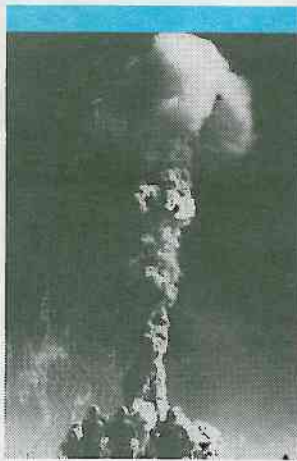


An important message from the Prime Minister

***Ask not what your country can do for you,
ask what your country can do for America.***



THE STUDENTS ASSOCIATION OF THE UNIVERSITY OF ADELAIDE AND DO PRESENT...

OzBall 2008

main stage

machine gun
fellatio

gerling

waikiki

rocket science

gelbison

marquis

dj spankmeharda

march 1st

in the

adelaide uni

cloisters

doors open at 5

minke sizla stage

curse of dialect (live - melb)

new pollutants (live)

+ dj's sharif galal (j) denorthwode, libby
+ toby 1 (live)

+ dynamic duo paul & catherine

triple j will be broadcasting live from the minke sizla stage

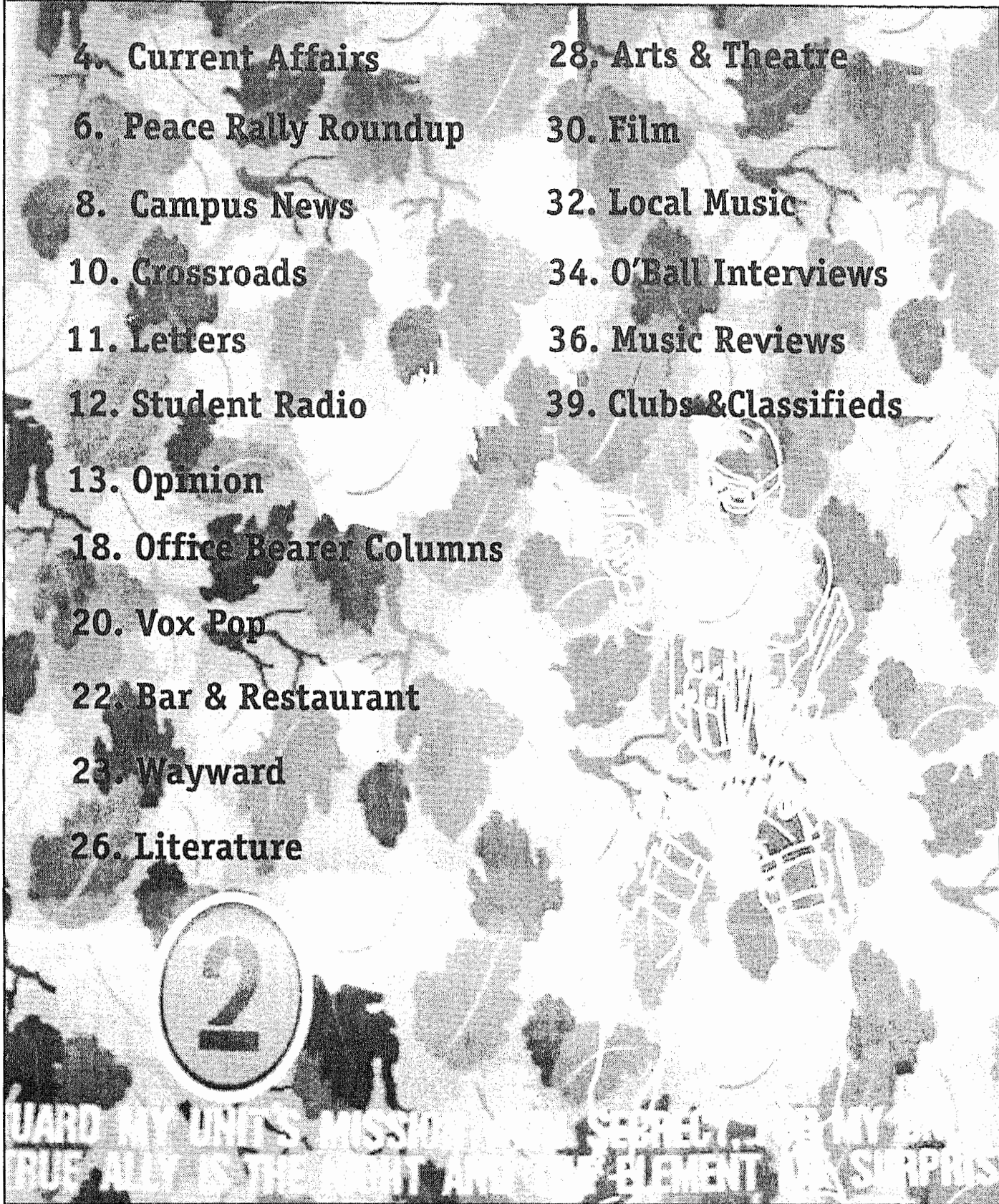
tickets

\$22 + bf (adelaide uni students)

\$27.50 + bf (general)

available at cib outlets or the students assoc.
for more info contact: eball2008_queries@hotmail.com



- 
- | | |
|---------------------------|-------------------------|
| 4. Current Affairs | 28. Arts & Theatre |
| 6. Peace Rally Roundup | 30. Film |
| 8. Campus News | 32. Local Music |
| 10. Crossroads | 34. O'Ball Interviews |
| 11. Letters | 36. Music Reviews |
| 12. Student Radio | 39. Clubs & Classifieds |
| 13. Opinion | |
| 18. Office Bearer Columns | |
| 20. Vox Pop | |
| 22. Bar & Restaurant | |
| 23. Wayward | |
| 26. Literature | |



Editorial

Greetings!

Welcome to the seventy-first consecutive year of *On Dit*. For those of you who don't know, *On Dit* is the student newspaper of the University of Adelaide - one of only two surviving weekly student publications left in Australia.

After flicking through the following pages, you could be forgiven for coming to to conclusions. (1) This is our first shot at putting together a newspaper (don't worry, our learning curve is currently steeper than John Howard's defence budget). (2) We are not ashamed of voicing our opposition to the war in Iraq.

However, if there is one thing that we believe in more than peace, it's freedom of expression. Loosely translated, *On Dit* is French for We Say. There is no question that the majority of students at this university (and every other university with the possible exception of Bond) are opposed to the war. As such, we will reflect this sentiment, or so help us, we'll sell our printer and hightail it for Mexico.

Having said that, we will endeavour to print almost anything you throw at us - from user-pays conservatism to militant Marxism.

We hope that you derive some enjoyment from this edition. Please accept our sincerest apologies for any ideas/pages that shock or confuse you. We haven't slept for quite some time.

**Cruickshank,
Clark &
Mahoney**

Volume 71 Edition 1 24/2/2003

Distribution
Michael Scott Fyfe

Subeditors

Opinion: Steven Robert & Dave Roberts
Current Affairs: Rosie Sidey
Campus News: Matthew Walton
Vox Pop: Jo O'Connor & Matthew Osborn
Bar & Restaurant: Belle Hammond & Sarah Eckermann
Wayward: Jonathon Makai
Literature: Rosie Lovell
Arts & Theatre: Leo Greenfield & Maxim Sharoglazov
Film: Matthew Osborn
Australian Film: Victoria Hammond
Music: Sara King, Jenny Kalionis & Michael Fyfe
Phoney
Horrorscopes: Nat Enright

About the cover

Message may not actually be from the Prime Minister.

Wanna write?

Then come on down to the *On Dit* den, located in the basement of the George Murray Building (wedged between two sets of poorly maintained male toilets), and adjacent to the Barr Smith Lawns. Or for a more pleasant aroma, email us on ondit@adelaide.edu.au or call us on 8303 5404 or 83036490.

Next Edition:

Deadline February 26,
Published March 3.

