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**Volume 71 Edition 11**  
**02.06.03**

*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**

Hey Buddy, can you spare a paradigm? Enjoy *On Dit's* PoMo edition.

**Wanna write?**

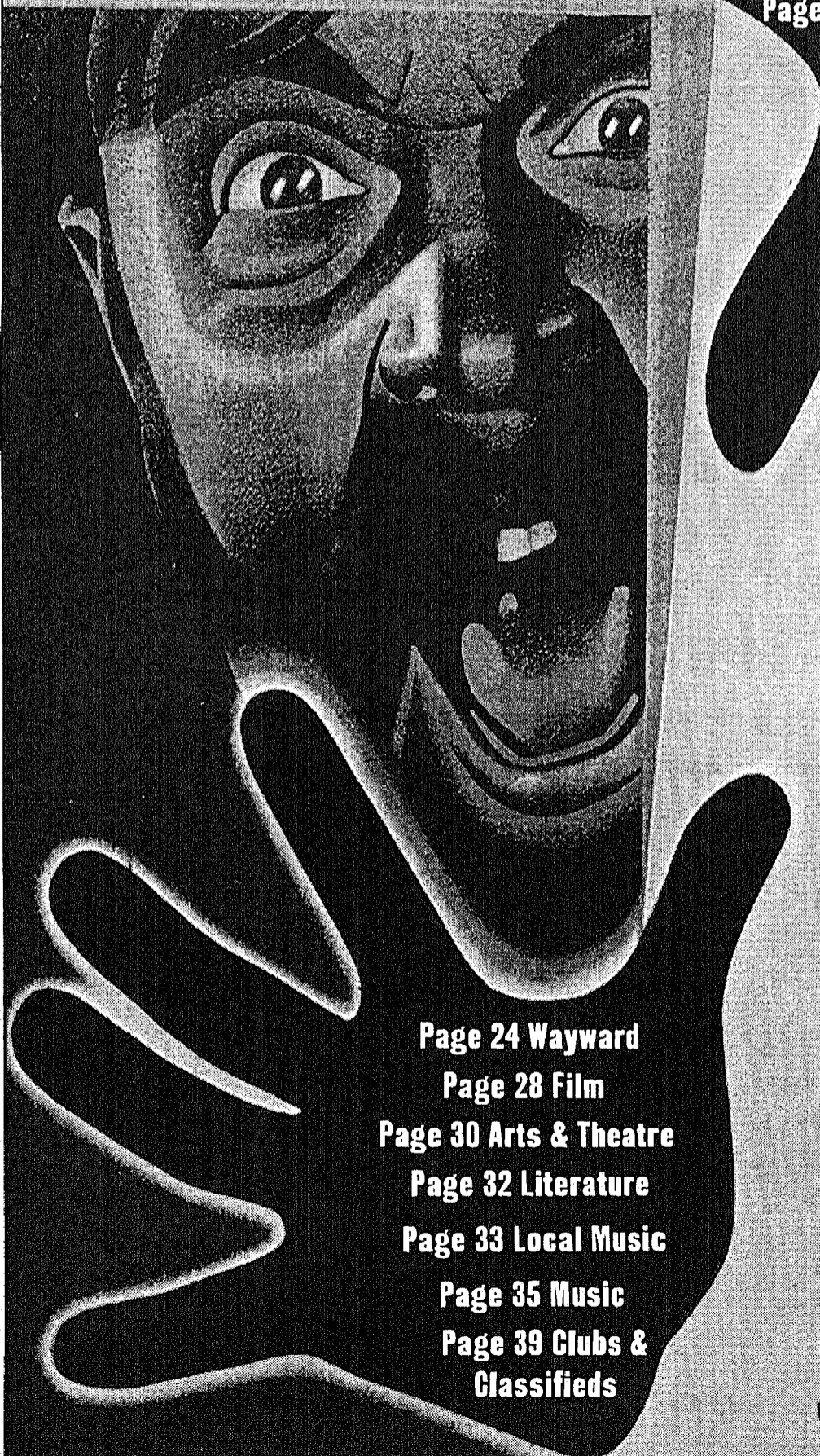
Then come on down to the *On Dit* hovel, located in the basement of the George Murray Building (wedged between two sets of poorly maintained male toilets), and adjacent to the Barr Smith Lawns. Or for a more pleasant aroma, email us at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) or call us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

**Next Edition is Sexualidit:**

Deadline July 28,  
published August 4.

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РЕЖИССЕР  
ФРИДРИХ  
ЭРМЛЕР



ИМПЕРИЯ  
ВАТВОРЬ

The next edition of *On Dit* is Sexualidit -  
the Sexuality Edition.

Start thinking sexy thoughts now!

Deadline: Monday July 28

Published: Monday August 4

## Editorial

Welcome to the PoMo edition. We've been just itching to put into practice all of those wanky, inexplicable concepts bandied around in expert tones since first-year Arts tutes. For some kind of explanation, turn to page 16 for our 'What is Postmodernism?' feature.

We also hope we've managed to stir some controversy in this edition. With the Left taking on the Left taking on the Right, why not join the fray? Bring on the letters, we say.

As we stated in the last edition, we are committed to avoiding the 'ghettoisation' of 'niche' or 'minority' issues by publishing such articles in any edition of *On Dit*, and not just the special editions. Women's, queer, environmental, indigenous and such 'minority' issues don't just affect these groups, but affect everyone.

The next edition is Sexualidit, the edition dedicated to sexuality in all of its glorious forms. Send through your contributions any time before July 28.

See you in two months! Don't forget that you can contribute articles or contact us at *On Dit* at any time during the break, via [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au). Happy holidays!

**Cruickshank, Clark & Mahoney**

# More Budget fallout paid maternity leave slips off political radar

When the Federal Budget was handed down on May 13, students and other advocates for accessible higher education were not the only ones to be disappointed, if not outraged, by its content. In a cosy Canberra pad on that Tuesday, you can bet that Federal Sex Discrimination Commissioner Pru Goward was less than impressed that her baby - so to speak - had been left out in the cold. "I went into a little slump," she admitted later to an annual luncheon hosted by a private girls' school at Melbourne's Crown Casino. "There was no mention in the budget of paid maternity leave."

Goward, well-known as family friend and biographer of the Prime Minister in addition to her lofty bureaucratic position, had authored a hefty 290-page landmark report to the Federal Government advocating a \$213 million tax-payer funded scheme that would entitle working women to 14 weeks' paid maternity leave. Significantly, Goward herself was a recent convert to the concept of guaranteed paid maternity leave. For her, a turning point came when she learned from the Hotels' Association that the vast majority of their female staff were back at work within 12 weeks of their babies' birth - Goward found this "scandalous". Her report also found that 60 per cent of Australian women do not have access to paid maternity leave.

There's no doubt that this issue had been on the Government's agenda, as well as a hot topic in the popular press and around workplace lunch tables. Prime Minister Howard himself labelled the issue a "barbecue stopper", and at one point in the not-too-distant past even judged it "the biggest policy issue we have". When high-profile US feminist Naomi Wolf visited Australia in last month - before the budget was released - it was the key issue reported on by the mainstream media, and some common ground for the two feminists of otherwise different persuasions. "The legislation Pru is proposing is radical - in a good way," plugged Wolf. [However, Wolf went on to say that she personally endorsed a parental leave model where stay-at-home parents of either gender were paid a wage equal to that of the military for their service to the community through childrearing - a proposition far more radical than Goward's.]

So what happened? Paid maternity leave gradually slipped off the political radar sometime in the past year, with Goward saying she and the Prime Minister have not spoken about her proposal for more than a year. However, it's grown from strength to strength within the mass media, with op-ed after op-ed piece debating the pros and cons of various parental leave schemes - or lack thereof.

When Goward was tipped off that her proposal would not be accommodated in the budget, it was attributed to the expense of the war in Iraq and changes to higher education. However, the subsequent revelation of a budget surplus put paid to that: the infamous \$4 tax cut was paid for with \$2.4 billion, or ten times what Goward's paid maternity leave scheme would have cost.

Whispers from Canberra say Goward has embarrassed the Prime Minister with her proposal being so closely aligned to that of the unions and the Federal Opposition, and hence has been frozen out.

With Australia and the United States now being the only two OECD countries without a nationally funded paid maternity leave scheme, and the ACTU beginning to get more than a little impatient, the issue is set to become more pressing, regardless of the Federal Government's response. The Prime Minister has not expressed outright opposition to the concept of paid maternity leave. "I'm not opposed (to maternity leave) on principle, but it's a question of always having a balanced approach in relation to family benefits," he said recently, and pointed to the largest proportional tax cut earned by those in the \$20,000 - \$27,000 wage bracket, which is densely populated by part-time working women.

Pru Goward is not taking this very public snubbing lying down. In last weekend's *Sydney Morning Herald* Goward took on both the Federal Government and its Opposition on in an impassioned op-ed piece. "It is hard to think of another public policy proposal that has engaged the community so comprehensively, despite its modest \$213 million-a-year price tag. Hard to think of another issue where the minimum, not the maximum,

was demanded. Hard to think of another debate where the facts were on the table and the price tag clearly was not a problem," she wrote. However, she also managed to attribute some kind of blame to the electorate themselves: "The absence of any mention of the need to support work and family better in this year's federal budget or the Federal Opposition's budget reply, the relegation of the needs of the newborn to the unmentionables list, confirms that the community has not made clear to its elected representatives that this issue must be given priority."

Currently, the fate of paid maternity leave has been passed into the low-profile hands of senior public servant Jeff Whalan, head of the Prime Minister's departmental social policy section. He, along with bureaucrats from welfare, treasury and workplace relations, will present a report next month with recommendations for the best way to provide families with flexibility in the juggling act that is working and childrearing. Political commentators have predicted that a diluted version of Goward's proposal will re-emerge along with other work and family initiatives as a pre-election sweetener.

Gemma Clark

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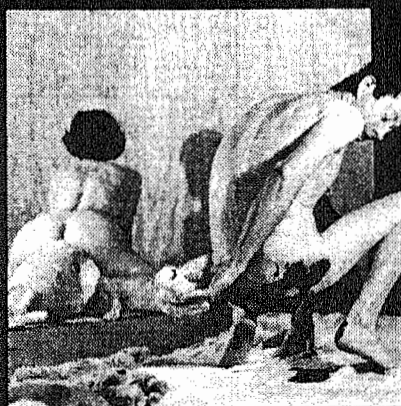
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# Australian ~~TERROR~~ Attack

## Are we prepared?

In the wake of the Iraqi war and recent terrorist bombings in Saudi Arabia and Morocco, security experts have warned that a large scale terror attack is likely to occur in Australia within the next few years. Similar warnings from domestic intelligence experts in the United States, last week, prompted the nation to raise its national security alert to 'orange', the second highest level of alert.

Dr Hugh White of the Australian Strategic Policy Institute, last week warned that Australia has not done enough to prepare for the increased risk of terrorism since the attacks on the United States on September 11, 2001. "I think we need to plan on the basis that there is a very, very high likelihood of a major terrorist attack on Australian soil sometime over the next few years" he said.

The Australian security alert remains unaltered at medium, in spite of the recent bombings and an audio taped message, reportedly made by al-Qaeda's second in command, Ayman Al-Zawahiri, which encouraged Muslims to attack western interests abroad. The audiotape, which clearly identified Australia as a potential target, is the fourth threat which has been made against our nation since September 11. Dr White, however, did not believe the most recent threat from al-Qaeda or the

Iraqi conflict had altered the risk of a terror attack in Australia, "I think it's a reminder of the fact that we are definitely in the frame here," he said. However, he did express concerns about Australia's ability to deal with a terrorist attack on a capital city. "My own view is that we still have not done enough to ensure that broad civil infrastructure - things like police and emergency services and health systems - are equipped to handle the really immense strains that will be imposed on them by a major terrorist attack on one of our cities" he said.

Concerns about the ability of South Australia's hospital system and our emergency services to deal with a full scale emergency were recently put to the test, when a mock bio-terrorism attack took place at Victoria Park Racecourse. The exercise, named Operation Supreme Truth, was the largest mock attack in the country and simulated the explosion of a bomb containing chemical biological or radiological agents. Although the State Government and Hospital Chiefs affirm that the exercise was invaluable, they said it was too early to judge if Adelaide was adequately equipped and prepared to deal with a real crisis. Reports did, however, confirm that there were "chaotic scenes" at the Royal Adelaide Hospital as the supposedly contaminated patients sought treatment. Counter-terrorism exercises are carried out around Australia every year;

however, the heightened global security climate has also prompted particularly rigorous exercises this year.

In a similar exercise in Perth a mock car bomb exploded in a crowded railway station as a method of testing how State and Commonwealth authorities would react to a terrorist attack. The three day exercise, which had striking similarities to the Bali tragedy, had been planned for eight months and involved numerous agencies including the Australian Defence Force, Emergency Management Australia, the Australian Federal Police and intelligence organisation ASIO.

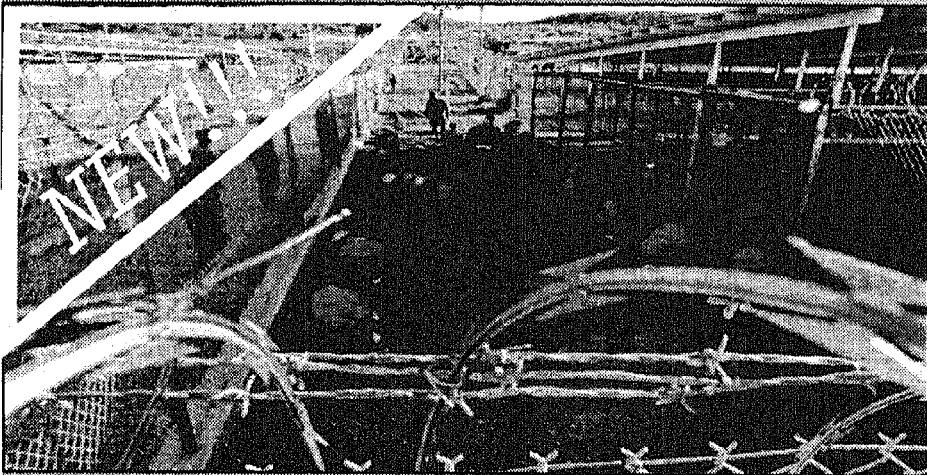
The use of mock terrorism exercises throughout Australia is certainly useful, particularly after a recent report which suggested that our domestic intelligence agency was ill-equipped to cope with the increased risk to Australian security. The article which appeared in *The Bulletin* magazine asserted that ASIO was "desperately understaffed" and "hopelessly lacking in language skills" and that after years of budget cuts the organisation was simply "not in shape to ensure this nation stays safe". ASIO's Director General of Security, Dennis Richardson has denied these claims affirming that the agency has continued to grow and expand since post-cold war cutbacks in the 1990s and that it has both the equipment and the resources to cope with all priority security threats. Richardson further revealed that since

September 11, ASIO had received all the additional funding it had sought. Indeed allegations that the agency is lacking in financial support may be laid to rest after the 2003-04 Federal Budget demonstrated substantial increases in Defence spending. Defence spending in the May Budget was largely geared towards enhancing Australia's intelligence capabilities and \$152 million has been allocated to domestic security agencies, of which ASIO was a major recipient.

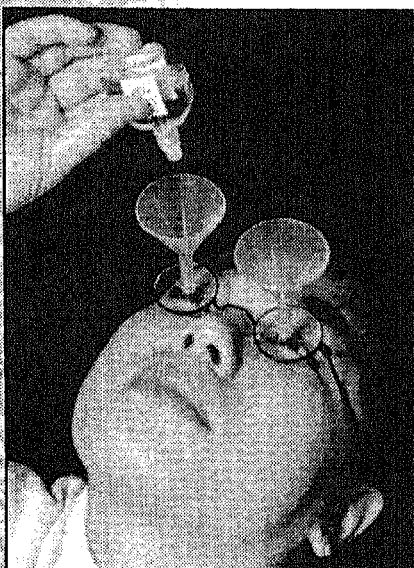
It is certain that the events of September 11 and October 12 in Bali have heightened community concern about the threat of terrorism on our soil and as a result intelligence agencies such as ASIO have come under even greater public scrutiny. Indeed at a Government Security conference in April, Mr Richardson revealed that ASIO's workload has increased substantially in recent years, from providing 621 threat assessments in 1997-98 to 1,786 in 2001-02.

If what Dr White says is true and that it is only a matter of time before Australia becomes the target of a large scale terror attack, then one can only hope that our nation is prepared for it, or better still that our intelligence experts will find a way to prevent it.

Rosie Sidey



## Negotiation tactics currently on trial at Guantanamo Bay





# How Indigenous People Fare in the Media

A recent study (of the 20 most recent articles from the Advertiser) undertaken, by the ATSI Officer (SAUA) to identify how the print media represent Aboriginal and Torres Strait Islander people has revealed a negative, one-sided portrayal, with an emphasis on attacking Indigenous leaders and the Aboriginal and Torres Strait Islander Commission (ATSIC). While at the same time the Government was represented as the paternalistic figurehead that knows the best way for Indigenous people to achieve self-reliance and independence. An implied message throughout articles included the notion all Indigenous people are untrustworthy when in positions of power and control and generally incompetent.

The major article headlines were devoted to ATSIC, expenditure, supporters of Indigenous people and Indigenous leaders. 80 percent of the

articles portrayed Indigenous people negatively. With an over-riding theme being the representation of Indigenous people as corrupt and incompetent managers of their own affairs and a financial burden on the rest of society. For example 75 percent of articles were about the inefficiency, ineffectiveness, and the corrupt nature of ATSIC's elected leaders and the administration of programs. In fact, this failure of ATSIC and its leaders is put down as the reason Indigenous people are still disadvantaged. Senator Aden Ridgeway delivers the most damaging attack when he calls for a "change to the rules governing ATSIC to rid the body of the stench of corruption" and he accuses the grass-roots organisations of wasting "needless money on administrative costs" without addressing the problems.

Interestingly, Indigenous people are portrayed as needing to become self-reliant and independent, yet the organisation (ATSIC) that is intended to represent

Indigenous legal, political, cultural, social and economic needs is portrayed as having failed Indigenous people by not addressing their social and health issues. This leads to an implied view that all Indigenous people are incompetent and incapable of managing their own affairs and, as a result, Indigenous people need more government control. This portrayal of failure, inferiority, dependence, and need for self-reliance creates a picture of hopelessness of Indigenous people in the minds of the readers. With the outcome being, the perpetuation of belief that were conceived during Australia's invasion.

When the stories did have a positive theme the slant was indicative of paternalism and of reinforcing the belief that Indigenous people can all make it if they only try hard enough. For example, the article calling for further Cathy Freemans has Cathy suggesting that "it's...only a matter of time before we get little children who have the same approach

to life and challenge (and) absolutely believe in themselves". And, that getting in close with Cathy because she is Indigenous will be an invaluable experience that will build not only great athletes but also great political leaders. Sounds a bit radical.

In closing, it would be foolish to believe all that one reads about Indigenous affairs in the print media and take it as a balanced objective view of events. It could even be argued, if you believe this stuff, then you are yourself guilty of being ignorant. Get informed, find out the facts and don't believe for one second that Indigenous people are so incompetent they cannot manage their own affairs.

Darren Kurtzer

## Committed or Involved?

During the last Gulf War, Norman Schwarzkopf was asked by one of the 'boys' what the difference between involved and committed was? Well, Stormin' Norman as he was know look at his breakfast and then looked up at the soldier and said, "well son, the chicken was involved, the pig was committed!"

It appears to me that Australia was committed not involved in the recent invasion of Iraq, despite what Ali D (a.k.a Alexander Downer) will have you believe. After returning from his photo op in Bagdad, he called 'greater efforts for law and order to be provided by the coalition of the willing'. Well we were part of that coalition (much to my disgust and the majority of Australians I might add) last time I checked.

There were only three members of this coalition and as one we have a duty under the Fourth Geneva Convention as an occupying power to provide for this law and order. Yet look at our contribution, we pull out troops out, just like in Afghanistan, timed perfectly to coincide with Simon Crean's Budget reply. Smooth move J. Ho (a.k.a. John Howard). And good old Ali D decides to spend more than \$50 million in the upcoming financial year on improving Embassy décor at a number of our overseas missions, at the same time as funding token humanitarian assistance to Iraq through existing overseas aid money. We wouldn't want to make a serious commitment to a country we've just invaded now would we.

According to Kevin Rudd Shadow Minister for foreign affairs, only 30% of the UN Emergency Humanitarian Appeal for Iraq has been met. J. Ho wake up and smell the bacon, we are committed, you committed us, now start fulfilling our commitments.

David Pearson




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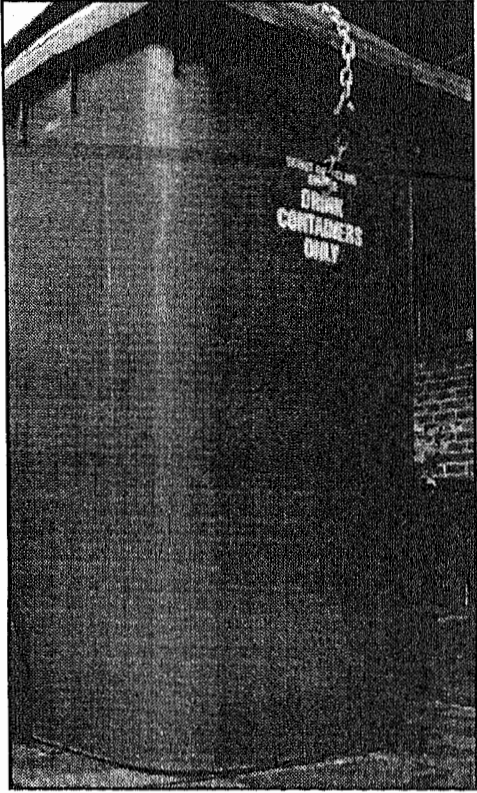
They're big, free, RED, all around campus and provide a wonderful service to students. No, it's not a Coopers Sparkling beer keg. Don't despair, my friends, for it should still make you and the planet that sustains your existence quite happy!

Thanks to the **Adelaide Scouts Recycling Centre and the SAUA Environment Department**, the University of Adelaide now has lots of recycling bins around the campus, particularly outside the refectories and the lawns. These bins are for **plastic bottles and 600ml milk containers only**.

They're here on a **trial basis** so please do the right thing and don't put rubbish in them. If that happens they'll soon be gone. At this uni we go through thousands of recyclable drink containers every day - they're made of P.E.T. plastic and they never biodegrade. Last week our uni was still in the dark ages with no real recycling facilities for students. If you check out Flinders Uni you'll see how totally slack and weak Adelaide Uni is concerning recycling. Almost every uni in Australia has better environmental practices than ours and this is the first step. So I hope you guys will appreciate having the opportunity to recycle, plus all proceeds go to the Adelaide Scouts, a worthy cause.

So the next time you throw back a Solo, iced coffee or (my favourite) Mountain Fresh to quench your thirst, put your bottle in the bin and it'll be a better world for all of us.

**Paul Grillo**  
SAUA Environment Officer



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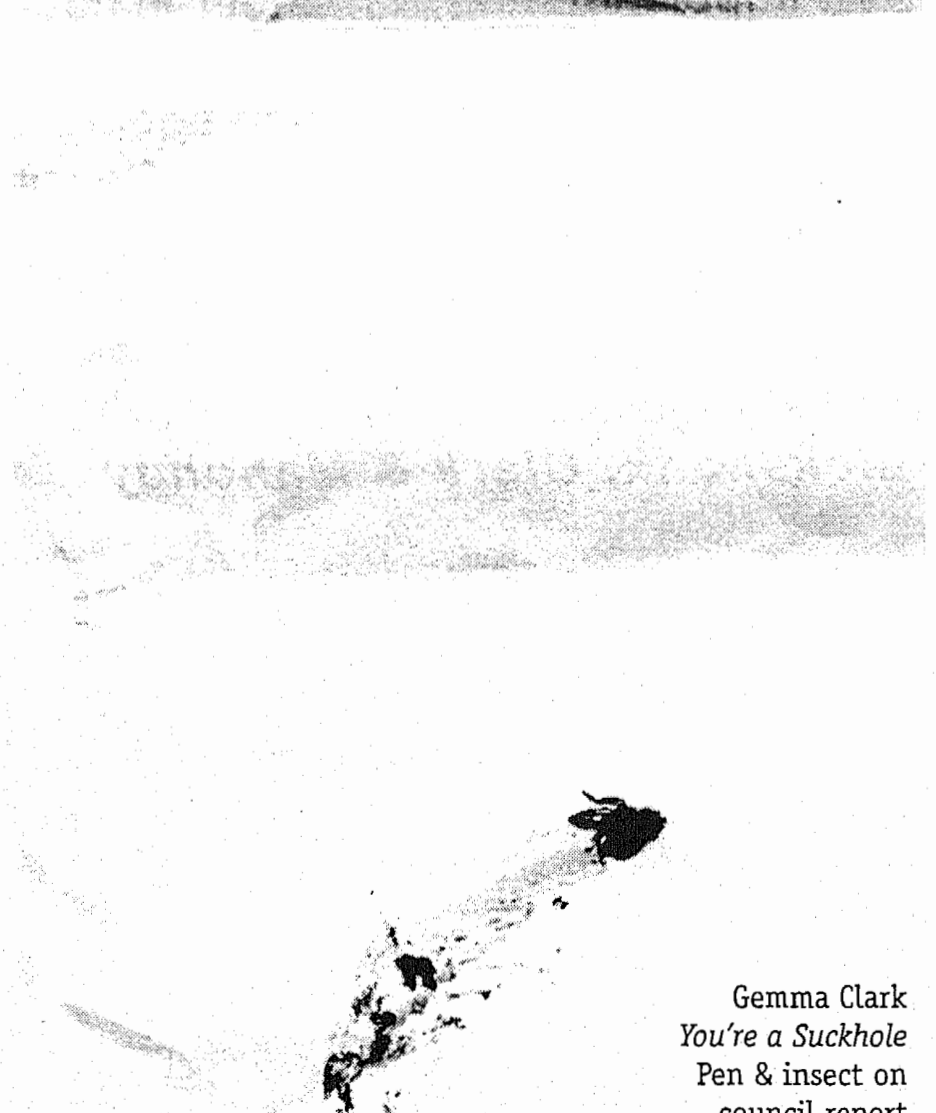
**Energy:** Origins and sources of, renewables and the current situation

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*you're a suckhole.*



Gemma Clark  
*You're a Suckhole*  
Pen & insect on council report

# National Union of Students

## Making Dollars and Cents of our affiliation fee

In 1987, The National Union of Students was formed out of the wound-up wreckage of the Australian Union of Students. Since then the general effectiveness of NUS has been the centre of much controversy, not least in the context of the vast membership fees that it demands of already cash-strapped student organisations.

