bran Van 2000 than an Australian release. Very simply put, the single track is a very danceable tune consisting of a dirty drumbeat and some very cool flute and strings tracks. It is simple and melodic, catchy and inoffensive. The other two tracks on this single however, become more deconstructed. 'Morpuscene' sounds like one of the more paranoid electronic tracks from the *Pi* soundtrack. Unfortunately I do not know where The Backfeed Slumber DJ's around the place, but his work is very atmospheric and unique.

James Cameron

MUSIC NEWS

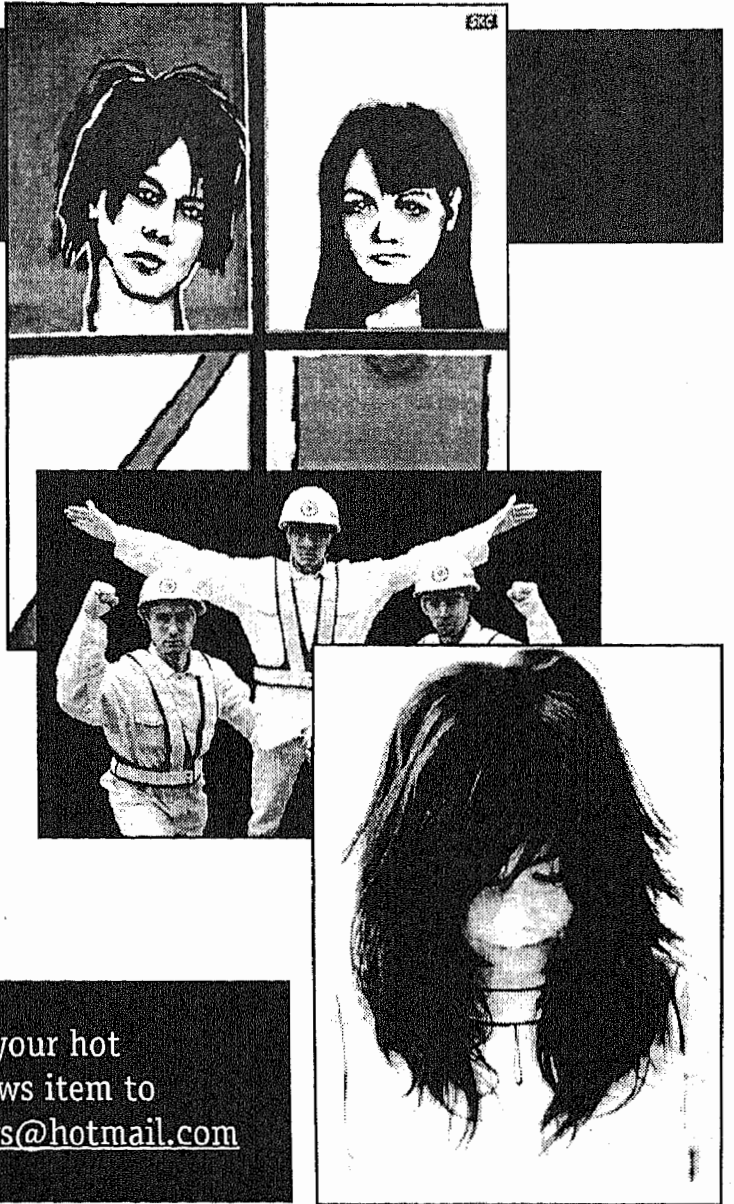
Mortgage your degree and head for California, because the line up for the **Coachella Valley Music and Arts Festival** was recently released and it's as golden as the light shining out of Holly Valance's boobs. Headlining are the **Red Hot Chili Peppers** and **Beastie Boys**, with the likes of **Sonic Youth**, **Ben Harper**, **The White Stripes**, **Queens of The Stone Age**, **Blur**, **Underworld**, **Groove Armada**, **Jack Johnson**, **Hot Hot Heat**, **The Music**, **Johnny Marr and The Healers**, **Badly Drawn Boy**...oh my goodness, there's at least 30 other bands that you've just gotta love too. What a dreamboat.

Speaking of the **Beastie Boys**, if you've had your ear to the ground you would've heard their first recording in some time being played on the radio this week. The track 'In A World Gone Mad' was raced through and made publicly available on www.beastieboys.com, to put some grooves to the current international climate and make some non-violent rhymes. Mike D had this to say: "We felt it would be irresponsible not to address what's going on in the world while the events are still current. It didn't make sense to us to wait until the entire record was finished to release this song."

Meg White of **The White Stripes** has broken her wrist in New York after slipping on ice. Some appearances for their new album *Elephant* have been cancelled, but tour plans are not expected to be disrupted.