Medals of Honour to:

All of our little subeditors & proofreaders, Mikey (Master of the Tazo Theme Song), snake frames, Cheddar, Yakultron for enduring numerous back-humpings, Bonnie & Roger for fielding far too many phonecalls, *On Dit* international contingent (Mel, Penny & Clem), ginger beer (you're just too tasty), ginseng gum, Fiona Dalton and her husband.

Court Martialing to:

Resident cockroaches (stop plaguing our office you filthy bearts), the vending machines outside the Wills & ska music.

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

Bipartisan support looms, Security Council set to support Bush.

The Australian Labor Party has for several months claimed that it would grant support for Australian involvement in a war in Iraq only if the United States and Britain were able to win the backing of the United Nations. In effect, the Security Council's Official Seal of Moral Okayness is the key to bipartisan support for the deployment of Australian troops in Iraq.

Until recently, the Opposition's anti-unilateral stance has yielded a more than satisfactory compromise: it managed to condemn the Howard Government's handling of the Iraqi issue without necessarily ruling out the eventual involvement of Australian troops. Outright rejection of the possibility of Australian involvement would have left the ALP open to accusations of standing in the way of the war on terrorism. Conversely, any policy supporting unilateral action would have failed to distinguish Labor from the Coalition, alienating itself from a large portion of the electorate. By insisting upon UN support, the ALP appears capable of rational and decisive foreign policy. Furthermore, it makes Howard appear eager for war, particularly in light of his continued deployment of Australian forces to the Gulf.

However, in light of suggestions that the Security Council will eventually capitulate to Bush's demands for UN approval, bipartisan support for a US-led invasion of Iraq remains a distinct possibility. If the UN vindicated Howard's eagerness to support the United States, Simon Crean would be forced to relinquish his anti-war stance, thereby consigning his party to its traditional position of irrelevance. ALP support for UN-sanctioned military action would rob Crean of his ability to access the rich vein of anti-war sentiment that opened up shortly after the Bali bombings.

On the other side of the floor, UN backing would play straight into the Coalition's hands. Howard, having so

inextricably linked himself and his government to the war in Iraq, would have the right to bleat 'I told you so' all through the Autumn sitting of Parliament. While the Opposition's apparent blessing, the Coalition would be free to take advantage of the kind of khaki patriotism that helped Howard win the last election.

According to Kevin Rudd, this scenario may be more likely than ever. Having met with delegations representing four out of five permanent members of the Security Council, the Foreign Affairs Spokesman believes that a fresh UN resolution will support military action against Iraq. In the wake of recent reports by Chief Weapons Inspector Hans Blix and US Secretary of State Colin Powell, word around the corridors of the UN is that only France, Syria, Germany and Belgium will vote against a second resolution.

Despite the current resurgence of anti-American sentiment, a fresh resolution could well see unanimous support in the Security Council. No country has confirmed its stance on a possible second resolution. The UN found itself in a similar situation less than three months ago, and found itself backing a resolution that many international law experts claim already gives the US a mandate.

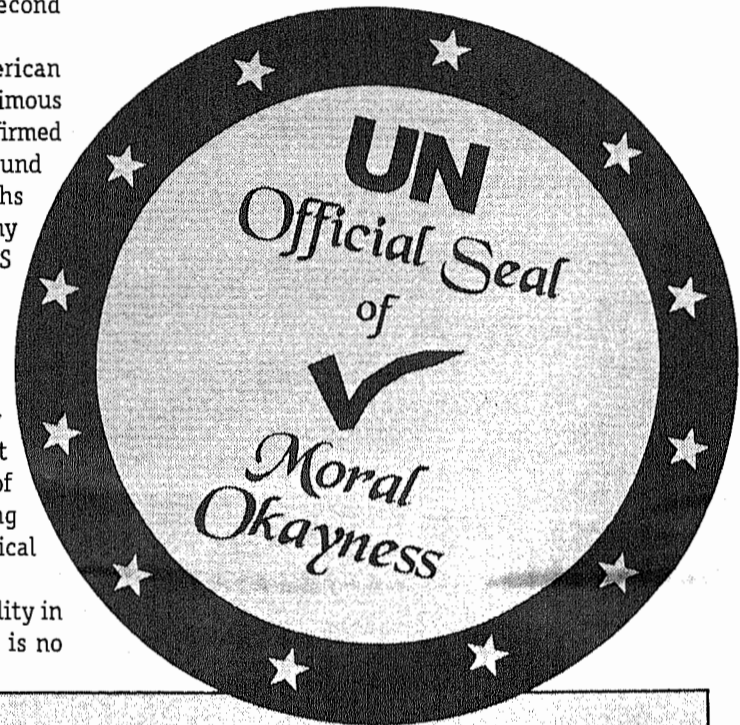
As far as the Australian political scene is concerned, UN support for a war in the Gulf is exactly what the Howard Government needs. The idea of participating in unilateral action is deeply unpopular with Australians, as is Howard's apparent submissiveness to the United States. A UN stamp of approval would remove both these thorns, allowing Howard to once again dominate the domestic political scene.

If Labor wants to maintain any shred of credibility in the eyes of the peace movement (which, happily, is no

longer to be sneezed at), it needs to stop short of supporting a UN sanctioned military strike. This, unfortunately, requires a dramatic policy turnaround - an option that carries with it a great deal of political stigma.

What the ALP should have learnt from its handling of the Tampa issue is that political irrelevance is a fate far worse than hackneyed accusations of indecisiveness. If Crean and Rudd know what's good for them, they'll start looking for a fresh way to link Labor with the current groundswell of anti-war sentiment.

Tristan Mahoney



IRVING BABY! NEW AND RETRO CLOTHING



33 TWIN STREET
(Just off Rundle Mall)

PH: 82325454

The most expensive fridge magnet in history.