So what exactly are the benefits of affiliation with NUS? A quick look through much of the online material related to NUS yields all manner of arguments for paying the brutal affiliation fee. One former NUS President categorised NUS's services in the following order:

- Liaising with and supporting community groups.
- Promoting student interests through the media.
- Encouraging students to become active and involved in the decision-making processes which effect them, through forums such as "Cross Campus Networks".
- Advising and lobbying university administrations and governments.

Notice that "lobbying university administrators and governments" is last on the list - below "Cross Campus Networks" and PR work. Call me crazy, but isn't it the defining job of a national union to lobby the hell out of the Federal Government? Shouldn't that task have come outright first on a list of justifications for the existence of an expensive, centralised national union?

It's no secret to most of us that successive Howard Governments (and, for that matter, Labor Governments prior to 1996) have been less than sympathetic with our basic right to an affordable education. Vice Chancellors and Education Ministers have jointly hammered us for the

better part of the decade - few people realise that much of the infamous Nelson Review of Higher Education is based on recommendations from the Australian Vice-Chancellors' Committee. It is easy to question the effectiveness of our national lobby when the Federal Government is taking orders from the same forces we're supposed to be uniting against.

This year, our Students' Association is expected to pay NUS approximately \$60,000 in order to remain affiliated. Eighty percent of that will go straight into NUS's general operating budget. In simple terms, close to eighty percent of NUS's bread and butter is spent on

abandon unionism is the day the weasels finally win.

No, we need a strong, credible and effective national voice - the kind of voice that NUS appears incapable of providing right now. The kind of national union that we have now smack of an inefficiently outsourced service - instead of representing themselves to the government and university administration, student organisations are paying a Melbourne-based union to do it for us at a higher cost. In effect, we have outsourced our system of representation, leaking exorbitant administrative costs in the process.

It is easy to question the effectiveness of our national lobby when the Federal Government is taking orders from the same forces we're supposed to be uniting against.

administration (staff wages, honoraria, et cetera). The funny thing is, we have an administrative budget too - and it's shrinking every year. Bearing in mind that the total operating budget of the Students' Association is less than \$500,000 - there is little wonder why some have been questioning the wisdom of coughing up a large portion of our budget for a huge, centralised (and apparently ineffective) national union.

I sound like a Liberal, don't I? Far from it. I am a firm believer in the need for a national union - Lord knows someone needs to go into bat for our crumbling higher education system. I certainly don't believe that voluntary student unionism is the answer either. The day students

My solution? I have none. That is to say, I have none based on any expertise. Despite working at the coalface of student media for the better part of three years, I don't profess to have a cogent enough understanding of the intricacies of student representation at a national level. To be honest, I find it quite terrifying. All those factional stalwarts, competing for kudos, numbers and preselection - the thought of an NUS conference gives me a bad case of the willies. The only thing I can offer are the following two suggestions:

1. Campus-based student organisations are more than capable of lobbying Federal Representatives by themselves. They have the motivation and

the resources. All they need is the ability to communicate with one another. A cooperative network of students' associations does not necessarily entail a lumbering, factionalised junket.

2. If NUS isn't working (and if paying it a large sum of money will compromise our ability to represent ourselves and provide services) why affiliate ourselves with it? Why not put the money to better use until such time as we have national union worthy of our hard-earned dosh. Holding out on our affiliation fee doesn't make us scabs - it forces NUS to reassess itself as an effective lobby.

Much of what I have said will make me a pariah. I will be subjected to staid and patronising arguments about the value of a centralised union and the danger of questioning NUS when the Federal Government is poised to grind us into the dust. So be it. Crucify me. There is too much stigma associated with scrutiny of our national union, and nothing will change so long as the Left continues to toe the same burdensome line.

Tristan Mahoney

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On Dit 71.11

# SAUA Roundup.....

The SAUA Council meeting of Wednesday May 28 dealt principally with proposed changes to the SAUA Constitution to officially put in place an Aboriginal and Torres Strait Islander (ATSI) Department. More on that later.

The office bearers' reports were somewhat bog-standard this meeting, although a debate did develop over whether or not part of President Sarah Hanson-Young's report regarding the Sexuality Department should or should not be made *in camera* (you should all know what this means by now).

As it turned out, it was not discussed *in camera*, and so we are happy to report on this.

President Hanson-Young agreed last meeting to hold weekly meetings as a mediator between the Male Sexuality Officer, Jasyn Walsh, and the Female Sexuality Officer, Emma O'Loughlin. It

**It seems icy winds are still a-blowin' through the Sexuality Department, with the President reporting that the pair "did not talk to each other at all".**

seems icy winds are still a-blowin' through the Sexuality Department, with the President reporting that the pair "did not talk to each other at all", that there is "still a lot of tension" between them, and that "they are definitely not

communicating with each other". For two people who were touted on the same ticket as some kind of dynamic duo in student elections just last September,

this is somewhat of a turnaround. It's believed Walsh and O'Loughlin are currently time-sharing their office space to avoid working in the same place at the same time, and have been ordered to decide

which parts of their strategic plan they want to achieve in the remainder of the year. With little over a week remaining on this trial basis, and a detailed presidential report-back due at the next Council meeting, it will be interesting to see if this situation is resolved.

Walsh could be seen as already skating on thin ice, with a formal reprimand from SAUA Council having been handed down to him at the last meeting. President Hanson-Young appears to be growing tired of this mediating game, and had the sympathies of Councillor Van Dissell, who stated, "You're not there as an agony aunt. You're there to do your job for the students."

The proposed changes to the Students' Association's Constitution to incorporate an ATSI Department was debated at some length, with the majority of this being positive, constructive discussion. Ex-officio ATSI Officer Darren Kurtzer is currently holding this position of representation of and advocacy for the University's approximately 150 Indigenous students, and is keen to steer away

from the paternalistic notion of white people deciding what's good for Indigenous students. Ultimately, it was decided that the ATSI Officer would exist to represent and promote the status and rights of

Indigenous people within the SAUA, the University of Adelaide and the wider community; he or she would be an Aboriginal or Torres Strait Islander person, and would be voted on only by Aboriginal and Torres Strait Islander students, in the interest of self-

determination. Although non-Indigenous students would be eligible to stand for the ATSI standing committee, Indigenous students would be prioritised, meaning

**Walsh could be seen as already skating on thin ice, with a formal reprimand from SAUA Council having been handed down to him at the last meeting.**

that some kind of alternative voting system to the usual Hare-Clarke would become necessary for the election of these positions.

Other bumps to be ironed out the logistics and legalities of ATSI students' voting registration and obtaining an Equal Opportunity exemption to permit only ATSI candidates. A motion was carried to direct the President to have the necessary changes drafted by the SAUA's lawyers and

to gain advice as to appropriate wording of the question. All Councillors present voted in favour of this, bar Cr James Simpson, who voted against.

As happens every year, before we know

it, student elections are almost upon us again. This year, the SAUA will investigate options available to reduce the number of hard copy broadsheets (usually, almost

14,000 copies, thousands of which are never even picked up) distributed in the name of voter education, as well as organise a Candidate Information Session to help ensure that first-time candidates (and others) know *exactly* what they're getting themselves into by nominating.

#### Quote of the meeting:

"I did say you were a *nice* Liberal!" - Activities/Campaigns Vice-President Adelle Neary to Cr James Simpson, making the distinction between Simpson and hypothetical "nasty Liberals" who may feel inclined to attempt to stack the ATSI Standing Committee if non-indigenous candidates were permitted.

Cruickshank, Clark & Mahoney

## Vocalists & Lyricists

Vocalist(s) required for original music band with a view to recording.

Previous studio experience would be great but not essential.

Also, I am looking for lyricists to help me complete some tunes so if you "write words" and want to meet and review some material, give me a call.

**Andy Martin**

Hand phone 0408880162

Email:  
andrew.martin1@bigpond.com





# Correspondence.....

Ridiculously enough, Letter of the Week goes out to Dave Diss, if only for persistence. Come down to the *On Dit* office to collect your free meal voucher for the London Tavern.



## Gendered language etc.

One of the things I'm always advocating for is gender political correctness. Groan. ..I hear you all murmur. Although we all know what it is and most of us do abide by the rules on the gender specific language, outside of our own sphere everywhere you look 'traditional language is still used. When referring to Julia Roberts or Nicole Kidman, you would call them actors; but it seems the Academy would disagree, awarding both actors and others alike 'Best Actress' award. Likewise in most media forms the term female or male actor is rarely used, instead always referring to them as actors or actresses.

Why this topic pisses me off so much is because I work as a casual at a café. I am a waiter. I am not a waitress. The latter belongs in a Shakespearean dictionary rather than in modern day terminology.

For the people that ask me why it bothers me so, I reply by informing them that my job should not be termed on what sex I am. Why should the same job have a different title if you are a woman? Furthermore the fact that these names are extensions of the male counterpart bothers me incessantly. It's as if by extending it, it's a lesser term or position like shift manager or trainee. Or as if the boys in the office couldn't stand a woman doing the same job as a man, so they added to the name: making sure a woman couldn't be the same as a man and vice versa.

Think I'm overreacting? Maybe. It's just that this is such a blatant, example of the oppressive and sexist crap that we have to endure every day.

So for all those incompetent, there is no such thing as a stewardess, hostess, bar maid, waitress, actress, manageress, headmistress or anything else like it.

Tania

## Nukes & Colons

A remark was made recently by "Colon" Powell that the US policy on Iran is they hold the Iranian people should decide the future of Iran. Simultaneously, they don't want an Iranian-style government (i.e. a theocracy, which looks to be getting well organised and pretty popular in our war-torn Mesopotamia) in Iraq, the future of which is also to be determined by its population. Since it required a war to let the people of Iraq decide, does the same go for Iran? The US doesn't like their style of leadership, but is more afraid of a country into which Russia is invested in a nuclear manner than a sanction-strangled past victim. I know blanket policies cannot work, but be consistent you American-flag-pin wearing cowboys.

David Roberts

## I'm a Barbie Girl

To the Editors at *On Dit*,

In the haste and excitement of writing my first article 'The Truth about Barbie and Body Image', which was published on the 26/05/03, I forgot to acknowledge the following internet sources that I used in my article:

'Barbie Doll', by David B. Givens from the centre for Nonverbal studies 1998-2001 'Children', by Colleen Thompson, 1996 'Myths and Facts on size and bodies' reprinted with permission from the National Association to Advance Fat Acceptance.

[www.youthresource.com/ourlives/bodyimage/mythsandfacts.cfm](http://www.youthresource.com/ourlives/bodyimage/mythsandfacts.cfm)

My intentions were not to mislead in any way; I hope this sets the record straight. There is a lesson to learn from this, always write down the web addresses of internet sites used for research!

Thankyou,

Jessica Lindsay

## Ethiopic in Ethopia

One of the last things I want to do is engage in a slanging match, with Anthony Long or anyone else. But since, through careless reading, he has chosen to mount his hobby horse and slap me, rather feebly in the face with his gauntlet, what choice have I? My feeling is that he thought he was jousting at some other windmill.

Normally I won't respond to adverse reactions to the things I write, for reasons too numerous and complex to mention, here or elsewhere. The title of my letter, which he makes a point of complaining about, - "Semitic Palestinians" - was not one of my choosing. In fact I headed it "The changing face of Anti-Semitism".

Words have, or should have, agreed meanings, and dictionaries are generally good guides in this respect. One of the confusing troubles is that meanings sometimes get distorted over time, making agreement more difficult.

Long complains "By definition Arabs cannot be victims of anti-Semitism..." Wrong, Sunshine. Just plain and absolutely wrong. He recruits the Oxford English Dictionary to back him up. It gives the narrowest possible definition of anti-Semitism, the favoured one we are all supposed to accept without demur.

My dictionary is a Collins, sufficiently reliable for my purposes. It tells me that a Semite is one who hails from a country in which Semitic languages are spoken, among them are "Assyrian, Hebrew, Aramaic, Phoenician, Arabic, Ethiopic,

etc." Is Long now trying to tell me and everyone else that Arabic is no longer spoken in Palestine? Does he expect to get away with that? This definition might reinforce his assertion that a Chinese Jew is not a Semite, because Semitic languages are not spoken in China, but it will never satisfy his dubious claim that an Ethiopian Jew is not a Semite - unless of course Long decrees that they are no longer allowed to speak Ethiopic in Ethiopia.

And what is it about my name that makes it so necessary to surround it with quotation marks? Every time it appears this happens, as if Long wants to portray me as some sort of freak or Aunt Sally for him and others to take pot shots at.

And why try, by implication, to associate me and my thinking with that of others? I don't know Frederick Toben, nor would I want to know him or any others of his ilk who deny the Holocaust. If Long is really interested in research he might care to refer to versions of my letters in the Guardian Weekly, or the Advertiser, on this very topic a year or two ago.

I wonder if he realises, and this is Anthony Long I refer to, that he himself has adopted a position of denial, not unlike that of the Holocaust deniers he so justly criticises?

**Dave Diss is not a student of the University of Adelaide**

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# FULLY SICK

I don't get sick very often. Granted I tussle with arthritis every day and have had two hips replaced at the ripe old age of 25, but I'm lucky in that I seem to evade common colds and viruses and am rarely confined to bed beyond the hours that sleep and laziness dictate.

Last Sunday, however, my happy delusion of immunity to ailments was obliterated in a wave of fever, sweat, sore throats, upset stomachs and a splitting headache. Added to this misery was the usual self inflicted Sunday morning affliction suffered by many Uni students for which I have unfortunately never been able to claim any immunity.

I discovered quickly that I do not make a very good patient. The fact that I had been looking forward to going to the football that afternoon did not add much to my mopey disposition. I don't get sick very often and it's amazing how quickly you can forget just how crap unhealthiness can be and how easy it is to take well being for granted.

My wonderful girlfriend went to the chemist for aspirin and deli for Woodies lemonade (the only wellness tonic I rely on and endorse). She was also good enough to help me with most of my many requests, including, but not limited to; bringing me lemonade, adding hot water to lemonade when too cold, putting wet flannel on forehead, picking up said wet flannel from floor two minutes later and so on and so

on. I'm not normally very difficult to please, but being sick really helped me to rediscover my inner whinging moper.

Besides learning that I am an exceedingly bad patient, my adventures in unwellness also served as a timely reminder that I am a flesh and blood kind of guy, and not the automotron assignment and exam machine I sometimes pretend to be. Now my friends will tell you that I have never been the sort to let study get in the way of my health (or parties, trips to the pub or interesting TV programmes for that matter), but I do have an occasional studious spurt. Even after six years in this institution driving past the Wayville Showgrounds around this time of year is enough to send shivers up my spine. In my sick bed however, I longed to be in a position where I could worry about study or essays rather than fever or keeping my Woodies down (as painful as it is, I'll resist inserting a witty pun here).

Despite putting me out of action for a few days, whatever bacteria or virus or evil spirit it was that made my body its home over the weekend has left me feeling more realistic and relaxed about the work and cramming coming up over the next few weeks. There are more important things in life than books and mortars, and health and well being are right up there.

Steven Robert



## Other Ideas

Being sick is one of those things that makes you stop and think. I can remember sitting in a hospital bed and thinking 'Why me? Why did I get sick?' and it really makes me appreciate the fact that I live a healthy life. Thankfully I've always recovered and been back on my feet in no time, but it allows you to realise that often you take your health, just like a lot of other things, for granted. So I guess the good thing about being sick is that it really makes you appreciate your health and the fact that you can walk down a flight of stairs, and you don't have to worry about the next insulin shot.

David P

For some reason, I am perpetually ill. Cold, flu, low blood-pressure induced dizziness and fainting, the most recent a respiratory infection. The most recent bout of illness rendered me grumpy and near useless for three weeks. It scared me because I thought I was going to die. I couldn't breathe or function properly, and I almost destroyed a hundred of my CD's in a coughing fit during which I knocked over a CD tower. I hate being sick because it means I don't have time to do everything that needs to be done. Our infernal bodies can tell us that we're not cutting it maintenance wise, but I want to tell my body it's just not cutting it at all. Being sick makes one aware of the vulnerability of being human, and unfortunately we can't escape that.

Jo

I rarely get sick, except from the dreaded drink. Actually, that rarely makes me 'ill' as well. Don't know why. As such, I rarely think about sickness. Although I don't live poorly, nor do I pay particular attention to my health. As such, I have never reflected on the issues of humanity that become apparent through sickness. Maybe I should?

I must say though, that one of the most useful things about having a girlfriend at any point is that they tend to worry about such things as health, and so would send me off to the doctor in circumstances where I should but probably wouldn't go.

Christian Haebich

One time I ate an entire moose and drank 28 four packs of UDL rum and coke. The big cans. I felt a bit sick - didn't throw up or nothing though.

Bruce Pantaloons

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# LEFT BEHIND IN THE ALP

ALP deputy leader Jenny Macklin and Senator Penny Wong recently held an education forum for Adelaide students which has been spitefully described as a "Young Labor Left caucus". As a forum participant aligned to the Left, I ought to defend my comrades. Instead I will argue that this accusation does not go far enough.

I joined the ALP for tactical reasons. Not because its policies are fair or egalitarian - they rarely are - and not

because it has any bold vision for Australia. I joined because social change for the better depends both on intervention in civil society and on the elected representatives who must lead society forward. We cannot ignore either of these elements. The ALP, whatever its faults, is the only current political party able to deliver the parliamentary element of social change.

To my mind, the role of the Left is to bring a genuinely critical voice to the ALP. The domination of ruthless, career-minded, power-hungry men must be offset by other party members, not necessarily in positions of great power, who lobby for more compassionate policies to alleviate injustice and disadvantage. If those who just want "jobs for the boys" are kept under control, then rule by the ALP should be relatively benevolent.

The Adelaide education forum showed why this tactic so often fails in practice. It illustrated why the Left is as much to blame for the ALP's alienation from the Australian people as any mindless cog in the party machine.

Firstly, politicians - and their student counterparts - can never adequately represent their constituents without actually asking them what they think. Over the years the ALP has neglected its traditional blue-collar support base more and more, and has begun to lose touch even with the vast number of Australians who care more about health and education

than "border protection".

If the forum was meant to address this problem by gauging general student opinion, then it failed dramatically. I could not see one single student there who was not already politically active and informed.

Secondly, although they invariably take the moral high ground, many members of the Left suffer from the same insatiable temptations as their reviled "right-wing" rivals. Too many participants used the forum to suck up to their factional leaders, to show off to potential employers, and to impersonate the struggling students with whom Ms Macklin and Ms Wong should have been speaking to in a contrived photo shoot for *The Advertiser*.

How many participants took the chance to challenge their representatives over the ALP's miserable, patchy response to the latest Liberal attack on our education system?

I still believe that the ALP is the best available tool to effect social change through Parliament. As long as I can say that without cringing, I stubbornly refuse to leave. However, I am repeatedly ashamed and disappointed by the gutlessness and hypocrisy of those who are meant to prevent the ALP from selling out. I am not a true believer, but I should not have to be. The ALP is as much my party as it is theirs.

**The author is a young member of the ALP.**

**I still believe that the ALP is the best available tool to effect social change through Parliament. As long as I can say that without cringing, I stubbornly refuse to leave.**

## 701 WDS

By Dave Roberts

Well, Mr Costello, you're obviously not thinking past your own career (or even next term of office). Does it not matter that education will become a privilege, not a right? "Injecting money into the university system" my foot. As it is, a HECS debt is a large disincentive to many young people, let alone a PELS loan for post-grad work. Many of my friends object to going to uni as the costs are already too high. Do you seriously think people will blindly agree to a \$50,000 (plus) debt to just start their career? Purchasing a home, decent car or even getting married gets pushed even further out of the purview of those who study not for a high returns economics/commerce/law degree (nothing against those who do - you'll just earn more money than me) but in a research-oriented area such as pure maths or gender studies. They do not give such instant rewards as, say, petroleum engineering, but

have a lasting, more important impact on our country and society. Petroleum engineering may be well and good for some business support but not for our ailing environment - how about money for alternate energy sources? Oil is no good if the country has a massive undereducated class (most of whom will be women, no doubt) that is repressed by the puppies in parliament.

I'm no dummy at maths, but I am a little in awe of the previous generation of students in that illustrious intellectual pursuit - declining education standards, particularly at secondary level have led to a slide in the quality of students entering university with the harder sciences in mind. A note for the genius who thought graphic calculators in high school was a good idea - do you seriously think slaving a generation of scientific thinkers to a hideously expensive tool (I think tool is a word that could be used another way here) that is generally disallowed at uni is good in the long term?

Studies by the Australian Institute of Physics have shown that if student

numbers in physics follow the trend of the past 20 years, there will be practically none in about 10-15 years. Universities are obviously trying their darnedest to stop this type of anti-progress by introducing "industry friendly" courses, but there is a limit to how much mollycoddling can go on.

I'm sure people are willing to pay slightly higher taxes if it means that they can have quality healthcare and education, and I for one wouldn't mind paying \$11 a week extra if it means my children will be able to afford to go to university, and not on some dodgy "we'll lend you the money so you can pay the up-front fees, which are also higher than before" scheme - what do you think this is, America? Having "prestige" universities (i.e., the Group of Eight, probably soon to be G07, what with Adelaide being so impoverished) charging more than rural or technological universities sounds like social stratification to me.

Anywho - how about two bits of ramble: Everyday, I come to uni, and I am surrounded by people who are dead. They

are only aware of this fact on some subliminal level and try to create a semblance of life with entertainment, knowledge and sensations. Even I am not assuredly alive and it requires effort to stay where I am. Interestingly, the further I am from the edge, the easier it becomes to remain in that position and even progress to further things in a higher Real.

I kid you not on this next point, but I postulated when I was in early high school that it would be impossible to tell if we existed physically as is perceived by the majority of humanity or if we were merely brains hooked up to the most massive VR system ever. I swayed between thinking the brains were disembodied or still in some sort of body (of course, not necessarily like our own). Whether this situation was our own choice or not was an open question. This tells you what type of person I am, or at least was - I've progressed to the point where I can watch the *Matrix* movies and feel perfectly at home.

# Too Right

Why be PC when you can be right?

*The chattering class has won!*

It is a very sad day when a campaign concocted, initiated, and executed by an un-elected, biased and populist clique destroy a man and an institution.

On Sunday May 25, just before 5pm AEST, His Excellency the Most Reverend Dr Peter Hollingworth announced that he intended to resign from the post of Governor-General in order that he preserve the integrity, dignity and importance of that office.

Writing the full title of His Excellency brings to mind several grounds for the chattering class to wish to destroy him. Let's start with the title of His Excellency. In the Australian context, this is a courtesy title extended to governors, governors-general and ambassadors. The extension of such courtesy is rooted in Australia's British history: such officers are representative of the crown, in showing such respect, respect is paid to the crown. It is interesting to note that the Americans do not use such titles and do not bow. Is it possible that part of the reason why Dr Hollingworth was ruthlessly pursued was because he was the Queen's Representative?

Dr Hollingworth was the Archbishop of Brisbane; with this position came the title

Most Reverend. It is not uncommon for the chattering class to attack clergymen and ministers for no other reason than their religious beliefs and convictions. Could it be possible that part of the reason why Dr Hollingworth was ruthlessly pursued was because he was a clergyman?

While I have addressed two of Dr Hollingworth's titles and styles, this postulating is incomplete as there is a strong underlying theme to the abuse that Dr Hollingworth endured. Namely, that a portion of the venom which was heaped upon the Governor-General was also aimed at the man who recommended the Governor-General - the Prime Minister.

There is support from some quarters for this thesis: that the Governor-General was hounded from office because he represents the Queen, is a clergyman, and was recommended by a conservative Prime Minister. While I am not one for advancing conspiracy theories to justify arguments, it is important to analyse which members of the chattering class persecuted Dr Hollingworth so mercilessly.

The chattering class in Australia has two vocal constituents: the media and academics. While the media and academia could be considered like chalk and cheese,

there is one underlying thread linking their ideology, origins and view of society—their liberal-socialist political dogma. The media is, predominately, made up of journalists with no experience or knowledge greater than the average wharfy found in a Port Adelaide pub at closing time, and are given to instruct the public on sophisticated topics from a point of no expertise.

Furthermore, the media has brainwashed elements of society to think that a democracy is only safe and secure if there is a strong, healthy and FREE press. However, this same media believes that censorship should apply to those who do not share their views, to those who choose to dissent from their narrow-minded view of what we (who they perceive as the 'unwashed masses') should do because it fits their liberal-socialist agenda. Notice, the popular media told us a republic was essential and needed—even that the republic was destined to happen, but it didn't. The media told us to vote 'yes', but we didn't. So, what does this bastion of freedom, defender of democracy try next? Tell us that we were stupid for voting against a republic; that all public policy discussion should be undertaken by this un-elected class of people. And that at the end of the day, only what the media finds important is to be discussed. After all, the republic was defeated back in 1999, however, in every Australian newspaper each day there will be an article telling us to revive the republic and that we were wrong to vote NO in over 72 percent of all electorates. The popular media consider freedom of the press to be essential—that is, they must have the freedom to set whichever agenda, to promote whatever cause, and to crucify whomever.

The second arm of the chattering class is the branch which considers itself to be the elite within Australian society. The academics which are littered throughout Australia's institutions often possess a 'holier than thou' attitude which makes them so sought after. These institutions require profile and their profile is raised when liberal-socialist academics proffer their often non-expert opinion on issues. Furthermore, it is the liberal-socialist media which give legitimacy to their opinions by publishing them—thus, the circle is complete.

When I say that the chattering class has won—what I am saying is that the Australians of today have surrendered their own freedom of thought to the chattering class' freedom of the press.

When all is said and done, His Excellency (for the next few days at least) was not guilty of a single crime. His only sin was that he was not the preferred candidate of the liberal-socialists. His errors were of the sort that makes his departure all the more sad. History will judge Dr Hollingworth's actions as a turning point in Australian history. The point where an un-elected, populist and biased clique found that they could influence Australian society far more than the electors of this country.

