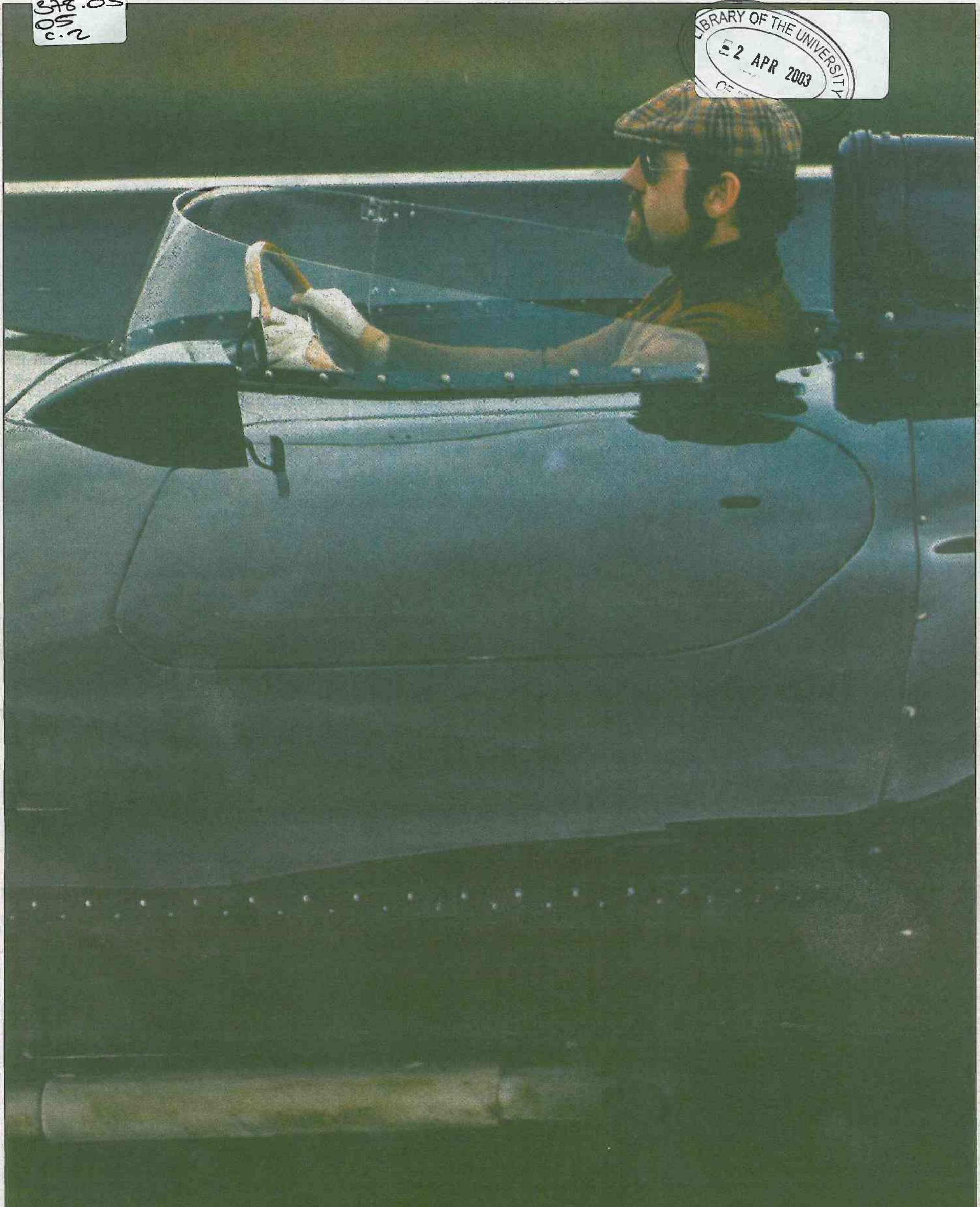


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On dit

Volume 71 Edition 5 24.3.2003



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

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About the cover

We loved the Adelaide 500. Cars are more fun than *Everybody Loves Raymond*.

Wanna write?

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

Next Edition:

Deadline March 26, published March 31.

Laps of honour for:

Nat, Darren, JC (for the racing resources), Luke W, Yak, Sarah, Phil, Elise, Vicki & Mikey.

Our advice to you is to watch it!

What's this? No war coverage on page three of your student newspaper? Didn't war break out last week? Why aren't we providing you with some independent coverage of what will probably be this country's most heinous and unjustified military action since Vietnam?

Hmm, yes. Good point. Sorry about that. Perhaps we have dropped the ball on that one.

Nevertheless, the last four issues of *On Dit* have been bursting with coverage of the Iraqi situation. What's more, much of it (not all, admittedly) has been free of bleeding-heart pacifist rhetoric. A feeble excuse, to be sure. Rest assured that we aren't about to let Canberra off the hook any time soon.

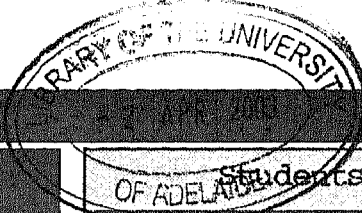
At a recent student media conference (a wonderfully debauched gathering of shabby student media types) we were subjected to a tiresome seminar associated with the Young Writers' Festival. Much of the talking came from three panellists who insisted on toeing the old 'War is so futile, it makes me so sad' line. Naturally, we found

this quite uninformative, particularly in light of the fact that the seminar was supposed to be about media coverage of anti-establishment material. When the time came, the first question from the audience was "How do you avoid preaching to the converted?" Indeed.

The indignant response (provided by a bizarre Eastern European beatnik) was nothing short of hysterical. "My advice to you, young man, is to watch it!" He went on to suggest that if, for some reason, we couldn't watch it, we were to watch him, because he was watching it. Needless to say, he was a weirdo. We took great pleasure in making fun of him with the other conference goers.

He almost had a point though. It is our duty to watch these things, because few others in our society are willing or able to. Rest assured that we'll keep watching it, so long as you watch it too. After all, if no one is watching it, is it there at all?

Cruickshank, Clark & Mahoney



Students Against War

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Make the Senate stop supply of military funding. Come sign the petition and add yourself to the huge human peace sign constructed in the middle of the city.

Ipm Victoria Square

Adelaide Uni students leaving from the Barr Smith Lawns at 12.30

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Are 50km streets really 'safer' streets?

On Friday March 14, four school girls were struck by a motorist on Wakefield Street, city and in the weekend which followed, two adults and two children were hospitalised and a 20-year-old motorcyclist was killed following accidents on metropolitan roads. These incidents all took place on roads with a recently reduced 50 km/h speed limit, the result of an Adelaide City Council and State Government initiative to make our city streets 'safer'.

The Adelaide City Council, who voted to accept the 50 km/h zones in late February, sought State Government approval to retain a 60 km/h limit on a number of key routes within the city. This decision, which came into effect on March 1, is expected to reduce both the number and severity of crashes in suburban areas and by reducing road trauma will save both the community and the State Government millions of dollars each year.

This decision brings South Australia into line with other Australian states, which in the past few years have adopted similar 50 km/h speed limits in metropolitan and urban areas. In fact, Australia was one of the few countries to persist with a metropolitan speed limit of 60 km/h after the conversion to metrication in the 1970s, in which the decision was made to 'round up rather than down' from the 35 mph limit. This decision may have cost thousands of lives and serious injuries on Australian roads, with countries such as The United States and most European nations that have urban speed limits of 50 km/h recording a pedestrian fatality rate 30 per cent lower than countries retaining 60 km/h zones.

In spite of the assumption that most accidents take place on highways and country roads statistics show that 70 per cent of all crashes, including 20 per cent of fatalities, occur on roads with a speed limit of 60 km/h and thus South Australia can expect not only a reduction in casualty crashes in urban areas, but to save lives, particularly those of vulnerable road users such as children, cyclists and the elderly.

There are certainly long-term advantages of 50 km/h streets; however the lack of uniformity on metropolitan streets is of concern to Adelaide motorists who are already finding it difficult to adjust to the 50 km/h zones. As a result of the 17 main roads which have retained a 60 km/h speed limit and the already existent 40 km/h zones in numerous Council areas such as Prospect and Unley, motorists are now forced to alternate between three speed zones within the metropolitan area. Arterial roads throughout the city, such as Main North Road, now merge into 50 km/h zones without warning, instead leaving motorists to respond to the absence of speed signs. It seems that a statewide urban speed limit of 50 km/h would simplify the approach for motorists, preventing them from having to watch for changed speed limits as they cross municipal boundaries.

Indeed, the change to 50 km/h streets is already proving difficult for some drivers, particularly those who have been driving at higher speeds for so long. Mrs

Bowen, 70, of Walkerville expressed the difficulties of motorists who are struggling to change their 60 km/h habits on our roads, revealing that she's been "driving at 60 km/h around Adelaide for over 50 years". These sentiments are mirrored by other city drivers; however, the majority seem more frustrated by the frequently changing speed limits which now exist within the city area.

City accidents over the weekend certainly affirm the need for uniformity on metropolitan roads. The motorist who struck four St Aloysius school girls on Friday, was travelling West down Wakefield Street, where the speed limit changes from a 60 to a 50 km/h zone as it crosses East Terrace. Similarly, the accident which injured two adults and two children at 2pm on the same day, took place on the corner of Pulteney Street and South Terrace, which also merges into a 60 km/h zone as it becomes Unley Road. The accident which killed a 20-year-old Parkside man also occurred in a metropolitan area in which the 50 and 60 km/h zones are interchanging, and although it is only a matter of time before 50 km/h streets become safer streets, such accidents certainly raise the possibility that inconsistency in city speed limits may make metropolitan roads even more hazardous for the community.

However, in spite of the inherent problems in implementing change on South Australian roads, our current road toll which stands at 34, a significant jump from the 26 fatalities for the same time last year, affirms the importance of reducing speed limits in our community. Research and statistics confirm the relationship between speeding and fatalities on Australian roads, with a recent University of Adelaide study, in conjunction with the Federal Office of Road safety, revealing that with every 5 km/h increase in speed, the risk of involvement in a casualty crash substantially increases. The research evidence from Australia and elsewhere strongly supports the claim that a reduced urban speed limit will produce substantial road safety benefits. An evaluation into the effectiveness of 50 km/h zones in Victoria, by the Monash University Accident Research Centre confirmed that reduced urban speed limits have contributed to a 13 per cent reduction in all casualty crashes and a 40 - 46 per cent reduction in serious pedestrian casualty crashes requiring hospitalisation.

The future benefits of 50 km/h streets are indeed immeasurable for the South Australian community; however, for the Adelaide motorist a uniform metropolitan speed limit is the ultimate solution. A statewide consistency in urban speed limits would almost certainly make South Australian drivers more alert, by eliminating the need for them to concentrate on speed limits which currently alternate between 40, 50 and 60 km/h.

Rosie Sidey

Where can you still drive 60 km/h?

- Anzac Highway from Greenhill Rd to South Terrace
- Goodwood Rd from Greenhill Rd to South Terrace
- West Terrace from South Terrace to North Terrace
- Donald Bradman Drive from West Terrace to the ACC boundary
- Glover Avenue from West Terrace to the ACC boundary
- Port Road from West Terrace to the ACC boundary
- War Memorial Drive from Montefiore Road to Park Terrace
- Jeffcott Road from Fitzroy Terrace to Barton Terrace
- Prospect Road from Fitzroy Terrace to Barton Terrace
- Main North Road from Fitzroy Terrace to Barton Terrace
- Mann Road between Hackney Road and ACC boundary
- Botanic Road between Hackney Road and East Terrace
- Bartels Road between Dequetteville Terrace and East Terrace
- Wakefield Road between Dequetteville Terrace and East Terrace
- Glen Osmond Road between Greenhill Rd and South Terrace
- Unley Road between Greenhill Road and South Terrace
- Montefiore Road from the northern boundary of Hindley Street to War Memorial Drive.

Reactive or proactive?

Labor gets tough on law and order

With the recent slinging match between the legal profession and the Attorney-General, Michael Atkinson, it appears the current Labor Government is determined to sustain its zero tolerance stance on law and order. If successfully passed through State Parliament there will undoubtedly be substantial changes to certain areas of the criminal law. Hence, it would appear getting tough on law and order is at the forefront of the Government's social policies.

Labor under Rann regard crime as a growing problem within SA, with significant increases in the amount of indictable offences per annum. In particular, robbery with a firearm increased by 34 per cent, serious assaults increased by 12 per cent and offences relating to property increased by 13 per cent last year. As a result, the Attorney-General has sought to initiate a number of significant changes to the criminal law as it stands. Specifically, Labor has focussed on introducing new aggravating factors for certain indictable offences, making sentences far harsher in specific circumstances. For instance, crimes against elderly people (aged more than 60 years) under the Government's proposal see the punishment become far stricter for various offences. Similarly Labor proposes that a non-parole period will be granted to

convicted criminals who torture their victims, use an offensive weapon or perform a crime through a gang. Evidently the Government seems determined to pitch their policy on law and order at certain sections of the community, perhaps an indication as to one of their long term election instruments.

Notably the Government's plan for law and order doesn't end at sentencing. It also seeks to make significant legislative amendments in other areas. Precisely Labor wishes to abolish the drunk's defence of self-induced intoxication completely. However, perhaps most significantly there is a move to allow DNA testing of suspected criminals, which will empower police investigations greatly. This is however a proposal that has come under scrutiny from the 'Gang of 14' lawyers which have made their opinion clear to Michael Atkinson through a highly critical written submission to the Attorney-General. This submission asserted the erosion of civil liberties that is being attained by the push for DNA testing of those who are suspected but not yet convicted. This, of course, was only the 'tip of the iceberg' as far as these 14 lawyers were concerned.

Other controversial changes proposed by Atkinson relate to the abolition of double jeopardy and the fact that criminal records will be able to be submitted by

the prosecution in criminal trials. Firstly, the disregard of double jeopardy will mean that the archaic rule and legal loophole of not permitting an accused to be tried for the same crime twice. This is a initiative that would seem in theory to be sensible bearing in mind the advancements in DNA testing that can be utilised by the Police. Secondly, the Government argues that a previously convicted violent criminal cannot be treated by the courts in the same manner as someone who is standing trial for the first time. However, this argument is contrary to the system of punishment, reformation and rehabilitation for those convicted in this state.

As a whole Atkinson makes no apologies for the Government's stance on law and order, saying, "Although our prisons are dreadful places, at least offenders cannot re-offend against the public when they are inside."

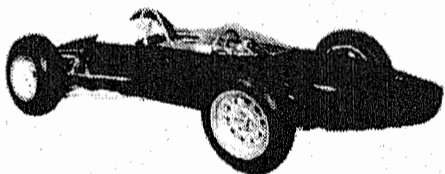
The 'Gang of 14' has responded to this statement by saying that Labor is failing to address the causes of crime rather being reactive to the current situation by focusing on sentencing and punishment. Furthermore, there is a belief that the end product of the Government's approach will simply be that more people will be imprisoned, hence the construction of a new prison near North Haven is being discussed at present.

It would seem likely that with such public opposition from the legal profession that the Government's policies will come under immense scrutiny if legislated. The question remains as to what impact such changes to the law will have on the community and if this will only be a short term solution to the far greater overarching problems that face the state in relation to law and order.

Timothy Wetherell



SA Police: not the type to help you hail a cab



Prostitution decriminalised by default

Following the gruesome bondage murders of prostitutes in the Fortitude Valley, Police Commissioner Mal Hyde has called for a comprehensive overhaul of South Australian prostitution laws. Commissioner Hyde claims that prostitution has been decriminalised by default as the current laws do not ensure effective control of the industry, or prevent work hazards.

As one of the only states where prostitution is still illegal, South Australia has seen more than four attempts in the past 30 years to reform and legalise the oldest profession. Such attempts have failed as a result of lack of numbers and time, and the Government has refused to acknowledge the growing problem. The problem appears to be that prostitution is closely related to organised crime, drugs and violence and that the "antiquated and

ineffective" laws are only serving to enhance such activities.

The Commissioner suggests that he is not seeking decriminalisation, but a legal system that enables an element of control in order to protect those most vulnerable.

Police statistics convey that since 2001, no in-house sex worker has been charged with an offence directly related to prostitution. Mal Hyde blames this on

the fact that it is very difficult to prove prostitution offences, with laws stating that although it is an offence to receive money in a brothel, it is not an offence to pay by way of credit card or EFTPOS. This loophole exists, for at the time of

It is very difficult to prove prostitution offences, with laws stating that although it is an offence to receive money in a brothel, it is not an offence to pay by way of credit card or EFTPOS.

legislation, electronic payment was not relevant. Furthermore, there are no provisions in the laws against the fortification of brothels, and thus police are prevented from proving offences.

While Mr Hyde's desire seems only to increase his quota of arrests, he also suggests that the laws should be reformed in order to prevent the dangers of the sex industry. A legislative change to increase the safety of sex workers is increasing following the recent murders of prostitutes in Queensland. Heroin addict and street prostitute Julie Louise McColl was brutally attacked and murdered by a bizarre serial killer. Aptly named 'The Schizo', the killer is suggested as being

indicative of the need for law reforms in order to prevent such horrors from occurring in Adelaide. While there has been no push for legislation, Mr Hyde conveys that either way, legislation should ensure the safety of worker through adequate policing or the provision of a safe work environment. The threat of violence is not the only concern surrounding prostitution, with the drug problem largely being prevalent among the underworld. Drug addicts, particularly heroin, force addicts to sell their bodies to afford another fix. As one of the main causes of prostitution, this is an issue that Mal Hyde believes legislation reform would stamp out.

Lisa

Chemical Engineering student makes bald move

Charity. The word sends shivers down my spine. They're the kind of good shivers though, that will one day eradicate world hunger, cleanse the oceans of oil and eventually stop the influx of cheap American sitcoms. I speak of happiness, generosity, and plain old common sense. I'm sure you all know the saying "there's nothing smoother than a baby's bottom". And I'm sure this must exclude people who like to imitate cancer patients for the sake of charity because yes, that's right, there IS something smoother than a baby's bottom. It's even smoother than Michael

Jackson's smooth which, believe it or not, is getting pretty smooth right about now. No, people aren't going to moonwalk for leukaemia on March 29; they are going to shave their heads. More specifically, O'Camper and fresher of Chemical Engineering Skye Scrutton is going to shave her head, all for the sake of charity. She deserves your immediate attention, because, you know, shaving your head is cool. Just ask Brad Pitt about his audition for *Fight Club*. Damn straight, he was bald. Ask Sinéad O'Connor if she sold any records before we got a glimpse of her hairless

scalp. Question Sigourney Weaver on the ethics of shaving your head to fight an alien in a prison colony, and she'll give you a well-deserved blank stare. Who cares, she was bald. The bottom line is: there is always a good reason for shaving your head. Whether you're racist, a space monkey, or a charity giver, we all laugh in your general direction. And then some. Because we love you. Except if you're a racist. Or a space monkey.

Andrew Easthope



Skye Scrutton: no space monkey

Attention: all Computer Science students

We need your opinions, ideas and suggestions on your department by Friday, March 28.

Please contact SAUA President, Sarah Hanson-Young on 8303 5406 or email sarah.hanson@adelaide.edu.au

Hey B. Media students!

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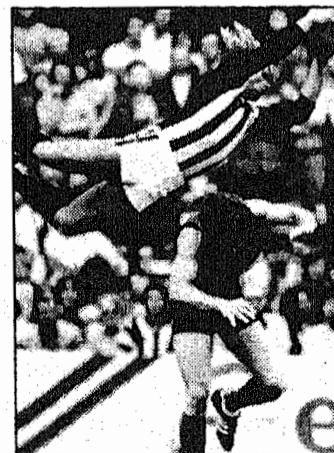
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On Dit 71.5

outsourcing at universities around Australia

Campus security services at the University of Adelaide came under the spotlight earlier this year with rumours suggesting that the University may be planning to outsource its security service in the near future. These alleged plans received mainstream media attention with *The Advertiser* running the article 'University under fire for plan to employ outside security' in its March 1 edition.

The University of Adelaide is yet to announce any plans to outsource security, with new Security Operations Manager David Eason categorically stating that he was "not privy" to any information concerning outsourcing plans.

On Dit talked to student representatives from other Australian universities about security services and outsourcing on their campuses.

Monash University, Victoria

Monash is a leading Victorian university with 42,000 students studying over six Australian campuses.

Secretary of Monash Students' Association's suburban Clayton campus for 2003 Shen Narayanasamy says some campus services are outsourced at Monash, with Chubb Security now being responsible for on-campus parking.

Narayanasamy says that one of the main concerns about outsourcing is that along with financial control, the concept of responsibility is outsourced to a company rather than the university. She describes an incident in 2002 when massive timetable problems meant that many students were forced to park illegally on campus, with Chubb Security issuing fines to all 'offenders'. Eventually all fines were waived, but "a private company (stood) have a lot of benefit from it". In-house campus services mean that grievances can be addressed centrally.

Another benefit of in-house security is the easier facilitation of a strong, positive relationship between security personnel and staff and students. "We now have a really good relationship with Monash University security," says Narayanasamy.

A strong relationship with students is important if campus security services are to maintain a focus on protecting people, as well as university property. Monash Clayton Women's Officer for 2003, Penny Eager, says that campus security there seems to be "focussed on property protection", rather than looking after students. A tent city assembled on campus in 1999 as a protest against upfront fees lasted three or four months, and security cameras were installed in the area during this time. However, these cameras were positioned to face nearby buildings in case of vandalism, rather than monitoring the safety of the students in the tent city.

Monash's Peninsula campus is located 4-5 kilometres from Frankston, and has 3000 students, 100 of whom live on campus. One of these residents is Rob Tobin, 2003 Activities Chair for the Monash University Student Union. Tobin says that of his campus' 24-hour security service, an outside company is responsible for the

hours between 12 midnight and 7am. Between these hours, one security officer is assigned to cover the whole campus, with response times to security calls being around the 15- to 20-minute mark. Five break-ins have been reported in the Peninsula carpark in the last month, with two occurring in the last week. Tobin admits that he is not sure if problems with his campus security service are causally linked to the outsourcing of security services, but thinks a lack of staff could be a symptom of it. With outsourcing, Tobin says, there's "a tendency to get away with the minimum number of staff." Tobin is looking to launch a "fairly major campaign" soon on personal security, as students are not feeling safe.

Narayanasamy says that if further outsourcing was proposed at Monash, it would be opposed by the Students' Association.

Murdoch University, Western Australia

Murdoch University has about 12,600 students on two campuses, one in Perth, and a regional campus in Rockingham.

2003 Student Guild President at Murdoch Malcolm Bradley says security there hasn't been outsourced yet, although it has been considered. In the late 1990s, there were several sexual assaults on campus, with the University going public after the third attack and upgrading security. Now, two security officers look after the campus by day, with three at night. In 2000-2001, 17 incidents of more minor sexual offences, such as flashing, were reported in carparks. In response, a escort service was installed, where two security officers are available each night

to escort students to their cars on and close off campus. Rather than outsourcing to fund this \$30,000 service, Guild members' parking subsidy was cut.

Bradley echoes Narayanasamy's support for a healthy relationship between security personnel and students. At Murdoch, security staff have "been there so long, they have a good relationship with everyone".

Bradley is wary of any potential plans to outsource campus security: "The net effect of outsourcing is not necessarily cost saving nor a better service".

Edith Cowan University, Western Australia

Edith Cowan University is a education degree-focussed university of 22,000 students over four campuses, and also "one of the worst VSU affected unis" in the country, according to 2002 Education President at ECU, Alison Vaughan.

Although outsourcing of security is yet to happen at ECU, Vaughan suspects it's on the agenda. Voluntary student unionism means that ECU has had "no functional student union" for the past four years, meaning that outsourcing plans can be pushed through with no opposition. Campus catering services have already been outsourced to a company called Eurest, who have such a monopoly on food retailing that student representatives must ask permission to hold sausage sizzles. Eurest food is reported to be generally unsatisfactory in terms of quality, nutritional value and affordability. Cleaning and gardening services are also outsourced.

Vaughan says security services at ECU are "pretty good", with 24-hour security,

an escort service and lots of emergency phones. However, she says she predicts the University will outsource these services soon, anticipating downsides including fewer staff, worse conditions for these security staff, and cost cutting by the tenderer meaning less qualified staff being appointed. These disadvantages were experienced at ECU with the introduction of Euresst and contract cleaners.

Although the outsourcing of campus security would be opposed by her Student Guild, Vaughan sees the VSU-crippled Guild as being too concerned with Dr Nelson's Crossroads review of higher education and the war on Iraq to mount a big campaign against it.

The Students' Association of the University of Adelaide is opposed to the outsourcing of campus security services. Maintenance, gardening and cleaning are already outsourced. Although outsourcing may seem cheaper in the short term, with the University being able to palm off responsibility and liability to an outside company, the Students' Association has a number of reasons to oppose outsourcing. The University could become complacent in regard to its responsibilities to students and staff, and neglect an expected duty of care to its constituents. As tenderers undercut one another, wages and working conditions for the security company's staff drop, with the old adage coming to mind: pay peanuts, and get monkeys. The Students' Association has been aware of University plans to outsource security for some time, and consider the pushing back of an announcement to outsource a success for their pro in-house security campaigns.

Gemma Clark

SAUA Roundup

The SAUA Council meeting of Wednesday March 19 mainly served as a wrap-up for Orientation business. Luckily for our readers, none of the Orientation-related discussion was *in camera*! There was only one *in camera* period for an unrelated matter, which lasted around 10 minutes.

First report to be discussed was O'Week Director Cathy Godfrey's. A mess of run-on sentences, poor grammar, vitriol and bitterness, and offering no real value for Orientation Week directors in future years, it was criticised by councillors as such. The report featured paragraphs worth of snipy sarcasm aimed at her colleagues for the summer: in particular Dan Joyce, Yak Rozitis and Paul Grillo. One statement, ("To the person who owns a little yellow car and was seen taking alcohol from the union building the week after orientation I know who you are and I hope you have receipts for the alcohol you took because I will find you!") was found to be somewhat fictitious. Drivers and owners of little yellow cars can

breathe easy for now, because upon questioning, Ms Godfrey admitted that this was untrue, that she in fact did not know who this person was, and that her choice of words was a "figure of speech".

Ms Godfrey's major recommendations for O'Week were to hand Orientation over to the Union and to let it be run by the Union Activities Committee, due to its status as a service and the Union's ability to absorb losses better. The reports of Ms Godfrey's co-directors, Tom Moore and Vivienne Holloway tended to focus on the successes, failures and future viability of the large events - in particular, Disorientation.

