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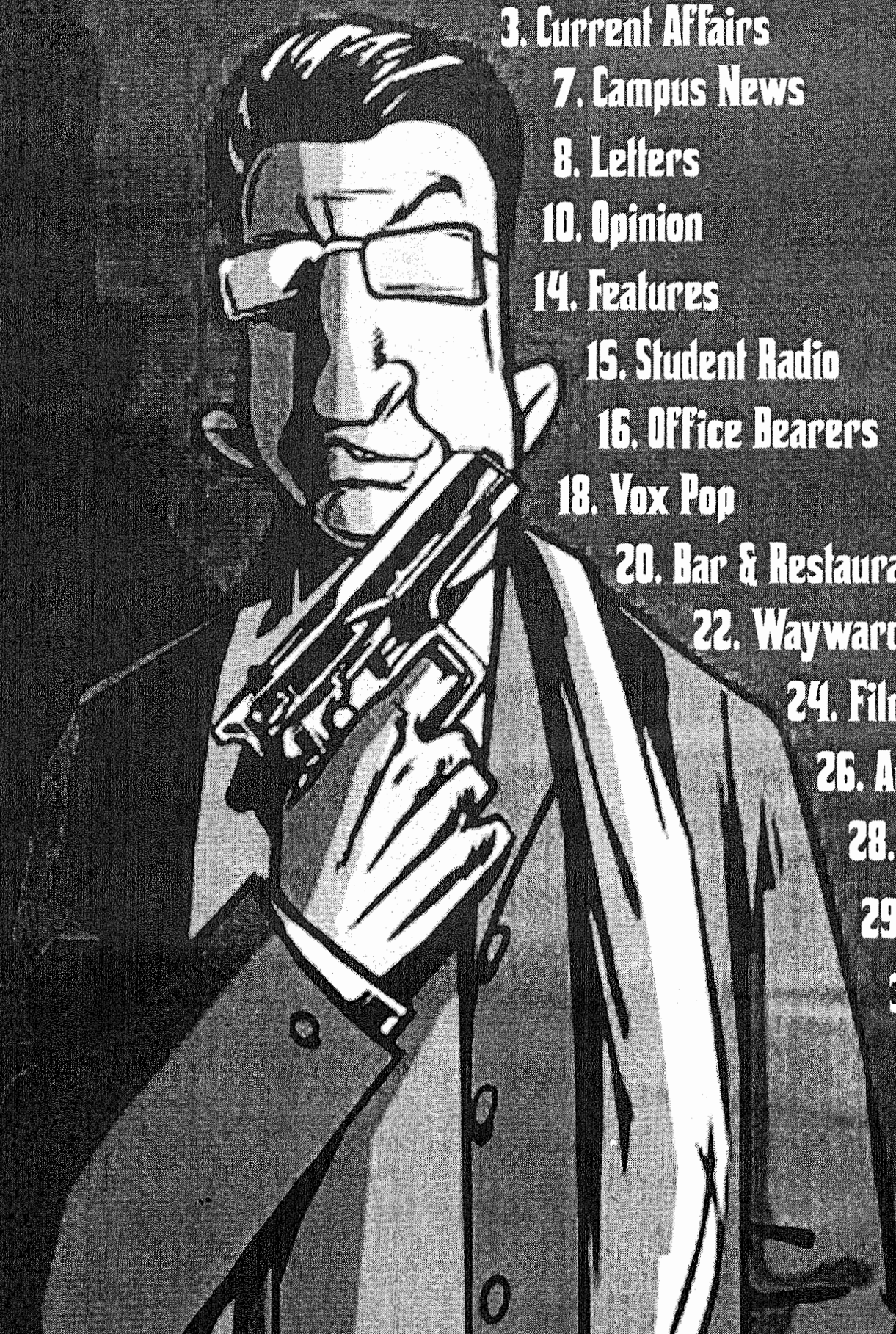
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17 APR 2003

On Dit

Volume 71 Edition 6 31.3.2003



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Volume 71 Edition 6 31.3.03

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.

Editors

Bonnie Cruickshank,
Gemma Clark
& Tristan Mahoney

Advertising

Michael Scott Fyfe

Printing

Cadillac

Distribution

Yak Rozitis

Subeditors

Current Affairs: Rosie Sidey

Opinion: Steven Robert & David Roberts

Vox Pop: Jo O'Connor & Matthew Osborn

Bar & Restaurant: Belle Hammond &
Sarah Eckermann

Literature: Rosie Lovell

Arts & Theatre: Leo Greenfield &
Maxim Sharoglazov

Film: Matthew Osborn

Australian Film: Victoria Hammond

Music: Sara King, Jo O'Connor & Michael Fyfe

Local Music: James Cameron

Phoney Horrorscores: Madame Eternity

Photographer: Dan Murphy

About the cover

Sucked in! You have black hands now!

Wanna write?

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

Next Edition:

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Grazie to:

James Cameron & Yakultron (our sole proofreaders), Clem, Dan Murphy & Colloidal Silver.

OPERATION IRAQI FREEDOM CALENDAR OF EVENTS

Tuesday, March 18 Preparation for War

6 am - President Bush telephones Prime Minister Howard and requests that Australia formally join the Coalition of the Willing.

8:30 am - Emergency Meeting of the Federal Cabinet comes to an agreement to commit Australian Forces.

11:30 am - President Bush delivers ultimatum to Saddam Hussein giving him 48 hours to leave Iraq or face war.

Thursday, March 20 (Day 1)

- President Bush notifies Congress of his decision to go to war in Iraq.
- War erupts in Iraq as US fires 42 Tomahawk cruise missiles at Baghdad aimed directly at Saddam Hussein and his sons.
- Australian FA/18 Hornets assist in Baghdad attack.
- A defiant Saddam appears on Iraqi television condemning the attacks, but US officials believe it could have been pre-recorded.
- Iraq responds by firing scud missiles in Kuwait, which explode harmlessly in the desert, and by setting fire to crude oil wells in Baghdad.
- Prime Minister Howard addresses the nation saying Australian forces have begun activities in Iraq meanwhile, Australian SAS troops are already behind enemy lines.

Friday, March 21 (Day 2)

- A massive wave of coalition troops, estimated at 60,000 and hundreds of tanks begin pouring into Iraq from Kuwait.
- A second aerial attack on Baghdad takes place, involving an estimated 21 cruise missiles.
- US helicopter crashes in Kuwait killing eight British and four US soldiers - the first coalition casualties of the war.
- HMAS Anzac provided fire support to secure the safe landing of British troops on the al-Faw Peninsula in the first aggressive attack of the Royal Australian Navy since the Vietnam War.
- In spite of "strong resistance" from Iraqi soldiers British Commando troops secure the al-Faw Peninsula, at the Southern port town of Umm Qasr, which the coalition will use to administer much needed humanitarian aid and to transport military supplies.
- After capturing Umm Qasr, jubilant US forces raised and then hastily lowered a US Flag after officials ordered it to be brought down, to avoid giving the impression that the Americans intend to conquer and rule Iraq.
- British paratroopers and tanks advance on Basra, where US-British bombing later knocks out the city's electrical power.

Saturday March 22 (Day 3)

- The US unleashes its 'shock and awe' attack on Iraq - releasing 1500 bombs and missiles in an attempt to terrify the Iraqi military into surrendering.
- Allied troops secure vital oil fields in Rumalia, where the oil wells have also been set alight.
- Air strikes take place in Northern cities of Kirkuk and Mosul, where the US seizes a key airfield.
- Baghdad is shocked by a second wave of air strikes overnight.
- Australian sailors patrolling the Persian Gulf, capture Iraqi soldiers on a tug boat seizing 68 sea mines and holding about 50 POWs.
- Seven allied servicemen are killed when two British helicopters collide.
- 8000 Iraqis surrender to coalition troops in the South before being transferred to Prisoner of War camps.
- Coalition troops continue to give out leaflets urging Iraqi forces not to fight for Saddam and telling them how to signal intent to surrender.
- Australian SAS troops are reportedly deeper inside Iraq than any other allied force.

Sunday March 23 (Day 4)

- First Australian casualty of the war - a 39-year-old Adelaide man and ABC cameraman is killed in suicide car bombing at a road checkpoint in Southern town of Sadiq.
- A US soldier dies in a grenade attack by a fellow soldier.
- A British plane is accidentally shot down by a US missile, killing two British airmen.
- The US is outraged after Iraqi TV shows gruesome footage of five US soldiers who were captured following an ambush in An Nasiriyah in Southern Iraq, in which all 12 soldiers were either killed or taken as prisoners of war.
- President Bush warns Iraqis they will be treated like war criminals if they mistreat prisoners whilst the Red Cross simultaneously warned that the airing of such pictures or footage violates the Geneva Conventions.
- A US Apache helicopter is also shot down and its crew taken prisoner.

Monday March 24 (Day 5)

- US forces meet stronger enemy resistance than expected and allied success in the South
- US forces begin attacking Saddam Hussein's Republican Guard forces throughout Baghdad, and in the evening the allies increased this campaign with the launch of ground attacks and further helicopter and missile strikes
- Allied troops continue to advance on Baghdad, among them Australian SAS soldiers and the US Army's Third Infantry division which is reported to be within 80km of the Iraqi capital.
- Saddam makes a further television address warning that the war would be "long and with heavy consequences" for the US and its allies, alleviating fears that he plans to unleash chemical and biological warfare.
- Sandstorms halted Allied forces advancing on Baghdad overnight.

Tuesday March 25 (Day 6)

- Allied troops continue to advance on Baghdad, which remains the primary military goal.
- Allied casualties are already greater than expected. The US war toll stands at 20 dead, seven prisoners of war and 14 missing, whilst the UK forces report 18 soldiers killed and two missing in action.
- Pentagon officials speculate that Saddam may have drawn an "imaginary red line" around Baghdad, and have authorised his Republican guards to fire chemical weapons when the Allies cross this line.
- An Nasiriyah continues to come under heaving attack from allied helicopters and tanks, four days after US Defense Secretary Donald Rumsfeld said the city had been secured.
- Saddam Hussein orders his elite Republican Guard units throughout the city to ignite more oil wells.
- Dozens of environmentally hazardous fires now burn across Baghdad and throughout the oilfields in the North billowing out thick clouds of black smoke which the Iraqis hope will obscure military targets.

Wednesday March 26 (Day 7)

- Allied forces are estimated to be within 70 km of the Iraqi capital and continue to advance in spite of continuing sandstorms which are enabling Iraqi soldiers to attack at close range.
- US-led warplanes bomb northern oil centres of Mosul and Kirkuk, as well as Saddam Hussein's hometown of Tikrit, where substantial numbers of Republican guards are positioned.
- US troops in control of a vast Iraqi air base sealed 36 bunkers believed to be home to some of Saddam's elusive weapons of mass destruction.
- Marines in the southern city of An Nasiriyah secured a hospital being used as a military staging area for Iraqi forces, capturing about 170 unarmed Iraqi soldiers and confiscating over 3,000 chemical suits with masks, stockpiles of ammunition and military uniforms as well as a T-55 Tank which was found on the compound.
- A further two British soldiers are killed by friendly fire near Basra where their Challenger Tank was mistakenly targeted by another Challenger crew.
- In Basra citizens are already out on the streets in significant numbers in what is developing into a violent uprising against the Iraqi regime.
- British forces on the outskirts of Basra waged fierce battles against more than 1000 Iraqi militia fighters hoping to develop this civilian unrest against Saddam Hussein.
- British troops hand out leaflets and address Basra citizens on loudspeakers alerting them to the humanitarian aid which waits outside the city.
- Many of the million-plus Basra residents are at risk of serious disease, since their water pumping and treatment facilities have been shut down, whilst the UN Children's Fund estimate that 100,000 children are at risk of life-threatening diarrhoea and cholera.
- Student protests for 'Books not Bombs' continue around Australia.
- At least 14 arrests take place in Sydney after protesters became violent, throwing rocks and chairs at police.
- A chemical plant secured by US forces in Southern Iraq shows no signs of recent chemical weapons manufacture. (A key objective of the war remains to secure weapons of mass destruction)
- Pentagon officials continue to worry that Saddam's forces could use chemical or biological weapons as coalition ground troops advance toward Baghdad.

Helen Clark:

Putting the 'ewe' back into Labour

Our bizarre cousins to the south-east continue to oppose the war in Iraq, to the ire of Prime Minister Howard. Despite popular support for the stance, there is still strong support for the war among conservative opposition parties.

New Zealand's Ambassador to the United Nations, Don Mackay, told the Security Council that "The New Zealand Government deeply regrets the breakdown of the diplomatic process and the hostilities which are underway." He went on to emphasise the plight of the Iraqi people, stating that New Zealand was

convince us, it's really starting to get on our nerves.' In a statement issued after Mackay's address to the Security Council, Clark said that the latest reports from the front had convinced her that that it was right for New Zealand forces not to be involved. "I don't think [the coalition] is making any dent at all," she said. "Clearly this war is going to be prosecuted to the bitter end. I guess from the point of view of the Iraqi people, the sooner it ends the better."

Indeed, given current slow pace of the coalition's advance towards Baghdad, it is

United States appears to be on a faster track than ever before, New Zealand's pacifist stance has left the Clark Government with few supporters in Washington. "Clearly we're looking for our own opportunities," admits Clark. "We've welcomed the fact that Australia would also not only not stand in the way of such an agreement, but seize the opportunities for New Zealand for such an agreement." Read: "Okay, so you think you're pretty clever with your trade agreement - just don't forget to throw us a bone, you filthy war-mongering swine."

Despite the international ramifications, the Clark Government is riding high in the opinion polls, thanks to the NZ public's traditional anti-war / anti-America stance. One of the key features of the current Labour Government has been a steady decrease both in the growth of defence expenditure and the country's support for the ANZUS pact.

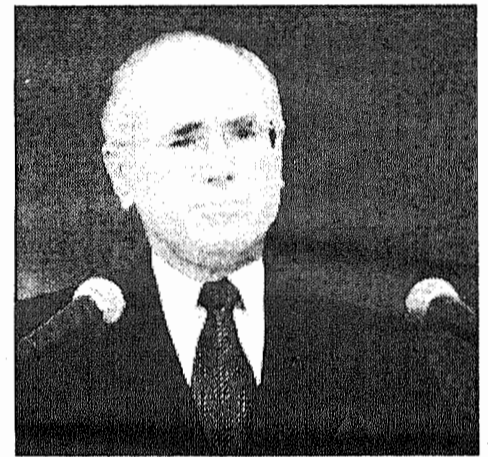
New Zealand's reputation for snubbing ANZUS dates back to the 1985 Labour Government, when then Prime Minister David Lange's refusal to allow nuclear-powered US submarines into Auckland Harbor. The diplomatic furore that followed saw Lange make an historic anti-American speech to the UN Security Council, prompting President Reagan to suspend the US's ANZUS obligations towards New Zealand - a policy that has continued to the present.

The saga is thought to be a defining moment in New Zealand foreign policy. It's also a ripping yarn - Lange is reputed to have shared an intimate moment with his secretary when a NZ radar positions mistook a flock of migratory geese for a barrage of US missiles headed for Wellington. Ho ho.

Tristan Mahoney
Your friend in the frudge



Clark: cooking ANZUS's goose



Howard: goose



Langie: looks a bit like a goose

Okay, so you think you're pretty clever with your trade agreement - just don't forget to throw us a bone, you filthy war-mongering swine.

New Zealand Prime Minister Helen Clark

willing to donate NZ\$3.3 million (\$1.8 million) to the post-war reconstruction of Iraq. "There will be a challenging period of reconstruction in Iraq ahead. It will be in the longer term interest of us all to see the United Nations fully engaged."

New Zealand's Labour (Yes, that is the correct spelling of 'Labour') Government has for some time opposed a full scale invasion. The country's objections came to a fore last month when Prime Minister Howard's Auckland visit saw violent anti-war protests.

During the visit, NZ Prime Minister Helen Clark claimed that the two leaders had 'agreed to disagree' on the issue - a clear euphemism for 'give up trying to

likely that New Zealand's stubborn stance will be vindicated - to the eventual embarrassment of the conservative Opposition.

Opposition National and ACT Party parties are apparently appalled at the government's stance. National Party leader Bill English said Mackay's speech would put New Zealand further out in the cold as far as its already strained relationship with the United States is concerned. "Helen Clark's government can't tell the difference between our friends and enemies," he said.

This may not be far from the truth. While Australia's current diplomatic tilt towards a free trade agreement with the

[lost]

3 x Westend Draught banners measuring 3m x 1m
1 x London Tavern banner measuring 3m x 1m

If you have any information regarding the whereabouts of these banners contact the Students' Association on 8303 5406.

STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE



The geese that killed ANZUS

An introduction to the Adelaide City Council

In South Australia the Local Government Act and various other State legislation devolves specific tasks and functions to the Adelaide City Council giving them the authority to make decisions in these areas. The City of Adelaide Act, which was passed in August 1998 further consolidates the power of local Government in South Australia, establishing an equal partnership and collaboration between with the State Government whilst maintaining the independence of the Adelaide City Council. The Adelaide City Council thus plays an important role in our community and is represented by nine members, consisting of the Lord Mayor and eight city Councillors who are elected for a three year term of office. The last Council election took place in May 2000 and thus Adelaide is once again preparing to vote on candidates in the upcoming May 12 election. Incumbent Lord Mayor Alfred Huang faces competition from both Councillor Michael Harbison and new candidate Councillor David Mackie.

The Adelaide City Council meets on a fortnightly basis in which it is responsible for identifying and promoting key strategic requirements for the economic, social, physical and environmental development and growth of the City of Adelaide. These meetings also provide an opportunity for members of the public to address the Lord Mayor and Councillors in a formal setting, in relation to issues in which the Council has a direct interest or responsibility. These individuals thus have an important role in the City of Adelaide and as recently indicated may make decisions on a variety of community issues such as city speed limits.

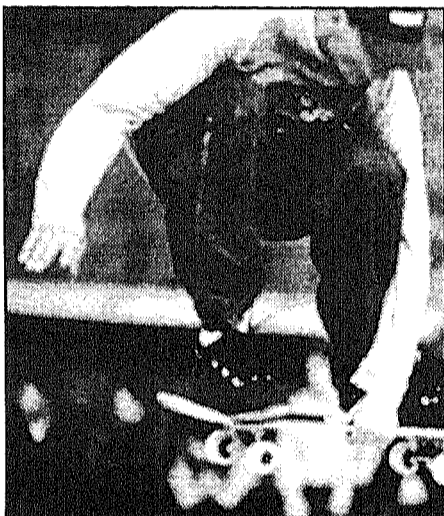
The role of the Adelaide City Council, is however, not limited to the making of decisions and issues of local government and extends to the provision of a variety of sporting, leisure and community facilities throughout Adelaide, all of which are funded and maintained by the City Council.

Adelaide City Council facilities include:

- The Adelaide Aquatic Centre
- North Adelaide Golf Links
- The Adelaide City Council Customer Centre
- Adelaide City Council Libraries
- The Adelaide Town Hall Function Centre
- The Adelaide Central Market
- Community Centres - at three locations in the city.
- U Park city car parks

Other Council initiatives include the Adelaide BMX track, situated in the South Parklands on the corner of Greenhill Road and Unley Road. The BMX track offers a variety of jumps and caters for the beginner to intermediate rider.

The Adelaide City Skate Park (City SK8) on North Terrace which officially opened in May 2000 is also an initiative of the City Council. City SK8 was designed with safety in mind and thus features viewing areas on North Terrace to ensure that skaters are highly visible to passers-by. These well designed facilities which



provide young people with modern and safe environment to practice skating or BMX riding are furthermore an example of the unique and exciting facilities that the City Council provides. More importantly, both venues have recently been improved and extended by the Adelaide City Council, in a move which demonstrates their ongoing commitment to the community.

City Council facilities also make an important contribution to the South Australian economy and may also promote tourism. U-Park provides an example of a successful business unit run by the City Council of which there are 12 locations throughout the city. These car parks are not only useful for individual members of the community but make a positive financial contribution to the City's economic activity and further facilitate the Council's management of urban services.

Caring for the environment is also a high priority for the Adelaide City Council, who spends more than \$2 million a year on environmental initiatives and controls. In 1986 the Adelaide City Council took over the management of the Wingfield Waste Management and since then it has been transformed into one of the most environmentally sound and efficient landfills in Australia. This progressive transformation initiated by the City Council was in part spurred by the introduction in 1990 of the Waste Management Act and the creation of the Environment Protection Authority in the mid 1990s.

The Adelaide City Council also provides numerous other recycling and waste collection facilities throughout the city and has recently introduced hard refuse collection on a quarterly basis. According to Mr Huang the removal of hard refuse is an important part of the Council's services for City residents which "complements the

many other waste collection initiatives introduced for city residents and businesses this financial year such as the Domestic Green Waste collection service and Small Business recycling service." Indeed, the environment is of paramount concern to the Adelaide City Council who are also responsible for the maintenance and enhancement of the city parklands, including the recreational and sporting facilities which they provide. In the past three years the Council has strived to enhance parklands recreation opportunities through the provision of new and improved facilities, attractions and activities and in doing so reaffirm the importance of the city parklands as a destination for residents and tourists alike.

The Adelaide City Council has undertaken numerous other ventures throughout the city including the renovations of the State Library on Kintore Avenue and the redevelopment of numerous streets and roads in metropolitan areas. Other important developments have included improved safety features in city U-Parks and the completion of the Torrens Lake Walk.

Indeed the role of the City Council in Adelaide is an important one and the decisions made by this group have and will continue to have a significant impact on the lives of Adelaide residents. This year the City Council reported over 70% student satisfaction with the support they have provided and demonstrate a continued desire to implement residential and commercial growth strategies that will facilitate growth in student housing and provide support for students coming to Adelaide.

The upcoming City Council elections are thus important for students and will almost certainly have implications for University of Adelaide, who generates substantial profits from international students who are enticed to our city.

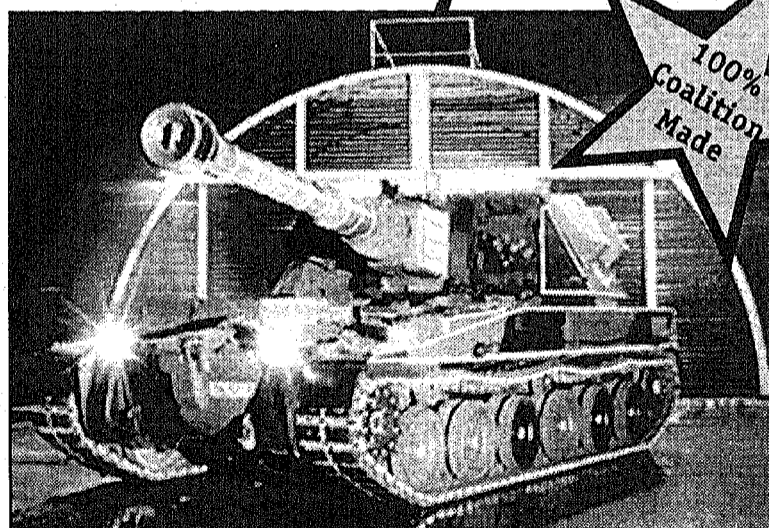
Nominations for the eight positions on the City Council and that of the Lord Mayor closed at noon on Thursday March 27, but not before Councillor Greg Mackie confirmed that he will also run for city leadership. The announcement that Mackie will join the Lord Mayoral race has inspired renewed interest in the campaign, which until his nomination on March 25, had remained a two-man contest between Councillor Michael Harbison and current Mayor Alfred Huang. The list of candidates vying for one of the eight positions on the city council has also risen in recent weeks to almost twenty, and with all incumbent Councillors re-nominating themselves, the election promises to be an eclectic one.

Rosie Sidey



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**Removes chance factors from combat-
DEATH guaranteed!**

**The ultimate in pre-emptive strikes- we'll be
damned if we let them beat us to the punch!**

Nuclear dump debate this Sunday

A public debate on the Federal Government's plan to build a national nuclear waste dump in SA will be held on Sunday April 6 from 2-4pm at Cynthia Poulton Hall (next to Saint Peter's Cathedral), North Adelaide.

The debate will feature Liberal politicians Senator Nick Minchin and Barry Wakelin, SA environment minister John Hill, federal senators from the Greens, Democrats and Labor, David Noonan from the Australian Conservation Foundation, Janet Giles from the SA United Trades & Labor Council, and Jim Green from the Campaign Against Nuclear Dumping. The debate will be followed by questions and comments from the floor.

The SA parliament has legislated to ban the dump. The bill, passed by the upper house in a special sitting to debate the bill on March 19, also bans the transportation of radioactive waste from other states on SA roads. While it remains likely that the federal government has the legal powers to over-ride the state legislation, that is not certain, and at the least the legislation raises the political stakes and could significantly delay the project. (In 2000-01, legislation from the SA Liberal government, combined with near-unanimous public opposition, forced the federal government to abandon its plan

to 'co-locate' higher level wastes in an above-ground store adjacent to the planned low-level waste dump near Woomera.)

In April, Federal Environment Minister David Kemp will rubber-stamp the environmental impact statement. Then the federal government plans to use the Land Acquisition Act 1989 to compulsorily acquire state-owned land for the dump, annulling native title rights in the process. Then the federal government's (so-called) regulator, the Australian Radiation Protection and Nuclear Safety Agency, will undertake a licensing process.

Black ban

On March 14, a meeting of delegates to the United Trades and Labor Council of SA, unanimously passed a motion calling on all SA unions to ban the construction of and provision of services to the planned dump, and supporting the opposition to the dump of the Kupa Piti Kungka Tjuta women's group. UTLC secretary Janet Giles said, "We're sick of the federal government treating South Australia as a wasteland. ... SA has endured appalling radioactive pollution as a result of the Maralinga debacle, we deserve no more."

A crude divide-and-rule tactic by the

Federal Government to buy off Aboriginal opposition to the dump came to nothing. Three native title claimant groups - the Kokatha, Kuyani and Barngala - were offered \$90,000 to surrender their native title rights, but only if all three groups agreed. Two of the groups refused. "Our heritage is not for sale", Kokatha Land Council representative Andrew Starkey said (27/2/03, The Australian). Starkey said the Kokatha are investigating legal options to stop the government compulsorily acquiring the land. Philip Teitzel, a lawyer representing the Barngala people, said they rejected the offer because many South Australians opposed the planned dump.

Maralinga

The government's dump plan has also been complicated by renewed controversy over the 'clean-up' of the Maralinga nuclear test site in north-west SA. A whistleblower, Dale Timmons, a geochemist based in the United States who worked on the project for five years, has publicly criticised the government's clean-up (<geocities.com/jimgreen3/timmons.html>). Another whistle-blower, Canberra-based nuclear engineer Alan Parkinson, has called for plutonium-contaminated debris currently buried in

shallow trenches at Maralinga to be exhumed and vitrified at an estimated cost of \$25-30 million.