Jebediah have split from record label **Sony**. After seven years, the departure was said to be amicable. Albums on the move include **The Eels**. Expected on June 3rd, frontman **E** has stated that the album is "...an Eels record for the whole family." That's why it's called *Shootenanny*. The entire album was recorded in a live situation within ten days. You can catch a new tune, amongst other things at their brilliant website www.theeels.com.

Bjork has announced that she has started recording her new album with a working title of *The Lake Album*. Video footage and other insights are already up on her website.



GOOD CHARLOTTE AND FOR AMUSEMENT ONLY
5TH MARCH 2003
THEBARTON THEATRE

Email your hot music news item to onditmusenews@hotmail.com

16-year-old sister in tow, I made a familiar trip to Adelaide's finest live music venue, Thebarton Theatre. An eerily vacant number of parking spaces and an even more eerily vacant bar on entry (most punters were not of legal age to drive let alone drink!) left me intrigued with what was in store. Although the crowd in the bar was sparse, inside was a different kettle of fish. A less than capacity crowd (was this an optical illusion due to the small stature of the average punter?) was already jamming up the standing room.

For Amusement Only took the stage to a reception usually saved for the headline attraction and belted through a tight, sometimes tedious, yet entertaining set of late-90's-esque pop-punk. Certainly no groundbreaking stuff but possibly the best *blink-182* tribute set I've seen in a long while. Tim and Novo, who share the vocal duties, played to their audience perfectly ("Everybody jump for this one!") and their high energy acrobatics was maintained throughout their 40 minute set. 9:30 ticked over and the lads all were longing to see hit the stage. It seems there is a huge **Good Charlotte** phenomenon that I haven't been aware of as fans flocked out of the woodwork and as close to the stage as possible. The band launched into tracks from both of their albums with ferocity and presence. Brothers Joel and Benji are the charismatic dual frontmen for the 5-piece and ploughed through most of their better-known anthems (think 'Little Things', 'Motivation Proclamation', etc.). The crowd jumped and cheered; in fact they cheered at every opportunity. Although each song was separated by predictable rambling from the siblings; "This one's about boys and girls," "Adelaide is by far the best show in Australia," and so on, for some reason they sounded almost sincere and somewhat endearing (think the Sex Pistols post-ecstasy). It seems punk in the new millennium is far less about anarchy than it is about love. A highly energetic encore included Benji stating that he was "moving to Adelaide" to the obvious delight of all in attendance before closing the show with the current single 'Lifestyles of the Rich and Famous'. If music really is all about the fans then **Good Charlotte** could be the answer to many a prayer, live music continues to live with the new generation of ticket buyers. Thebbie rocked like I haven't seen in a long while and by the time the house lights went up and the masses filed out with smiles and sweat-soaked T-shirts it was only 10:45. After all it was a school night!

Gaz

WOMADELAIDE ★ ROUNDUP ★

The 10th anniversary of Womad was a tasty smorgasbord indeed. The weekend weather was consistently accentuated by clear skies of deep azure. The punters were a varied cross section of society and families were out in force. The relaxed atmosphere produced a good vibe or maybe that was just the hypnotic beats of Qawwali. Food and craft stalls catered for many tastes and comfortably serviced those parting with their foldy stuff and the lush vegetation accommodated beasts scuttling around for shelter. Sculpture enhanced the scene, in particular an intriguing work by Craig Walsh that unveiled its glory at night when awash with angled light. A face was subtly carved into a large canopy and drew a fascinated crowd that gawked at the apparently floating mass. The circular arrangement of silk flags by Angus Watt played with the sense of space within the Botanic Park producing fluttering accompaniment as the wind caressed the suspended strands. Performers also ran workshops allowing valuable interaction with the keen audience and enabling more detailed exploration of their art. The massive array of artists from 31 countries covered the bases for foragers seeking different styles, moods, and artistic expression be it the chilled out sounds of Ernest Raglin, Kerianne Cox, Rizwan-Muazzam Qawwali, Papa Kwasi and The Waifs to upbeat booty movers like Cheikh Lo, Los De Abajos, Temple of Sound, Toto La Momposina and Drum Drum, all the performers were delightful treats in their own way. The finale show brought together the main artists who dabbled a little in self-indulgence with an extended world music rendition of Low Rider. The audience was taken for an ass-shakin' ride as the festival departed for another year. Womadelaide is a worthy cultural contributor even for the uninitiated, the great vibe and refreshing sounds for the soul made the festival a rewarding experience.