O'Camp Director Nick Roach's report was most memorable for its triggering of a fiery debate over the health risks and benefits of drinking one's own urine. Whilst Ms Godfrey argued that the SAUA has a duty of care to O'Campers, and that campers drinking their urine "went too far", Councillors Mahoney, Richardson and Van Dissell cited the sterility of urine and Gandhi's urine-drinking habit as a challenge to this. In all, Mr Roach offered Council a comprehensive, detailed report that will serve future O'Camp directors well.

Orientation Co-ordinator Dan Joyce walked away satisfied, saying "it seems I offended more people than in Cathy's

report!" You could tell things were beginning to get petty when Ms Godfrey disputed Mr Joyce's use of the word "hiatus" to describe her break from Orientation Week duties between December 11 and December 22. Upon clarification of the meaning of the word (ie a break of some sort), Ms Godfrey allowed it to remain in the report.

President Sarah Hanson-Young's report wasn't without controversy either. Stating that "Cathy Godfrey allegedly authorised a free tab for all people wearing helper t-shirts up in the Unibar" to the tune of \$500. Ms Godfrey retaliated with requests for proof of this as well as "Why would I do that if I couldn't drink it?" Ms Hanson-Young agreed to remove Ms Godfrey's name from this statement, but has sworn to follow up this blight on the SAUA's credit rating to the fullest degree.

For the record, the O'Guide editors' report was the only report to be passed unanimously without amendments.

This Council meeting also saw the first general student not involved in student politics attend. Could fresher Sarah B., who bounded along to extol the virtues of O'Camp, be the first recruit for Election Week 2003? If so, who will claim her as their own?

Moderates locked out of Liberal Club membership

There's trouble a-brewing down at the old Liberal Club...

For some time now, moderate members of the Adelaide University Liberal Club have been accusing the dominant Right faction of manipulating the membership in the lead up to the Annual General Meeting, which took place last Thursday, March 20. The issue was debated at length at the meeting, with the moderates accusing President Drew Rudland and his hard-line cronies of refusing – or at least taking their time – to accept new membership applications.

Currently, the Right faction occupy a substantial portion of the membership, which allowed them to successfully reinstall Rudland as President for 2003.

Naturally, the moderate camp were none to pleased at the result of the meeting, chaired by life member and Liberal Party stalwart Hugh Martin. Moderate Liberals such as Chris Pyne are apparently concerned about the Right's continuing dominance of the club, particularly in light of the fact that the position of President is traditionally the first step on the fast track to Liberal Party preselection.

The moderates faced a similar membership shortfall at a Special General Meeting last year, which saw Rudland defeat moderate candidate Kelly Ansell.

At the time, the moderate camp attempted to render the meeting invalid due to its alleged short notice. This year the

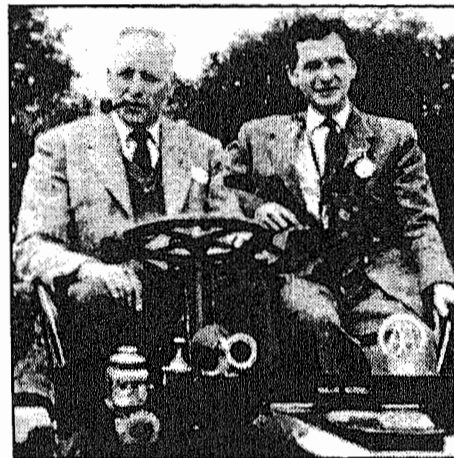
There have been calls for the club to be disaffiliated in the past, but never from within the club itself.

moderates, led by defeated presidential candidate James Stevens, are thought to be attempting to disaffiliate the club from the Clubs Association. There have been calls for the club to be disaffiliated in the past, but never from within the club itself. Whether or not the Right's alleged manipulation of the membership warrants disaffiliation in the eyes of the Clubs Association remains to be seen. However, the defeat of a motion to allow the Clubs Association to act as Returning Officer at last Thursday's AGM is not likely to go down well.

Some moderates are whispering about the possibility of starting their own club,

essentially bringing the unspoken split in the existing Liberal Club out in the open. After all, the moderates are now faced with an increasingly untenable situation embedded in a club that unanimously installs the likes of Sahara-dry Senator Nick Minchin as its patron. Despite the logic behind it, this option is looking less likely, given the stigma attached to splintering one of the oldest and most prominent clubs on campus. Nevertheless, should the disaffiliation strategy fail, a wetter Liberal club could be a welcome addition to the Clubs Association.

Tristan Mahoney



The National Wine Centre:

Money tree or heap of sour grapes?

The University of Adelaide's purchase of the National Wine Centre is an issue that has stirred up much controversy since the start of the year, with many students trying their hand at muckraking and contributing their ideas towards a healthy letters section. It seems that the further *On Dit* investigates the issue the more clouded the facts appear, with differing (and often conflicting) accounts being offered by different parties to the matter.

As at last week it was established that the Centre was purchased by the University (rather than any specific department), the lease was undertaken on the premise that the existing operations would be maintained, and questions were also raised as to whether the negligible selling price was reflective of the value to be gained from undertaking such a venture. Subsequent investigations have focused on discovering who was behind the initiative and when decisions were made.

After speaking with a representative from the National Wine Centre it became apparent that the purchase decision was not a recent one, and may have been made up to six months ago, despite the fact that no information was disseminated until only in the past month or so. *On Dit* was unable to obtain minutes from the National Wine Centre's Board of Directors' meetings as this governing body was purported to

have dissolved long before the decision to take bids for the lease was made. According to administration staff the director of the board (prior to its dissolution) was Brian Croser. Croser is a respected authority in the South Australian wine industry, Executive Chairman of Petaluma Limited, and has well-established links with the University through the Department of Horticulture, Viticulture and Oenology, and the new Wine Science Laboratory. After perusing the members list of University Council (the University of Adelaide's governance body) it became apparent that Croser is also a member (and therefore an active decision-maker) on this body as well. *On Dit* does not wish to infer whether this dual-membership creates a conflict of interest, or whether it simply means that the University was privy to greater information and opportunity than it otherwise would have had Croser not had his finger simultaneously in multiple pies.

According to the University of Adelaide's policy on conflicts of interest, where a division of loyalties occurs, councillors are required to either:

1) Ask for the papers dealing with the particular item of business not to be provided to the Council or committee member, and/or

2) Withdraw from the meeting and take

no part in the discussion or vote on the item, and/or

3) Divest oneself of the conflict of interest (eg. through parting with the conflicting financial interest, or resigning from the organisation whose interests conflict with the University's), and/or

4) Resign from the University Council or committee.

The policy also states that where a "happy coincidence" occurs (where an outcome particularly beneficial to a committee member was reached following proper process) this does not dull the suspicion of improper favouritism.

So what can we conclude from this? Judgement clearly rests on whether or not Councillor Croser declared his interests and taking the subsequent action of removing himself from the decision-making process.

Has Councillor Croser wrongly capitalised on his dual membership by securing a loving new owner for the National Wine Centre, or should the University of Adelaide and its students be thankful that we had an industry contact, which may have enabled us to undertake such a brave business venture? Do you think a conflict of interest even exists? Be sure to write in to *On Dit* (either in the form of a brief letter or a more comprehensive opinion piece) to voice your opinion on the matter.

Bonnie Cruickshank

Possible names for a breakaway Moderate Liberal Club

- The Mods
- A Lighter Shade of Beige
- The Lyberal Club
- The Liberal Club (with a smaller capital 'L')
- The Mild Conservatives
- The No Drews Club (cf. the 'No Homers Club' from *The Simpsons*)
- Wet Wet Wet
- "I Can't Believe it's not The Liberal Club!"
- Born to be Mild
- The Malcolm Fraser Club
- A Half-Pint of Mild & Bitter

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LETTERS

Send your letters to: ondit@adelaide.edu.au or drop them into the On Dit office in the basement of the George Murray Building.

Try to keep them around 300 words and free of sexist, racist, homophobic and defamatory material.



The author of each Letter of the Week will receive lunch for two and two pints of beer, compliments of the London Tavern.

This week's winner is **Willy Benson**

Nice one, Willy!

Simply wrong?

Dear Editors,

I was disappointed, yet not at all surprised, to read the emotive, obvious and boring response by Leigh Hughes to the letter from TPHB (*On Dit* 71.4). I am continually disappointed that the more vocal anti-war protesters in the country repeatedly dispute the reasons for a war, however rarely are able to come up with solid reasons against a war. To state that TPHB's views were "simply wrong" was "simply wrong" in itself. While both TPHB's letter and Leigh's response were both well-crafted affairs, I found that Leigh's emotive opinion was no match for TPHB's more educated observations.

Now from what I have written so far you may be thinking I'm pro-war and completely supportive of TPHB's views, not quite so. I, like many others, have continuously been bombarded with ill-informed and simplistic anti-war messages over the past few months. So much so that I now feel, because of the attempted brainwashing that anti-war demonstrators undertake, I am unable to stand as one with them against the war. I would like to have stood on parliament's steps and politely suggested that war is not the way, but if I did so I would be adding to the numbers of anti-war protesters whose methods I find overbearing and hypocritical.

When I set out to write this letter I was going to fill it with dozens more facts about the Middle East situation but decided that there was little point now. All I suggest is that people take the opportunity to educate themselves about both sides of the argument and respect each others views. I have one remaining thought:

how many anti-war protesters who claim "it's all about oil" have stopped driving their cars or even sold their cars? I'm sure there are many lefties who don't even drive cars, but I'm also sure there are also lots of protesters who would rely heavily on their oil-sucking vehicles. If you want to protest with true conviction against war on the basis that oil is a "central motivating factor" then stop being hypocritical, do something pro-active and throw your car keys away, buy a bike and ride everywhere.

In addition, I suggest that everyone should go to www.merip.org and download the free "Backgrounder on the Iraq crisis". It's a very well researched yet straight forward, neutral assessment of the Middle Eastern situation and may help you to either gain a greater understanding or just get more confused about it all!

Peace and love,
Willy Benson

A plea from Baxter

Dearest Editors,

I received this over the weekend and thought you might be able to use it. A letter from the detainees inside - they asked us to disseminate it as widely as possible.

Regards
NAT. F. ENRIGHT

To the Australian community:

In good faith we would like to express our deep concern about our miserable situation. For a long time we have been stuck in detention. We are of different races, different nationalities, different languages. All of us escaped our countries because of persecution or war.

Unfortunately, our applications for protection visas have failed. The government policy is so hard, so tough - they don't want to grant us protection, even on humanitarian grounds.

At the same time they are threatening to deport us to our countries of origin. If we return to our countries, it will put our lives in great danger. But after death, we cannot talk to any social organizations such as Amnesty International or the Red Cross.

Only our dead bodies can prove that we have been persecuted. We are so confused; we don't know what we can do. We came to Australia for protection but we have got only detention. If we remain in Australia, we will be productive citizens in the future.

We will never regret, never look back. We will live in harmony. We are humbly requesting the Australian people: Please help us. Consider us as human beings. Solve our ordeal. We will be grateful to you forever.

Don't think that we are illegal in Australia. We are legal. When we came to your waters, we knocked on your door. We informed the government that we were asylum seekers, that we wanted to enter your country. So by order of the Government, naval forces brought us to the mainland. So we are not illegal.

Of course, when we entered your country, most of us had no legal papers. You should understand that people who are really refugees, it is not possible for them to access passports or any legal documentation. Everywhere, when a refugee goes to any country, they cannot go the "proper" way. Look at Europe - refugees cross borders without papers, always from third world countries. In their country they cannot stay for fear of persecution. So they have to move without papers. If anyone can access legal documents and a passport, and use them to cross through immigration and customs, they have no problems. That's why original refugees come without papers.

If you look in our eyes you will see naked pain. We are treated very harshly. They humiliate us every waking moment. They harass us. Sometimes they even bash us, use teargas on us. It was beyond our imagination that such a civilised liberal democratic country could do this to us.

It is our desperate desire, by any means, to be released from this detention.

Guilty!

Dear fellow readers,

We are at war. That's right! You, me, the person next to you on the bus, your next door neighbour. All of us. There's only one problem. I don't hear any \$US1.5 million missiles hitting Adelaide, just a V8 car race. I'm sitting watching FOX news

in a cafe: "Uninterrupted news direct from Baghdad". This is my only window into the war I'm involved in. I sit as others around me stare blankly as the latest news scrolls by and suddenly I fell very depressed. I can see American warships launching missiles from the sea straight into Iraq. I watch my war from a cafe, while Iraqis hear it, feel it and hide from it for fear of DEATH.

I am sickened by my own thoughts that maybe I should get cable so I can watch this 24/7 at home. That's right. War is entertainment, testosterone and power, not "freedom" or "peace".

Once emotionally drained I calmly stand up and meld back into the crowd along the footpath. All these ignorant people getting on with their lives as if nothing is happening. They are guilty as members of the Australian democracy, whose leader(s?) have decided we are at war. I am just as guilty. You are just as guilty. We are all fucking guilty!

AA

Bloody profiteers

Dear On Dit,

My heart sank as I watched our illustrious leader commit a number of humans - who happen to live in Australia - to the task of murdering fellow humans who happen to live in Iraq. Howard himself will probably be long dead of natural causes by the time the ramifications of his actions manifest themselves in full.

However, my depression quickly turned to rage as the finance news followed that of the international. It seems that the reports of impending war have resulted in a sizable spike in investment, which has produced favourable figures in a number of sectors.

Who the fuck could even consider purchasing shares which have become discounted in anticipation of enormous death and suffering? The vultures that are now circling the doomed populace of Iraq would like to absolve themselves by investing in the hope that the war will be swift. I'm sure that the people of Iraq share this sentiment. Unfortunately, a short war may not necessarily imply a war of lesser casualties. A short war will only mean that the material objectives of the 'coalition of the willing' have been met more economically, in regard to time. This end will still require the 'softening up' of ground targets by aerial bombardment to the degree where US combat casualties can be kept to an absolute minimum. Yes, this means lumps of explosive metal falling from the sky. This means indiscriminate death for all those beneath.

Fortunately, for these opportunists, they will be spared the extra sensory experiences of this war. They will forgo the stench of rotting, charred, human

flesh. They will avoid discovering dismembered/shredded/decapitated members of their family and the inevitable need to emotionally come to terms with these abstract piles of human meat, which once were their loved ones. Mmm, the thrill of the market!

This impending investor feast was made known to me some weeks ago. An acquaintance of mine, who I met through a friend, works as an investor. I was made aware of a number of his own clients who had substantial amounts of capital standing by to invest once the killing was inevitable. I had been relating this information to people as evidence of the links between the market and the impending war. However, at no time did I imagine that the response would be so significant and overtly shameless. The best day of trading in five years! How are these people any better than those who profited from the slave labour war industries of the Third Reich?

Personally, I find profiteering off of the backs of low paid workers hard enough to digest, but to remotely profit from the shredded bodies of fellow humans, reduces us all to an existence below that of animals. Hooray for the Renaissance and the Enlightenment, subsequently finished off by the vermin that run the so-called first world, and the carrion who would profit from the misery they create.

Any profit generated from these investments is blood money. I hope they choke on it!

David

Power junkies

Dear Eds,

If this war was being waged in the aim of liberating the Iraqi people and eradicating terrorism, then the stance taken by the US, UK and Australia should neither be considered immoral or moral. It would be amoral and perhaps one would be correct in saying that both sides of the ensuing global argument are justified. However, the misinformation, half-truths and canter that spews so willingly from the outlets of mainstream media seem to give a thorough wash of many a person's mind, which leads the same people to falsely believe that this war is for the very reasons above.

Life is the second casualty of war. Truth is the first. Beyond oil, beyond vengeance, beyond greed are the sinister intentions of Western Governments led by a system comparable to a junkie. It is only ever briefly satisfied and forever hungry for more, but fed on the dangerous combination of power and the almighty dollar. No one has any control over the junkie. It will deceive and hurt all that it has to so that it may get what it wants.

We don't control our Government and we don't control the system. Our obedience to a structured way of life allows this, and in turn they control us. Our obedience is indirectly fucking this world up.

What are you going to do about it?

Dave

Dave strikes back

Perhaps you misunderstand me, Ben. The point of my article was not the small points made throughout the article, but the last two sentences, reproduced here: "...what is the use of a God that is not all powerful and can't answer prayer? That is what organizations offer today."

The speaking in tongues (along with the other numerous miracles in my life) serves to prove the existence of a god, and since my experiences are described in the Bible, which was completed 19 centuries ago, I gather that the Bible is true and the God it describes exists. My beliefs are based on personal experiences. An analogy for you: I had faith in the 'fact' that the speed of light was roughly 300,000 km per second. I measured the speed of light in my first year and now I know it is so. To anyone out there who believes in some sort of supernatural power (God, Allah, Krishna etc), have you proof of the existence of your god?

David Roberts
Really a fundamentalist

Turds & inbreds

In these recent protests, I believe that there are two groups that deserve to die:

1. The inbreds who tried to burn an Australian flag, and
2. The turds who painted on the Opera House.

I hope they bleed to death through paper cuts to their genitalia.

Angry Angus

Hollywood clones

Dear Eds,

I read with amusement the piece on the Academy Awards drinking game that was recently published in *On Dit*. Another thing that I think should go in the "drink a whole bottle of methylated spirits" category is "seeing any male contender or guest turn up in anything other than a goddamn tuxedo". It has always perplexed me that, given actors' and directors' reputation for creativity, they always seem to turn up to the Oscars dressed like clones of one another.

Yours faithfully,
James Brazel

National Service

While reading the article "Iraq and Vietnam" in the current issue of *On Dit* (Vol.71 Edition 3, 10.3.2003) I would like to draw your attention to the fact that

conscription and national service are two different issues. National service is about serving your country for a period of a few months through to rarely more than two years in between leaving high school and entering university. In the past it has been males, but now that women are now making up a bigger and bigger part of our armed forces, there is no reason to discriminate against them due to their sex. I feel that national service is a positive thing and it would do a lot for the country when it comes to reducing the unemployment rate.

Conscription, however, is a process where by the Government/Defence Force makes people who fit the criteria (for service in the ADF) sign up for a period of a year usually. The Government uses conscription to boost numbers in the short term to help the war effort.

The only similarities that exist between the two - conscription and national service is that the public does not have a choice if they do not want to serve. They both have different outcomes. Conscription implies that you (if conscripted) will almost certainly see military action in a theatre of war, whereas with national service the only real action that you might see would be between the sheets at night (if you were lucky)!!

National service is in place in many countries across the globe and from what I understand it is not having any ill effects on those who currently do, have done or might do it in the immediate future, well except those DOLE bludgers, ummmmmmm sorry those people who avoid doing work and are paid for it! National service ensures that the rich and the poor alike do their share whereas it is suspected (there appears to be little or no evidence, but it is well known) that the children of wealthy families are not drafted or drafted only when there is no one else.

I welcome your response.

Leslie

Hybrid shit

Dear *On Dit* Editors,

I am compelled to make a couple of points in response to the opinion rantings regarding pop music in *On Dit* 71.4 Pop music sells the most, therefore the most people like it, therefore, it is the best! Simple!

Triple J is rubbish! Rather than play real metal, real hip hop, real rock, real dance, REAL MUSIC, we get a steady blend of boring, hybrid shit placed well within the comfort zone of a well-cultivated and trained audience. Pop is unpretentious and pure; it is there to amuse people and sell records. It makes no claims to greatness and hides none of its objectives.

So there.
Daniel Krips



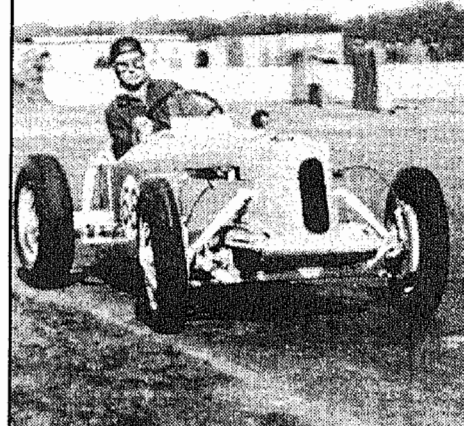
Cosmic Smee

Dear *On Dit*,

I request information on the phenomenon of "Smee", regularly appearing in your paper. I trust there is some cosmic significance to this reoccurring oddity, and that it is not merely a lazy, frivolous, time-saving in-joke.

Yours in anticipation,
Michael Scott Fyfe

Is there something driving you
Around the bend?



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What part does Poetry play in your life?

I'm not a poet and am cognisant of that fact.

The first article I ever contributed to *On Dit* was back in my heady days as an arts student in 1997. Things were different back then around campus. There were three fones on the lawns, the International Food Court was the finest source of cheap nachos and grease and PeopleSoft and MyUni were mere capitalised words glued together of little significance.

On Dit was a similarly high-class weekly publication, although there were four or five more weeks in the year back then. It was full of all the opinion, letters, reviews and swear words you enjoy today, but also nearly every week, tucked away at the back, was a sizeable and heartfelt poetry section. Unibooks used to offer prizes for poems and they were a great excuse for editors to use creative, illegible fonts and wacky layout.

Now, to say that most of the poetry contributed to these pages was awful is probably a bit harsh, but it's also probably true. The main issues with which the

scribes grappled were the eternal issues of love and angsty self-pity. Buses featured heavily, as did bus stops and bus travel, leading me to think that either buses are the saddest places in the world or writers used to bash out their works on the way to uni. The last decade did develop a bit of a reputation for self-loathing and disgruntled youth, and this provided a deep resource of inner-pain to express, as well as a convenient excuse to complain about things, dress drabbily and generally not do very much.

Back to my first article, and by this point you might have already guessed why it was not published. It was not very complimentary towards the poets or their creations. It was a mocking and cynical piece that concluded with a suggestion that the poetry page be brightened up a little with a limerick competition, and I even offered to provide a beer or two to the winner. Limericks are easy to write, often crude, occasionally funny and rarely about sadness or buses, so seemed an ideal way to spice up the poetry page.

Not that limericks really qualify as

poetry, of course. My high school English teacher would turn in his retirement hammock if he read me write that (or any of this sentence, for that matter). Limericks are probably classified as verse, which is a close relative of poetry - an embarrassing funny uncle perhaps.

I can't claim to be a poetry lover, although I think I might have once aspired to be one. My favourite poet up until the age of about 11 was Anon. He always seemed to be more interesting than the others and could write about a whole range of different things. After that bubble burst, I was pretty much feigning an interest in poetry through English classes at school. I have a great deal of respect for those who can condense meaning, thought and feeling into few words, but in the same way that I respect brilliant mathematicians, I don't feel inclined to read their works on a regular basis.

Steven Robert

Presenting, the all-singing, all-rhyming *On Dit* Limerick Competition 2003!

Simply email, or drop in your ORIGINAL Limerick to *On Dit*, and you could win a longneck of Coopers Sparkling Ale - perfect for drowning those artistic sorrows, and see your limerick shared with the world in an upcoming edition.

Don't know what a limerick is? Here's one I prepared earlier...

*There was an old biddy named Pam,
Who ate almost nothing but lamb.
She attracted a farmer,
Who being a charmer,
Went to her place and gave her a ram.*

Don't delay - all entries must be in by April 7.

Other odes to poetry

Poetry plays almost no part in my life, which certainly goes against my official status as Man of Culture and Learning. I would like to point out that this is more due to preference than anything else: I love reading books, even complicated, difficult tomes, I like my languages; and I am well-versed (no pun intended, ho ho) in classical music and the like. I just don't prefer to read poetry. I have in fact studied such subjects as Romanticism, and enjoyed this very much, but in my private life I am not that way inclined. I have made attempts to increase the presence of poetry in my life, but I soon accepted that this was little more than an affectation unbecoming to a true Man of Culture and Learning. Besides, a well-written piece of prose has always worked for me in romantic ventures, so what more do I need?

Christian Haebich

poetry
express ion
of emotion
 words
often
 in
 comp
 re-hens
ible
bunk like art
and fash ion

Dave Roberts

In first year, I took it upon myself to take the poetry option in English 1A. My rationale was that poetry was more impressive, and a rudimentary knowledge of such things would leave me in good stead for my chosen career (which, I gathered at the time, would involve irresponsible amounts of whisky, marijuana and an old-school typewriter).

Nevertheless, I was by no means a fan of either poetry or the moist wankers behind it. Truth be told, I was under the impression that poets and their admirers were pretentious whingers who lacked the talent to produce decent prose. I said as much when it was my turn to introduce myself at the introductory tute, promptly offending the person whose turn it was next, who happened to be a poet. Woops.

I have since grown to appreciate poetry, if only because it is, in effect, concentrated meaning. I have come to realise that poetry is often the most powerful form of written expression.

Joey Jo-Jo

Next Week: Where do you draw the line between humour and offensiveness?

Email responses to Steven.Robert@adelaide.edu.au

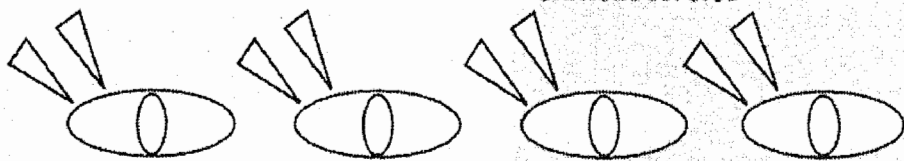
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United Nations:

Driving forces after the Cold War

In my previous article I considered the credibility of the UN in the Cold War era by reference to how the UN dealt with the Israel-Palestine conflict over land after the 1967 war. In this article, the discussion on the credibility of the UN is continued by looking at the role it has played in the post-Cold War era. My point of reference is again the Israel-Palestine conflict, but this time I will look at Israel's policy of establishing settlements in the Occupied Territories from after the 1967 war until today.

After the 1967 war, Israel established effective military control over areas of land which had not previously been part of its sovereign territory or under its administration. Under international law, Israel was now a belligerent occupant of these territories. This does not mean the territory was now under Israel's sovereign control but rather, international law gives an occupying power authority to undertake interim military administration over the territory and its inhabitants. However, international law imposes several limitations on this authority which are outlined in the Regulations annexed to Hague Convention No. IV *Respecting the Laws and Customs of War on Land, 1907* and the Geneva Convention No. IV *Relative to the Protection of Civilian Persons in Time of War, 1949* (hereafter 'the Convention').

Of particular importance to the issue of Jewish settlements is the limitation on the authority of a belligerent occupant outlined in Article 49 of the Convention at paragraph 6, which states: *The Occupying Power shall not deport or transfer parts of its own civilian population into the territory it occupies.* Now, Israel is a signatory to the Convention but it has consistently contested the applicability of the Convention to the situation in the Occupied Territories, arguing that it is not a belligerent occupant as defined by the Convention. It is not necessary for the purposes of this article to go into the rationale behind Israel's position. Suffice to say that Israel argues it is not bound by the Convention and the majority of the international community as a whole does not agree with Israel's interpretation of the Convention.