Let's look out for Australia

Protecting our way of life from
a possible terrorist threat

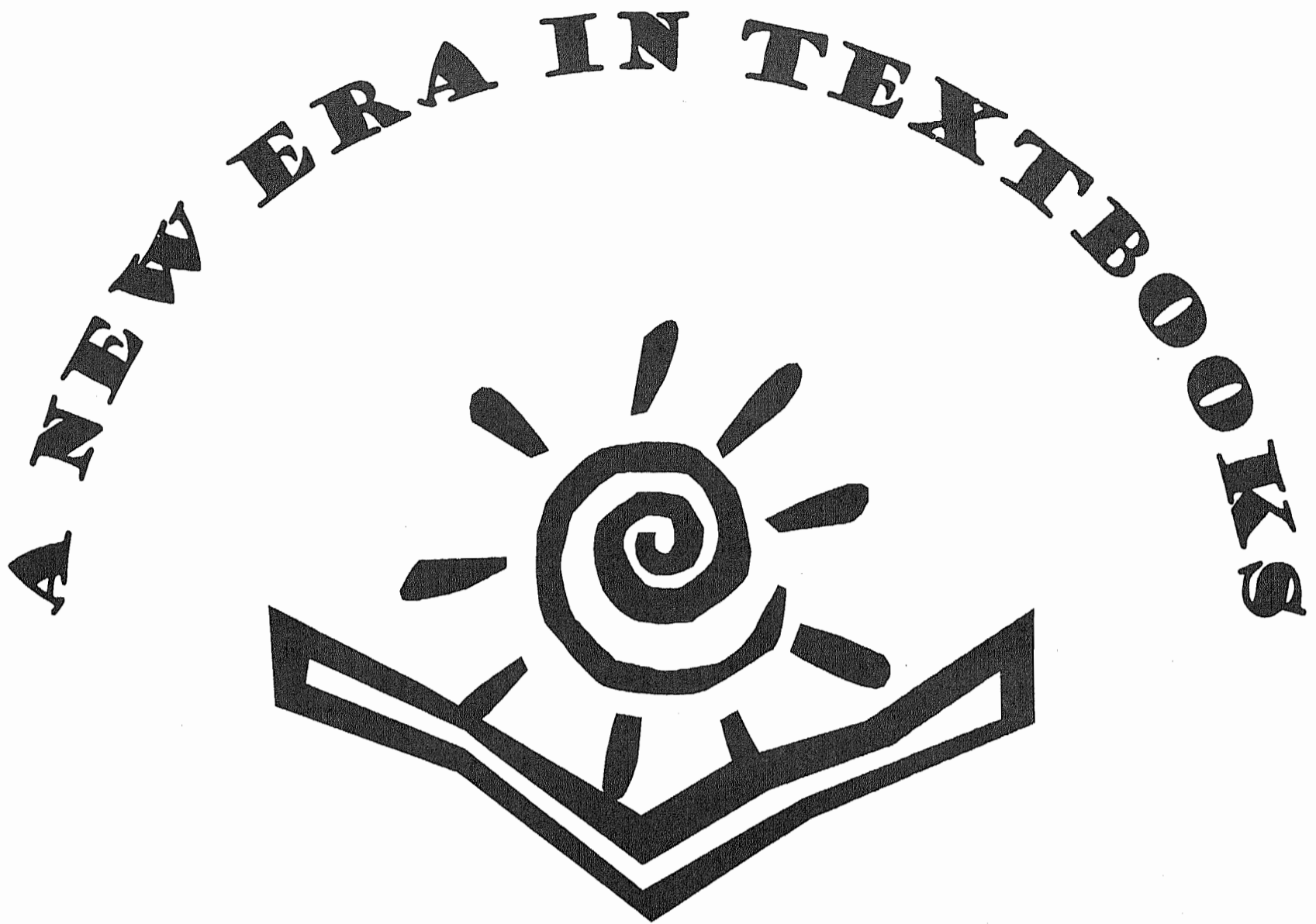


Commonwealth Government

You already know that the Federal Government's definitive treatise on the Terrorist Menace was mailed to every household in Australia.

You might not know that it cost more than \$17,000,000. That's more than twice the cost of John Howard's last work of alarmist tripe: *What You Need to Know About Drugs*.

The good news is that many Australians aren't swallowing it. So many packages containing the booklet have been labelled 'Return to Sender' that Australia Post are no longer delivering them to Canberra.



Be part of the new dawn in alternative textbook supply in Adelaide.
Visit these professional booksellers for friendly, knowledgeable and efficient help.

DYMOCKS

BOOKSELLERS

SA Bookseller of the Year 2002

- ❖ Accounting
- ❖ Business
- ❖ Commerce
- ❖ Economics
- ❖ English Literature
- ❖ ESL & ELT
- ❖ Humanities
- ❖ Languages
- ❖ Law
- ❖ Management
- ❖ Marketing
- ❖ Reference

Dymocks Education Centre

26 Renaissance Arcade (just behind Dymocks Rundle Mall)

Phone 8419 3216 or 8223 5380; Fax 8223 5539

email: education@dymade.com.au

A.C.N. 052 521 089

A.B.N. 29 052 521 089

RAMSAY

MEDICAL BOOKS & MULTIMEDIA

- ❖ Basic Diagnostic Equipment
- ❖ Complementary Therapy
- ❖ Health Science
- ❖ Human Movement
- ❖ Medical
- ❖ Nursing & Allied Health
- ❖ Pharmacy
- ❖ Psychology
- ❖ Reference
- ❖ Social Work

Ramsay Bookshop

98 Wright Street, Adelaide

Phone 8231 2066; Fax 8231 2069

Free call 1800 632 066

Email: sales@ramsaybooks.com.au

A.B.N. 21 055 364 175

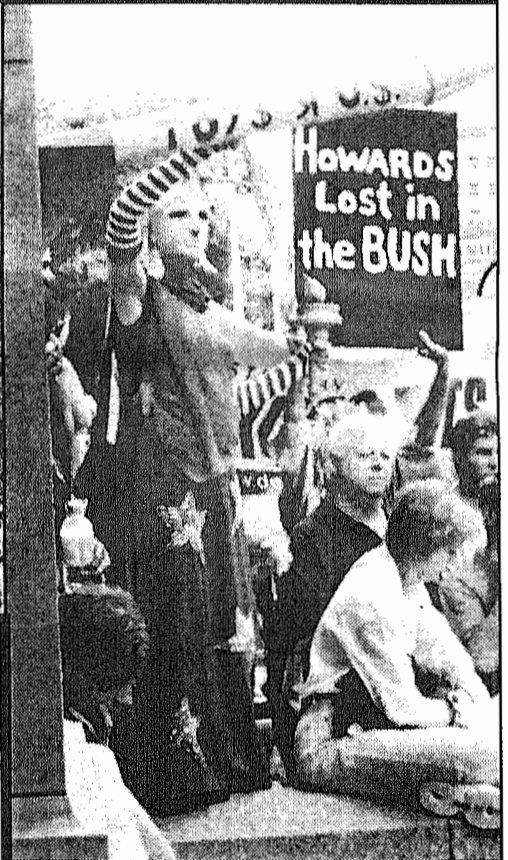
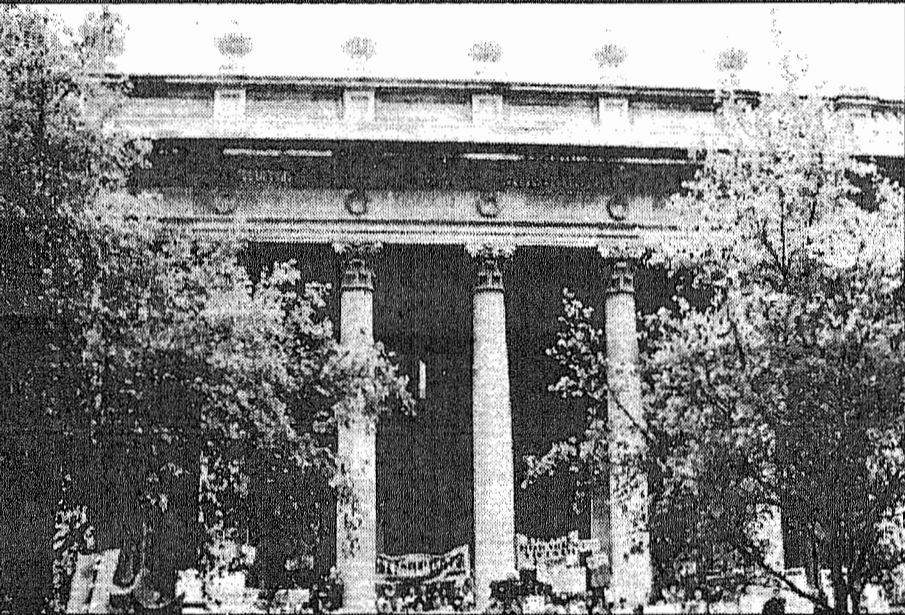
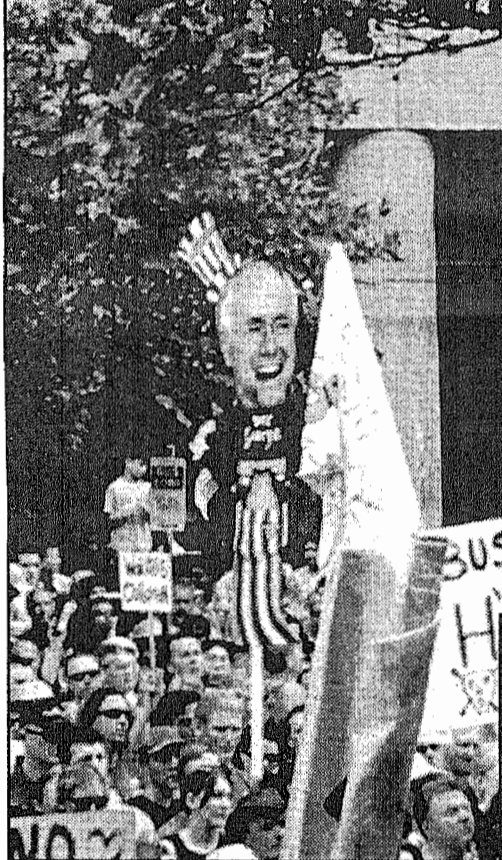
BEST PRICE GUARANTEED!