Maxim Sharoglazov

GOOD CHARLOTTE

MOBY



Moby last visited our shores in 2000 during the height of the popularity of his album *Play*. Moby had worked long and hard before achieving his success at thirty-four. Although success came as an accident, Moby has handled it well as someone who likes to voice his opinion, probably because he is not afraid to take back the odd comment that sets the press circles alight.

This time around, Moby will be touring in support of *18*. Released last May, the album achieved platinum sales within months, firming Moby's place on the music scene since the slow momentum of *Play*.

Having seen him last time he was in Australia, his performance is quite unique and displays the musical movement that he has caused by bringing his involvement in both techno and rock together throughout his career. Travelling from his very first techno releases, through his albums of rock and soul, there is usually a pulse racing moment when Moby unleashes *Thousand*; a track credited in the Guinness Book Of Records as the fastest beat ever recorded (1015bpm). That's not to mention that Moby's a real charmer and you'll never know how great an entertainer he is until you go and see him for yourself.

Moby plays the Thebarton Theatre this Sunday 23rd of March. Thanks to Peter Darwin Presents we've got a couple of passes to giveaway. See giveaways for details.

CHARLTON HILL

It is so relieving to think there may be at least one musical artist in the pop genre that has a brain. Sitting down for a quick phone chat with Charlton Hill I was amazed at how he differed from the typical booze addled, brain-fried pop star stereotype. He began life wanting to take on the world as Prime Minister and also got me thinking with his revolutionary views on pop music and downloadable music on the Internet.

The album is a musical documentation of his two years recently spent in England discovering himself and his own musical style. Charlton wanted the album to flow as a complete piece without filler, which it achieves well. The title is taken from the latest single 'deep' and reflects the water imagery within the album. Charlton grew up surfing on the East coast and maintains that it is still a large part of his life.

Charlton Hill is a talented artist and believes strongly in his work (and with good reason) but at the same time he looks at himself objectively. "A song like 'Rain Cloud' is a song that's very close to me so I think more on a content level sometimes, I really get lost in it and think its exactly what I want to say and other times it sounds like me moping so I don't want to listen to it."

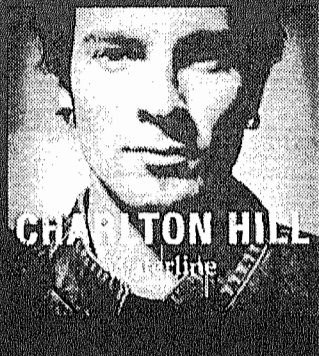
Charlton also worked with producer Ian Grimble, who is best known for his work with Scottish band Travis. "I met a lot of producers and was deciding who to use and Ian's got a great set up of old and new equipment and was someone who never tried to make me something I wasn't."

He ended off the year on tour with the Whitlams and now claims to be a 'connoisseur' of red wine after hanging with Tim Freedman. Charlton will be performing a couple of shows on the east coast to launch the new album with a hope to extend the show down to Adelaide and also hopes headline a tour later in the year.

The single deep is now in store with the album 'waterline' released on.

Belle

Charlton Hill
Waterline
Murmur



Charlton Hill's debut album is sprung from his emotional journey away from his homeland in search of fame and self-discovery. Written during the two-year period where Charlton left Australia to develop his music in England many of the songs are melancholy musings although the tone of the album is still high. The album reflects Charlton's early life as a surfer in the east coast with multiple references to water. The style is very 'one man and his guitar' with many ballad style songs that have a slow reflective quality about them. The entire album is excellently produced giving it a smooth quality pop sound. Although the style didn't immediately appeal to me I found that its pop core had me hitting repeat on quite a few songs. I'd recommend it to someone looking for a hopeless romantic pop album, somewhat along the vein of his first single 2's company.

Belle

THE BENS ROCK ACROSS AUSTRALIA

If there were an award for most innovative tour concept this one would win it hands down. There are no inappropriate support acts here, just three guys named Ben who were born to tour together. Ben Folds, Ben Lee and Ben Kweller have come together not just by their US connection, but by their mutual skills in writing catchy, intelligent pop songs.

The Lemonheads' Evan Dando brought Lee and Kweller together in New York, the pair's adopted home. Dando found the similarities in his two friends uncanny; looks, humour, mannerisms, and composition seemed separated at birth. Given an introduction, the pair really hit it off, drop Folds into the mix and the rest is history.

The tour is expected to showcase the latest works from all three, given last years releases *Sha Sha* and *Hey You, Yes You* from Kweller and Lee respectively, and Folds' writing for a new album. Yet the most exciting aspect of this tour will be the one off opportunity to catch all three artists performing new songs they've written together onstage. The three Bens have recently been in the studio together composing *The Bens EP*, which is only available to concertgoers.