Now, this does not mean that creating Jewish settlements will always be illegal under international law. However, it is clear that since the 1967 war Israel has frequently established settlements in an illegal manner.

In 1970 the UN created the Special Committee to Investigate Israeli Practices Affecting the Human Rights of the Population of the Occupied Territories which, in its 1971 Report to the General Assembly, stated that:

The Special Committee... would furthermore reiterate that every attempt on the part of the Government of Israel at carrying out a policy of annexation and settlement amounts to a denial of the fundamental human rights of the local inhabitants, in particular the right of self-determination and the right to retain their

homeland, and a repudiation by the Government of Israel of accepted norms of international law.

Israel ignored the report, accusing the Committee of being biased against the Israeli's since its inception and producing one-sided investigative reports, and continued to build settlements. The Committee produced a well-researched report annually for the next seven years; each time Israel's creation of settlements was condemned as being illegal under international law and each time Israel ignored the findings and continued to build settlements. Indeed, not only did Israel ignore the report's findings, it consciously continued to follow a policy which was in violation of the Geneva Convention; namely that Israel has the right to establish settlements in the Occupied Territories. This awareness of the illegality of establishing settlements was made clear by the statement of Israel's Foreign Minister at the time, Moshe Dayan, to the General Assembly on October 9 1978 that "the Israeli settlements in Judaea, Samaria and the Gaza district are there as of right. It is inconceivable to us that Jews should be prohibited from settling and living in Judaea and Samaria [the West Bank], which are the heart of our homeland."

At this point the Security Council decided it was necessary to take action. Resultantly, on March 22 1979, Resolution 446 was passed which stated that the Security Council:

Affirming once more that the Fourth Geneva Convention relative to the Protection of Civilian Persons in Time of War of August 12 1949 is applicable to the Arab territories occupied by Israel since 1967, including Jerusalem, 1. Determines that the policy and practices of Israel in establishing settlements in the Palestinian and other Arab territories occupied since 1967 have no legal validity and constitute a serious obstruction to achieving a comprehensive, just and lasting peace in the Middle East... 2. Calls once more upon Israel, as the occupying Power, to abide scrupulously by the 1949 Fourth Geneva Convention, to rescind its previous measures and to desist from taking any action which would result in changing the legal status and geographical nature and materially affecting the demographic composition of the Arab territories occupied since 1967, including Jerusalem, and, in particular, not to transfer parts of its own civilian population into the occupied Arab territories...

This resolution also established a Security Council Commission to examine the situation regarding settlements in the Occupied Territories. On July 12 1979 the Commission reported that, although Israel would not cooperate in any way with the Commission in its investigation, it was able to establish that there were altogether 133 settlements in the occupied territories. In view of Israel's blatant disregard for Resolution 446, on July 20 1979 the Security Council passed Resolution 452

which strongly deplored Israel's lack of cooperation with the Commission and again called upon "the Government and people of Israel to cease, on an urgent basis, the establishment, construction and planning of settlements in the Arab territories occupied since 1967, including Jerusalem..." Resolution 452 also required that the Commission established by Resolution 446 closely monitor Israel's compliance with Resolution 452.

On December 4 1979, the Commission reported that, although Israel had again not cooperated with the Commission's investigation in any way and had in fact formally rejected Resolutions 446 and 452, there was enough evidence to establish among other things that:

(a) It had come to light that in the previous few months, additional private Arab land totalling over 40,000 dunums (1 dunum = 1,000 square metres) have been confiscated by Israeli occupation authorities for the purpose of expanding settlements in the West Bank, mostly in the Nablus, Bethlehem, Beit Shahrour and Jerusalem areas.

(b) On September 16 1979, the Israeli Cabinet unanimously adopted a decision allowing Israeli citizens to purchase land in the occupied West Bank and Gaza, thus rescinding a previous decision which had hitherto prohibited Israeli citizens and organizations from purchasing land beyond the armistice lines of the six-day war.

(e) According to information received from various sources, Israel was in the process of implementing a plan prepared by the World Zionist Organization which calls for the building of 46 new settlements in the years 1979-1983. The Commission is calling attention to this project inasmuch as some of the settlements appearing in the plan are already under construction.

As one might expect, the Commission recommended that the Security Council take the necessary steps towards making Israel stop establishing settlements. As such, on March 1 1980, Resolution 465 was passed which again deplored Israel's lack of cooperation with the Commission's investigation and again stated that Israel's settlement policy was illegal and indeed a "flagrant violation of the Fourth Geneva Convention." After this resolution was passed, the Israeli representative made the following comments to the Security Council:

A deliberate attempt has been made again to fragment the Arab-Israeli dispute and to focus attention exclusively on one or another of the secondary aspects taken out of context. This has been done with conscious disregard of the broader considerations, which, from Israel's point of view are crucial. As a result, in the resolution that has just been adopted Israel's fundamental right to self-preservation and its legitimate concern for its security and defence have been ignored. The resolution is the product of a combination of various partisan interests, and of political expediency in one form or another. It lacks all balance and is riddled

with formulations which, in their bias and one-sidedness, can only play into the hands of the enemies of peace in the Middle East, in both the Arab world and beyond.

This is not surprising given the comments made in support of this view by the then Prime Minister, Menachem Begin, on April 22 1980, when he stated that "there is no way of conceiving peace without the absolute freedom of settlement of our people... Settlement in the occupied areas is the soul of Zionism." In the years that have followed, the UN has passed several resolutions similar to 446, 452 and 465. Most recently, on October 7 2000, the Security Council passed Resolution 1322, which again called upon "Israel, the occupying Power, to abide scrupulously by its legal obligations and its responsibilities under the Fourth Geneva Convention." However, for all the resolutions it has passed and all the committees and commissions it has set up the UN (most importantly the Security Council) has never taken disciplinary action against Israel. Resultantly, it is not surprising to find that, on March 16 2001, a commission established by the Commission of Human Rights to investigate the situation in the Occupied Territories stated in its Report that:

... there are some 190 settlements in the West Bank and Gaza, inhabited by approximately 390,000 settlers... Settlements are linked to each other and Israel by a vast system of bypass roads (from which Palestinian vehicles are excluded), which have a 50- to 75-metre buffer zone on each side of the road in which no building is permitted. These settlements and roads, which separate Palestinian communities and deprive Palestinians of agricultural land have fragmented both land and people. In effect, they foreclose the possibility of a Palestinian State as they destroy the territorial integrity of the Palestinian Territory.

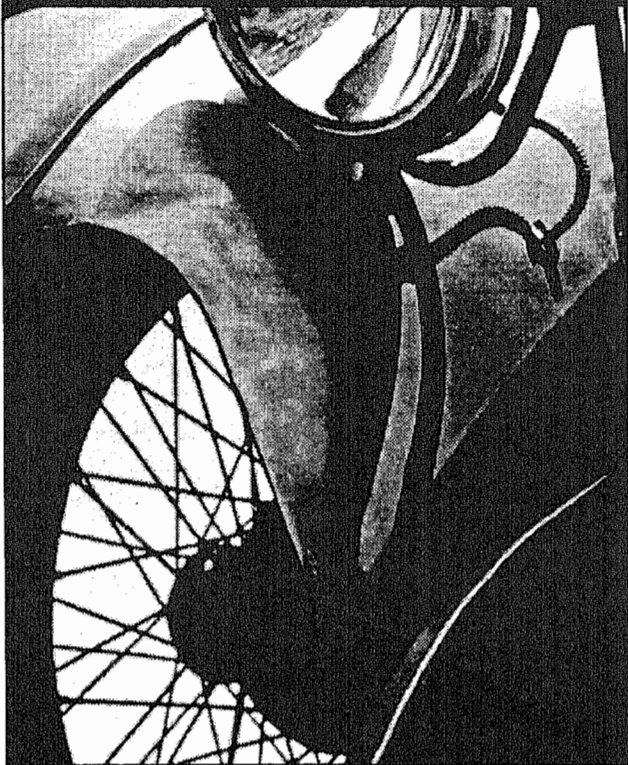
Given this, it is fitting to finish off with the comments of this Report with regard to the efficacy of the UN in preventing Israel's policy of establishing illegal settlements.

... settlements provide daily evidence of the violation of international law and the failure of the international community, acting through the United Nations and the High Contracting Parties to the Geneva Conventions, to remedy such a situation. The despair and cynicism in the Palestinian community about the willingness of the international community to enforce the rule of law is in large measure due to its failure to halt the growth of the settler population and to persuade the Government of Israel to reverse this practice.

Simon Haan

If anyone wants the references for this article email me at
simon.haan@student.adelaide.edu.au

601 Words



It should be obvious that 601 words is not enough to explain the complexity of my beliefs, their justification, the thousands of years of history behind them and why I believe them. Ben (5th year Engie/Finance) may well be an expert on the psychology of Tongues (as in speaking in), but I am guessing he isn't. As in Zen, one cannot explain what it is like, having the Holy Spirit (which is roughly equivalent to enlightenment), to someone without it. The cliché of explaining music to someone deaf from birth had to pop up. Anyway, all I have to do is tell people and worry about my own salvation, so Ben, remember me when Jesus returns (which, in the light of the events outlined in Matthew 24 and Luke 21, looks to be soon).

Besides that, how is everyone feeling? Any pneumonia or dengue fever? Any chemical, biological or nuclear WMD? Any oppressive governments taking away your right to education or free thought? Some or all of these may be happening to you right now, but what bothers me the most is that fashion is largely trash (actually it's not the most - see above).

Like Steve's article last week on pop music, fashion is stratifying into popular and Pop as in denim miniskirts or excessively faux-bohemian, which is actually from around 100 years ago but was worn by hippies as retro in the 70s (but not intentionally - it was just cheap, light clothing). Of course, there is also the haute couture of France and other offshoots, which, if it were worn on the street would cause accidents due to the exposure of what is normally covered by clothes, or the sheer impracticality of the garment filling up the entire footpath and part of the road. Let us leave that sort of fashion to one side, as it is a form of Art (see my article

on Art for that).

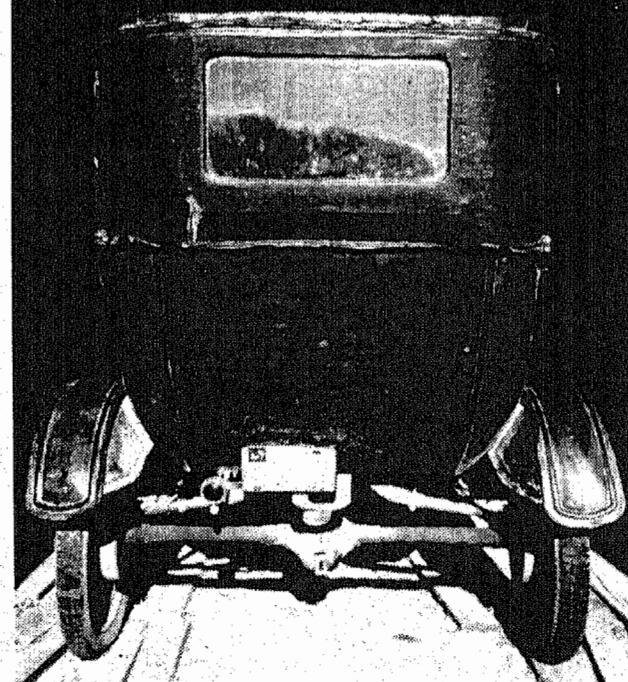
Of course, with modern society fractured into a plethora of subcultures, what is popular among one subculture is often despised in another. The culture of Pop (ie mass-manufactured fashion, music and thought) is a subculture, and when in it, one is unusually resilient to non-industry-sponsored change. The risk of thinking something is 'cool' when the majority of Pop does not is an effective insulator. The problem is, it also works in reverse. It used to be edgy to wear a baker's boy hat - now every wannabe R'n'B diva and their fans are sporting them - it's become uncool in the cutting edge of fashion, which I am a part of (or at least like to think so). But how do we define that anyway? Stuff that's uncool but will be hashed and made mainstream next year? If that's true then count me in. Once every boy, girl (or is it grrrl) and dog wears what I wear, I would lose my identity. Fashion is most probably a struggle for identity in fabric, while fitting into the structures of what is acceptable within one's subculture. I am pretty much out of society due to my beliefs and my slight disability, so I couldn't care less what other people think - if I think it's good, then it's good.

Of course, the enormous force of Retro cannot be ignored, as it is a handy way of creating clothes without too much original thought - much mass-produced fashion comes from this direction.

Currently, we are going to war, so fashion people are producing pseudo-military clothes for people to wear. Why? In case we are conscripted, thereby saving the ADF money on uniforms? Fashion is trashion.

Dave Roberts

Trans Adelaide can kiss my arse...



Is it just me, or has the Transit Authority of South Australia become a quasi fascist institution of money grubbing bastards in the few years since I started regularly using public transport? Only since the beginning of the semester have I been using trains more than once or twice a month and only recently (that is, in the last few weeks) have I been able to get on a bus at all without a horrible cringe. I don't drive, thus the sudden necessity for public transport, and if it weren't for the politics of oil (not to mention the price of petrol) I would be out and getting my licence as soon as possible. I quite like travelling on trains, there's a certain old world romanticism attached to them that I can't escape. I travelled to Sydney mid last year on the train and it was amazing. I saw the snow on the tops of the Blue Mountains, sleepy towns hazed in mist and the dry expanses of our beautiful land. Why is it then that Trans Adelaide has to make travelling locally such a pain in the butt?

I asked the woman who was about to fine me for having a student ticket (I thought I was a student, but apparently not) where the information that told me what ticket I needed was. She said "Over there, on the sign by the door." I got up and checked and, as I had suspected, nowhere did it tell me that a university student was NOT a student, but a "concession". I had bought the ticket from my local Deli, whereupon I had shown the woman my card and asked her which ticket I needed to travel with. She sold me a student multi-trip. I could have been slapped with up to a \$210 fine, finances already being stretched by university life, that I could not have possibly paid. I explained the situation and she was gracious enough to cancel my ticket and tell me to go to the office at Adelaide with any problems.

I ended up having to tramp up to the office on Pirie Street and get my ticket changed to concession, paying the difference of around five dollars. Now my real beef is that the Trans Adelaide has never given information to the people who sell these tickets explaining just what it is they are selling. When I confronted the woman on

the train with this her only answer was "it's not my problem." That's right, you don't have to pay the fine when someone sells me the wrong ticket. To an impoverished uni student like myself, and many others I would suspect, a train fine represents a sizeable chunk of money. It seems the whole situation has been engineered so that more people get it wrong and Trans Adelaide can generate more revenue through fines. Do I smell a conspiracy theory coming on? If so, then I would like to think that the money would be used for something productive, or at the very least kind of helpful. How about the ability to buy multi-trips on the train? Or security at train stations, where most of the trouble starts anyway? In particular, I would like to see more information, useful information, readily available to people on trains, buses and other public transport services explaining what concession cards equate to which concession tickets. Education of the people who sell the damn things would be nice as well. The idea that a uni student somehow earns more than a high school student is laughable for the most part; I've dropped about \$80-100 a week since the beginning of uni! Finally, many of us travel on the weekends and later at night, sometimes frequently, and hourly trains are a never-ending source of pain and anxiety. Things sometimes just don't finish before that quarter past whatever train leaves, meaning an hour wait. Put more trains on at these times and you'll find us a bit more sympathetic. Many of the Trans Adelaide workers may be human beings, in fact, I think I met one the other day, but the number of times I have been ignored, snobbed off or just downright patronised seems to suggest the opposite. Take care on public transport everyone, and in the immortal words of Hunter S. Thompson, "Don't take any guff from these swine!"

Guy Wogan-Provo
aka the Invincible Duckman.

Will I get a Contiki holiday at Camp Xray if this gets out?

Jesus, what the hell is happening? Are we all having a bohemian picnic in the haus of fractured mirrors? Is life imitating art d'art and art is imitating destruction like some violent Andy Warhol love-in (Andy did get bitchy at times in the village when the moccasapococano thickshakes weren't baby arse warm).

You can't catch a bunker buster with a pitcher's mitt and you certainly can't destroy a city with a nerf ball. You can take someone's eye out with a grape if thrown professionally. The incidence of the current strategic theatre (tickets were issued by the usher, little Johnny enjoying his first Work for the Dole obligation whether you wanted a ticket or not) has prompted me to make parallels with our humankind's penchant for solving political discrepancies and keeping the world at bay so to speak with force and what we do to nature. In order to gain the best potential yield of bewwwies (thanks Papa Smurf of Wine, we miss you) one must prune the cane, section off the needless fronds and accentuate the virile branches. We like to waylay and slay the weeds so the roses can bloom. If we did not take this deliberate action our gardens would not prosper, we wouldn't receive the bounty of nature in quite the same abundance. We feel we have to destroy some plants in order to allow the more favourable plants to persist. Now if we as avid greenthumbs conquistadors were to let nature have its rampant way with itself and just 'let it go man'...would we really find that complimentary to our existence and our lives?

Nature was here first so it could really say simply to humankind, "bugger off and go and populate the moon and see how far you would get without flora", but in as much, as some of us want to do some strategic gardening and others would like to let the powers of freewheelin' entropy take its course, I feel there is still enough in the world to put belief into what we do as a people and not as a preorganised collective.

Is karma still responsible for all those uncashed cheques we keep on hearing about, like "ha ha ha ha, he will have his cheque cashed one day", are there enough Buddhists to keep the karmic perpetual engine running? My cheques have all been cashed (usually on me) and my moral bank is located on my mental island of Sark, a tax-free haven for the mind.

Yes as I once did mention I was once part of the military, tried for the foreign froggies and got knocked

back for spitting out escargots in brandy for I thought they tasted a tad fishy. Many ex serving personnel and current reservists make up the lollapalooza of the student body we have. I know of many at Camp Waite who have relinquished the rifle in order to fondle the vine. They too would have very valid experiences and opinions with regard to recruiting and the current war bound precipice we are teetering upon, including the idea of recruiting from the student populace. Recruitment or endorsing such by accepting monies for placing advertisements in student publications may be attributed to endorsing militarism or even some may go as far as saying it would be an act of political alignment. We do have student clubs with political affiliations, inclusive of our present regime in power. Would they also feel like the ant under a very big magnifying glass and be told not to canvass at university? At the end of the day my fellow countrypeople, the men and women of the defence force should not be vilified for doing a job. Forget emotive and political tigger-wars, because at the end of the day we don't live in a totalitarian society. We are not held at bay by tanks and guns, they represent our line of defence (pity things are a tad offensive at ze moment but you can't blame them!) so that you, me and you over there can sit back take some of life's condiments and reflect in near borne security and comfortability, so we can voice opinions without persecution and detainment. Pwaaah yes the old doctor does get the tongue waggles once in a while. Sorry, alas, as a very relevant endnote, I did leave the ADF. Why? Well, I didn't look sexy enough anymore lubed in cam and flaunting tasty DPCUs. The ADF was not what I felt was deserved of my participation. Really no, I wanted enrichment; I chose ze winemaking for I wanted to find an endeavour where despite how tired you were you felt satisfied (if you are happy and you know it, blow a pump). I wanted to have a stake in the tempestuous and incestuous marriage of art and science that is wine.

Well, let's all voice our minds indeed. It's the miasma of yells and bleats swishing around the veritable fishbowl of our society which endorses our freedom to vent (we are all powerful and more so when taking much from the ideas of fellow acolytes), and to walk around in shiraz stained tracky daks. Keep ya heads down, watch for incoming nerf balls and do spare a thought for some people who at ze momento are braving calamity.

Dr J. Belmondo signing off live from Camp W

7.30am - culmination of battery recharge, 9am - fuel intake, 10am - commencement of work-drive, 1.30 pm- re-fuelling break, 3pm - work drive continues(with static lapses and jarring noises), 7pm - friction overpowers force, 9pm - indulgent fuel injection, 10pm - ludicrous visual repair, 12am - eventual energy surrender. Humankind: a living creature with a mechanised consciousness, a thinking individual with a programmed lifestyle, a social being with a deserted mind!

I had a dormant conscience, on the verge of transgressing into extinction (like the vanquished awareness of fellow homo sapiens). Life kept walking on, with eyes on the electricity pole down the road, not the immediate speed-breaker or the adjoining shanty-house. The stomach was fed, the skin replenished and the hair nourished - but the mind yelled for lack of thought, for acute scarcity of the meaning of limbs moved, endeavours undertaken and life lived.

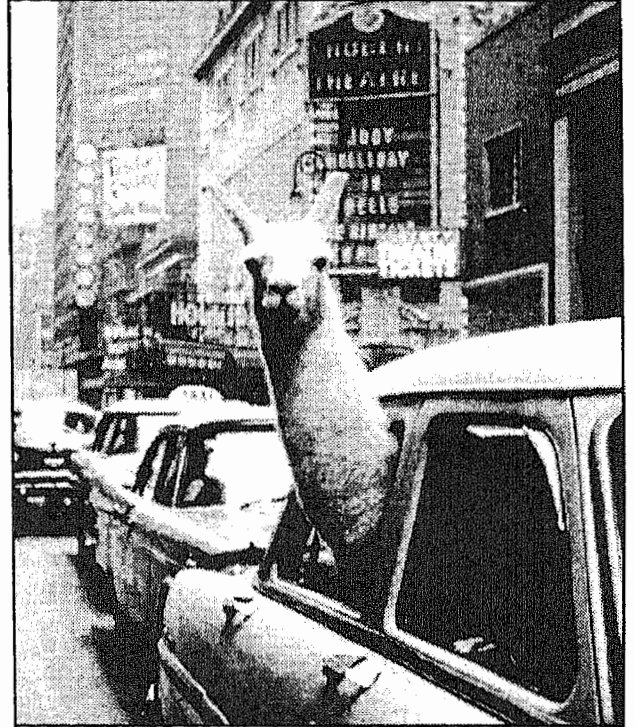
If time transforms a fertile alluvial plain into a worthless wasteland, can't it also change a necessary tradition to an impeding practice? Ought customs to be revered merely for their age, despite their sheer irrelevance in a new ambience? Must I feel pangs of guilt for not abiding by the golden words of sages, not understanding my utter failure to comprehend the same? Should I have faith in certain institutions because their existence is apparently manifested in my creation, but which did not let me decide whether to be or not to be?

If I didn't choose to detach the umbilical cord, is my life also to be driven by chauffeurs other than myself? But I can jump out of the car, only I choose not to. I don't know if human life is a precious gift or a punitive imposition because most people say it is a reward and live it like a punishment. My birth is a voluntary action of my biological parents, I cannot control the inception of my existence, but its sustenance or end I can. In simple words, I want to be in the driver's seat because it's my car. If I can choose to die, can't I also choose to live on with a novel, developing mind and not a pre-designed central processing unit?

I refuse to be trapped in the clutches of a mechanised routine. I put faith and reason in the mental balance and discover that the latter weighs more. I will adhere to discipline only to the extent that it does not crush my creativity or dilute my dreams. Personal fulfilment appeals to me more than public approval ever did. I would deceive my conscience if I engaged in unreasonable conduct, unreasonable by virtue of being reasoned by others or not being reasoned at all. Whether my life has been bestowed upon me by God, intelligent aliens, or accidental chemical reactions; whether it is a prize or a penalty; whether or not I choose to have it; my life is now my possession and for me to turn into dictionary entries or binary digits!

Sukhmani Khorana

The Waited (weighted by conscience) Opinion

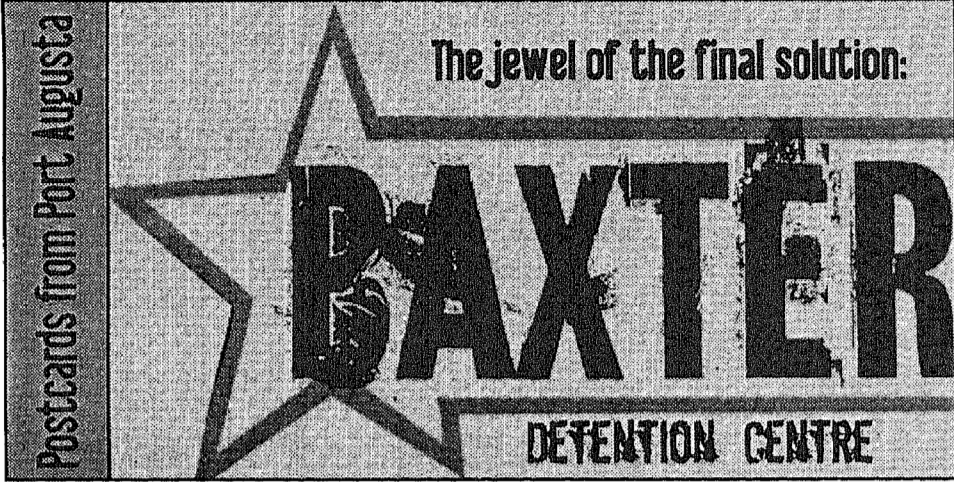


Am I misguided? Let my lawyers know at drbelmondo@hotmail.com.

Do you want to join a blackmarket vegetable production facility on the outskirts of Nth Adelaide with KC, Dr T and Gobbler the only feathered member of the Mexican revolutionary Zappatista group? Contact the doctor himself on the above email address.

I didn't choose to be born!





If you've come here to help me, you're wasting your time. But if you've come here because your liberation is bound up with mine, let us work together -Lilla Watson

In silence and in patience we have been called upon to witness what seems to us a pathetic and deplorable lapse from the high ideals of democracy; in silence and in patience we have received day by day the sad news of the sacrifice of the lives of youths in far-off lands; in silence and in patience we have listened to the news that told of the wholesale slaughter of the untrained children of the Middle East, whose only sin, as it seemed to us, was the instinct — deep implanted in human nature — to be free. We have been compelled to listen in patience and in silence to the cry of a helpless people who were lifting mute hands to the heavens, begging for them and their children the lands and the homes that were ordained to them by a providence non-American or non-Australian.

We have come to the time in this presence when silence ceases to be a virtue and patience calls for resistance, and I went to Port Augusta to demand a higher interpretation of the words 'freedom' and 'democracy'. As was suggested by a friend just before I visited Port Augusta, these words used to mean the exemption from arbitrary restrictions on human rights; now it seems that they mean the enforcing of those restrictions. Three months after visiting Baxter for the first time, I had all but forgotten the atrocities I had seen there.