State Premier Mike Rann connected the Maralinga clean-up to the planned waste dump in a March 16 letter to the 22 members of the State Parliament's Upper House: "It is worrying that the same commonwealth department which continues to tell us that the Maralinga and Emu sites are now safe - despite reported expert advice to the contrary - that is now advocating a national waste dump for our state. ... Following the expenditure of tens of millions of dollars, there is still public and scientific debate about the adequacy and safety of the clean-ups."

To find out more about the dump or the campaign against it, contact Jim Green from the Campaign Against Nuclear Dumping, phone (08) 8211 7604, email nonucleardump@hotmail.com. If you'd like to get involved in the campaign, come to the weekly planning meetings each Tuesday, 5.30pm, Conservation Council, 120 Wakefield Street.

Jim Green

Gawler Place
Dental Centre

DR. ANNA
ROZITIS BDS (Adel.)

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teeth or they will be
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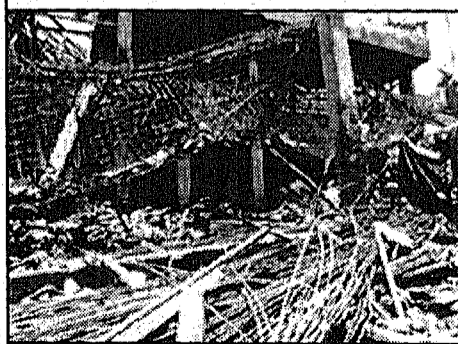
HINT #6

Fluoride increases
teeth resistance to
decay; use a
fluoride toothpaste;
after brushing spit
but don't rinse

Tel/Fax: 8212 4096
3rd Floor IOOF Building
47 Gawler Place, Adelaide 5000

On Dit 71.6

International scramble for post-war reconstruction contracts



*Looks like it'll be a case of
'build from the ground up'*

Over the past 10 days the war in Iraq has consumed our media outlets and stimulated much public debate, but one area that has failed to attract adequate attention until recent days is that of post-war reconstruction. Campaigns of bombing in Baghdad have been constant and punishing, leaving hundreds of buildings and public areas decimated, which presents obvious problems for reverting all affected areas in to a livable condition again once the war is eventually over.

It was announced at a special State Department briefing last Tuesday that the US have allocated roughly \$US2.4 billion towards undertaking this sizeable post-war project. Of this sum, it was anticipated that approximately \$US900 million worth of sub-contracts would be delegated to countries other than America. The US has not yet indicated how the sub-contracts will be divided, but it has been suggested that this could represent a fruitful opportunity for Australia and other members of the 'coalition of the willing'. These contracts could bring a welcome boon to the Australian economy which, although it is benefiting from increased consumer confidence at the moment, could

possibly feel the traditional mid-war pinch in months to come.

Unfortunately for those in the construction industry, it doesn't appear that the Federal Government have put this at the top of their list of priorities, with no apparent organised effort having been made to alert relevant parties and industry groups to the opportunity.

Despite the lack of government opportunism it seems that some other relevant groups have been taking action to secure their bit of this unexpected treat. The Department of Foreign Affairs and Trade have reported that numerous Australian construction companies have taken the initiative to make contact in the hope of uncovering further details on this potential boon.

No construction sub-contracts have been apportioned as yet, with the US taking call for tenders of interest for consideration. Contacts for seaport administration and personnel services have been partially issued, with some opportunities remaining open in the fields of logistics, health, education and airport administration.

Bonnie Cruickshank

ondit@adelaide.edu.au

Sign of the times: Napier 'No War' message removed

A sign saying 'NO WAR!' displayed in the south-facing windows of the Napier building's ninth floor has been removed.

The sign, which comprised of large cut-out paper letters, took up seven windows in all, and was created by students of the Faculty of Humanities and Social Sciences' Environmental and Geographical Studies department. It had been on display for two to three weeks.

PhD student Angus MacGregor said that just after 8am on Tuesday, two men arrived on orders to "take some stickers off the windows". Security personnel were called to open the doors to the offices to access the windows, and the paper letters were then screwed up and placed in a bin by the original two men.

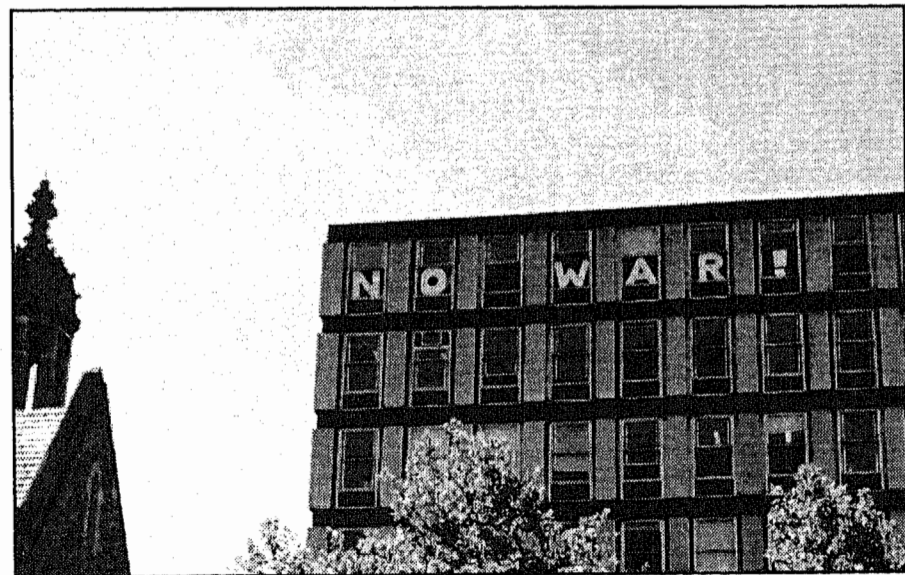
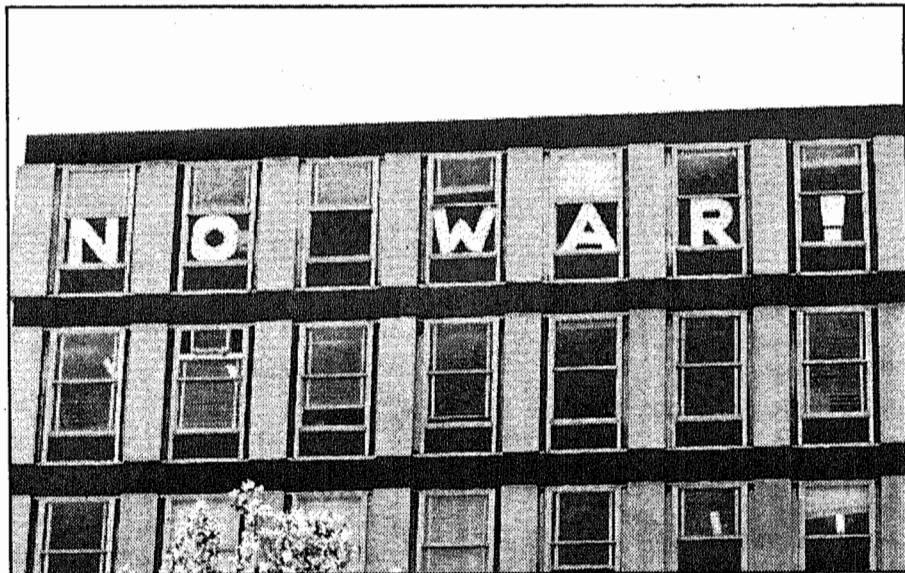
The University's Property Services has admitted responsibility for the removal of the sign. A spokeswoman said on Thursday that Property Services "treat (the sign) as graffiti", and as the windows are "University property (Property Services)

have every right to remove it".

Cameron Barr, a postgraduate student in the Department of Environmental and Geographical Studies, said he felt that taking the sign down was as big a political statement as putting it up. "Our big question is: why was it taken down? What are they afraid of - peace? Or is it a political decision?" he said. "We disagree with the war. We've just been fed crap by the Government and had to swallow it... We feel powerless. You do what you can, so we took advantage of our geographical position on the ninth floor of the Napier building."

The University's website currently features an interview with a University of Adelaide graduate, Professor James Crawford, on the war in Iraq. Mr Barr points to this as evidence that the University was not necessarily afraid of publicly discussing the war. "That was authorised, so aren't we entitled to express our opinion too?" he said.

Gemma Clark

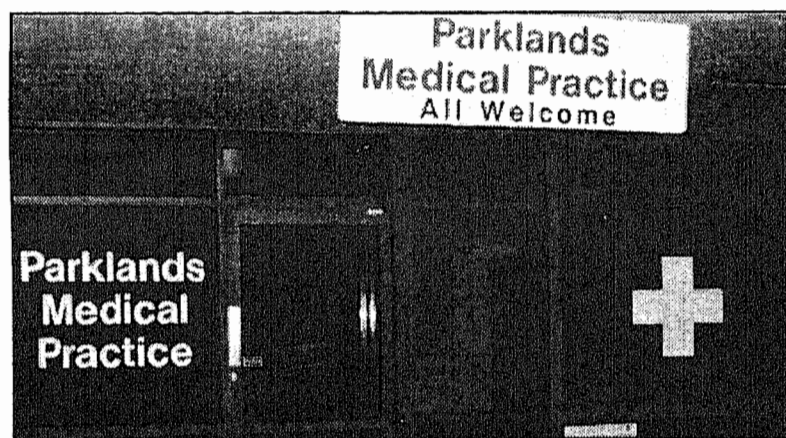


The No War sign in its former glory, on the ninth floor of the Napier Building

Korrection Korner

In last week's edition of *On Dit* (71.5), Tristan Mahoney reported that the Adelaide University Liberal Club had re-elected Drew Rudland as its president. It has since come to our attention that it was in fact James Simpson who won the presidential ballot. As far as we know, the rest of the article is on the money. We apologise for the oversight.

Where did Doctor Jim go? Wirringa makes way for Parklands Medical Centre



Those of you who have returned to this University after the summer break may have noticed that the on-campus medical service on Hughes Plaza has undergone changes in the way of name and staff.

Wirringa Medical Centre is now known as Parklands Medical Centre, and popular general practitioner Dr Jim Kosmas, who was well known to the University of Adelaide's students, and his staff, have since made way for a new group of doctors.

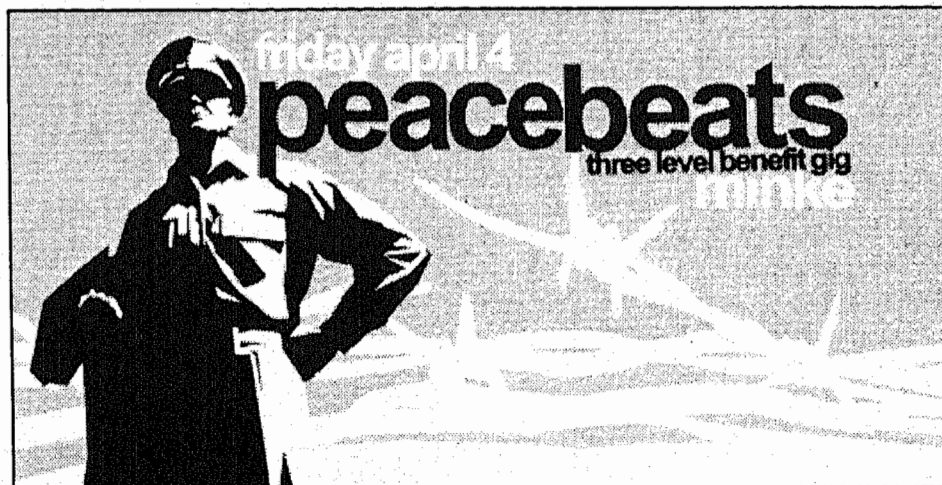
This rather drastic change to the campus medical service has apparently

taken place without consultation of students or student representatives.

Students have reported difficulty in accessing important medical records because of the changeover, as well as a suspiciously high proportion of non-student types in the waiting room.

Watch this space, because *On Dit* will be investigating the circumstances and reasons behind this mysterious changeover.

Gemma Clark



Letters

Those generous schmoes at the London Tavern have handed over lunch for two and two pints of beer to the chump responsible for Letter of the Week.

This week's lucky winner is T. Howe. Come down to the office, email us or call us to redeem your prize.



National Service a no-no

Leslie (*On Dit* Vol. 71, Ed.5, 24.3.2003) is clearly a shit stirrer. What type of compulsory national service would you advocate? In my personal experience as son of a professional soldier and Vietnam veteran, I can assure you that one immediate impact of such a scheme, if introduced, would be a hike in our already alarming rate of youth suicide. Not everyone is wacky enough to fit the psychological profile suited to a stint in the military.

My old man was recently diagnosed to be legally mad, as are many veterans hitting their mid 50s - although his kids could have told him that years ago. It's not hard to prove PTSD (Post-traumatic Stress Disorder) when you've been in a war zone. But what I find interesting is the fact that the root of his condition is traced not to picking up bits of his mates in the jungle, but to his initial combat training at Kapooka. You know, the bit that turns the worthless civilian into the fine fighting machine that is a soldier in the ADF. Going by the working knowledge of acronyms, Leslie would appear to have an intimate knowledge of the ADF. Were you in the cadets perhaps? Or a con student who moonlights in the Army Band and overhears romanticised stories about the SAS?

With regard to the Vietnam War, the only difference between the regulars' and conscripts' training was a question of locality; Kapooka for the regulars and Puckapunyal for the conscripts. The outcome was often the same - an all expenses paid trip to Vietnam with return optional. The ADF is at present the only employer, which actively trains a known disorder into its subjects. Imagine the extent of trauma inflicted in training before you can be trusted to press on into an ambush as opposed to flee; as would any self-respecting civilian [you know the drill; on contacting the enemy take three steps forward - hit the deck - sight the enemy - return fire and proceed straight on through enemy lines]. This is ingrained to the point of an automatic response. I suggest you to reconsider your convenient distinction between Compulsory National Service and Conscriptation; you don't need to go to war to get PTSD. Forcing some to take a path others might follow voluntarily will nonetheless lead to the same negative outcomes and potentially PTSD.

The politicians in their fish-nets who espouse this shit do not seriously expect their children will have to 'put down their books and pick up a gun' anytime soon - they do so scurrilously, in a cynical grab at a strengthened conservative/authoritarian support base. People rarely spare a thought for the families of those who came back. War is quite literally

madness. Imagine walking calmly toward a speeding, out of control vehicle. This is effectively what a soldier is trained to do. Would you have this type of unnatural psychology the rule as opposed to exception? Tonight I've just returned from my old man's. I don't usually see him, however, he was burgled. His service medals, along with his father's and grandfather's fob watches were part of the booty. I come home and settle with the latest *On Dit* and freak me out! The fuckers who stole my inheritance need a swift kick up the arse, but Compulsory National Service is not the answer.

P.S. I lived in a share house with a Korean bloke about my age who was here recovering from his national service. One night over a few beers he told me how he was forced to eat someone else's shit and drink urine (again not his own) to prove his obedience. He said that every year some kill themselves rather than suffer like humiliation.

P.P.S. A subsequent housemate at this notorious student abode was from Sweden. He told me how in the middle of winter they were made to jump into a freezing lake, and then request calmly "Please sir can I get out of the water!" If their voice wavered they were refused. It took a death from hypothermia to end the practice...or does this still happen, any Swedes out there?

Bring it on.

T. Howe
Grad. Dip. Ed.

Honour thy Imperialist past

I challenge the so-called 'peace protesters' to find a set of peace terms which both parties will agree to. I say 'so-called' because, although I acknowledge there are sincere protesters, if the majority were sincere, their actions would be peaceful: not idiotic flag burning or graffiti acts. Peace protesters should not act like criminals, but strive for a better agreement. I support the freedom the Australian Government gives to such people in order to express their personal views, but wish to see a group of protesters willing to protest in a desire for a better peace agreement rather than a desire for publicity. As Patrick Henry said on March 23, 1775: "What terms shall we find that have not already been exhausted?" If such brilliance was present 2.5 centuries ago, why are so-called 'enlightened' people so blind? We, as Australians, need to realise that if we don't fight this war, we are refusing to support our allies, and agreeing to support Saddam Hussien.

We need to honour our alliance with America. After all, haven't they supported us in every war we've fought? Furthermore, we need to support our troops. Australian troops need to know that Australia, as a country, encourages and supports them, and acknowledge their courage. I, for one, whole-heartedly support John Howard and his decisions. I know I wouldn't have the strength or intelligence to run Australia as effectively as he. I encourage those who support the war to let your views be known. How else will our troops know we support them? Through the 'peace' protesters?!? I don't think so. As Patrick Henry also said: "Should I keep back my opinions... through fear of giving offence, I should consider myself as guilty of treason towards my country." It is "nothing less than a question of freedom or slavery." Shall we wait until "our enemies...have bound us hand and foot?" Iraqi civilians want this war. What right have we to oppose it? Support Australia and, John Howard's decisions, or live under Saddam Hussein's rule.

Your choice,

Stacey P.

Whatever happened to Poofinger?

Dear Editors,

I am a Flinders University student but have enjoyed reading *On Dit* over the past two years. I was disappointed to find that in the most recent edition the comic strip Poo Finger has not appeared! Is the creator slack? Will it be coming back?

Cheers,

Lisa Clark

Hi Lisa,

Poofinger has been canned due to popular demand. No, the creator's not slack. Poofinger is now fighting crime in the sewers of Puerto Rico.

- Eds

Walk this way

Dear *On Dit*,

What's with the lack of pedestrian crossing on the eastern side of the Pulteney Street and North Terrace intersection? Disorganised city planning makes me want to burn stuff.

Stan

Protest against apathy

Dear People,

I had just finished a good lunch on Thursday at the Cathedral Hotel when George Bush came onto its widescreen to make his historic announcement.

Immediately I hurtled across the parklands to the fount of evil and wisdom - the Unibar - but the big screen was blank and the small TV showed the usual scruffy young man inducing young women to gyrate wildly and awkwardly.

I ordered a pintapale while a mature student remonstrated with the staff who changed the channel to show a CNN studio in a snowstorm. There was no volume and no interest from students who shrieked around the pool table, chatted up other students or devoured copious quantities of chips.

The mature student went outside and I followed and gave him some words of encouragement that dissuaded him from throwing himself from the balcony.

I then departed and now unable to hurtle was accosted on the red steps by a Cadbury sign, accompanied by an attractive young woman who asked me for a dollar and my phone number.

I acquiesced, it being the best offer I had had all day. I was doomed to disappointment.

Of course, the phone did not ring and where, I asked myself, was the anti-globalisation movement, where were the student protests, where is Greenpeace when you need it, where were the witty remarks, the astute assessments, the incisive comments?

All I got from my visit to your university was a ticket in a bloody chocolate raffle.

D. M. Broadbent

Blair a war criminal?

Dear Editors,

Further to my article ('Mars, Venus and International Law', *On Dit* 71.5) I note from the website of The Guardian that British Labour MP Tom Dalyell says "I also believe that [Blair]...should be branded as a war criminal and sent to The Hague". For some reason this caused me to look up the relevant Australian law: The War Crimes Act, 1945.

In Section 11 I was surprised to read such old-fashioned words as these: "A person found guilty ...of a war crime may be sentenced to...death(either by hanging or shooting) or imprisonment..."

The reader may be interested to see www.iraqbodycount.net or the spoof www.whitehouse.org

Yours sincerely,

Mary Maxwell

Lift your game, Mahoney

Hi there,

Just wanted to point out that in Edition 3, Volume 71 of your paper Tristan Mahoney stated that the Raveonettes' 'Whip It On' was recorded in B sharp minor. However, as is clearly stated on the cover, it was actually recorded in B flat minor. If I was a fan I'd demand a profuse apology and retraction in the next issue. But I'm not, really, so I'm pretty much just pointing this out to look smart.

Your friend,
Matt Giles

The London Tavern

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Doctor knows best...

Dear Mr Kurtzer,

This letter is regarding your article 'A Day in the Park' for last week's *On Dit*. Based upon our knowledge as third year medical students, and consultation with three well regarded text books and two General Practitioners (with ACTUAL medical degrees), we find your claim of "hypoglycaemia" leading to "overheating" to be utter bullshit. A GP told us that the only person who would have given you a "medical" certificate claiming hypoglycaemia as an excuse for not wearing a helmet must have been a) senile; b) a naturopath or c) completely incompetent and unethical. Hypoglycaemia is defined as dangerously low blood sugar. Let's forget the fact that outside of insulin dependent diabetics, hypoglycaemia is incredibly rare. If in fact you DID have hypoglycaemia you would probably be in the emergency room - HYPOGLYCAEMIA IS A MEDICAL EMERGENCY- NOT a long term illness. You would be experiencing tremors, drowsiness, fits/convulsions and loss of consciousness - all of which are incompatible with riding a bike - with or without a helmet! As for the allegation that this condition leads to "overheating" when wearing a helmet - this makes no physiological sense. How could a lack of glucose (which would lead to a decrease in cellular activity) cause overheating which is a consequence of increased metabolic activity (and thus requires more glucose)? By all accounts it makes no sense. If you don't believe us, any time anywhere we can perform a finger-prick blood glucose test that will tell you if you are "hypoglycaemic" or not. Contact *On Dit* and we can arrange it for you. I think the most likely cause of your "overheating" is psychosomatic (look it up), or possibly even (gasp) EXERCISE! Regardless, there are now many helmets available that are well ventilated and light weight, so that even poor convulsing, comatose hypoglycaemics such as yourself can be well protected from head injury.

Yours sincerely,

Your friendly pancreatic hormones
Insulin and Glucagon

The lucky country?

Dear *On Dit* readers,

We are indeed the lucky country. We have the luxury of getting up every morning without a feeling of fear in our stomachs. We plan for the future, because we know that for us, there will be a future. We have one of the healthiest economies in the world, plenty of space and lots of fresh air. Yet, when some poor unhappy soul comes to our wonderful country, we lock them up and throw away the key.

I cannot believe that Australians can be so cruel. So instead, I must assume that some of you have forgotten (or perhaps

don't know) what life must be like for refugees. Let me refresh your memory. To become a refugee, you must have lived in a place/regime so appalling, so dangerous, so poor, that you would leave your family, your friends, your belongings, your culture just to get away from it. (In case you thought they came for the climate). And don't imagine that you can send off an application form to your nearest friendly ambassador. In most of these countries, you would be SHOT if you tried it.

After a perilous and long journey, you finally arrive on the shores of the lucky country. And what do we do? We stick you in prison-like structures for months at a time, call you 'queue-jumpers' and 'illegals' (because, we say condescendingly, civilised people wait in line), and frown in disgust when your children are sent to our schools (see Port Augusta mayor).

Thank you, Nat Enright, for publishing the letter from the Baxter refugees (24/03) and opening people's eyes. We, as a nation, cannot continue to have more of an opinion over who should win an Oscar than we do over the 'miserable situation' of the refugees. We live in a democratic, civilised and compassionate country, and as its citizens, we need to start exhibiting some kindness.

Cristina Barbulescu

David vs Nic

Dear Editors,

I could feel the spittle leap off the page as I read David Faber's passionate Opinion article (p.14) on the bus home. While some of what he argues - particularly with regard to the flaws and failings of the UN Security Council - rings true, some contentions triggered the bollocks alarm.

Saddam Hussein is a monumentally evil man. He gasses his own people, uses rape and torture with devastating effect as tools of societal oppression, and for all we know, probably likes trad jazz. To compare him with Ariel Sharon - the leader of a thriving, open democracy - is absurd. The basis for the comparison is Sharon's supposed complicity in the 1982 Sabra and Shatila massacres. At the time, an Israeli military investigation (called for and carried out by Sharon's opponents) found him guilty only of negligence in guarding the camps against vengeful Phalangist militiamen. In terms of 'evil', that hardly equates to the gassing of 5000. Sharon is a hawk; Saddam is a monster.

Faber also asserted that Israel has defied numerous UN resolutions with the tacit approval of the US. Wrong. The resolutions passed relating to the Israeli-Palestinian problem, of which Resolution 242 is the most often and most incorrectly cited, are taken under Chapter VI of the UN Charter, "Pacific Settlement of Disputes". These are not enforceable by sanctions or military action, as are the relevant resolutions on Iraq, which were taken under Chapter VII, "Threats to the Peace". It is worth noting that, as pointed out by the roly-poly and right honorable Kim Beazley in Parliamentary debate, Resolution 242 calls for negotiation of

Thanks to all our letter writers this week.

If you have something you'd like to get off your chest, write to us.

Email your letter through to ondit@adelaide.edu.au, or drop it down to the office in the basement of the George Murray Building.

Letters may be edited to length, so keep yours to 250 words, and free of sexist, racist, homophobic or defamatory content.

Choice!

"secure and recognized borders" rather than simply an Israeli withdrawal.

All too often, Israel is portrayed as a domineering rogue state backed by the US for its own sinister, secret reasons. She is nothing of the sort. Israel is a country bled white by suicide bombings, and desperate for peace. But history has taught Israelis that capitulation is not the way it is brought about.

Distortion and simplification of this complex, fraught situation is not a new phenomenon in public debate, but many on the left are now beginning to sound like the loony right. We know we are living in interesting times when Bob Brown appears to agree with Pat Buchanan. Interesting and scary.

Nic Cozens

IT'S FUNNY 'CAUSE IT'S TRUE

Last week I was involved with the Comedy Revue put on by the University Theatre Guild. It was a fun show to be involved with and the feedback we received from the audience was nearly all positive. The format of the performance was sketch comedy, which seems to be enjoying a renaissance of sorts on Australian TV at the moment (that is, if the Renaissance was a period of low-brow cheap artistic endeavour).

Like most sketch comedy, the Revue relied quite heavily on being mean to different people, groups or stereotypes to get laughs. This was all well and good when the subject of ridicule was John Howard or sleazy executives, but the audience reaction to portrayals of unemployed drug dealers and Middle Eastern heads of state was not as steady.

One reviewer felt that the show contained 'nasty jibes at various minority groups', and arty-man-about-town Peter Goers saw fit to storm out of the theatre halfway through one of the skits (although, in fairness, he did watch the rest of the show through a window). This led me to ask myself: was the show too offensive, and where can you draw that line?

By the time performance nights came around we had performed the sketches so

many times that they had lost any trace of offensiveness, however I remember that after reading scripts for the first time I did find some of the jokes questionable. Embedded in me somewhere was a notion that it is OK to parody George Bush or Burnside Village women, but not poor people or Afghani refugees.

To say that this derives from political correctness is too simplistic. PC thinking has altered the way we write and perhaps even the way we think, but only because it is founded on the popular desire to eliminate discrimination which preceded it.