100,000 March for Peace



On Sunday February 24, over 100,000 citizens gathered in the Adelaide CBD to voice their dissent to Australia's involvement in a potential conflict with Iraq. Adelaide proudly hosted the largest peace rally per capita, with approximately 10 per cent of our population in attendance. The throng of concerned individuals gathered in Victoria Square at midday, armed with banners, puppets, protest t-shirts, and loud voices-a-go, ready to march the city streets to Parliament House.

The march moved at a leisurely pace, congesting King William Street, Grenfell Street, Pulteney Street and finally North Terrace before stopping at Parliament House.



Personal accounts and anti-war arguments entertained and informed the crowd, prompting waves of noise and cheering from the swelling mass. Speakers included Mem Fox (author), Brian Deegan (father of Josh Deegan, Bali victim), Sarah Hanson-Young (Students' Association of the University of Adelaide), Dr David Palmer (academic in American Studies) and commentary from an Iraqi child refugee.

Many students then concluded the day by gathering in Elder Park to discuss and plan the upcoming Student Walkout day (occurring on March 5). Further information on how to participate in this event can be found on page 8 of this week's edition.



February 16



Messages from home

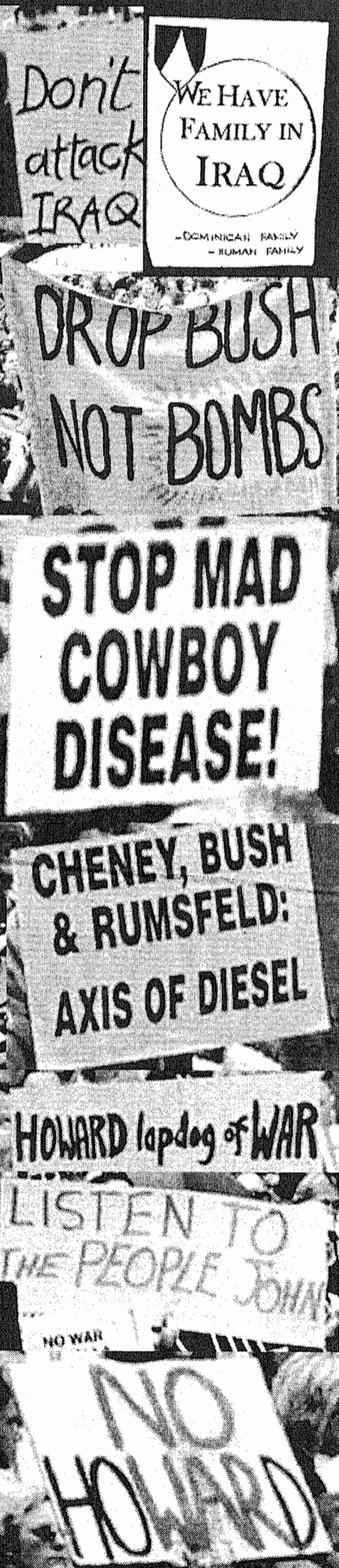
Postcards from overseas

A striking feature of this rally was the passion with which the attendees - many of whom may never have protested - expressed their views. Computer-generated placards, painted bedsheets and even decorated umbrellas were peppered liberally throughout the crowd. The messages were clear. Most placed the blame for the conflict firmly in the hands of a small number of powerful men: Bush and his American henchmen, Cheney and Rumsfeld, Blair, and our own Howard. It will be intriguing to see how these men fare at their next election opportunity, given rumours (and evidence) of a voter backlash.

The warmongering being refused was obviously transparent, given the motive for the conflict featured strongly in the crowd's messages: oil and money.

Others criticised the concept of war itself in this Western 21st century situation, seeing it as the climax of more covert racist and xenophobic policies. Protecting Iraqi civilians seems a priority for the Australian protesters.

Then there were the downright cryptic. If you can decipher the placard at the bottom left of this page, the editors would love to hear from you.

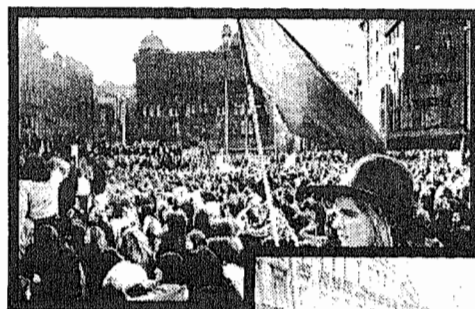


Adelaide's rally was just part of a wave of international protest, the likes of which the world has never seen.

The evening of Valentines' Day saw the first major Australian protest in Melbourne, with an astonishing 200,000 gathering in the city centre. This set a precedent for tens of thousands more to turn out during the weekend, bringing most capital cities to a standstill. Even sleepy Hobart managed to concentrate 10,000 people in the city centre. In all, it was the largest civilian mobilisation in Australia's history - eclipsing even the Vietnam moratoria that helped bring an end to our involvement in the Vietnam conflict.

Globally, it is estimated that between seven and ten million people gathered to voice their dissent. Over two million gathered in London, while an "illegal" protest in New York City managed enough to fill several city blocks. Tokyo gets the most improved prize, with a dense (and no doubt orderly and efficient) 3,000 protesters.

SYDNEY



Paris



Berlin



Tokyo



NEW YORK



An important message to the Australian UN ambassador.

If you, like many others, are concerned about the war being launched onto Iraq, pick up a pen and write a letter to our UN ambassador John Dauth. Below is simply an example of what you could write. His fax number to send letters to his New York office is 0015-1-212-351-6610. It works!

Dear Australian UN Ambassador John Dauth,

We are writing because the UN Security Council will shortly, we understand, consider the question of a second resolution on Iraq, and because you have, we understand, already told the UN Security Council of the purported 'necessity' to take military action against Iraq. We understand from media reports here in Australia that you have also told the Security Council that Iraq is in material breach of 1441.

These views in no way reflect, and are indeed completely opposed to, the views of the overwhelming majority of Australians. Nor do they reflect the views of the Australian Senate, which has as you must know, passed a resolution that condemns the entire approach of the government to this issue.

The views of the overwhelming majority of Australians were expressed on the streets of Australia's cities last Sunday, where at least 650,000 people expressed their complete opposition to any military action whatsoever against Iraq, with or without a security council resolution.

I remind you that in voting for and supporting any resolution that facilitates military action you are taking action that is completely opposed by both the vast majority of Australians and by the senate.

You should recognise that on any objective reading of the recent Blix Report, Iraq cannot even remotely be said to be in breach of 1441.

Iraq, with no nuclear capability at all and only traces of a former chemical and biological program cannot credibly be said to be a threat to anyone. However, there is reasonable cause for deep concern of the policies of the US itself, with some 10-12,000 nuclear warheads, and an increasingly aggressive foreign policy.

You should notify the Minister for foreign affairs Mr Downer that you are unable to support military action, and you should recommend a complete reversal of government policy.

I trust that you will find the courage and honesty, during the Security Council debate this week, to repudiate your statements made earlier last week and to call for a continued and intensified inspection regime and to oppose military action with the utmost firmness.

Signed,

Concerned citizens of Australia simply wanting peace.

The Students Association of the University of Adelaide and Midtown Records Proudly Presents

DisOrientation

DAY: THURSDAY 27TH FEB 2003

TIME: 8PM - LATE

WHERE: ARMOURY BUILDING
(BEHIND THE ADELAIDE MUSEUM Nth TOE)

MAIN ARENA

MARK N - Nasenbluten - Newcastle N.S.W.

MPK

Odyssey

Mr S

Ronsta

Vagas

Cheeky B

DaBre

STUDENTS TICKETS \$8

Available from the Adelaide University Students Association
or from the Barr Smith Lawns during OWEEK (24th - 28th FEB)

EARLYBIRD TICKETS - \$15 + bf. ALL OTHERS - \$20 + bf
Available at MID-TOWN RECORDS, VENUE TIX, KORRUPTION,
DE NIGHTCLUB, DIS RECORDS,
SANITY DANCE ARENA, CENTRAL STATION.