The marketing department within the Port Augusta Council told me it was: Crossroads of Australia and Gateway to the Flinders Ranges, the Outback and Spencer Gulf. Port Augusta is situated on the quiet waterways at the head of the Spencer Gulf, in close proximity to the spectacular Flinders Ranges. Off to the west and south-west lie a range of hills which once marked the territory of the Nakama Aboriginal tribe, to the north-west are two remarkable flat-topped mounts, peacefully lying underneath the sky's vast blue canopy. Nice place for a holiday..right? **WRONG! WRONG! WRONG!** However the local council's website tell us to, "take a closer look" and that's exactly what I did.

Port Augusta is situated on the quiet (because we have destroyed the native wildlife through avaricious industrialism) waterways at the head of the Spencer Gulf, in close proximity to the spectacular Flinders Ranges. Just as you enter the town lies a maximum security prison and after crossing over a body of water that appears unhealthily pink, the symbol of rampant capitalism and opportunism, a great smoking power station. Port Augusta itself

is like any other industrialised town but throw in a few more pubs, a few more rednecks and a lot more racism and the picture is finally becoming clear. But if a highly industrialised redneck town was not bad enough, add a heightened level of police, an army base and the nail in the proverbial coffin, Baxter Detention Centre — to make my getaway that little bit nicer.

Indeed I could talk of the impact of the prison and the police state, the power station or the army base but indeed the Baxter Detention Centre and the pronounced racism within Port Augusta eclipses all of these.

The decision to establish the Baxter Immigration Reception and Processing Centre (IRPC) near Port Augusta, South Australia was announced on August 23 2001. The facility is an essential element in the Government's long term strategy for immigration detention facilities in respect to unauthorised boat arrivals. The facility will allow a reduction in the reliance on older, less suitable facilities and shift the focus to purpose designed and built facilities, which will enable the provision of higher levels of both security and amenity. The detention centre has a notional capacity of 880 and with the newly announced decision to close Woomera Detention Centre it would appear very likely that Baxter will see its population increase. Currently the total number of detainees at the centre as at March 10 2003 is 237. This number comprises 163 adult men, 32 adult women and 42 children.

The new Baxter facility incorporates a multi-layered approach. The placement of the buildings within the accommodation compounds provides the first layer of physical security. Security components at the rear of the accommodation buildings include cameras, microwave movement detection systems, and chainmesh fencing.

The external perimeter of the facility as a whole also uses cameras and microwave movement detection systems, located in the sterile zone between an inner chainmesh fence and an outer weldmesh fence. An Energised Detection and Deterrent System (EDDS) is supported by insulators fitted to mountings installed on the inner side of the weldmesh fence, from the ground up to a height of 600mm over the top of the fence. The system comprises a series of horizontal, smooth non-corrosive, high tensile alloy wires positioned 100 mm apart. The system is designed to provide a short pulse (1/1000 of a second) of current at low amperage, ensuring any contact will be instantaneous. The system has an output power rating of 6,000 to 9,000 volts at 6 to 8 amps. The multi-wire strands are energised with low amperage pulses that

make penetration difficult. Anybody touching the wires would receive a short, sharp, harmless shock similar in sensation to the static discharge sometimes experienced when opening a car door, but more intense. The EDDS is an inherently safer alternative to razor wire, which presents hazards to operational staff, construction and maintenance contractors and in the event of protest action or an attempted escape.

The Baxter IRPC is located on Old Whyalla Road approximately 12 kilometres south-west of the Port Augusta township and is some 275 kilometres north-norwest of Adelaide. The facility is located on 28 hectares of the El Alamein Army camp. The camp is a small part of the Cultana Training Area and was used for tent accommodation and administrative support for Defence personnel using the training area. But in fact, when I was at Baxter over the weekend of March 15 I saw no less than 10 tanks completing exercises. Indeed, the location of Baxter is just another attempt by the current government to condition the refugees to fear. Many of the refugees come from war torn countries and as the only sight from the inside is the sky, the sound of bullets and tanks is eerily disturbing.

Indeed the level of misinformation being disseminated by mainstream media is astonishing. Australia may just be the 'lucky country', it's just that some are more lucky than others. It would seem in the lead up to the war in Iraq that decisions about 'national priorities' are not made by the people. When did we vote to join the coalition of the killing? Always remember you can vote Liberal or Labor out of office, but you cannot vote Packer and Murdoch out of power. Indeed for this reason independent media is a useful tool for activists to receive positive correct information. Baxterwatch.net has been set up to promote the Desert Convergence over the Easter Weekend from the APRIL 18-20 2003. Independence, like that shown by activists all over the country, have demonstrated an active rejection of the mainstream. These ideas demand personal effort and responsibility, and rejects allowing others to provide what can be done yourself. This is an extension of autonomy and anarchistic principles requiring a highly organised cooperation in order to build a more productive and enjoyable future.

The idea of not relying on the prevailing outside forces in society to create for us to consume is a truly subversive development in our age of ever increasing centralisation and technocratic rationalisation. Even as many of you read this, millions of activists in all parts of the globe are communicating directly with one another via channels they themselves have helped create. A tenacious and growing underground network exists for the dissemination of ideas, information and self-produced materials, one which transcends the artificial boundaries that unnecessarily divide independent minded people. Whether this network eventually consumes itself in a frenzy of anti-authoritarian elements to challenge national and international power elites, or simply remains as it is festering and, by its very existence, cutting through the façade of 'consensus' that everywhere holds us in servitude, is anybody's guess. I prefer

to leave the predictions to the experts who are still trying to figure out what we are all about.

THE BAXTER EXPERIENCE

When you first arrive, the gate is opened for you by someone who records your number plate and name and wants to know the purpose of your visit. Then you park your car and the cameras are trained on you. You then go to a steel gate press a buzzer and someone answers like it is a telephone, and you state your business. After an arbitrary period of time (up to 10 minutes) a green light will come on and you may open the door, which you must shut behind you. You are then in a metal cage about 5 metres long, with two cameras in it, with a steel door on either end and a roof overhead. You walk the length of the cage and press the next buzzer and wait again (only three people are allowed to be 'processed' at once in the office. Processing may take three quarters of an hour or longer, so you wait in the cage to be let in. After you make it through the next door you are then in reception area. You then fill out forms, show your ID, and hand all gifts into property. After the usual checks you are then moved to the visitor centre (visiting hours are 8am-11am and 1pm to 4pm). You go through more doors and then sign in to the visitor centre, where you are given a wrist band, and an invisible stamp (I'm sure mine was Pooh Bear, but the guard would not be drawn on this serious subject).

Then they go and get your friends, which may take half an hour or an hour more (detainees are driven by van to the visitor centre, even though they would rather walk). When your friends finally arrive, you sit at a table, underneath another camera, in front of the guards, who are sitting behind a sheet of glass about 4 metres from you, doing nothing. There is cordial in a cool drink dispenser, lemon and ant flavoured. There is a big Coke and drink machine, only for the guards use, as no-one else is allowed to have any money. You try to find somewhere for a private, comfortable chat. You take your choice of cameras.

Shortly after we left the detention centre the police pulled us over and interrogated us as to what we were doing in the vicinity of the DIMIA facilities and why we felt the great compunction to support these asylum seekers. Indeed we told them that liberty is a fundamental human right, like asylum. As a general rule we believed that the detention of asylum seekers is unacceptable. We told them that we thought it was particularly horrid when those detained included children and women. We told them they were not criminals. We told them they had already suffered profound hardship. We told them that jailing them was wrong.

The police told us we were wrong. They reminded us we were in Port Augusta, the centre of an economy of death, suffering and incarceration founded on the dispossession of indigenous lands.

They called us terrorists.

We remembered we were in Port Augusta.

Nat Enright

A DAY in the PARK

I'm no stranger to the odd behaviour of police towards me due to the fact I ride a bicycle without a helmet. Of course, to some, this is warranted, as on the surface it would appear that I am just like anyone else, and hence I should abide by the same laws. But, I have an unseen disability that causes me to 'overheat.' It is called hypoglycemia and wearing a helmet, for me, is something like putting a blanket over a radiator. For this condition I have a medical certificate from my doctor that requests police to acknowledge that I have a medical condition that prevents me wearing a helmet whilst riding a bicycle. I also have a letter from Senior Sergeant Robert Marsh, Police Expiation Notices Branch that states; "whilst there exists no authority within the Australian Road Rules to exempt a rider of a bike from wearing a helmet on the grounds of a medical condition... common sense dictates that where a genuine medical condition is present, a charge should not be initiated or maintained." This being said, one would assume that I should be only asked by police why I'm not wearing a helmet, upon which when I produce my certificate and identification, I should be on my way. And, thankfully nine times out of ten this is the case. Other times, I get threatened with being locked up (for civil disobedience, for arguing over my certificate and the law) sprayed or with being fined 'next time' for riding my bike, (obviously without a helmet) but, I always was allowed to go on my way.

But on Tuesday March 11 I encountered the bad end of the ten percent group. The cops that give the "community oriented" police a bad name. It was about 3.30 p.m. when I left university, travelling on the road behind the zoo where all the car parks are that I encountered the "pigs from hell."

From a distance I saw the police officers approach me and I had already prepared to stop and produce my 'ever trusty' medical certificate. As the police got closer I thought I knew the officer closest to me. As it turned out I was wrong, but the other police officer was familiar to me, having pulled me over three times before - all within close proximity of the university. He even knew that my exemption was based on a medical condition - having shouted this out. I guess I thought that this would be the end of things and I should have been on my way. But, the first cop had other ideas. He first chose to explain to me the law regarding bike helmets and then wanted to debate the law regarding seat belts. Trouble is, the police only receive training about seat belt exemptions and not in respect to bike helmets. So, the fact that they receive this training leads them to assume it is a written law. But, anyone who can access a website is able to find out that there no laws regarding seat belts or bike helmets. It is just that historically, before the Road Traffic Act came under Federal control in 1999, there existed by-laws within states that permitted a wide range of exemptions, including the riding of a bicycle without a helmet if you wear a turban. Come on you idiot cops, get with it!

During our lengthy discussion ranging from whom has a university degree and how old I thought one of the cops was several students were seen to pass. One riding his bike without a helmet was lucky to escape - the police officer coming back soon after his pathetic attempt to stop this law breaking criminal, saying to me that he "wasn't going to leave his partner behind." Another person was seen riding past without a helmet, and soon she was off her bike and walking. Nothing unusual

about this, but if you are one of these people - look out, you could be next. Read on.

Anyway, just when I thought I was about to get the old nick off, I received something new. The first cop approached me and stated, "You know what? You're a fucken cunt." Now, I'm many things to many people, but I'm sure that I don't fit the category of fucken cunt. So I replied, "No, you're a fucken cunt." But this was a big mistake - cause next thing I knew I was being charged with civil disobedience and when I went to ride off cause I did nothing more than the cop had done to me, I found out he was deadly serious. Next thing I was being ripped off my bike - You usually have to swing a leg over the frame to get off, but the police having pulled my hands behind my back dragged me from it and then slammed me into the ground. Before I knew what was happening I was receiving hand and leg locks whilst being hand cuffed. At one point, responding to the police officer I stood up stand up, only to be slammed into the ground again. I felt like Rodney King getting smashed into oblivion when I was obviously no threat to these two big tough cops. And, I even called out for help.

But, this help wasn't forth-coming from any of our nobel citizens, all of who must have assumed the police were only doing their duty. Sure, I did manage to get some people to slow their cars down a bit to watch, but where was anyone with the curiosity to check out just what was going on. I know I didn't expect anyone to rescue me, but I sure could have done with some witnesses to the police abuse of power and the violation of my rights as a human being. Are people too scared to get involved were our police are concerned?

As a result of my little encounter I

received bruising to my right knee along with grazing to both knees and a whole heap of bruises over my body, courtesy of being wrestled and thrown to the ground too many times to remember. Although I don't play rugby I assume it was something like the game, except for the hand-cuffs. These were applied so tight I now have pins and needles in my left pointer finger and thumb and red marks and swelling. It would have been alright had I received the marks from a night in bondage, but the cops behaviour towards me was not mutually agreed and I don't remember having a orgasm over their actions. I spent two hours in the city watch-house and now have to attend court for the serious charges of riding a bike without a helmet, civil disobedience and resisting arrest (watch out for me, I'm the world's 'most baddest' criminal). All this when I was just planning on getting some house-keeping completed having got away from university early.

To top things off, when I rode through the zoo car park the following day my two "friends" were as nice as punch to me. So, it seems that overnight the laws must have changed and I can now ride without a helmet. Or have these police already received a reprimand for their actions. Only time will tell.

If you are outraged by this behaviour, or if you witnessed the police in the area on this day at approximately 3.30 p.m. your support and help is appreciated and sought. You can contact me at darren.kurtzer@adelaide.edu.au and leave me with any comments or contact details. You never know, you might just be able to help me with my defence case.

Darren Kurtzer



Watch carefully in your rear view mirror- those sneaky devils often approach from behind!



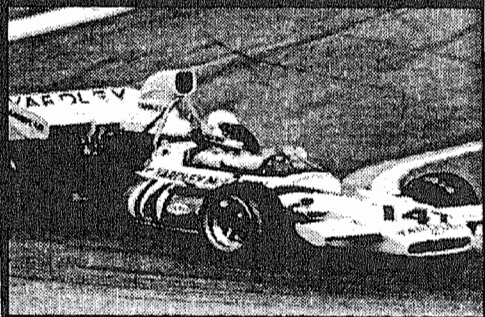
Undercover authorities undertake many disguises. Here we see police investigating a suspect plantation on tractor.

Darren's Dos and Don'ts of Police Negotiation

- ★ DO ask why you are being arrested.
- ★ DON'T resist arrest.
- ★ DO give your name and address.
- ★ DON'T be abusive.
- ★ DO ask the police for a telephone so you can contact legal representation.
- ★ DON'T give a statement before speaking to an legal representation field officer.
- ★ DO ask for bail and, when it's granted, contact ALRM immediately.
- ★ DON'T plead guilty to anything before you've spoken to a solicitor.

OFFICE BEARERS GET

Pole Position 1 Education Vice-President



Get active and save your education:

Student Elections of faculty/departmental/school Reps

NOMINATIONS OPEN: March 18

NOMINATIONS CLOSE: April 2

ELECTIONS: Held between April 3 and 7.

For more info see me or the university website: www.adelaide.edu.au/governance/faculty/student_elections

Education Conference

Adelaide Uni, NUS and UniSA are holding the National Education Conference this year. The conference is open to all interested students and will be held from the night of **July 2 - 5**. The conference will be organised by a collective that will be split into two groups 1) content of conference, which will meet in the Union's meeting rooms on **Tuesday nights at 7.30pm** and 2) Logistics of the conference, which will

meet Unions meeting rooms on **Thursday nights at 7.30pm**. All interested people are more than welcome to attend and contribute to these meetings.

Books Not Bombs rally March 26

National Anti-War student rally, look out for the posters.

National Day of Action on April 10

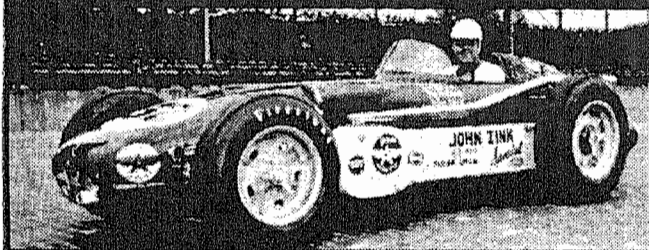
This NDA will be concerning Crossroads (The Fed Governments plan to have 5per cent of uni places, up-front fee places, market interest rates on HECS and PELS.... and much more). The NDA is at an absolutely crucial time as it is almost precisely the time when the changes that flow from the crossroads review will be put through (and hopefully don't get through) parliament.

For more information on any of these issues, please e-mail me at leah.marrone@student.adelaide.edu.au

Driver:
Leah Marrone



Grid Position 2 Environment Officer



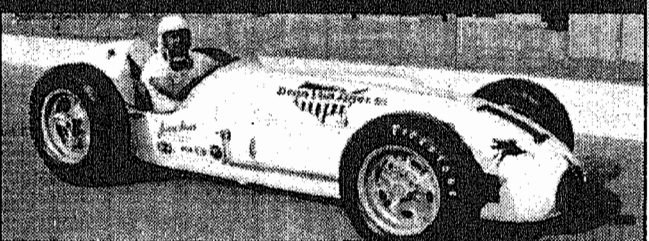
What a peaceful and non-destructive world we live in! Our government is so humane too. They're even giving out free flights to 202 Iranians in Baxter Detention Centre currently locked up for being persecuted, back to Iran to face certain death. What a wonderfully democratic and compassionate country we are. However, if you disagree with the previous statement then you may wonder: What can I do? Well, the Environment Department is seeking some feedback from students. I was elected to a

position and would like to truly represent the beliefs of Adelaide university students. Please email me: any suggestions about what you would like the environment department to work on this year, or perhaps I can find organisations you may like to support, or even better- maybe you'd like to be involved with the Adelaide University environment collective. I am especially seeking volunteers to establish a permaculture garden for student use and people concerned about Nuclear Issues in SA. Any ideas you may have about how to make Adelaide University more sustainable would be greatly appreciated. Don't think about it. Do it. Email: environment@adelaide.edu.au

Driver:
Paul Grillo



Grid Position 3 ATSI Officer

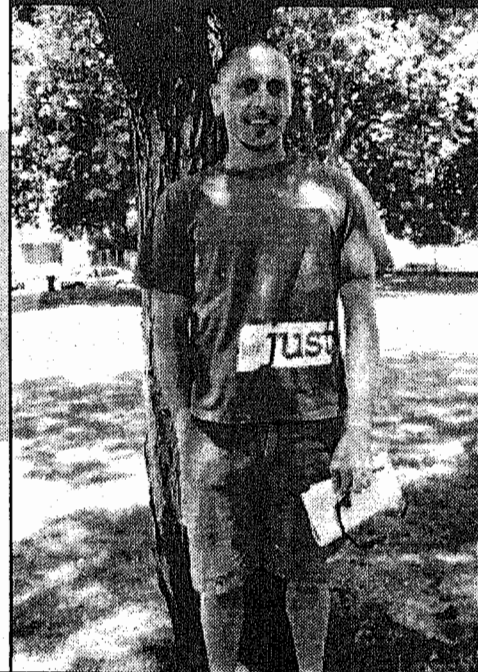


Wow! My head has been in a bit of a spin over the past couple of months. What with all the activities of setting up my office, organising activities for O'Week and remembering the names of everyone. But, now I've got a little more time I hope to share with you more information on the history of Indigenous people of Australia with a personal touch at times where possible. By doing this I hope you will be able to see that even a light skinned Aboriginal like myself has a history and legacy that impacts on the opportunities available. The comments by Leyton Hewitt that "all one need do is try and they will succeed" may be relevant to a middle-class white Australian living at West Lakes in Adelaide, but it's not true for most

Aboriginal and Torres Strait Islanders. But, it takes a wise person to know that "a woman or man should not be judged from where they are on the social ladder, but rather one should be judged by the hurdles she or he has overcome."

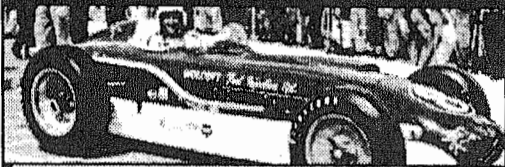
For me to get where I am today, there have been many Indigenous and non- Indigenous people before me who worked to raise the Australian conscience to a level of accepting the First Nation Indigenous people as equal citizens - within their own country. And, it was not until after the 1967 Referendum that this occurred and the first Indigenous people could begin to access universities. Twenty-six years later and the government is taking away any significant assistance that encourages Indigenous Australians into education institutions - when there is an already massive gap between Indigenous tertiary educated persons and ordinary Australians. This highlights the reality that we have a long way to go until Indigenous people are given the respect and understanding they deserve in the delivery of programs that are intended to improve Indigenous living standards.

Driver:
Darren Kurtzer



AUTO-MOTIVATED!

Grid Position 4 Adelle Neary



Activities

This is your last week to sign up to Footy Tipping before the start of the AFL season. There are loads of great prizes to be won (including West End products, and Bonds gear thanks to the Union Studio), and entry is only \$5. If you want to know more, come to our stall out the front of Unirecords, between 11-2 every day this week. People who read my column last week would know that Everest were supposed to be playing a show this Thursday lunchtime, however, due to a scheduling mishap, this has had to be pushed back to next week! If you are a campus band and you want a lunchtime gig, then email

campusmusik@hotmail.com. I would also like to take this opportunity to plug Cinema on The Lawns, brought to you by UAC, which will take place on March 27 from 8pm on the Barr Smith Lawns. This should be great, and its free, so put it in your diary now! Finally, Prosh is getting near. If you think you want to help out, I will be holding a Prosh helper meeting toward the end of next week-watch this space.

Campaigns

By the time this paper is printed, bombs will be probably be dropping in the Middle East, and if you have a strong opinion on the issue look out for posters around campus which will give details of actions that you can get involved in. Closer to home, the National Day of Action against the Nelson review of higher education will be taking place on April 10. All SAUA departments will have an involvement in this campaign, so if you want to know more about what exactly the government is trying to do to higher education, just drop us a line. Email- adelle.neary@student.adelaide.edu.au Phone- 8303 3901

Driver: Adelle Neary



Grid Position 5 Sexuality Officers



Hey everyone,

I just want to make it clear to everyone who we are and what we do... Jasyn & Emma are your local Sexos (Sexuality Officers). We take care of people who need our help, for a variety of reasons. If you need someone to talk to, about coming out, joining PRIDE, talking to your parents about sensitive issues, if you need a friendly hug or a shoulder to cry on, if you need representation, or if you just think that we can help you, take the first step and come to see us, either in our office or just throughout the Uni. We've been there before, we understand how hard life can be, that's why we are here. Don't feel that your problem is too small or insignificant, it's not. This is our job.

Due to dwindling numbers, the PRIDE AGM has been postponed, pending further notice. It's really important for interested people to go to this meeting because it's where you get to decide who the Convenors are for the upcoming year. It's also where you can meet a whole bunch of interesting new people, so come along, write a message in the fluff or just chill out for a while. The space is there for you to use, don't be afraid of it.

Queer Quote of the Week: *I'd rather be black than gay because when you're black you don't have to tell your mother.* Charles Pierce, 1980

Drivers: Jasyn Walsh & Emma O'Laughlin



Grid Position 6 Women's Officer



Fairwear

The Fairwear Campaign is aimed at addressing the exploitation of workers (most of whom are women) who make clothing at home in our Australian community. It is a very effective way for consumers to respond to the injustice that is occurring right here, in our own country.

Currently, the focus for action is the Homeworkers Code of Practice. This commits retailers and manufacturers to taking coordinated measures to stop the exploitation of outworkers. Much pressure has been placed on retailers to sign this code of practice. A current list (correct at 6/2/03) of retailers that have signed the new Ethical Clothing Code of Practice is available from the Students' Association (Ground Floor, Lady Symon Building). Alternatively, you could visit www.fairwear.org.au for updates. Look out for Fairwear campaigns being organised by the SAUA Women's Department in 2003.

Women's Room

There is now a book in the Women's Room (Basement, Lady Symon Building), that is available for users to comment on any improvements that can be made to this space.

Women's Standing Committee

The next meeting of the Women's Standing Committee will be held on Tuesday March 25 at 5.30pm, in Rumours Café (top floor, Union Building). All interested women are invited to this, and any WSC meetings.

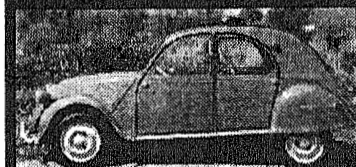
Have an excellent week!

Georgia

Driver: Georgia Phillips



Grid Position 7 President



The US has launched war on the people of Iraq along with Australia and Britain. This is the first time in history that Australia has been part of starting a war. Our government has agreed to do this

- without having been attacked by the people we are going to kill
- without the support of the United Nations
- without the support of the majority of Australians

This Wednesday 26 will be the second National Students Against war rally. Students from all over Adelaide will be meeting 1pm at Victoria Square in the City. Adelaide Uni students will be gathering at 12.30 on the Barr Smith Lawns before heading off to meet the rest of the rally. Please bring your own banners, placards, musical instruments and hope for peace. Students are paying for

this war. In the last budget the government stripped millions of dollars away from high education, schools and instruments and put into military funding. It is up to us to lead the fight for peace and the right to education. The government is determined not to listen to the people, it is the time we stopped asking for them and started making them stop. The Students' Association is collecting signatures from students and staff in a petition to make the Senate stop the supply of military funding for this war. Please come in to the Students' Association in the Lady Symon Building and sign it and if you can gather signatories please pick up a sheet to pass around. Alternatively you can phone 83035406 or email me on sarah.hanson@adelaide.edu.au

Cheers,

Sarah Hanson-Young

Driver: Sarah Hanson



Questions

- 1.) What's the best way to get from A to B?
- 2.) Which three musicians would you invite to your dream dinner party, and what would they contribute?
- 3.) What is the nicest compliment you have received or would like to receive?
- 4.) What would you do if you were desperate for \$10?

VOX



Dan and Luke
Monsters in a parasol

- 1 D: A.5- half way between A and B!
L: What he said.
- 2 D: Collette- Ring My Bell, the guy with the dreadlocks from Milli Vanilli, Mark 'Jacko' Jackson.
L: Michael Jackson (to ask him what the hell is going on!), Colin Buchanan and Dean Martin.
- 3 D: "Oh, what a nice parasol!"
L: "I'm not going to charge you for this one!"
- 4 D: Intricate pubic hair topiary.
L: I'd look at the topiary!



Matt and Pete
Drinking beer

- 1 M: Unicycle.
P: Crappy bus.
- 2 M: Jim Morrison, two of the Tin Lids.
P: Christina Aguilera and the Wiggles.
- 3 M: "Your hair looks good."
P: "Can I buy you a beer?"
- 4 M: Read *On Dit!*
P: Ask one of the Uni Books ladies for a hand job.



Mark and Luke
Matching shades a go-go

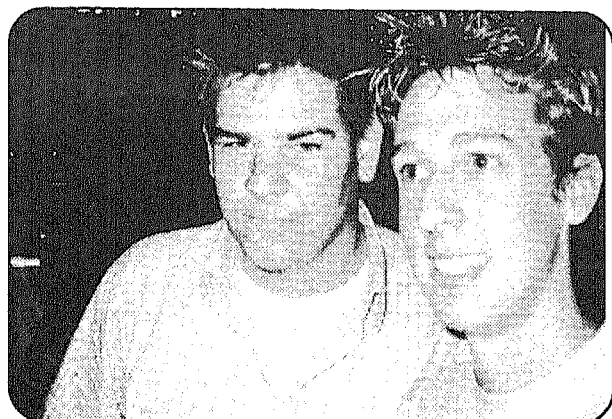
- 1 M: Scooter. I like scooters.
L: Kombi van.
- 2 M: Bob Marley, Johnny Cash, Mandy Moore.
L: Keith Richards, Kurt Cobain, Delta Goodrem.
- 3 M: "You've got sparkling eyes."
L: 12-inch man.
- 4 M: I'd put Deep Heat on my ass.
L: I'd do most things for \$10.