It could be argued that you should not patronise people less fortunate than you are, especially if they had no control over their circumstances, while world leaders and rich people are probably quite content to be in the position that they are in, so are open for ridicule. This argument seems to further enforce the hierarchical notion that rich people are superior to poor people, or some cultures are better than others. It also incorporates the Tall Poppy view that it's alright to bring successful people down a peg or two.

Alternatively you might say it is only acceptable to parody your peers or people that you can fully understand or appreciate. It's alright for the 'Wogs out of

Work' crew to make jokes about Greek and Italian immigrants because they have lived that experience and are, to some extent, mocking themselves. A counter-argument might be that such portrayals serve to enforce stereotypes in the broader community, and further enhance divisions between communities.

The line between humour and offensiveness is one that cannot be clearly drawn. It is certainly not clear in my mind. The location or existence of such a line forms the basis for hours of fun in Arts tutorials (see also the lines between beauty and truth, welfare and handouts, arts and crafts). The matter could be debated for hours, as the diverse views this week's 'Other Ideas' column indicate.

To say that there is no clear distinction between what is funny and what is offensive or racist or cruel is not satisfactory. There is a need to work towards a society that is more tolerant and accepting and cruel remarks based on culture or economic circumstance should not be accepted. However, this need should not cause us all to take ourselves too seriously and not be able to see the lighter sides of ourselves and others.

Steven Robert

Got any ideas?

If you want your two cents' worth included in *Other Ideas*, send them to

steven.robert@student.adelaide.edu.au

Or, if you like, stop by the *On Dit* office (Basement of the George Murray Building) and introduce yourself to one of our friendly editors.

Next week's question is:

Is there anything better than FOOD?

We can't print everyone, so best get your response in early!

OTHER IDEAS

There is certainly a fine line between being funny and causing offence, perhaps that's why they say that 'sarcasm is the lowest form of wit'. I often find that the people who are the funniest are those who can laugh at themselves - they certainly run little risk of offending anybody else. There will always be over sensitive individuals who are wary of stereotypes and thus are offended by practically everything, and maybe jokesters should bear this in mind. Or better still, maybe these easily offended people should appreciate the pricelessness of a good joke and take humour for all it really is. Anyone who sits down to watch *Everybody Loves Raymond* and then complains about the sexist and chauvinistic jokes made to women is really taking life and TV way too seriously. I may be a blonde, but how jaded have I become if I let a stupid blonde joke ruin my day.

Rosie Sidey

One time in a university lecture, the lecturer gave an example, which insinuated that single mothers from the suburb Bridgewater (in Tasmania) weren't intelligent. My friend who was in the lecture grew up in Bridgewater with her mother (who was single), and she was very offended although most of the people in the lecture thought the joke funny.

The same friend used to sing a song, 'your black boy, and my black boy, sitting by the fire' to me (a 'coloured' person).

When I told her I didn't think it was funny and that it was offensive she accused me of being over-sensitive.

The conclusion I have drawn is that unless a person has been through what the joke is about, it would not be possible to make racial/cultural joke without being offensive. Jokes made about minorities or the oppressed can be very offensive, especially if the people joking haven't experienced that kind of suppression themselves.

Talitha Balan

After the 11/9 disaster I heard a joke about United Airlines latest service offering busy executives cheap flights, straight from the airport to the office. I nearly fell off my bar stool laughing. "That's not funny!" said my politically aware friends horrified at my insensitivity but I thought it hilarious. My emails are now inundated with dreadful jokes about this dreadful war, comedy makes it somehow more bearable, I don't think you can ever draw a line when it comes to humour, it's just different jokes for different folks.

As Alan Coren wrote during WW2, "The role of humour is to make people fall down and writhe on the Axminster and that is the top and bottom of it."

Susan Wilson

I once made a joke about Neville

Chamberlain in an English embassy. It was not approved of, to say the least. This surprised and offended me, actually - I would consider Neville Chamberlain, and specifically his Munich Deal, as being completely open to humorous attacks. Not so, according to the hunch-shouldered anorak-wearing English and their overweight, bucktoothed and bespectacled girlfriends in attendance. Similarly, any attempts at humourous slights at Australia's expense by this troglodite crowd offends me deeply.

All of this is interesting, because I would say that there can be no single line that can be drawn between the humorous and the offensive. Even an objective, universal standard cannot be found - there were plenty of '...a baby with a javelin through his head' jokes several years back (although I suspect that little humour can be drawn from the Holocaust...).

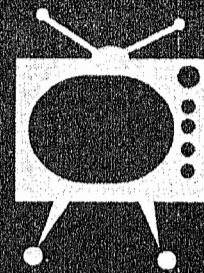
The only thing really offensive about television is not television itself, but that it reflects what the average person in society wants to watch. The popularity of reality television is a sad indictment of us all.

I do find *Everyone Loves Raymond* offensive: I think its cynical use of 'the average family is a nagging, loveless and pointless entity' is horrible for all sorts of reasons. And it isn't very funny either.

Christian Haebich

Saturation Coverage

Stoner friendly mind control



There is something absurd about an entire medium that voluntarily devotes itself to one issue. As fascinating as it is, the phenomenon of saturation coverage forces us to ask a number of crucial questions about the role of the media in society, particularly in light of claims that modern warfare is as much a function of the television screen as it is of the battlefield.

To what extent does saturation coverage affect the way we think about events such as September 11, the Bali bombings, the Columbia space shuttle disaster and the current war in Iraq? The disturbing truth is that the vast majority of us define our involvement in such events by the amount of coverage we tune in to.

"September 11? I remember tuning in just as the second plane hit."

"Yeah, well, I tuned in right from the start. I watched 27 hours of news straight."

So goes a typical conversation about our personal reaction to the attacks. For those of us who own a television, it is hard to escape the fact that our immediate connection to apparently catastrophic events is *defined* by our exposure to 'in depth' television coverage. Like it or not, most Australians' awareness of the current situation in Iraq is not the product of independent research or direct involvement - it is the result of a huge amount of ad-hoc coverage beamed into our living rooms direct from Britain and the United States.

Saturation coverage profoundly influences our view of events: this much is obvious. The current debate surrounding such coverage is based on the motivation behind it. Why is the mainstream media so conservative, and why does it rely so heavily on information from the authorities? Are, as some conspiracy theorists suggest, the major television networks in cahoots with the establishment, conspiring to maintain the status quo?

I am more inclined to argue that the commercial media is not unlike any other profit-driven industry. Its aim is to provide a cost-effective service that satisfies the bulk of its clientele (in this case, advertising firms). In effect, we as viewers are the products that the commercial television networks sell to their clients. So long as we continue to tune in, the networks are able to charge for advertising space. Basic stuff, really.

Now here's the interesting part. The 'cost' of providing advertisers with an audience is one and the same with the cost of programming. What's more, contrary to popular assumption, television viewers are not the primary 'consumers' of television - ultimate consumer sovereignty lies with the advertisers. So long as the advertisers are convinced that their products are being marketed to the right demographics (ie middle and upper class families, gullible rich kids and other such capitalist swine),

the programming stays the same. As such, much of the mainstream commercial media is essentially cost-effective conservatism, providing coverage that is more often than not spooned by public relations companies working for either the government or the corporate sector.

The relationship between the media and the establishment is not so much the product of a shocking Zionist conspiracy as it is a case of two sectors of society in pursuit of similar interests. The existence of a conservative bias has more to do with the fact that establishment-friendly content is more cost effective. In effect, the government (and to an equal extent, big business) ensures the mainstream media's approval by providing it with an

on-the-spot coverage.

The result is an inordinate amount of repetitive, two-dimensional coverage of issues that the government wants you to hear about. Be shocked and angered by the attack on the World Trade Centre. Mourn for those seven brave astronauts. Be proud of our efforts to liberate the Iraqi people. These are the predominant themes of saturation coverage - themes of nationalism, patriotism and profound trust in the actions of the ruling class.

The other major concern about saturation coverage is its reputed ability to desensitise our attitude towards war. The square-eyed stoners among us (myself included) secretly looked forward to the commencement of hostilities, knowing

much of its content is provided by the government and draws a massive audience).

Saturation coverage of war is also strikingly similar the likes of *Big Brother* in that it functions as a close relative of conventional entertainment. The Las Vegas gambling industry has already braced itself for a drop in visitor volume due to people's preference to stay at home and watch coverage of the war in Iraq. Analysts believe that the so-called 'CNN effect' was to blame for a 4.1 per cent drop in visitors to Las Vegas during the initial stages of the last Gulf War. The Chief Executive Officer of one gambling consortium said that casino operators' marketing pitches have trouble breaking through saturation war coverage. "It's a difficult message to overcome," he said. "you have to be careful how you try to market your own message. You don't want to fight a patriotic impulse."

Heaven forbid.

Tristan Mahoney

The cost of sending independent news gatherers to the other side of the globe is far less than that of setting up a broadcasting station inside the Pentagon.

opportunity to broadcast cost-effective news and current affairs. This is a large part of what cultural theorist Noam Chomsky refers to as the government's ability to use the media as a means by which it can *manufacture consent*.

The US coverage of both Gulf Wars is an excellent illustration of this. The commercial networks place so much emphasis on government information not because they have some institutional bias, but because it's *always there*. The cost of sending independent news gatherers to the other side of the globe is far less than that of setting up a broadcasting station inside the Pentagon. Furthermore, the military establishment is more than willing to churn out a constant stream of press releases and video footage for the convenience of the networks. Indeed, the very notion of 'Shock and Awe' seems made for television. A large part of NBC's coverage of US military operations over the last 15 years has been based around reports direct from the Pentagon. The story is the same for the current fashion for so-called 'embedded' reporting. While US and British forces play host to grateful journalists, they are ensuring protecting their information monopoly. On the flip side, the media enjoy the resources and protection of the armed forces, while maintaining a steady stream of apparently

that a full-scale war would provide hundreds of television hours worth of real life war footage. Indeed, some of us are almost disappointed by the present lack of footage of pitched battles, fleeing civilians and wholesale urban destruction.

Of course, viewers won't swallow saturation coverage for extended periods of time. Even the September 11 coverage began to wear thin after the first three solid days. An independent survey released last Friday showed that more than 42 per cent of viewers were 'growing tired' of war coverage, up one third from the previous Sunday. This isn't necessarily good news - people taking less of an interest in an unjust war is more than a mild cause for concern.

Social historian, cultural expert and University of Queensland Professor Kay Saunders says that desensitisation is the biggest risk of the networks' penchant for saturation coverage. "It makes it very unreal," says Professor Saunders. "It numbs the realities of what war is like. The more we know about it the less it becomes real and more like a reality TV show."

Indeed, saturation coverage is more like reality TV than most people would care to contemplate. Both are allegedly based on 'reality' and both are wonderfully cost effective (one because it doesn't require writers or paid actors, the other because

Once again television has assumed its role as Greek chorus, professional mourners, a wailing wall of nonstop grief, continuing to express and milk emotion even when there's no real news to add.

Robert S. Lichter.
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Stark Comparisons: Libya & Iraq

When reading Noam Chomsky's book *Pirates and Emperors, Old and New* I read about an event; well, a series of events. They bore a striking resemblance to the current 'events' in Iraq.

First, let me start by telling you a little about the book. It starts off with a story of a pirate captured by Alexander the Great, who asks him, "How dare you molest the sea?" "How dare you molest the whole world?" the pirate replied: "Because I do it with a little ship, I am called a thief; you doing it with a great navy, are called an Emperor". This story sets the theme of the book, one where the US is now the Emperor and the pirate has become anyone (or any state) that stands in the way of US interests.

Well back to Libya, which was, back in the 1980s the epitome of the evil terrorist state, led by the 'mindless terrorist' Muammar Qaddafi. Basically what

happened was that Qaddafi had seriously pissed off some of the right-wing nutters in Washington, or neo-conservatives as I think they're referred to in more polite conversation, who ever after had an axe to grind.

So what did the then president Ronald Reagan want to do? He wanted to bomb! They wanted to 'pre-empt' the terrorists and strike first on the basis of self-defence. This was all before Qaddafi could "bring the scourge of terrorism to our shores" (quoting Reagan). Sound familiar? Well, it is! Just like Iraq the attack went ahead, and just like Iraq it contravened international law. Pre-emption is not self-defence and thus not permitted under international law. Coincidentally, the bombing of Libya was "the first bombing in history staged for prime time television".

The US tried to get the Europeans to sign up for the bombing (and sanctions) but just like Iraq the "European wimps" would have none of it, that is except Great Britain, where the majority of Brits were against the bombing. So the Europeans took to the streets, as did the Arabs and the rest of the world. The US received widespread

condemnation, but went ahead anyway. Sounding even more familiar?

Just like Iraq, US rhetoric went on and on about fighting terrorism, and stopping terrorism, but the reasons behind the US attack on Libya had nothing to do with terrorism (although it was a slight irritation) but because Qaddafi "stood in the way of US plans in North Africa, the Middle East and elsewhere". Just like Iraq, Libya was bombed under the banner of fighting terrorism, but in fact has very little to do with it.

The purpose of the attack in Libya was to prepare the US public and the West for the further acts of US aggression. The purpose of the attack in Iraq, I can't comment on, as I honestly don't know. It could be about oil, it could be about extending American influence, but it's not about terrorism. In the case of Libya however, the purpose of preparing the US for the further action was successful. Let's hope it's not in Iraq!

David Pearson

601 Words

I wonder how many people think of the immense power that lies in children's media. Corporations do - advertising and marketing makes money when applied to developing brains, as they do not realise that advertisements do not equal real life. I myself do not mind a smidgen of kids' TV or picture books - it is mostly harmless, comedic (if done properly) and uncomplicated enough to wind down while still capturing all the nuances inherent in the book or show. Admittedly there is absolute schlock out there - most Nickelodeon cartoons and other American Hollywood children's trash on the film/TV side and children's pulp on the more papy side. Of course, with the general decay of literacy standards and the onset of more 'exciting' media such as Unreal Tournament 2003 or the Internet (or both together), people are putting a bit more effort into picture books these days.

That does not mean older material is not good. Dr Seuss' books, while being written around 40 years ago, are still some of the best books I've read (from now on I'll refer to the different media in the general, I couldn't

stand having to write 'children's' in front of every noun in this article). *The Lorax*, one of my favourites, is about the evils of deforestation and the effect of commercial ventures on the environment. Didn't expect that from the days when children were expected to be seen, not heard and be miniature models of their baby boomer parents, did you? *Fox in Socks* is an all-rapping tongue twister that would make Mr Mathers want to try again. Passages like

Through three cheese trees three free fleas flew. While these fleas flew, freezy breeze blew. Freezy breeze made these three trees freeze. Freezy trees made these trees' cheese freeze. That's what made these three free fleas sneeze.

just have to be practised then read (or quoted) aloud to one's friends.

Alice in Wonderland and its sequel are even older and written by a man with questionable intents, but is still some of the most evocative fiction I've read. There was a film version made recently that was quite good, but my favourite version is the game, *Alice*. Definitely not for kids or anyone with an aversion to the gothic or blood. I must admit, I'm not a fan of violent games and I am about as competent as a dishrag playing any sort of reflex/timing/adrenalin style games, so what attracted me was

the character and set design. It captured very well the Victorian sense of insanity.

But what about TV? I generally do not like the idiot box (Sony quality aside) as I start watching a short piece of trash and I end up watching three hours' worth. Canadian cartoons are almost always excellent - *Fly Tales* are the wordless (gibberish is used so as not to alienate any Canadian kids) adventures of a fly. Not as stupid as it sounds. Lastly, I must mention Shaun Tan - an illustrator of the highest calibre - check out his books *The Red Tree* and *The Lost Thing*. He also illustrated *The Rabbits* by John Marsden - a dark allegory of the colonisation of Australia. A must-read for anyone.

So what can anyone do about the manipulation of children through the media? Probably nothing, since if we took over, we would do the same. A bit like politics in that sense - no matter who is 'in charge', they lose sight of those outside of their own particular stratum of society.

As an aside, does anyone have a recording of John Safran doing the Eminem version of *Green Eggs and Ham*? It's fantastic.

David Roberts

The Waited Opinion

Kinda empirically measured and very SI

Well, whether you like it or not, we are bitrate bondage boys and girls looking for a cathode ray fix from mother media. It's not very heartening to find yourself mesmerised by the visual narcotics being spilled forth from ya very own magical glass nipple (plasma is for do-gooders) aka ze television, and getting much thrill from the content when alas the subject matter is War. I think my addiction has been sated about 30 times over during this military controlled ratings season. How much war is enough war and is there any room for any more in your television diet? I am certainly not what would be described as the Jenny Craig of multimedia feasting. I love to laugh and gloat, cry and be shocked and further procrastinate over having to do more meaningful academic things (like devising new shocking ways to plunge my cap; speaking strictly winemaking here, tres bon alas) and otherwise be subservient to the cranial shiatsu I get from hours of mannequin like devotion to the idiot box.

What you can further do to reduce the cringe factor of watching nations fantasising over regional S&M by playing ping pong with armaments is try to extract some noirish mirth from the whole showbag. One of these is to play on errors (or rather some juicy double-entendres... fuck it, so I failed French!) out of some of the Nobel peace prize deserving reports that the media stalags have created for our pleasure with respect to ze Voor. One of the reports described that once the

deep-water port of Umm Qasr had been cleared of sea mines that the go-ahead could be given for thousands of tonnes of Uday to be delivered for the good of the needy Iraqi people. Now shit, I would have thought that the average Iraqi desperately needed bloody food-aid and not a mega hit of Uday. I think there's more Uday than you can poke a Carl-gustaf at there at the moment. To top off the whole charade, a journo reported that the destroying of the satellite infrastructure in Baghdad by B-52 airborne horrors resulted in the downtime of Iraqi TV, including the youth channel run by the one and only Uday. This may have included *Uday and Friends*, *Humphrey B. Uday* (that's where the mute philandering honey bear has got to) and other nasty programming. I am sure this must be a positive change.

Well, sitting back here with my palate cleansing juice of the Bundy bear, smoking a small arsenal of Winnies and admiring the scuffs and tears of war-torn "Blundies", I wonder to myself "what the hell are you doing here you fruit fixated kookenheim?"

I mean here we are getting the ride of our lives upon the scholarly freedom wagon, which is uni, while all so much is going on around this rock. When does our threshold limits of reason get exceeded with all this chaos being played out. Do I wanna grow bananas in the Bahamas? Make jungle juice using my acquired fermentation knowledge accrued with the help of a government poverty-line maintaining slush fund? Do I want to get away from it all? Call myself Monsieur Juan and becoming a peyote-snorting hermit? You do find yourself at times going through periods of self

examination (kinky slinky), or rather soul examination, akin to the fabled 'mid-life crisis' which hits ya smack on the forehead with the velocity of a sideswiping 60 pound Atlantic Salmon (reject that bastard John West) round about mid way through the third year of a four year course. Do I want to be a winemaker or just a Philip White blow-monkey? I get the fear sometimes, and it doesn't involve polar bears.

Can you sincerely be credited for being true to your craft anymore? As an aspiring goonmaker I would like to think at the end of all this theoretical and practical schnapperfesten that I can still find mama and papa Joe making the premium reserve grappa liver burner, and learn how to get down and dirty with the whole process. Not be whisked off to some huge corporate cavalcade where the pesos are plentiful but the art is quashed once you get a barcode stamped on your head and told to press the red button and not the green. I think this is a dilemma students often wonder about. Firstly, is there a career for me (pre-emptive vocational anxiety); two, is it really like what's been touted about to me all these years (have I been masquerading as a gullible propaganda leaching sponge all this time) and, thirdly, fuck it! Let's see what happens when we press the green button (wanton free thought versus the automaton effect).

Well, there's some food for thought. Make mine a bacon double McUday from MacFaqhiti's, a dish best served cold. Mac my bloody Uday!

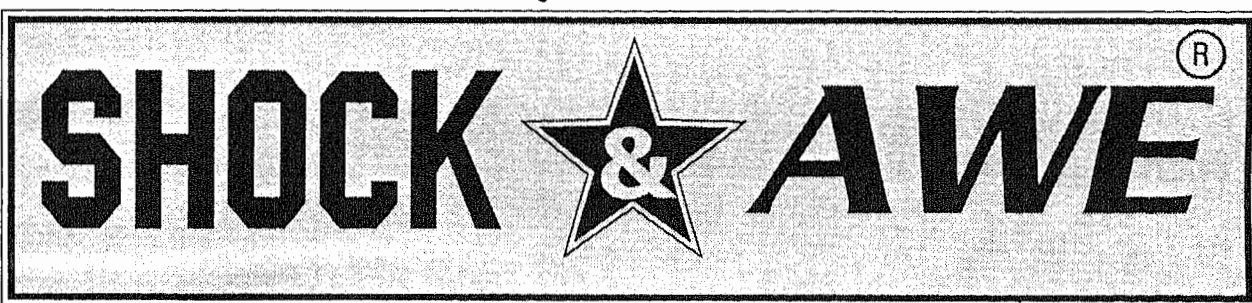
Dr J. Belmondo

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Beyond Reconciliation

The following is an edited transcript of Shirley Peisley's address to students on the Barr Smith Lawns during Orientation Week.

I would like to thank the University of Adelaide, and in particular Darren Kurtzer, who is the Aboriginal and Torres Strait Islander officer, for his invitation to speak to you on a topic that I confess to be most passionate about. Darren chose the topic: "Reconciliation and Self Determination for Indigenous Peoples".

In agreeing to do this, I had to bear in mind that a government led by the then Prime Minister Paul Keating had directed that a ten-year period be set aside to address the issue of Reconciliation with Indigenous Australians. That process had seen consultation, education and debate by thousands of people who had made recommendations to the Commonwealth to be actioned. What has happened to those recommendations? Well, there is no simple answer. But I thought it more appropriate for me to then title my paper "Beyond Reconciliation". I hope you will walk with me whilst I reminisce.

In this state today, we have a Board called Reconciliation South Australia, which is headed up by Justice Ted Mullighan and myself. Our Board is new in name, but many of our Board members have been working together for some time now. So we have come to appreciate that the word 'reconciliation' means different things to different people. During those ten years to the end of the 20th century it had become the buzzword, the catchcry in the hearts and minds of many people across Australia. And sadly, for a variety of reasons, many Australians, including Indigenous people, have not wanted to get involved.

The body we have formed is made up of people who have become very interested in working together, collaborating, forming partnerships and establishing relationships of understanding, built on mutual trust and respect for each other.

To get to where we are now, we had to build on our own process of reconciliation. Initially, we had to ask ourselves, individually and collectively, some questions. Questions like, what is reconciliation, what does it really mean, why should I get involved, and where will this journey of reconciliation lead us?

It was obvious that many of our group felt uncomfortable and ashamed of Australia's history and the treatment meted out to Indigenous peoples. We wanted to address social disadvantage and injustice and maybe help right some of the wrongs of the past.

The Historical Context

Indigenous and non-Indigenous Australians have continually sought to clarify and define their relationship with each other through social and political struggles for over two centuries. The relationship has manifestly been one of governor and governed.

Government policy after government policy regulated Aboriginal peoples' lives. The paternalism of Protection, in place for about a century, was replaced by the blending policy of Assimilation, formally introduced in 1940. Assimilation gave way to the policy of Integration. Then came Self Determination, and then the catchphrase became Reconciliation.

How has this policy of Reconciliation come about? It has emerged directly out of the policies and actions of the 1980s. Without negating the work of pre-1960s activists, the last 30 years of Aboriginal activism has brought this struggle for Aboriginal rights further into focus.

A more flexible, more racially diverse Australian population has resulted in greater involvement in the continued activism of members of Indigenous communities for social justice for Indigenous Australians.

From the early 1960s, with the Yirrkala bark petition, the Gurindji strike at Wave Hill Station in the Northern

Territory, the Freedom Rides led by Charles Perkins and Chikka Dixon in outback New South Wales, and the Aboriginal Tent Embassy in Canberra. They are just a few of those moments in time when Aboriginal people were speaking out against injustice.

Aboriginal people, often supported by a section of the non-Aboriginal community, have sought to redress the injustices of a colonial past which denied Aboriginal people their human rights and placed them at the lowest rung of every social indicator.

In 1975, Federal Parliament passed the Racial Discrimination Act. In addition, Indigenous peoples in other nations around the world were bonding together to gain recognition in forums such as the United Nations.

Here in Australia, the National Aboriginal Conference, which was an Aboriginal advisory body to the Federal Government, sought to popularise the idea of a 'Makarrata' or treaty amongst Aboriginal peoples. The word 'Makarrata' is used in Arnhem Land to signify the end of a dispute between communities and the resumption of normal relationships.

The Federal Government retracted from the treaty concept and the movement for a treaty lost impetus with the growing scepticism of what the Makarrata would actually achieve for Aboriginal people.

The Bicentenary of European invasion saw Mr Bob Hawke, then Prime Minister, speak of "an understanding" or a "compact" and working towards a "sense of reconciliation". The formal government policy of Reconciliation emerged in February 1991 when Robert Tickner, then Minister for Aboriginal Affairs, issued a discussion paper on a strategy "for achieving reconciliation and social justice for Aboriginal and Torres Strait Islander people".

The result was the establishment of the Council for Reconciliation through an Act of Parliament ratified in September 1991. It had a membership of 25 prominent Australians whose task was to take part in a nationwide campaign of education and consultation on how the process should take shape, with or without a formal 'treaty' document. The formation of such a council was a key recommendation, number 339 of the Royal Commission into Aboriginal Deaths in Custody.

The Vision Statement put in place by the Council for Aboriginal Reconciliation is one I like to quote because I think it is what most generous-hearted Australians try to live by:

A united Australia which respects this land of ours, values Aboriginal and Torres Strait Islander heritage and provides justice and equity for all.

The Council for Aboriginal Reconciliation concluded its work at the end of the year 2000. No one would believe, of course, that the process of Reconciliation has reached its goal.

The People's Movement

But over the past few years it does appear that Reconciliation really has become what Patrick Dodson spoke of at the 1997 Convention. He called it "a People's Movement".

Around Australia we have seen many thousands of people out on the streets for Reconciliation. Here in Adelaide we saw more than 55,000 people marching together, 250,000 people crossed the Sydney Harbour Bridge, and similar numbers walking for Reconciliation in Melbourne and Perth, and other cities and major towns.

Over the past ten years other things have happened to heighten awareness of the broader Australian community.

For example, the Royal Commission into Aboriginal Deaths in Custody in 1991 found that rates of arrest, imprisonment and deaths in custody of Indigenous Australians was unacceptably high, and they made over 300 recommendations for changes to police, custodial and government procedures.

The High Court in 1992 recognised that Indigenous

people were here long before occupation of Australia, and that they have traditional ties with the land.

Another enquiry, called the Bringing Them Home Report, in 1997 reported on the forced removal of an estimated 100,000 Aboriginal and Islander children, taken under government policies of protection and assimilation.

These revelations shocked caring people in the community who started to seek answers and to why these things had happened to Aboriginal people.