Post-Bens tour Folds and Kweller will be heading to California to perform (separately) at the Coachella Festival, and then Folds will be moving into the studio, not only to record a new album but also to produce a recording for William Shatner. Gold!

The Bens Rock Over Australia: Ben Folds, Ben Lee, Ben Kweller tour graces Adelaide's Thebbie Theatre on Wednesday March 26. See giveaways.



GIVEAWAYS

BONANZABOO!

Get waaayyy excited people because massive opportunities for entertainment await you at *On Dit* this week.

Thanks to the beautiful Cherie at EMI we've got some copies of Ed Harcourt's new album, our feature album for this week.

We also have tickets galore for the punters. If you love **The Gov** as much as we do, you'll be keen as to get your groove on down to see **Bomba** along with **The Grand Silent System**. We have one double pass for a special couple with lesser plans for this Friday evening, thanks to honourable Tim S.

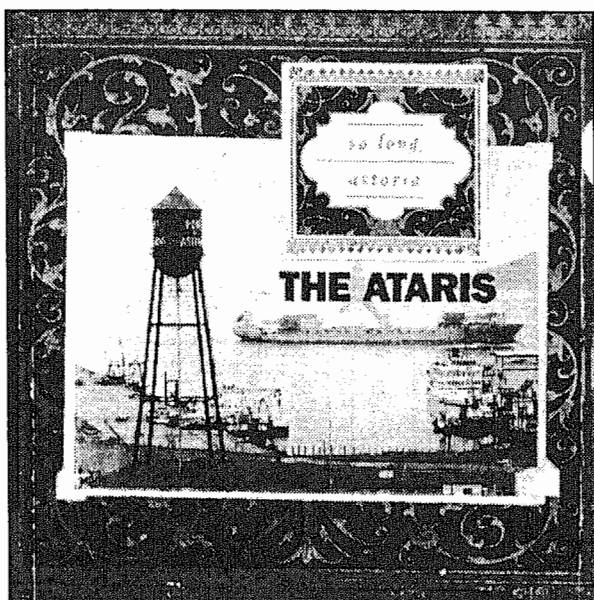
But that's not all. Thanks to Peter Darwin's generosity we have two double passes to **Moby** this Sunday, and also for **The Bens Rock Over Australia: Ben Folds, Ben Lee, Ben Kweller** gig on Wednesday 26th.

Want a piece of the action? Well, make your way down to the *On Dit* office (the hole-in-the-wall basement off the Barr Smith Lawns) at 1:45pm this **Wednesday** (19th), and give us good reason; show us your excitement, lavish our paper with praise, sing and dance, and we'll have you enjoying yourself in no time.

unirecords

PICK OF THE WEEK

The Ataris
So Long, Astoria
Columbia



The Ataris have really stretched into a different direction with *So Long, Astoria*. Not a single track on this CD is one of their patented jovial punk tunes; it seems the world events that have occurred during the two years since their last album has sobered their outlook on life. The main theme of this album is evidently based around Richard Hell's book *Go Now*, where all actions should be based on how fondly you look back on them. However the lyrics are a lot more personal in this album - it seems every song is one of songwriter Kris Roe's childhood memories, or is about one of the disturbing aspects of his life. 'My Reply' is about a letter he received from a hospitalised young girl and 'Saddest Song' is about his lack of parental support towards his daughter, pleading "I pray I get

the chance to make it up to you". While this seems a little haughty, and indeed it is, they all fit in with the theme of the album.

Musically this album heads towards a more emo/power pop sound rather than punk to accompany its sentimental lyrics and themes. This is the greatest achievement of *So Long, Astoria*. Its emo chord progressions make the lyrics a lot more poignant than when you read them in the album cover. The songs 'The Boys of Summer' and the bonus hidden track were definitely the best non-single songs of the album. *So Long, Astoria* is a high achiever in a market full of pretentious wanker bands, so if power pop is your thing than this album certainly is a shiner.