Leanne
Grinning toothily

- 1 Driving!
- 2 John Lennon, Allan B. Lerner, Andrew Lloyd Webber
- 3 To be able to help somebody out.
- 4 I wouldn't do anything stupid or embarrassing... I can speak Latin and sing, so maybe I could sing in Latin.

POP



Sam and Brendan

- 1 S: Anything but walking.
B: Twin turbo Hyundai Excel.
- 2 S: Dave Grohl, Bob Marley, anyone from Millencolin.
B: Jimi Hendrix, Eric Clapton, Freddy King.
- 3 S: That I have rugged good looks and boyish charm.
B: I wouldn't have a fucking clue!
- 4 S: Anything! Here's my phone number...
B: I'd dance with my pants down, like on the Simpsons.



Holly, Dexter, Jordy & Cambo.
We're not drunk. Really!

- 1 H: Flashing!
D: On the back of a Catholic schoolgirl.
J: Drunk.
C: Nude.
- 2 H: John Lennon, Billie Holiday, Bob Dylan.
D: Is Rick Moranis a musician? If not, Anthony Kiedis for singing 'Catholic Schoolgirls Rock'.
J: Jimi Hendrix, Jim Morrison, Janis Joplin- quality drugs!
C: Britney Spears, Christina Aguilera and Beethoven- he at least wouldn't have to listen to them!
- 3 H: "Are they real?"
D: "Do you normally walk on three legs?"
J: "Where are your pants?"
C: "Are you in yet?"
- 4 D: Sleep with a Catholic schoolgirl.
C: Sleep with Dexter.
H: Ditto!
J: Yeah, same!



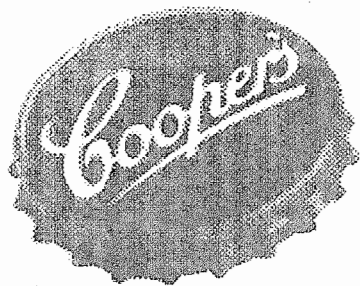
Naomi and Jan
Pit stopping at the Mayo

- 1 N: Leisurely stroll.
J: Telepathically.
- 2 N: John Lennon. Ben Harper, Spunkmuffin.
J: Jeff Buckley, Ben Harper, PJ Harvey.
- 3 N: "You mean the world to me..."
J: "I'd like to see you naked."
- 4 N: Sing! I'm pretty bad at it...
J: I wouldn't have any idea.



Rowen & Quinn
Guys out to win hearts.

- 1 R: Public transport, definitely.
Q: Walking, since I harp on people to do it all the time.
- 2 R: Britney Spears, Kylie, Jennifer Lopez.
Q: Eminem, Moby and... Elvis.
- 3 R: "You make me want to be a better person."
Q: "You're a great friend."
- 4 R: I can make my pecs dance!
Q: I don't even think I would dance for \$1000 . . .



South Australia's Own



Shenannigans Westfield Marion

★★★★



If you didn't spot any leprechauns last Monday (St Patrick's Day), then you obviously couldn't find the party. Luckily we did, and the place to be was Shenannigans. Shenannigans is a great place to sit and drink like the Irish, and last Monday it more than embraced its Irish culture. It was more like it picked it up and gave it one of those bear hugs you only receive from overweight grandmothers. It was an absolutely fantastic occasion, a jolly ol' craic!

There were Guinness, Celtic and shamrock tattoos on arms, legs and foreheads; green beers; orange, green and white wigs; Irish flags everywhere; and two guys who were painted green from head to toe. The atmosphere of the place was fantastic; everyone was singing, dancing, and licking each other's necks... It was a day of high festivities. From 6am, the SAFM morning crew were in the venue, broadcasting, but the entertainment didn't end there. The live music, drink competitions, tiny dancers, and oyster breakfast were all events in which you could include yourselves. Obviously St. Patrick's Day went off, but I hear you ask, what about all of the other days of the year? What is Shenannigans like then?

Well, it's crap.

KIDDING! It is brilliant. Shenannigans is another supporter of live music, so you can go there on a Thursday night and hear live, original music. On top of the music you can get all of your Irish traditionals like Guinness, Kilkenny (both on tap), and Tullamore Dew, plus all of today's modern wants, and some of yesterday's favourites. Basically anything you damn well want!

Shenannigans also has a delicious menu, and an even more delicious dessert menu. It would have to be just about the only place in South Australia that will serve you a deep fried mars bar, and trust me you want this - they're good! But you can also get more conservative foods like cheesecake and cheese platters. But my mind wanders back to the menu, which contains much traditional Irish fare, including Irish stew, and a Donegal catch. Of course if this turns you green, you could indulge in lamb cutlets or delicious chicken breast. Yes guys, we've tried it all.

We can thoroughly recommend this place. The staff are always friendly and polite, the food is good, the dessert is fantastic, and they serve beer. So now you have no excuse, next time you are near Marion, go and check it out.

Sarah



Café Junction North Tce, City

★★★



In search of cheap, convenient places to enjoy a meal between lectures, two freshers set off into the unknown, and came back \$2.50 poorer, and quite full. That's right, for only \$2.50, Café Junction upstairs in the casino offers a very satisfying meal. The regular options are the veal or the fish and chips, with the meal of the day varying from lamb curry, to Irish stew and many others. On level one (up the escalators, left, then left at the motorbike, past the horses and left again at the grandstand bar), Café Junction opens 11.30-2.30 for lunch. Where's the catch, I hear you ask? Well, there are two small inconveniences.

1) This meal offer is only available to those who have an Action card, available free of charge at the Action station, (to the right of the escalators on the ground floor) and with no more than the sacrifice of some personal details, \$2.50 roast is an option for all. For those of you who refuse to hand your details over to "them" these meals cost \$5.00.

2) Once inside the restaurant it will become very apparent the target age range for the \$2.50 meal is approaching triple digits, well, pensioners anyway. Being the youngest people in the seating area by around 40 years was quite a shock, however it did make for a quiet, uninterrupted meal. Getting there early is of no advantage, as you must fight your way through the crowds of senior citizens.

Located on North Terrace (for those of you who haven't already become quite accustomed to the Atari-like sounds of the pokies), the Casino is very convenient for Adelaide Uni students. With a warm 'home-style' feel to the eating area, and the elderly company, this café makes you feel as though you're having Sunday roast with the grandparents. Grandstand Bar, just around the corner from Café Junction, provides a getaway from the musty smell of the patrons of Café Junction, and with many alcoholic beverages on offer, as well as both Fox Sports channels on big screen TVs, Grandstand Bar offers a sports fan's haven. But that review is for another day.

Café Junction offers limited choice of meals, but is very reasonably priced, and is only a short walk from the university. It's a must for any student in search of a new, cheap place to eat.

Lachlan

SCHNITZEL OF THE WEEK

If you are in the mood for a Big Fat Schnitzel then mosey on down to *The Lion Hotel* on Melbourne Street and you will be served an extremely well presented Chicken Parmagiana accompanied by the best shoestring fries in town and all the greenery any goat could gobble.

At the price of \$10.90, the schnitzel isn't the cheapest around, but in terms of value, we reckon you'll get your money's worth. You'll also get side salads including Caesar, Greek, Coleslaw and what can only be described as 'Leafage'.

As for the fowl itself, it was anything but! Its excellent thickness, crunchy crumbs and substantial volume of 'parmi' topping defined this product as certainly above average, while the rich texture, great taste and decent mush factor* added to the pleasure of the experience. Overall, we gave the schnitzel a rating of 7.86/10 (to be exact) and would like to recommend this pub to all people who enjoy a good feed in the inner city environment.

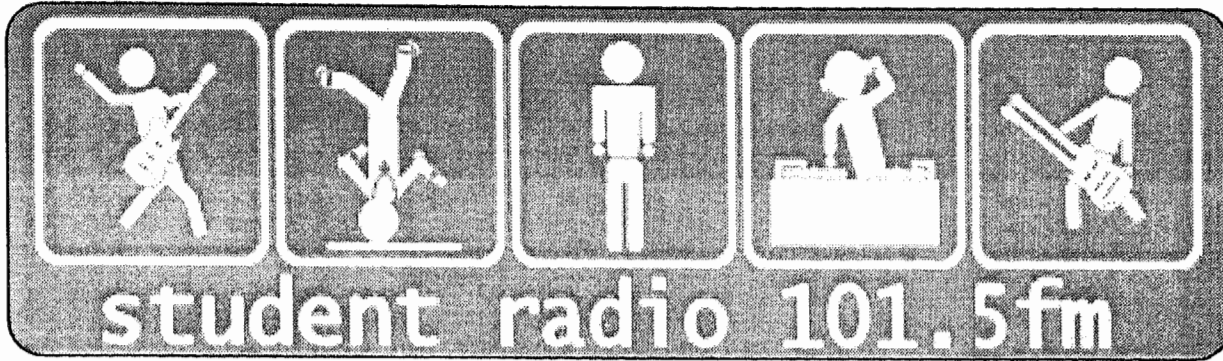
Jacqui Katsivas

* Mush Factor: The uncooked layer of crumbs usually found between the cooked crumbs and the chicken.

Hand-made by the Cooper family.

On Dit 71.5

ondit@adelaide.edu.au



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>

Crap job # 13

Trampoline weaver

'Twas the summer of 2001, I had just finished my first year, receiving fairly average results, but a pass nonetheless. Despite having no beard, life was pretty good. I was receiving a minimal payment from the government, I had moved in with my girlfriend, and I was just waiting for that pot of gold at the end of my newfound rainbow.

Then things went wrong, very wrong. The government decided that although my parents live in Victoria and certainly cannot afford to pay for my living expenses, I wasn't worthy of Youth Allowance. So into the workforce I ventured. After weeks of handing out resumes, I decided to take a job at a company called Acromat, doing none other than weaving trampoline nets. Not assembling nets, weaving nets.

How does one weave a trampoline net you ask? I thought machines would have a lot to do with it. I was wrong. The only help I had was from a clapped out old frame used to hold the string in place.

The weaving process was as follows:

Hours 1-2: Fix the frame so that in theory, nothing can go wrong, check each pin (approximately 7-800) that string will hook onto, making sure nothing is bent, broken, missing or crossed over.

Hours 2-3.5: Get about five huge balls of string/twine and walk backwards and forwards about 1400-1600 times looping the string on the hooks mentioned and a bar opposite.

Hours 3.5-10: Place bars on frame so that frame doesn't collapse. The hooks mentioned previously can now be raised/lowered, alternating up and down. Get more string and join to a large bar, similar to a large (4m) pin. Push the pin in between the alternating strings and hook onto a bar opposite. Use a heavy lever so that all the 'up' pins go 'down' and vice versa. Repeat about 1500 times. If bar goes over an 'up' string, unhook and start again. Note: This may not be noticed until about 20 repetitions later.

Hours 10-12: Remove net from frame and put onto a model trampoline frame. Put an epoxy on all the places where string was looped over a bar (in groups of 10), these will become the places where the springs will go. After the epoxy has dried, paint net twice white, then put a red 'Acromat' stamp on the ends and a gunsight like symbol in the centre. End of process.

The best part of this job was that the pay was based on a commision of how many nets are made. Each net was worth about \$150. That works out to be just over \$1 per hour. I eventually got good enough that I was earning about \$3 per hour. I couldn't get work elsewhere and I needed the money.

Unfortunately, I no longer work for Acromat. I am a nightfiller at a supermarket. My workmates are tatoeed, car stealing bogans. Life couldn't be better.

Michael "I love my beard" Smith

Reckon you've worked a crappier job than this?
Send your horror work stories to ondit@adelaide.edu.au



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 8303 5000 during business hours.

Mars, Venus and International Law

Imagine that a philanthropist from Mars is offering a billion-dollar prize to any student who can come up with a "quick outline of a hypothetical Best System for international law for Earthlings." You really need the billion, preferably before this weekend, so you grab a piece of paper and start to compose.

Luckily, you have had some training in the realist school of politics. So you know that nations clash with one another all the time, and that the winner of the clash is usually the strong one. Since this is the way things have always been, and are likely to continue to be, your Best System has to be one that reflects the reality of a world that contains strong and weak states. What kind of international law would actually work? Plainly, a kind of law that allows the strong to win out over the weak.

The opposite kind would be absurd, mainly because there are no neutral police on Earth to enforce the rights of the weak. Since you are keen to win the billion dollars, you will not indulge in fantasy, such as hypothesising that there would be a neutral police. You know that any strong state could squelch that institution overnight.

Staying within the bounds of realism, then, you propose an international law that caters to the strong more than the weak, but allows the strong to enter 'binding' contracts (treaties) with one another regarding the restraint of certain behaviours. The main type of behaviour that state A is willing to restrain is one for which a similar restraint by its rival, State B will bring benefits to both. For instance, A and B frequently need to send their diplomats abroad and want to know that those persons are highly protected - inviolate, in fact.

Happily, mutuality thus makes possible what could otherwise be seen as an undignified bowing of one state to the commands of another. So it is natural that 'international law' will come into being and consist mainly of agreements among the strong. The absence of an enforcer is not a serious problem, since the A and B types possess the means to punish each other, and therefore deter each other from breaking the law.

Weak states will also be encouraged to join this legal system. Indeed they may find it prestigious to act like the big boys in, say, honouring the right of all diplomats to travel fearlessly. Although a weak state, 'State C', may say it is obeying the law, or fulfilling a treaty, it is really obeying power, as usual. However, on paper, it looks as though the C types are equal to the As and Bs of this world.

In your submission for the prize, you (Mr. Realist) are careful to mention that if any international court is set up, states should be allowed to bypass it. No self-

respecting sovereign state should have to listen to what an outsider tells it. Still, it is probably good to have a court with nice trappings rather than to have no court at all, in which case the principle of "might makes right" would be fully exposed. Civilized folk find that too embarrassing. Also, the dressing up of an international court in idealistic rhetoric has many uses, including the deployment of disinformation to the home population.

Now along comes your twin sister, Ms. Soft and Sweet, who also covets the prize. Her starting point for "Best System" is not the actual behaviour of nations but that little node in the human brain that is perennially attracted to 'fairness'. She is aware that one of the real things in the world (besides guns and *e coli*) is the human history of thinking about justice, morality, and law.

Sis emails the Martian philanthropist to request the criteria for judging the prize and is told that contestants must use their own wiles to figure out the criteria. The word "Best" in "Quick outline of a hypothetical Best System of international law for Earthlings" seems to her to imply 'best' according to some measure beyond mere feasibility. She calculates that the thing must be feasible and appeal to people's soft and sweet side.

Of course she knows the big obstacle - that people always prefer their nation's benefit over fairness to foreigners. But she recalls the universal appeal of cop shows and how absolutely everyone loves the fun of getting the bad guy. So she introduces the concept of **criminality of states**. That is, even a really powerful state can be hauled into court and be put through the paces of defending itself. Per the historical development of courts, this entails openness of the court, proof by way of evidence, and interrogation of witnesses. The jury is to be made up of ordinary citizens, instructed by the judge to purge their minds of considerations other than the facts in the case and the applicable law.

Sis sends off her essay, which also calls for the state, in court, to be personified by the leader who made the decisions, and it is he/she that will incur the punishment, up to life imprisonment. She mentions that big states - As and Bs - as well as Cs have signed a treaty creating the court. As and Bs know that they can avoid the court because they have, in time-honoured fashion, inserted a clause saying that no criminal case can be initiated until the Board signs it. The Board is like the UN Security Council in which powerful states have given themselves the right of veto.

Ms. Soft and Sweet hopes that the Martian will credit her for a brilliant coup; she has relied on the treaty-drafters working so late at night that the delegates from superpowers forget to check the last

few articles, the ones that specify the mechanism for amending the treaty. These articles allow the signers to amend the treaty, several years down the track, by a 2/3 majority. Nobody remembered to say "except the clause protecting Board rights". The treaty also says that the commission of crimes starts on the same day as the treaty and that there is no statute of limitations.

Unfortunately, just as you and your twin sister enter the competition, the planet Mars is wiped out by an attack from Venus and all hope of the billion dollar prize vanishes. Nevertheless, one of the campus censoring agents (under the US Patriot Act Offshore) reads your sister's email. He notices the resemblance between the imaginary criminal court and the real one, the ICC, established in Rome last year. With heart palpitating he searches the Internet for the treaty "the International Criminal Court Statute" and finds oh no - oh no - the following fatal combination of Articles:

Article 1

An International Criminal Court ('the Court') is hereby established. It shall be a permanent institution and shall have the power to exercise its jurisdiction over persons...

Article 5

1. The jurisdiction of the Court shall be limited to the most serious crimes of concern to the international community as a whole [namely] (a) The crime of genocide; (b) Crimes against humanity; (c) War crimes; (d) The crime of aggression.

2. The Court shall exercise jurisdiction over the crime of aggression once a provision is adopted in accordance with Articles 121 and 123...

Article 8

3. For the purpose of this Statute, 'war crimes' [include] ... (b)(IV) Intentionally launching an attack in the knowledge that such attack will cause incidental loss of life or injury to civilians or damage to civilian objects or widespread, long-term and severe damage to the natural environment which would be clearly excessive in relation to the concrete and direct overall military advantage anticipated.

Article 11

1. The Court has jurisdiction only with respect to crimes committed after the entry into force of this Statute.

Article 15

1. The Prosecutor may initiate investigations...

Article 16

No investigation or prosecution may

be commenced or proceeded with under this Statute for a period of 12 months after the (UN) Security Council...has requested the Court to that effect

Article 27

1. This Statute shall apply equally to all persons without any distinction based on official capacity. In particular, official capacity as a Head of State or Government, a member of a Government or parliament...shall in no case exempt a person from criminal responsibility under this Statute, nor shall it, in and of itself, constitute a ground for reduction of sentence.

Article 29

The crimes within the jurisdiction of the Court shall not be subject to any statute of limitations.

Article 48

1. The Court shall enjoy in the territory of each State Party such privileges and immunities as are necessary for the fulfillment of its purposes.

Article 75

1. The Court may make an order directly against a convicted person specifying appropriate reparations to, or in respect of, victims...

Article 112

1. An Assembly of State Parties to this Statute is hereby established...
6. The Assembly shall meet...once a year

Article 119

1. Any dispute concerning the judicial functions of the court shall be settled by the decision of the Court.

Article 121

1. After the expiry of seven years from the entry into force of this Statute, any State Party may propose amendments thereto...
2. The adoption of an amendment...shall require a two-thirds majority of States Parties.

"Holy moley," gasps the agent. "What shallow-brained idiot son of a donkey let this Article 121 slip through?" He presses the mauve alert button on his Rolex to call an emergency meeting...
(To be continued.)

Mary Maxwell

email: mary.maxwell@student.adelaide.edu.au

The GREASY Adventures of Captain Tightarse

As many a fair cash-strapped uni student will agree, the Adelaide hospitality scene is absolutely overflowing with shithouse jobs. I should know... I've had most of them. Whilst nine out of ten plebs will also agree that any cash flow is good cash flow (a doctrine I heartily endorse), the variety and proliferation of narcissists, psychotics and general all round tossers who inhabit the rotting bowels of this industry can make it a particularly unpleasant way to earn that rent/textbook/liver transplant etc...

Having said that, I can also say in defence of the industry that, given the right fusion of people, combined with adequate amounts of on-the-job tomfoolery and random shenanigans, you may witness some of the most amusing occurrences you will ever see or be a part of. A fine example of this was the fact that the manager of my last job was cheaper than Britney's dress sense and thus refused to pay a professional plumber to come out when the floor drain in the front bar blocked up. Now, as my fellow veterans may know, floor drains in commercial kitchens/eateries etc often contain grease traps which act much like a net to entrap (wait for it) grease and

other undesirable liquids. In the case of this particular establishment, some rather odorous sewerage was also present in the quagmire that was our drain due to a monumental fuck-up with the plumbing some weeks earlier. After observing much futile D.I.Y with various household utensils by Captain Tightarse (as we had dubbed him) it became apparent that the way to unclog the festering cesspool was to find some way of pumping out the contents. Much to the amusement of chefs and waitresses alike, we watched on as Captain Tightarse, determined to save some cash, resorted to sticking a pipe down the pungent smelling drain and proceed to attempt to suck out the contents with his own mouth. Within five minutes, a year of cleaning tables for a pissy \$11 an hour seemed almost worth it when I watched that wanker bolting towards the back entrance of the restaurant in order to spit out the mouthful of essentially sewage and grease that he had accidentally ingested.

Such an experience had two distinct advantages in my workplace. One: it was the ultimate victory for all the employees who had wished our boss would 'eat shit' and then through some form of what seemed to be divine

intervention actually got to witness the physical manifestation of our dream. Two: it gave us all something to talk about and bond over at staff tequila nights while we watched our very lubed-up head chef do his interpretation of a karaoke-singing Japanese business man (perhaps a story for another time).

So there you have it, kittens. Those of you who have not experienced this industry first hand, spare a thought for the person who brings you those tallow-encased wedges that you love so much. Do not pity them, however, for in some twisted way he is probably having more fun than you out the back with the chef spitting in the bitchy lady from table 17's food. From working in hospitality you can gain more than a rabid distaste for small children, and if nothing else, at least you'll have some good stories to tell.

Amanda Ventura

Hey YOU!

Write stuff for Wayward, or, God help us, we'll hunt you down and throttle you with a big stick.

Top US Military Advisor Uncovered!

The secret identity of the United States' top military intelligence advisor was revealed last week. While the world questions why the US has been seen fit to be an aggressor in the current conflict in Iraq, *On Dit* has learned that the decision to invade has been based on advice from high profile Australian, Steve Irwin.

The man known around the world as 'the Crocodile Hunter' is reportedly working on a new documentary showcasing the behaviour of the leaders of rogue states. True to form, he has embarked on his favourite tactic of antagonising the creatures he captures so he can showcase their defence mechanisms on film.

A top US official, who wishes to remain anonymous, spoke to *On Dit* about the military tactics suggested by Steve Irwin.

"From the time we started liaising with him, he was constantly asking us what Saddam Hussein was likely to do if we poked him in the eye with a stick. He said that normally his best footage came from that sort of behaviour."

It seems that since the US does not possess any sticks in their armoury, a 'shock and awe' military strike is seen as the next best thing. Our informant tells us that Mr. Irwin is not going to stop there.

"He is planning a full series of documentaries. He keeps asking us to try sticking our finger up the bum of a North Korean leader Kim Jong-Il. He assures us the results will be hilarious!" It seems the next challenge for the 'coalition of the willing' will be to work out how exactly to perform this task.

"Whatever happens, we are sure the ratings will be huge. Steve Irwin has built up such a huge following around to world because of his willingness to do absurd things on camera. The motion picture rights for this war will be enormous. The highlight surely will be when he tries to force a small video camera up the nose of Osama bin Laden." The world watches and waits with interest.

Mickey B



THE ON DIT GUIDE TO... EFFECTIVELY SMACKING SOMEONE IN THE NUTS

Here's a fun trick for all you Wayward fans to try at home!

You'll need

- (1) A pair of testicles (preferably attached to a fairly gullible person).
- (2) A camera (optional bonus).

First, have your subject stand in front of you, knees apart. He may also wish to clench his fists - this seems to help a little. A leather strap between the teeth is also a wise option.

Now administer a sharp, firm and controlled *tap* to the underside of the supplicant's scrotum (*fig 1*). He will then make a very amusing face, before doubling over on the floor in the foetal position (*fig 2*). Ho ho, what larks!

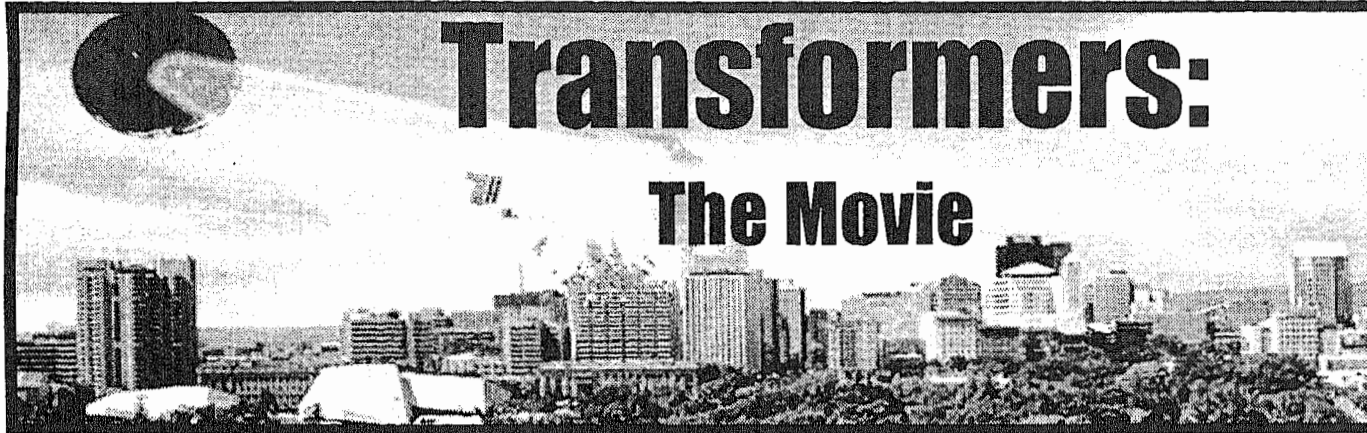
Try taking turns with a trusted friend. Trust us, it's hours of fun. Alternatively, use it to shock and beguile a stupid friend. REMEMBER - all it takes is a slight tap. On Dit takes no responsibility for any nad-related injuries incurred.

Fig 1.



Fig 2.





Transformers: The Movie

1986 D: Joe Bacal/Tom Griffin
Judd Nelson, Leonard Nimoy,
Orson Welles, Eric Idle
Madman/AV Channel

**It's coming March
2003**

As a child, I eagerly awaited Saturday mornings to watch my favourite cartoons and act out the narratives with my toys. He-Man and the Masters of the Universe, MASK and Transformers were the consummate range of toys and provided me (and I suspect many of you) with hours of unbridled joy. Seeing *Transformers: The Movie* for the first time with my brothers was one of those events that I have never forgotten. Imagine my excitement, then, in being able to revisit my childhood through this outstandingly presented DVD. Set in the year 2005 (remember, this was made in 1986 and has a plethora of cheesiness!), the film opens with the

heroic Autobots, lead by Optimus Prime, preparing to retake Planet Cybertron from one of their moon bases. A Decepticon spy soon discovers that a flight to Earth is planned, with a mission to collect stocks of Energon Cubes that are desperately needed before an attack can begin.