MVD

*My Definition of the chattering classes implies semi-educated airheads with opinions acquired by osmosis from the liberal broadsheets and the BBC people.*

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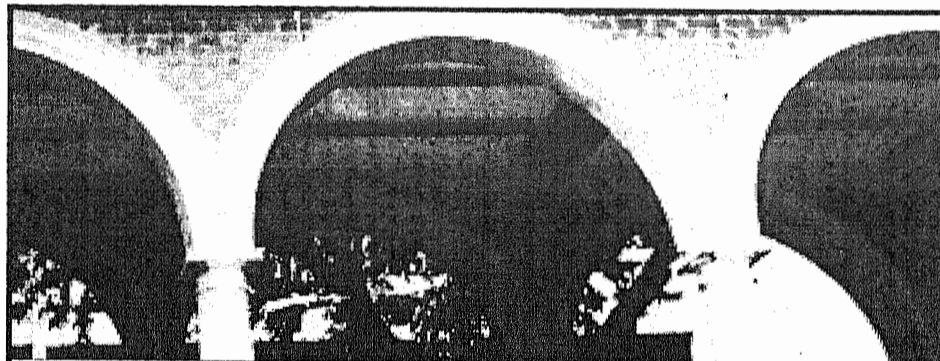
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Students Association President on 83035406  
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## RETURNING OFFICERS

Applications are now open for positions of Returning Officer in the upcoming Adelaide University Union and Students' Association of the University of Adelaide annual elections, both being held 1-5 September, 2003. Successful applicants will be responsible for the conduct of all aspects of the elections. Applications open Monday 2nd June, and close 5pm sharp, Friday 16th

June. Applications should be submitted to:

Carmel Noon, General Manager, Adelaide University Union  
or to Sarah Hanson-Young, Students' Association President.

Further information may be obtained from:

AUU Information Office, Lady Symon Building, Telephone 8303 5401, or  
the Students' Association office, Lady Symon Building, Telephone 8303 5406.



ADELAIDE UNIVERSITY UNION  
STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE



# elections

preliminary notice of 2003

## annual student elections

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

Election week for the 2003 SAUA and AUU Elections shall be:

Monday, 1st September until Friday, 5th September 2003.

AUU nominations open: 9.00am, Monday 11th August 2003.

SAUA nominations open: 9.00am, Thursday 7th August, 2003.

All nominations close: 4.00pm, Friday 15th August 2003.

### NOMINATION FORMS SHALL BE AVAILABLE FROM AND LODGED WITH:

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

Please Note: Nominations close at RACSUC and WISA offices at close of business, Thursday 14th August.

Nominations from Roseworthy & Waite Campuses can be forwarded to North Terrace until 4pm, Friday 15th August.

### ABOUT NOMINATIONS

Nomination forms shall be available from the opening of nominations at the above locations. Completed nomination forms (including 200 word policy statement and photograph (if desired) for SAUA paid positions, Union Board and Union Activities, and a 100 word policy statement and photograph (if desired) for all other positions) shall be lodged at the above locations by the close of nominations. Upon lodging a nomination form a receipt shall be issued, and candidates shall receive:- SAUA ... a general guide for the conduct of the election and the SAUA Election Regulations; AUU ... a general guide for the conduct of the election and the Union's Election Regulations.

Students who cannot get to the above locations during those hours may receive and/or lodge their nomination form by contacting the Students' Association office by telephone on (08) 8303 5406 or by post (mail to The Returning Officer, Students' Association, University of Adelaide, 5005) or by contacting the Union Information Office by telephone on (08) 8303 5401 or by post (mail to The Returning Officer, Adelaide University Union, University of Adelaide, 5005). Nomination forms by post MUST BE RECEIVED by the respective offices by close of nomination.

### POSITIONS AVAILABLE FOR ELECTION:

**GENERAL MEMBER OF UNION BOARD (18 positions)** Union board is the governing body of the Union. Board is directly responsible for the Union Complex. The Union also provides funding for affiliate bodies of the organisation. The Board meets monthly and has various sub-committees in which Board members are expected to participate. Any members wishing to stand for this position must be over 18.

**GENERAL MEMBER OF UNION ACTIVITIES COMMITTEE (5 positions)** The Union Activities Committee is responsible for organising Union activities for students. The Committee meets monthly and members are expected to help in creating Union activities projects.

**SAUA PRESIDENT (1 position, paid, full time)** Responsible for the overall co-ordination of SAUA's activities, chief spokesperson for the SAUA and Chair of SAUA Council.

**SAUA EDUCATION VICE-PRESIDENT (1 position, paid, half time)** Chief student advocate in academic matters and assists students who are having problems with the University's academic procedure.

**SAUA ACTIVITIES/CAMPAIGNS VICE-PRESIDENT (1 position, paid, half time)** Co-ordinator and facilitator of SAUA's activities for students and campaigns to promote student interests during the year.

**SAUA WOMEN'S OFFICER (1 position, paid, half time, candidates must be female)** Responsible for promoting a positive role for women within the University and the community at large, an advocate for women's interests, co-ordinator of women's action on campus and assists student with problems such as sexual harassment and discrimination.

**SAUA ENVIRONMENT OFFICER (1 position, paid, quarter time)** Responsible for co-ordinating SAUA and student projects designed to promote, protect and/or regenerate a sustainable environment in Adelaide, Australia and/or the world.

**SAUA SEXUALITY OFFICERS (2 positions (1 female, 1 male), paid, each position quarter time)** Responsible for creating awareness of sexuality issues, and to act as a referral service to assist students in locating appropriate organisations, persons & social groups.

**SAUA ORIENTATION CO-ORDINATOR (1 position, paid, requires a great deal of time in summer holidays, position until mid-March 2004)** Responsible for SAUA's 2004 Orientation Programme which includes O'Week, O'Camps, O'Ball and O'Guide.

**ON DIT EDITOR(S) (1 position, paid, requires many weekends during 2004, up to three students may nominate together to be joint editors)** Responsible for the publication of SAUA's student newspaper which is published most weeks during academic term. It is highly desirable that the successful candidate(s) have some knowledge of producing a student newspaper (if you are considering nominating please find out what is involved).

**STUDENT RADIO DIRECTOR(S) (1 position, paid, up to two students may nominate to be joint-directors)** Responsible for the co-ordination of the Student Radio programs on SUV, the co-ordination and training of students involved in producing programs. It is highly desirable that the successful candidate(s) have knowledge of producing radio programs.

**GENERAL MEMBER OF SAUA COUNCIL (8 positions, meets fortnightly)** The group responsible for determining SAUA policy and the watchdog of SAUA Office Bearers. Members are expected to contribute to the activities of SAUA.

**GENERAL MEMBER OF SAUA EDUCATION/SERVICES STANDING COMMITTEE (6 positions)**

**GENERAL MEMBER OF SAUA ACTIVITIES STANDING COMMITTEE (6 positions)**

**GENERAL MEMBER OF SAUA WOMEN'S STANDING COMMITTEE (6 positions)**

**GENERAL MEMBER OF SAUA ENVIRONMENT STANDING COMMITTEE (6 positions)**

**GENERAL MEMBER OF SAUA SEXUALITY STANDING COMMITTEE (6 positions: 3 female, 3 male)**

Standing Committees meet monthly, or more often if a special need arises, and are charged with the responsibility of developing action in the respective fields in co-operation with the responsible SAUA office bearer. Members are expected to contribute towards these activities.

**NUS DELEGATES (5 positions)** The National Union of Students is the body that is charged with the responsibility of representing student interests. Delegates are expected to attend State and National conferences of NUS and contribute to the development of policy and action at a State and National Level.

### NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED.

Only students of the University of Adelaide may nominate. A student may only nominate for one paid position.

For time and place of voting, please see the forthcoming notice that details polling places.

For further information, contact the respective office bearer, Sarah Hanson-Young - SAUA President, Natalie Teakle - Executive Assistant.

Telephone (08) 8303 5406 / (08) 8303 5401



# HONOUR KILLINGS

## Culturally sanctioned murder in the name of women's sexual 'purity'

As Australian women we can enjoy wonderful freedom and autonomy through financial independence and the range of life choices available to us. Some of these are whether or when to have children, and being able to change careers through one's lifetime.

Our lives are very different to many women around the world who still suffer from gender discrimination and abuses of fundamental human rights. One particularly horrifying and gruesome form of this is the practice of honour killings, perpetrated against women and men believed to be guilty of sexual misconduct. Various human rights groups have reported them in Pakistan, Egypt, Jordan, Turkey, Yemen, the West Bank and Iraq. Type in "honour killings" on the net and you'll get many, many hits. The United Nations also says killings have occurred in Britain, Norway, Italy, Brazil, Peru, Venezuela and USA.

Many more women than men are murdered in the name of this very old tribal custom which is not condoned by the Koran or the religion of Islam. It is condoned though, by sections of societies, which view women's virginity and obedience as commodities. Women are viewed as commodities in the same way that property and gold are. According to tradition, men are justified in using honour killings to control and punish women as they will lose face and respect in their community if they do not. He is the victim in this situation.

Most of the following information comes from Amnesty International's report on honour killings in Pakistan available under their library on the Internet, report number ASA 33/017/1999. In Pakistan, honour killings can be ordered by a jirga, a tribal council, giving them customary and community legitimacy or individual families can decide that it needs to occur. Male family members, be they father, husband, brothers, uncles usually perform the deed with the full knowledge of women family members. The practice originates from the Baloch and Pashtun tribes' concepts of honour and commodification of women and occurred in remote rural areas. It has become more widespread through Pakistan and is increasingly committed in towns and cities by all strata of society. Women of all ages and stages of life, from pre-pubescent girls to older widows and grandmothers have been victims of this practice. Evidence of sexual misconduct is not required in order to kill in the name of honour, the perception that it is occurring is enough to justify it and perpetrators are rarely punished. Women and men accused of bringing dishonour to families do not necessarily receive an opportunity to have their side of the story heard.

The Sindh province practice in South East Pakistan is to kill victims ritualistically in full view of the community by hacking them to death. In Punjab province, victims are more likely to be shot in private with the incident less of a public spectacle. This is the punishment for a couple found or believed guilty of adultery if married, and fornication if unmarried. This is termed Kari-Karo killing; Kari meaning a 'black' woman and

Karo, a 'black' man. 1998 statistics collected by NGO, Human Rights Commission of Pakistan (HRCP), reveal 255 deaths in Sindh province alone, comprised of 158 women and 97 men and 888 women killed in Punjab province wherein Pakistan's capital Islamabad and the major city of Lahore are both situated. It is significant that more women than men are killed by the practice. Men have more bargaining power and mobility to escape being killed. Groups involved in assisting possible victims of the phenomenon believe that actual numbers of the killings are higher than those officially recorded.

Reasons for justifying honour killings apart from adultery and fornication (sex when not married) include a woman disobeying a family's choice of marriage partner for her, and her wanting to divorce a husband or being the victim of rape. Even more disturbing is that killings are also reported under the pretext of honour, when this may merely mask the real motivation for a murder, for example, financial gain in the form of compensation from another family.

In March 1999, Lal Jamilla Mandokhel, an intellectually disabled girl was the victim of rape by a junior government clerk in Parachinar, North West Frontier Province. When the girl's uncle filed a complaint with police, they handed her to her tribe, the Mazuzai in the Kurram Agency, a tribal area, which has its own legal and judicial system under provisions of the Pakistan Constitution. A jirga of Pashtun tribesmen judged that she had brought shame on her tribe and she was shot dead in front of a tribal gathering; a tragic example of blaming and punishing the rape victim not the perpetrator.

A woman wanting to dissolve an arranged marriage, regardless of the circumstances, can also be a source of shame, bringing dishonour to a family. This occurred in a 1999 case, which achieved world wide media coverage when 29-year-old, Samia Sarwar was shot at her lawyer's office by a family representative. Samia wanted to divorce an abusive husband. Samia herself had studied law, her mother was a doctor and her father a prominent Lahore businessman. She was staying in a women's shelter and agreed to meet only with her mother on neutral territory at the law office to sign divorce papers, as she feared for her life. Her mother was accompanied by both a driver and her uncle. The driver shot Samia dead in the law offices in front of her mother and lawyer. The Pakistan Senate heard a resolution condemning the murder, but it was unsuccessful in being passed.

Human rights' activists in countries where this practice is widespread call for reform in laws, police practices and judges' views and biases. Political parties don't necessarily see votes with conservative constituents on the issue so do not create policies against it. How can you make a difference to change this practice? Join human rights groups like Amnesty International and support any women or men who seek asylum in Australia because they are in danger of being murdered for honour.

Nina Dodawec

# The Clothesline Project

The Clothesline Project is aimed at raising awareness of violence and sexual assault against women and children, and its confronting, graphic nature ensures it literally airs society's dirty laundry.

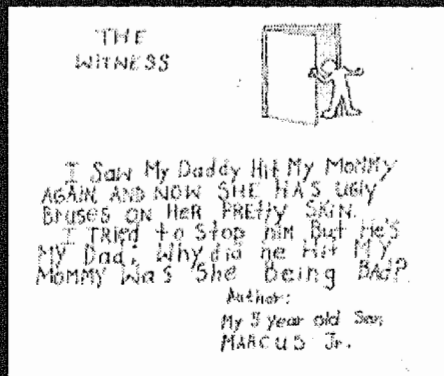
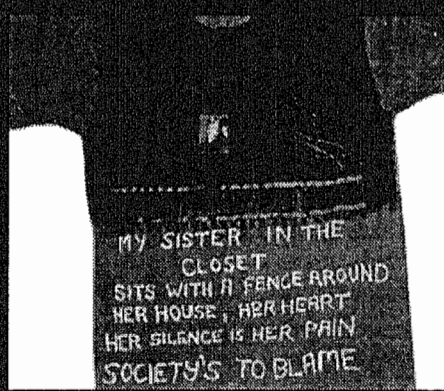
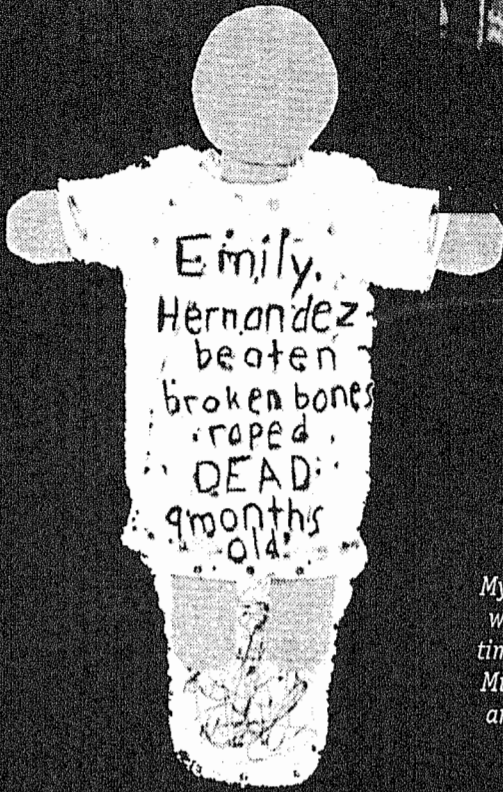
The Clothesline Project was conceived in 1990, when a women's group, the Cape Cod Women's Agenda, visited the Vietnam War Memorial. There they were staggered to learn that during the 16 years of the Vietnam War, where 58,000 Americans (men) died, 51,000 women were murdered in the United States by their husbands or lovers.

The first Clothesline Project was set up in Massachusetts, comprising 31 shirts hung on a washing line. Five years later, 250 clotheslines had been established around the United States, with over 35,000 shirts in all, as well as a national display in Washington DC. Since then, other countries have joined the project, including Australia, Canada, Israel, England, Costa Rica, Cuba, the Philippines and Tanzania.

A Clothesline is displayed in a public place, and comprises a number of shirts, with each shirt representing a woman or a child who has suffered abuse. The shirts are colour-coded: red, orange or pink for rape or sexual assault; blue or green for incest or child sex abuse, yellow or beige for battering or assault, purple or lavender for violence suffered because of sexual orientation, and white for violent death. The shirts' designs are created by survivors of this abuse, or by their families and friends, and are worked on either in group sessions or in private. The images and materials used on the shirts are chosen by the women to portray both the abuse and healing they had experienced; for example, different colours and textiles, heart shapes, fragments of fabric from childhood dresses, broken candles, lace daggers, and photographs.

One of the most important aspects of the Clothesline Project is that it provides an important place and support network for the survivors of violence and abuse. It has been said to allow women to begin the healing process by expressing their anger and outrage, to seek support and acknowledgement from others, and to declare their triumph over abuse and reclaim their lives. It is a highly educational campaign in that it puts faces and (optional) names to the cold statistics that is all we are otherwise provided with, and leaves an impression of the prevalence and impact of abuse and violence against women.

Gemma Clark



## Just a few of the messages expressed through the Clothesline Project:

*You will not gag me anymore*

*Held at gunpoint, 4 hours, brutalized, violated, raped, forever changed... Escaped... running naked through the snow 1000 yards through parking lots, past apartments, knowing any moment the rapist would shoot me dead*

*If my Daddy really loved me, why did he touch me?*

*My name is Gigi. In 1987, in Worcester, I was attacked. I was raped, stabbed five times and my throat slashed. His name is Miguel. I hate you! I live with emotional and physical scars. He was sentenced to 6-10 years*

*Every child deserves a safe hug*

*The only time I got new glasses was when you punched me in the face, John*

*Now you are at peace*

*My sister in the closet sits with a fence around her house, her heart. Her silence is her pain. Society's to blame*

*I was left torn, in tatters... But I have begun to reclaim myself, weaving hanging threads into whole cloth*

*And after dark, may there be no sadness*

## Closed... but only for a month!

# IL

## STATE LIBRARY South Australia

### Saturday, 14 June

Library closes for a month. Reopens 14 July. Phone, fax, email and internet enquiry service remain available. No access to collections or Royal Geographical Society.

### June - November

Institute and Jervois Buildings close for renovations. No access to Bradman Collection.

### Monday, 14 July

New Library building (Spence Wing), Adelaide City Council Library and Community Centre, and Royal Geographical Society open.

### For more information visit

[www.slsa.sa.gov.au](http://www.slsa.sa.gov.au)

### For research enquiries

Telephone (08) 8207 7200

Facsimile (08) 8207 7247

[info@slsa.sa.gov.au](mailto:info@slsa.sa.gov.au)

[www.slsa.sa.gov.au/rq/assist-intro.htm](http://www.slsa.sa.gov.au/rq/assist-intro.htm)



Government of South Australia

Student Radio 101.5 FM

Schedule transmission...

Monday June 2:

9pm - Form of Intellect  
10pm - The Flux Capacitor  
11pm - Vinyl Lounge  
12am - DJ's Choice W/ Duncan

Tuesday June 3:

9pm - LOCAL NOISE  
10pm - Don't Ask Us We're Just Girls  
11pm - Pirates of the Airwaves  
12am - It's Not Dead Air... It's a Dramatic  
Pause

Saturday June 7:

9pm - London Loves Whipping Piccadilly  
10pm - Working Title W/ Emma and Dan  
11pm - Roots Records  
12am - Stefan Jazz

Monday June 9:

9pm - Saturday Night Roller Disco  
10pm - Three Chords  
11pm - Punk Around  
12am - Heavy as a Really Heavy Thing

[ LOCAL NOISE ] 09pm Tuesday Nights. This week's punk outfit Absent Minded, working up into next week's heavier stuff Standard Union - COCHLEA ALERT - Upcoming extravaganza - BEN KWELLER on LOCAL NOISE GIVEAWAYS every night on Adelaide University Student Radio.

[ INTERVIEWS ] Local Comedians - Tripod, The Casanovas, Alex {Alehundra} from The Herd, the boys from A Tribe Is Forming, Jay from Frenzal Rhomb, Megadeth. |

My Poo Has  
Legs!

Unknown artist  
My Poo Has Legs  
Crayon on cubicle wall



# So, like, what is Postmodernism?

Well you might ask, Grasshopper.

The Postmodern is all around us - not unlike the Matrix. It's the guilty pleasure of flicking through a glossy tabloid. It's that empty feeling you feel after watching a whole episode of Dharma & Greg. It is that nagging feeling at the back of our minds that art, culture and every accepted method of understanding ourselves is built on hopelessly shifting sands. More than this, PoMo is an ironic celebration of the confusion that surrounds the human condition.

Strictly speaking, Postmodernism is not unlike Modernism. The onset of modernity (mass production, mass media, the rise of the urban metropolis - the kind of stuff that beatniks and hippies enjoy complaining about so much) necessitated a cultural watershed. Artists, writers and philosophers were struck by the contradictory sense of mass community and alienation that stemmed from post-industrial metropolitan society.

Naturally, it scared the bejesus out of them.

Decadence, depression, war and an almost hysterical fear of the unknown made for a distinctly pessimistic view of modern society. Fitzgerald's *The Great Gatsby* warned us about our eventual decline into meaningless decadence. Steinbeck's *Of Mice and Men* drew our attention to the marginalisation of innocence in an increasingly unsympathetic world. All the while, the likes of Emily Dickenson and Sylvia Plath haunted us with their infectious suicidal nature.

In effect, Modernism was one great moan-fest. It lamented the onset of modernity, and mourned

an idealised sense of innocence and community that no one was quite sure was there in the first place. Something had to give. Too many people were pretending to understand *Ulysses*, and western culture was beginning to choke on its own pretension.

That's where PoMo comes in. The fundamental difference between Modernism and Postmodernism is attitude. Counter to the stereotype, real Postmodernists are good-natured, mentally stable and above all, ironic. Instead of lamenting the apparent meaninglessness of the modern predicament, the Postmodernist laughs at it, flips it the bird, and tells it to fuck off in no uncertain terms.

This is precisely why Postmodernism is so difficult for people to define. PoMo is so similar to Modernism that a large part of the difference boils down to how we react to meaninglessness - we can either whinge about how confusing it all is, or we can revel in its exquisite absurdity.

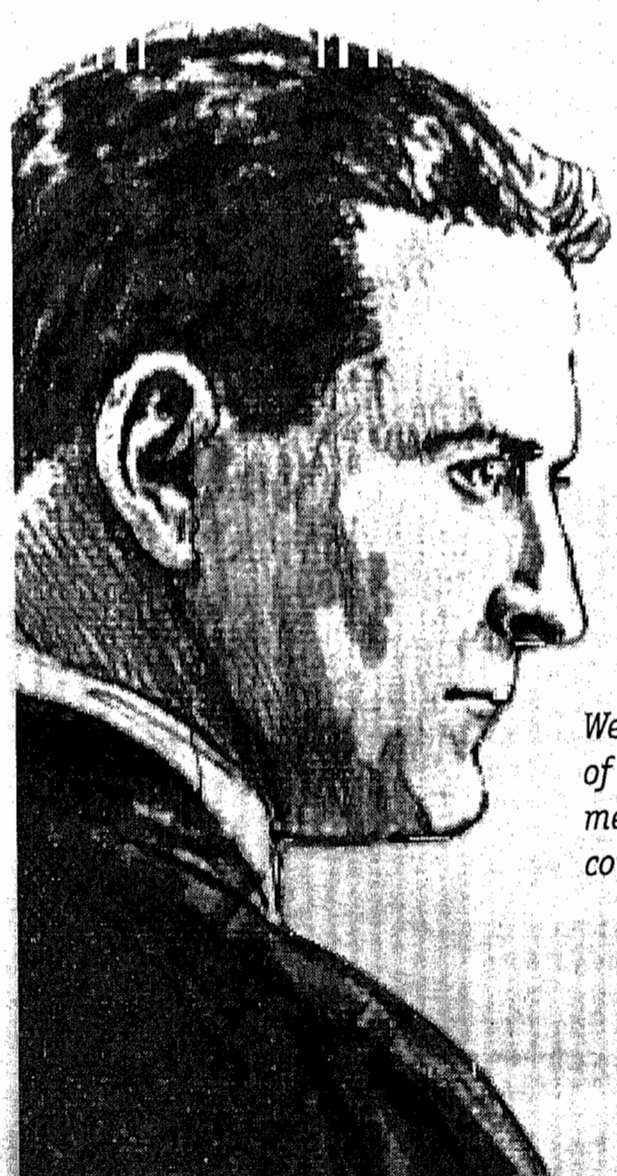
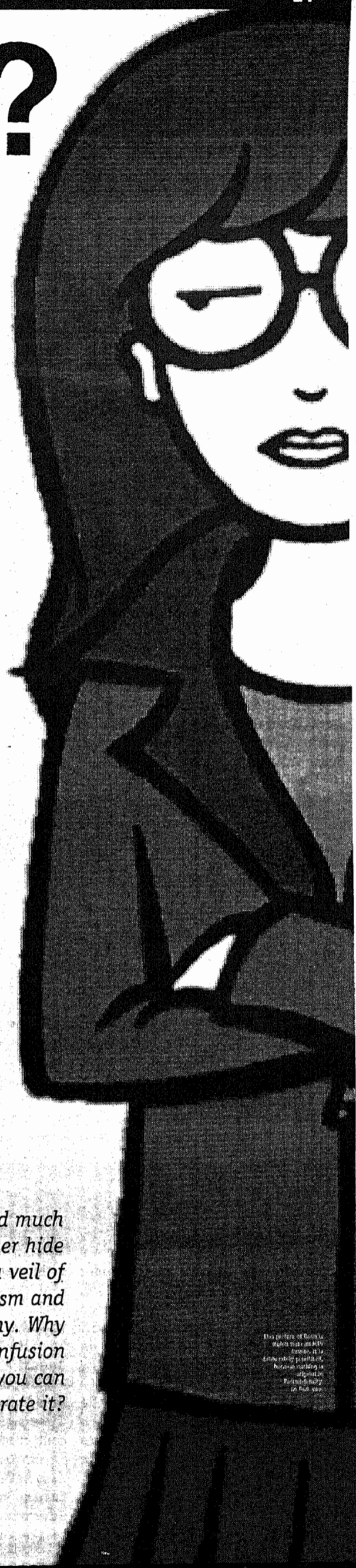
While Modernists continually strove for new and original ways of expressing the human condition, Postmodernists recognise the futility of such attempts. Instead of trying to extract a novel kind of order from the confusion, PoMo heads are almost competing to be as meaningless and unoriginal as possible. Ever get déjà vu while watching *The Simpsons*?