Jimmy Trash

ALBUM OF THE WEEK

Ed Harcourt
From Every Sphere
Heavenly/EMI

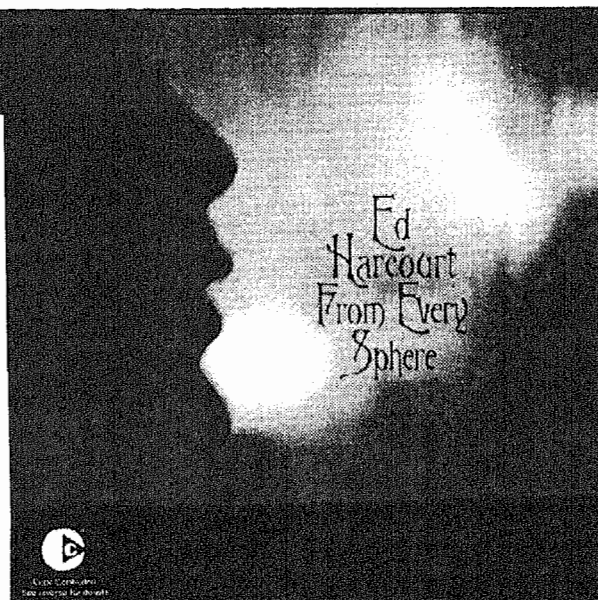
Here Be Monsters was perhaps the best album of 2001 that you never heard. It was an intricately woven tapestry of sounds and poetic lyrics, a mixture of aching introspective moments and Pythonesque pratfalls that won over everyone I loaned my copy out to. You may have caught single 'Apple of my Eye' on Triple J. But I suspect it was just different enough for the marketing people to be cautious but just pop enough to make them think they should do something with it.

Now Harcourt's back. *From Every Sphere* is a much more open album, more accessible. To be honest, *Here Be Monsters* took a couple of listens to really accept. No such problem with *From Every Sphere*. And it's not because Ed's suddenly gone commercial or had a lobotomy or something. To me it sounds like he's just a little more comfortable in the

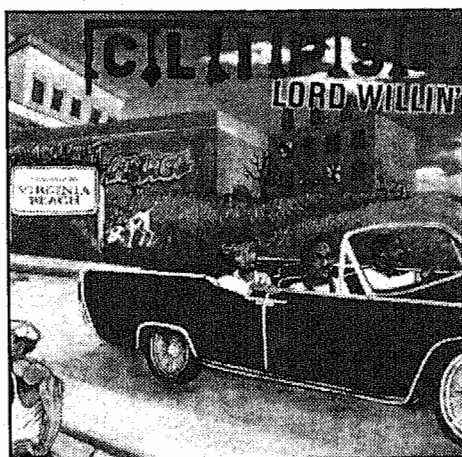
recording studio. The songs possess the same filigree quality that made the first album so charming, but there's a measure of confidence permeating the whole set of *From Every Sphere* that reinforces the album. Tracks like 'Watching the Sun Come Up', 'Metaphorically Yours' and the first single 'All of Your Days Will Be Blessed' reach out to the listener with an evangelistic fervour. In short, you can't help but like this album.

Ed Harcourt is without doubt one of the most talented and promising new songwriters to come out of England in the last ten years. He wears his influences on his sleeve - I could make out some Lennon, vintage Bowie, a little Tom Waits, and maybe some Terry Scott Taylor on the first listen - but rather than slavishly reinventing the wheel, Harcourt braids others' sounds into his own unique and exquisite take on the pop song. The end product is all his own.

Jonathon Dyer



Wanna get your mitts on a free copy of Ed Harcourt's new album? Ho ho! Thanks to Cherie from EMI you can! What larks! Come on down to the On Dit office (Basement of the George Murray Building) at 2:00 on Wednesday and you could be IN TO WIN!!! (Some Harcourt trivia may be required).



Clipse
Lord Willin'
Star Track/Arista Records

Straight from the streets of Virginia come hip-hop duo Malice and Pusha T aka Clipse. *Lord Willin'* is Clipse's debut LP and is produced by The Neptunes. The Neptunes are the songwriting/production team that have redefined pop music in the 21st

century. The Neptunes continue their outstanding form throughout this record, especially on the US underground anthem 'Grindin.' 'Grindin' is a thunderous club tune, which is literally nothing more than the drums, Clipse's dark and dirty rapping and an eerie xylophone motif in the chorus. Clipse's high-energy radio single 'When the Last Time' is basically about Clipse's entertaining nightlife. It's brilliant. Unfortunately, this is a record as lyrically traditional as it is sonically out there. The majority of the tracks on *Lord Willin'* are about the dealing and distribution of cocaine and the revolutionary theme of bitches 'n' hoes. Clipse are solid MC's, however they ultimately lack personality and that essential charisma, which elevates you to the next stage of 'the game.' The Neptunes' production of *Lord Willin'* is so influential that you almost forget that this is Clipse's record.