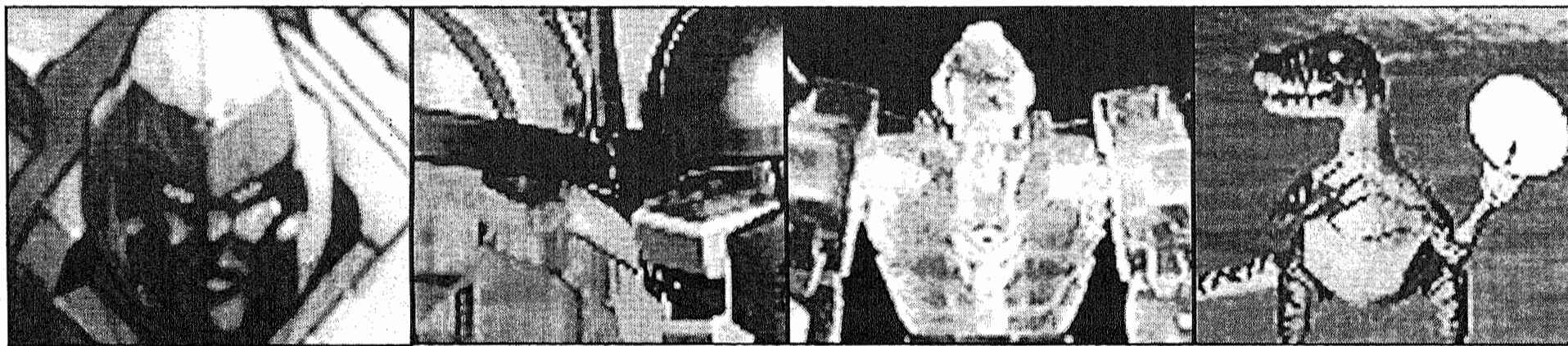
The Autobot convoy is cut off, and using the ship as cover, the Decepticons enter the Autobots' Earth Base. The youthful Hot Rod (Judd Nelson) realises what is happening and instigates the repulsion of the invaders. During the fight, Megatron (Leonard Nimoy) kills Optimus Prime, but is himself fatally wounded. Optimus Prime's emotionally charged final

act is passing on the Matrix of Leadership to Ultra Magnus, a scene that has caused many a tear. Meanwhile, Unicron (Orson Welles), a monstrous robotic planet determined on devouring other planets, is unleashing terror on the outer planets. He revives Megatron, bestowing him with a superior body, resurrecting him as the powerful Galvatron. The Autobots are chased to the Planet of Junk, where they regroup and plan their last-ditch effort to destroy Unicron, overthrow the Decepticons and retake Cybertron.

The DVD is of exceptional quality, with crisp animation and 5.1 Dolby Surround. My sole gripe is that the movie is viewed

on a 4:3 Full Frame rather than the usual 16:9 Widescreen. That aside, the package is laden with extra features, including the theatrical trailer, Stan Bush's video clip for his theme song 'The Touch,' well-dated television commercials for the toy line, a swag of biographies and comprehensive image galleries. This is an essential DVD, one that any self-respecting child of the 80's must own.

**Mattyjo
is a robot in disguise**



24 HOUR PARTY PEOPLE

Now Showing
Palate Nove Cinemas

One night in a crowded Manchester nightclub called the Hacienda, rave culture was born, and 'even the white man could dance'. Michael Winterbottom's latest film *24 Hour Party People* charts the rise of the music scene in Manchester in the early eighties through the eyes of Tony Wilson (Steve Coogan), renowned TV personality and eventual owner of Factory Records. He brought us bands like Joy Division (later to become New Order), and The Happy Mondays, whose influence can still be felt on the music of today.

Stylistically, this movie is as energetic and frenetic as the music that drives it, with choppy edits and sly asides to camera by Wilson that continually draw attention to the artificial nature of this tale. Although this film is grounded in fact, the story is somewhat embellished in places, which is made more obvious when Wilson catches his wife shagging one of the Buzzcocks in the toilets, a happening denied by the real man, who is playing the janitor in that scene.

Coogan is fantastic as Tony Wilson, a man whose talent was only outstripped by his enormous ego. You are compelled to love him despite his arrogance, even

when he gets a hooker to finish off a blowjob after his wife has caught him in the act. This movie is packed with interesting real life characters, like Shaun Ryder from the Happy Mondays, who holds the vocal tapes from the latest recording hostage, so that he can scam enough money to buy more drugs. And then there is the sound engineer, an alcoholic who attempts to shoot Tony. The actors playing real life figures manage to really capture the spirit of their roles, in particular, the actor playing the doomed Ian Curtis of Joy Division, who looks so similar that he could be his twin.

Ultimately it is the music that drives this film, and it is the story behind it that will leave the lasting impression. If you are a fan of rave culture, or you simply want a damn good story with some fine acting, make sure you see *24 Hour Party People* on the big screen. The rise and fall of Factory Records and the Hacienda nightclub make for a spectacular story that shouldn't be missed. You will also understand why dance clubs charge so much for their water!

Poptart

SO CLOSE

2003 D: Cory Yuen
Columbia Pictures Film
Production Asia

So Close, a slick action extravaganza from director Cory Yuen, was one of the many films showcased during the Adelaide International Film Festival. The action starts from scene one when the computer company run by brothers Chow Nunn and Chow Lui is being overrun by a rampant virus. Seconds before the virus destroys the network, it's stopped by the mysterious "Angel.com" who arrives in the form of Lynn (Shu Qi). However, little does Chow Lui know, Lynn is actually a highly trained assassin, and with the assistance of her sister Sue (Zhao Wei) she ends up killing him.

From here on things get a little more complicated, and the action tends to take over from the actual storyline. A skilled young cop, Kong Yat Hong (Karen Mok), is assigned to track Lynn and Sue down while in the meantime Lynn decides that she'd rather settle down with Yan, a cousin of an old friend, than live as an assassin. Frankly, I found this love story a little strange, especially a scene in which Yan buys a bottle of water, heats it in the microwave and then places it in Lynn's hands (perhaps to

keep her warm in the rain?). Go figure. It's only in the the action scenes that *So Close* truly excels. Cory Yuen is one of the worlds most renowned choreographers, with credits including *Romeo Must Die*, and *Kiss of the Dragon*, and his experience shows. As with every fight scene created since *The Matrix*, *So Close* has its fair share of slow motion fighting and physically impossible martial arts moves. However, added to this are some truly spectacular sword fighting scenes, in which the movements are so fast that I'm surprised someone didn't lose a limb. The only downfall of these scenes is the music, which is slow and, need I say it, downright sappy. In fact, for some bizarre reason it's the same music that's played in the emotional scenes as well.

All up, *So Close* is entertaining, but not enthralling.

Aphid



Interview with Mario Andreacchio

Director of *Paradise Found*

On a historical Thursday afternoon that will be long remembered for America commencing its bombing campaign on Iraq, I was fortunate to share a relaxed drink with one of Australia's leading directors, Mario Andreacchio, the man behind *Sally Marshall Is Not An Alien*, *The Real Macaw* and *Napoleon*. With such children's movies under his belt, I was unsure how the story of French artist Paul Gauguin could be guided onto celluloid. Mario was more than happy to correct my perception of his range of film making...

"I've been known as the kids and animals director, but what a lot of people don't understand is that I made schlocky action adventure films and other things, but I had little kids and was making films that they couldn't see. So then I decided to make films that my kids could see and started out with *Napoleon*, and then as they grew up, the films got older and older. I'm probably the only director in Australia that's made a film for every age group!"

While Mario fidgeted with, and eventually broke, the 'no smoking' sign on our table, I fired my questions at him, the first of which was concerned with the film's major drawcard, Kiefer Sutherland. Being

not nearly as intimate with the film process as Mario, I had assumed *Paradise Found* was made after the first series of the infectious television series, *24*. It was, however, prior to the initial filming of the pilot episode that *Paradise Found* was shot.

"When we first proposed Kiefer, it was a case of 'you want to cast who? Kiefer Sutherland?' It was my casting director who came up with the idea and it took me a while to adjust to it. Without *24* and only the previous range of films that he'd done, you sorta think 'huh? HIM playing a French artist?' But the more I thought about it, the more I could see how it could be done, and he's such a consummate actor. Originally, we were going to kick off with *Paradise Found*, but then I postponed it because we weren't happy with the script, so I did another film called *Young Blades* which is about the three musketeers when they were teenagers. I was looking at material on the three musketeers and I saw Kiefer in the Disney version and I thought 'well... yeah, he's actually quite interesting.' It was that film that started to consolidate our problems, but it wasn't decided until I met him and saw the way that he really wanted to be part of making

the film. No one had ever offered him a role like that and it was a very small window of opportunity that we had before *24*. So we seized it and got him in."

Paradise Found is a veritable feast on the cinema screen, with sweeping vistas and a vast array of landscapes creating a rich backdrop for the story. "We used Queensland for Tahiti and Prague for old Paris. We needed a city where you could still have the cobblestone streets and be reasonably wide, and not have too many television antennas. It's so hard to shoot period Paris actually in Paris."

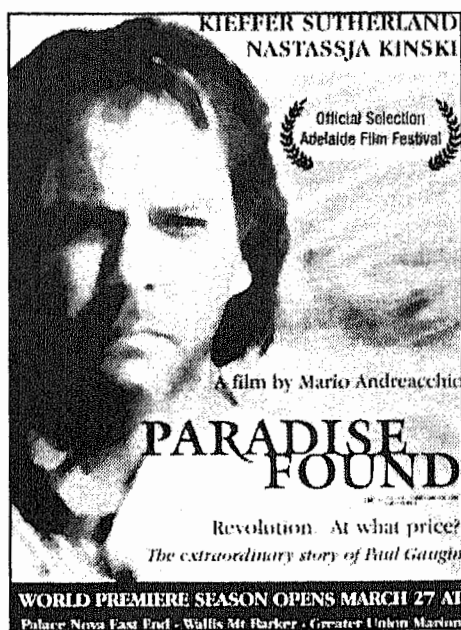
The movie is not a mere biography, actually striving to tell a story about real people rather than being a documentary with actors. At the same time, *Paradise Found* is not a case of dramatising an ordinary story for the sake of making the director seem a credible force in the industry. "I'm not driven by the goal to be a star director, where people want to go see a Mario Andreacchio film. I'm driven by wanting the film to stand by itself. The film needs to work, not because of my name, but because of what it is."

"Most importantly, I like this film because of the Australian vision. When

people start saying 'We've got to be telling Australian stories, well... yeah, but I think what's even more important than Australian stories is the Australian vision and the Australian perception of the rest of the world. We don't want to be in a situation like the cultural revolution of China or Russia, which said 'You must only make Chinese films!' or 'You must only make Russian films!' It's what our vision is on other aspects that our happening and influencing us."

"One of the things that really pulled me to making the film was when I saw a painting of Gauguin which was the final painting you see in the film, which raises those questions of 'Who are we, where do we come from and where are we going?' It's ironic that as we're talking, war is breaking out in Iraq and it's those very same questions that are fundamental to our thinking. His questioning of economic rationalism and his midlife crisis... all the things that we go through now he was going through then. That, to me, is what makes it really relevant."

Matty



Paradise Found

Opens March 27
Palace Nova and Selected Cinemas

to capture the essence of this natural setting before it is made extinct by the imposition of Western culture, much to the mockery of his critics at home. Shifting back and forth between his life in Tahiti and his former life in Paris, the choices Gauguin makes during the film are given greater prominence by immediately observing their consequences.

The first of these major decisions occurs when he meets one of his idols, the relatively unknown artist Camille Pissarro, from whom Gauguin has previously bought several paintings. After inviting Pissarro to his home, Gauguin shows his friend some of his own compositions, which are greeted with generous compliments. Inspired by this praise, Gauguin quits his job at the stock exchange declaring that he will be a success. His wife Mette, played by Nastassja Kinski, is not sure about her husband's talent and believes that Pissarro is only being flattering because he does not want to sever Gauguin's financial support that is keeping he and his family from starving. The theme of being unhappy with one's career is given a fair run, with Gauguin trying to return to business but again feeling dissatisfied. Selling tarpaulin

door-to-door will do that to you, I guess. After giving up painting to please Mette and reunite his family, the scene where he first decides to return to his painting is absolutely delicious, with Sutherland being joyously intoxicated with the smell of his oils and turpentine, and the feel of broad brushstrokes against his canvas. Indeed, Gauguin's work turns out to be progressive and excruciatingly beautiful, but he is too advanced to be appreciated.

By far, this film thrives on the pairing of universal themes of revolution, passion and the price of one's choices with the splendid imagery that enriches them. The Parisian chapters of Gauguin's life are shot just as beautifully as those that take place in the South Seas. *Paradise Found* avoids many clichés that perpetually stump other period dramas. There are no forced accents, extravagant costumes that conceal poor dialogue or unnecessary references to historical events. I urge you to see this film - it's one of the best films I've seen this year.

Matty

GIVEAWAYS!

Steve from Picture This! has kindly given us **ten double passes** to *Paradise Found* for your cinematic pleasure. Simply roll down to the office on Thursday at 2pm and we'll sort you out quick smart! We also have passes for *Heroic Cinema*, a special season of cult Asian fantasy, action and anime, as well as tickets to *Cinema Bizarro*, a collection of surreal and odd realities, screening at the Mercury throughout the next few months, thanks to the Media Resource Centre. These are all limited, so be prepared to grovel heartily. If you want to **submit your entry for the Scary Scary Drawing Competition** whilst on your knees, you better do so, as the horror DVD prize bonanza closes this week. Check out the next edition of *On Dit* to see if you're a lucky little urchin.

FILM MEETING!

Want to meet Mattyo and Victoria? I know I do. Meet at Rumours Cafe at 1pm on Monday for your chance to take home free review tickets, and maybe even the heart of one of our talented sub-eds.

xoxoxoxox



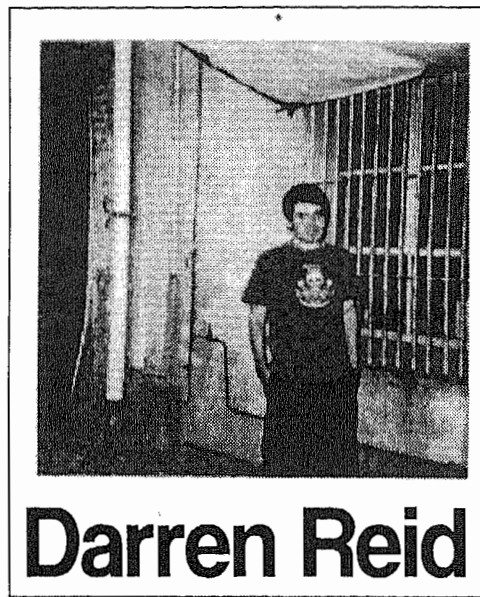
Look here, coolsters.

The *On Dit* Arts and Theatre section is looking for reviewers.

If you can write a decent review, free tickets to exhibitions, plays, and the like could be yours!

Come on down to the office and have a word to the Arts/Theatre sub-eds, Leo and Maxim, or give the editors a call on 8303 5404, or email ondit@adelaide.edu.au

Snapshot of an artist at work:



Darren Reid

Graphic designer and visual artist Darren Reid is a product of intellectually and artistically creative genes and a unique mix of influences. In his teen years he gained a strong interest in graffiti and street art which led to further study of design. As a result Darren has produced an intriguing collection of work which retains a deceivingly lighthearted and simplistic form, while simultaneously carrying a heavy message of complexity in the rough lines and subject matter. By using a vast collection of materials from pencil and paint to photocopy and Polaroid the genuine and humble individual has certainly distinguished himself from the typical themes and styles of the street art movement.

A large amount of research went into the *Los Bandidos* pieces, drawing inspiration from non-typical sources - the life experiences of the distinctive culture of gangs throughout the Hispanic community. However, as Darren mentioned, the creative process is usually quick and unrehearsed resulting in a purely original concept using street-based art as a foundation, expressing graffiti, contemporary graphic design and photography. Darren's sketches were born

to a personal drawing book and although inconsequential in the view of the artist they captivated exhibition organizers at Area 101 who presented the conceptually dark, yet aesthetically vibrant work.

For the moment Darren is content with how his work has progressed and with the recognition he has received, but because Adelaide is such a small outlet for such work he intends to tour interstate. He has strong beliefs about selling his work and says that he "would rather part with a piece for less if it were being sold to someone who really appreciated it rather than someone who didn't". At the same time he realizes his good fortune of being able to do what he loves and make a living from it.

Darren's work can currently be seen at Area 101, (8)-189 Hindley Street West and at the exhibition, *California*, at the Downtown Exhibition Space, which opens April 4.

Words & Photography:
Zoe Limberis

The Return

Queen's Theatre
March 13

The return of *Return* in 2003 presented the cast with a full house on their very first night. The five actors, Alistair Scott-Young, Caleb Lewis, Irene Tunis, Melanie Vallejo and Roman Vaculik, none of whom are new to the acting experience, presented a stunning performance of hidden deception, life, luck and human nature! This play is not one for those who like to hide from life's realities, and it appeared to lack a strong point to go with its depressing view on life. It began slowly but soon began to spin out of control. On a night when the guards are on strike, two lower class thugs take possession of a carriage and interrupt the lives of anyone who thereafter enters the last train of the night. Interspersed with comedy and suspense, the plot develops as first a young woman and then two middle-aged people enter the carriage. One by one each of

these characters create a spectacle of their own. Maureen, the second passenger to enter the train was one of the first to spill her guts. Her appearance on the train and story appeared not at all to be connected to the final conclusion. She spoke of how she had left her husband behind and her disgust that he had kicked the cat. This made one wonder whether the bag that she clutched so anxiously actually contained this cat. The mysterious passenger had until then observed all this silently. It was only when the thugs started to harass this character that the plot erupted in disaster that let the cat not out of the bag but out of the closet. Out of ten this play would rate seven with an extra plus because of the little distractions from the storyline.

Leanne Pace

One Step Forward Backward

Written and directed by
Samia Mikhail

Featuring the poetry of
Wadih Sa'adeh
Adonis
Mammad Aidani
Omar Khayam

Videographer and Visual
Artist:
Fassih Keiso

Composers:
Chris Watson
Father Aphram
Brahim Benhim

The *Nexus* Cabaret and Gallery held a one off show at the Lion Arts Centre, *One Step Forward Backward* by Samia Mikhail. The multi-media format utilised a bare space that allowed performers to read poetry, sing and play live music whilst the background for the players awashed itself with a visual narrative. The audience faced the north-western corner privy to the images on the north and west walls. Apart from the stark light emitted by the slide machines and digital projectors the candelabras that were positioned on the stage provided soft lighting. The piece centred on experiences endured in times of war, in particular civilian life of Beirut during the 1990s. The war torn urban scape was visually emphasised and the connection with their land was expressed by sound. The images ran in conjunction with Arabic poetry which was translated via projection. The painfully desolate

imagery was contrasted with pristine Australian walls in the city setting. The consequences of war and the effect on the life of ordinary folk was highlighted by the shots of housing blocks reduced to rubble, twisted car wrecks, silent bodies and the trail of destruction left like a giant that had walked through the city and taken drunken swipes of anger. The shell peppered blocks that were left standing had every balcony folded down and sections missing, amongst the concrete chaos people try to live on. The glory of having a roof over ones' head, or a vege patch, the humble tomato, and the simple pleasures of life were celebrated in the poetry. The deep connection with their homeland was expressed by the artists and the difficult decision to leave their homeland because of inhumane conditions that demanded unforeseen change. In a time of carnage the piece presents innocence and youth as the hope of the present and future fruition of constructive development.

Maxim Sharoglazov



Albert Namatjira

Seeing the Centre

Art Gallery of South Australia

Until May 4

Albert Namatjira (1902 – 1959) was an Aboriginal artist whose artwork captured the unique character and spirit of the Australian landscape. Namatjira rose to prominence as one of the most well known artists in Australian art history. His watercolour paintings have become iconic images of central Australia. *Seeing The Centre*, an exhibition currently showing at the Art Gallery of South Australia, explores both the artwork and the life of this great artist.

Namatjira began his career as an artist in Hermannsburg, west of Alice Springs, where he learnt to paint from fellow artist Rex Battarbee. Namatjira's early works drew inspiration from daily life, animals, people and their connection with the land. As his skills as an artist developed he moved away for the human figure and concentrated on the environment around him. Many of Namatjira's works are representations of the Aranda (Arrernte) Country. Namatjira used watercolours to create vibrant images of Central Australia, a landscape that had previously been thought of as a red desert. Through his painting Namatjira shows not an arid desert but a world filled with life.

Namatjira's use of gentle tones captures

the energy and spirit of the Australian landscape. His use of watercolours reflects the bright light of the outback and the effect it has on the land. Namatjira's artwork imitates the changing colours of this diverse landscape. Light and shadowing became very important to Namatjira's artwork. Namatjira shows the way light changes the colour of the land, from the golden glow on a rocky gorge to the soft blue haze of a distant ridge. Throughout his artwork Namatjira captured the interesting affects of shadowing on rock faces, gorges and gaps. This shadowing technique used by Namatjira gives his work a three-dimensional feel.

It isn't just Namatjira's technique with watercolours that made him a great artist, but the way he looked at the land. The manner in which he viewed his environment and transferred this into the composition of his paintings is what really adds to his artwork. While walking around this exhibition of nearly a hundred artworks, they seemed very familiar to me. Namatjira's technique of capturing the Australian Centre has truly influenced many artists. This is shown in the exhibition by the other artist's works on

display along side Namatjira's. The exhibition includes artworks by his family members, other Hermannsburg Artists and well-known artists such as Otto Pareroultja, Walter Ebatarinja, Richard Mocketarinja, Rex Battarbee and Sir William Dargie (who won the Archibald Prize in 1956 with a portrait of Namatjira).

Namatjira often viewed his subject matter from a great distance. This allowed the artist to really appreciate the full visual affect of the Australian environment. The piece 'Illum-baura (Haats Bluff), Central Australia' (1939) is a great example of how he viewed the land. By taking in the beauty of the environment from a great distance, he shows the blues, purples, soft pinks and mauves of the shadows that draped this rocky ridge. This painting expresses the timeless beauty of the land; it looks untouched by human hands. The painting seems to be a window into a wild world, free of boundaries and prejudices.

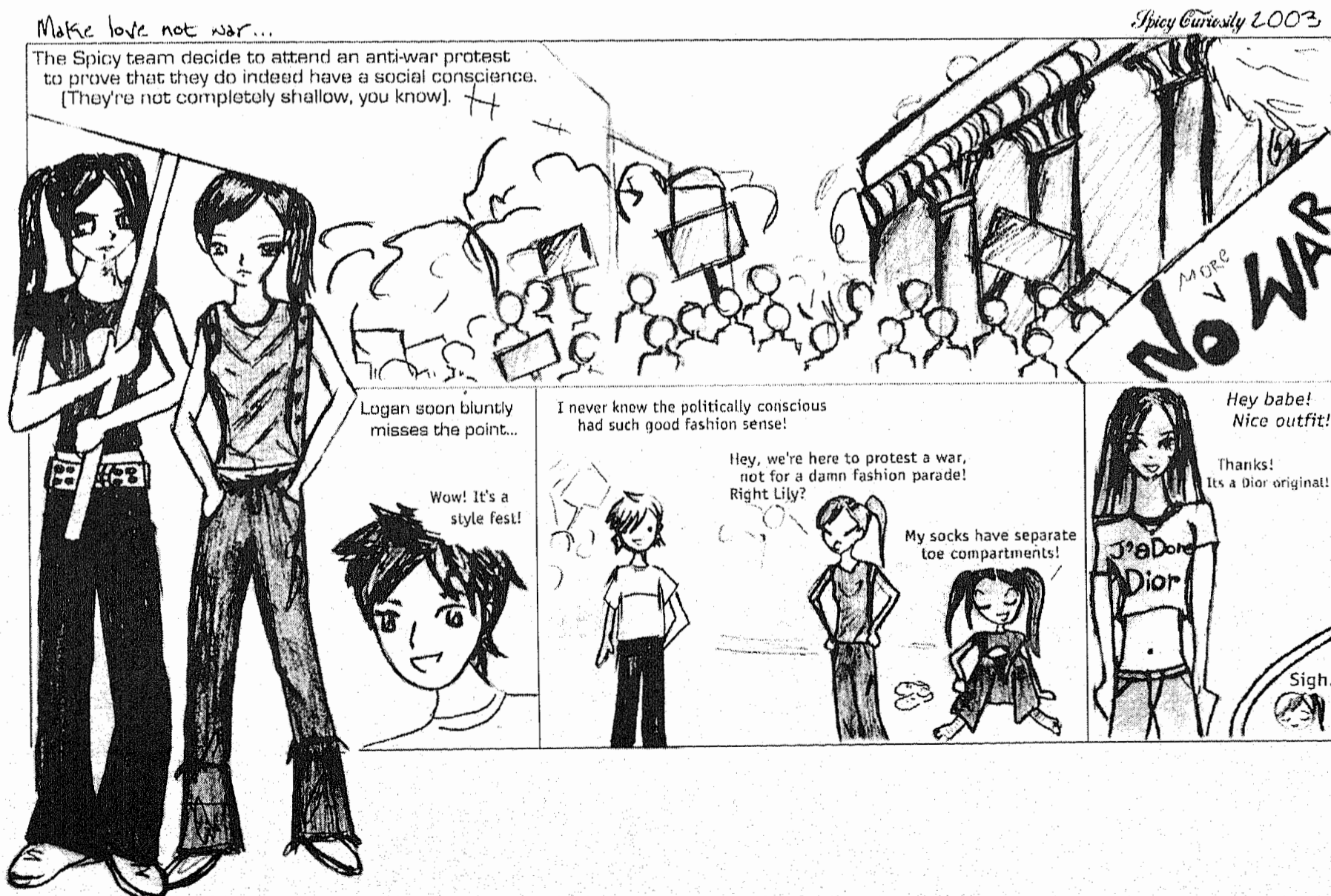
'Simpson's Gap' (1949-54) again explores the effect of light, shadowing and distance. Namatjira uses rich colours, iron reds and golden tans to represent this ancient gorge. Despite his use of soft colours he is able to show the strength and grandeur of the Red Centre. Although

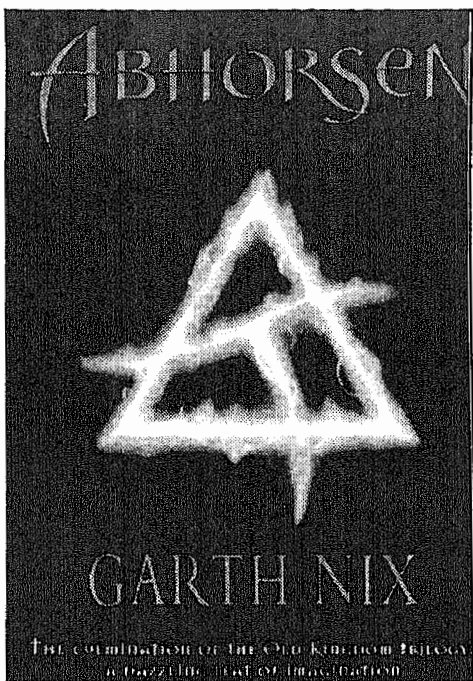
Namatjira was painting a solid rock formation, there is a great deal of movement in the piece, this is emphasised by the use of shadowing.