Cultural theorist Jean Baudrillard uses the term "simulcra" to describe the Postmodern phenomenon of copy upon copy upon copy. Baudrillard claims that there is no longer such a thing as originality - the last original idea occurred sometime in the mid eighteenth century, and we've been living of permutations ever since.

Nowadays we have it so down pat that we've invented Virtual Reality - a reality created from simulation, for which there is no original. Kudos to us.

Postmodernism isn't pessimism. It's a mechanism that allows us to continue to express ourselves without cringing. We are free to revel in clichés, to shamelessly indulge our neuroses and laugh at how ridiculous we have become. When you think about it that way, PoMo is a lot like Prozac for the soul.

Tristan Mahoney



*We must expose the shackles of modernity and search for meaning in the human condition...*

*Meh. I'd much rather hide behind a veil of cynicism and irony. Why lament confusion when you can celebrate it?*

This picture of Daria's when she was in high school. It is a little more realistic, but it's not really her. It's just a picture of her.

# If a BBQ fails on the Barr Smith

The Low Down. The Juice. The Good Gear. It's what you need, oh yeah, it's what you want. This one goes out to all of my Jamaican massive and all of you sexy, sexy people. SoS is calling all you crazy cats and I'm the Pied Piper. SoS is the **Students of Sustainability Conference** being held from **July 7 to July 11 at Flinders University**. Hundreds of people with their heads firmly screwed on are converging on Adelaide to rock it, the sustainable way. A week of fun, debates, workshops, good food, good people and a collaboration of minds. SoS is an open space, week-long workshop/brainstorm session about

sustainability. I strongly encourage anyone to go, especially those studying in the Humanities, Geographical and Environmental fields.

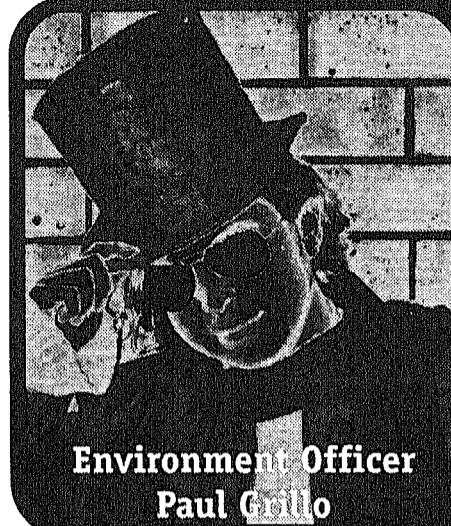
Email: [environment@adelaide.edu.au](mailto:environment@adelaide.edu.au) to register, but hurry 'cause time is running out like a Kintore Avenue parking meter.

After SoS many people are travelling to **Silverton, near Broken Hill** to galvanise the **anti-nuclear movement** in Australia. The aboriginal elders of the area have invited anyone who cares about Australia, and the impacts that the Uranium and Nuclear Arms industry has on our land, to converge and camp with like-minded people from **July 14 to July**

18. Please contact me at [environment@adelaide.edu.au](mailto:environment@adelaide.edu.au) for more information.

Also, on **June 5**, World Environment Day, the Wilderness Society is having a **benefit gig** at the **Governor Hindmarsh**. Some of the finer acts include ERIC BOGLE, COLCANNON, PROBLEM PONY, YIERLING, and THE SEEDS OF BABYLON! All proceeds go to The Wilderness Society. **\$15** entry, and the fun starts at **7pm**. Please come and support a great cause.

Email: [environment@adelaide.edu.au](mailto:environment@adelaide.edu.au)  
Phone: (08) 83035182  
Fax: (08) 8223 2412



**Environment Officer**  
**Paul Gollo**

## July 3-5 National Education Conference - The Hidden Agenda

It's all happening in Adelaide this year. It is not so often that Adelaide can pull away a conference from the eastern states, so this year make use of the opportunity. This is a great chance for all students to hear interesting speakers, participate in debates and skill up. It is also a chance to meet students from across Australia and generally have a bit of fun. As it is on in Adelaide this year, South Australian students will not have to worry about the cost of

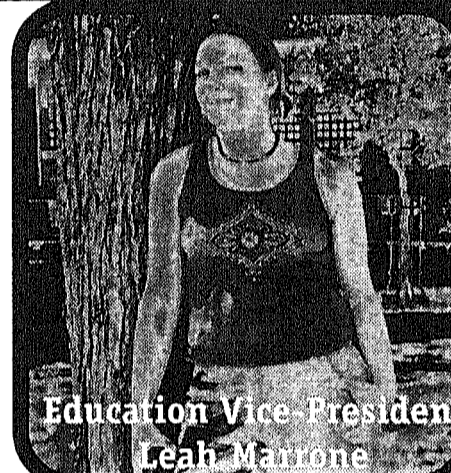
accommodation or travel, the three days will only cost you **\$45**, and this includes morning tea and lunch every day, childcare, and participation in some exciting and useful workshops, presentations and social events.

This year we witness the attempted overhaul of the higher education sector. Brendan Nelson and Peter Costello are trying to make universities only accessible to the elite, with entry based on financial means, not merit. It is up to students to fight for accessible education, as past students have done, which has allowed us

to attend these fine institutions.

If you would like to be involved in organizing, running a workshop or simply attending this conference please contact me ASAP. Organising meetings are held on **Wednesdays** at **2pm** in the Union's meeting rooms, on level 4 of the Union Building.

My email is: [leah.marrone@student.adelaide.edu.au](mailto:leah.marrone@student.adelaide.edu.au)  
Get active. Get involved... come to Education Conference.



**Education Vice-President**  
**Leah Marrone**

As I've mentioned in previous editions, the National Women's Conference, NOWSA, is happening over the semester break (from Monday July 14 to Friday July 18) at Macquarie University in New South Wales. Registration for the conference is **\$35** per person, with accommodation and transport will be slightly more. There will be a group of University of Adelaide women attending NOWSA, so if you are interested in coming along, please let me know as soon as possible.

The Cross-Campus Women's Network held a pub crawl last Friday night to help

raise money to send people to NOWSA. If you missed out on this, we still have a number of t-shirts left. They are available from the Students' Association (ground floor, Lady Symon Building) and are only **\$10** each.

There will be a small working bee in the **Women's Room** over the semester break, to make this space the best possible for all women. If any users of the room have any suggestions of improvements that can be made to the room, please do not hesitate to contact me (either through email or in the SAUA), or write down suggestions in the book available in the

Women's Room. Remember, there is always a suggestion/feedback book available in the room for your ideas.

If you have queries or suggestions about the Women's Department, please do not hesitate to contact me in the SAUA on 8303 5406 email [womens@adelaide.edu.au](mailto:womens@adelaide.edu.au)

Wishing you all the best for your exams and other assessments!! Enjoy the break. Until next semester,

Georgia



**Women's Officer**  
**Georgia Phillips**

It's been a busy semester for the Students' Association both within the university and outside in the wider community. From anti-war rallies and higher education action days to departmental weeks, five days of PROSH havoc, and effective representation on University boards and committees, the SAUA has been working for you.

If you been encouraged by the campaigns and activities you have seen this year you now have your own chance of getting involved with the upcoming **annual student elections** from **September 1-5**. **Nominations** for these positions will be open from **August 7-15**.

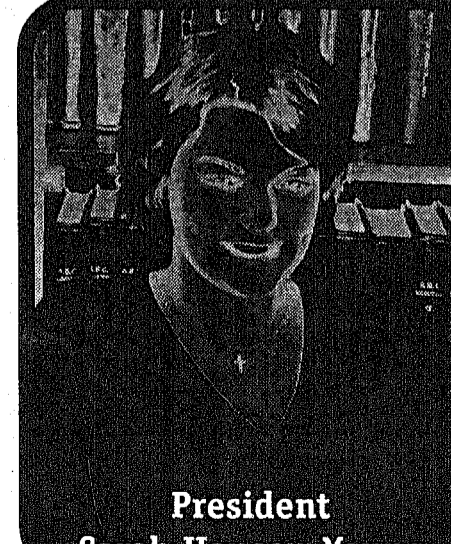
This year the Students' Association will holding **information sessions for all interested candidates**, to inform students of the specific roles up for election in the SAUA and the responsibilities that come with them. The first of these sessions will be held from **12-1.30pm Thursday August 7**, followed by a second session **4 - 5.30pm Monday August 25**. If you would like more information regarding these sessions please do not hesitate to contact me.

On Wednesday July 16, the Students' Association is holding a huge **public forum on the future of Higher Education**. There will be an array of speakers including Senators, academics,

comedians and students. If you are concerned about the accessibility and affordability of education this forum will give you a good overview of what the issues are and what can done to help keep education a right and not an unaffordable privilege. For more information please contact me in the Students' Association on 83035406 or email [sarah.hanson@adelaide.edu.au](mailto:sarah.hanson@adelaide.edu.au)

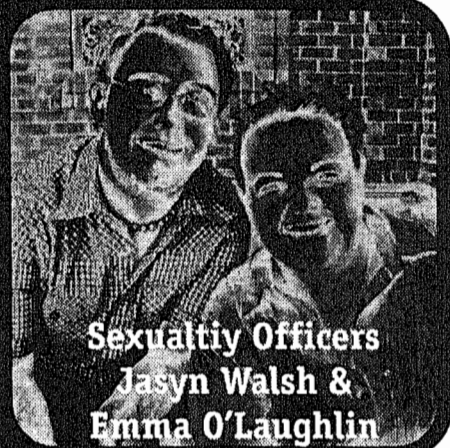
Finally, there will be a **Special Council Meeting** this **Wednesday, June 4** at **5pm** in the **WP Rogers Room** (level 4, Union Building) to discuss proposed changes to election regulations. All students are welcome.

Cheers,  
Sarah xxx



**President**  
**Sarah Hanson-Young**

# lawns, but no-one is there to see it...



**Sexuality Officers**  
Jasyn Walsh &  
Emma O'Laughlin

Hey all....how have you all been?  
Well back in the cave of curiosity (otherwise known as the Sexuality Department office), we're abuzz with activities and up-coming attractions...

But if you would like to know more I may just be able to fill you in on a few little tid bits. We have some great campaigns coming up including **queer student visibility**, raising awareness that queer students are at our university, **queer facts & fiction** looking a truths and untruths about homosexuality just to

name a couple.

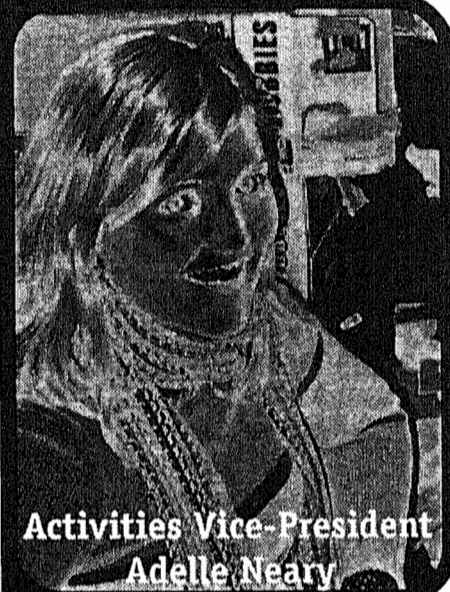
Also **Queer Collaborations '03** at RMIT in Melbourne is quickly approaching, the conference is for any and all queer students, and will be running from **July 7 - 11**. Any student interested, please contact either of your friendly sexuality officers and we would be more than happy to pass on information.

**QUEER QUOTE OF THE WEEK....**

"Just by being out you're doing your part. It's like recycling. You're doing your part for the environment if you recycle;

you're doing your part for the gay movement if you're out."

-Tennis champ Martina Navratilova



**Activities Vice-President**  
Adelle Neary

By now many of you will have seen posters about the place advertising the **End of Semester Fiesta** to be held in the Wills on the last day of term between 3 and 7pm. This is going to be a great de-stress before exams, so come along because the first 100 people through the door receive a free tequila. There will also be free nachos, piñatas, entertainment from Close Call, and really really cheap drinks. This event is brought to you cooperatively by the Union Activities Committee and the SAUA Activities and Campaigns Department! Really, we are too kind don't you think???

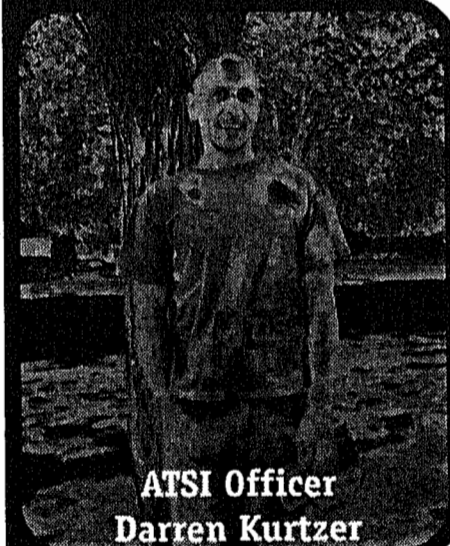
Also, if you think that you might get a lil' bit bored during the holidays, you

should really sign up to **Club 26**. This is the State Theatres club for young people, and provides you with heavily discounted tickets to all sorts of live art, including the upcoming Cabaret festival. The best thing about it is that you can sign up for **FREE** in the Students' Association! So do it!

If you are looking for something more educational to participate in during the mid-year break, the **National Education Conference** is being held in Adelaide from **July 2-5**. The program this year promises to be diverse and informative and the SAUA is helping to organise this conference. If you want more information, contact your friendly EVP, Leah Marrone!

Finally, if any of you would like a two for one ticket to see *Anita and Me* (written by the hilarious Meera Syal from *The Kumars at Number 42*) then come and see me. I have loads of them to give away!

Finally, if there is something that you desperately want to occur next semester activities-wise, then drop me a line and we can talk about making it happen! [adelle.neary@student.adelaide.edu.au](mailto:adelle.neary@student.adelaide.edu.au) or 8303 3901!



**ATSI Officer**  
Darren Kurtzer

On Wednesday night, May 28 the SAUA Council set in motion what will hopefully result in the official appointment of the first Aboriginal and Torres Strait Islander Officer and Standing Committee. I say hopefully because what we have put forward still needs legal advice in respect to a number of issues. However, this aside the conditions and duties have been prepared and as the interim ATSI Officer I am quite happy with what is set down and the level of support indicated from the SAUA Council members.

Essentially the package states, the ATSI Officer will be an Aboriginal or Torres Strait

Islander person and voting will only be carried out by students identified as ATSI's. Indigenous students will have priority over non-Indigenous students in gaining a position on the ATSI Standing Committee. The main role of the ATSI Officer will be to "represent and promote the status and rights of ATSI people within the SAUA, Adelaide University and the wider community". Whilst, the purpose of the Standing Committee is to "promote discussion and awareness of Indigenous issues amongst members of the SAUA, Adelaide University and wider community" and "to participate in, assist with and help

facilitate campaigns and activities" as determined by the ATSI Officer.

Thanks to all those students who participated in the early discussions involving this position and to John Hartley for his recent contributions. I will keep you informed of any progress on the legal advice as it comes to hand and look forward to speaking with anyone interested in running for the positions above.

Darren

You may be wondering why the Office Bearer reports are always arranged in such a haphazard order. Well, each edition reports are published in the order of submission, in the hope that this public shaming ritual will inspire OBs to adhere to our strict Wednesday deadline. Stay tuned for an interesting weekly race towards election time!

### Questions

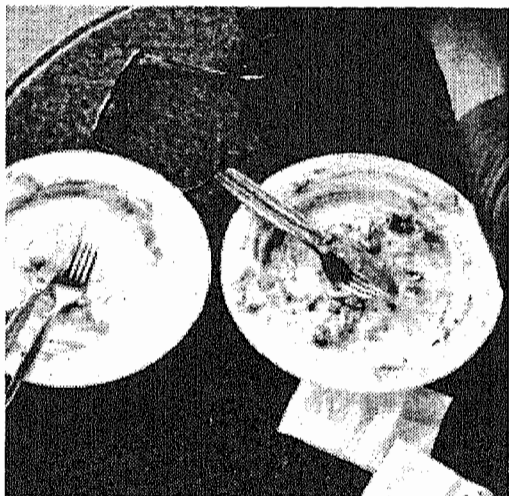
1. Who cares?
2. Karl Marx is credited with many insights into the human condition. Which of the other Marx Brothers do you feel has made a similar contribution to postmodern thought?
3. Who is the most influential postmodern German thinker?

# VOX POP



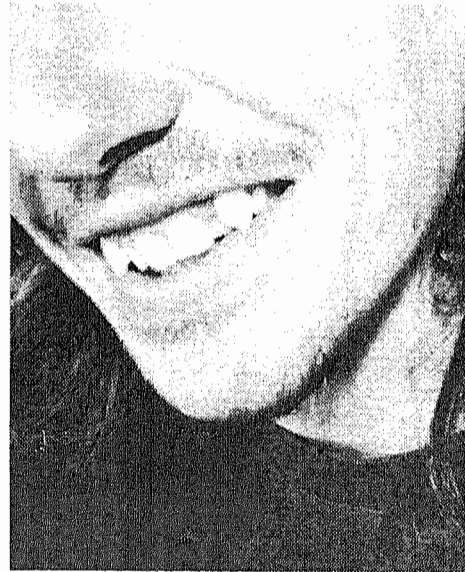
**Gareth's right shoe**

- 1 I care (too much, I might add).
- 2 Ralph & Wolfgang – they were a pretty cluey pair.
- 3 David Hasselhoff, although Boris Becker is the quintessential postmodern tennis player.



**Jaxon & Terrance**

1. J. Rupert Murdoch. He's a very caring gent (about himself, that is).  
T. My mum.
2. J. Shit Marx.  
T. Mark E. Marx.
3. J. Hanz Greuber. He's Jeremy Irons' brother.  
T. Andy Irons, pro surfer.



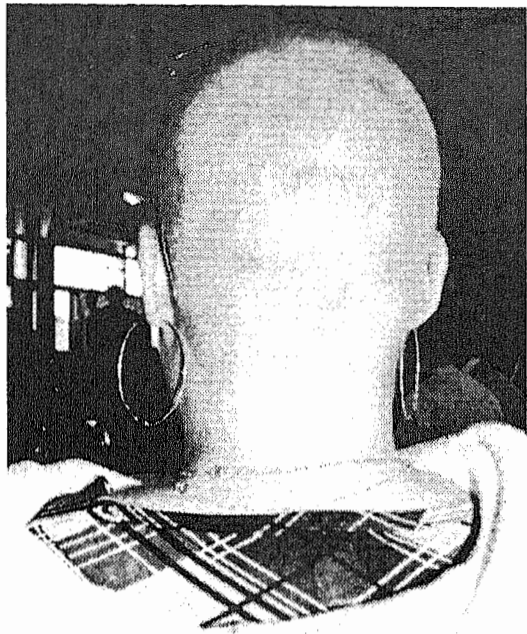
**That Crazy Dude  
Who's Always in the Bar**

1. Astro Boy.
2. Harpo. He plays the harp so well, and he's one of the world's great lovers.
3. David Hasselhoff – he's given German music so much!



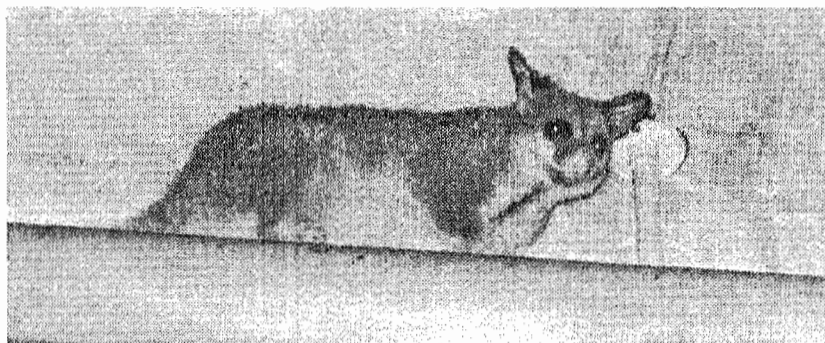
**Jan & Renee**

1. J. Everyone.  
R. What?
2. J. Mad Marx.  
R. Skid Marx.
3. J. David Hasselhoff.  
R. Yes, David Hasselhoff.



04

1. Nobody.
2. I don't really have an opinion on that one. I just like to sit here watching people get soused.
3. David Hasselhoff.



**A Possum**

1. No one cares, man. Life's a drag until you end up smeared across the asphalt.
2. Karl was the coolest Marx brother. He used to let us hang out in his beard.
3. David Hasselhoff.



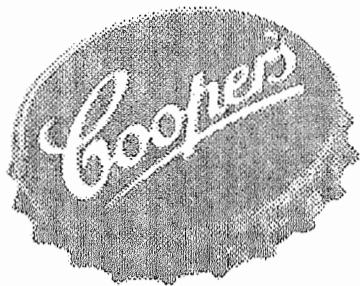
**Sara**

1. No one. Not me.
2. Didn't the Marx brothers invent the air plane?
3. David Hasselhoff.



**The Shiatsu Massage Chair**

1. I care. I care deeply about the health of your spine. Here, let me touch it.
2. All of the Marx brothers had terrible posture.
3. David Hasselhoff.



# South Australia's Own



## the exeter 246 Rundle Street, City

The Exeter. It's likely that you have heard of it, and probable that you've visited it, but for the slim few who haven't this review is for you. According to my compadres the Exeter is an icon and a true Aussie pub. Do I dare to beg to differ? Probably not, but I can tell you what you will see there.

The Exeter is open from lunch on. So for all of you late risers, it would seem like it is open 24 hours a day (don't be fooled). Do feel free to stop in for lunch or to piss on into the wee small hours of the morning, because it is a good place to do either or both.

To be honest, at times the Exeter has all the ambience of a flea pit. It seems small, dark and crowded. However, at other times it is cosy, warm and vibrant. Often the Exeter will have a live band or DJ performing and usually it is these groups who set the mood.

I mentioned before that this was often described as an Aussie pub, so you can be assured to find a array of Coopers on tap. However, the selection is limited, so beer connoisseurs who are on the prowl might want go elsewhere. Myself, I have always seen the Exeter as the best place to get tequila shots. Of course there is also a wide range of other spirits you can get.

I've said that the Exeter opens at lunch time, and for good reason too. They have an excellent menu, which is sure to tickle your fancy. They of course serve the usual chips and wedges and schnitzel, but if your taste buds are craving something just a little bit different, the Exeter is the place to go. You can pick up a steak sandwich for around five dollars, but the prices do rise for the more 'gourmet' dishes. However, I can vouch that if you do want a more expensive dish the quality is excellent, and so are the serving sizes, so you can share to cut the cost.

The crowds at the Exeter are varied. You can find all sorts of people, from barefoot bohemians, to student politicians (no offence if you fit into either of these groups). The best part about these crowds is that they are always friendly.

*[The age difference between the front and the rear bars at the Exeter is quite remarkable. If you walk a few paces from the Rundle Street entrance to the eastern bar everyone seems to age about 12 years. Try it - it's tres PoMo -Eds]*

### Juella



## schnitzel of the week

Cathedral Hotel, North Adelaide

Without the guidance of our fearless leader we, the schnitzel gang, once more continued our crusade to find the almighty schnitzel. In our search for the divine it seemed only logical that we should proceed to the aptly named Cathedral Hotel, not surprisingly located on King William Road, North Adelaide (near Saint Peter's Cathedral).

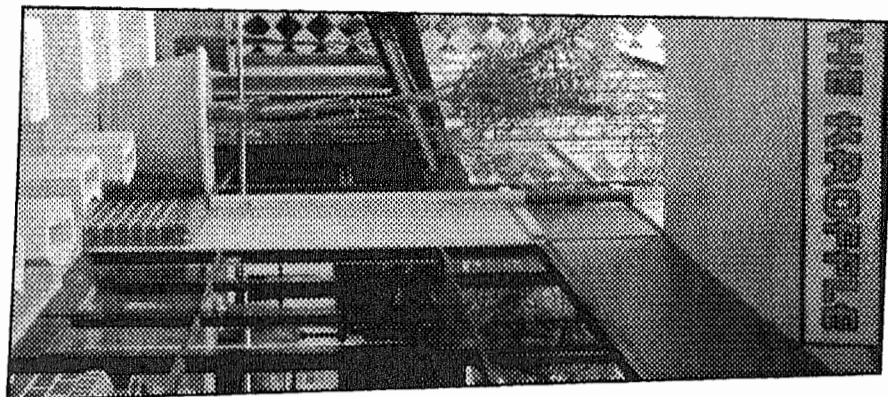
If first impressions are important then this fine establishment certainly scored points. Century-old bluestone walls, ornate stained-glass windows and that old cabinet in the corner established a pleasant, distinguished dining atmosphere.

The meals on offer here have a large swank-factor\*, and are more characteristic of a fine-dining restaurant than your regular pub. At about \$12 a schnitzel, this is more the place for a fine meal than for a quick, cheap feed. Despite the higher price, the fact that the meals were excellent gives the customer great value for money. Size was rated as a 9/10, taste was 9, and we gave atmosphere a 9.

Great food, relaxed atmosphere and a holy location. 'Twas indeed a worthy crusade!

\*swank-factor, *adj.* A measure of 'swankiness', i.e. class, refinement, finesse, etc.

Scotty2hotty, Jab, Cookimunsta.



## a kroffle experience

The Kroffle Bar, Cinema Place  
(Where IMAX used to be), City

Hidden away behind the rush of Rundle Street I uncovered a unique, fashionable and funky place called the Kroffle.

### The Schnapps

Most people will remember this place for its wide variety of reasonably inexpensive schnapps. The variety ranges from peach to hazelnut to popcorn to strawberry sundae. I strongly recommend the peppermint, red apple and the butterscotch. A 'stick' of schnapps (consisting of five shots that you can hold all at once thanks to the novel 'stick with holes' design) is probably the best way to buy, however they can be bought individually, from about \$4 a shot. A stick costs \$13, and more if you go for the premiums. \$13 is a little on the expensive side of a uni student's budget, but still an occasional stick will not do the bank much harm. If schnapps isn't your thing then never fear, the Kroffle offers most of your regular drinks (beer, even cocktails etc), and even non-alcoholic too, all for reasonable prices.