Students Against War STUDENT WALK OUT

Join with students all over the globe in an international student walk out against the USA lead strike on Iraq.

Wednesday 5th March

Meet 12.30 Barr Smith Lawns, Adelaide University
Ready to leave for march to Parliament House at 12.45.

For further details contact Sarah Hanson-Young, President of the Students' Association of the University of Adelaide.
Tel: 83035406 Email: sarah.hanson@adelaide.edu.au

SAUA Roundup:

On Dit keeps a suspicious eye on the relevant authorities

Relocations: The SAUA office bearers returned to work in early January to a brand-spanking new office. A relocation regime initiated by the Adelaide University Union to accommodate the shifting of the Unigym from Mackinnon Parade, North Adelaide to Union House has meant that you'll now find the SAUA on the ground floor of the George Murray Building, with the Union Studio having moved into the SAUA's old home. The 'open plan' layout of the new office has meant that the office bearers are forced somewhat into maintaining cordial office relations, rather than being able to caucus and run election campaigns from their individual, lockable offices. The open floor plan makes absenteeism more noticeable, with all desks being visible from the presidential office.

ATSI Officer: The position of Aboriginal and Torres Strait Islander Officer has been created this year, with an ex officio status until a referendum question to accommodate this position officially and permanently has been passed. Interim ATSI Officer Darren Kurtzer has so far set the bar high for the

- Welcome to the first SAUA roundup for 2003.
- This is the section to watch for the inside scoop on what is happening in your Students' Association.
- Remember, if you are interested in monitoring the actions of the SAUA for yourself, all students are entitled to attend the fortnightly meetings of the Students' Association Council.

department, forging links between the SAUA and Wilto Yerlo and the College of Aboriginal Studies in Music, recruiting collective members and planning campaigns for throughout the year. The referendum is likely to be held towards the end of Semester One.

Council fun and games: Sexuality Officer Jasyn Walsh earns this week's prize for the most well-meaning but most

misguided comment when he expressed concerns over use of the SAUA's photocopying machine without the SAUA's logo being placed on each copied sheet of paper. Cr Walsh was anxious about the SAUA acting as a "slush fund" for a non-SAUA autonomous campaign. The photocopying was for promotion of the upcoming peace rally, organised by the No War collective, and to which Council had already passed a motion to donate SAUA

resources. The No War fliers were deliberately designed to be as simple as possible, with no group's logo displayed. Despite this being pointed out, Cr Walsh stuck to his guns, suggesting that the SAUA's logo be placed on the peace rally fliers - just so people knew that the SAUA had put in its two cents. After much rolling of eyes, Education Vice-President Marrone finally put an end to the discussion simply: "It's a war, Jasyn."

SAUA in the news: The SAUA has maintained a fairly high media presence over the summer holidays. SAUA Councillor James Simpson was recently spotted in the *Sunday Mail* as a potential 'young gun for city hall', as he mounts his campaign for election to Adelaide City Council. We hope James will be able to fulfil his responsibilities as a Councillor in addition to his no-doubt hectic campaigning for a start in Big Person Politics. SAUA President Sarah Hanson-Young spoke before the crowd of 100,000 at the February 16 No War rally, as well as being interviewed on Seven News on the topic of Baxter detention centre.

Normanville Under Siege: O'Camp Returns for 2003

Well folks, it's official. The 2003 Students' Association Orientation Camp receives the award for the craziest O'Camp in living memory. And what a week of misspent youth it was. It all began early on Saturday, February 8, when 120 wide eyed, innocent (or so we thought) and impressionable first years were met by their 24 leaders, each a seasoned veteran in the art of partying down.

The first night was full of innocent fun and romantic misunderstandings aided by a great big square dancin' hoedown, moshing to Marquis (our resident band), and an introduction to hardcore O'Camp nudity by two extremely uninhibited leaders. The night remained action-packed with cinema on the lawns (in the hall) and a great big sing along/jam which went late into the night.

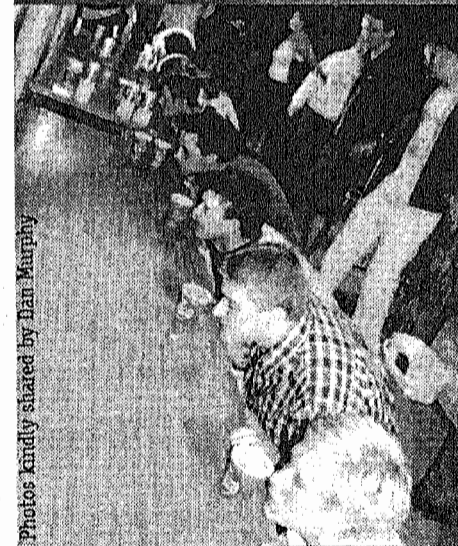
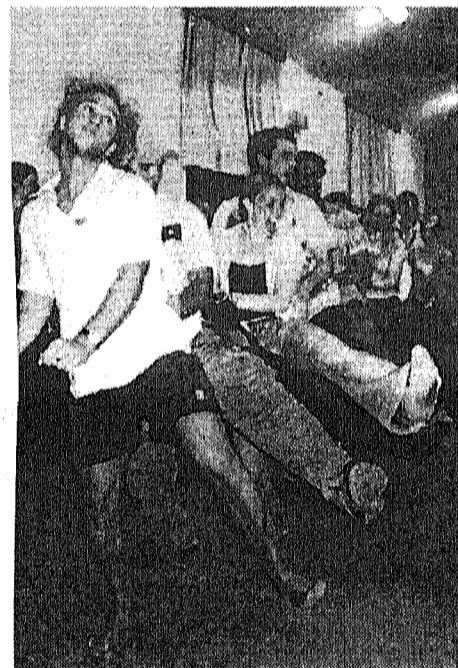
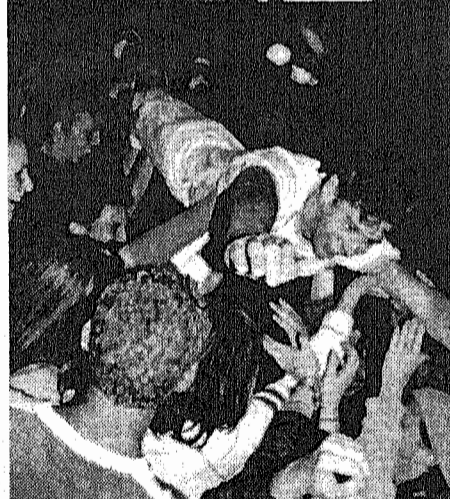
The second night was an O'Camp first - the wholesome family atmosphere of the Lutheran campsite was forever tarnished by a certain director's initiative to allow alcohol on camp. Rumour has it that the outdoor altar was desecrated several times that night - you know who you are, you fornicators! Those kids certainly put the 'O' back in O'Camp. This was capped off by the musical talents of the freshers in dorm No.10, as well as the freestyling

antics of our on-camp rapper M.C. Ezy-Dick and his golden shower hour. It went off! The night that followed was filled with promiscuity and debauchery. With urine consumption and group masturbation sessions aplenty, this truly was the stuff that urban legends are made of.

The final night of the camp was bad taste/ drag night (for all the sexy boy leaders). After much shaving, plucking and prancing the party got underway with quizzes and dares, including the consumption of perishable goods off one of the leaders' butts. Everyone then cruised to the Normanville Surf Club where we just slow danced the night away... if you can call it dancing.

Thanks to the efforts of all involved - this was a truly great and memorable O'Camp, stories about which will no doubt be told for years to come. Thanks also to the second bus which broke down five times (I kid you not) on the way back in one of those great stories of human struggle against adversity. And last but not least, a big thank you to the certain SAUA council members, who utilised their knowledge of the dark side of the force to crush our directors' hopes, dreams and general faith in humanity.

Victor Stamatescu



Crossroads looms, student activists occupy parliamentarian's office

Concerned students across the country carried out snap actions last Tuesday to coincide with Education Minister Brendan Nelson taking his Crossroads Review of Higher Education to the Federal Cabinet.