Reconciliation from the Education Community

There is no doubt that through education and learning, schools, universities and all higher education facilities can, and already have, played a huge role in the Reconciliation process.

Reconciliation cannot be taught like a formula, nor can it be measured, but attitudes when appropriate information is given, can be changed.

Reconciliation is also about self-knowledge and understanding your own reactions to Indigenous people. I'm talking about your body language, the way your mind works when topics like Native Title or Aboriginal culture and heritage are mentioned, and the images that are created in the subconscious when you hear the word Aboriginal.

The images we carry as adults are ingrained from an early age. They are shaped and nurtured not only by the more blatant displays of racism in the playground or classroom when we are children, but also by the very subtle acts of exclusion and the inferences which say 'you're not good enough because you're Aboriginal'. This is why it is so important that Reconciliation starts in the classroom and continues in schools and other education facilities, when our minds are more open and developing.

Education also addresses those key issues of social justice through giving Indigenous youth more choice, and providing them with horizons in their lives.

There is no doubt that education is the crucial factor in giving Reconciliation the possibility of success. A couple of years ago, a survey of younger Australians showed that more than 70 per cent of young people believed that Reconciliation was the single most important issue they were facing in Australia.

Recently, however, other happenings in the world have helped take away the focus on Reconciliation, and also let our Prime Minister and state governments off the hook: matters such as terrorism and the September 11 incident, the loss of Australian lives in Bali, the plight of 8,500 asylum seekers on Temporary Protection Visas in this country, and the inevitable involvement of our troops in the war with Iraq. These matters have diverted our attention away from Reconciliation and what that was really about.

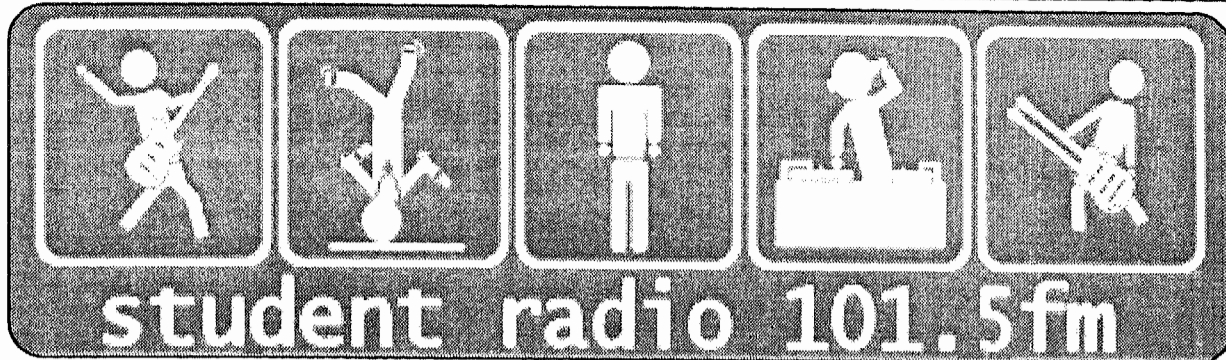
We are still waiting for a decent response to the national strategies to advance Reconciliation, tabled at the end of the year 2000 in parliament.

Sadly, statistics show that Indigenous Australians, as a result of past injustices, are still the poorest, unhealthiest, least employed, worst housed, and most imprisoned Australians.

That's why it is most important that we continue to spread the message of Reconciliation out there in the community, so that we see a widening awareness and understanding amongst all Australians. Now, more than ever before, it is imperative to make that difference.

Shirley Peisley

is a Ngarrindjeri woman who was made a member of the Order of Australia in 2000 for her service to Aboriginal people and reconciliation



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

	MONDAY 31 March	TUESDAY 1 April	SATURDAY April 5	MONDAY April 7
9 til 10	<i>Saturday Night Roller</i> Disco with Hector & Je'sus	<i>Local Noise</i> with Dougie & Darren	<i>The Motown Hour</i>	<i>Form of Intellect</i>
10 til 11	<i>Three Chords</i> with Tim	<i>On Dit Radio</i> with Mattyo & Johnny	<i>Hullabalooza</i> Radio	<i>The Flux Capacitor</i>
11 til 12	<i>Punk Around</i> with Mark Vee & Davie Gee	<i>How's Ya Mamma?</i>	<i>G-Spot</i>	<i>The Vinyl Lounge</i>
12 til 1	<i>Heavy as a Really Heavy Thing</i> with Matt & Tim	<i>Lost in the Mix</i>	<i>The Show Formerly Known as</i> with Paul & DJ Zanda	<i>DJ's Choice</i>

Show Profile

DJ's Choice

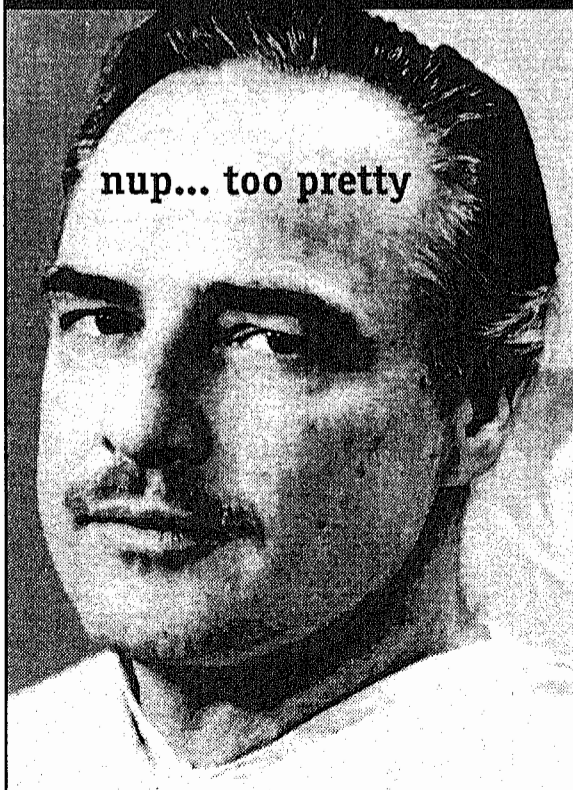
Dunks aka Massive D (Turboflex and BamBam crew) and Adam aka Lickle Mercy (BamBam crew) bring you a fortnightly Dancehall mixup live on the turntables featuring brand new Reggae 45's straight from Jamaica and the best of the Big Tunes. DJ's Choice also dedicates the last part of the show to the best and latest in Japanese Reggae. We don't fool, this is strictly all killer and none of that fassy filler. Lock it in to Adelaide's best nonstop mixup: DJ's Choice

Want to solve all your problems? Want to amaze your friends? HOW? Simply tune in to Adelaide Uni Student Radio this Monday, Tuesday and Saturday night from 9pm to hear some quality shows, and mild forms of entertainment. Guaranteed to improve your sex life!*

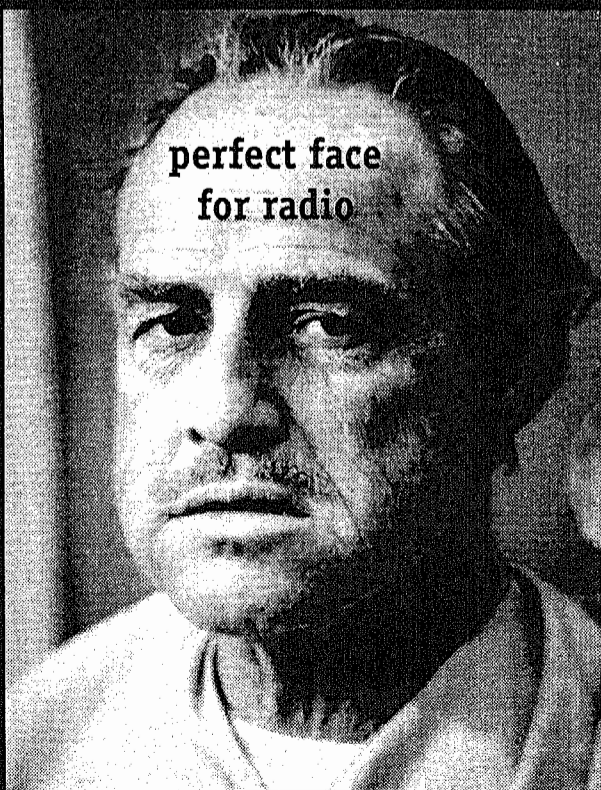
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SPECIAL FEATURE

BEN KWELLER ~ Recorded LIVE @ Radio Adelaide

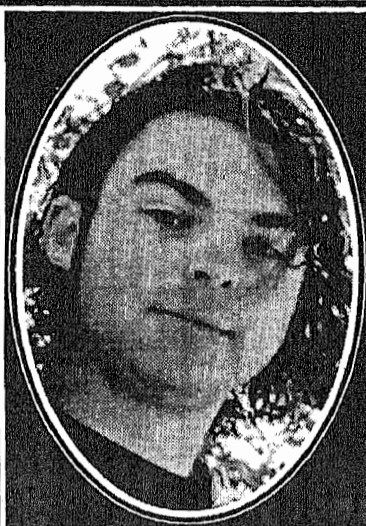


GIVEAWAYS!

Tune in Monday Night for copies of the NEW Mad Caddies Album.



Pay your respects



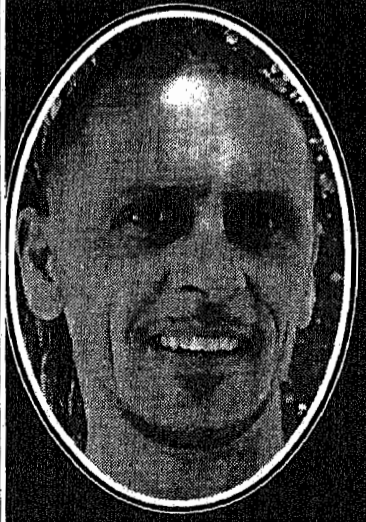
Il Verde:
Paul Grillo



La Impiegata:
Leah Marrone



La Barista:
Adelle Neary



Il Mobster:
Darren Kurtzer

Environment Officer

Hey you, yes you. Here's a few things you probably didn't know...

There is a public debate on the federal government's plan to build a national nuclear waste dump in SA being held on Sunday April 6 from 2-4pm at Cynthia Poulton Hall (next to St. Peter's Cathedral), North Adelaide. Speakers at the debate include: Liberal politicians Senator Nick Minchin and Barry Wakelin, State Environment Minister John Hill, federal senators from the Greens, Democrats and Labor, David Noonan from the Australian Conservation Foundation, Janet Giles from the SA United Trades & Labor Council, and Jim Green from the Campaign

Against Nuclear Dumping. The debate will be followed by questions and comments from the floor.

So get along to it and support democracy in all its arguing brilliance.

OR maybe you'd prefer to head up to FLINDERS university and check out their Environment Week, there's plenty fun to be had and things to sink your teeth into (pancakes). There's also the Permaculture festival on April 4 at the Flinders permaculture garden, which is off University Drive, just off Sturt Drive, from 12pm to 6pm. They'll be drumming, mad beats, music, chai, mural painting, tree planting and heaps more. See ya there!

Education Vice-President

There is still time to get involved in **student elections of faculty/departmental/school reps**. Nominations open **Tuesday March 18** and close on the **April 2**. See your faculty/school/department office for more details.

National Day of Action on April 10: Meet at the Barr Smith Lawns at 12.30pm. The students, staff and public of Australia tell the Federal Government to keep their hands off our education. Watch out for stunts on and off campus, and a page of information for you to sink your teeth in to in next week's *On Dit*.

The Federal Education Minister wants 50 per cent of places at university to be up-front fee places, and also all second degree or degree transfer students to pay up-front fees. He wants to put market interest rates on HECS and PELS... and this is just the beginning.

Education Conference July 2 - July 5

The University of Adelaide, NUS and UniSA are holding the National Education Conference this year. This is open to all students to both attend and help organise. The conference will be organized by a collective that will be split into two groups. Group 1 will take care of the content of conference, which will meet in the Union's meeting rooms on **Tuesday nights at 7.30pm**. Group 2 will handle the logistics of the conference, which will meet in the Union's meeting rooms on **Thursday nights at 7.30pm**. All interested people are more than welcome to attend and contribute to these meetings.

Get active. Get involved.

Activities and Campaigns Vice-President

Activities

Prosh is coming! We have just over five weeks until the annual Prosh week is upon us. For those who don't know, Prosh is an excuse for people to misbehave, perform crazy stunts, and do naughty things all in the name of charity. This year we want Prosh to be HUGE and involve as many people as possible, so if you are in a club, live at a residential college, or are involved in a faculty social group then we want to hear from you! Our first Prosh prankster and helper meeting will be **Wednesday April 2 at 1pm** in the North Dining room. If you can't make the meeting but would like to be involved then email sauaprosh2003@hotmail.com with your ideas.

Come to the lawns this week at **1pm** to see campus band **Everest** do their thing. Check out the Local Music section of this paper for more info or email campusmusik@hotmail.com if you are in a band and want a gig.

Finally, if Round 1 of the AFL season has excited you

the point where you wish you were in a tipping comp, then the **SAUA Footy Tipping Competition** (proudly sponsored by West End and Union Studio) we will let you join up until Round 3 of the AFL season. Either email me on the address below, or drop into the SAUA office.

Campaigns

While billions of dollars are being spent on our military and defence, our education is continually punished. Even worse, the government is trying to sneak through some of the most regressive education reforms this country has ever seen while people have their eyes on the Middle East. If this just doesn't seem right to you, come to the **National Day of Action** against the Nelson review of higher education which will be taking place on **April 10 from 12.30**.

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

Aboriginal and Torres Strait Islander Officer

This week I thought it would be time to focus some of my attention on the Indigenous population within the University. You see my role is two-fold - firstly, I must serve my Indigenous constituents and, secondly I need to play an educative role within the broader University.

What I hope to do this week is encourage Indigenous students to take up the call for assistance in running the ATSI Department. At this stage the committee is in its infancy and so the activities for the year have not been locked in to any planning strategy - with the exception of the Referendum and the Student Elections that are planned for the third term.

If you have political aspirations, if you enjoy running events or if you just want to make your students' association more accountable for the things it does, then I encourage you to contact me and join us in creating a

university environment that supports Indigenous people.

At this stage I would like to point out that there are many sporting and social clubs that you are most welcome to take part in. I can help you with this if you want. In addition for all you keen football punters there is a **football tipping competition** about to commence. So, if you have a spare \$5, read Adelle's activities column and follow the instructions. But, act soon or miss out on some valuable points.

In closing, I just want to say that if you have any sexuality issues you wish to discuss confidentially, the Sexuality Department Officers Jasyn and Emma are available by contacting them at their respective e-mail addresses.

Contact e-mails: darren.kurtzer@adelaide.edu.au boysexo@adelaide.edu.au girlsexo@adelaide.edu.au

ondit@adelaide.edu.au

at the SAUA Family Mausoleum



Steeping with the fishes:
Jasyn Walsh and Emma O'Loughlin



The Godmother: Sarah Hanson-Young



La Primadonna: Georgia Phillips

Sexuality Officers

A BIG QWEER HELLO TO YOU ALL!

It's your cuddly Sexuality Officers here, Jasyn & Emma.

SEXUALITY COLLECTIVE

Well the Sexuality Department is about to go into top gear, and we need your help, we are looking for queer people to join the Sexuality Collective. This is a group consisting of us (your friendly sexo's), the sexuality standing committee and anyone who just wants to get involved, it will give all involved a chance to have a say into what campaigns and events we run as a department.

LAW REFORM

Just to let you know, this **Friday April 7** is the last day to get submissions in and have your say about the proposed legislation changes. If you want any more details about this please do not hesitate to contact either of us.

RAINBOW ROOM

The Rainbow Room, for any of you who do not know is located on **level 6 of the Union Building** (opposite the entrance to Rumours and the elevator). It is a queer autonomous, safe space for non-heterosexual identifying students, it is a room were you could hang out, meet

other queer students, write in the 'fluff' (a message book) and generally feel safe on campus.

QC & QUERELLE

QC or Queer Collaborations is the national queer student conference, this year being held in at RMIT in **Melbourne** during the **July holidays**. Also if you feel creative then you might be interested in Querelle the national queer publication. If you are interested in either of these please feel free to contact either of us.

Well that's about it from us, if you need to contact us about any thing we have mentioned above or you just want to speak to us you can either call on 8303 5406 or email

Jasyn: boysexo@adelaide.edu.au

Emma: girlsexo@Adelaide.edu.au

QWEER QUOTE OF THE WEEK

"My aim is to have an all-gay sitcom someday, with heterosexuals as token guest stars. Let them be the next-door neighbours for a change." — Harvey Fierstein

President

Monday was the last date to withdraw from subjects without being lopped with a HECS debt for courses that you may not wish to complete. You now have until **May 9** to withdraw without incurring a 'fail' on your academic transcript - but you will still be up for \$800 or so. Higher education is becoming more and more expensive. While it is often the case that as students we don't always want to sit through boring lectures or tutorials, it is important that regardless of whether you pay up-front fees or defer your HECS, in the end, you are paying for it. And under the recommendations being put forward by the Federal Education Minister, Brendan Nelson, these fees and changes are only going to get higher and higher.

While things may seem unfair now, we should not take the education we receive now for granted. Under the Government's Crossroads Review it will be students who suffer the most. HECS debts may rise to over \$50,000 per degree, and even then you will have to be fairly lucky to get into the course you want without paying up-front fees.

There are many other changes to higher education that the Government want to implement, all of which push the responsibility of universities out of the hands of the government and into those who are struggling to

get an education. Education should be a right, not a privilege - but unless students and the wider community start standing up and saying no to deregulation and cuts of public funding of our educational institutions, it will only be a privilege.

The Howard Government has avoided consulting with students about the proposed changes, despite the fact that they are going to impact on students more than anyone else. The Government claims that the reasons for the deregulation and privatisation of unis is lack of money, yet they quite happily continue to take millions and millions of dollars out of education funding, pumping it straight into the Iraq military campaign. It is time we made sure our country's priorities are right.

If you would like more information on the Federal Government's Crossroads Review, visit the Government's website and read their proposals and the submissions from various organisations such as the SAUA in response to it: <http://www.dest.gov.au/crossroads/sub.htm>

If you would like more information or to get involved please email me at sarah.hanson@adelaide.edu.au

Cheers,

Sarah Hanson-Young

Women's Officer

THURSDAYS IN BLACK

Thursdays in Black is a campaign that has been run in many countries, and is a demand to the end to violence against women in all its forms. For example, women in Argentina protested the disappearance of their loved ones under dictatorship and Palestinian women protest the death and violence they suffer at the hands of the Israeli army.

A large majority of violence against women is committed by a relative or friend. For example, in Australia one in four women have experienced domestic violence.

The fact that violence against women occurs is an appalling example of how women are still massively affected by oppression.

It is important that we fight against all violence towards women, to make what changes we can to improve

our everyday circumstances.

In support of this campaign, the SAUA Women's Department is selling **black t-shirts** for **\$15** each - I encourage everyone to participate!

WOMEN'S WEEK

Women's Week is being held from **May 20-23** (Week 10). Stay tuned for more details closer to the event.

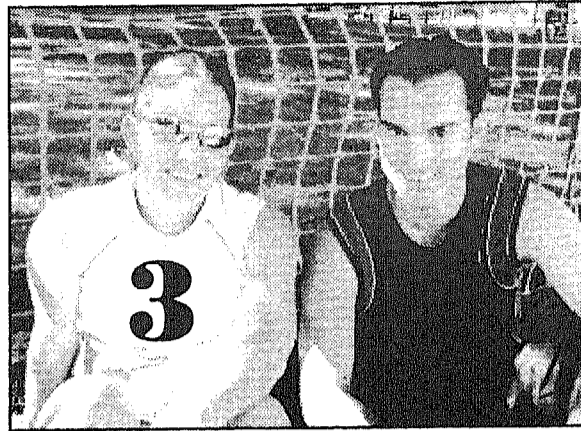
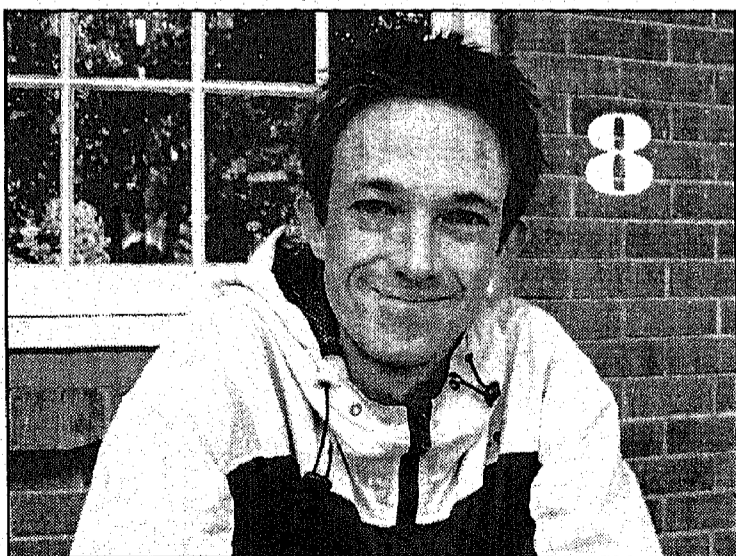
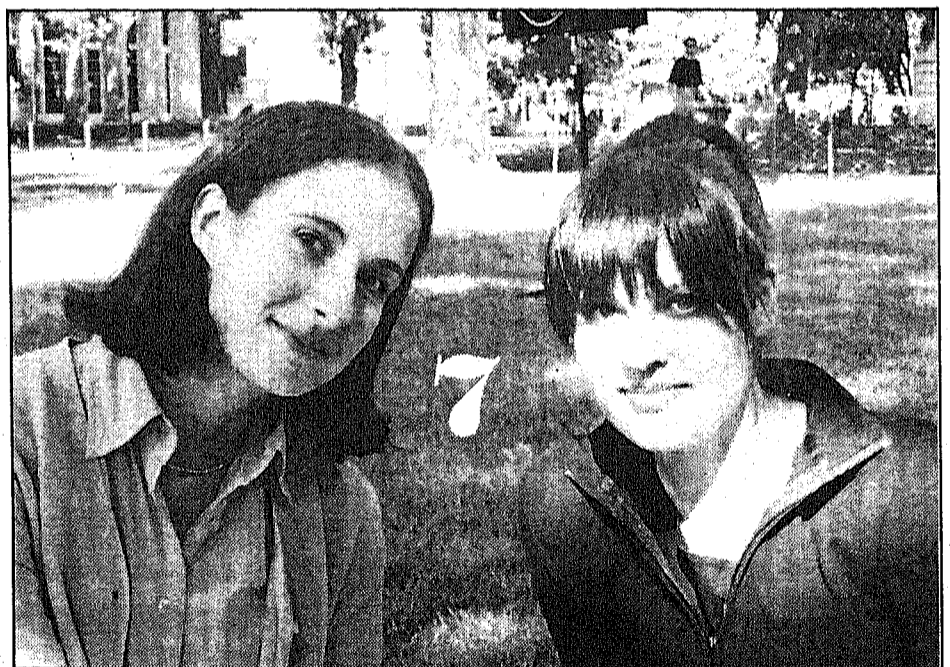
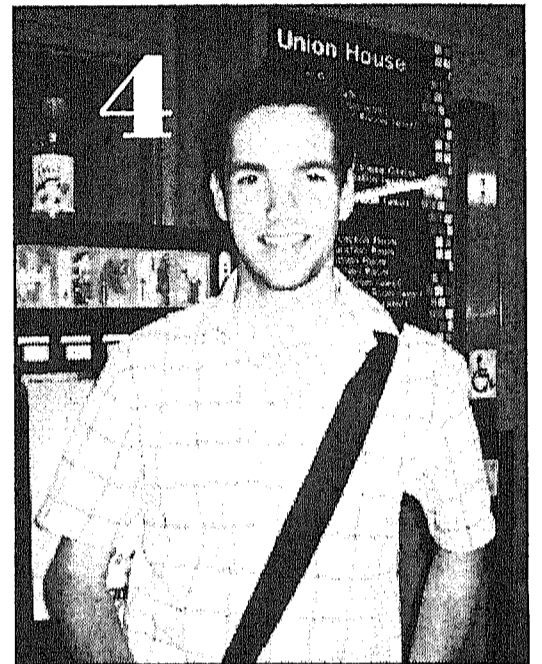
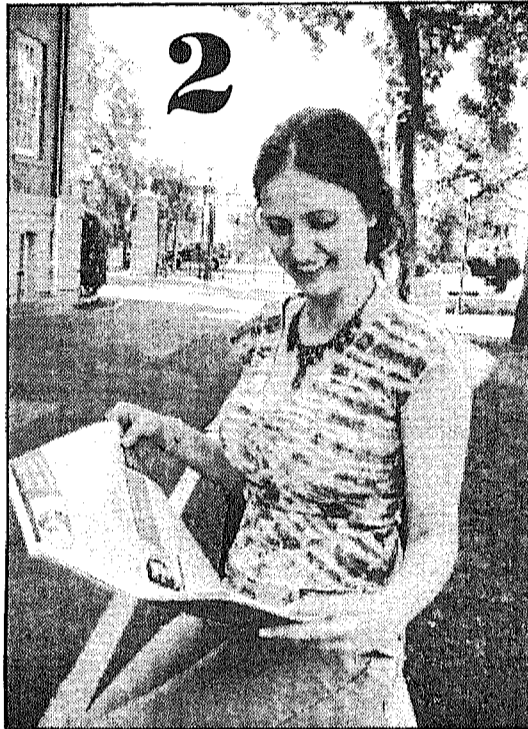
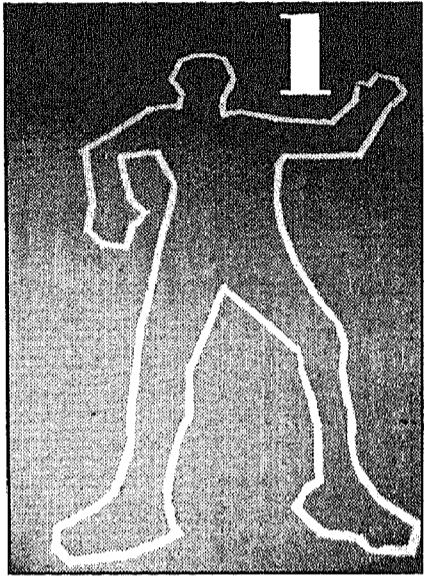
WOMEN'S STANDING COMMITTEE

Meetings of the Women's Standing Committee will be held **every second Tuesday** at **5.30pm**, in Rumours Café. The next meeting will be next **Tuesday, April 8**.

Remember, if you have any queries, comments or suggestions about your Women's Department, please do not hesitate to contact me at the Students' Association on 8303 5406, or by email at womens@adelaide.edu.au

Super FUN Mystery Vox Pop

This person was also caught in the brutal crossfire - does anyone know who he is?