### The Food

The Kroffle offers a variety of foods, specialising in sweet and savoury crepes and Belgian waffles. These include vegetarian options, such as crepes with spinach and fetta. The waffles come in three sizes, and I shared the largest ('The Boss') with a friend. Prices for that size range from \$8-\$12, and it's worth every cent. The Kroffle also brews a very famous chocolate soup, which I am yet to try but am looking forward to.

### The need-to-knows

The music consists of soft beats for good atmosphere, but isn't so loud that you can't talk over it. The Kroffle has an upstairs room with a balcony for functions. It also offers free internet access.

Opening times are from 6pm till late during the week, if you are in for a quiet, private night out, but if you are more of a socialite, Friday and Saturday it is open 6pm till 3am, and is quite busy. Remember, they do not serve alcohol without food after midnight.

While slightly expensive, The Kroffle fulfills all the senses with good music, good food and great ambience.

### Leah Marrone



Schnitzel may not resemble file photo.

# Hand-made by the Cooper family.

On Dit 71.11

ondit@adelaide.edu.au



Maxim Sharoglavov  
Untitled #2

# North Terrace

**OPTOMETRISTS**

# quality care **eye** wear

Elizabeth House  
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Adelaide  
Telephone: 8223 2713

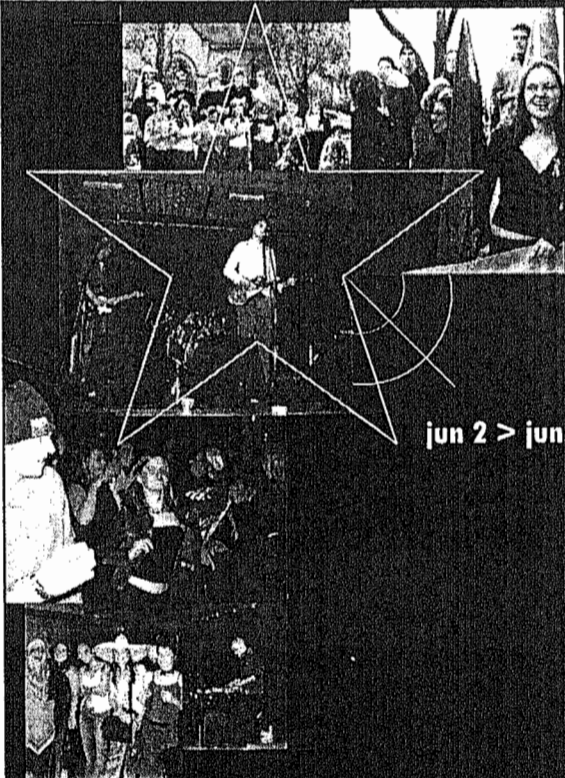
*Quality comprehensive  
eyecare and eyewear  
Eyewear with appeal,  
performance and value  
The widest scope in  
professional and  
clinical service*



Student Card Holders Save 15%

# activities calendar

your guide to activities on campus



jun 2 > jun 8

Monday	Tuesday	Wednesday	Thursday	Friday	Weekend
Psychology Students BBQ lunch Barr Smith Lawns	Mature Students BBQ Lunch Barr Smith Lawns	CA Council meeting 1pm, WP Rogers room	Blue Dog Poster Sale Eclipse room  Bookswap Sale UniRecords paving	Blue Dog Poster Sale Eclipse room  Bookswap Sale UniRecords Paving  <b>END OF SEMESTER FIESTA</b> Wills lounge	

## END OF SEMESTER **FIESTA**

Friday June 6<sup>th</sup>, 3pm - 7pm  
Wills Student Lounge

FREE tequila to first 100  
FREE NACHOS  
Close Call & Everest  
Performing LIVE

## national campus band comp

Great prizes and fame could be yours!

Entries due in by COB Friday June 13<sup>th</sup>  
Forms available from Union Reception  
ground floor, western end of Cloisters

Compete against other Adelaide Uni  
students to get through to the State Final.

O'Week is just the beginning....  
there are events all throughout  
the year to keep you informed  
and entertained.

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

[activities@adelaide.edu.au](mailto:activities@adelaide.edu.au)

Coming up very soon - the  
National Campus Band  
Competition.



[www.union.adelaide.edu.au/events](http://www.union.adelaide.edu.au/events)



# A Girl's Guide to Globe Trotting

It's pretty certain that one day every girl is going to leave the City of Churches and venture out into the wide world in search of some adventure, and when this important moment comes you want to be well prepared. Indeed, unlike guys who can wear the same pair of boxers for a week and don't mind having hairy legs, most girls like to retain at least some femininity, even if she is living out of a backpack and eating baked beans.

Here are some handy hints for female travellers, particularly those who want to look their best!

## 1. get a back pack.

Unless you plan on staying in fancy hotels and catching taxis everywhere then surrender to the fantasy of a suitcase (even if it's got wheels) and buy a backpack. If you can afford to, get a good one, but if not then pay a visit to an Army Disposals store (there's one on Main North Rd) where they sell last year's packs at bargain prices.

There are just too many things that the well-worn woman traveller can't attempt if she's burdened by a suitcase, ie climbing up 10 flights of stairs in a hostel, and jumping on and off buses and trains.

## 2. pack your backpack carefully.

Just because you are backpacking doesn't mean you can't look nice. Although this doesn't mean that you should pack on the lippie and take your straightening iron (even vanity has limits) there is certainly nothing wrong with a travel hairdryer and a few strokes of mascara. When packing for overseas trips it is important to avoid popular travel myths about what is appropriate clothing. There is no doubt that you will hear of these vicious rumours, no doubt designed to make the female traveller look and feel like a total frump. The most popular of these myths is that you only need to take one or two pairs of shoes and that you can get by with three outfits for an entire year. This is a ridiculous assertion, even for the most lightweight traveller - and should be ignored at all costs.

Instead adopt this motto: "If I can fit it in my pack,

then I can take it".

It is, however, important to be realistic when backpacking, as you will be somewhat limited in what you can take. Because of this it is important to pack similar colours and pick clothes that match well with each other - that way when you're forced to choose between the five tops and four pairs of pants you have you'll have a great number of fashionable combinations. Also try to steer clear of whites - these are a complete menace when you are backpacking (particularly in Asia) and it's pretty certain that if you don't ruin your favourite white top, then the first hostel Laundromat will.

This is why it's also best to leave your favourite and most expensive items of clothing at home. Yes - it's a tragedy, but those pointy leather boots will simply get ruined if you try to wedge them in your backpack so it's simply not worth the risk.



Thumbs up for travel wear

## 3. check the weather, pack the polar fleece, and commit to comfortable shoes.

Unless you are a serious trekker, then this sort of attire, although practical, is hardly necessary. Let's face it; even the most attractive of girls would struggle to pull off this sort of ensemble, and most who try it just end up looking like Safari Barbie gone wrong. It's just as easy to dress sensibly and comfortably and still look the part of a diligent backpacker, without doing all of your shopping at Mountain Designs.

Although I am ashamed to say that I actually became a member of Paddy Pallin's before I left to go overseas, I can say that all I bought was a good polar fleece jacket. Yes, this purchase was a reluctant one, but there are some essential travel items you can't do without. For those of you who judge clothing by how much it costs, (particularly all those Sass and Bide fans) you'll be pleased to know that the often dorky polar fleece will usually

set you back around \$200-\$300, but it's probably worth it.

It will probably remind you of that awful Year 9 camp at Mt Crawford, but get over it. The fleece doesn't crease, it's warm and comfy and sophisticated ones even have inbuilt security pockets. Even for those of you who can't bite the bullet and buy an actual fleece, unless you're spending all of your time in Sub-Saharan Africa, then a warm jacket of some description is usually a must. This brings us to another important packing tip: **Check the weather before you leave.**

I unfortunately found this out the hard way - believe it or not it actually gets cold in Vietnam, plus it rains, and sarongs offer little protection from the elements. So, make sure you know when and where you'll be and pack ponchos and bikinis accordingly.

**Comfortable shoes** are also a must for the lady traveller, particularly as there's a fair chance you won't be able to understand the subway system in Rome and will probably have to walk everywhere instead. Just jokes girls, I know you're smarter than that, but walking is definitely the best way to see a city, so if you want to avoid having blisters in Berlin and bunions in Brussels then say goodbye to those stilettos. (If you've got that much room, then pack your ugg boots, you won't regret it.) Still, just because they have to be comfortable doesn't mean they have to look like men's work boots. For some strange reason the sneakers and jeans fashion concept is still alive and well in the UK, so this is your big chance to wear your trainers with everything and actually look cool!



# (without looking like a pig)

## *Travel Myth:*

When backpacking, girls need to wear reef thongs and hiking boots and very unattractive cargo pants that zip off into shorts.



*A girl's always got to look her best.*

## 4. items to leave at home.

No matter how badly you want to take it, leave your **VIBRATOR**, and any other kinky items at home. Although the thought of six months on a bus without any form of relief may traumatise you, try to think of the positives you will gain from abstinence. After all, it is the most effective method of contraception. However, if you do choose to take these sort of items with you, just remember that these bags are often going to be the subject of airport scans and custom checks and unless you want to see border guards tossing around your pleasure tool for the world to see, then I strongly recommend that you leave it at home. Yes, I actually saw this happen; as did the poor girl's boyfriend who seemed equally as embarrassed by what the guards at the Czech border crossing uncovered in his girlfriend's backpack.

This warning should extend to the carrying of similar items such as handcuffs, which, as I found out the hard way, are not allowed to be taken onto planes. That's right, the cute guy at the X-Ray machine was not in fact checking me out, as I initially thought, he was in fact laughing at the purple fluffy handcuffs he'd uncovered in my backpack.

So unless you are prepared to stand up in front of several hundred people when the alarm goes off and say 'yes, that belongs to me' then you are advised to keep embarrassing items out of your bags.

*Travel Myth:*  
Contiki and Busabout guides can't shag you while on tour, so there's no point in trying.

## 5. getting some action.

No matter what they tell you, both the guides and the bus drivers can and will get it on with randy backpackers, and keep in mind they even get their own rooms! These sexual encounters, however, should be approached with caution, especially if you have to be a bus with this person for the next two weeks. However, there are positive reports of mini-relationships and even the development of meaningful email relationships as a result of these European flings, so there's no excuse not to give it a go.

The other alternative is, of course, the fellow backpacker. Although this pool has a lot of potential, one has to keep in mind the hygiene habits of male backpackers. It is highly likely that anything beyond a pash in the pub will end in disaster. Most Aussie guys will probably be so drunk they can't get it up, and if they can, you can only assume that everyone on the bus will know about it the next day, so exercise caution if engaging in such an act.

The most viable option is therefore a local. After all, 'When in Rome do as the Romans do.' So unless there is a more appealing offer, I suggest you sample some of the regional delicacies; this is a very safe option (as long as you abide by the backpacker's strict rule of 'no glove no love'). There is almost no chance you will ever see your Turkish one night stand again so make the most of this exotic foreign experience. Who knows you might even learn something new!

Rosie Sidey

Do you have travel tips or a travel story to share on the pages of *On Dit*?

Email it through to Wayward Travel at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au)



What a spectacle the 48<sup>th</sup> Eurovision was to marvel at, with its glitz and glamour. Here in Australia we get two versions, one compered by a local clown, (this year being Des Mangan of SBS cult movie fame) and the other being the UK's BBC pisshead Terry Wogan. Although Des did pull off the role quite well, nothing can beat Wogan's 30 years of experience where he has developed a style that is slanderous and endearing at the same time. The event was hosted by past winners Marie N and Reners Kaupers, and if you have ever attempted to have a witty conversation in a foreign tongue you will understand the comedy that occurs live on TV between these two. A country representative is selected by a local Popstar-ish TV competition, with the winners going to the Eurovision to battle it out with their peers. The winner is decided by a home viewer phone-in, with

no votes being able to go to the country you are calling from.

#### Performance highlights:

Austria's Alf Poier, who performed with a backing band consisting of cardboard cut-outs of people with animal heads. The music style jumped from cheese polka to a hard new-metal sound.

Germany's Lou, who looked like Cornelia Francis and Pauline Hanson's love child... on crack.

Norway's Jostein Hasselgard, who must have been Mark Hamill's stunt double for Star Wars.

Russian's lipstick lesbians, Tatu, sounded like a cat stuck in the suspension of your car on a bumpy road.

Greece's Mando sported blonde hair and explosive bust line.

The UK's entry was so incredibly shit that they failed to get even one point on

the board.

In the end, Turkey's Sertab Erener won the home viewer's vote by the slimmest of margins. But the real winner is the audience, as officials announced there will be two Eurovisions next year. This makes me a little excited as I have a bunch of people over at my place to enjoy Fondeurovision (a hot chocolate and melted cheese calorie fest among friends). This year's was the third to be held, and about 20 people crammed into my small lounge room to enjoy the slock pop and choc flavour that is Fondeurovision.

See you next year.

#### Dan m

Eurovision pages to check out:  
[www.eurovision.tv](http://www.eurovision.tv)  
[www.sbs.com.au/eurovision](http://www.sbs.com.au/eurovision)  
[www.fondue.ch](http://www.fondue.ch)



charismatic hosts



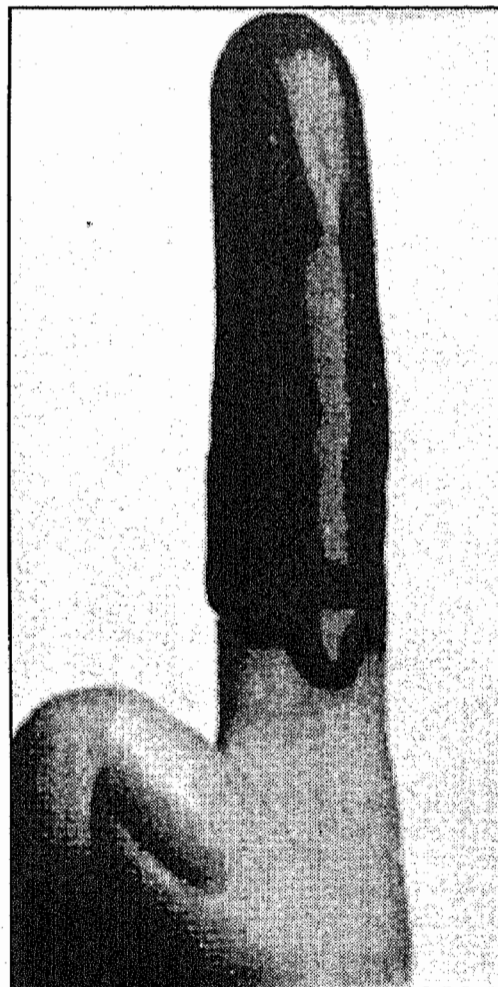
Austria



Greece



Germany



## Cheese Singles

Adventures of a Solitary Diner

Looking into the fridge of the single person is rarely inspiring. A less than crisp lettuce lurks in the bottom bin, behind an overripe bag of apricots and a wrinkled half capsicum, dropping seeds. The withered carrots on the second shelf warp in a suggestive way towards a package of pressed luncheon turkey. The single serve yogurts sit in a neat row next to a six-pack of free range eggs and a packet of cheese singles. The margarine has a dark yellow skin and the milk expired yesterday. But it might still be good?

Ok, so my fridge isn't always that bad. But last week, after spending all morning at work and all afternoon in the library, coming home to find that the most appetising thing in my fridge was a cheese single was not a pleasant experience. There was something about that lone cheese single that represents everything wrong with our attitudes towards eating alone.

Despite their name, cheese singles are not in fact real cheese. We might rejoice at the fact that these yellow squares are indeed 'made with real cheese', but it is perhaps best not to ask after the other ingredients. Similarly, although a lone diner is certainly eating when they sit down at their single place setting, they are never quite consuming 'real food'. 'Real food' involves the tearing of bread, sharing of wine and much grinding with the mortar and pestle. The best that can be hoped for the single diner is that a dinner-for-one might be 'made with real food'. It is certainly not cuisine, dining or ever gourmet.

Another worrying characteristic of the cheese single is the wrap cover which provides the common name of 'plastic cheese'. (There is, of course, the alternate semantic theory which ascribes the term

to a cabaret singer who microwaved a late night cheese-on-toast supper and exclaimed over the odd synthetic skin assumed by her meal.) The plastic nature of the single is clearly echoed in the prevalent image of the single dinner as something unhealthy and unnatural. The single diner never sits down to a hearty, yet balanced three-course meal. Rather she clambers to the fridge and binges on ice-cream, cold chicken and chocolate, or he lives on a diet of spaghetti, tagliatelle, penne, ravioli and peanut butter.

Our entire eating culture encourages the single diner to understand their own eating as deviant. Any attempt to follow a recipe and create a real meal results in excess or necessitates division. Although three spare kilos of the latest delicious lasagne may be sliced into convenient microwavable portions, a freezer filled with granny meals suggests disquieting futures of eternal solitude. In fact extensive contemplation of a frozen tupperware bowl has been known to result in visions of dead singles (people that is, not cheese), being eaten by cats as a side dish to the frozen moussaka for one.

Of course recipes for two, four and six people may be halved, quartered and sixthed, but this practise results in the awkward measurements of three sixteenths of a cup and the particularly difficult two-thirds of an egg. This demoralising mathematics guarantees a constant awareness, on the part of the lone chef, of the terminal incompleteness of their eating experience. Where are the friends, family and lovers who ought to be complimenting the flakiness of a pie-crust, or wiping Neapolitan sauce off the chin of the sexy chef?

Such musings often cause the single eater to renounce kitchen gods Jamie Oliver and Nigella Lawson and revert to

savage eating practices. Inability to reconcile the recipe bibles to ones own reality often occasions a decision to 'just not eat then'. This position quickly turns to a resolve to 'just have some crackers, and maybe an olive or two, and then two cream biscuits, a dry weetbix spread with vegemite, an English toffee, a cheese single, seven cheese singles, a warped carrot, 27 more English toffees and half a tub of chocolate icecream'. Attempts to rebel against an unfairly pluralistic eating culture serve merely to make the single eater complicit to their own unhappy eating.

This complicity runs deep into the very shopping trolley of the single eater. Through blind acceptance of such inventions as the TV diner and five minute chicken noodles, single eaters perpetuate the myth that the single can only 'look after themselves' by indulging in plastic, 'made with real food', yet ultimately unsatisfying eating.

Until singles recognise and relish the joys of cooking and eating for themselves, the lone diner will remain a figure of despair in our society. Motivation to cook the perfect moussaka must stem, not from the praise of others, but from the single's enjoyment of their own skill. The miracles of food - a hidden pinch of nutmeg, a fortifying anchovy - can be enjoyed in a group or alone. Hopefully the food culture of the future will include recipe bibles for the single eater, tables set joyfully for one in houses and restaurants across the country, and most importantly the abolition of the cheese single.

Kate Seymour

*Modern Dating*  
James Cameron & Maxim Sharaglazov  
Magazine clippings on A4



# The O List

## Films Worth Seeing Over The Holidays

1. Power and Terror in Our Times: Noam Chomsky
2. 25<sup>th</sup> Hour
3. Igby Goes Down
4. The Matrix Reloaded
5. Alexandra's Project

## DVDs to buy/rent

1. Led Zeppelin
2. The Animatrix
3. Signs
4. Ring 0 - Birthday
5. Ian Thorpe - Beneath The Suit

## Postmodern Films That'll Make Your Head Spin

1. Anything by David Lynch - Eraserhead, Blue Velvet, Lost Highway, Mulholland Drive
2. Un Chien Andalou
3. Blade Runner
4. Adaptation
5. JFK

# BASIC

When I discovered that this film reunited *Pulp Fiction* stars John Travolta and Samuel L. Jackson I was ecstatic, as invariably was the decision for pairing the two in this patchy action-romp-cum-conspiracy thriller. For all the acting prowess boasted by the cast, including Connie Nielsen and Giovanni Ribisi, director John McTiernan (responsible for *Die Hard*) fails to reel in his thespians to create the mystery and intrigue that *Basic* needed to be more entertaining. The blame cannot be entirely placed upon the cast however, with a script positively bursting with unnecessary twists and flashbacks that only serve to convolute and confuse cinemagoers. Let me explain the story for y'all.

The movie starts reasonably well as we meet the major players. A posse of US Army Rangers have gone missing in the Panama Canal Zone and suspicions are aroused. Have they

been the unfortunate victims of a devious plot? While we ponder this question, ex-Ranger and now disgraced DEA agent Tom Hardy (Travolta) and Lt. Julia Osborne (Nielsen) are introduced as the only survivors from the group, whose job is to aid the investigation. The grilling of witnesses is a pale comparison to that of *A Few Good Men* and other superior military films. Although clearly wanting to be cerebral, *Basic* ultimately falls apart from a far too serious approach. C'mon guys, how many times have 'routine training exercises' gone awry? Logic is discarded like an old snotty tissue as we work our way through sexual tension and the hard-ass antics of Sgt. Nathan West (Jackson). I sorta feel sorry for Big Bad Sammy, who is rapidly becoming typecast as a bad boy with a bone to pick with the white boys. He's got more than enough acting savvy to pick better roles than this. Travolta, on the other hand, seems to take delight in picking movies that will send him on his

way back to the nowhere land he occupied between *Grease* and *Pulp Fiction*. There's only so much that his contractually obliged dancing can do to save his career after *Battlefield Earth* and other pieces of hokum like this. To their credit, the actors do appear to be having a good time, even if we are not.

Having aired out all my beef, the relationship between Hardy and Osborne isn't nearly as generic as it could be for this type of movie - indeed, their rapport and the interest created by the individual efforts of Ribisi and Harry Connick Jr (!) makes this watchable, but not highly recommended. If you enjoy being smacked across your face with a pungent and senseless final twist, go for your life - there is some fun trying to piece together how McTiernan and the other responsible parties could have ever arrived at this conclusion. In the end, it's all a bit swordfishy.

Matty

# ANGER MANAGEMENT

Adam Sandler fans rejoice, for he's back in the funnyman role you know and love. Well, sort of...

Those who walked out of *Punch Drunk Love* are being compensated with the release of *Anger Management*, a peak in his evolution from slapstick schlub (*Happy Gilmore*) romantic leading man (*Wedding Singer*, *Mr. Deeds*), black comedy (*Little Nicky*), animated (*8 Crazy Nights*) and now high-concept comedy.

The thought of Sandler being told to control his trademark anger bursts by Jack Nicholson of all people had this reviewer grinning

with anticipation. That is the first victory for this kind of comedy. And as a testament to the kind of power Sandler now wields, he managed to get Nicholson to co-star (his first over-the-top comedy since 1987's *Witches Of Eastwick*).

Sandler once again is a romantic leading man opposite Marisa Tomei, playing that great Hollywood stock character with a fear of commitment. After being wrongly accused of starting a fight on a plane he is sentenced into Nicholson's care, where the audience truly feels Sandler's anger rise, each frustrating situation after the next.

The Sandler magnet has managed to rope in Luis Guzman and John C. Reilly

(both P. T. Anderson veterans) as well as Heather Graham and Woody Harrelson into support. Former NY mayor Rudy Giuliani's cameo reeks of American pride gone too far within comedies that the rest of the world is expected to digest. Nonetheless, Sandler throws in enough fights and tackles to satisfy those old-school fans.

Adam Sandler has successfully tweaked his comedy formula (judging by the box-office) bringing in new audiences through Nicholson and Co. Maybe if he cuts down on the NY patriotism the whole world might just like him as much as America does.

Dominik G.

## In case you missed it...

# 8 MILE

Unless you have lived in a trailer park all your life, you will have no doubt come across *8 Mile*. The heavily publicised movie featuring the world famous Eminem has influenced much of our teeny-bopper culture for some time now. And even though we hate to see him modify our own country in such a way, there is something special about the man. *8 Mile* is expertly directed by Curtis Hanson, of *Wonder Boys* fame, and the way he portrays Detroit in the mid '90s seems so real you just want to step into it like in *Last Action Hero* (I apologise for bringing that film up, I will punish myself). Particularly in

the rap-battle scenes, the talent and atmosphere is so electric everything seems spontaneous. Eminem is an amazing actor considering he is playing himself (even though he denies it) and just from the film you can see why he is on top of the charts, the world, and the best looking women the streets can muster. This movie is not just a chance to bring Eminem's history to life; it has a powerful message on success and that in order to conquer the real world, you must first conquer your personal world. This is greatly demonstrated through his relationships with others and himself. Supporting Eminem are a great cast, including Kim Basinger, Brittany Murphy and that whiney woman from Boomkat, Mekhi Phifer. They play their

parts very well through brief but intense situations such as one of the most beautiful and romantic love scenes I have ever been shown up against some machinery in a warehouse. It is great to see a couple expressing their pure and wholesome emotions towards each other in such a meaningful way. You must hire this video simply for the purity of this love scene. So in conclusion, this film is a masterpiece. It is modern, gritty and real, emotional, powerful and appealing, eye-opening, satisfying and contains some of the greatest rapping I have ever seen (and I've seen Snow).

Tito

# THE FOUR FEATHERS

*The Four Feathers* if not anything else is an immense journey. Based on a 1939 film of the same name, the story takes the viewer from the solitude and security of late 19<sup>th</sup> century England to the spontaneity of Sudan and other parts of Africa. The director includes so much in the 135 minute film that I could have sworn once I had finished the viewing, that it had gone for over three hours. From watching *The Four Feathers*, the only place I feel it lacked was due to the director not being able to make up his mind on what type of film he was making. At one stage it was a romance, at another an action/adventure, at another a drama, and at another an almost horror. What this showed was that at each stage of the film the story was performed at the extreme, thus there was no time during the film when nothing extraordinary was happening. Heath Ledger was great as the British Cavalier Harry. He acted far beyond his years, and when he dropped the

ridiculous Sean Connery accent, he was even better. His character really transformed from a petty, cowardly swine to someone so filled with honour his own life was worth little to him. I will not comment on the significance of the title, because it gives away the story, but I will just say that the feathers take him on a travel of a grand scale. Kate Hudson was not stretched in her role as the Ethna, but she played the shallow, well-mannered, rich girl a finesse not seen in her other films. The ridiculousness of Britain in terms of honour and military obsession is truly emphasised and demonstrates it very well. *The Four Feathers* is a worthy cinema experience with great acting and one of the coolest and buffed black men I have seen in a long time. It is perfect for any audience, as the director looks more to tell a story than to prove a point which is a great change from the norm. A good cast and a good story. All it needed was a good ending.