Alex Moran

sounds from dig



music with depth

Various Artists
Sounds From Dig: Internet Radio
ABC/Universal

Beware any CD with an opening track titled 'Honky Tonk Maniac From Mars', even if the presence of Elvis Costello, Van Morrison, Yothu Yindi, Wicked Beat Sound System and The Whitlams does seem balance to equation. The Australian

Broadcasting Corporation apparently have a deejay-less internet radio station and this is the showcase of their playlist. It is a hit-and-miss affair, with of some of the predominantly adult-contemporary songs possibly appealing to the younger generation, while others will not connect with this at all. The Whitlams' 'Witness Protection Scheme' and Yothu Yindi's 'Ghost Spirits' are rare gems, standing out amongst the list of higher profile inclusions mentioned earlier, as many of these groups have contributed songs that tend to be album filler rather than their best work. The liner notes advertise diversity, but it more closely resembles the statement from The Blues Brothers about playing both types of music; country AND western. Contains traces of Kasey Chambers. Approach with caution.

Matty

ESSENTIAL CLUBBING

40 EXSTATIC HANDS-IN-THE-AIR CLUB HITS

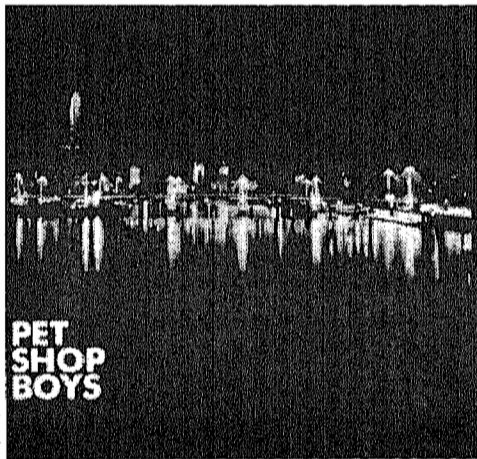
UNDERWORLD | THE STREETS
 HARCOTIC THRUST | WHO DA
 FUNK | DISCO MONTAGE
 MISSY ELLIOT | WAYNE G
 BLANK AND JONES
 PAPPENDORF | JEWEL
 WEEKEND PLAYERS
 THE SOUNDDELINZ | TIGA &
 ZYNTHGRUS | KELLY LUCHENNA
 YAKUZA | TRANCE
 ALLSTARS | PERRY CORSTEN
 DARK MOHRS | PPK
 ROCKMELONS FEAT ROXANE
 KAI TRACED | SPACE PROS | BK
 PERRE | J.C.A. | OCEAN LAB
 FELIX DA HOUSECAT
 COSMIC GATE



Essential Clubbing
 Various Artists
 Warner

Another day, another dance compilation: *Essential Clubbing* is a pretty standard two CD package of Fresh FM staples and some lesser known club tracks. CD one is mostly house and electro, with CD two comprising of more trance and hard house tracks. The choice of mixes is excellent, including Jaques Lu Cont's remix of Felix Da Housecat's 'Silver Screen (Shower Scene)' and the Ashley Beedle mix of The Streets' 'Weak Become Heroes'. Although the CDs are unmixed, there are no gaps between the tracks, making this a good party CD. Other highlights include 'Shiny Disco Balls' from Who Da Funk, 'Put The Needle on It' from Dannii Minogue and Underworld's 'Two Months Off'. Cramping 40 tracks on two CDs means that many tracks are in edited form and the broad selection of tunes makes it impossible to like every song on the CD. *Essential Clubbing* is a nice round-up of what's happening in commercial clubland at the moment, but you may end up skipping more tracks than you'll actually listen to.

Glitz Mullet



Pet Shop Boys
Disco3
 Parlophone/EMI

The Pet Shop Boys are undoubtedly one of the world's greatest electro-pop bands, and this is again evident from their newest release *Disco3*. The third in their line of remix albums, *Disco3* contains five new tracks and five remixes. Listening to the first half of the album, especially 'Time on my Hand' and 'Try It (I'm in Love with a Married Man)', it seems that the PSBs have been listening to Kraftwerk for inspiration, but with lyrics being the PSBs real strength these more instrumental tracks sound a little weak. Felix Da Housecat adds his signature dark synths and '80s beats to 'London' and creates a

wonderfully moody slice of electro-klash. The piano mix of 'London' is a strange way to conclude a 'dance' album, but is the strongest song on the release. Although *Disco3* doesn't contain any real hit single material, it's nice to see that some original electro-poppers are still making more of their signature sounds in this wonderful renaissance of electro we are now living through.