Danger!

Mystery!

Excitement!

Okay, so here's the deal.

Our Vox Pop subeditors have been fatally wounded during a terrifying gangland style hit. Our deepest sympathies go out to their families. Unfortunately, the subeds took the identities of this week's Vox Poppers with them. Fortunately that means **YOU** could be **IN TO WIN!!**

Simply match the pictures on this page with the answers on page 19 (either by asking around campus or some other vague process of elimination). Bring your answers down to the On Dit office (basement of the George Murray Building) at precisely 2pm on Friday and you could win a fabulous prize!!

Go on then - get cracking!!

2. If you could host or be in a television show, what would it be?
3. What would your gangster name be?
4. If you caught your boyfriend/girlfriend in a pair of your undies? What would you do?

Warren & Trent

1. T: Neither!
W: If they wanna do that, sure, but I'd prefer to be left alone.
2. W: If it's going to be about your personal interests, it'd would reach that many people or be that popular.
T: No, I'd just do something stupid and light-hearted. A comedy.
3. W: DJ Both Barrels.
T: Matt the Blockhead. It's not actually for me, but he'll get it!
4. W: At the drop of a hat? I'd get rid of her, that's pretty weird, dude.
T: (laughing) I don't mind, that's pretty cool.

Annie & Gloria

1. A: I don't think I was paying attention.
G: Neither. Maybe in primary school I was a bit of a bully...
2. A: I'd be on *South Park*. But not Kenny.
G: On MTV... I dunno. Maybe in a video clip.
3. A: Da Moose.
G: Grrr.
4. A: You wear guys' underwear anyway!
G: I have no clue.

Les

1. I'm a mixed bag, I think. I'm sometimes in between.
2. *The Awful Truth*. It's a great show.
3. Sly Maloney.
4. Once I'd recovered from fainting, we'd have a long, serious discussion about the circumstances.

Brett

1. Ooh... let me think. I was the kid who ran away before the bully had the chance to bully me!
2. *Yoga TV* - 6am on Channel Ten.
3. Brett the Boss.
4. I'd think it's sexy. I'd ask to take photos.

Rubina

1. I was always the negotiator to come in between to calm the situation.
2. I'd take a role on *Secret Life*, or a Ribena ad - I could be the Ribena berry! Or, I'd be the victim on *Buffy*...
3. Ed Ruby - ambiguous gender!
4. It depends on the underwear, but I think I'd sit and laugh and then post photos on the web.

Shannon & Daniel

1. S: I was more the bully, unfortunately
D: Getting bullied (laughs)
2. S: I'm not much of a TV person.
D: I reckon I'd be on the *Secret Life of Us*.
3. S: I have no idea!
D: Raver Boi, as lame as that sounds.
4. S: Just say, "It's all good!"
D: I'd go for it. Just have sex or something.

Jake & Anna
Skipping school for kicks

1. J: Peace-
A: Peacemaker!
2. J: I really don't know.
A: I wouldn't mind doing *Perfect Match*.
J: Yeah, me too!
3. J: (sigh) I have no idea.
A: Everyone at home calls me Un, but I don't know.
4. J: I'd ask what the hell they're doing.
A: Cry! Run downstairs and tell Mum and Dad.

Angeline

1. I was the peacemaker.
2. I'd love to be in *Seinfeld*.
3. Deceitful Angel, or something.
4. Run away?! I don't know, maybe creep away...



South Australia's Own



Backstage Cafe * The Lion Hotel * Eros Cafe
 University of Adelaide * 161 Melbourne Street * 275 Rundle Street
 North Terrace campus * North Adelaide * City

Restaurant of the Week

Heading around town, looking for a tasty morsel for two starving restaurant reviewers, we stumbled upon Eros Greek restaurant. Although the prices are a little high (\$9 for a bowl of wedges) the food surpasses all expectations. Offering both indoor and *al fresco* dining, it's an excellent place to head for a special occasion or a first date. There are two sides to Eros; one is a full restaurant and the other is a slightly more relaxed café. So make sure you pick the right side as there is around a ten-dollar difference between the menus.

We sampled the potato wedges, beef kebabs and a strange fried cheese dish. The potato skin wedges were by far the best with a delicate and creamy dipping

sauce that ran out way too soon. The cheese dish was like a seasoned slice of cheddar fried to perfection. Just make sure you eat it while it's hot or it turns a little salty.

I was recently attempting to head back for another bowl of wedges but was disappointed to find the chefs had all disappeared to the pub. So make sure you get there during regular lunch and dinner hours. However, if you do miss the chefs you can still grab a cup of coffee and one of the yummy goodies behind the counter including sweet chocolate-topped custard filled sponge buns.

The décor in the café is formal with a slight Greek Mediterranean feel. There

isn't a huge amount of space in the café so if it's busy you might want to give *al fresco* a go. It's fully licensed with a very nice selection of wines, always nice at dinner. The best part however, are the staff, who are all really friendly and relaxed. We wandered in a little bemused and knowing little about the delicacies of Greek cuisine, and they were fantastic giving us recommendations of what we might like.

Generally, for your average student looking for a special lunch or dinner, the café is more than worthy. If you're more a famous rock-star type, head next door.

Belle

Pub of the Week

his conveniently located drinking establishment, positioned in the prime precinct of Melbourne Street, North Adelaide, is a cool and classy joint for fine dining, wining and hanging with your mates. If you are an unusual breed of uni student - i.e. you can actually afford to go out for a fancy meal and pay for your rent in the same week, then head to The Lion's restaurant. Alternatively, head on down on Thursday nights for \$3 pints and

\$4 chick drinks and some fine entertainment from the lads of Proton Pill.

After a positive personal experience, visit the pokies at the Lion and have a pint or two or three or ten in the breezy beer garden. When all that drinking has taken its toll, have a sleep in the comfy booths or just watch some super sports on the terrific big screen TVs. Don't forget to check out Elvis on the wall - have a CLOSE look, or test the effect of those beers

on the breathaliser.

Basically, it's a little too pricy for the average uni student on Fridays and Saturdays but check it out on a Thursday night and maybe even bump into some of the cool dudes from the local college who are grooving to their fave band.

Lisa, Jo and Dave

Schnitzel of the Week

A cold and bleak day. Starving hungry as usual. Mayo, Rumours, Unibar and Wills ALL full. So we migrated to the Backstage Café. One unlucky guy decided to buy a schnitzel. Our first observation was the incredibly small size of this \$5.90 bit of 'chicken'. Three brave people got the chance to taste this uniquely crumbed creature. They were afterwards quoted as giving the following comments...

Chris: "Rubbery in both texture and flavour!"

Rhys: "Slightly preferable to starvation."

James: "If McDonalds manufactured a schnitzel this would be it...the McSchnitzel!"

Also noted was that Stan thought this meal looked 'appealing' - this coming from the man known best around campus for drinking his own piss!

As for the usual criteria by which each

schnitzel is evaluated, we can simply summarise the outcomes with one familiar term - Requirements Not Met. As previously mentioned, texture and taste were iffy and size was a big, or rather small, issue. The chicken and chips were not accompanied by salad (perhaps a good thing?) and the mush was shall we say, 'mushy'. The rating? An embarrassingly low 3/10. (We recommend the Unibar for a more sophisticated feed.)

However, the Café regained our approval when we saw how many chips were served and how much gravy was sloshed over the top. Having seen such displays of generosity, some of us went back for more chips only to find that such items are self-serve! Thus, extreme piling was possible and value for money increased greatly.

The reviewers would also like to note that this café has great atmosphere and

friendly 'muso' regulars who, if asked nicely, might (or might not) be prepared to play you a tune. Also, if you are lucky, or just happen to go to the café around lunchtime on Mondays, you will almost definitely be served by the lead singer of Adelaide band Marquis.

In conclusion, while the schnitzel leaves a lot to be desired, the relaxed atmosphere, extremely remote chance of free live entertainment and exciting possibility of starting your very own autograph book right here on the homeland cannot be ignored. So, if fun is what you're after, then by all means spend your days in the café more fondly known by some as 'mini-Mayo' and don't forget to bypass the schnitzel.

Jacqui 'Schnitzel Girl' Katsivas

Hand-made by the Cooper family.

The latest from your Union

Hi there! I hope that everyone's study is under way and that no deadlines are looming just yet. There have been many things happening in the AUU over the last couple of weeks- UAC held a successful Cinema on the Lawns last Thursday night, and have many plans for the last couple of weeks left of term until holidays. Check out the calendar of events on this page for more details.

In other news:

Do you want to win \$10,000 cash? The Adelaide University Union, together with our suppliers, are running a competition where you can have the chance to win \$10,000. To participate, all you need to do is pop in to any of the food outlets on campus (Briefs, Signatures, Mayo Refectory, Backstage Café, Unibar, Rumours, Lirra Lirra at Waite campus and The Tavern at Roseworthy), all owned and operated by the AUU, and pick up an entry card. Then get your card stamped any time you buy products listed on the card. Completed cards go in to the draw to win

\$10,000!

The Adelaide University Union board is currently undertaking a review of the strategic plan. This document outlines the plans for new services, better communication, and the provision of greater value for your student services fees. Do you have anything you would like to see incorporated in this plan? Do you have ideas for new and exciting services, or have suggestions for ways in which we could better direct our existing services (like the Education and Welfare officers, Employment Service, or Resource Centre?) or would you just like to find out more about your union? The AUU is asking for submissions from students regarding these issues. If you would like to contribute please contact me or look out for future editions of *On Dit* and *Cloisterphobia* for more information.

In the last week of term I will be holding faculty forums where I hope to hear from you ideas about what you would like to see next term. More bands on the

lawns? Centrelink on campus? This will also be a great opportunity for you to find out more about the AUU and how to get involved. This is your union - keep an eye out on notice boards and *Cloisterphobia* and come along!

Do you have children? Has access to adequate childcare ever prevented you from studying, or have your grades suffered as a result? The AUU, together with the campus childcare centre and the department of Staff and Student Services are seeking submissions from students who have, or know of someone who has had to sacrifice study due to a lack of adequate childcare. This may be due to cost, availability of places, lack of flexibility in traditional childcare centres or any other reason. If this is you, please contact me and let us know!

Have you used your Union card yet? Discount applies at Rumours and Lirra Lirra with specials at all of the other food outlets on campus. The Good Guys Electrical held a special night for all Union Card holders

last Thursday night where presentation of your union card gave you a great discount on all sorts of electrical and white goods. Check out the Union website at www.union.adelaide.edu.au for more on and off campus specials all over Adelaide.

Any vegans out there? Vegetarians? Do you only eat Halal or Kosher food? The AUU commercial operations are currently reviewing the food options we have available. If you have a special eating requirement we need your input. If you want to see scrumptious eggplant lasagne, halal hamburgers or dairy-free icecream on campus, let us know that you're out there and what you want on the menu.

If you want any more information on any of these issues, please contact me on 8303 5401 or email georgia.heath@adelaide.edu.au

Keep an eye out for *Cloisterphobia*, the AUU's online newsletter for more opportunities to get involved! Next edition will be emailed to your student address in the week starting April 7, 2003.

Union Activities' Cinema on the Lawns

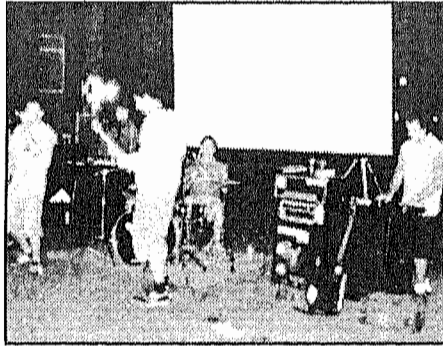
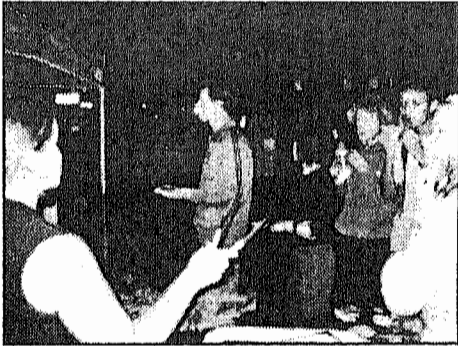
Far left: Punters get stuck into the barbecue

Centre: A Tribe is Forming

Left: Cinema-goers enjoy *The Ring* and *Blue Crush*

Coming up...

End of Term Fiesta, April 10



MAR 31 >> APR 6

APR 7 >> 13

APR 14 >> 27

activities calendar

your guide to activities on campus

Monday	Tuesday	Wednesday	Thursday	Friday	Weekend
MSA AGM noon Eclipse Debating AGM 1pm Equinox SCA AGM 7pm WP Rogers	Blue Dog Poster sale Eclipse Pool & Darts AGM 5pm WP Rogers Off the Couch	Blue Dog Poster sale Eclipse Gliding Club AGM 7:30pm Cinema	Blue Dog Poster sale & Bands by SAUA Activities, lunch BS lawns Freaks & Rock all	OSA Quiz night CANCELLED	Saturday UniBar Bodyjar w/ For Amusement Only & Lapdogs - Lic/AA Doors 7.30pm
Yoga & Meditation 3pm North Function room	Yoga & Meditation 11am North Function room Off the Couch - Student Radio		Bands by SAUA Activities, lunch BS lawns UAC Mexican Dance Party evening, Cloisters		Saturday UniBar Opeth (Swe) 8.30pm 18+ only Tix \$35 plus bf Venue*Tix & CIB Ticketing

mid semester break

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

activities@adelaide.edu.au

Keep an eye out during the year for events such as the National Campus Band Comp, the Mexican Dance Party & who could forget... PROSH!



www.union.adelaide.edu.au/events



The Brenton Crusade

The sweat had already begun to bead upon Brenton's temples despite the air conditioning of the expansive Barr Smith Library. Before him, weighty tomes of knowledge lay open, their words already mingling like so much pea soup. All it needed now was a pie to float in it's midst. Psychology had always been a passing interest, enough to encourage his enrolment in the subject, but it seemed now, through the haze of anagrams and correlation tables, he might have made a huge mistake. Brenton rubbed his face and looked up over the wall of the workstation. There she was again, the face of an angel, tempting his mind to wander beyond the theories of Freud and into the practice. She noticed him and smiled. He had seen her every few minutes for the past two hours, working quietly across from him. She was blonde, pale and sleek, youthful lips and slender arms. *I don't need this now!* He thought. But hew as already letting his mind wander to the possibilities of an exchange. Before he could mentally undress her, she was standing next to him reading over his shoulder.

"Interesting," she said simply. Her hair hung over one shoulder, loosely, her head to one side.

"Yeah, I'm having a little trouble though. What are you doing?" Brenton closed the top book on his pile and looked her up and down. *Damn she's fine.* He thought. She had a thin figure, with long legs and perky breasts, not too big, not too small.

"I was checking you out, because I can't concentrate either," she said simply, swapping the angle of her head and widening her eyes. Brenton almost fell off his chair. *Straight out!* He thought. This didn't happen very often, direct confessions of interest.

"Really?" He managed, to keep from looking completely stupid.

"Yeah. You look too tense, maybe you should - we should relax..."

Only in his wildest dreams had he considered sex in a public place, let alone in the library. And here he was, playing the beast with two backs, between rows of personality research and child-development abnormalities. Her moans came slowly and quietly and he held her tighter around the waist. He was behind, her skirt raised, the sweat now pouring freely down his face. He turned his face to the side, to wipe sweat on her shoulder. Standing at the end of the row, maybe five metres away, was a small old woman with a shining digital camera. Brenton jumped backwards and hit the back of his head on the books behind him.

"What the hell!" he cried.

"It's just my anthropology tutor, it's for a project I'm working on." She turned to him and tried to kiss him. Brenton, fumbling with his belt, tried to run but was blocked on his left by another figure. He was tall and well-built and reminded Brenton of the football players he loved to pay out. *What the fuck is going on here?* he screamed silently. It was obvious that escape would not come from that direction. He turned and ran full at the old woman with the camera, hoping she would get out of his way. She didn't. He knocked her flying with a hip and shoulder, her body dislodging books from the shelves in a great cascade. It was time to leave, before things got any weirder.

"Come back!" cried the girl as he ran, "I need tangible results!"

After such a strange, embarrassing and ultimately what might be quite a dangerous situation, Brenton decided a drink was the smartest course of action. Lacking the money to purchase an alcoholic beverage, however, a major function of his equation was missing, presumed shark bait. He had already

exhausted the charity of his friends and neighbours, so a more desperate course of action was required. Workers had dug a trench for cabling between some light towers on the banks of the Torrens and conveniently had left many tools unattended while they scratched their arses and ate their lunch. A hefty sledgehammer caught his eye, lying against a tree by the workmen's truck. *Just the thing,* thought Brenton. Picking it up he tested the weight and action of his implement of financial liberation. *Nicely balanced,* he mused, smiling. Brenton had always had a healthy disregard for parking officers and their bastard associates, the ticket machines, and in his disturbed, sexually twisted and under-rested mind they seemed to offer him a possible revenue for relaxation. He found a ticket machine that seemed to call his name, nestled beside a large hibiscus bush and rubbish bin. He looked left, then right, checking for passers by and any representation of the oppressive law. Seeing none, he lifted his weapon over his head and swung with all his might. The machines ugly face exploded like a vodka power chuck of gold coins. They spewed across the pavement in a great wave that almost brought a tear to his eye. But he didn't have the time for that; this was working class theft. He grabbed as many coins as he could before his nerves got the better of him and dashed across the street in front of an oncoming Magna. Brenton ran through the maze of alleys and buildings in the science section, leaving the hammer in a small flowering bush, trying to loose the imaginary adversaries that he thought were chasing him. He slowed his pace through On Dit Lane and tried to catch his breath. He was set now, for drinks and an a little supper, paid for by the good citizens of Adelaide. Southwark Pale Ale never tasted so

good, bought with liberated funds and served by a charming young bar wench. His schnitzel was cooking slowly behind the scenes and Brenton's mouth was already filling with saliva at the prospect of the tasty morsel. He waited patiently, not being interrupted or approached, his ego growing as he recounted the events of the last few hours. *Damn, I hope that video doesn't get out too soon...* The vision of the old woman with the camera still burned on his retina. It wasn't that he would be too embarrassed to show his face, *I mean, she was pretty damn hot,* but he didn't want to have to explain why a dirty old anthropology tutor was filming his carnal actions. He knew he was pretty safe from the police and other law enforcement types on campus, but he also worried about the bulky guy who had blocked his escape in the library. *Who was he, and why was he there?* The schnitzel was taking a little longer than he would have expected, it wasn't that busy up in the Unibar, and paranoia began to rear its shrivelled little head. *Someone's messing with my food,* he thought. Just then, his number was called, and Brenton rose to collect his sustenance. Fuel was required after a day of small exertion and nothing was better than beef, starch and mushroom gravy.

To be continued... tune in next week for part two of the Brenton Crusade:

* Brenton suffers food poisoning at the hands of an evil schnitzel...

* Funky drugs cause violent hallucinations...

* "Small people" attempt to keep him hostage...

* Police intervene, arrest and bash an innocent bike rider...

* All this, and the essay's still due!

Guy Wogan-Provo

**Have you had sex on campus?
Or planned to, even if it didn't work out?
Or just kinda wanted to try it?**

We here at *On Dit* spend far too much time in a basement with computers to know anything about that sort of thing.

Let us vicariously get off on your *naughty* stories!

We'll compile a list of where you've done it and publish it at the end of the year!

Email the locations of your on-campus liaisons to ondit@adelaide.edu.au



Wayward Work (of one kind or another...)

I wanted to be an astronomer. I had fallen into the thrall of the stars early when I realized that staring endlessly at the skies meant I never knew what I was stepping in... and what you don't know can't hurt you, because dog turds don't have teeth. Usually. But that's another story. This is astronomy.

I got a small telescope for my twelfth birthday. Actually it was a microscope but the instructions were in Taiwanese and I put it together inside out. After two weeks of examining my own cerebral cortex I found that by pointing it at the sky I could make out the shape of a meteor streaking across the night sky. Another was following it but this one had clothes on. After six months of non-stop phone calls, letters and emails to NASA they finally conceded that the object existed and even gave me the honour of naming it after me. So at night if you look just above the horizon, adjust the magnification to 20X and remove the slide with the onion cells on it, there is the meteor named "Obnoxious little pratt from Australia."

This set me on a far more philosophical path as I began to ponder the imponderables. This of course is impossible, so I decided to think about work from a purely conceptual perspective.

Before beginning on the quest for the perfect job one must ask, "Why do I want

a job anyway?" For me the answer was TV.

I wanted to own a TV that is so big it sticks out either side of the house so that when people drive past they'll see the TV sticking out and say "Hey, he must have a good job, look at the size of his TV!" And isn't that what having a really good job is all about? Other people knowing about it, even if it sucks. For example if you, like me, accept the job of scraping the hanging globules of mucous from the ceiling of the Adelaide Crows' changeroom, it's not really glamorous... unless it pays \$200K. It doesn't, but if it did it would be a good job. The thing is people will only see the big TV, not the clinging mucous.

So I set about garnering for myself a high pay/low effort employment. I accepted a job working in the factory that manufactures carpets for pubs. It's a surprisingly simple job. You see, the object of pub carpet is to absorb spills and still look reasonably pristine even after a thousand first-years have pub-crawled across it like rutting antelope. So pub carpet patterns look like someone has thrown up on them. That's exactly how I designed them, by throwing up on the drafting table. It was a very satisfying job. Not as satisfying as sitting on polished floorboards and breaking wind loudly, but satisfying nonetheless. However, once you've heaved up one brilliant pub carpet

design the factory can simply regurgitate the design themselves and so I was thrown out and never threw up for money again.

That summer I joined a group of non gender specific unwashed hairy armpits, and we pointed a smoke belching Datsun 120Y at Waikerie where we went fruit picketing. First we chained ourselves to an apricot and started singing protest songs about the exploitation of stone fruit and the cynical commoditisation of nature for the crude savagery of profit. We then moved on to picket some oranges to prevent them being used as a nuclear waste dump and then we picketed mandarins that were being held as illegal immigrants. Unfortunately a person cannot live on political egalitarianism and narrow-mindedness alone and so, eventually, we ate the fruit... after all the spray painted slogans and armpit hair had been washed off.

All of which leads me to the conviction that work is overrated and thus I became a student. In fact, so I'll never have to worry about working ever again; I became an Arts student. And now I don't even watch TV. It's so judgmental.

Pete Court

The Grapes of Bitter Acceptance

It was a steamy Saturday afternoon when I swept (as is my usual style) into The House on Little Angas Street. The squalor that is Stanley George's living room didn't surprise me, nor the manner in which my esteemed colleague sat. Enthroned in the Mumchair, Stan wore nothing but his shabby, navy blue towelling robe. Wreathed about his head were the sweet, swirling plumes of Dunhill Blue, while a cold jar of morello cherries surreptitiously, yet altogether suspiciously nestled against his crotch.

I ploughed a makeshift road through the flotsam and jetsam (dismantled stereo, pieces of bus shelter, and likewise amusements of the boredom crazed mind), eventually finding my place on Stan's dreadful couch. All the while I was subjected to the latest rant of pretension

that he intended to have published in everyone's favourite tome of the educationally privileged - *On Dit*. Maybe it was pure shite, or maybe I was simply unable to concentrate on two things at once. The nature of my feat of indoor navigation was, at the very least, worthy of pride.

"Eh, what!?" I shouted, suddenly realising that he had mentioned something about 50c blowjobs, which had inexplicably piqued my interest.

"Nothing. Forget it," he droned. I was downtrodden. "More important things to talk about, I don't think you're going to like this." Ever the optimist, I begged to hear more.

"I've been talking to Claude, and she reckons that she's broke."

"Yes?" I was a Black Mamba, lying in

the tall grass and waiting for Stanley to tread on me.

"OK. Fuck it... She wants to go grapepicking."

My heart sank. I had recently taken a vow to the effect that I would never again stoop to physical labour, no matter how honest and healthy it might be. Claude had worked office jobs before, but she had never really *worked*. I, on the other hand, have done everything from building to butchery. I've shovelled shit, cleaned sumps, and pushed guts... I can even make a 12-foot billiard table. Who the hell knows how to do that?

With such experience under my belt, I have a keen appreciation for hard labour, and the pain that goes with it. I once had to be rushed from Bolnar Engineering (in Wingfield) by my father to a methadone clinic that he was painting. The doctor there asked what sort of weights I had been lifting, and how much I had eaten that morning. He then ordered my father to drive me to the hospital *post haste*, so that my newly acquired hernia might be operated on. "Unless you want to lose 'em" the friendly quack chuckled. I was twelve years old.

I had once done vine tying in the Riverland, and knew all too well the sorts of agony (such as "excruciating") that lie in wait for the unsuspecting and unwary. It was then that Claudia walked through the door.

"NO!" I shouted into my girlfriend's unprepared face. She had no idea what I

HEY, TOOTS!

Have you ever had an interesting or unusual job? Or something really tedious you'd like to warn others about? Have you ever held the position of

- * organised criminal?
- * waxing technician?
- * hitperson?
- * chicken boner?
- * escort?
- * cab driver?
- * body piercer?
- * drug dealer?
- * veterinary assistant?
- * gangster moll?
- * newspaper editor?
- * welfare fraudster?

We want to hear from you!
Send your entertaining work stories (about 700 words in rich text format) to ondit@adelaide.edu.au - if ya know what's good for ya!

was talking about. Stanley filled her in, ever the willing interpreter.

"Oh, come on! It's in McLaren Vale," she said, as if it would sweeten the deal. She made those sad-looking puppy dog eyes at me, framed with her golden, curly locks. Those fantastic, shapely lips began to clamp tighter and thinner, and I could see that if I did not justify my explosion I would end up "on the couch".

I explained my aversion to hard, physical work.