Tito



So *Basic* didn't tickle my fancy.  
 What the hell do I know?  
 Thanks to Picture This!  
 Marketing, we have  
**10 double passes**  
 to give away this  
**Wednesday**  
 at  
**2pm.**  
 I've never complained  
 about free stuff before and  
 neither should you.

## Local PoMo Cinema:

### THE PLASTIC PULSE Short+ film SERIES

Opening Night  
 Wednesday, May 28  
 MERCURY CINEMA

'Twas a gloomy wintry night when Adelaide's postmodern art appreciation glitterati gathered at the best avant-garde cinema in this state for the opening night of *The Plastic Pulse*, a series of early (you guessed it) avant-garde American shorts put together by curator in residence Jon Dale. All the essential ingredients were there: complimentary goon aplenty, cute bohemians and a brief audio pulverisation of Elvis.

Suprisingly / unsurprisingly the first film screened was the best. Maya Deren's 1943 *Meshes of the Afternoon* was an arresting B+W excursion into a surreal Freudian psycho-sexual dreamscape, with an exquisitely complementary soundtrack. (Picture "I like sound" scrawled in red crayon in a child's rumpus room.)

*The Potted Psalm* on the other hand was boring, trite and had no redeeming features, despite what your friends will tell you. Actually, it was pretty cool. I was merely feeling the effects of several goblets of red wine and forgot the difference between art and the opposite of art. Yes.

Intermission, and then a focus on the work of Mr. Stan Brakhage. My old Music Theory 1 Lecturer (and asset to this university) Stephen Whittington discussed his connection to the filmmaker and the

influence music had to play on Brakhage's work. Playing musical snippets of pieces that had inspired Brakhage for the benefit of those plebs who hadn't heard of Satie (or pulverised Elvis), I thought he gave a fitting and informative introduction. Bravo Stephen.

During *The Wonder Ring*, a silent short about the last days of the great New York "El" train, I started to see psychic Derrida connections, signs in the signs, as it were... (My old street address on a passing train... "what does it mean Mummy?") I heard very sad jazz in my head. I liked it.

I also dug *Mothlight*, a silent hyper-film comprised of deceased moth pieces and various fauna affixed to clear tape, it was beautiful and fleeting and bright and veiny.

By now the tannins were well and truly interfering with my spatial abilities, thereby imbuing *Dog Star Man* (Parts 2-4) with a deep resonance. If I was to lower myself to the standards of a reductionist fuck-knuckle I'd describe its very visceral visuals as containing: beating hearts, mitochondria and corpuscles, stretched sinews, lactating mothers, screaming shirtless lumberjacks and violently strobed arabesques. So much red. All this and more culminated in a spectacularly bloody live

birth scene which would have delighted/terrified the female audience, had more than half of them been awake/present to witness it. Of course, it meant more than all of that. Life. Death. Birth. Ad infinitum. No wonder most of the plebs left early, trying to hide their uncultured footsteps. I went home and made love.

Anyway, a successful opening night. Bravo to all involved. Be sure to check out the rest of the programme, won't you? It promises to be amazing.

Things I learnt/discovered about myself:

No matter how many times I see backwards film, it still trips me out.

Cheap red wine looks close enough to the good stuff to become the good stuff.

Adelaide audiences will continue to inspire and disappoint me in equal amounts.

Vander

# The Morgan Thomas Bequest

A diverse collection of decorative artworks from around the world is currently on display as part of *The Morgan Thomas Bequest - Centenary Exhibition* at the Art Gallery of South Australia. All artworks have been previously seen in the Art Gallery's collection, but now for the first time they have been brought together to commemorate the generous acts of Dr. Morgan Thomas. In 1903 Dr. Morgan Thomas donated £65,000, which today is worth about \$20

million, to the Art Gallery, State Library and Museum, money which has been used to purchase all these masterpieces.

The collection presents a rich display of lavish works that range from lifelike portraits of nobility to detailed Indian miniature paintings by unknown artists. When entering the exhibition you feel as if you have stepped into a grand old English home, filled with the treasures of an eccentric explorer. The rooms are filled with gilded frames, tapestries by Morris & Co. and urns that Michael Jackson would go crazy over.

Two of the most interesting pieces in the exhibition are the paintings *Clarence Long* (1934, oil on canvas) and *Queen Ethel (Ethel Watson)* (1934, oil on canvas) by Australian artist Leslie Andrew Wilkie (born 1879). Both portraits, painted in Adelaide, beautifully capture two

Aboriginal people without using racial stereotypes that are all too common in the representations of Aboriginal people.

Roy de Maistre (born 1894) is another artist's whose work within the collection captures Australia's unique qualities. His painting *Pittwater* (1927, oil on wood panel) shows an abstract expression of the Australian landscape. The rich colours of the piece, with its bright earthy tones highlight the vibrant feel of our environment.

**The Morgan Thomas Bequest - Centenary Exhibition will be on display at the Art Gallery of South Australia until July 27. Entry is a gold coin donation.**

Leo Greenfield



*Tattooed Lady, 1974.*  
Bert Flugelman  
Born Vienna 1923  
Painted earthenware

## Hotel Sorrento

Hannie Rayson is an outstanding contributor to contemporary Australian culture. Her plays include: *Hotel Sorrento* (1990), *Falling from Grace* (1994), *Competitive Tenderness* (1996), and *Life After George* (2000). *Hotel Sorrento* was made into a feature film in 1994. Hannie received the Best Play Green Room Award and the Australia Writer's Guild Award in 1990 for *Hotel Sorrento*, N.S.W.'s Premier's Literary Award twice: in 1991 for *Hotel Sorrento* and in 1995 for *Falling From Grace* and the Sidney Myer Performing Arts Award in 1996.

The Chalk Farm Theatre is currently running a production of *Hotel Sorrento* (May 20 to June 7). Directed by Philip Spruce, the play investigates what it means to be Australian and the perceptions of our culture and relationships. One of the elements explored in the play is Euro-centric attitudes as a broad cultural critique, yet this can easily be translated into American relations and the pervasive insipidness of US pulp culture in our fair land, two examples spring to mind *American Survivor* and *Kangaroo Jack*. Indeed the play ridicules this pulp culture construction since television provides topics for great in-depth conversation whilst all the other important life stuff goes unsaid in intimate relationships or social settings; praised be (as I character assess my friends with Simpson paradigms) Dr. Phil, Letterman, CNN, The Bold and the Beautiful and the Simpsons. Apparently Aussies lack culture and are subtly challenged.

The play centres on a family that has been strewn from its picturesque setting of Victoria's Mornington Peninsula, Sorrento. The main characters are maverick sisters who have taken on life and now are asking questions. Meg Moynihan (played by Cheryl Bradley) has written a book *Melancholy* that has been nominated for a Booker Prize and returns home from

England with her pompous partner Edwin Bates (Eugene Suleau). Pip Moynihan (played by Billie-Joe Van Dam) returns from New York where she has established a successful marketing career. Hilary Moynihan (Carmel Johnson) has been holding the fort looking after a café with her son Troy (Patrick Moore) and father Wal Moynihan (played by Gordon Poole). "It's like there's this highly elasticised thread that's tied around us three and it stretches from Australia to Britain and to the States and all of a sudden it's given out and *thwack* we are flung back together again. And we're just the same little girls, but this time in women's bodies. And we don't know any more than we started out."

Dick (Patrick Frost), an independent journo, and Marge Morissey (Bridget Walters) are long time friends and like these satellite Aussie characters that flow around the family (the society from which they are from and inevitably are reabsorbed into), interpreting and pointing out elements of our culture. Bridget and Patrick expressed their characters with great sensitivity, which added a fine quality to the production.

The set construction (by Nic Mollison) utilised the tight space of the Holden Street Theatres with astute effect. The various scenes were expressed like snap shots into the lives of the Moynihans, each snapshot on the stage in a different position. Scenes included the Moynihan kitchen, verandah and jetty (my two favourite sections), beach and a lounge room in England. The dinner scene was well executed and provided plenty of food for thought.

Apart from all the criticisms of culture in the script this is a celebration of Australian culture, life and relationships that questions the changing roles of men and intrepid women in our society. Take a stay at the beautiful *Hotel Sorrento*, bookings available through Venuetix.

## Cabaret

Drugs, sex and *Cabaret*. The musical that has been acclaimed as the theatrical event of the year is on its way to Adelaide. *Cabaret*, widely known as the film that starred Liza Minelli in 1972, portrays a world on the brink of war as it takes its audiences into the seedy under belly of Weimar Berlin. But for the stage, director Sam Mendes has looked away from the Hollywood version and focussed on the novel, *Berlin Stories*, where this decadent tale originated.

*Cabaret* is made up of a fantastic cast that showcases great Australian talent including Rachael Beck and Todd McKenney. Beck, who starred as Sam in *Hey Dad* has been involved in a number of diverse productions and said that so far *Cabaret* has been her favourite.

Beck plays Sally Bowles, a nightclub singer at the infamous Kit Kat Klub, where much of the debauchery goes on. Beck loves playing Sally Bowles as the character contrasts greatly with many of her previous roles, including Maria in

*The Sound Of Music*. Beck also feels she has identified with the character, whom she has tried to make her own in a performance that incorporates acting, singing and dancing.

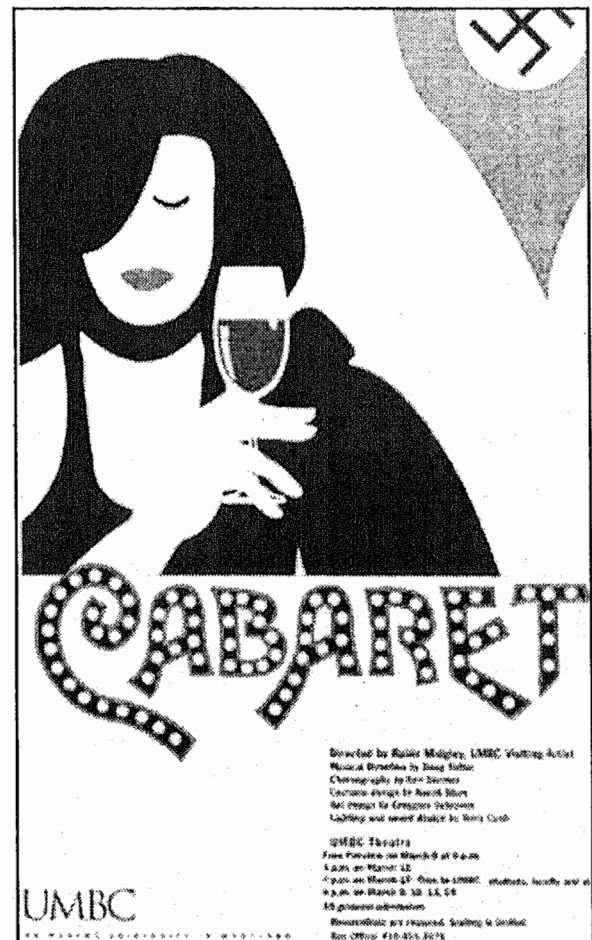
*Cabaret* reflects Mendes's dark vision, as the performance tries to capture the atmosphere of Berlin at the beginning of the Nazi era.

A time when, despite the growing popularity of the Nazis, the arts continued to develop in places like the Kit Kat Klub. *Cabaret* presents an ambiguous world, where musicians mingled and cocaine was easy to score.

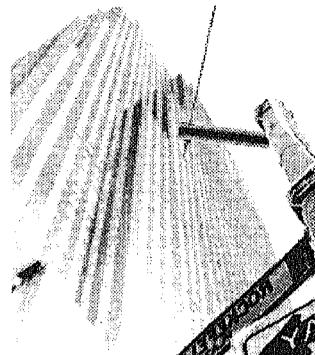
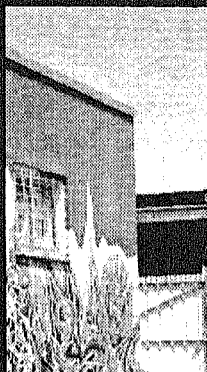
*Cabaret's* season commences in Adelaide on June 17 and ticket prices range from \$47 on a Wednesday matinee to \$77 on a Friday or

Saturday night.

Leo Greenfield



Directed by Miller Mulgrew, UMBC Visiting Artist  
Musical Director by David Fisher  
Choreography by Peter Dinklage  
Production Design by Richard Stone  
Set Design by Gregor Johnson  
Lighting and Sound Design by Steve Cook  
UMBC Theatre  
Free Parking on Mawson St @ 9 am  
12.30 pm Matinee @ 12  
7.30 pm on Mawson St @ 7.30 pm  
9.30 pm on Mawson St @ 9.30 pm  
18.00 general admission  
Reservations are required. Seating is limited.  
Box Office 410-851-8076



# 101 Street Public Galleries

I recently came across a newsletter that nicely summarised mainstream perceptions about tackling street art. "...the best way to minimise graffiti was to remove it as soon as possible after it appears. This takes away the satisfaction level to the "taggers" and also stops others from adding their so called "artwork" by way of competition. The graffiti epidemic can only be stopped by the community banding together, firstly by removing the offensive artwork disfiguring our surrounds..."

This narrow-minded approach is a typical response from people with no knowledge or respect for serious street artists. Wak tags are exactly that, but unfortunately burners get heaped into the same category with no distinction. Maybe these people have not had exposure to decent pieces or watched a piece being executed thus alienating them from the talent and skill involved, maybe they are just bland shites happy to keep things stagnant.

Then there is 101 Street running next to the Prospect Town Hall that has individual expression as well as demonstrating community spirit in a delightfully positive manner through high quality street art. This approach has covered trash with quality (and influenced the community environment in a fresh way) rather than the typical uniform repainting that perpetuates much trashing, no respect nyuk nyuk nyuk.

On Dit spoke with Kab 101, a local innovator and artist of 101 Street.

**Whos initiative was it to paint the street, how was it organised?**

The 101 Street Gallery was initially unplanned but eventuated through TDC Crew looking for space to paint.

In 1996 we approached the owner of one wall and obtained permission. We did a space theme with name pieces those first pieces were by RANK1, MASICA126 and KAB101 TDC.

**Why that particular space and what**

**problems were involved?**

I liked the space as it was secluded had a variety of different sized walls with different textures and was in the area I lived (Prospect-Represent!). The only problems were things like police grilling us about it and also minor disputes over wall ownership.

**What was the council reaction/ approach, how has the community feed back been?**

The people who walk those alleys young and old all have had positive comments. Prior to painting there it had swear words and wak graffiti all over it. Although it didn't go through council, the town planner gave me his business card and said to call if we had problems with police etc. They recognised the pieces were better for the community than the trash.

**Which year did it eventuate?**

1996 and still going. The project is all self-funded by AREA101 with no financial support from other agencies.

**Is it possible to provide a list of all artists involved and where are they from?**

[AUSTRALIA]

KAB101, MASICA126, RANK1, PERISH, FURY, SOOZ, KANO, DUEL1, MISTERY, SHIME, DASH, ASYLEM, TOR2A 125, POISE, TASH, TARNs, IREE, DEFENDERS5, TDC, 21C, GRB, RCF.

[EUROPE]

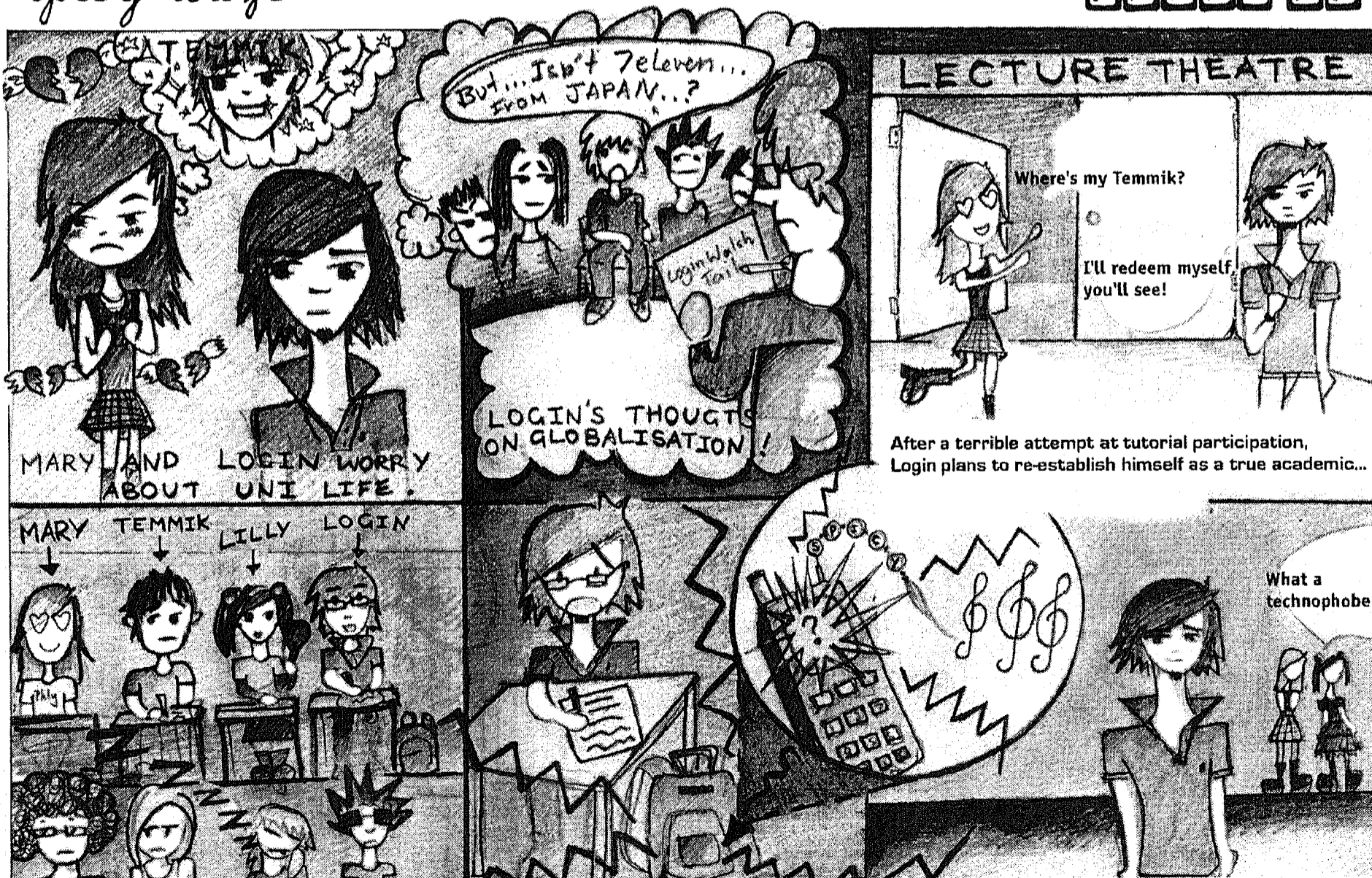
DARCO, JOIS, METER, TOAST.

This is an alternative space for painting but by invite only, we keep it quiet and we keep it well presented. We want the community and writers to respect our street gallery, as there has been a lot of work and materials expended on it.

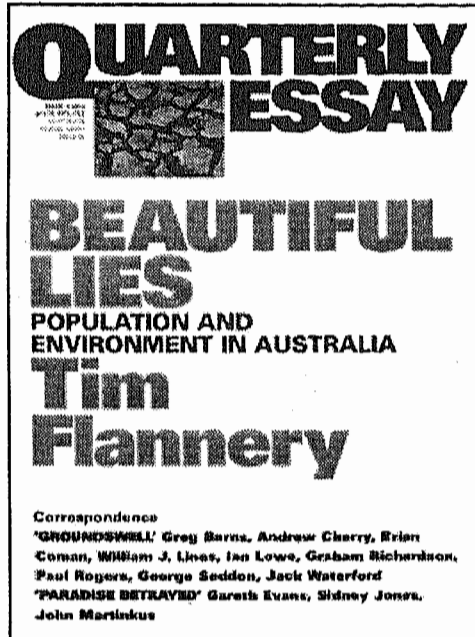
It's an environment with Adelaide's highest quality street art all in one space. Kab101.

Maxim

## Spicy Gaze



## LITERATURE



**Beautiful Lies:  
Population and  
Environment in Australia**  
Tim Flannery

Black Inc.  
\$11.95

*Beautiful Lies* is another insightful and challenging piece by Tim Flannery. Like all his works it goes against the norm and is packed with controversy. Whereas many continue to ride the environmental activist bandwagon, preaching the same old jargon about pollution, endangered species and saving trees, Flannery looks deeper into environmental issues and launches an attack on the various lies that have been told about our resources, our past and our future.

I have no doubt that *Beautiful Lies* will upset many who read it, as Flannery has torn apart most of the environmental beliefs taken for granted and even criticized the work of those who have devoted their lives to certain environmental causes.

Cats, Flannery states, are not a major cause for the decline in native mammal fauna in Australia. He believes they have been unfairly branded by cat haters and that cats are "the Arabs of the Animal world", the scapegoats for many problems when prejudice overrides scientific reason.

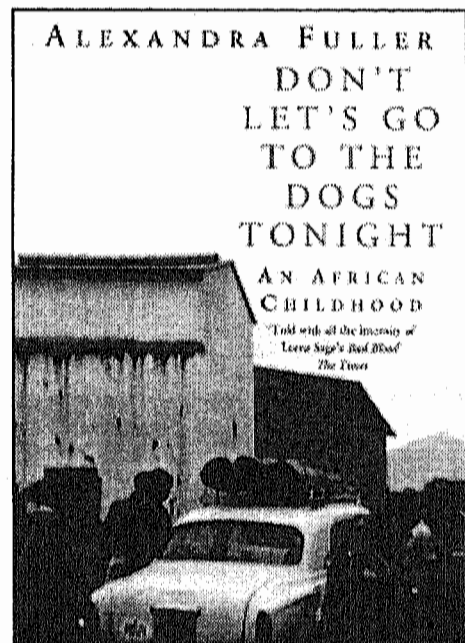
Next Flannery lays into the anti-whaling campaigners. He states evidence that whaling culled numbers of certain whales, allowing others to thrive and for this reason it appears "that the whalers saved the southern right whale, not the environmental campaigners". To stir up more trouble, Flannery argues that perhaps

there was some truth to Pauline Hanson's statements that aboriginals were cannibals.

Subjectively emotional issues such as animal rights and tall trees have drastically shifted the focus away from more important issues, explains Flannery. He believes that the Howard government's failure to sign the Kyoto Protocol was a bigger mistake than the Iraq war, the Tampa crisis or anything else combined.

If such blunt and even sensationalist statements were written by anyone else, perhaps they would be immediately discredited. Flannery however is a clearly witty man. *Beautiful Lies* may be full of provocative statements but they are backed up by well-rounded and educated reasoning. This essay clearly shows Flannery's knowledge of history, sociology, anthropology, politics and the environment. *Beautiful Lies* was written to provoke and by doing so, to get people thinking in new ways about the environment. Read it, you might learn something...

Emily



**Don't Let's Go to  
the Dogs Tonight**  
Alexandra Fuller  
Picador  
\$22.00

Alexandra Fuller's depiction of the war-torn Rhodesia of the early 1970's onwards is incredible. *Don't Let's Go to the Dogs Tonight* is a memoir written from the point of view of the daughter of first generation white English settlers, who is eight at the time. This fact isn't revealed with what a

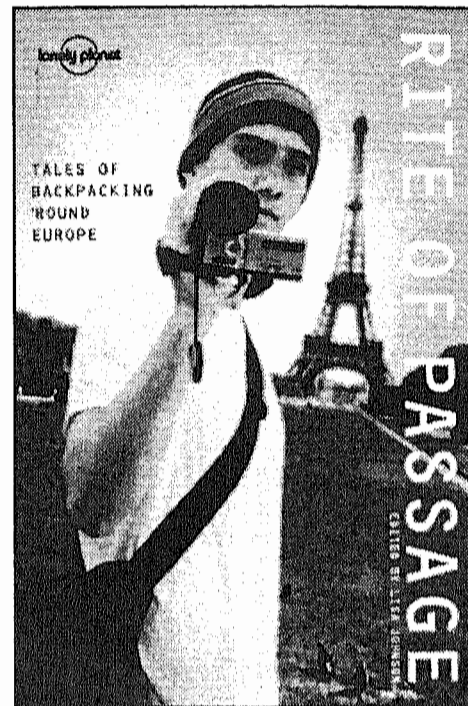
reader might usually expect, childlike language and grammar. It is her descriptions of her everyday life, which are told in such a matter-of-fact way, that only a child could accept. She talks about diseases like malaria and worms in her belly, famine and numerous tragic events, as if it was the most normal thing in the world. The reader may begin to pity her for all the misfortunes she witnesses from the very start, but it is not until about three quarters of the way through the book, that Bobo (a nickname given to Fuller by her parents, short for baboon) realises that her family may not be so much better off than the poor Africans, and begins to treat them as equals.

There are a lot of references to history, but not in a way that may put you to sleep, she mostly talks about events that have affected her and her family in some way. For example, The Land Apportionment Act of 1930 which divided the land in Africa, so that some of it was for the sole use of African farmers, regardless with white people owned and lived on it. Her family got relocated and their farm and home given away. This led to a bigger division between blacks and whites, instead of the peace and reconciliation, the Act promised.

Although the book has a lazy pace and appears to be written about the different events on a daily basis, years fly by and Bobo grows up and begins to see the world through different eyes. You may be thinking that it would be evident by the form the book was written, that Fuller wasn't an 8-year-old girl when she began writing about her experiences in Africa. But in fact, the only references Fuller makes to herself in present time, is when she distinguishes the smells and tastes of her childhood home of Africa, to the present time England.

*Don't Let's Go to the Dogs Tonight* is riddled with black and white photos of Fullers parents, sister Vanessa and African servants, which give it a more personal feel. But the thing I loved most about this book was that it gave the impression of an objective account of a small child's perception of the world around her, which made it easier to believe and accept. I felt as though I was Bobo's shadow, seeing everything through her eyes, listening to her thoughts. I would strongly recommend for anyone who wants to get in touch with their inner child or are looking for an easy to follow account of what life was really like during that time in Africa.