Glitz Mullet.

the rules of attraction

music from the motion picture



Rules of Attraction
 Movie Soundtrack
 Lion's Gate/Sony

It seems the theme for this soundtrack to the film of Bret Easton Ellis' (he of *American Psycho*) *Rules of Attraction* is 'eclectic'. The problem with this approach is that when it works, it works well, and when it doesn't, it's a little embarrassing. Here, that embarrassment is due to tracks covering acoustic balladeering, God-awful country & western, bad synth pop and '80s AOR, with contemporary noises provided by composers tomandandy (in case you're wondering, they're not the Groove Armada boys). Having been very impressed with tomandandy's excellent soundscapes and orchestral arrangements for *The Mothman Prophecies* OST, (they also worked on *Rules of Attraction* director Roger Avary's *Killing Zoe* soundtrack) my expectations for their compositions here were high. Unfortunately, their familiar reversed sounds and heavy wall of sound approach seems at odds with the rest of the artist tracks chosen for this release.

Still, the inclusion of tracks by Blondie, The Rapture, Milla Jovovich (yes, *that one*), The Cure, and Donovan, along with Kip Bardue's character's monologue on his drug, sex and debauchery fuelled European vacation, all raise the quality meter.

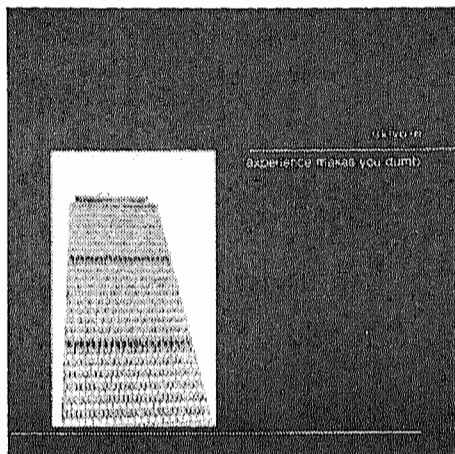
I'm sure this soundtrack makes a lot more sense with the visuals of the film accompanying it, so fans of the flick will get the most out of this release.

dan V

HOWDY PARTNERS!

Music meetings are held every Wednesday at 1pm in Rumours Coffee Shop (haven't you heard?).

**Y'ALL COME BACK NOW,
 Y'HEAR?**



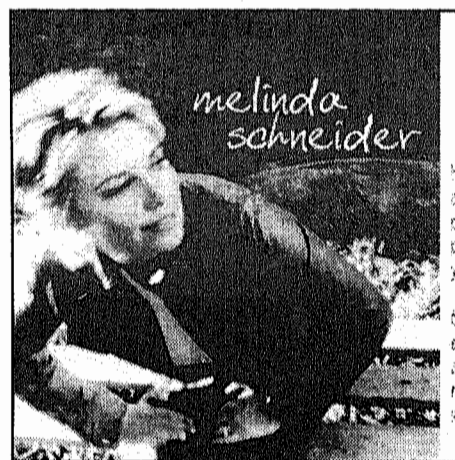
Ukiyo-e
Experience Makes You Dumb
 Trifekta Records

The latest from Sydney indie-jazz-post-rockers Ukiyo-e is a remix album featuring the most well known of Australia's sound merchants and their largely ambient interpretations of the formers music.

Sydney guit-terrorist Oren Ambarchi's take on Milton is more plaintive than his raucous days of old, with gong-like tones and cycling delays. Omnicat place lo-fi guitar cut-ups alongside jittering noise and bit-reduction FX. Pimmon is one of this country's pioneer laptoppers, and unsurprisingly his contribution is one of the album's best. Chris Smith (mostly known for his collaboration with Two Litre Dolby) turns 'Southern Hemisphere' into a succinct wet, reverbed piano piece. However, the final track by Chicago's Casey Rice is a let down in this reviewer's opinion. He might have done work with Stereolab, but his piece comes across as lazy, by-the-numbers electronica, sounding like a 10-year-old playing around with the mod wheel on a sampler.

Not quite glitchy enough to called 'abstract', but certainly not wholly 'ambient', *Experience Makes You Dumb* will please fans of warm electronica with an indie-informed melodic bent.

dan V



Melinda Schneifer
Happy Tears
 Festival

Who can resist Melinda Schneifer? I certainly can't. I love her. She speaks to me. She's *real*.

Stanley

SINGLES

BAR



Ben Lee
'Running With Scissors'
 EMI

Jebediah-ish vocals add character to a fairly simple, middle-of-the-road tune. Not a standout from ol' Jug-Ears but it has some nifty bongos nonetheless. The real treat here is the B-sides, which include a woozy, wonderful cover of Stina Nordenstam's 'Man With The Gun', as well as two other Lee songs, 'What's Underneath' and 'Scratching For Heaven', a bloopy, ambient number that sounds like Aphex Twin on orange juice.