Although Namatjira came to prominence as an artist, often he faced great hardships due to the prejudice of his time. Racism and social politics had an effect on Namatjira, but despite this he continued to create interesting artworks that truly capture the heart of Australia. His paintings are not just an exact copy, like photography, they offer much more. The spirit of the land and Namatjira's own connection with it is evident. The artwork has real character; the trees, mountains and rocky gorges seem to take on a life of their own. Although I have never been to many of the places that Namatjira painted, after seeing this collection I felt I had visited everyone.

This exhibition runs until May 4, at the Art Gallery of South Australia.

Leo Greenfield





Abhorsen
Garth Nix
Allen & Unwin
\$27.95

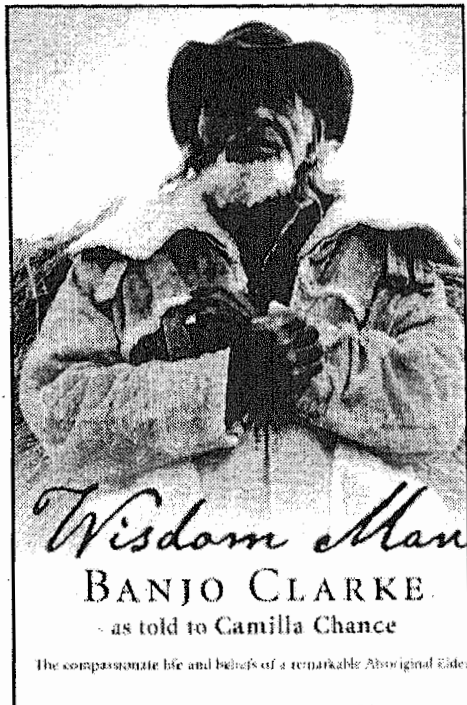
Insert more swords, battles, magic and character development and you might actually have a book worth reading. I have to admit that I'm a bit of a die-hard traditional fantasy fan and, as such, this book does not live up to my expectations. *Abhorsen* is the third book in a trilogy by Garth Nix where the series is set in a world that is half like our own and half magical. I find this deeply offensive for some reason - having guns, bombs and modern technology in a fantasy novel appears to me to render pointless the effort it takes to develop an entirely new world. However it does not appear that Nix has put much effort into this created world - it lacks history, definition and personality. And he's had three whole books to construct it and still hasn't managed to succeed! I do however have some interest in the magic - both the free magic which is connected strongly to death and necromancers and the charter magic which is a kind of life force that flows through the magical half of this world which certain people can tap into. But yet again Nix is not able to fully develop this interesting idea so it loses a lot of its appeal.

The plot follows the usual line - the world is threatened by some vile evil and a hero gallantly overcomes the odds and saves the day. Unfortunately the heroes in *Abhorsen* are immature, unsure and frankly boring characters. If Nix is trying to explore his characters' personal development as the novel progresses, he doesn't do a very good job of it. Yes, the characters do grow to fit their respective roles but it takes so long, and is so blatantly uninteresting that I have no affinity with the characters at all. Maybe I'm missing out because I haven't read the first two books, but somehow I doubt it. Even the climax of the book is disappointing - especially considering Nix has had three novels to build up to it. Don't get me wrong, I'm all for a fast, thrilling pace as a book nears its climax but on the other hand doing away with the climax in just a few pages really doesn't cut it. What suspense Nix managed to create was rendered obsolete by the unsatisfactory conclusion. If Nix was trying for a hard hitting, gripping finale, he failed. Dismally.

If you're looking for a book that's easy

to read and won't challenge your intelligence but isn't very satisfying I would recommend *Abhorsen*. Maybe that's why it had such good sales in the US.

Fiona



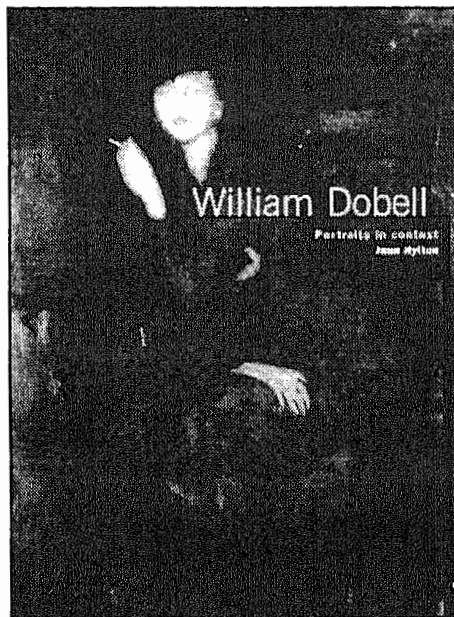
Wisdom Man
Banjo Clarke, as told to Camilla Chance
Penguin/Viking
\$29.95

As diverse and beautiful as the culture upon which most of this work has its roots, *Wisdom Man* is a wonderful book. Banjo Clarke was one of the country's highest profile and charismatic Aboriginal elders, whose influence upon contemporary Australia cannot be understated. This story is told in three parts, reflecting the three major stages of his life: his youth and early development, his middle years and the last years of his life, until his death in 2000. This is not simply an autobiography - any material deemed to be useful in understanding and appreciating his life has been included, from letters to poetry and photographs. Banjo's children add their own two cents, as well as several prominent Australians contributing their recollections. Looking at the list of those who have been impacted by Banjo speaks as much for the man, as the actual content of their words: Martin Flanagan, Archie Roach, Judith Durham and Paul Kelly to name but a few.

While most of *Wisdom Man* is written by Banjo himself, it does serve as a fitting eulogy with an extraordinary attention to detail. Readers gain insight into his family history, which runs back to Queen Truganini, one of the most famous Indigenous Australians from the early years of settlement in Tasmania. White Australians can speculate what life was like for Aboriginal people in these days, but you can't beat the hearing it from those directly impacted by racist policies and institutions of the past. Banjo tells magnificent stories about such times, as well as the everyday; working out the intricacies of the family network and relationships, making eel traps and living in the country, learning about his rich heritage and boxing. Banjo doesn't flourish his stories with inspiring vocabulary, rather letting the unity of the story speak of his compassion, humour, sense of justice and

deep love of the land, a facet of Banjo that cannot be understated. I was a little frustrated that very little was said about his shortcomings, despite being imprisoned for "standing up for my rights" or accepting other unfair convictions. Unless the truth has been skewed, Banjo may well be one of the most remarkable people I have read about. His vision for peace and love was not without substance, with a conspicuous drive towards promoting these things. In particular, Banjo loved his country and if nothing else, leaves this clear message through the words of *Wisdom Man*. "I'll never leave here. My heart and spirit will never leave the bush. I do not understand the notion of 'title' and 'ownership.' Who can own the forest but God? It is a cathedral to me, a special place where I can feel my ancestors' presence. It's my homeland, the spirit of my people, where they roamed, sang and told stories. Whether you are black or white, you need to love, respect and be kind to this cathedral, and never, never undermine it... you always come back to your homeland. You always come back."

Matty



William Dobell: Portraits in Context
Jane Hylton
Wakefield Press
\$39.95

William Dobell: Portraits in Context is a locally written and published biography about the life and paintings of one of Australia's best known visual artists. It has been released to coincide with the

exhibition of a number of Dobell's works at the historic Adelaide estate Carrick Hill from the March 7 until the June 28, this year. Born in 1899, William Dobell has achieved wide acclaim as an artist in both the Australian and European art world and has won Australia's prestigious portrait competition, the Archibald Prize on numerous occasions. This book discusses his best known work, *Portrait of an Artist (Joshua Smith)* - winner of the Archibald Prize in 1943, the controversy which surrounded this painting, the emotional effects of the painting on Dobell and his subject and also the painting's demise in 1958.

This book focuses much of its attention Dobell's best known work, and arguably, his main claim to fame through the controversy it created in many art circles. Apart from the usual biographical information that this type of book has *William Dobell: Portraits in context* also includes some very interesting details on painting restoration, particularly the restoration of *Portrait of an Artist (Joshua Smith)*. Another really informative and interesting feature of *William Dobell: Portraits in context* is that it also details a portion of Adelaide's history, particularly the history of Carrick Hill and its occupants.

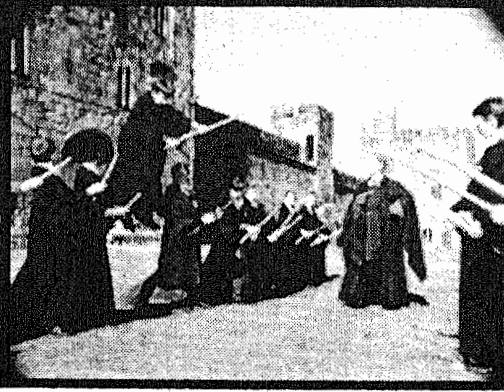
I have to admit, when I first picked up this book I was a little daunted by the title - the word "context" always appears to be used in the driest of textbooks. However, despite the title I found this book to be an interesting and informative insight into the life and work of Dobell. This aspect was emphasized through clear and direct language without the usage of complicated technical terms, found in many other art texts. I felt the best part of the book was the gallery of Dobell's works at the end of the book and the contrast that they showed throughout his career. I really enjoyed reading this book and I am looking forward to seeing the exhibition of Dobell's works. This book will certainly be of particular interest to readers with an interest in art or history. However, I feel that most readers will be able to get something out of reading this book because it covers many subjects, all tying into the very interesting and sometimes controversial central theme of William Dobell and his art.

Belinda

Only another

90 short days

to find out what
the latest
broomstick model
is, and if
Gryffindoor win the
Quidditch cup...
ah, the trivia!



Racy acts around Adelaide

ADELAIDE MUSIC ARCHIVE NUMBER 5

This week's selection is a dedication to two of Adelaide's meanest '60s R&B garage bands. As well as playing sensational music, these two bands have peculiar qualities that earn them a place in the Adelaide Music Archive. I'd also like to apologise for saying the Easybeats were from Adelaide - they were from Melbourne. Last time I trust anyone else's accounts of the history of local music!

THE IN-SECT AND THE OTHERS

As I said, both of these Adelaide bands had very odd careers. The In-Sect formed very early in 1961 under the moniker Dave Thunders and the Macmen. Later they would change their name to The In-Sect, paying homage to the Beatles (ha). This mod band cleverly led an amazing double life. On any given night they could be heard playing Top 40 songs, or cheesy muzak on the high-class cabaret circuit, before leaving to play vicious garage punk at another venue! They basically used their talent to earn money as a cover band, and then played what they enjoyed at discothèques. Interestingly enough, 60/40 bands such as The In-Sect could play at up to six different venues in a night. The band's first classic single, 'Let This Be a Lesson'/'Take It Easy' (1966), was a tough R&B raver in The Yardbirds vein. Towards the end of their career The In-Sect were joined by Twilights (Archive No.1) guitarist John Bywaters, before becoming a full time cabaret band throughout the '70s.

The Others are worth mentioning for many reasons. Having formed in 1962, the most amazing thing about these hard-hitting, dirty blues and R&B guys is that they are still gigging - the original members in the band have never had permanent jobs in their entire lives! The band associates this amazing feat - over 40 years of rock and roll - with the fact they have never played anything else but the garage/blues that they love, despite what may have been in vogue at any time. Their continual touring throughout Australia has become something of a legend, enduring injuries, break-ups, personal tragedies, and impossible long distance schedules.

During The Others' career they have toured Australia with an amazing array of international bands, including the Stray Cats, Screaming Jay Hawkins, Canned Heat, David Essex and even 'Fifth Beatle' Billy Preston. Hopefully I'll be able to organise an interview with these guys to find out about these support acts.

James Cameron



The Others

BAND PROFILE: KGB CONNECTION

As a local music enthusiast I have quite a bigoted view of the standard of our locally produced bands. In all honesty, I believe Adelaide has produced world-class quality bands in just about every genre of music. However, occasionally bands surpass that mark. New jazz/funk band KGB Connection have an amazing sound that is identical to the artists they imitate, both skilfully and soulfully. In the recordings I have heard they conjure the full scale of emotions that are involved in tunes such as Miles Davis' 'So What' and Herbie Hancock's 'Watermelon Man'. After hearing the talents of this band it is amazing to discover they joined together simply to make money busking in the Mall last Christmas! They enjoyed playing together and respected each others' talents enough to continue playing as a five piece.

The Adelaide Uni jazz scene seems to be a somewhat inbred breeding ground for bands of this genre, and is currently popping them out like there is no tomorrow. The members of KGB Connection have been performing in various bands since they were old enough to know what a crotchet was, so their live show is lively and professional. If jazz/funk is your cup of tea, then I encourage you to get down to the FREE gig they are playing on Tuesday April 8 at the Oxford at 8pm.

Trying to find gigs?



It's as easy as a tune-up!

Man, I really think I put myself out for you local music enthusiasts. As both a musician and keen supporter of the local music scene, I can sympathise with the difficulty of obtaining gigs when you have not yet established a name for yourselves. In all my experience, the best way to get gigs is to give out a demo to all venues that support live bands, with a letter of intent. After that, it pays to praise the organisers of the venues as much as you possibly can. Although you should never turn down work, it is best to avoid gigging at venues that only give you a percentage of the cash they make from the people that pay to see you. Whilst these places generously give gigs to up-and-coming bands, the incentive to invite your friends to earn yourself some cash often works in their favour, as they ask exorbitant door prices and pay you a pittance. But, like I said, never turn down work. The longer your resume, the more chance you will have at the coveted Austral, Swingcat and Crown and Anchor gigs.

Here is a comprehensive guide to the factions around uni dedicated to providing gigs for your band. Basically if you are keen enough to apply to all of these 'leads' then you are guaranteed some gigs!

The Adelaide University Bands Association is having its first meeting to discuss the enormous events we have planned for this year, and YOU are invited to participate in them! The meeting will be held on **Thursday March 27 at 3pm** in the Unibar.

The Hackney Hotel has started to religiously host local gigs on Thursday and Friday night, and is therefore looking for fresh meat. All you have to do to be applicable for this wonderful event is post or drop in your demo or a written expression of interest into the **Hackney Hotel, Hackney Road, Hackney 5069**, addressed to the wonderful **Vivienne Holloway**.

Adelle Neary is still looking for bands to play on the lawn Thursday lunchtimes! If you are looking to get some gig experience, and more importantly if you are going to be around uni at that time anyway (I'm looking your way Jazz students!) then this is an excellent opportunity. Contact **Adelle Neary** at campusmusik@hotmail.com for more information.

What are you waiting for? Fight the good fight, and go get 'em, Tiger!

Instant replay:

Adelaide's most recent winners

The Gels 'Somebody Someday'

Ahhh... The Gels. I really couldn't see a critic of any sort saying a harsh word about them. The Gels hold absolutely no pretensions, and do nothing other than play fun pop/garage/punk. They are always in the right place at the right time - as their hilarious tunes are most appreciated whilst drinking, you will never see them playing sober. They are the band that will come down after a sweaty set and have a beer

with you. And above all, they will reward you with tremendously fast and energetic rock anytime you make the effort to see them. This surprisingly long (five tracks!) single is a testament to all of these qualities. The two new songs, 'Somebody Someday' and 'Dannii', are very typical Gels songs; and whilst not anything new, not anything of less quality either. The single 'Somebody Someday' is an extraordinarily catchy pop-punk number,

a parody of American daytime soaps. I enjoyed 'Dannii' a little bit more though, which is faster, filled with Casio keyboard fills and sing-a-long chants. The remaining three live songs are a good example of their live sound, complete with larrikin vocal ejaculations between songs and beer fuelled speed.

James Cameron

Genevieve Maynard, Tamas Wells and the Career Grls Governor Hindmarsh, Venue Bar March 14

Arriving at the Gov's back room approximately mid way through the set of local pop-rockers the Career Grls, I was initially taken aback by the very minimalist attendance at the gig. Admittedly, most people seem not to think support bands, especially first-on support bands, are worthwhile supporting (boo!), but the sheer lack of bodies did leave one feeling a little underwhelmed. That being said, the Career Grls delivered a tight, pleasantly harmonised set of pop-rock numbers, if a little on the painful side of the loud spectrum. My only criticism of these guys really was the volume of their sound and the fact that the levels did intrude a touch on the very intimate crowd spattered across the candle lit tables. I must admit that I felt that the \$12 cover charge may have helped contribute to the lack of attendance and a big thumbs up to the Career Grls for playing

their energetic pop numbers with vigour despite the poor showing.

Up next were Melbourne indie lads Tamas Wells, appropriately named after their guitarist/vocalist of the same name, and I must admit that these guys, for me anyway, stole the show. Acoustic guitars, fretless bass, battered old organs and a stripped back drum kit allowed the melancholic musings of Mr Wells to float out across the marginally swelled crowd numbers, and lull the audience into a respectful and attentive silence. Cruising along in a laid back, folky vein, Tamas Wells were a great foil for the Career Grls' more rock stylings and I enjoyed the diversity presented by the first two acts; a bit of genre melding that provided for different tastes.

Following the four Melburnians was the dreadlocked Genevieve Maynard, of Stella One-Eleven fame, with a three-piece band hailing from ole Warrnambool. Kicking

off with some quieter acoustic numbers, things soon became rocked up with drum kits, fuzzy guitars and some sampling/sequencing that added an element of diversity to the sound. Whilst Genevieve's rock/semi grunge stylings are not entirely my cup of tea, they delivered their tunes tightly, although I must admit I found it difficult to decipher the majority of her lyrics. However, I did enjoy the acoustic tunes at the beginning of her set and perhaps an acoustic bent to the whole show would have complemented the gig's intimacy. All in all, 'twas a night of quality musical pedigree whose ability to be enjoyed was lessened dramatically by the poor attendance and some unfortunately painful levels.

Michael Radzevicius

Grand Silent System & Bomba Governor Hindmarsh March 21

The poor turnout for The Grand Silent System's set was quite an injustice to this talented band. Even so, they played to their full ability despite many problems, including all of their mixing and sampling machinery being stolen on the way here from Melbourne. The Grand Silent System play an exotic mixture of hard rock and funk, with the female woodwind and brass player's classical stylings over the top. Their use of strange timings and heavy percussion also add a world music flavour to their sound. This spicy selection of musical styles works incredibly well live. Onstage, they are tight and exciting, with an almost violent tenacity to their music. The guitar, drum and bass offer a strong and powerful side to the set, while the keys, woodwind,

brass and percussion add gentle and haunting qualities. The lead singers' voice is smooth and velvety, delicately balancing between these forces. The size and energy of the band, along with the 90 degree tilt of the keyboard and large percussion table out in front of the stage made the Grand Violent System a very 'visual' band. Also worth mentioning is the magnificent wit of the guitar player, very similar to John Safran! It was very unfortunate they played first, as their set was not unlike stadium rock, rather than a support band.

Reggae/dub band Bomba performed later to a much more substantial crowd. While their brand of Reggae is a little tired by now, they made up for this by proving themselves to be masterful entertainers. From their party-atmosphere onstage antics to getting in the middle of

the crowd to orchestrate a percussive chant, they truly were crowd pleasers. Their flamboyancy would have suited a more cabaret or festival atmosphere if it wasn't for their very impressive musical skills, which had the majority of the crowd up and gyrating like mad cows. Most exciting was the 'valved-trombone' played by one of the membrs, quite a rare instrument to see on any musical scene.

Although the two styles of these bands clashed a wee bit it did not subtract from the obvious talent each of them had in their respective fields.

James Cameron



Bomba



Grand Silent System

Want to see your review here?

Contact James in the *On Dit* office
on 8303 5404 or email
ondit@adelaide.edu.au

Massive Attack Adelaide Entertainment Centre March 20



It's only once in a war clouded moon that one of those gigs comes along that is so unbelievably good you can barely stand there and watch it. If you missed Massive Attack I am now about to taunt you terribly with how good it was and it serves you right to suffer duly.

There was quite a dose of scepticism in the crowd about how this show would go, considering the changes in line-up within the group, questions about who was going to make up for the female vocals which have for many years defined MA, and rumours about ticket sales.

It did seem the most dedicated of crowds had made the effort, and Koolism was a pleaser with his smooth hip-hop choices as the anticipation built. With nine members entering the stage, the lump of questions left our throats to make way for welcome, and then a moment's silence for the massive attack that had been declared overseas that day.

Wonderment prevailed as an onslaught of killer bass aimed straight for the gut, and the beats rolled over like 'copters for the hits to come consistently. No one was left untouched by the momentous production

Sara



Close your eyes and listen to one of about a dozen Massive Attack songs and you'll be convinced that there's a vast, amoral Death Force coming to get you. Now imagine seeing them performed loud enough to rattle the contents of your ribcage. Two things about March 20 made me feel very small. One of them was the outbreak of war, the other was hearing the devastating crescendo of 'Angel'.

Tristan



After years of (almost embarrassing) dedication to Massive Attack, it brought me much glee to see them perform live at the Entertainment Centre. The concert didn't disappoint, with their musical mastery translated in to a visual form of random ledgers teamed with anti-war messages and other colourful information. Some people complained that it didn't make sense, but it made sense to me, because I love them and want to marry at least three members. 'Futureproof' and 'Unfinished Sympathy' were highlights.

Aubergine



After a much awaited five years, Massive Attack finally returned to our shores. With only one original member remaining, the new album fails to satisfy my musical tastes as much as their previous works and sadly, the performance also lacked that spark. The lead blonde female singer disappointed me with her fake guitar playing and they foolishly excluded all tracks from the *Protection* album. Though their performance wasn't as *Massive* as I had imagined, it was still worth the 80 bucks just to witness the beautiful blonde violinist work her magic and to hear some of my old favourites up close and very loud.

Victoria



A Massive Attack concert is well worth the time and money because it's a full audio-visual experience. The immense screen that served as a backdrop listed endless data streams of numbers, letters and words, some as random patterns and others as carefully choreographed messages, all in perfect sync with the ambient and driving rhythms. It added another level to an otherwise compelling performance, transfixing the audience despite the dizzying effects of constant exposure. It was nice.

Mikey



ondit@adelaide.edu.au

LAST CHANGE! for 2 free Ministry of Sound Club Nation Tickets

Zilch.com.au have 2000 pre-release tickets to give away to MOS Club Nation Tour 2003, hitting Adelaide in May. That's 1000 double passes and the tickets are available exclusively to students, so if you're not a student but know someone who is then get them to Zilch.com.au to apply for theirs now! AND, all 2000 Zilch ticket holders on the night receive an exclusive limited edition t-shirt from Cyber Thief. But be quick - **ticket offer closes on March 31.**

If you're too late for tickets, you can always go into the draw for the Ministry of Sound VIP pack right up until the end of April including:

- ★ Ministry of Sound Stereo
- ★ Ministry of Sound T-shirt
- ★ Ministry of Sound bag (all exclusively imported directly from the UK)
- ★ 20 back issue Ministry of Sound CDs
- ★ 12 months on the VIP Ministry of Sound Mailing list for new releases all year long
- ★ a 12-month subscription to *Ministry* magazine

GET CRACKING!

Carus

Carus is playing **The Gov** this **Wednesday** evening from **8pm**. Tickets are **\$10** on the door.



Carus is independent singer-songwriter Carus Thompson who hails from Western Australia. Having already released two successful EPs, he is now on an Australia-wide campaign to support his latest studio recording and first album, *Songs From Martin St*, which will see him at The Gov this Wednesday.

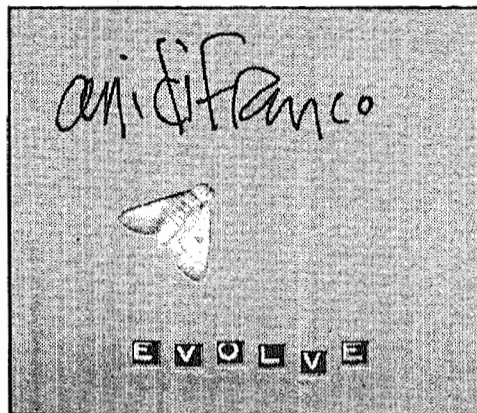
After supporting the likes of John Butler Trio, Jack Johnson, and The Waifs since his move to Melbourne, Carus got together with Chris Thompson, a Triple J producer who has made his mark recording The Waifs and Augie March, to record *Martin St*. Guests on the album described as a selection of "cranking Top-End rock songs to stripped back and intimate piano ballads" include John Butler, Vicki Simpson, David Lane, Charlie Owen, and Nicky Bomba.

Given a strong emphasis on live performance since the age of 18, Carus is a solid vocalist. Some songs performed at Melbourne's Cornish Arms last year are available from Carus's website (www.carus.com.au) and portray the kind of spirit and skill you'd find in Australian artists such as Paul Kelly. In a full live show, Carus is said to enjoy working through a wide variety of styles, such as "reggae, country, folk, rock, funk and groove." With his band of Noel Manyam on bass, and John Butler Trio's Jason McGann on drums, it's sure to be a crowd pleaser for this up-and-coming artist warming up for Byron Bay's East-coast Blues and Roots Festival.

On Dit 71.5

unirecords

Pick of the Week



Ani DiFranco

Evolve

Righteous Babe/
Shock

Ani DiFranco is the moon. A rock that travels, sometimes shining so bright on the soul of the world it can barely look her in the eye, sometimes shining with such a quiet mercurial, inquisitive beauty that one cannot look away. As prolific as DiFranco may be, she never seems to erode her artistry and this album is a prime example. As usual, its entire concept is stunning from package to lyric. It heralds the peak of her work with her little ensemble, and you can tell that the touring for her last album *Revelling/Reckoning* has honed their abilities as a group. Being recorded in a live studio environment has given *Evolve* a warm integrity of sound, which perfectly complements the use, and style of instruments. Some tracks have prominent jazz and blues undertones, others are simply harmonious

magnificence in storytelling. From the smooth to storming 'Promised Land', poignant and fun title track 'Evolve', to the heartbreak pouring out of the closing track 'Welcome To', this is an album of poetic justice, melodic beauty, and Ani's most honourable quality, absolute honesty. The epic 'Serpentine' is a long, aching story of worldly troubles, which showcases Ani's signature guitar playing and thoughtful vocalism, as she takes to the studio as she originally did; with herself and her guitar. The album is an awakening to the fact that we all need to evolve, because let's face it, otherwise in a world that doesn't care for the passion of the moons...the passions of its humanity anymore.