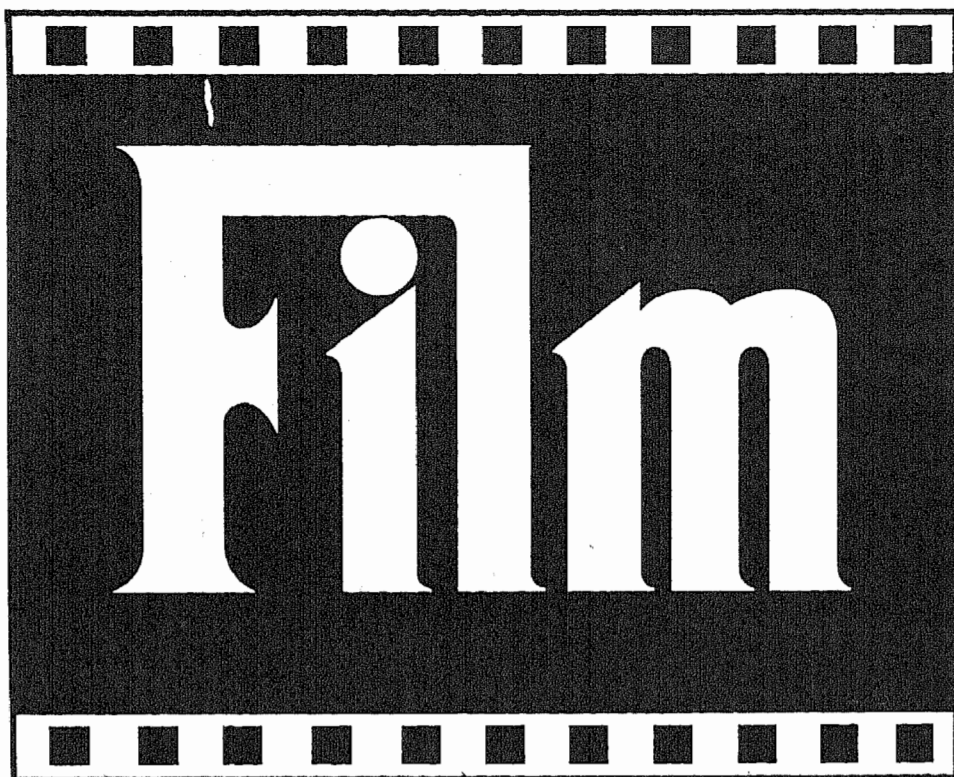
She asked if I had read *The Grapes of Wrath*.

I replied with the negative, and immediately set about straightening up any delusions that she might have had about the romanticisms of itinerant labour. It didn't matter how flawless my arguments for the negative were, she remained staunchly affirmative.

It was her unbelievable claim that she had never been camping that caused me, eventually, to give in. We would stay in a tent at the McLaren Vale Caravan Park, so that Claudia would, at least once in her life, experience the niceties of being able to leave the door open without her mother screeching proverbials at her.

I knew exactly what the trip held in store for us, so I suppressed the knowledge and repressed the memories, but only in light of the fact that ignorance is indeed bliss.

Hagemann



The Emperor's Club
Now showing
Everywhere mainstream

William Hundert (Kevin Klein) reflects upon his life as a teacher of ancient history at St Benedict's Academy for boys. He remembers back to the fall of '72, something about that year and that particular class.

Hundert, a humble and honest man, believed in the importance of a rich and traditional education. He encouraged and moulded his students to be honourable men using the example of historical and classical figures from the ancient Greek and Roman times. They were to become men of passion, strength and knowledge.

In 1972, Hundert's small, honest world is turned upside down with the arrival of rebellious Sedgwick Bell, a charismatic brat who challenges Hundert's old-fashioned values. He inspires his fellow classmates to throw caution to the wind, go skinny-dipping with the girls from the school across the lake and to read dirty magazines. Hundert's challenge begins, and he becomes determined to mould Sedgwick's ways. Little did Hundert know that this would begin a relationship that would have such a long lasting and contemplative effect upon each other's conscience 25 years later.

The Emperor's Club goes in to the film category with *Dead Poets Society*, *Mr Holland's Opus* and even *Dangerous Minds* but is by no means near the top of the pile. I'd say this film would get easily shoved in with the rest of the American psychological, moralistic films exploring the depths of personal character, choice and destiny. The hidden subtleties of Hundert's character and Kevin Klein's accomplished performance made this film all the more believable and bearable with help from the slight moral twist at the end. This film did drag on in a very conservative haze which made my evening a little more on the grey side. But hey, this could definitely be one for the parents, grandpa/grandma or even a friend who needs a little moral kick-start, all those little words of wisdom.

Miss Rose

Ned Kelly
Now showing
Cinemas everywhere

Ned Kelly, adapted from the novel *My Sunshine* and directed by Gregor Jordan, raked it in with more than \$460,000 in box office takings on its premiere day and is a great tribute to an Australian legend. The highly anticipated Aussie film received the third largest opening day of any Australian movie. *Moulin Rouge* and *Crocodile Dundee Two* are the only two to have gained higher first day attendance levels.

A poor Irish family, the Kellys, live in the harsh countryside of Australia in the 1880s. With no father, the Kelly sons are left to fend for the family. Ned, the eldest son begins his life as an outlaw when he is convicted of stealing a horse and is sent to jail for three years. This false charge evokes a long-lasting distain for the corrupt Victorian police. Here begins his fight against injustice. The Kelly Gang kill off police, rob banks and gain a healthy reputation with the local people as men fighting for the honour of their families and friends in a time of poverty and corruption. Warrants are placed all over Victoria, extra police are called in and the Kelly gang are left to fight to the end in their tins of shining armour.

This was an entertaining film with real scenes of Australian wildlife and poor dark immigrant squats. It's not only well filmed but well acted, with a brilliant array of Aussie talent. Heath Ledger plays Ned Kelly and even with a beard, he doesn't scrub up too badly. He conveys an interesting killing police, getting his family sent to jail and eventually being hanged at the age of 25. One of our most recognisable Australian legends, Ned Kelly is about as good as we've got. In true Australian style every pub going country person and their dog should pay homage to this great man and hang a painting of him above the fireplace.

Miss Rose

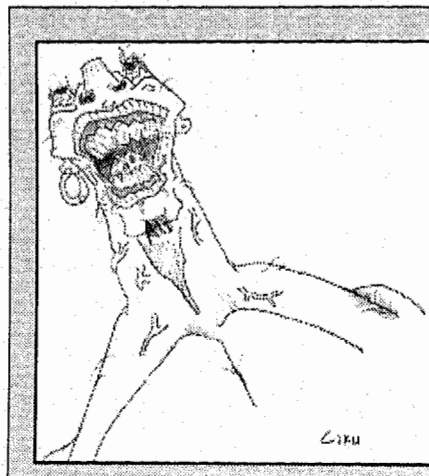
Cradle 2 The Grave
Now showing
Cinemas everywhere

With *Rush Hour* paving the way for movies with Asian and African American leads comes the over-the-top *Cradle 2 The Grave*. The film, like many others, attempts to go one better than previous cop-crook-buddy-sex-chase-caper-martial arts thrillers but is it really that lofty an accomplishment? The slick production work of Joel Silver is inescapable, as he and director Andrzej Bartkowiak tell the familiar story of high tech crime.

Tony Fait (DMX) is busy breaking into a Los Angeles diamond vault with the help of his tough but stylish and leather-bound posse, including the smouldering Daria (Gabrielle Union) and the rotund Tommy (Anthony Anderson). Su (Jet Li) is working for the Taiwanese police to recover the black diamonds that Fait pinched, which are, in fact, micro-weapons of mass destruction. Ohhhkay... Even though Fait and Su are both after the same booty, they are forced to team up when more bad guys kidnap Fait's adorable eight-year-old daughter with the diamonds as ransom, just after DMX nominates himself for Father of the Year, showing his daughter a magic trick, followed by a shared bedtime prayer and much cuddling.

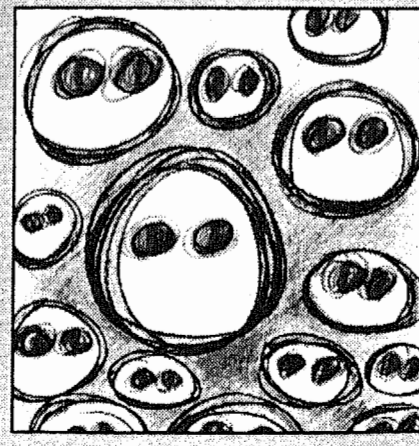
It's the same old story of one set of bad guys getting attacked by even badder guys, where we are expected to cheer on the 'good' baddies, even though we have no reason to sympathise with them, except that they spout some hip dialogue, dodge bullets without creasing their pants and beat the crap out of henchman with a cool rap/rock soundtrack throughout. Again, Jet Li's athleticism and fighting abilities aren't utilised properly, but the illegal street fighter sequence and the all-terrain buggy chase will entertain. A lack of consideration for minor features though, like plot, characterisation and dialogue, also impede the film's potential. You can't hope for much when the auction for the diamonds begins with the announcement, "You are the world's foremost arms dealers!" but the comic relief of Tom Arnold (The only white guy in sight as the sidekick/clown?) adds enough spark to make this a worthwhile investment. His final scene with Anthony Anderson about how they would like a film to be made about their zany adventures is smart, self-aware and acutely funny at the expense of the film's credibility, but is the perfect way to wrap up this caper.

Matty



**WINNERS OF
THE SCARY
SCARY DRAWING
COMPETITION**

Congratulations to Brad Chilcott, Sean Loechal, and Thomas Kee who submitted the winning entries for the competition. Thanks again to Steve from Picture This! For the horror DVDs. To claim your prize, come down to the office and bring your student card so we can check that you're a winner. In a way, everyone was a winner. In another, more accurate way, you weren't.



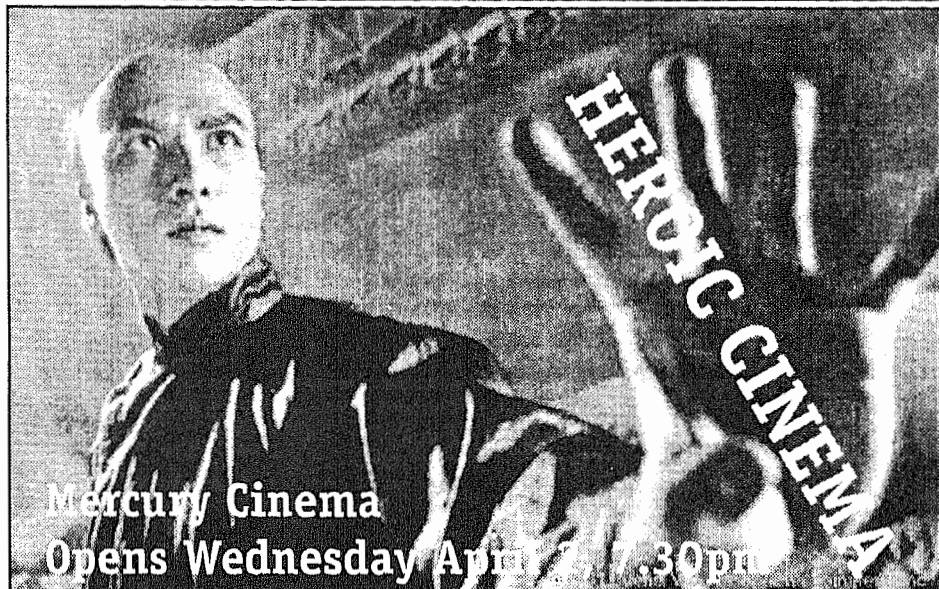
Mercury rises as Adelaide's silver screen heats up

CINEMA BIZZARO Films of Surreal and Odd Realities Mercury Cinema



Over the next month, The Mercury Cinema and The Media Resource Centre are giving happy punters the chance to see such cult classics as David Lynch's *Blue Velvet* and the lavish *Orlando* on the big screen. With a different cult classic every week, you are bound to be able to find something to satisfy your dark and crazy heart.

Donnie Darko is screening at 7.30pm on the opening night (Wednesday April 9) and is an event not to be missed. We will be keeping you all informed on the itinerary of the festival as it unfolds over the coming weeks and if you would like to review some of the films, drop down to the *On Dit* office and grab yourself some ticket gold.



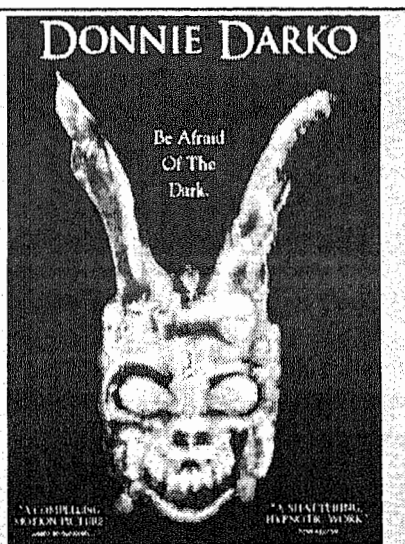
This Wednesday marks the opening of the Cult Asian Fantasy, Action and Anime Film Festival at Mercury Cinema. The screenings selected are all massive movies that should be seen in the cinema to be truly appreciated. There will also be special guest speakers and martial arts demonstrations throughout the festival to look forward to.



This Wednesday, you can catch *Iron Monkey*, a true martial arts classic with one of the most impressive fight sequences on the screen. Stay tuned for more Heroic Movie fun on Wednesday nights over the coming months at the marvellous Mercury.

Next week's must see:

Donnie Darko
Wednesday April 9,
7.30pm
Mercury Cinema



Over the Fence Comedy Film Festival

Saturday April 5,
from 7pm
Mercury Cinema



The Over The Fence Comedy Film Festival showcases 14 of the coolest and newest short comedy films by Australian filmmakers. The films are funny, irreverent, cheeky, bizarre, absurd and extraordinary (in that order!) and more importantly, they speak Australia's diverse point of view on the world and encapsulate our unique sense of humour. If all goes well, you may even laugh, either way, The Over The Fence Comedy Film Festival is definitely worth a look!

Art From Japan

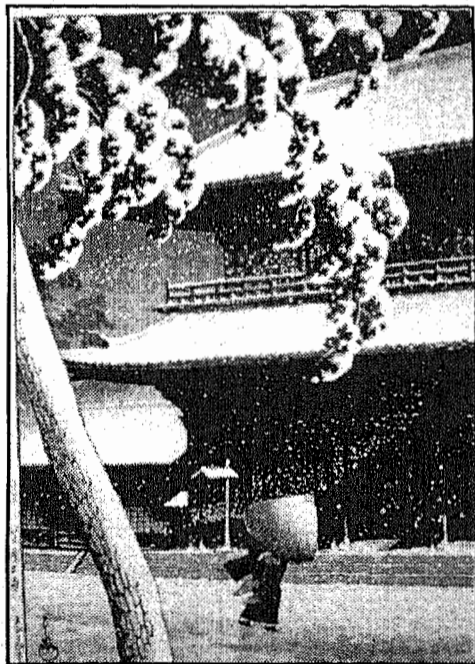
Greenhill Galleries
140 Barton Terrace West
North Adelaide
Until April 22

A rare and alluring collection of Japanese wood block prints is currently on display at Greenhill Galleries in North Adelaide. The collection of around 40 works showcase the talents of many different Japanese artists, the earliest of the works being created in the 1700s.

Japanese prints offer to the viewer a glimpse into a distant and exotic world, as they focus on images from traditional Japan. Throughout history Japanese artwork has fascinated many well know artists, greats such as Whistler, Monet and Van Gogh were all heavily influenced by the Japanese visual arts.

The prints in the exhibition offer an insight into the life, land and leisure of the Japanese people in a pre-modern world. Presented are beautiful portraits of well-known Japanese, such as sumo wrestlers, kabuki actors, courtesans and aristocrats as well as landscapes, flora and fauna.

From a distance the rich colours and deep tones of the prints can be



appreciated, but on closer inspection the intricate detail of the works is truly amazing. A piece by Watanabe Seitei (1851-1918) shows that the beauty of Japanese prints increases with deeper inspection. This representation of a pristine white Japanese flower shows the imposing effect created by the printing technique and sprinkles of gold leaf.

Japanese art seems to have a mystery about it, especially with its representations of Japanese beauties. The print by Yoshikawa Kanpo (189-1979) shows a very traditional image of a Japanese woman. The background of the work is plain, so nothing takes away from the portrait. The woman's face is smooth and white, with white lips and blackened teeth. The dyeing of teeth was fashionable amongst the Japanese nobility at one stage, as white teeth were considered unattractive.

The images of people in the collection are stylised, with the use of fine black lines and their white faces contrast greatly with the highly decorated kimonos that adorn them. The patterns and images printed on the kimonos really show off the talents of these Japanese artists.

As well as very traditional prints the exhibition also holds a few surprises, with a couple of very unusual prints. Nakazawa Hiromitsu (1874-1964) created an interesting image of a mermaid in 1923. The piece shows an Asian version of the sea maiden myth in deep blues. Another print shows an Indonesian market place in the 1900's by Kubota Beisen, a Kyoto artist who travelled extensively throughout the 1890's.

This interesting exhibition of Japanese art is on display until April 22 at Greenhill Galleries, 140 Barton Terrace West, North Adelaide.

Leo Greenfield

An Adelaide Must Visit

Home to a collective of some twenty artists, the SEAS complex features both studios and an underground gallery. I went to the recent opening of an exhibition. For me the highlight was surely the installation. Not to give too much away, I will say that it's organic and engrossing. While the works on show were interesting, by far the drawcard is the space itself, with its paint-stained

Seas Art Gallery
66 Hindley Street,
city

concrete floor and sepulchre-like walls and lighting. They're also running and hopefully continuing their daily showing of eclectic and obscure of 16mm films. So next time you're on Hindley Street, don't just pass by number 66. Be sure to step in, take a look, and most imperatively, talk to the artists about their projects and ambitions.

Aesth

Art Sans Frontieres

Seas Arts Basement Until April 11



Dariush
Rahaie

Art Sans Frontieres (without borders) is an art exhibition and auction for refugee rights. It brings together local artists, including refugees, around the themes of migration, freedom and respect for human rights.

Some of the artists were former detainees in Australian government detention centres and all of the artists have a commitment to ending the policy of mandatory detention.

Steven Lord, an organiser of *Art Sans Frontieres*, says that "nations have imposed borders but art and human rights transcend them. The idea behind the exhibition is using art to unite those in our community who disagree with government policies toward refugees."

The works featured in accompanying images are paintings on glass by Dariush Rahaie. Dariush is from Iran where he studied and worked as an artist before migrating to Australia. He is also involved in film-making.

Other artists featured in the exhibition include Abdul Aziz Hammad, Ronak Moussavi and Ali Reza Pamzi. Abdul Aziz is from Sudan where he worked as a cartoonist and journalist before fleeing political persecution. He lived and worked in Libya and Yemen for a number of years before migrating to Australia with his wife

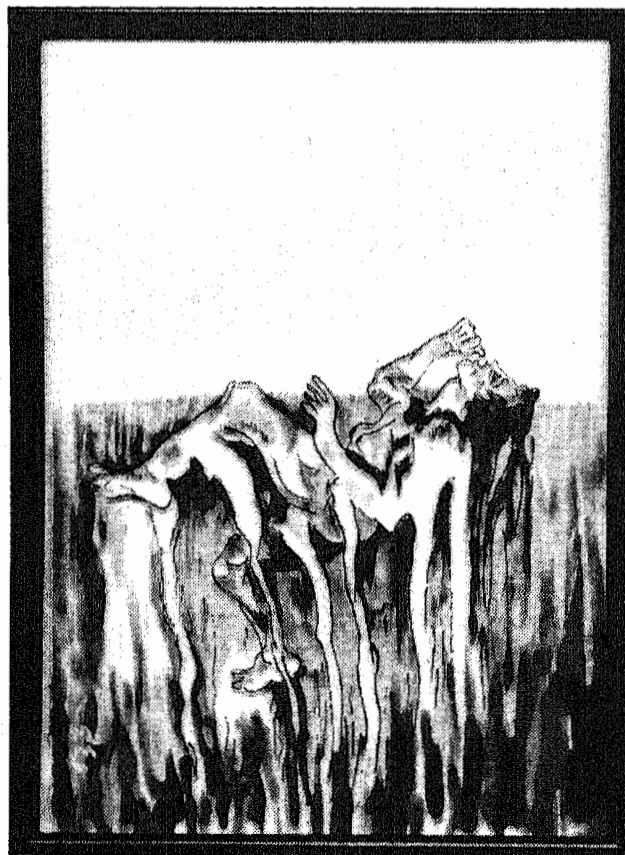
and children. Ronak Moussavi is an Iranian visual artist who produces traditional and digital artworks. Ali Reza Ramzi is from Afghanistan where he worked as a pharmacist before fleeing persecution. His work mainly focuses on his flight from Afghanistan and his experiences in detention.

Most of the artworks will be auctioned off on the final night of the exhibition. Proceeds raised will aid the Refugee Action Collective's campaigns for refugee rights and an emergency fund for temporary visa holders. Artworks by refugee artists will be sold, with profits going to those individual artists.

The opening and closing/auction nights of *Art Sans Frontieres* will feature music, spoken word performances and food and wine. Performers include the Kaleidoscopic Poetry Troupe and Juan Garido Salgado, a Chilean refugee and poet. Chris Tamm will act as the auctioneer.

***Art Sans Frontieres* opens at 7pm on Friday 4 April at Seas Art Basement, 66 Hindley Street. Works will be exhibited until 7pm Friday April 11 when they will be auctioned. The exhibition is open Monday - Saturday 12-5pm. For more information please call Steven on 0411 656 533.**

Jo Ellis



Artwork:
Dariush
Rahaie

Catch these exhibitions at Gallery M until April 16...
 Marion Cultural Centre
 287 Diagonal Road, Oaklands Park

Vent Pah

"I visited the ugly side of my heart and returned empty."

Rayna Schofield's exhibition, quirkily entitled *Vent Pah*, is a fusion of visual form and free verse that emanates from her personal life experience. The exhibition features a collection of prints that form the book, *Vent Pah*.

Schofield began work on the book three years ago, during a period of personal turmoil. She explains, "At the time, I was going through several crises; I painted it, I wrote about it." This process became somewhat cathartic; by bringing her emotions to the conscious level and affording them expression, she was able to resolve her tensions, and achieve some

form of spiritual renewal.

The compositions, whilst simple, are both emotive and provocative, addressing sentiments and issues such as love, fidelity, sexuality, pain and familial disputes.

Each print began as an original drawing or painting which was subsequently scanned onto a desktop publisher or uploaded from a digital camera. The artist then enhanced the colours of the images, and combined lines of verse with each.

Rayna Schofield uses free flowing strokes and sweeping lines to create raw, bold and evocative forms that, when teamed with personal muses, intrigue the eye, and challenge the mind.

White on Blue

Inspired by her travels in Greece, Cathi Steer's exhibition 'White on Blue' depicts the untainted beauty of the Greek islands, and affords viewers an insight into Greek culture. Steer uses various media to capture the landscape, architecture and ambience of the Mediterranean. With an emphasis on the majesty of natural forms and phenomena, Cathi Steer's paintings and sketches focus more on the seascapes and terrain of the Greek isles than their inhabitants, who are represented as small figures.

Steer contrasts the vivid colours of the sea with the muted tones of cliff faces and grass plains. She depicts the reflection of sunlight on water particularly well; her oil painting of sunset on the Aegean Sea juxtaposes the barren, elemental nature

of the cliffs with the tranquility of the warm sun setting on the horizon.

Cathi Steer uses oil, watercolour, pastel, ink and pencil to create her works, which vary also in size and subject matter. Steer is a member of the Wildlife Art Association, and has taken an interest in the animals that predominate in the Greek countryside, and are vital to agriculture in the area. She has thus included several sketches of animals in the collection. Through the Cathi Steer's evocation of scene, atmosphere and culture, the viewer is given the privilege of accompanying the artist on her journey through Greece.

Sunita

THE CRUCIBLE DUNSTAN PLAYHOUSE MARCH 29

Current events have unfolded in a manner that have once again placed *The Crucible* in a provoking context. Arthur Miller composed the piece in a time of state-propagated paranoia during the 1950s when Senator Joseph McCarthy conducted the infamous "anti-communist" persecutions that started on February 3, 1953.

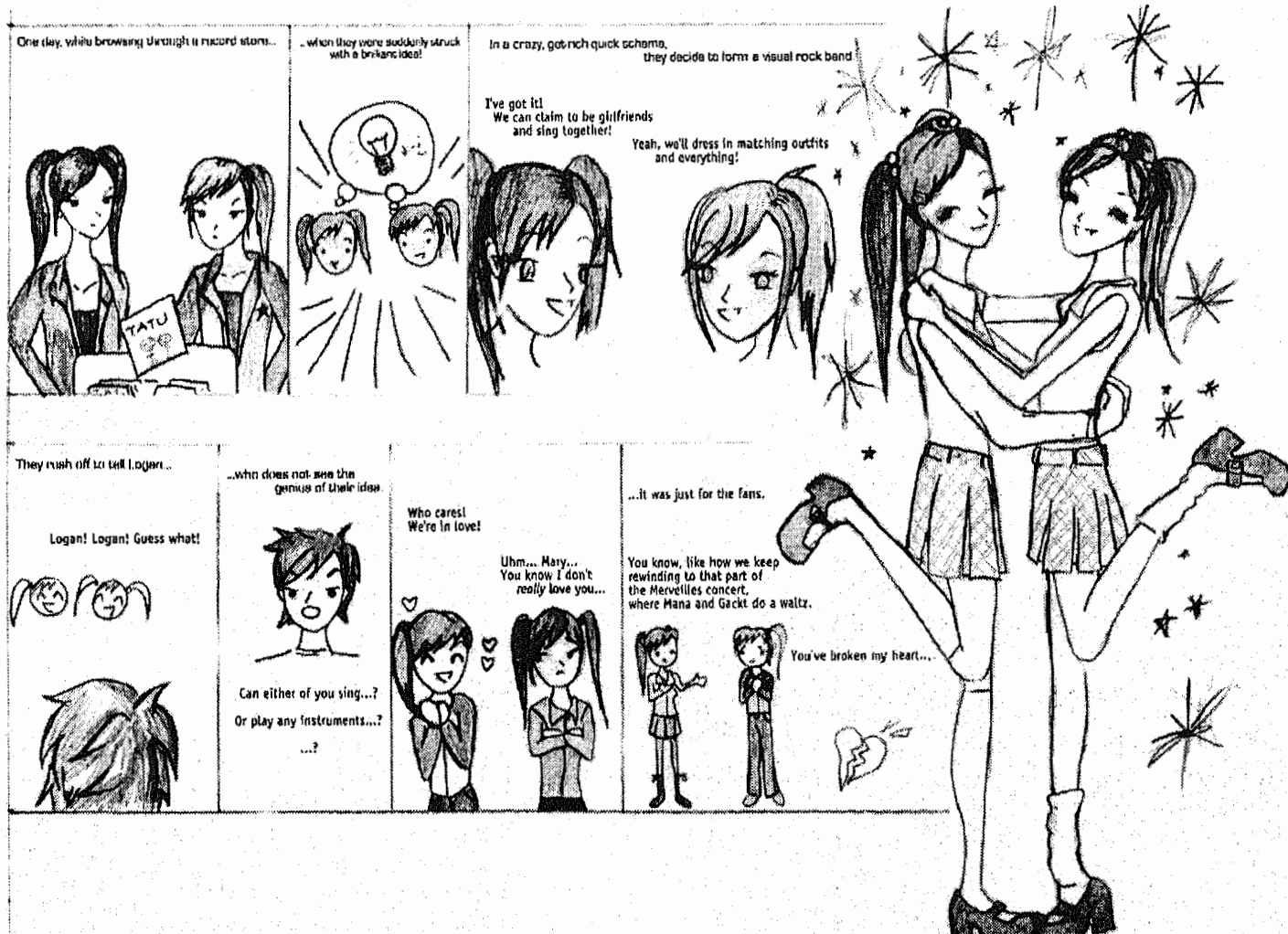
Disturbing patterns emerge. The setting for the play is during the Salem witch trials of 1690s; add a dash of CNN, BBC, and MSG in for our contemporary broth and we have a perennial favourite that echoes into our time the cries of the human condition and the ripples of judgement.