Agnieszka



**Rite of Passage**  
Edited by Lisa Johnson  
Lonely Planet  
\$22

*Rite of Passage* is an anthology of backpacker's experiences as they trek through Europe. Unlike various other literary travel companions this collection cuts straight to the point, with real people and real experiences. The majority of the short stories are written in the first person, so you immediately become part of the journey. Included between the stories are sections taken from the Lonely Planet online forum, Thorn Tree. This also helps add a raw edge to the anthology.

As with anything new, many questions need answered before backpacking through a foreign place: "I am going to London on Saturday and was wondering the best way to walk. Do I move quite slowly with my head down, do I hurry along jumping slightly every third or fourth step, or do I develop a theatrical limp?" The stories cover a wide range of issues such as the complexities of a German toilet, which is not as easy to flush as you may think; to finding yourself on a bus you believe will be taking you to Bulgaria that ends up taking you to Serbia, which is in fact full of people being deported from Prague - so much for going to Bulgaria!

These are just two examples of the stories that can be found in the book. It is a great balance of humour and realism. This book is defiantly worth a read, after reading it myself I now want to go back to Europe and discover more, having never actually backpacked, I am now seriously considering it. Even if you are not a traveller you yourself can experience the joys and mishaps of travelling around Europe from the comfort of your home.

Rebecca



only 19 more days till  
the release of the new

**Harry Potter!**

Fuck me!



# LOCAL MUSIC

## BABY DOLL

Jimmy Trash chats with Christian and Mat from Baby Doll on the eve of their new CD launch.

There are many bands that produce biographies that are almost as good as their rock n roll - The New York Dolls, The Rolling Stones, The Who - and Baby Doll.

They already have enough tales to fill some mean album liner notes, and have no plans to stop anytime soon. Their first gig at the infamous Madlove Bar only consisted of about 30 onlookers - including the complete Jim Rose Circus Freaks! Evidently, they had just performed in Adelaide and were celebrating. After Baby Doll had finished their set a guy came in after winning "three or four grand" at the casino and shouted everyone drinks! This is just one of the amazing Baby Doll tales.

Their first drummer, who actually got the band motivated and functioning was a "Canadian band slut" and a "Bill Murray circa *Caddy Shack* lookalike", who wandered the globe joining bands to make money "just borrowing kits and playing in Polka Bands, Rock Bands, Everything". However he left as soon as Baby Doll started to get a reputation.

Anyway, enough history. Now for the facts. Baby Doll are the best rock act Adelaide. They play with an absolutely amazing power and passion, unsurpassed by anyone else. And they look fucking cool. They say their style is rock n roll influenced by "blues, country, punk, metal - we take this shit and do what we do".

And by Jingo they do do something with it! A live show consists of in-your-face power chords, rock guitar solos and ferocious drums. Mix this with singer Matt's penchant for hustling the audience and screaming in their face, and you have the perfect Cranker-styled rock band. Highly animated, enormously appealing, and more

rock n roll than Guns 'n Roses.

The CD launch will be no exception. They will be backed by some of the best bands in the business; you will also be able to witness the awesome blues/punk/psychobilly of King Daddy, who will be playing their first gig in ages and the complete and utter rock madness of Jihad Against America, noted for their song 'Terrorism Is The New Black'. Both of these bands are more than worth seeing, but performing alongside Baby Doll, free entry and exceptional Cranker drink prices, will be the one and only Mr Tetanus, the Scrotal Piercer himself!

The self-titled CD that this event is being held in honour of will be available for a modest price on the night. It is a fine piece of rock n roll art, with a really cool cover design that would make Warhol jealous, and 13 tracks of the meanest rock n roll you've ever heard. The band's last release has been in 3D Radio's top 20 for six weeks now, and peaked at number one last week, giving a good indication of the band's recording abilities (this being despite their track 'Snowtown' being deemed too offensive to play even on 3D Radio...).

So really what more can I say about this rock event? The Baby Doll CD launch will commence with Jihad Against America and King Daddy on **Friday, July 4 at 9:30pm**. It's bound to be loud, sweaty, overwhelming, and one of their last gigs before doing their second tour of Melbourne for this year. I dare you to miss it.

## Another Way Self-titled Dork Records

Another Way have been plugging away at the Melbourne hardcore scene for about four years, but this self-titled, seven-track EP is their debut release on their own accord. It follows a couple of appearances on samplers and a split CD with Adelaide's own Threchainbreak. Listening to the opening instrumental track, I could have sworn I'd been transported back to 1996 New York for an Earth Crises show. There appears to be more of an old school metalcore influence here - more in the vein of Integrity than the more modern stylings of a band like Hatebreed. This view is reinforced with the blistering punk metal of 'Brace Yourself' and 'Joined Today'. It takes a turn into slightly more melodic new school territory with 'Chord Of the New King', but overall this is aggressive, fist-in-the-air stuff.

They're not reinventing the wheel here, but their music is heartfelt and genuine, and I imagine Another Way to be a powerful live act. Those who like their hardcore traditional but still murderously heavy couldn't go wrong by checking out Another Way.

Jesse Coulter

## JC's Holiday Gig Guide

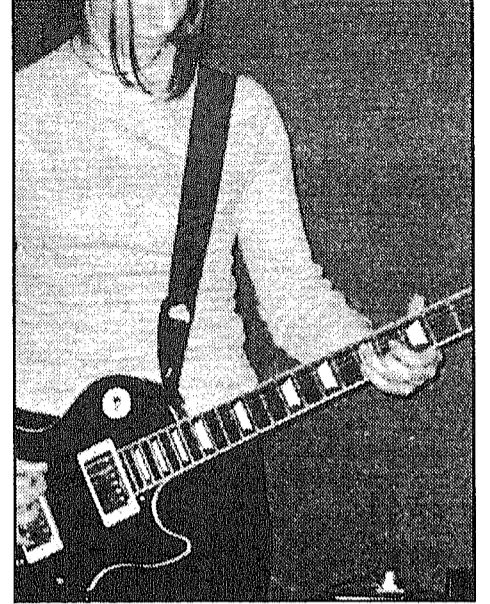
Band Archivers **The Others** will be having their new album launch at the Governor Hindmarsh Hotel on Saturday June 21st. Having gigged non-stop since the early 60's, these legendary blues-rock-boogie men have played with the likes of The Stray Cats, Screaming Jay Hawkins and Billy Preston! Their style of down to earth blues will be accompanied by local mods **The Green Circles**. An incredible night of talent!

On Friday June 21st glam supremes **Muscle Car** will be shooting their music video at the Crown and Anchor!!!! If you want to get your pretty head on Rage then get down and dance like a crazy thing to them next Friday. Completing this rocker-than-thou night are our favourite Adelaide garage band, **The Purple Hearts**! Yay! There will even be cute snooty actors on set this night, so see if you can join the action! Its gonna be great!

Friday 27th at Club 02 sees a bevy of shit-hot rock bands, including **Kamakaze, Vegans In Leather, Southpaw** and **The Purple Hearts**

Those local teen heart throbs' **Phly** will be playing one of their last gigs for a while as their bass player is temporarily moving to Spain! See them at their favourite haunt, The Austral on Thursday the 26th of June.

## Sex Hurricane 75, Brewster Suction Inlet & Star Ten Hash



## The Rhino Room Thursday May 29

What a night this was for PoMo fans! Three bands which stretched the definition of PoMo far, far into the boundaries of space! Sex Hurricane 1975 set the night off on their tough journey for rock and roll glory. Upon striking the first chords of their opener, "Dirty Sex", bearing a strange resemblance to a well-known Rolling Stones riff, it seemed they were heading in the right direction. Lead singer Christian Haebich struggled through masses of human flesh and Coopers bottles to find the words to Hendrix's "Fire", while the bass player sorted out directions for their journey with direct and funky ease. Equipment failure, (namely a dodgy microphone holder) slowed the expedition down a little, but was quickly dismantled and dealt with appropriately. The guitarist's sound was a little less chunky than it should have been, and while his hooks were seductive they didn't sound as compelling. In a final death thrall Sex Hurricane went to town on the set, determined to

reach their destination of rock glory. Unfortunately they did not reach that point on this occasion, so be sure to see them try again with The Purple Hearts this **Thursday at the Law/Commerce/Med Schools' end of semester party at the Kent Town Hotel!**

Next up were Brewster Suction Inlet. These guys were obviously from another planet. Their first few songs were a communion of three guitars soloing, insane screaming and machine gun drum machines. The charismatic front man's shiny red Lycra bodysuit zipped down to his midriff was a show all on its own. Quite possibly these aliens had a goal in their glam metal set, but it was lost on us mere Earthlings. The three played an almost purist 80's glam set, slowed it down for the ladies, and even played a brutally sentimental version of (Eric Clapton's) 'The Letter'. Brewster finished the set with a hearty breaking of an acoustic guitar over a guitarist's back, before departing for God-knows-where. Well done Chaps.

Finally \*10# graced the now used and abused stage. And what a mixed feeling this band emits live! Somewhere between the most scary and ferocious 60's trash female zombie images and the lovely girl next door. The most astounding aspect of their show was the lead vocalist's ability to match the fattest, hairiest metal head in the depth of her growl, and then shoot our eardrums to pieces with a piercing screech. She uses her range extraordinarily well, which compensates the heavy chords of the guitarist. Here lies the power in Star Ten Hash's prowess. The instrumentation, especially the guitar work is spasmodic - going from melodic to fucking insane - and quite unique to the band.

Hence ended my crazed night of rock n roll.

JC



## Adelaide Band Archive Number 11

The near blind, yet exceptionally talented Chris Finnen emigrated to Australia in 1967 as a teenager, and started to play in bands a year later. In England he had picked up the guitar after being enormously influenced by the black blues players that appeared on British Television's *Ready, Steady, Go!*, such as Muddy Waters and Jimi Hendrix. By the time he reached our shores Chris Finnen was engrossed in the British blues revolution and counts his early influences as Big Bill Broonzy, Bukka White, Black Ace and John Mayall and the Blues Breakers.

Finnen played around Melbourne from 1967 until 1974, performing as often as he could to earn a living, and with many different performers, including Billy Thorpe. His permanent move to Adelaide in 1974 saw him set up his first 'own' band, in the form of the St James Infirmary. In my opinion his best band from this era, however, is The Chris Finnen Offering. This band was slightly less typical-southern-blues-threepiece, and more blues-psychedelic - really cool stuff. By 1982 he was touring heavily with the Matt Taylor Band, but had to disband in 1983 because of his other interests. After Finnen quit in 1984 he accepted the position of Victorian Public Relations Officer for the Seeing Eye Dog School and visited hospitals, schools and clubs presenting films and lecturing on the subject of partial vision, a condition

he has managed all his life. It was a year spent without playing a note which proved too difficult to bear, and 1985 saw Chris back in Adelaide returning to music. His bands played everything from his beloved three piece electric blues to traditional pre-war blues and adapted Indian ragas. His most enduring and popular band, The Chris Finnen Band, were founded in Adelaide around this time, and still gig together to date. In 1996, Finnen collaborated with another fine blues guitarist, Jeff Lang, for the limited edition album 'Live at the Vineyard'. By the early nineties it was readily accepted that Finnen was one of the most talented blues guitarists to come out of Australia.

Among literally hundreds of others, Chris Finnen has been voted 'Guitar player of the year' at the 1996 SAMIA awards, and 'Guitar player of the year 1995' at the Australian Blues Music Awards. He has won awards for 'Most outstanding contribution to the Blues, 1994', 'Outstanding guitar player of the year, 1995' and the induction into the Hall of Fame at the South Australian Music Industry Awards.

Ever since, Finnen has been continuously touring around Australia. He plays at The Gov quite regularly, and should be seen by anyone interested in the blues.

Burt Lancaster

# THE ZEPPELINS ARE COMING!

## Led Zeppelin How The West Was Won Three CD Set

LED ZEPPELIN



This three CD set is a combination of two Led Zeppelin performances in LA in 1972. Evidently they contain "Led Zeppelin at their best and an illustration of how the West was won". No opposition here. The CDs contain a well thought out format, each with its own distinctive style and structure. The first disc contains ten 'shorter' tracks - all less than ten minutes. They range from some superb performances of loud, fast and bluesy Led Zeppelin, in the form of 'Immigrant Song' and 'Black Dog', to their tripped out country songs such as 'Over Hills and Far Away' and 'Bron-Yr-Aur Stomp'. The rock songs are immensely powerful, and a lot of fun to drive around to. The more folk songs are beautiful - Led Zep somehow create, whilst in the Long Beach Arena, the sensation of being alongside a moving river in the country.

The second disc starts with an amazing,

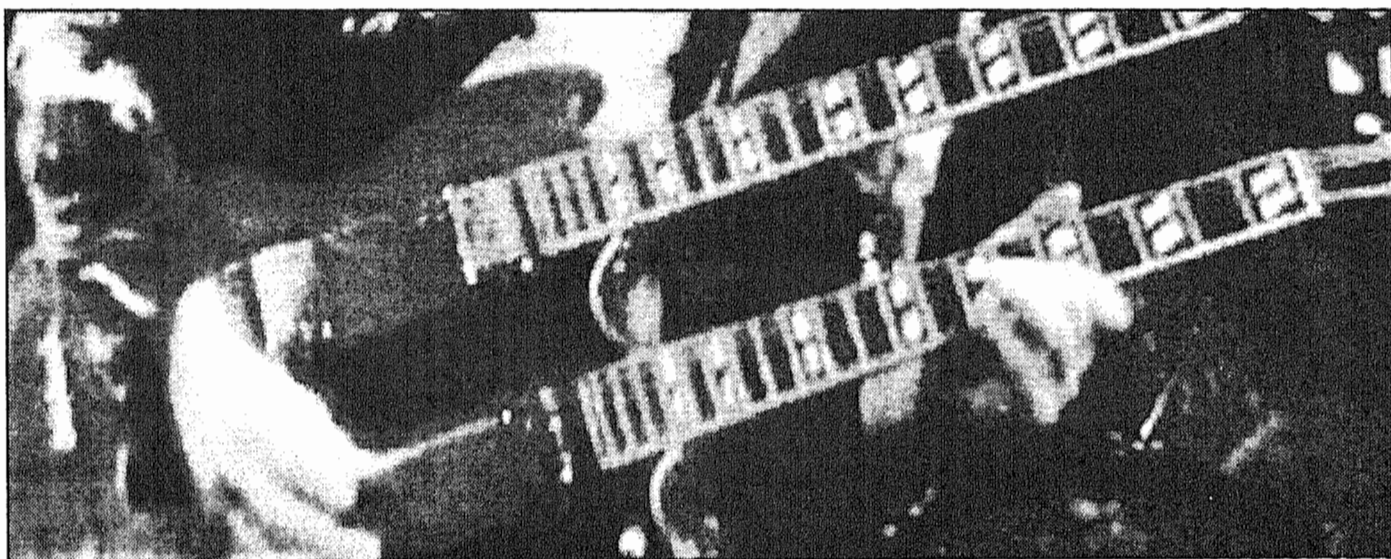
25-minute version of the seminal 'Dazed And Confused'. The guitar riff in this song wrenches your gut into a liquorice stick and back again. The live affect of this song is astounding, and the tune goes into a medley that includes their funky 'The Crunge', before entering the most evil sounding chords you've ever heard. Also on this side is a 20-minute version of 'Moby Dick' that is seven-eighths drum solo of marathon proportions. This does get a wee bit tedious, however (I'm assuming) it is a stoner's wet dream. The two songs placed between these two epic numbers are short and catchy, and well placed in the scheme of the album.

The third disc starts off with another 'epic' song - 23 minutes of 'Whole Lotta Love', including a medley consisting of Jon Lee Hooker songs, 'Lets Have A Party', 'Hello Marylou' and 'Going Down Slow'. These covers in the medley are actually

better than their crazy version of 'Whole Lotta Love', up until their last attempt in the last minutes, when they go completely nuts. Superb stuff. The next two songs, 'Rock And Roll' and 'The Ocean' are two of my favourite Zep tracks, and thankfully are played as straightforward rock tracks.

'How The West Was Won' showcases Led Zeppelin's array of styles and talent, without missing a single aspect of their performance. Acoustic ballads, country, blues, hard rock and long, drawn out jams. It is a perfect collectors' edition for anyone who is into Led Zep. The sound and performance quality is impeccable, and if you even have the thought you might be interested in this, chances are you will love it.

Jimmy Cleano



## Led Zeppelin DVD

Although I have a more than healthy fascination with Led Zeppelin at the time of writing this DVD review (and before I can have a listen to the Interview CD), I must admit all I really know about their history is they were formed from the remnants of the last incarnation of The Yardbirds. However this DVD - almost six

hours of Led Zeppelin multimedia - is incredibly enlightening as to their development as a band and as live performers. The first DVD is their performance *Live At The Royal Albert Hall - 1970*. This early performance has Led Zeppelin at their most powerful zenith.

Highlights include the immense opener, 'Were Gonna Groove', which is catchy and foot stomping, 'White Summer' and 'Moby Dick'. The whole set, however, is utterly devastating, and proves the post Yardbirds Jimmy Page to be an exceptional musician. The fifties medley of Cochran's 'C'mon Everybody' and 'Something Else' is also mind blowing. The highlight after watching the first of this two DVD set, however, is the exceedingly cool footage that reels behind each option menu - whole clips of backstage and early gigs are included. The many extra scenes are awesome also, including a clip from their French 'Tous En Scene' appearance.

The second DVD is a compilation of later concerts between 1972 and 1979.

Their Madison Square Garden performance from 1973 is my favourite segment, and has Led Zep at their energetic best. Jimmy Page has the coolest stage moves, throwing his guitar and limbs around stylistically, Robert Plant strutting around the stage like a shaggy-maned lion. Their performance of 'The Ocean' is the loudest and rockiest Led Zeppelin get. In complete

contrast, the next section from Earls Court in 1975 has them in complete acoustic mode, playing beautiful, stoner-friendly songs such as 'Going To California' and the foot-stomping folk tune 'Bron Yr Aur Stomp' on a mandolin and acoustic guitar.

Then when they do pick up their electric instruments they play their most poignant songs. The way they play the tired old 'Stairway To Heaven' makes it sound fresh, radiant and beautiful. The live performance only assures Jimmy Page's legendary status.

The only real criticism I have of this DVD set is that in a few songs, especially the single clip footage of some gigs, is obviously cut and uses a different live performance to the one you are hearing. This would be okay, but the start-stop editing techniques are annoying and inconsistent. However the extras on the second DVD more than make up for this, including some exceedingly funny early press interviews and footage from a live concert in Australia. This DVD is an absolute must to anyone with an interest in Led Zeppelin, great guitarists and 70's rock enthusiasts, and is capable of converting anyone into a fan.

Jimmy Trash

## Led Zeppelin Interview Disc

This interview is a little bit tatty, in the way you really have to search for the more interesting bits. The interview includes all surviving original members, Robert Plant, Jimmy Page and John Paul Jones. The layout of the interview is very well done, with sections divided by small music clips, and all quotes numbered on different tracks.

The first section is all a little bit of a wank about the quality of the new releases and why it sounds so good in surround sound. There is a lot of uninteresting stuff on how the project came together that will only probably interest purists. The dialogue about each individual gig on the DVD is a lot more interesting, and I found the band to be full of honesty in their approach. The section on remembering (late bass player) Jon Bonham could have been longer, but is quite touching all the same.

The best part of the interview is their comments on the songs they were writing, and what they thought of their whole experience. Here the input really comes from the hearts of the band. Comments such as the reasons behind Robert Plant's usage of *Lord Of The Rings* imagery in his songs (he grew up in the area they were written about) are sweet. Similarly the honesty in which they are grateful for all they have achieved is a nice touch. This is strictly fan geek stuff, but a nice accompaniment to the DVD set, and it does give some pretty significant insights into each gig on the new releases, and to the various goals of the members of the band.

Jimmy Trash



# Music News

Sad news this week with the passing of Jeremy Ward, **The Mars Volta's** sound manipulator and "driving force" behind offshoot band **Defacto**. Mars' website posted the following words: "We have collaborated with Jeremy for the past 10 years...he often went unnoticed because he chose to perform offstage. In addition to music, Jeremy was an incredibly talented writer and painter. We are devastated by the loss, but know that Jeremy will continue to be with us in spirit at every show and during the making of every record." The 27-year-old who is suspected to have overdosed, was found on the 25<sup>th</sup> by his LA flat-mate, having only recently returned home from touring with the Red Hot Chili Peppers throughout the US.

A massive festival planned for New York State involving the likes of the **Beastie Boys**, **Beck**, **Radiohead** and **N.E.R.D.** is under threat as there isn't enough security external to the rural event. The Field Day Music Festival, expecting 50 000 punters for the first weekend in June, could be cancelled if security isn't found in the next few days to support the Riverhead Police Department in Suffolk County. Who would've thought that 50 000 people would be so much trouble?

Big moves have been happening at **Triple J** with programming director Arnold Frolows moving into semi-retirement with a job handling the Triple J/2JJ archives. Richard Kingsmill will be taking over as the aging bureaucratic stalwart haunting the corridors. Hope amongst the staff is reportedly that Kingsmill will take the station back to its roots as an independent radio station programming good local talent, and without fear of playing something off the track-list. This is something that has been long awaited by exponentially dwindling listeners, turning away from the ever-increasing chatter and repetition of the station. Sadly, it will also mean that Kingsmill won't have the time to commit to the 8-year tradition of the J Files, which ended last Thursday. Long live the King!

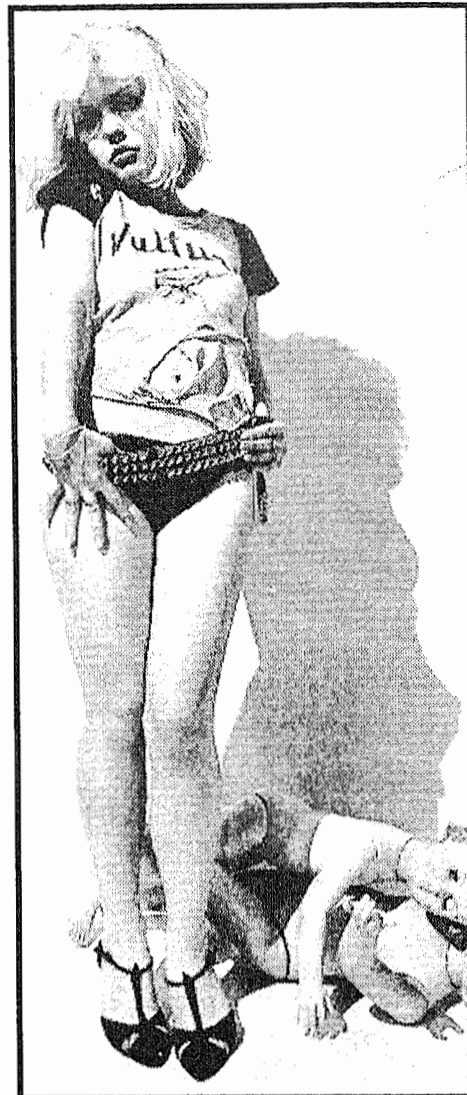
**Blondie** are looking to be in the country in August visiting all major cities on a tour to support their upcoming release *The Curse Of Blondie*. A curse it could well be, if they perform as dismally as when they toured here last in 1999, but if you can't stand to think you missed them they'll be at the Thebbie Theatre on August 15.

This happened a little while ago but it's hard to restrain from letting the **Take That** fans know what's happening to those little guys they were so fond of. **Mark Owen**, whose follow up to his time with the group was a dismal solo effort, Green Man, bought only by the committed and listened to as repentance for loving a boy band. However, he's managed to sign himself a handsome contract of some 1.5 million pounds...perhaps solely on the success of winning the UK's celebrity *Big Brother*.

As always, controversy abounds with the **Eurovision Song Contest**. As reported last week **Tatu** where being told-off for being too n-ass-ty on stage. Their bad whining karma has led to Russia, their home country, lodging a formal complaint as they feel they should have received more points and in fact won. Meanwhile, the British group **Jemini**, who should receive minus points just for bad spelling, are sad but not that affected by their score of zero. "I don't think we deserved to come last, put it that way, and get no points, but there you go, it happens, and look where we are now - we're getting more press than anyone else."

**Lavigne** lovers a-hoy. You knew she was prolific when she penned the track 'Sk8er Boi'; that's why it was the platinum 38<sup>th</sup> highest selling single of last year. Well by-Joe it's about to get better! Paramount Pictures have decided the tale of sk8er and ballerina love lost is so prolific they're going to make a film about it. Not just any film, this films apparently going to have a punk-rocking soundtrack (Yeah! Just like Avril!), and they're going to ask for the assistance of the *Matrix* team. All the best things combined! How could they go wrong?

The new project formed between the recently arrested **Scott "gimme some mo" Weiland** of **Stone Temple Pilots**, and the most remembered members of the original **Guns n' Roses** team has started to reveal itself. Currently named **The Project**, and including squealing guitar solo professional **Slash**, their first public listening will come in the form of a cover of **Pink Floyd's** track 'Money' for a remake of *The Italian Job*.

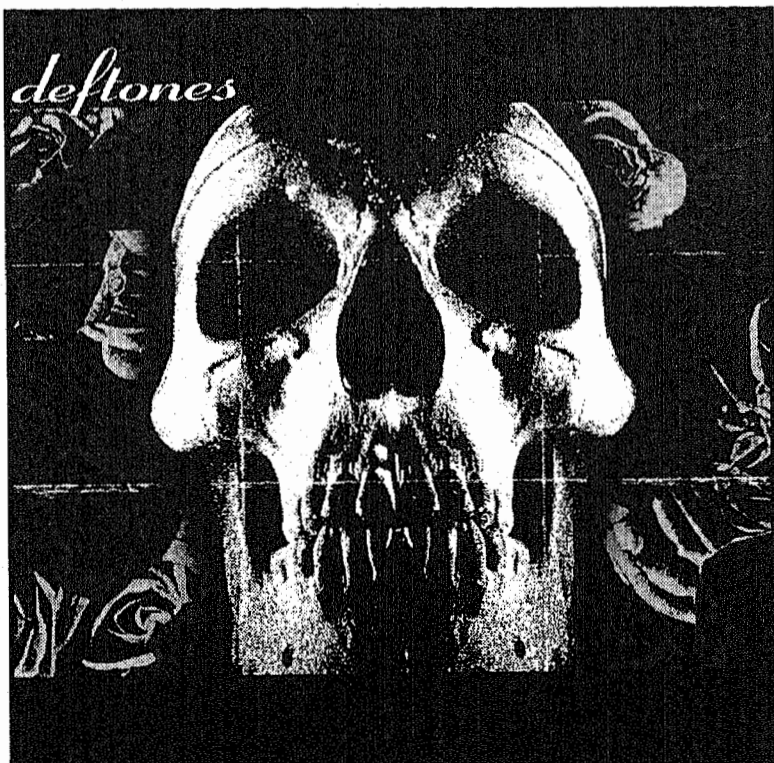


**Matchbox 20** are heading our way on their *More Than You Think You Are* tour. On their second stop in their Oz tour, they'll be in Adelaide at the Entertainment Center on Sunday July 27. Support acts are yet to be announced, but their extensive US tour has seen them supported by **Sugar Ray**.