Prof. Booty

ALBUM OF THE WEEK



Ry Cooder and
Manuel Galban

Mambo Sinuendo

Nonesuch Records

It is now a time when the popularity of world music is at an all time high. So many artists have discovered that Western countries have begun to appreciate the talent that non-English speaking nations have. The person at the forefront of establishing a world music market is Ry Cooder. The *Buena Vista Social Club* film and album are all his doing as he stepped into Cuba at a time when Castro's regime had discouraged all Cuban cultural music. What he brought to the world through that was truly breathtaking, and his latest offering is no different. In *Mambo Sinuendo* Cooder has teamed up with Manuel Galban, a talented guitarist and arranger, to create guitar-based music based on the '50s mambo style. The songs range from the fast-paced grooves of the title track 'Mambo Sinuendo' which leaves you

moving to the music craving more, to the slower slide guitar interludes of 'Secret Love' which takes you to the moonlit streets of Havana with its haunting tones. It is great to hear the use of surf-style guitars made famous by 'Wipeout' in the tracks 'Drume Negrita' and 'La Luna En Tu Mirada.' What this shows is the innovation and creativity used by Cooder and Galban, creating an all round great package. Helping the two creators are a group of very well chosen musicians including two drummers, a percussionist and a double-bass player. The album has been masterfully crafted through the perfection in production and the all round enjoyable nature of it.

Tito

Get the scoop with On Dit's weekly MUSIC NEWS

The **Flaming Lips** are to release a new EP. Given the current excitement around the band who have been helping **Beck** out on his current tour, and the success of *Yoshimi And The Pink Robots*, there's no better time for the group to unleash their take on such modern classics as **Kylie's** 'Can't Get You Out Of My Head' and **Radiohead's** 'Knives Out'.



Michael Moore has directed the filmclip to **System Of A Down's** latest single 'Boom!' from *Steal This Album*. It features footage and personal perspectives from the pre-war rallies held worldwide. Mike Moore had a few words to say about the brilliance of SOAD: "System of a Down has crafted a true protest song for the new millennium with 'BOOM!' I think it will be a powerful, moving music video that will speak to the desires of the millions who will see it - and it will let them know that they, the people of peace, are not alone."



After 15 years with **The Offspring**, drummer **Ron Welty** has left the group to work on his own project. In a press release Welty said, "I've decided to leave to devote all my energies on a new project called *Steady Ground*." His replacement will be **Josh Freese** who has worked with **The Vandals**, **Suicidal Tendencies**, and **A Perfect Circle**. In a sign that this wasn't a bad parting, **Dexter** has come forward to say, "After being together so long it will be weird doing stuff without Ron, but we are really looking forward to putting this new record out. We wish him the best." The new album had a suggested title of *Chinese Democracy: You Snooze You Lose*, a dig at the forever-imminent **Guns N' Roses** album *Chinese Democracy* until **Axl** threw a tanty. Funnily enough, Freese had been one of a score partially involved with the **Gunners'** eight-year long project.

Rock producer extraordinaire **Rick Rubin** is currently in the studio finishing up **Slipknot's** next untitled masterpiece. He's scheduled to follow that up with some artists as prolific as his producing, **Weezer**, before working for the fifth time with born-legend **Johnny Cash**.



Air's new album due on March 25 will be called *City Reading* and is a recording put together after participating in an art performance with Italian contemporary writer, **Alessandro Baricco**. Baricco suggested the idea of some compositions to back the reading performance of his novel *City*. The tour within Italy last year was so successful that the group had **Radiohead's** producer **Nigel Godrich** mix **Air's** music to Baricco's Italian recital of the text.



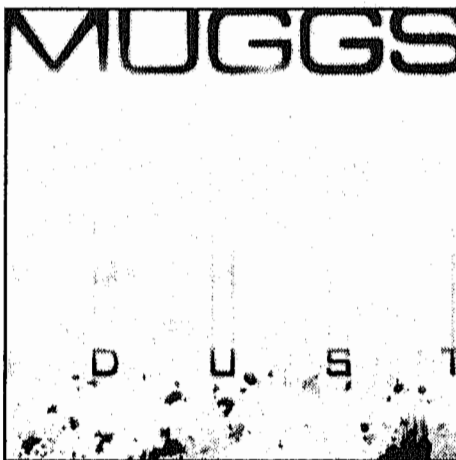
Send your music news through to Music Subeditor Sara King at onditmusenews@hotmail.com



Remix Heaven
Various Artists
Popcorn/EMI

Don't get me wrong, cover versions can be good, but *Remix Heaven* is a collection of some of the worst cover versions and remixes to be recently released. It has become very popular to take a classic track and rerecord it with some cheesy trance synths, sometimes a new vocal: DJ Sammy's 'Heaven', Scooter's atrocious 'Logical Song' and the Blizzard Brothers' 'Thunderstruck' all included on Disk 1. There are a few decent tracks hidden in this compilation: 'Forever Man' by the Beatchuggers feat. Eric Clapton, Young MC's 'Bust a Move 2002' and Solaris vs Bowie 'Shout' (based on 'Fashion'). Disk 2 takes the tempo down with Atomic Kitten's 'Tide Is High (Get The Feeling)', Fab Four 'Last Night a DJ Blew My Mind' and Dark Monks' 'Insane' (sampling Moby's 'Go'). So if you like your music with an extra serve of cheese check out *Remix Heaven*, personally I think it should be renamed *Remix Hell*.

Glitz Mullet

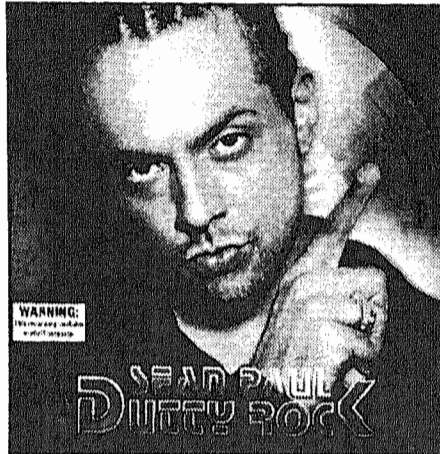


Muggs
Dust Shock

Dust is the first solo album from DJ Muggs, one of the most legendary, groundbreaking, beat-making producers in the hip-hop industry. If the name doesn't ring any bells then maybe the fact that Muggs was responsible for Cypress Hill's beats will. Muggs has also been heavily involved with Soul Assassins, Everlast and Ice Cube. But don't expect this amazing debut to be anything like a traditional hip-hop album. "It's a conceptual rock album" says Muggs. The music is deep, soulful and catchy, one might even go so far as to say it is poppy. Songs that stand out include 'Gone For Good', featuring vocals from Everlast, and 'Rain', featuring vocals from Josh Todd. However, it is Amy Trujillo that

steals the show in terms of vocal performance on the album, her seductive and mysterious voice is featured throughout. *Dust* is definitely worth a listen and goes a long way from being a record just for Cypress fans!

T-Mo



Sean Paul
Dutty Rock
Warner

This debut album for Jamaican artist Sean Paul contains twenty-three tracks, and left me drilling my fingers in my eyes by the time I reached half way through the album. If the album was divided by four and released then it would be an alright album, it is just that after an hour and twenty minutes of the exact same singing by a man with a far from diverse voice, it tends to grind a little. The music is a reggae style, a little more ghetto than Shaggy, and a little less quality than Hepcat. In his home country Sean Paul's style has been called 'sing-jay' for being a mixture between singing and Jamaican DJing. There are some quality tracks such as the first single 'Gimme the Light' and 'Like Glue' with its anthem-like chorus, but the overall package is disgraceful. I wish the best for Sean Paul, but I don't think the Australian market is ready for his type of music.

Tito



Godskitchen Direct
Various Artists
EMI

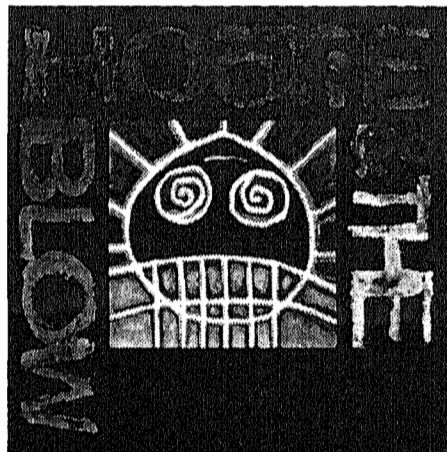
The disc cover proudly proclaims, "From the floor to the store," and while I haven't been clubbing for about a year and couldn't tell you what the latest tracks being flogged are, I can well believe that these are "40 tracks of today's most upfront tunes and tomorrow's future anthems." This CD set contains no sugary, banal dance pop crap. Tim Deluxe or Darude this ain't.

Similar to the AM/PM fashion of a few years ago, the CDs are distinguished according to times, referring to the time of night you'd expect the music on the CD to be played. Disc one is 11pm, and contains some light trance, some of it having a slightly house feel with a smattering of female vocals. Moby makes an appearance, as does Jan Johnston (known for her provision of vocals for 'Skydive' as well as working with BT on his album *Movement in Still Life*).

Disc two, 1am, turns the speed up a little, with a lot of 140bpm deeper trance and fewer vocals. These more slammin' beats come courtesy of folk such as Tiesto, Cygnus X, Oakenfold and Armin van Buuren. I don't recognize any of the names from disc three, but the style is a little harder and a shade faster. This is minimalist late night trance; fairly simple and repetitive, which people who aren't fans would criticise but which I am rather partial to.

This compilation isn't for everyone, containing no chart rating filler, and no sing-a-long classics. What it does contain is a solid collection of well wicked tracks that aren't likely to get a flogging at Heaven on Saturday night or on the radio and so will display remarkable longevity.

Tron Knox



Hootie And The Blowfish
Self Titled
Warner Music

"Hootie And The Blowfish?"
"Yeah, it's cheaper than blank tapes..."
It's funny how pretty much everyone knows the name "Hootie And The Blowfish", yet no-one can really tell you the name of any of their songs. It's not that they're bad, per se, just... Not of any particular, overly popular genre. It's kinda hard to have fans when the only label people are willing to hand you is "Wuss Rock". No-one admits to being a fan of that genre easily. "Adult Contemporary" may work well, but... Eh. "Wuss Rock" is funnier. To be honest, though, I can listen to some Wuss Rock and thoroughly enjoy it. It's just that there's better stuff around. Marvelous 3 are slightly more raw-king, John Mayer has better lyrics. The tracks on this latest offering are pretty nice, just nothing to get excited about. Nothing's really stand-out, but that's not a bad thing. It's a nice album to throw on and chill out to for 47 minutes. I wouldn't recommend you rush out and buy it, however. More than likely you'll be disappointed. If you were to buy it for your Grandma, however...

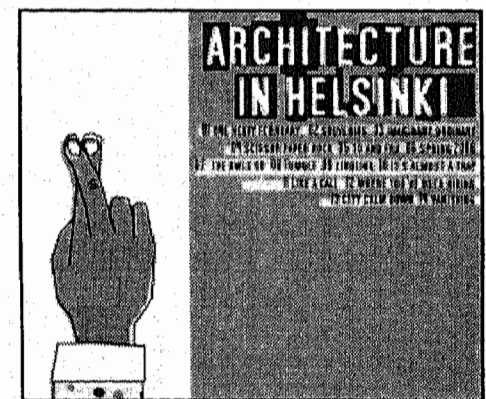
Penmonicus



Nickel Creek
This Side
Sugar Hill/Warner

Despite years of playing the violin in school orchestras, I've always had trouble accepting the damn thing as a focal point in a rock band. It's difficult to pull off, and Nickel Creek almost succeed. Almost. This album is essentially a collection of every other country song you've ever heard, with technical proficiency and clever production work making you almost like the stuff. This is until the chorus of the second song kicks in: "...I could spit on a stranger," proclaims the singer, without any sign of recognising how damn silly he sounds, conforming to the cliché of bad country lyrics. Nickel Creek are one of the regular contributors to soundtracks of television shows like *Dawson's Creek*, which gives you an idea of the forced emotional direction. There's some great moments, when a lead acoustic guitar line meshes nicely with sweet vocals, but it's all a bit too sickly sweet. Someone told me that these guys won a Grammy, but a lot of bad people win Grammy's too. If you're 14 and don't dig Avril, chances are this might float your boat and send you sailing down Dawson's... I mean Nickel Creek.

Matty

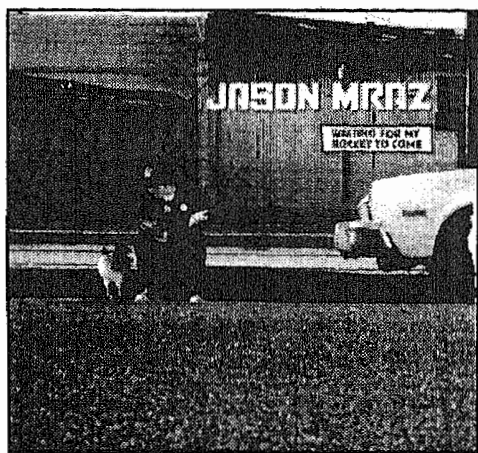


Architecture In Helsinki
Fingers Crossed
FMR/Trifekta

The ever-patient Music Sub-eds will readily attest to waiting several weeks for this review, because *Fingers Crossed* is such a rich and complex musical tapestry, one cannot aim for anything but a perfect critique. Oh, the difficulty in attempting to do justice to the unique sound of the band! Perhaps if your old Commodore 64 slept with a Japanese pop-electronica album while having an early Prince record playing in the background, the resulting love-child would be something like AIH's

gorgeous debut. Their single, 'Like A Call,' has been bandied around on Triple J, but if that's all you've heard, you haven't even scratched the surface. With an additional 12 contributors complementing the array of keys, synths, guitars and assorted percussion instruments, one is reminded of a capricious school band, but with rhythm and melody beyond their years. You would expect a sophisticated but unassuming album like from seasoned musicians. AIH tiptoes through genre and emotion to create pieces of sublime beauty, with 'The Owls Go,' 'Scissor Paper Rock,' and 'Spring 2008' the pick of the bunch. If you ever wanted a soundtrack for a sweet, playful six-year-old, *Fingers Crossed* would come bloody close.

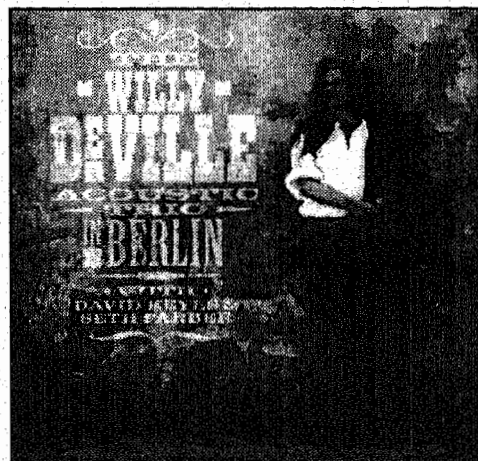
Matty



Jason Mraz
Waiting For My Rocket To Come
Elektra

I normally like to give upcoming artists a go unlike the rest of the jackals who do reviewing and occasionally you get something good, so I gave Jason Mraz a go. He is an American west-coast pop-rock artist who mixes a few country elements in with some cool banjo lines in tracks such as 'Curbside Prophet.' There is definitely some talent here as he combines some catchy choruses with complicated backing music, but the whole album is a bit too much to listen too straight through. Mraz writes meaningless lyrics and states that this is due to him 'liking to leave the lyrics up to the listener,' but I think this is to cover up his lack of inspiration. That could just be my interpretation. This is not a bad debut album, but I would personally wait until about his third album before forking out money to him.

Tito



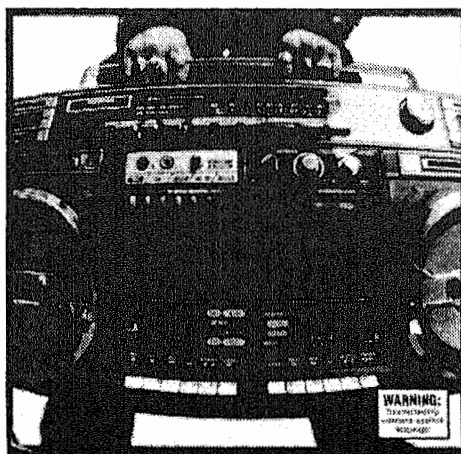
The Willy DeVille Acoustic Trio
Live in Berlin
Eagle Records

Poor Willy DeVille. Despite a huge European following, he can't seem to make a name for himself in his native United States. This may have something to do with the fact that much of his output is inoffensive middle-of-the-road blues.

Not that there's anything wrong with that, mind you. Deville's voice is tailor-made for his chosen genre, as his Latin cowboy look, complete with leather boots, manicured facial hair and requisite wisps of chest hair peaking over his unbuttoned collar. It's clear that Willy sees himself as the personification of cowboy blues.

Live in Berlin is the perfect introduction to his work. The double CD includes a good cross-section of his previous offerings, along with several mainstay blues classics (the trio's rendition of Elvis Presley's 'Hound Dog' is especially fun). Seth Faber's robust piano accompaniment is impressive, as is the quality of the live recording. This is the kind of music to listen to on a Sunday afternoon, preferably whilst smoking a harsh Mexican cigar.

Stan



Saliva
Back Into Your System
Island

Saliva are back with second album *Back Into Your System*. The album kicks off with a track entitled 'Superstar II' - a sequel of sorts to 'Superstar' from their first album *Every Six Seconds*. A sequel so bad it would make Metallica roll over in their graves (if, y'know, Metallica were dead and actually cared that - as far as I know, which isn't terribly far - they were the first band to do the whole sequel song thing). Lyrically, 'Superstar II' isn't bad as such, but it could be a whole lot better with a little more effort. That's not where the problem lies, however. The guitar work is bland and boring. The drums are barely noticeable. That sound can work at times, but where "Superstar" was filled with energy and sounded as it should have, "Superstar II" seems have missed the mark. The rest of the album follows suit pretty uniformly.

Each track seems rushed, as though there's so much unfulfilled potential. Basic riffs and drum beats have vocals provided by Josey Scott - who probably wouldn't do bad in a actual metal band. I'd find it hard to recommend this whole album to anyone. Don't get me wrong - a few songs are enjoyable, but it's not enough to justify a purchase when so many other bands can be put into the same genre - and actually do it well.

Luke H

The Singles Bar

Audio Bullys
'We Don't Care'
Source

The only problem I have with this song is that it is so obviously English, which tends to indicate that mainstream Euro music of this sort is suffering for want of something new. These guys are by no means the answer to that problem, but they'll do for the moment. If you want to know what the song sounds like, it's probably what Mike Skinner, aka The Streets, would sound like if he didn't have such a pansy voice. Great beats though.

Anne Raimondo

Love Inc.
'You're A Superstar'
NuLife

Soon to be a SAFM staple, 'Superstar' isn't everyone's taste. A dance anthem that I'm sure will annoy us for years to come. If you buy the single make sure you like the song because there's almost half an hour of remixes.

Belle

The Music
'The Truth Is No Words' / 'The People'
Virgin / EMI

I was eager to hear a recording after seeing The Music live at the BDO. This single is more of an EP, with four different *good* songs and no remixes. The Music have a sound that is reminiscent of Led Zeppelin, but still uniquely their own. It is difficult to pick out a favourite song, but I must say that the live version of 'Turn Out The Light' is delightful. Moreover, the A-sides are tight and impressive, peppered with psychedelic groove.

Jo

silverchair
'Across the Night'
Virgin/Eleven

This most recent single from silverchair's *Diorama* album is a sample of their present state of evolution - richly developed songs that utilise new musical ideas mixed with the old. This single contains some very nice demos of four songs, including 'Tuna in the Brine', 'One Way Mule', 'Luv Your Life' and 'Across the Night'. These make even the most uninformed listener hungry for more.

Jo

Palladium
'Everybody Loves New Fashion'
Warner

This is the first work in a while for Brisbane band Palladium. With only one album, an EP and a single in their back catalogue, they've been recently touring with premier Australian talent such as the Superjesus and Midnight Oil. Their latest EP release *Everybody Loves New Fashion* exhibits influences from their touring, and has evolved noticeably from their previous work.

The CD makes for interesting listening, with repetitive elements building onto each other, layering to reach satisfying crescendos.

It is an all-round rocking EP and a solid offering by a competent Australian band, and one that we should keep our eyes on in the coming year.

Yak

Eminem
'Sing For the Moment'
Universal

Little known rapper from Detroit Marshall Mathers III has a chance to show off his production talents along with his unique lyrical style. 'Sing for the Moment' (the third single to be extracted from the six-times platinum *The Eminem Show*) is brooding, dark and in your face. Who knows, maybe this guy will make it. Let's hope he lasts longer than Vanilla Ice!

Gaz

Architecture In Helsinki
'Like A Call'
FMR/Trifekta

Delicately threading pop and electronica, you'd swear that you're listening to a lullaby high on speed. After your first listen, you'll feel like you've just woken from a dream and can't remember what the hell just happened. The b-sides add to the growing intrigue surrounding this inventive sextet.

Matty

Deborah Cox
'Mr Lonely'
BMG

'Mr Lonely' by disco diva Deborah Cox is much fancier than I expected, but in a style which is much more popular in the US than it is here. Very reminiscent of Angie Stone's 'I Wish I Didn't Miss You Anymore', it's a pretty standard R&B club track - think Whitney dance remix.

Glitz Mullet

Clubs and Classifieds

CLUBS ASSOCIATION COUNCIL MEETING

Everyone welcome!

All activity groups, issue groups, religious groups, faculty groups, theatre production groups... and any other groups...

Please send your delegate to the first Council Meeting for 2003:

Wednesday, March 26, 1pm in the WP Rogers Meeting Room, Level 4 Union House
Apologies to the admin office (8303 3410),
President Keith Stephens (8303 3077) or
email us at our new address:
clubs.association@adelaide.edu.au

STUDY TO REDUCE PERIOD PAIN

The University of Adelaide is conducting a study to see if acupuncture can reduce painful periods. For more information, please contact Caroline on 8161 7565.

ADELAIDE UNI BRIDGE CLUB

Inaugural General Meeting
Wednesday, April 9, 12.45 - 1.30

Margaret Murray Room
Level 4, Union Building

HELP MAKE A QUORUM!

Your attendance will ensure that the club is reconstituted and that you get the right committee to create the activity you want.

ADELAIDE UNIVERSITY BANDS ASSOCIATION

The Adelaide University Bands Association is having its first meeting regarding the concert it is planning. This is an open invitation to anyone in a band to come along and register with us so we can get your details and work out exactly what we need for this major event. The meeting is at 3pm on Thursday March 27 in the UniBar. Come one and all.

ADELAIDE UNIVERSITY 8-BALL CLUB

The Adelaide University 8-Ball Club will be holding its Inaugural General Meeting on Thursday April 10 at 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

The constitution will also be voted on.

All financial members are eligible to vote.

For more information, contact Geordie Murray at geordie.murray@adelaide.edu.au

Help Create SFA

We want to start a group called Students For Autonomy because we think that a forum for regular political debate amongst students followed by a positive intervention in politics is necessary. The idea of this group is NOT to promote a given ideology and ALL are welcome regardless of their views.

To get involved come to the meeting on March 31, 2pm, WP Rogers room (Union House, Level 4)
Contact no: 0415 442 502

Krystal Brookk's Horrorscope

100% Accurate

Aries

This week will be a hot and steamy one for Aries. After throwing up in your own hair on Thursday night, you will engage in drunken pornstar sex, possibly with yourself or a bright eyed pisces.

Taurus

With Venus rising and Mars going down, Taureans will discover that moist cornflakes and flat cola can indeed be used as sex aids. You can also expect a phone call from your mother on Wednesday morning just before you climax.

Capricorn

If you have ever thought about buying a vibrator or dildo, this is the week to do it. Exploring the world of inanimate objects will bring Capricorns a sense of peace.

Cancer

You will meet an interesting gentleman with a limp and find yourself strangely attracted to him.

Leo

Fuck, you are hot. You are a sex fiend. You will get more sex this week than Ricky Martin on tour. Your only problem will be finding the time to eat (food, that is).

Libra

Finding the balance between penetration and head jobs will be a hard one for Librans. Having the obsessive need to do both at once, you may find yourself either taking up yoga or breaking your back.

Sagittarius

After receiving an invitation from a workmate to go back to his place, smoke bong, listen to Bob Marley and play hide the sausage, you instead opt to go home and watch *Sex in the City* reruns. You boring fuck.

Scorpio

There is nothing worse than a public hair stuck in the back of your throat. Muff said.

Virgo

You are a horn bag. Embrace it. Get out there and fuck up a storm. Virgos will be particularly vulnerable to sexually transmitted infections this week, so make sure you play safe. Don't say I didn't warn you!

Gemini

At last you find your soul mate, only to discover they are crap in bed. Better luck next life, sucker.

Aquarius

You will join a convent, where your sexual urges will be awakened by a young nun bearing an uncanny resemblance to Naomi Watts.

Pisces

Don't underestimate sex in a public spa. I don't recommend fellatio or cunnilingus, however a carefully bubble disguised hand job is always a good conversation opener. Having an orgasm can be a little obvious, so make sure you practice stifling those screams of ecstasy.

See you next week!



baxter2003.baxterwatch.net

BAXTER 2003

DESERT CONVERGENCE

"If you've come here to help me, you're wasting your time. But if you've come here because your liberation is bound up with mine, let us work together."

- Lilla Watson

A new state-of-the-art militarised detention centre has been built at Baxter, South Australia. The razor wire is gone. But the barriers remain. An electric fence secures the border. From the inside all that can be seen is the sky. As the people inside escalate their struggle, so shall our struggle escalate in solidarity. In coming together to take action, we carry the hope for freedom. We are part of a global movement of people, fighting for the right to move and to stay.

Convergence: Easter Weekend 2005

Using a diversity of tactics to disrupt the present and create the future. INFO: 0413 041 083

EASTER WEEKEND APRIL 18-20
02-31 RICKY CNEDEHIAA 2ELSYE1

skill-ups:

music



radio



direct



legal

action

media



medical