The State Theatre Company in conjunction with Urban Myth Theatre of Youth staged a production of the Miller classic at the Dunstan Playhouse. One of the issues of the play is the use of marginalised cultural representations as a justification for the exercise of misguided power. The character Titchuba played by Betty Kindjaruwa Sumner embodies the idea. Although the part of Titchuba did not follow a Caribbean casting the cultural comparison with indigenous experience could not be overlooked and perhaps provided a broader reference to the similarities of injustice dealt by arrogance. The close-knit Christian community harbours much fear and prejudice as such the opponent for the righteous is the

"other". This sets off the manipulation of belief systems and the systematic use of violence and intimidation to affirm cultural superiority, control, gain and pretence for punishment for those who stray from the righteous path.

The cast set a high intensity that brought about a passionate delivery of a strong script that allowed the actors to shine. As the states of unease and tension unfolded the mix of talent under the direction of Rosalba Clemente proved to be a dynamic force. Reflected in the set construction was the idea of doors of perception and inner states of being. The use of arches and a door within each other that independently revolved allowed changes of space to enhance the atmosphere of psychological skews. The simple use of props and unpernickety reference to the period in costuming did not detract from the production. Simple lighting effects reinforced with choral work and wildlife sounds further added to the disturbing quality. The hanged puppets that descended in rows provided a stabbing finale, to a wonderful production that stills proves its worth in our murky times.

Maxim Sharoglazov



Read this!

If you punks know
what's good for you!



Danika in the Underworld
Ranulfo
Pan Macmillan
\$14.95

Well, the first thing I have to say about this book is that it is very, very weird. The second is that it is a child's book, probably aimed at 10 year olds. The third is that I didn't like it, but that is quite possibly because I am not 10-years-old.

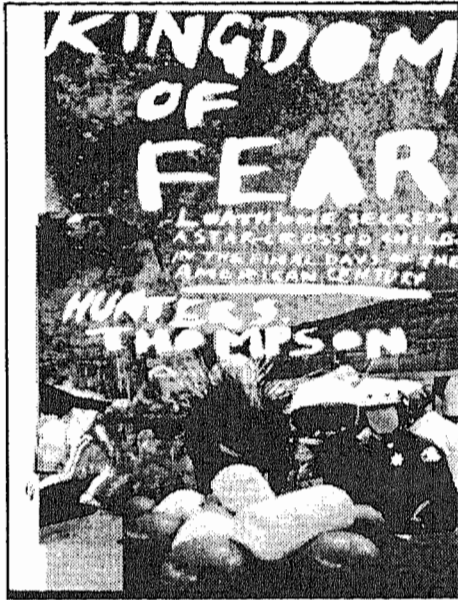
Danika is an ordinary girl with a vivid imagination, but she has a most unlikely adventure one day when her brother Branwell is kidnapped by John Smith: The Evil Ruler of the Underworld. To save her brother, and the imprisoned Prince Zamza, Danika is instructed to flush herself down the toilet to reach the underworld.

This underworld is filled with feet escaping the domination of bodies; women who make teenagers clones of themselves with plastic surgery for a modelling agency; elves ruled by the evil Santo; cows who breed children for their delicious 'child burgers' and anything else you can think of that is completely insane.

What makes this story interesting is the completely unsubtle political and social messages that are pounded into Danika's, and therefore the reader's, head. These messages are delivered by Danika's companion (and doll) Mandy (a version of Barbie). She is alive in the underworld and is a self-proclaimed socialist "can you take us to this horrible factory where workers are exploited and abused while you reap outrageous profits?"

Well, let's face it, uni students probably don't want to read this book, but how about you recommend it to your younger brother or sister and then they can find out if Danika rescues Branwell (what is with these names?) and if Mandy can reform such a tyrannous dictator as John Smith. You may be interested to see if children can be influenced by the messages in this book, or if they just go back to eating McDonalds while playing their Playstation.

Nat



Kingdom of Fear
Hunter S. Thompson
Penguin
\$14.99

As I sit in the office, less than half an hour before the paper you are holding in your very (inky black) hands goes to the printer, I find myself having to write a review of a book that I have barely finished reading, and find myself searching for someone to blame.

Naturally, I should point the finger squarely at myself. If I hadn't opted to eat such an irresponsible quantity of cabanossi sausages, spicy olives and cheddar cheese before bedtime last Monday, I wouldn't have been the hunched and forlorn figure I've been all week. I would have written everything I needed to write well before the printing deadline, and I would be sound asleep in front of saturation coverage instead of frantically writing this. *Jesus God! Is that the courier? Get away from me, you swine. Can't you spare five minutes?*

On second thoughts I should prefer to blame Doctor Gonzo himself, Hunter S. Thompson. It's his fault that I'm in this weird and brutal business to begin with. Thompson inspired me to devote the next 70 years to the printed word - not necessarily because of the nobility of such a profession. It's because I saw myself making a healthy living out of spewing forth the kind of whisky-soaked vitriol that has made the likes of Hunter Thompson rich enough to live in an isolated walled compound with a cache of high-powered weapons and seedy, mescaline-crazed hangers on.

If, like me, you're a Gonzo devotee, this book is a must purchase. It's written in an erratic, viscous and exquisitely disorganised fashion. Needless to say, it speaks to a sleepless fiend with a belly full of week-old cabanossi.

Now then, if you'll excuse me, I have to use the lavatory before the courier gets here.

Tristan Mahoney



True Confessions of Adrian Albert Mole
Margaret Hilda Roberts and Susan Lillian Townsend
Susan Townsend
Penguin
\$19.95

It is a very rare occasion that I ask myself "Why in the world was this book written?" Guess what? This is one of those times. The "True Confessions of Adrian Albert Mole", which may or may not have been written by Sue Townsend (it's all very confusing) is eclectic to the extreme. This novel is divided into three sections, each being comprised of a different person's diary entry. Unfortunately it lacks any sort of clarification or 'bigger picture' explanation of why it was made this way, or what significance these characters possess. The first of these is the teenage 'genius' poet, Adrian Albert Mole, who lives in an English middle class home and is desperately in love with Sarah Ferguson. His relationship with his parents is rather comical at times and even though they don't seem to care about him, Adrian tries his hardest to get along with them - "I read somewhere that it is important for families to have bodily contact, so I make a point of patting my parents'

shoulders as I pass by. It costs nothing and seems to please them." Adrian's entries are followed by a significantly smaller section of Susan Townsend's writings. We follow her on her trip to Majorca, sympathise with her odd experience while in Russia, along with a number of other topics. Unfortunately her humour and descriptions are very dry at times, which made it really difficult for me to relate to her character.

Lastly we have a 14-year-old workaholic, Margaret, who has no friends and a very unusual relationship with her mother - "Mother has already slunk off to bed with a cup of Ovaltine. She is only working a sixteen-hour day. She is not pulling her weight. I will speak to father tonight." Margaret appears to be a zombie who's obsessed with telling everyone what to do; she helps her dad water down the vinegar and add chalk to flour so that they would profit more in their shop. There is truly nothing positive that can be said about her, as her diary entries are so full her selfish behaviour, that it's a pain to read them. Overall I wouldn't consider this one of the best books I've ever read. It had its moments, but ended on a bland and bleak note, much like the rest of the book. Because of its structure it's good for people with short attention spans, since you can put it down after reading one entry and pick up where you left off very easily. I would recommend reading it in the loo and leaving it there until next time you find yourself there with some time on your hands.

This is the first book that I ever read by Sue Townsend and probably the last, as I honestly did not find her subject matter appealing, even if the style was quite clever. If you're looking for something easy to read, which will not tie you down with suspense or horror, this book certainly delivers!

Agnieszka



ONLY 83 MORE days UNTIL
the release of Harry
potter and the Order of
the PHOENIX!

Local Band Archive **no 6**

There is absolutely nothing, save perhaps Vegemite and the colloquial 'G'day', that is as Australian as pub rock. This classic tradition was started as far back as Aus rock legends Billy Thorpe and the Aztecs, and was followed through by bands in the late '70s/early '80s such as Cold Chisel, Midnight Oil, The Hitmen, Rose Tattoo and Adelaide's own pub rock prodigies, The Angels.

The Jimmy-Trash Australian Rock Dictionary states pub rock to be 'beer battered roo steak pummelled into a blues and country influenced rock band'.

Number 6: The Angels

Over the two decades the Angels were together, they achieved some significant feats that influenced and paved the way for many other bands of their era, by lifting the standards of pub rock bands all over Australia. They made the entire state of Sydney BAN rock'n'roll from any official New Year's Eve entertainment, and won the respect of many American rock bands, something that was not easily done in mainstream '80s pop culture. They were covered (even impersonated) by prestigious '80s glam bands such as Mötley Crüe, Guns N' Roses and Great White.

The Angels began in 1970 as the Moonshine Jug and String Band, playing coffee houses and university campuses around Adelaide. Oddly enough this hard rocking outfit began with a line-up including banjos, harps, washboards, violins and a tea chest bass!

In 1974 they changed their name to the Keystone Angels, and started to play 1950s rock'n'roll/R&B. In this form they actually were able to tour around Australia as Chuck Berry's backing band, which is quite amazing.

By the time they became The Angels and had their first worldwide hit, 1976's 'Am I Ever Gonna See Your Face Again?' they were Australia's highest paid band, attracting record crowds wherever they played. In 1978 they toured Australia on the back of one of David Bowie's rare overseas visits (he is scared of flying), and then on New Year's Eve in Sydney played to a colossal crowd from the steps of the Sydney Opera House. This gig ended in a riot, and stray bottles hospitalised charismatic frontman Doc Neeson and guitarist Chris Bailey. The subsequent result was rock'n'roll being banned from any official Sydney New Year's celebrations.

In 1980 The Angels toured America for the first time with Cheap Trick, having to change their name to 'Angel City' to avoid confusion with American

glam hair band Angel. They had all of their equipment stolen and had to borrow guitars from Cheap Trick to continue the tour!

Throughout their entire career The Angels were no strangers to falling out and claiming new members. On the eve of their fourth American tour they picked up ex-Skyhooks member Bob Spencer.

In 1989 The Angels signed with Chrysalis in the USA, and recorded with producer Terry Manning (ZZ Top, Led Zeppelin). During that time the band,

with Manning on guitar, played fun gigs billed as Dancing Richard and the Dicks and The Cow Demons. The band members were also made honorary citizens of Memphis.

In 1998 The Angels were inducted into the ARIA hall of fame, and made an appearance, as a bar band (playing a cover of 'I Put a Spell on You' and 'Am I Ever Gonna See Your Face Again?'), in Jane Campion's feature film *Holy Smoke* starring Kate Winslet and Harvey Keitel.

James Cameron



So old that their picture's fading

Tired Children, Jon Dale and Kynan Lawlor & Roo Shooter @ The Prince Albert Hotel 22/3/03

The Prince Albert Hotel is a pub that should be given a lot more attention by the majority of Adelaide's social drinkers. It is a very tidy and easy to access hotel that abhors pokies or any other low forms of attracting people, in lieu of great atmosphere and plenty of weekly bands. As plenty of 'hip' punters filled this smallish pub I had to enquire as to where the bands were to play. The lovely bar waitress told me "they set up over there, we just have to move all the tables out of the way when people have finished eating". Thus is the general mood and laid-back atmosphere of the joint.

Tired Children are a two-person act of bass and guitar, and play in a melodic, minor key rock style. Their mood and temperament suited the Prince Albert very well, and were quite pleasing to watch. The Tired Children play just differently enough from normal semi-acoustic 'anti-folk' acts to be noticeable. The female bass players' vocals were pixie-esque, and quite enticing, and in the few moments of really letting himself rock out the guitarist reminded me of early Pavement. As an opening band the Tired Children proved themselves to be indispensable, and hopefully we'll see a lot more of them around. They were also very nice natured.

After a brief break another duo, Jon

and Kynan got on drums and guitars. Over the years, a lot of people have done magnificent things with just a guitar and drums. I'm not talking about The White Stripes or The Ravonettes but more extraordinarily experimental and ahead-of-their-time bands such as The Frustrations. However these two guys weren't really reaching out to anyone. Accuse me of not being 'arty' enough, but a set consisting of a single 15-minute song with the guitarist putting more effort into his stance than playing music of any sort really shat me. I thought the five-minute solo of rubbing the base of his guitar on the wall outside the female toilets, among other acts, were just completely self-indulgent. But then again it seemed like there were a few people out to see them, so if anyone can write to me as to what I'm missing out on then I'll apologise. Jon Dale's drumming was interesting to watch, however, giving the set some reason to watch.

Finally headliners Roo Shooter stormed the stage. From their first power chord they demanded all attention from the crowd. Roo Shooter's brand of fuckoff stoner garage is an absolute spectacle. They play with an intensity and drive that is not seen in many other Adelaide bands, and couldn't give a toss if this was the case or not. As one of

them said at the end of the gig, 'we hope you liked it, but if you didn't we don't care'. During their whole set the only time they stopped playing at a frantic pace was inbetween songs. Roo Shooter's line-up of two guitars and a drum kit gives them a unique stoner image, making their songs a wall of sound rather than anything else. Their shared vocal responsibilities between guitarists went more or less unnoticed,

with both of them shouting at the same pitch the whole time. Whilst this may sound quite boring, I assure they are not. They are ferocious and energetic live, and if rock'n'roll is your thing then make sure you check out Roo Shooter.

James Cameron



Roo Shooter impress with their brand of "fuckoff stoner garage"

The Green Circles

The Exeter
Friday, March 28

I had heard a lot about Mod/Garage band The Green Circles before actually being able to see them live for the first time, as they get substantial 3D airtime and have released some fine albums. The smallish but obvious fan base that had come to support the Circles were quite a presentation of style – fashion accessories included pinstripe shirts, pegleg pants and beatle-boots. These guys play a perfect '60s influenced rock/mod style, with faultless instrument playing. Every member of this band has the licks and sound of the era down pat. The bass player eased through fast and swirling bass lines, the guitar work changed from swinging mod tempos to tempestuous garage twangs, and the lead singer has a voice just as youthful and exciting as any of the Easybeats work.

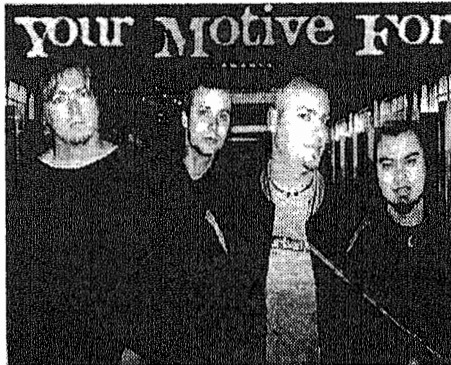
The Green Circles' first set of the night was a slower tempo mod set, predominantly originals but including a great cover of the Twilights' '9.50'.

However I really thought they began to shine during their second set, where they let loose at a scorching pace with Masters Apprentices and Easybeats covers, and their current single 'Knee Jerk Reaction'. A few enthusiastic members of the audience at this time showed their appreciation by getting up and gyrating wildly. The lead singer was sharp and handled the many early technical crises charmingly, even with the celebrating Unionist/North Adelaide supporters' chanting all the while! His onstage wit was very entertaining.

Although the Green Circles are a wee bit pigeonholed by the style of music they play, I believe they should be able to entertain a much larger audience simply because they are extremely proficient musicians. They're a bunch of great guys as well, so if you are interested in seeing them don't hesitate to say hello.

James Cameron

Demo review



Your Motive For
Being Around You

This small yet fulfilling demo is a milestone for this pop/rock band. The actual production of this album is one of the best jobs performed in Adelaide music for a long time. Your Motive For raise the standards of Emo/Pop/Rock bands within Australia and excel themselves with their hard work and love for the genre. The style

of this band actually fits in with the world standard of emotional rock – their talent for producing catchy, top-notch songs is unbelievable. The first few power chords of 'Pete Townsend' are instantly reminiscent of popular power ballads and a sure winner. Basically they are geared towards fame. This small E.P./single has an almost 'Phil Spector' level of predicting what will be the most popular sounds in tomorrow's pop music. While I do not actually agree with this style of music I must say I can only see a golden future for YMF. They have everything going for them from sound to image. While this release is a little short for you alternative rockers and not really worth looking at until you can obtain a full album, you should try to steal it just to hear the quality of these guys!

James Cameron



The Governor Hindmarsh Hotel at Hindmarsh will play host to a showcase of young local band talent at a special **National Youth Week** event on Saturday April 5.

Turn it up – *Ruckus at The Gov*, which will feature four local bands, is a **free, all-ages, alcohol free event** which has been organised by the City of Charles Sturt.

The entertainment will kick off at 2pm and includes local bands *J-DED*, *Ungkas*, *Error* and *The Eaves* who will all perform in the back room of The Gov until 6pm.

J-DED, who have been performing together since they were 14 years old, have supported the likes of Grinspoon, Nitocris and Pacifier and also performed at the Big Day Out in 2001.

Ungkas are renowned for their captivating live shows and have appeared with 28 Days, The Cruel Sea and You Am I and recently performed at the Falls Festival in Victoria.

Error formed in 2001 and recently won the South Australian Rock Eisteddfod Battle of the Bands. Their musical influences include Radiohead, Tool and Incubus.

The Eaves are a dynamic three-piece group which blends melody, rock and funk to create a very distinctive style of music.

The event is expected to draw a large number of young, music-minded crowds from around Adelaide. Further information about the event is available by calling 8408 1313.

For tix or info contact The Gov
on 8340 0744,
or visit www.thegov.com.au

JC's Local Gig Guide

Gig of the Week - Attention garage fans! **The Stems** will be rocking out at The Governor Hindmarsh on Thursday April 3. These guys are absolutely sensational, and an integral part of Australia's '80s garage history. Not to be missed.

- On Friday April 4 **Baby Doll** will be spreading their rip snorting country psycho-billy at the Crown and Anchor. Also not to be missed.
- Next weekend is Youth Week, which means literally hundreds of under-age gigs in every area of South Australia. The headlining event, however, will be two of the most definitive rock bands around Adelaide. **J-DED** and **Ungkas**. Backing them up will be young up-and-comers **Error**

and **The Eave**, both of whom are making a solid name for themselves. *Ruckus at the Gov* will start around midday on Saturday April 5. Free entry.

- Metal Madness (and a little bit of ole fashioned rock) on Friday April 4 at LeRox. Featuring bands such as **Paleface**, **Raven Black Night**, **One Step Beyond**, **Defiler**, **Sarsekim** and **Team Metal**.

MUSIC NEWS

Protest songs are running thick and fast this week. Releases include: 'Life During War Time' by Greenday, formerly recorded by Pinhead Gunpowder; Zach De la Rocha and DJ Shadow with 'March Of Death', expected on ZDAR's upcoming album; Lenny Kravitz's recording of 'We Want Peace' with Iraqi, Palestinian and Lebanese musicians; REM's 'The Final Straw', also to be the title of their upcoming release; Franti and Spearhead, with 'Bomb The World'; and Yusuf Islam aka Cat Stephens, 'Peace Train' and 'Angel Of War'. All are available for free download.

Suddenly the art of protest songs has become a problem, or should I say the art of censorship has become the problem? Although the US had relaxed its entertainment censorship in the years since Eminem took over cultural affairs from the Tipper Gore grandstand, the heightened anxiety of late has led to a few crackdowns. The Beastie Boys protest song 'In A World Gone Mad' has been withdrawn from rotation on KROQ as the community complained it was "unpatriotic." Mos Def and Jon Spencer Blues Explosionist, Russell Simins have had their anti-war commercials rejected by MTV, whilst military advertising streams away on the channel.



However, it's the official censoring, or withdrawal of material in the UK that is suffocating freedom of speech. BBC Radio 1 has removed Hot Hot Heat's track 'Bangages' because of the repetition of its title. A memo asking for the removal of "war, soldiers, war planes, bombs, missiles, riots and social unrest, executions" and other sensitive footage and/or lyrics from programming was issued throughout MTV Europe. This included the exclusion of anything by the B-52s and 'B.O.B. - Bombs Over Baghdad' by Outkast. So, if the authorities are this concerned over so many war connotations in our entertainment, what on earth are they doing about the news services?



More free music with more than a hint of protest can be found at Sonic Youth guitarist, Thurston Moore's recently launched record company. Protest Records has been a dream of Moore's ever since childhood, but instead of his original thoughts of being a multimillionaire who hid records around town to "drive retail

stores crazy", he's now found the technology. You can check out Thurston's label at protest-records.com, there are some rad stencil arts there also.



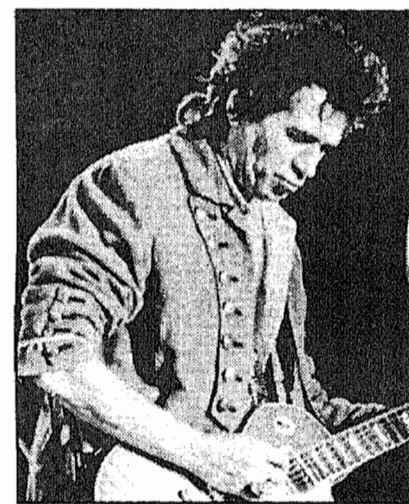
Midnight Oil drummer Rob Hurst has written a book about the band's experiences travelling through the US immediately after September 11 entitled *Willie's Bar And Grill*. The novel also documents the split of the band when Peter Garret decided to call it a day. The novel will be released on May 1, and is bound to be an interesting read from this lyricist and humorous musician.

"We live in interesting times musically. There is more bad music available than the founding fathers and the Constitution ever

envisioned. On the other hand, there is wonderful music being created..." A comment by Chet Flippo, the editorial director of Country Music Television online in his Nashville Skyline column entitled 'I Hear America Singing'. Schucks, those Northerners just have no darn taste in music. It's a pity ol' boy Washington isn't around to fix it.



They're not softies even though they're heritage listed rockers, but the Rolling Stones have cancelled their show planned for Hong Kong due to the mutant strain of pneumonia spreading throughout the region. They had previously said the only thing that would stop their show from rolling would be war.



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THREE BENS, ONE TOUR

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THE BENS
ROCK OVER
AUSTRALIA
BEN FOLDS, BEN LEE, BEN KWELLER
26 Mar 2003 9:00 PM OPEN

Having never seen Ben Folds, Ben Kweller OR Ben Lee perform live before, I found myself to be eagerly anticipating three exciting, yet separate, performances last Wednesday night. I had at least expected Lee to bring a slick Alex Lloyd-esque backing band, but was pleasantly surprised. Instead of three stand-alone sets, the packed (yet seated) throng at the Thebarton Theatre were blessed with the innovative creation of The Bens - each Ben assuming duties on drums, bass and guitar/piano, with a fluid movement between the three roles. Being the second to last show of the tour, the connection between them was seamless, and the songs they co-wrote were a treat. Of these, 'XFire' was the undeniable highlight: Folds operating an '80s synthesizer with Kraftwerkian efficiency in addition to Kweller pulling off robot dance moves while drumming. It was Devo meets *Revenge of the Nerds* with hilarious results. The other songs 'Just Pretend', 'Stop!' and 'Bruised' were being sold for a paltry \$10,

a well-wicked investment in this trio. The dialogue between the Bens was enjoyable, with Kweller recalling many rock icons that he previously didn't know were Australian. This sprang from his Sydney gig with Jimmy Barnes. Of course, a raucous cover of 'Khe Sahn' ensued, with Kweller doing the best Jimmy scream I've heard in a long time.

After the opening bracket, Folds and Lee headed offstage for some light refreshments while Kweller blew the gig wide open with his outstanding solo effort on the acoustic guitar and piano. 'Sha Sha' and 'Wasted and Ready' were the strongest of his own songs, but his rendition of 'Ice Ice Baby' also rates a mention. His light-hearted approach to the concert was disarming and gave him licence to jump around the stage without looking like a tool. His live set recorded for Student Radio's Local Noise will be a delight when it is aired in the near future. Full of praise for Adelaide's stance on plastic recycling, Kweller charmed his way into our hearts

before Lee and Folds returned for some more rock. When Folds finally headed over to the mic, raising it to better meet his height, the vertically challenged Kweller had to comment: "Always raising the mic," to which Lee added, "Always raising the bar!" Folds couldn't help himself. "Always raising... my eyebrows!" and then pulling out the obligatory "Always raising your mama!" Kweller was outraged. "Can we get off the mama jokes? 'Cause I just got off your mama!" What laughs.

While probably being most appreciated for bringing Claire Danes to the show with him, Ben Lee put on an awesome performance, with his new material getting the most applause. Halfway through 'Dirty Mind', the stage exploded with light, Folds and Kweller appearing to start drumming simultaneously on the two kits. Lee and Folds then collaborated on a cover of the Divinyls' 'Touch Myself', dedicated to the hot-blooded Mr Kweller.

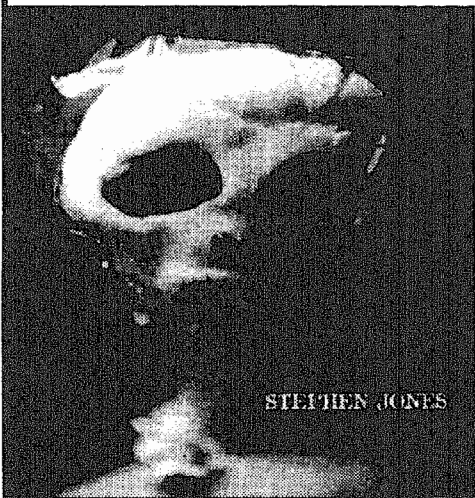
It would be fair to say that most people in the audience were there for Ben Folds,

with the other two being exciting bonuses. The gorgeous, but disappointingly short, set was simply amazing. 'Zak and Sara', 'Emaline' and 'Evaporated' were treats for the fans, and the sing-along songs 'Army' and 'Not The Same' were so damn enjoyable, I'm still grinning like a fool. Ben Folds' charisma and showmanship was unparalleled on the night, giving the piano a strenuous workout, conducting 'the Adelaide Tabernacle Choir' through the audience-participation songs and showing off his skill with the other instruments. The climax came with Folds and Kweller playing acoustics and Lee providing the bass for 'Brick'. While hoping not to sound clichéd, Adelaide came alive that night like I haven't seen for some time. This is what rock and roll should be - three friends getting on stage, having a bash, a laugh and a pint of beer.