Thanks to Megan Butler for her contributions

## unirecords Album of the Week

## Deftones Minerva Warner



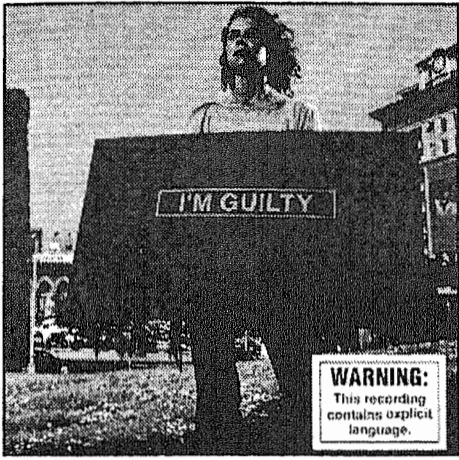
You pretty much know what to expect from the latest Deftones album. Huge guitar riffs you could build a house on. Scorching vocals that make your throat sore just listening to them. Lyrics so cryptic they could mean anything. A thunderous, bass-heavy rhythm section driven by kinetic drums. At first listen this album sounds like *White Pony 2*, but don't be mistaken by first impressions - Deftones have shown how to improve on an already great predecessor.

For a band that's 15 years in the making you'd think that Deftones would have mellowed out by now, and started concentrating on production rather than performance (RHCP, anyone?). Those looking for ballads, however, should look elsewhere. On this album, Deftones are at their rawest since *Around The Fur*.

Standout tracks such as 'Bloody Cape' and the opener 'Hexagram' beat you around the ears, and Chino Moreno (possibly with the coolest name in show business) doesn't let his side down either. His voice mutates from a sigh to a scream in a single sentence, such as on the blistering *Needles And Pins*.

This album has its head together. While *White Pony* became a little lost trying to find a direction to travel in, *Deftones* has retained the impact of *White Pony* and lost the sagging sections that made it less than perfect. This album gets straight to the point and pulls no punches along the way. *Deftones* is the perfect album if you think that Linkin Park are too dumb and Tool a little intimidating. A lashing of heavy rock for those who like their metal a little left of centre.

Keyser Soze



**Seether**  
**Disclaimer**  
Wind-Up

Aside from the exceptions of Creed and (depending who you talk to) Drowning Pool, Wind-Up Records is home to some of the most talented, and underrated bands in the world. Seether have certainly picked a good home.

Seether seem to brush between 'SAFM Heavy Music' (with tracks such as first radio single *Fine Again*) and 'Actual Heavy Music' (*Fuck It*, for example). If they're gonna get really over, they need to pick a direction, and soon. I can get into some "SA-FM Heavy Music", but Seether pull off the "Actual" much better.

That said, *Fine Again* isn't a bad single... Just not the most enjoyable track on the album.

I didn't love the album right away, but it's growing on me. I'll still have a hard time recommending it to anyone, however.

**Penmonicus**



**Shawn Desman**  
**Self-titled**  
BMG

I really don't know how to start this review, Shawn Desman is extremely lame, but he takes himself so seriously you kind of have to double-take to check if he is for real. He says that he has worked really hard to get where he is, and at 20 he has done pretty well for himself. Desman sang the national anthem at the 2003 NBA Allstar Game and he must have some support to be able to do that, but I can't get past the fact that he is like a budget version of Craig David. His backing tracks are so intense and on such a grand scale that I think the record company takes him seriously as well. Just about everybody I have read about concerning Shawn Desman takes him seriously, but he is a white-boy who wears a baggy velvet tracksuit with old-school sneakers and a long gold chain around his neck with his initials in it. His lyrics contain words such as 'crib', 'click', 'players' and 'getting' freaky' but he is not

ghetto. The whole concept of Shawn Desman is a joke and even though his music is very well produced his entire being is the most useless thing I have ever come across.

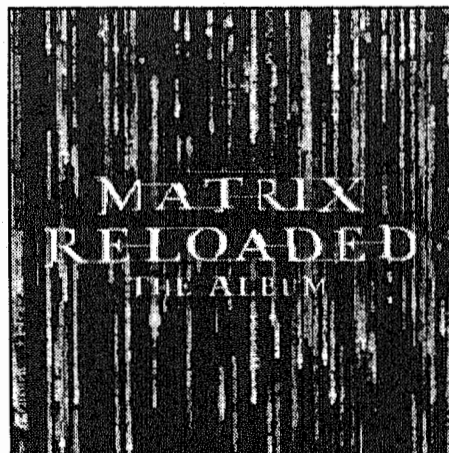
**Tito**



**Stacie Orrico**  
**Self-titled**  
Virgin

People out there do not judge me when I say, finally, a pop album with some meaning. Stacie Orrico is a very young singer hailing from Denver, and even though their basketball team is worthless, their singers seem to have a lot of soul about them. She is young, sexy and hip, just waiting to sell her soul to her record company, but I believe she will not. Why you ask, well Stacie has a maturity unfound in most pop singers today, and it is great to see someone more concerned with her soul through songs such as '(there's gotta be) More To Life' than with who has or hasn't had sex with Justin Timberlake. Each song on the album, with the exception of 'Stuck' has a real deep meaning, and even though that is the best song there is much to ponder elsewhere. Stacie mixes latino, R&B and a bit of garage in a fresh, boppy mix of songs guaranteed to satisfy everything a pop enthusiast desires. So don't expect a world changing album from Stacie Orrico, but expect a change from the norm in the genre that she has chosen to enter. With her thoughtful lyrics, modern tracks and an enormous mole, Stacie has created an album she should be proud of, and through her predicted sales I am sure she will be.

**Tito**

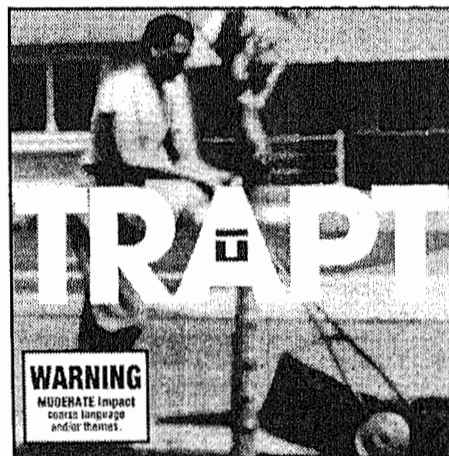


**The Matrix Reloaded**  
**Various Artists**  
Warner

The Matrix films have become a dynasty, a group of movies of scale and proportions that have never been seen before, and in a similar way, the latest

soundtrack is an epic. The dark tones and high intensity electronica take you on a trip directly into the Matrix emphasizing the danger and ferocity that the film involves. Beginning with a hyped up instrumental from Linkin Park, the album immediately gets off to a great start followed by 'The New Shit,' a demonic anthem by the irrepressible Marilyn Manson. The heaviness of this album is not just for fans of the style as the distortion draws you in. The track 'Sleeping Awake' by P.O.D is a real gem with the uplifting vocals separating this from the rest of field. Listening creates a real flood of emotions transporting you back to the most gripping moments of the movie. One surprise packet is the unorthodox sounding 'When the World Ends' by Dave Matthews Band. It is mixed by Paul Oakenfold, and even though I can't remember it from the movie, it is a great sounding mix. All these tracks combined with instrumentals on disc 2 and bonus Animatrix, Matrix Reloaded, Enter the Matrix and the Final Flight of the Osiris trailers create a complete package with great synergy. Watch the movie at the cinema, then go home and listen to and feel the movie with this amazing soundtrack.

**Tito**

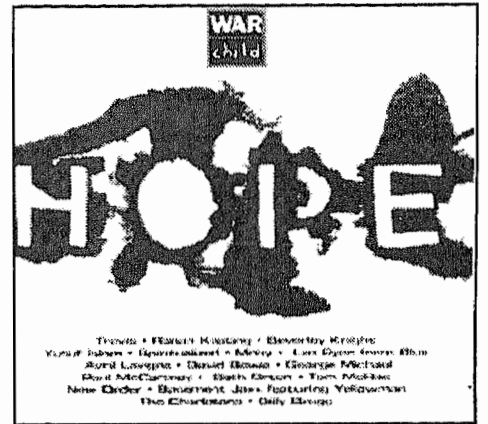


**Trapt**  
**Self-titled**  
Warner Music

From the second I chucked this disc into my discman, I knew that I'd already heard this somewhere. I also remembered that I liked it already. I could have sworn that I'd heard that riff elsewhere, but I couldn't put my finger on where exactly. Unfortunately, I'd simply been playing too much *Legends Of Wrestling 2* and Trapt featured on the soundtrack - not a bad achievement for a band's major-label debut effort.

The first single, 'Headstrong' is a perfect opening to the album and introduction to the band. The catchy guitar riffs, easy-to-follow vocals and lyrics, and awesome drum-work found within fit together nicely to prove that these guys are headed for the big time. The first single certainly stands out above the rest, but that's just why it was chosen as such. The rest of the disc follows up nicely to the heavy rockin' of 'Headstrong', making this easily one of the best discs I've had the pleasure of reviewing.

**Penmonicus**



**Hope**  
**Various Artists**  
Warner

An extremely mixed up album. I mean it has some brilliant tracks from some brilliant artists. The mellow side is beautiful, Travis is amazing with their acoustic 'Beautiful Occupation', Beth Orton with the acoustic 'Ooh child', and Billy Bragg's acoustic 'The Wolf Covers It's Tracks'. Avril Lavigne proves that she has an amazing voice (pity about her taste though) with, surprisingly, another acoustic song that's being promoted as the single of the compilation, an extremely chilled version of Bob Dylan's 'Knockin' on Heavens Door'. Also including tracks by David Bowie, Paul McCartney, Moby and Basement Jaxx there are some brilliant tunes.

BUT, I just couldn't get over Ronan Keating's version of 'In the Ghetto'. It's just so incredibly bad. I think that I have been permanently scarred by this song. It just reminds me of my dad bringing home \$2 Neil Diamond CD's when I was young and had no control of the CD player (I shudder at the thought).

A brilliant listen and worth picking up to support war orphans but I beg you, skip track 6, or your ears may never recover.

**ArtFool**



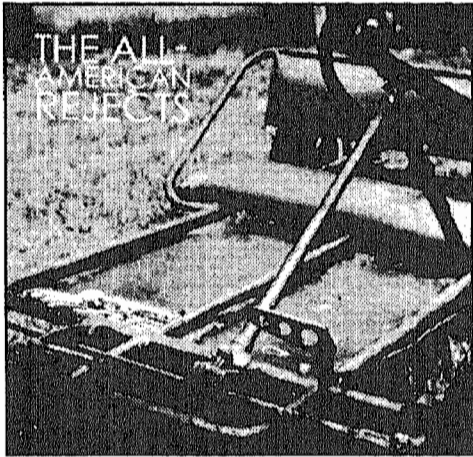
**Yeah Yeah Yeahs**  
**Fever To Tell**  
Dress Up

*Fever to Tell* is the debut LP from highly tipped New York three piece the Yeah Yeah Yeahs. When I first heard the Yeah Yeah Yeahs six months ago I dismissed them as over hyped bollocks. I was wrong. The lead singer and hugely charismatic Karen O sounds like a female vision of Craig Nicholls and Jack White. No really. The record kicks off brilliantly with the glorious 'Rich'. This is a comparative slow burner compared to the rest of the record, 'Rich' would be a highlight on most debut record's. The first single 'Date With the Night' sees the YYY's

*continued on page 38*

Night' sees the YYY's in complete party mode. In fact, the first half of *Fever to Tell* is a high-energy party record. The tune 'Pin' starts off sounding like The Strokes, and then moves onto The White Stripes. Throughout the chorus Karen does not even bother with words, just whaling random noises. The second half of the record shows the more sensitive side of the YYY's, especially with the outstanding 'Maps.' It is based on a sweet melody, while Karen mournfully sings: "Wait...they don't love you like I love you." Over and over, getting more passionate and desperate as the song progresses. The Yeah Yeah Yeahs are the most important new band of 2003 and have perhaps made the best debut LP of the year.

Alex

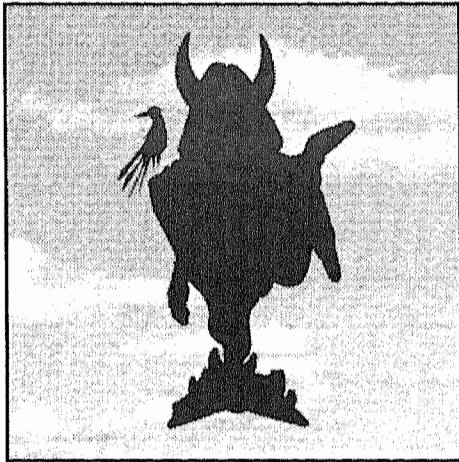


**The All-American Rejects**  
**Self-titled**  
Dreamworks

This self-titled record went gold in America after its re-release on Dreamworks Records, but unfortunately I'm still going to have to dub these guys with the title of 'the poor man's Ataris'. The Ataris did it first and did it better, even New Found Glory having a more solid California style than AAR. 'Swing, Swing' is the first single and admittedly it's pretty damn catchy. But this is another of those pop-rock-punk LP's where every song blends into the next. The sweet, even boyish vocals of singer Tyson Ritter work well in the environment and some interest is held from innovative use of piano, organ and synthesizers in the tracks backed up with strong, almost early Green Day-ish guitars. In 'Too Far Gone', one of the better tracks, there's even a synthetic strings background at the start, giving an almost 'Tonight, Tonight' feel to it. If you're into California pop-punk, maybe a softer version of Good Charlotte or The Ataris, you'll probably be interested in The All-American Rejects. Otherwise, this goes in the same basket that I left Box Car Racer's CD in.

Massiv Micky D

**Don't despair over  
the mid-year break!**  
The next On Dit music meeting  
is scheduled for the first  
Wednesday of second  
semester (July 30),  
at 1pm in Rumours Cafe.



**Insane Clown Posse**  
**The Wrath: Shangri La  
Shock**

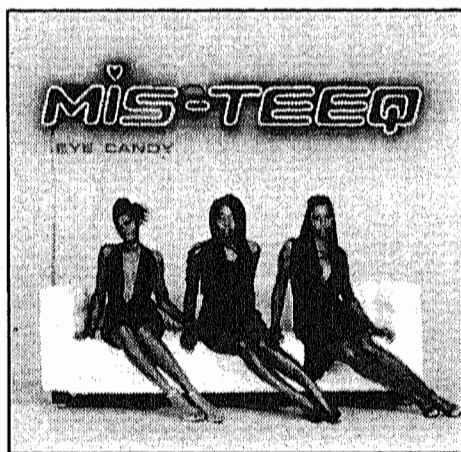
You really have to be quite light-hearted to listen to ICP. Perhaps it's real? Perhaps it's an act? I don't know what Violent J and Shaggy 2 Dope really, really think about their music. Personally, I take it as mostly comedic stuff, and I'm sorry if that offends anyone. In that, I do, somehow, find it highly enjoyable.

This, the sixth "Joker's Card" album, contains the best track-mixing I've ever experienced. Without looking, you'll never be able to pick the breaks between tracks.

The first single, 'Homies' (Or 'Juggalo Homies', according to the liner notes and back of the disc) really isn't the best track on the disc, and doesn't seem to be particularly single-material. I'm at a loss as to why better tracks, such as 'Welcome To The Show' and 'Blaam!' were not chosen.

Still... It's a well put-together album. The first half is more entertaining than the second, but it's the first rap album I've ever listened to more than once by choice.

Penmonicus



**Mis-Teeq**  
**Eye Candy**  
Telstar/ Warner

*Eye Candy* is the follow up to Mis-Teeq's fantastic debut, *Lickin' On Both Sides*. *Eye Candy* has moved on from the purer garage sound of their debut and is more garage-oriented r'n'b, especially tracks like 'Home Tonight' with it's Janet Jackson-esque vocal layers. The beauty of Mis-Teeq is the way they embrace garage and even drum and bass, and carry it across to the mainstream, but in the process don't lose their unique Mis-Teeq sound. An obvious highlight is the first single 'Scandalous', but the drum and bass influenced 'Dance Your Cares Away' and the sweet r'n'b of 'Can't Get It Back' are probably the best tracks on the album. Mis-Teeq work with the producers who remixed much of their

first album on *Eye Candy*, including Ed Case and Stargate. To their credit, the girls co-wrote the album and Sabrina's garage-MCing style vocals maintain the Britishness of their sound, so they never sound like a second-rate Destiny's Child or seem to mimic their American peers. Basically *Eye Candy* is an excellent and unique album from one of the best girl bands of now.

Glitz Mullet



**Martin L. Gore**  
**Counterfeit**  
EMI

There are many moments on this album show hints of Martin L. Gore's Depeche Mode past. This album has wonderful similarities to such bands as Massive Attack, Portishead and Nick Cave and the Bad Seeds (surprising, I know). Some parts sound like DJ Shadow but with the slightest slant of early/mid nineties Charlatans. Some of the best tracks are 'Stardust', 'By This River' and the very jazzy 'Lost in the Stars.' 'Lost in the Stars' gives the album a bizarre twist, as the song sounds more like it should belong on a musical's cast recording. Above all that, this is a beautiful album with many differing styles, and one for rainy days and quiet nights. Anyone who enjoys electronic music with a soul and a dark side should very much enjoy this album. I just can't get enough.

Sheena



**Elixir**  
**Self-titled**  
FMR

George fans will already know that Elixir is the side project of band members Katie Noonan and Nick Stewart. It's no surprise, then, that this CD is an exercise in soft acoustic jazz, beautifully accompanied (as always) by Katie's astonishing and diverse vocals. The three members of Elixir - Isaac Hurren being the other - studied together at Queensland's Conservatorium of Music, and their musical

training clearly shows due to the obvious emphasis on vocal and instrumental arrangement throughout.

The real star of this show is, I have to say, Katie. Quite often an acoustic guitar is her only accompaniment, and it is her talent and ability as a vocalist that carries this CD. Very rarely are the songs reminiscent of George material, and the overall feel of the album is quite folksy - a mere glance at such song titles as 'River and Moon' and 'Mists of Ruse' give you some idea of the sense of purity present here. A gorgeous version of Elton John's 'Goodbye Yellow Brick Road' is one of the many jewels to be found, and the majority of the remaining lyrics are in fact based on the original poetry of Martin Challis, hence giving this album its undeniably lyrical air.

This album is beautiful, lovely, soft as rain and very gentle. There's not a whiff of an electric guitar anywhere, though - George fans beware, this is definitely not merely another George CD to add to your collection. If you're able to appreciate the finest voice in popular music, however, give this a listen. A perfect potion indeed.

Guybrush Threepwood



**The Cardigans**  
**Long Gone Before Daylight**  
Universal

*Long Gone Before Daylight* is an album about guitars and maturity. It's one hell of an album if you're into mature pop. 'Communication', single track 'For What It's Worth' and 'You're the Storm' shining through in a bundle of songs promising to produce still more favourites in repeated listens. Nina Persson is amazing as always with her honey sweet voice and in *Long Gone Before Daylight* you can find nice arrangements, poppy chords, strings, bells everything to wish for. Well almost everything to wish for. *Long Gone Before Daylight* does tend to get a bit boring. There's no friction, no frustration; only a streamlined perfect production that leaves me wondering how well this album will stand up to the test of time. It doesn't have the catchy, alternative edge of *Gran Turismo* and it sees The Cardigans waving goodbye to a large part of the alternative camp with this release in the front line, sailing off into the sun(set) of calculated commercialism. Even members from The Hives were used on backing vocals, to blatantly flirt with the world's current fling with Swedish rock. That said, this is a really good album, delivering everything you could want in mature pop, but if you're looking for new ideas here's not the place to start.

ArtFool

### Blindspott 'Nil By Mouth'

After listening to the whole album more than once, this isn't exactly my favourite track - though I can certainly see why it was chosen to be the first single. Like the rest of the album, 'Nil By Mouth' contains some great lyrics and vocals, awesome drumming, nice guitar-work, and then the skatching and sampling to tie it all together. A good introduction to the band, and worth your while to pick up if you're thinking about the album.

### Penmonicus

### Craig David featuring Sting 'Rise and Fall'

Artists such as Nas, and recently the Sugababes have borrowed elements of Sting's 'Shape of my Heart'. Craig David is the latest to do so with this single, which features the great Sting himself, singing. The collaboration is unexpected but delivers. It's personal and smooth, it's fabulous pop music.

### Silverfuck

## End-of-Semester Singles Party!!

### The Roots featuring Cody Chestnut 'The Seed (2.0)'

This first single from the album *Phrenology* is a fantastic guitar-based groove containing rap mixed with a soulful chorus. In a time of such horrific hip-hop it is good to see the Queens outfit still releasing the quality music they have become renowned for.

### Tito

### Simple Plan 'Addicted'

The latest single from this French-Canadian band is admittedly catchy, but probably too much on the pop side of punk for true fans of the genre.

However the live B-sides and special features, such as videos and pictures (from the band's tour of Australia last year) make up for it.

### Silverfuck

### Live 'Heaven'

Welcome to the safe phase of Live's career - there's absolutely no new ground covered here by this lacklustre, by-the-numbers-verging-on-adult-contemporary effort. The lack of energy and fire leaves even the most hardcore Live fans wanting much more. And a dance remix of 'Forever May Not be Long Enough'? C'mon guys...

### Matty

### Bon Jovi 'All About Loving You'

In the proud tradition of the emotion-riddled 'How Can I Live Without You,' which featured on the *Con Air* soundtrack, comes 'All About Loving You' which will no doubt appear in some shithouse movie real soon. It does come with a video though, which will provide many a laugh.

### Matty

### Audioslave 'Like A Stone'

Shock! Tom Morrello knows more than one riff! Unfortunately, the same cannot be said for the b-side, ('We Got The Whip') but it's still cool. Less RATM influenced than *Cochise*, so Soundgarden fans will be pleased at the songs' mellow-over-rap approach. Zac might even be jealous...

### Mexicali Voodoo

### The Donnas 'Who Invited You?'

The Donnas are back with another serving of pop-rock/punk. Realistically, this single isn't going to sell much. It's far more likely to influence your decision whether or not to buy the album. While 'Who Invited You?' is a nice little track, the B-sides are pretty boring and repetitive, and all basically suck when compared to their first release *Take It Off*.

### Penmonicus

### Liam Lynch 'United States of Whatever'

Realising that this song takes the piss out of garage and youth apathy is crucial to getting into the minute and a half of trash. The idea is sorta funny, albeit in way that will have you hating it quick smart too. Lifted from his album *Fake Songs*, this will register briefly on the musical radar before everyone forgets about it.

### Matty

### 28 Days 'A General'

28 Days often grate on my nerves with their annoying "Aussie punk" songs and this is no exception. There is no variety in what I think is another boring single. The song is short, with little relief from screaming, grinding guitars and unimaginative drumming. However, if you are already a fan of 28 Days, you will probably be satisfied by this unsurprising release from the comfort zone.

### Miss OJ

## Clubs & Classifieds

### Adelaide University Film Society Double Feature!

#### Cyberpunk (1990) 60 mins

The term 'Cyberpunk' is used to describe a new genre of science fiction media, inaugurated by William Gibson's book 'Neuromancer'. This program examines the concepts central to the Cyberpunk movement and interviews Cyberpunks: young, idealistic and on the margins of society, determined to use technology against those who would otherwise control that technology. The program covers computer animation, hacking, piracy, virtual reality, bionic medicine, electronic manipulation, smart weapons and other technologies that have emerged, influenced by Gibson's literary visions. Includes interviews with William Gibson, Timothy Leary and a host of cyberpunk luminaries.

#### Plus:

#### The Avengers, Episode 96, "The Girl from Auntie" (1966) 52 mins

Steed is faced with some puzzles, such as why a pretty young woman named Georgie is impersonating Emma, and why everyone Georgie ever met is being murdered with knitting needles. A witty episode with some lovely set pieces to it. This is one of those episodes where you just check your brain at the door and have a blast. Absurdities abound, but to good effect. It's a fun romp with fun characters.

#### With short:

#### Tangerine Dream (1997) 9 mins

Starring: Ben Mendelsohn & Tania Lacey  
A young man and women waiting at the laundromat engage in a lively, combative dialogue about life, the universe and everything.

### Want to get paid while exercising and having fun?

#### NETBALL UMPIRES REQUIRED

by the Adelaide University Netball Club for the Adelaide metro winter season at ETSA park.

Matches played Saturday afternoons.

Good pay per match.

Enquiries: Helen (08) 82955696 or 0401056092

The Adelaide University Video Games Association and the Adelaide Japanese Animation Society present:

#### AV Connection

#### Adelaide's anime and video game convention

University of Adelaide Union House, levels 4 and 5  
July 19 - 20

Panels, anime screenings, cosplay, video game competitions, stalls, art, Dance Dance Revolution Tournament, card gaming, role playing and more.  
www.avcon2003.cjb.net

### Ultimate Frisbee Club AGM

The AU Ultimate Frisbee Club will be holding its AGM on **Wednesday July 30** from **5pm** in the **WP Rogers Room** (level 4, Union House, western corner). Nominations for the committee will be called for on the night. All members and interested persons are encouraged to attend. Please contact Jeremy Dowling on 0407 235 212 for more information.

### ARE YOU SERIOUS ABOUT SINGING?

Choral scholarships are available at Wesley Church, Kent Town. Classical choral repertoire, with great solo opportunities. Rehearsals Wednesday evenings, service 10 a.m. Sundays. (yes, you do have to front up occasionally on Sunday mornings). Contact David Clarke: 8552 2587

### STOP PRESS!

DJ Spooky Love (Latvia)

One night only! \* Tuesday June 3 \* 9pm \* Austral

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