Student advocates are nervously anticipating a package that incorporates an extension of the up-front fee paying scheme, a loan scheme, additional fees on top of HECS, moves to introduce voluntary student unionism, and the possibility of \$150,000 degrees.

Actions in Sydney, Brisbane, Melbourne and Adelaide were co-ordinated by the National Union of Students and representatives from campus organisations.

In Adelaide, a group of about 30 protesters occupied the Frome Street office of Federal MP Trish Worth with the demand of a direct line to Minister Nelson to voice their concerns over the Crossroads package. Students from all three South Australian universities' students' associations were present, carrying placards displaying anti-Nelson sentiments. Reception and office staff at Worth's office disappeared into a locked room after the students entered.

The protesters took command of a back office through an unlocked door, where media outlets were telephoned and a letter explaining the protest group's objective and peaceful intentions was left in the reception area.

Police were called and seven officers arrived within

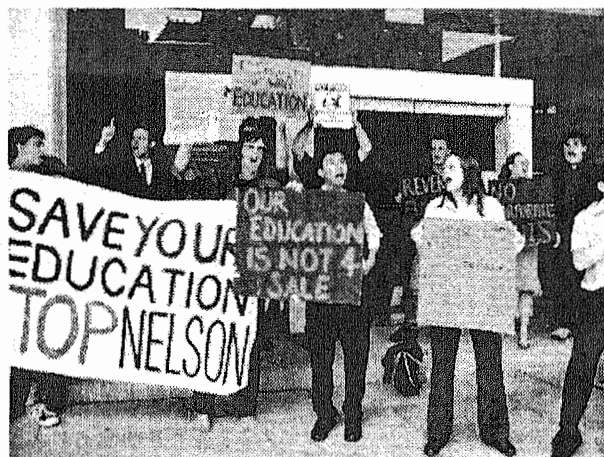
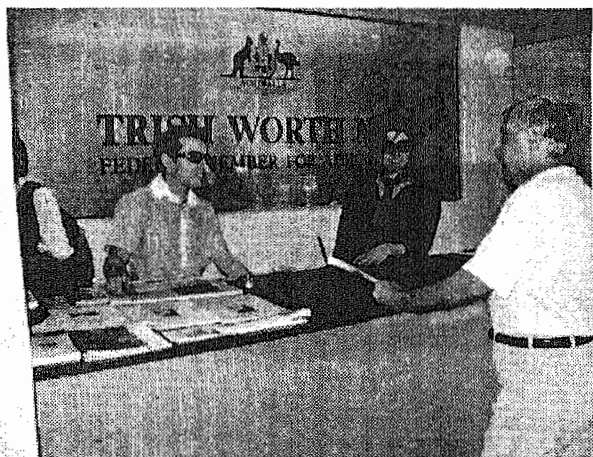
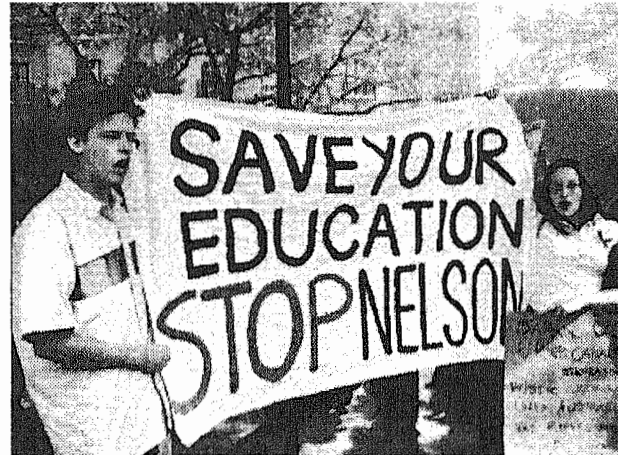
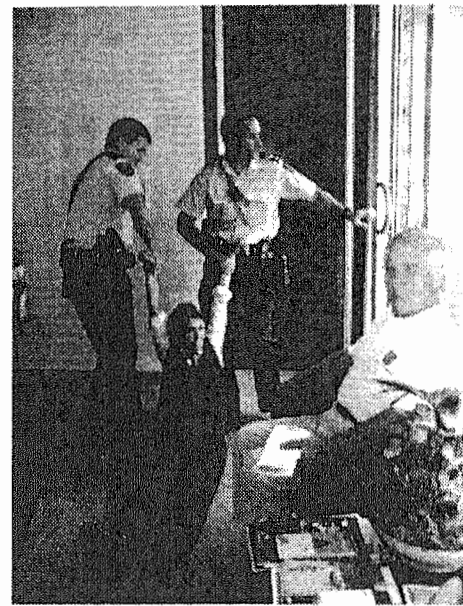
ten minutes of the occupation beginning and negotiated with the group. A Federal Police representative also attended. All protesters eventually left voluntarily, although one female student was forcibly dragged out by two officers after requesting that she be allowed to leave last. A picket line was formed outside Worth's office as police looked on.

The group then marched to the Flinders Street office of Senator Amanda Vanstone, where they were refused entry. Another picket line was formed outside Vanstone's office, as the police watched on. The protest group disbanded after a 20-minute demonstration, after fielding questions from present media representatives.

National Union of Students President Daniel Kyriacou says the February 18 actions are just a taste of what to expect in the coming months. "Students will build on today's success, planning campus-based actions in the weeks leading up to April 10th when once again students will take to city streets to oppose these reforms. The government is now on notice - students will not tolerate fee increases," he said.

Words: Gemma Clark

Pictures: Bonnie Cruickshank



Stop press...

The University of Adelaide has recently acquired a forty-year lease of the National Wine Centre for the low, low price of \$1 million...

More information in next week's edition of *On Dit*



Do you have a campus news story you'd like sniffed out?

Contact the Campus News sub-editor, Matthew Walton at matthew.walton@student.adelaide.edu.au, or, if you like, the Editors on 8303 5404.

GET WRITING NOW!



QUERELLE NEEDS YOU!
ALL QUEER PRINT FOR 2003 NUS
QUEER COLLABORATIONS PUBLICATION

- WRITING, PHOTOGRAPHY, PROSE, POETRY,
DIGITAL PRINT MEDIA, ESSAYS, EXPERIENCES, ALMOST ANYTHING
QUEER. FOR MORE INFO & GUIDELINES VISIT:

<http://querelle.nuswest.org.au> | querelle2003@nuswest.org.au

★ SUBMISSIONS CLOSE APRIL 15 ★

Letters

In today's environment, it's important to ask questions.

In the event of a letter-writing urge:

- Write a letter
- Make it no more than 250 words in length
- Avoid any sexist, racist, homophobic or defamatory content
- Include your student number
- If using a pseudonym, still provide your real name (marked 'not for publication')
- Submit it to the Editors via email, drop it down to the office on floppy disc (rich text format), or post your hard copy version in a submission box located on campus
- Look out for your name in print

Dear Editors,

Much has been said of the impending war on Iraq, or as I like to call it 'The War on Oil'. The analysis generally centres around debates on UN sanctions and disarmament but no real critique has been made on the connections between the war, the military and capitalism.

Capitalism relies on a theoretical model that assumes everybody is trying to maximise individual profit. And, by and large, society has conformed to the model, turning all things around then into commodities which can be bought and sold. This thinking reaches its peak in times of war where people and human combat all become commodities; killing loses its meaning.

This is a very important point and the last Gulf War and atrocities in the Middle East can be used to stress this example and to show the failings of the ALP and the soft left. It has been said time and time again that capitalism is cannibalism. This statement is usually used when referring to how corporate owners exploit their fellow humans in the desire to make profit. Capitalism often seems to thrive on the misery of some group of people. During the Gulf War the soldiers of both sides were used as tools that not only prevented profit loss, but also increased business. Certain facts surrounding the war are undisputable: hundreds and thousands of innocent people lost their lives; a

civilisation was destroyed. In capitalist America, the war took on quite different implications: there was a lot of money to be made. Without going into the obvious reasons why the war was wrong and unjustifiable, we can look at some economic results of the war. Desert Storm shirts, TV specials and bumper stickers capitalised on racist slogans and the deaths of many to sell products. The oil companies were perhaps the greatest winners in the profit category, and the popular anti-war slogans that has emerged today "no blood for oil" would have been more appropriate as "NO BLOOD FOR PROFITS".