Matty

unirecords

album of the week



STEPHEN JONES

Stephen Jones
Almost Cured Of Sadness
Sanctuary Recordings

First thought on picking up this album was probably down-pop. Look at the cover artwork of a skull lollipop as proxy head for a Barbie doll and you'll see for yourself. When I got a few tracks into this album the song 'Cured Of A Sadness' struck me as having a very familiar sound. It sounded like Baby Bird, and what do you know, a little web searching and there it was... Stephen Jones is the vocalist and face of Baby Bird.

The album is nineteen tracks long, and

every track consistently flows on from the following one to the point that some tracks are a little too similar. But the fact that they are put together with a base of intricate samples and sounds makes it an interesting listen all the same. Stephen Jones has a menagerie of vocal tones and styles that makes for a voyage of cute and bizarre. There's definitely a theme here other than the artwork of skeletons and babies, but style of the music similar to the graphics in being kitsch-ugly and cutesy all at the same time. Glockenspiel, keyboard, kazoo, distorted guitar, turntable sampling, vocal filters, and beat sequencing make this homespun 8-track recording brimming with twinkling, and dark moments all at once.

The definite stand out is 'Good Day In A Bad World' because it's just so cruisy and enriched by harmonies and a great clarinet sample; "I wanna layback and think about nothin'." The best song title in quite an interesting list: 'My Girlfriend Killed Jesus', which upon listening gives rise to the hidden track, which is a version of that Playschool classic 'I Can Sing A Rainbow'.

Prof. Booty

the don's pick of the week

Mint Royale
DANCEHALL PLACES



Mint Royale
Dancehall Places
Sony

Fans of Mint Royale's last album *On The Ropes* will have in all likelihood been anticipating the release of the follow-up, *Dancehall Places*, and I'm sure after hearing it they won't be disappointed. The album was mixed with the Chemical Brothers Steve 'Dub' Jones and you can almost hear it as the more beautiful, mellow and crazy sibling of that big beat tradition. Comparisons to Moby are understandable, but do not adequately sum up all this album has

to offer. Neil Claxton and Chris Baker make up Mint Royale, the UK duo responsible for teaming with ska legend Prince Buster to produce the ubiquitous Fresh-played 'Sexiest Man in Jamaica' have several other potential dancefloor favourites including the coked-up Studio '54' and the new single 'Blue Song'. The upbeat euphoria is contrasted against slower more ambient tunes like the title track (with guest vocalist Jez Williams from Doves), and my personal favourite, the angelic 'Miles and Miles'. The album contains a wide array of influences from around the world, from reggae, funk and jazz to Daft Punk-inspired '80s beat-pop. It moves up and down in tempo, rhythm and emotion but remains always a comfortable ride. In all the 11 electro-symphonies are a highly enjoyable package down low for relaxing or up loud for firing up. An enjoyable soundtrack to a life.

Eskimo Jesus

Refer to *On Dit's Royal Flush Giveaway* section (below) to get the low down on how to score yourself some free merchandise, if you know wad I'm talkin' about.

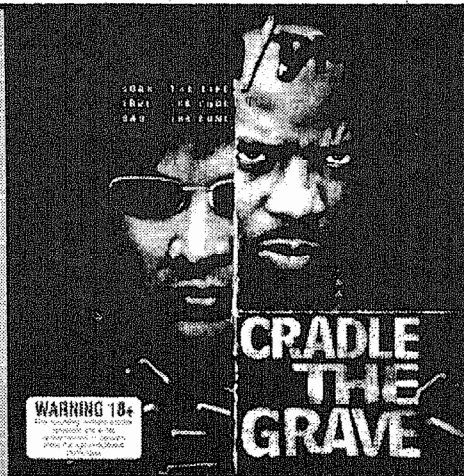
Royal Flush Giveaway Section!

Hey! Do you lousy kids wanna copy of dis here **Mint Royale album**? Then you'd better be down at the *On Dit* office this **Wednesday at 1.45** on the dot if you wanna be in the runnin'. You'd better hope Lady Luck is on your side, chump, 'cause it might come down to Russian Roulette, or names in a hat, if you know what I mean. And, you'd also better be nice to Alicia from Sony who provided dis here giveaway for us.

Now don't go busting my chops

and being late! And if you've had a giveaway in the last four weeks then don't go showing your lousy mug round here.

Well, we also published this nice review of **Mambo Sinuendo** last week (a top album for listening to down at the speakeasy) but forgot to mention that the lovely Anne from Warner gave us copies to give away. **Sheesh!** Luckily no ugly mugs has made off wid 'em so they're still available if you comes down to the *On Dit* office this **Wednesday at 2.15pm**.



Various Artists
Cradle 2 The Grave OST
Def Jam / Bloodline Records

The last time DMX helmed a feature film and soundtrack, *Exit Wounds* was a dark, menacing masterpiece, but every dog has its day, and the dark man's time has already expired. 'X Gon' Give It To Ya' is nothing new, and when he teams up with Eminem and Obie Trice on 'Go To Sleep', Slim's continued attempts at production don't give the trio a chance to excel. In his continued beef with Ja Rule, X gives the G-Unit boys a chance to sling a few bars, before letting C.N.N. and M.O.P. show them all up on 'Stompdashitoutu'. While nowhere near the best work of either pair, it shines like it's nickel-plated in the midst

of these studio gangsters. Later on, X gives his Bloodline Kennel puppies a chance to ride, but perennial underdog Drag-on and wannabe rap-rocker Bazaar Royale don't make a label roster, although Kashmir provides a brief glimmer of hope, with her thugged-out Foxy flow. About the only good thing to come from this soundtrack, though, is Jinx Da Juvy, an upstart reminiscent of Mobb Deep in their *Infamous...* days who if he plays his cards right, might be next to blow.

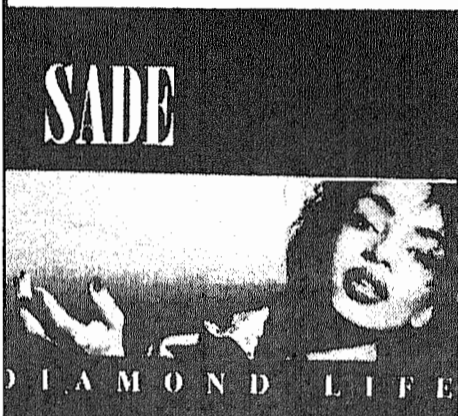
Bucco

If you like the sounds of this here album, **Cradle 2 the Grave**, then you might just like to get your grubby paws on a copy. Well, if you come down to the *On Dit* office this **Wednesday April 2 at 2pm** you might do just that! And, as if that wasn't enough to get your heart pounding like a tommy gun then you also get a free double pass to see the film wid that Jet Li mug, all thanks to those nice people at Universal. You'd be a schmoie to miss it.



MARVIN SUGGS
and the MUPPAPHONES

Presents the classic album of the week



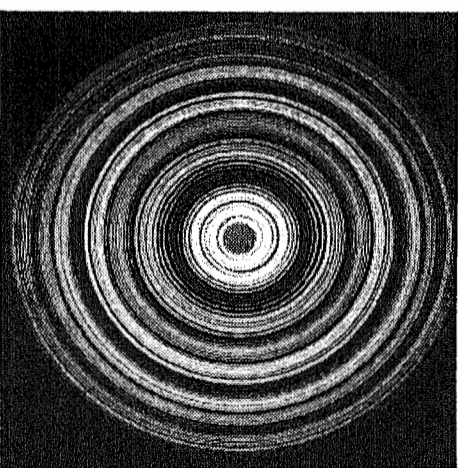
Sade
Diamond Life
Sony

There aren't too many albums out there that are truly 'classic' from start to finish. Sade's debut *Diamond Life*, with its smooth blend of soulful R&B, low-key funk and delicate pop is an aural experience like no other. Released in 1984, it remains a gem of an album, surpassing most of today's R&B offerings. The silky smooth opener, 'Smooth Operator' has become the band's signature tune, and for good reason. It showcases the beautiful Sade Adu's sensuous vocals which offset the track's cool groove and sexy eighties saxophone

hook.

Every track on the album contains this muted elegance, with Adu's smoky vocals leading the listener through great tracks like, 'Cherry Pie' and 'Why Can't We Live Together'. The latter track is the only one of the nine that comprise *Diamond Life* that was not written by Sade. Lyrically, the self-penned tracks are evocative, interesting and subtly romantic. 'Sultry' is probably the best way to describe the sounds of Sade - a balance of magical mood music and tender lyrics. A good example of this formula at work is the wonderfully elegant, 'Hang On To Your Love', a song full of desperate pleas to honour a relationship ("In heaven's name/Why do you play these games?"). Perhaps it would have been an ordinary track in the hands of another vocalist, but Adu's syrupy vocals make this a truly classy track from a classic album. Likewise, 'Your Love Is King' follows a similarly successful blueprint, and results in a moody track driven by a rich sound and Adu's subtle yet strong vocals. One listen to *Diamond Life* and you'll be hooked.

Marvin Suggs



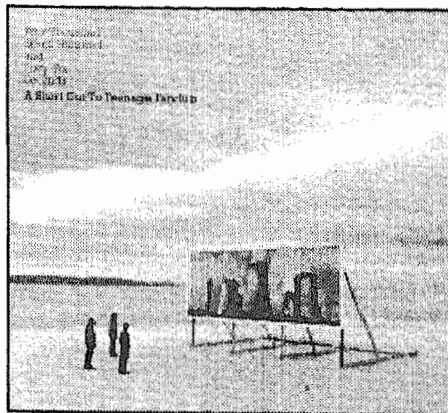
The Music
The Music
EMI/Virgin

If you haven't heard of The Music yet, sit up, brush your hair and pay attention. They're a bunch of likely lads from Leeds, have just finished rocking our shores with the Big Day Out and have been

likened to The Verve and Oasis (but who isn't?). 'The People' is far and away the best song on this excellent album and is in my opinion one of the best songs released by anyone in the last five years. Emotive and passionate, it uses frontman Robert Harvey's vocals to full effect and begs for the stereo to be turned up another few notches. Maybe the biggest thing The Music have going for them is their diversity. The use of speeds on their other single, 'Take The Long Road And Walk It' is excellent and much of their music is brilliant acoustic work, with all ten tracks on this album more than four-and-a-half minutes long. They mix it up, too, with the fast-paced and catchy 'Float' directly followed by the relaxing and mellow 'Turn Out The Light'.

Take my advice, and take the short road and walk it to a CD store to pick this up.

Massiv Micky D



Teenage Fanclub
Four Thousand Seven Hundred and Sixty-Six Seconds - A Short Cut to Teenage Fanclub
Sony

At the height of their success, Teenage Fanclub opened for the likes of Nirvana and Sonic Youth, played at Glastonbury and won critical acclaim the world over. In their depths of despair Geffen dropped them from their roster and drummers rotated faster than MCG turnstiles. The music however will forever remain homage to their clearly identifiable influences and in turn a heavy force in the resurgence of pop classicism (think Weezer). 4766 does indeed provide a shortcut to their decade-plus long career (the remarkable first single 'Everything Flows' from the debut 'A Catholic Education') while including three spanking new songs, the pick of which has to be the hauntingly Beatles-esque 'Did I Say'. The Fannies are blessed with three brilliant contributors to the writing process that spawns the warmth within songs such as 'My Uptight Life'. Brilliantly packaged and complete with not one but two glossy booklets and (count them) 21 tracks, 4766 is a stellar retrospective. In a time when we spend too long talking up the 'next big thing' and too little the last, Teenage Fanclub are a shortcut to all the great pop my generation wasn't privy to.

Gaz



Ron Sexsmith
Cobblestone Runway
Festival Mushroom

Before I picked up this album for review, I hadn't really heard much of Mr. Ron Sexsmith's work. I know - shame on me; after all, he's one of the most talked about, songwriters of our time, with industry big wigs and major songwriters like Elton John and Elvis Costello dropping

his name in interviews here and there. After listening to *Cobblestone Runway*, I know what all the fuss is about. This Canadian singer/songwriter pushes the boundaries of conventional song writing, without sacrificing style or listening pleasure. His lyrics are honest and though provoking; trading the clichés that are so common amongst popular songwriters for sincere reflections on life. This is evident on the track 'These Days', where he sings from the heart with what critics call his own style of 'melancholic optimism'. His vocals remind me of a young, inspired McCartney, and also a little bit of Chris Martin, who duets with Sexsmith on the album's brilliant closing track 'Gold In Them Hills', which is the proof of one rare instance where the remix of a good track is rewarding. You'll find a variety of instruments and styles on *Cobblestone Runway*, from folk to funk to the nicest hint of electronica - it's the loveliest collection of sounds and sentiments that I have heard in a long time.

Fat Cat



Machine Head
HellaLive
Roadrunner Records

With four full-length studio albums behind them, Machine Head have furthered the live album renaissance with their fifth commercial release. Often a cheap marketing trick to rip more dollars from true fans (the only people who actually purchase live albums), *HellaLive* gives us the gift of taking a piece of one of the most powerful live acts in the cookie jar into our home. Featuring versions of tracks from all four studio efforts and recorded partly in front of 130,000 metal-heads at the 'With Full Force' festival in Germany 2002, *HellaLive* lives up to its press release promises. The final product is indeed a fans only 'warts'n'all' release. Its imperfections in quality keep it interesting and mixing problems at the shows real. It is an engrossing mix of quality heavy metal, borderline hardcore tunes which give merit to a genre much maligned and forgotten almost as quickly as New Years' eve on January 1! 'Crashing Around You' relives the pain, 'Ten Ton Hammer' the anger and 'American High' the pleasure. Machine Head are destined to be left out to dry when the hard rock tide goes out but at least they have provided us with some reason to feel bad about this and remember them.

Gaz



Soundtrack
Daredevil
Wind Up

If you are a huge fan of generic rock, and artists such as Moby and Fuel at their all-time lows, then perhaps the *Daredevil* soundtrack is for you. The album contains 20 tracks featuring ten artists I have never heard of in my life and while this may sound bad, the best tracks on the album are by the band Evanescence, one which I have never heard of before. Most artists put forth a tired offering which while they may suit the moods of the film, does not warrant soundtrack material. I find it quite disappointing that soundtracks are becoming increasingly generic with little new material. Artists such as Saliva, Drowning Pool (with Rob Zombie on vocals) and Nickelback do not do anything new. They simply regurgitate similar sounding tracks and give them a different title. So watch the film, enjoy the brief snippets played during the film, but make sure you have a listen before you buy the album!

Tito

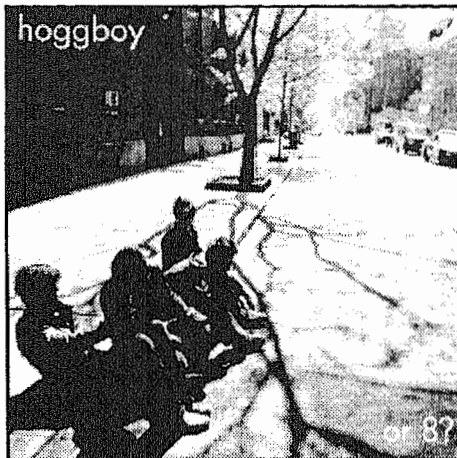


Hot Hot Heat
Make Up The Breakdown
Sub Pop Records

Make Up The Breakdown is the debut LP from Canadian punk-funk four-piece Hot Hot Heat. The obvious question is hot or not? Hot Hot Heat sound like The Cure covering The Clash, with a dash of The Strokes just to remind us we're in a new rock revolution... definitely hot. The record kicks off with the brilliantly chaotic 'Naked in the City Again'. The Libertines should take note: you have some competition. This chaos, energy and enthusiasm is continued on the radio-friendly 'Get In or Get Out'. Front man Steve Bays at his best ranting; "passed out in May, but then woke up in June and hungover in July". Quality. The incredibly infectious first single 'Bandages' is the first punk-rock tune of the year that you have

to dance to. However, HHH do lose focus in the middle of the record. Especially with the Nu-Metal sounding 'Save Us S.O.S.' the lyrics are very weak; "Tick tock...you on the phone? Ring ring nobody's home." Still, Hot Hot Heat can be forgiven, as generally this is a very accomplished debut and at times is brilliant.

Alex Moran



hoggboy
or 8?
Liberation Music

Ian 'Sex & Drugs & Rock & Roll' Dury has a lot to answer for. Nothing against the sex and drugs end of rock-'n'-roll, of course, but there've been so many great records out of late focusing on those aspects that others that are at least as important have gone virtually ignored.

Oh, my point? Hoggboy have just made a damn fine driving album. And they've hardly even noticed, what with all the sex they're bragging about having (in a decidedly unconvincing American accent - you're from bloody Sheffield, guys, get over it!). Oh well, their problem, not yours. This is one to take with you on the road when you're visiting mates in some shitty desert halfway to Sydney. It's all the kind of indifferent-Strokes rock that's almost middle-of-the-road these days, but they have the sense never to even think about taking their foot off the pedal. Quit groaning, I mean this record just doesn't slow down. Or quieten down, for that matter. You'll be cranking the dirty-brilliant instrumental 'Call Me Suck' and, well, driving and draining 'Death of a Friend?' loudest.

Jiminy Krikkit

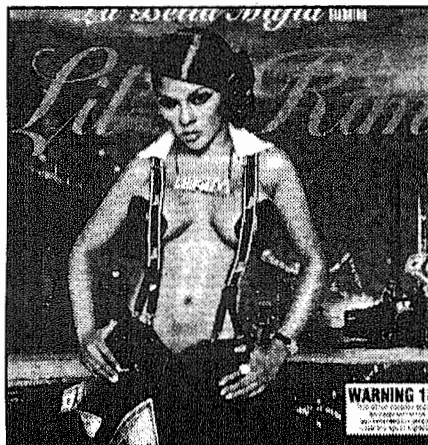


Soundtrack
Jackass-The Movie
Various Artists

Because the *Jackass* movie is not as closely linked to MTV as the show, the guys from *Jackass* decided to include songs in

the movie and on the soundtrack that would never be played on MTV. The songs on the movie soundtrack are a lot better than the ones that I have heard in the show. The songs in the show made it feel, sometimes, as though you were watching an extreme sports show. My personal love of old metal has prevented me from really enjoying this CD. There are some great tracks however, such as Swedish, all-girl outfit the Sahara Hotnights' splendid 'alright, alright (here's my fist where's the fight)' the truly exceptional Ramones song 'California Sun' and a brilliant track from the Detroit Cobras called the 'Cha Cha Twist'. The rest includes various heavy metal and punk bands that are recognisable but are too boyish for my liking. Sir Mix-a-Lot makes a well earned cameo with his 1991 hit 'Baby Got Back' and Andrew WK single 'We Want Fun' is just as entertainingly crap as his other songs.

Sheena

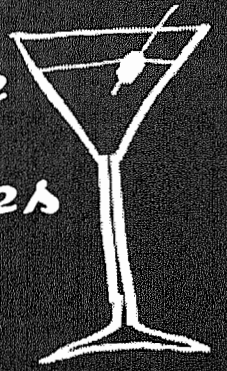


La Bella Mafia
Lil' Kim
(Warner/Atlantic)

Lil Kim's *La Bella Mafia* concept cover artwork is an eye-catching advertisement for the smooth, refined grooves contained within. It must be said that she has retained her outstanding unique feminist touch, whilst expanding on her musical talents. Kim's new collaborations with relatively unknown artists and producers have meant that this album is very much her own creation. One can easily chill out to or relate to *La Bella Mafia*. It is a diverse collection of sixteen tunes. These range from modern 'hardcore' chick rap to soulful R&B that harks back to the very roots of the genre. Songs such as, 'Can't F*** with Queen Bee' and 'This is Who I Am' demonstrate Kim's desire to communicate about lost friends and the journey out of a bad place- and people who try to bring you down as a result. The song, 'Shake Ya Bum Bum' is a sweet, chilled out song that inspires you to do just that. Lil' Kim has presented a well-rounded (excuse the pun when you see the cover!) album that contains the right amount and order of attitude, funk, personality and melody to perpetuate a highly successful career for the 'Queen Bee' of rap.

Jo

The Singles Bar



Massive Attack
Special Cases
EMI

Picking up where *Mezzanine* left off five years ago, 'Special Cases' has a slightly more organic feel than Massive Attack's previous work. The guitars have been ditched in favour of luscious-sounding strings and Sinéad O'Connor adds her own brand of divine vocal intervention to a song that is, in the end, beauty personified. In a nutshell: buy it. And all their other CDs too.

Guybrush Threepwood

Coldplay
Clocks
EMI

Clocks is (arguably) the most evocative track from the more fragile, fretful world of Coldplay's recent second album, but is the single worth it? New and unremarkable 'Crests of Waves' and 'Animals' are followed by a ridiculously sentimental radio version of 'Yellow', and forget the UK MTV live take of 'In My Place' (unless you appreciate choirs of fans). Buy for the excellent cover design only.

agd

One of My Kind
Rogue Traders vs INXS
Festival Mushroom

This tune is a B-grade 'dance' effort, obviously slapped together to cash-in on the latest wave of INXS nostalgia (see also Grinspoon's 'Don't Change'). Propped up by a mish-mash of samples from 'One Of My Kind' and 'Need You Tonight', this single is the fruitless result of the Rogue Traders' effort to match the success of hit remixes like Run-DMC Vs Jason Nevins' 'It's Like That'. Better luck next time.

Fat Cat

Placebo
The Bitter End
Hut/Virgin

I am pleased to report that Molko and friends continue to deliver quality wrist-slashing rock... although this isn't quite up to the brilliance of their previous lead singles. B-sides are also decidedly underwhelming; you may be better off waiting for the album.

Jiminy Krikkit

Fresh off the back of a truck..

FILM SOCIETY PROGRAMME, TERM 1, 2003

Unless otherwise specified, films will be screened in the Union Cinema, Level 5 of the Union Building, at 7 p.m. on Thursdays; admission is free for members; membership is available for \$7 at the door. Door prizes will be drawn at all films. Full programme available at www.aufs.org

WEEK 5, Thursday 3rd April DOUBLE FEATURE!!

Rock All Night (1958)

Directed by Roger Corman. Starring: Dick Miller, Russell Johnson, Abby Dalton, The Platters, The Blockbusters, Nora Hayes. Al's Place is a rock and roll bar that plays host to the Platters and the Blockbusters together with an assortment of 'terminally hip barflies'. Two murderers on the run hold the place hostage. This 'fairly deranged rock and roll suspense picture' is a personal favourite of Corman's: 'one of the strangest movies I ever made'. It was shot on one set in a fortnight. (60 min)

Freaks (1932)

Directed by Tod Browning. This film sets up a nightmare collision between normality and abnormality when a group of circus freaks take revenge upon a beautiful trapeze artist and her strongman lover after they have tried to kill a midget. Browning used real circus "freak" performers to play sympathetic victims without a hint of sentimentality or voyeurism. The real horrors are the strong and handsome 'normal' people. Banned in the UK for 30 years and heavily cut in the USA. (63 min).

WEEK 6, Thursday 10th April A Night of Short Films (a.k.a. 'The Projectionist's Nightmare')

In no particular order:

Dawn Flight (1976)

Starring Dennis Arndt. A surreal story of a young glider pilot. (22 min)

Ubu (1978)

An animated version of the story Ubu Roi by Alfred Jarry.

Loony Tom the Happy Lover (1951)

A slapstick comedy which has become a film classic on both sides of the Atlantic.

In The Night Kitchen (1987)

Based on the classic children's story.

Klatka (The Cage) (1986)

A rat desperately tries to escape from its confinement accompanied by triumphant music.

Revenge of the Kinematograph Cameraman (1912)

Gees, we thought this one sounded interesting.

Watchmaker Mole (1976)

Once again Mole graces our screens.

Zea (1981)

Visual trick film

Eye (1972)

In this highly imaginative animated film, one disembodied eye embarks on life's adventures.

STOLEN

A gold Avanti Ventura bike with a rack on the back. Taken from outside the south wing of the Med School last Tuesday, March 18. If anyone knows anything about its whereabouts, please contact the Students' Association ASAP. Student desperately needs it back as it's her means of transport! \$200 reward.

ADELAIDE UNIVERSITY 8-BALL CLUB

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

Nominations are called for the following positions:

President

Vice-President

Secretary

Treasurer

Plus four (4) general positions
Nominations and voting will take place at the IGM

The constitution will also be voted on. All financial members are eligible to vote. For more information, contact Geordie Murray at geordie.murray@adelaide.edu.au

WANTED

'cos I need to be clever

Psychology Book: Themes & Variations,
Author W Weiten 5th Edition 2001
Call Tom 82937169

WAR AND PEACE

History Department Seminars

Mondays 1.10-2pm, Napier Room 420

April 7:

Trevor Wilson (Professor Emeritus, Department of History)
"War against Terrorism: the Musical"

May 12:

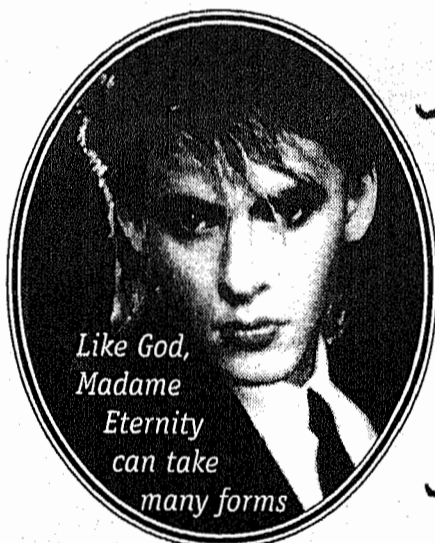
Michele Cunningham (Visiting Research Fellow, Department of History)
"We're all the same now!- The issue of leadership and rank in prisoner of war camps".

June 23:

Catherine Speck (Lecturer in Art History, Department of History)
"Scars, Wounds and Memories: Women Artists Portraying the First World War's Remnant Landscape".

All welcome

Enquiries : ph 8303 5032 or email julie.mcmahon@adelaide.edu.au



Madame Eternity's April Outlook

**Charges of \$1.99 per word will apply
if you proceed after this sentence**

A reading for the President

Turn, turn, turn, turn, turn. This is the season of your discontent. I see change in your life, an altercation, or an argument about finances. There is also a lot of sand. Sand, sand everywhere and not a drop to drink. You are feeling overwhelmed by a project that you have begun but are not sure that you can finish. Remember when you were small? Someone wouldn't let you play outside when it was raining but you wanted to jump in the puddles. You weren't afraid of the mud! A lame political leader from the past, who has crossed over, is telling you to sell the ornamental vase and SELL IT TODAY! They are watching you, and you know that they know that you know a lot more about things than you are letting on.

To hear the rest of your reading, please send me \$9.95, a photocopy of your left thumb and a drawing of your family in crayon.

M.E.