Anne R

Bodyjar
'Too Drunk To Drive'
 EMI

You were expecting the Sex Pistols, maybe? Bodyjar here pull another made-for-Triple-J number, just a little too clean-sounding for you to comfortably call "punk rock". There's one new B-side and a couple of live-to-radio tracks (guess which station) but it's all a little samey. Oh, and the disc might not play in a computer properly - aren't desperate major-label attempts to stop people from publicising their stuff sad?

Jiminy Krikkitt

Rob Dougan
'Clubbed to Death'
 Cheeky/BMG

This track has been around forever... well, almost eight years. Aussie Rob Dougan has finally released his debut album, so 'Clubbed to Death' has been given a mainstream release. An absolute classic, but my only gripe is that it has been used in so many films and advertisements that I'm (sort of) over it - thank god for the remixes.

Glitz mullet

Ok Go
'Get Over It'
 Capitol Records

You know the sort of song that has you singing and jumping around the first time you hear it? Well, 'Get Over It', by American outfit Ok Go, is one of those songs, consisting of a delicious blend of rock, a cool guitar riff and shouted "hey!"s. The three other (quite quirky) b-sides are great too. Can't wait to hear their debut album.

Aphid

AUMA Pub Crawl
(Adelaide University Media Association)

The AUMA pub crawl is to be held on the 21st of March. The event will start as the Unibar at 5pm, and includes lots of drink specials.

Contact
AUMediaAssociation@hotmail.com
for more information.



"X" Beidler, Montana vigilante.

OPEN MIKE
Spoken Word, Music, Performance, Whatever.

Third Monday of every month
7:30pm @ Riffs Music Lounge
41 Gouger Street, City
FREE ENTRY

For more info contact Amelia
0403 8896187
walkercc@cobweb.com.au



Calamity Jane (Martha Jane Canary), notorious wild woman of the West.

ADELAIDE UNI DEBATING SOCIETY (AUDS) AGM

When: Monday 31st March
Time: 1 pm
Where: The Equinox, level 4 of Union House

Apologies can be emailed to
nicole.malone@adelaide.edu.au

FANCY A NEW BED?

Single bed, heaps comfy, never been fucked on (well, maybe once or twice).

Yours for \$20.
Call Stanley George
8303 5404
or email
ondit@adelaide.edu.au

Notice of Inaugural General Meeting
The Adelaide University 8-Ball Club will be holding its Inaugural General Meeting on Thursday 10th April 2003 from 4pm in the Unibar.

Nominations are called for the following positions:

- President
 - Vice-President
 - Secretary
 - Treasurer
- Plus four (4) general positions

Nominations and voting will take place at the IGM.

Only financial members are eligible to vote. For more information contact Geordie Murray at
geordie.murray@adelaide.edu.au

STUDENT DISCOUNT
on BRAND NEW
LAB COATS - \$27
MEDICAL COATS - \$30
(front buttons suitable for university lab use & hospital use)
pick one up at 127 Wright Street, Adelaide

Mon - Fri 9-5 pm
Telephone: 040 079 4471



Cattle Annie and Little Breeches, outlaw girls with Bill Doolin's gang.

Kenilworth Football Club

Is looking for Trainer(s) to assist our A and B grade sides for the year. We are located at Laura Ave St. Marys, playing Saturdays from 5/4/03 in the S A Amateur League.

Training duties would be required **Tuesdays** and **Thursdays** from approx 6.30 PM to approx 8.00 PM as well as match days from approx 11.30 AM to 5.00 PM
The club could assist with transport costs ie. **Petrol money** etc. for the successful person(s).

We are looking for someone(s) currently learning in the medical related field who requires hands on experience putting their knowledge into practice.

Interested parties can contact myself, Eddy Strobel (8357 6631) or Football Director John Schulz (ph.0412 587 551).



Billy the Kid (William Bonney).

★ ★ **Krystal Brookk's** ★ ★
★ ★ **Horrorscope** ★ ★
★ ★ **100% Accurate** ★ ★

Pisces
You will learn to accept death. Then you'll panic, run amok, injure yourself and bleed to death in an emergency ward.

Sagittarius
YOU WILL DIE. GIVE UP.

Gemini:
You will find happiness, success, and spiritual fulfilment. Then you'll die. Horribly.

Aquarius:
You will die on a Wednesday. Probably this Wednesday.

Aries
You will die.

Leo
Give up.

Taurus
You will also die.

Virgo:
Dead.

Capricorn:
You will die in a particularly brutal and unfair manner.

Libra:
Why bother?

Cancer
You're as good as dead already.

Scorpio:
Dead as a doornail. Deader.