The total cost of the Gulf War has been estimated at \$60 billion. This does not include the loss of allied lives and certainly does not include the losses of Iraq. If I use this figure as accurate, which would be a moral crime, we can see further evidence of American profits. With the allied contribution standing at \$57 billion and with the \$18 billion in advance payments from Saudi Arabia and Kuwait for new arms sales, the Gulf War turned out to be a money-making venture for the US government - a commercially successful venture if you will. Not only the government, but large corporate construction companies increased their bank accounts by rebuilding Iraq. The more damage, the more rebuilding, the more profits. It is perverse to profit from war, but it does happen. Is it too fanciful to think that Bush, Blair and Howard would be eager for war to boost the economy and personal profits, decrease unemployment and raise patriotic fervour (an easy way to keep locking up refugees) all under the guise of a stated military objective?

There are no conspiracy theories in relation to the War. The truth is far more insidious: to profit from war is a rational act in capitalist system that turns everything into a commodity whose only value is determined by the free market. Thus capitalism, as far as it basis lies in the dehumanisation and exploitation of people for wealth, cannot be accepted by myself or anybody who claims to have a social conscience. I freely admit I am the inheritor of the white supremacist, patriarchal, capitalist world order. A prime position as defenders of the capital of the ruling class and the overseers of the underclass has been set aside for me by my parents, upbringing, culture, history, and yet I have the moral gumption to reject it. I reject my inherited race and class position because I know they are bullshit. To that end I implore and encourage all students who are opposed to this racist, capitalist war to participate in the Global Student Walk Out on March 5.

In Solidarity,
Nat. F. Enright.

Letter of the Week

Dear *On Dit*,

The law school is so mean. I wanted to do the Transnational Crime course over the summer, but I couldn't and the only reason was because I couldn't afford the astronomical \$1000 up-front fee, and neither could my mummy or daddy. Seriously, the fact that no HECS is offered is really really awful for students who weren't born from Burnside stock. This is supremely unfair and should be rectified.

Fat Cat

Dear Eds,

I have a bone to pick and it concerns the dumb bastards at the Big Day Out this year who thought it would be hilarious to throw bottles of water at performers during their respective sets. What crap. Adelaide barely gets decent gigs as it is, with most bands doing an east coast run and then skipping west to do Perth shows, leaving Adelaide punters high and dry. I have waited years to see Jane's Addiction play, and to almost miss out on 'Jane Says' because some tool was throwing shit on stage makes me really pissed off. Even the Queens and the Foos had to cope with similar behaviour, the former simply choosing to finish their set ten minutes earlier than planned. With the world being as screwy as it is right now, I for one would like to see these jerks realise that there's no longer going to be leniency for their stupidity. Life's too short to put up with crap. If there's a knob in your life, whether it be an annoying friend whose antics you've endured for years, a whining partner, a war-hungry world leader or maybe someone you may meet on the Barr Smith Lawns who gives you the shits, tell them! Wankers just give the rest of us bad names. Sure, be young, have fun and run

amok from time to time, but realise that if you give someone a fucking headache, they're well within their rights to smack the crap out of you. All I'm asking is for people to think about the shit they pull, rather than ruining everything that is fun in life. It ain't too much to ask.

Angsty

2nd Year Design Studies

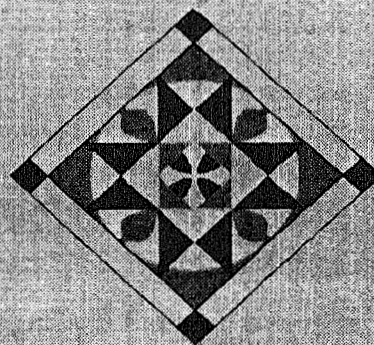
Dear Eds,

There sure are a lot of possums in the parklands these days. The other night, cruising through, I came across eleven of them in total. They were doing various possumy things like pausing at the base of a tree at my approach and then skittering up as I got closer. I've never seen so many of the bastards in one place at one time. There were two of them who happened to both run up the same sapling and then proceeded to snarl at each other in a disturbingly territorial manner. I'd be suspicious if I were you. They're plotting something, you mark my words. Usually I think of possums as inherently cute. It disturbed me greatly in my walk to come across a downright hideous specimen. It made my guts turn, and that's no mean feat, let me assure you. I walked right up to it and it stared at me with beady eyes and then pointed its arse at me. I'm not sure if it was trying to make a point or not.

I'm also seeing a lot more locusts around than I'm used to. Do you think there'll be another plague? Sure wouldn't want to be a farmer, what with the drought and then forecasts of floods as El Nino winds down. These speculative locust plagues would be the icing on the cake. It makes you want to come over all biblical and slay some first-borns. Maybe not.

Blood out
Yak

Vacancies for Choristers St Peter's Cathedral



There are a few places available for Altos, Tenors and Basses in the Cathedral Choir.

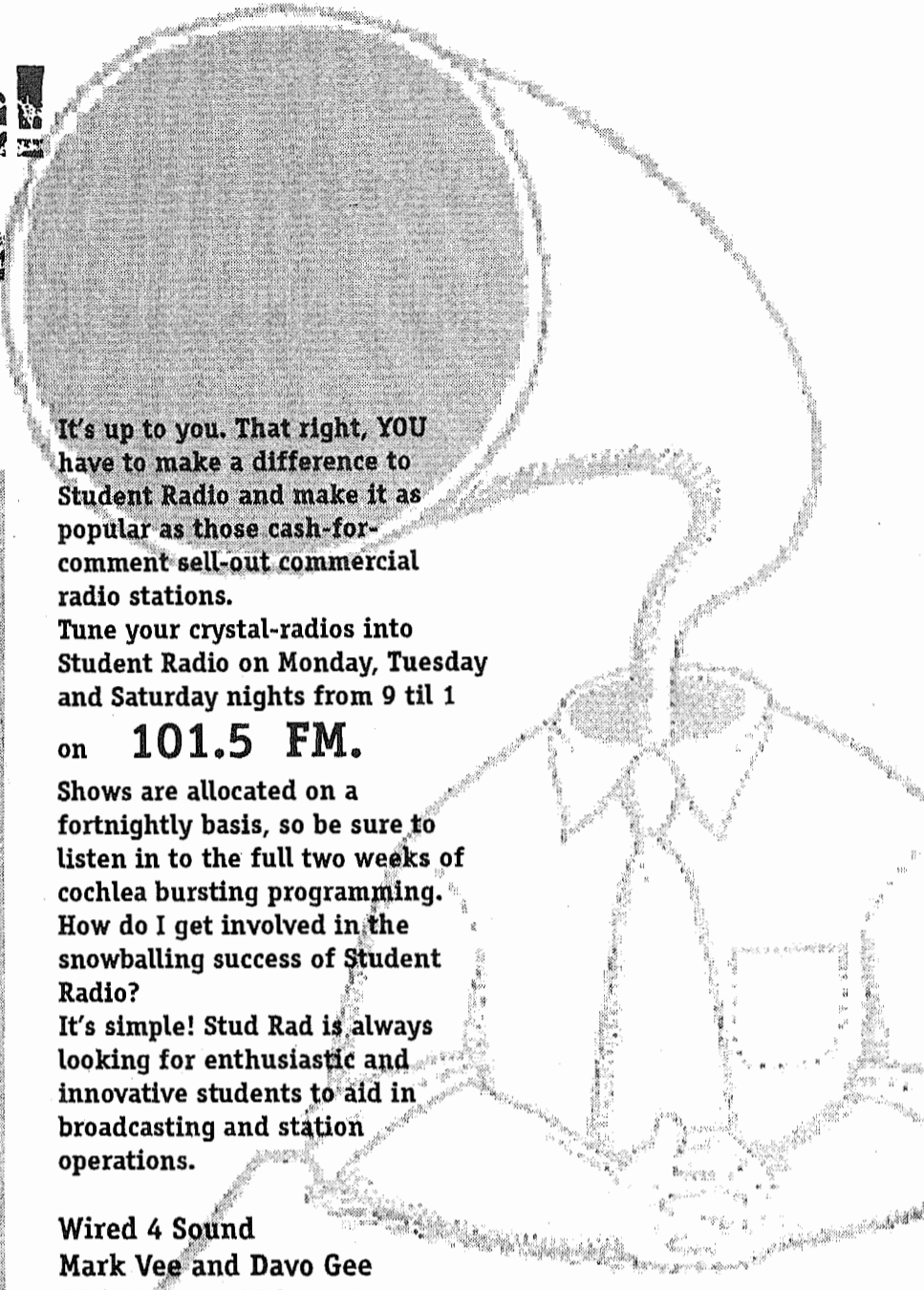
The choir has a busy, but enjoyable, schedule.

If you have some experience in choral singing, and sight reading, consider auditioning.

Scholarships are available.

Please contact the Director of Music, Leonie Hempton, at St Peter's Cathedral on: 8267 4551 or 8272 8291

Give Me Noise! Student Radio 101.5



It's up to you. That right, YOU have to make a difference to Student Radio and make it as popular as those cash-for-comment sell-out commercial radio stations.

Tune your crystal-radios 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. How do I get involved in the snowballing success of Student Radio?

It's simple! Stud Rad is always looking for enthusiastic and innovative students to aid in broadcasting and station operations.

Wired 4 Sound
Mark Vee and Davo Gee
AUSR DIRECTORS

Rotation 1

9 til 10 10 til 11 11 til 12 12 til 1

Monday

Saturday Night Roller Disco	Three Chords	Punk Around	Heavy As...
-----------------------------	--------------	-------------	-------------

Tuesday

LOCAL NOISE	On Dit Radio	Soup	Lost in the Mix
-------------	--------------	------	-----------------

Saturday

Roots Records	Hullabalooza Radio	G-Spot	Paul + DJ Zanda
---------------	--------------------	--------	-----------------

Rotation 2

9 til 10 10 til 11 11 til 12 12 til 1

Monday

Form of Intellect	Vinyl Lounge	Flux Capacitor	DJ's Choice
-------------------	--------------	----------------	-------------

Tuesday

LOCAL NOISE	Motown Hour	Don't AskUs We're Just Girls	It's not deadair... it's a dramatic pause
-------------	-------------	------------------------------	---

Saturday

London Loves Whippin' Piccadilly	Working Title..with Emma + Dan	Pirates of the Airwaves	Stefan Jazz
----------------------------------	--------------------------------	-------------------------	-------------

Learn to use your computer with confidence

*Private tuition
beginner to advanced*

word processing, spreadsheets
internet, email, web pages
keyboard skills, and more...

FREE first consultation
FREE antivirus software
(internet access required)

Guaranteed results
Adelaide Computer Tutors
free call 1800 785 896

enquiries@adelaidecomputertutors.com.au
239 Magill Road, Maylands 5069 South Australia

601 Words

Why do we have an opinion section, then? *On dit* is french for 'we say', so, in essence, this paper is about what students think/feel/want/opine (ie to have an opinion about and specifically, share that opinion). In this, the 'Lucky Country', we have the institution of 'free speech', which seems a little shaky in these corporate driven, increasingly ultra-conservative days. Thankfully the law is not administered by the likes of Microsoft or McDonalds, as we'd have to be all the same, yet appear to be able to do things in many different ways, or all be McHappy. Even as I am writing this in Word, the Microsoft-created spellchecker is objecting to a whole bunch of things in the vernacular (except the word "Microsoft"). We all hear of the oppression of democracy in countries like Taliban-led Afghanistan, or those in the Axis of Evil. It may not have occurred to Bush et al, but the people of those countries might oppose their leaders (and so the Axis would more accurately be only their leaders, not the whole country). They could also be perfectly happy with the current regime (and so might not want to accept American corporate-commercialism, with all the traps that it holds, eh you WorldCom directors?).

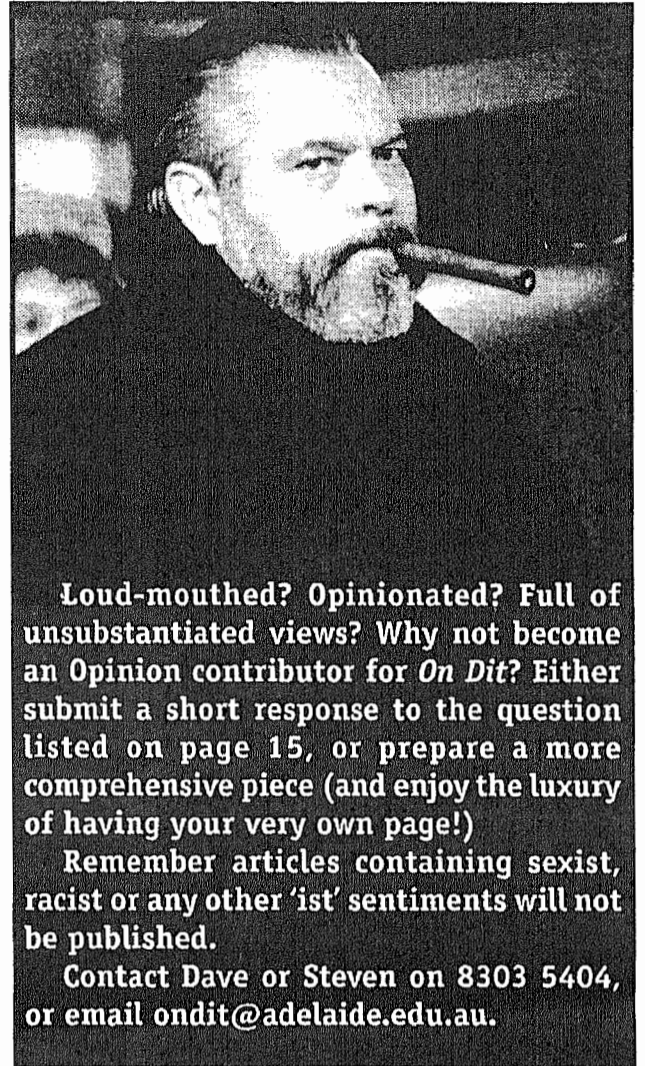
Just an interesting point here. I heard some idiot say - I think it was Alexander Downer - that a war with Iraq wouldn't last long, because the Iraqis don't have the heart for it, and they don't really support Saddam. Two things to consider: "It'll be over by Christmas" and the fact that shops in Baghdad that do nothing but sell portraits of their illustrious dictator do good trade. Downer's comment also sounds like the traditional British Empire "the greasy towelheads will run at the taste of cold steel" warcry.

Just being different to the world's largest economic

power doesn't mean being wrong.

Back to opinion. Unless students opine, they cannot express their desires, especially in areas where there might be student-specific problems such as Voluntary Student Unionism (VSU) which is not in the best interests of students. Do you want to have left year 12, come to uni, and find that it is exactly the same, except instead of being SABSSA fed we are being, for example, just pulling an example out of the air, Santos fed? Students are an autonomous body, and opining is the closest thing to posing a question (to take a political parallel) to your MP to ask in Parliament. It is even better (somewhat subjectively, I must add), since the problem/whatever is being simultaneously brought to the attention of perhaps 10,000 people in your micro-society (at least two-thirds, then) whom the problem/whatever will also affect. Proactive people in that micro-society can then put pressure on the right spot to do something about the whatever. Hopefully, the number of proactives is larger than just student politicians and other 'wacked out greenie/hippie/commie/etc activists', and this includes YOU, the reader. If you're a fresher, then start the habit of voting early in elections week (it stops people from hassling you wherever you go) and taking an interest in the issues that affect you. It makes my job a lot easier if we have a glut of written pieces (preferably in electronic RTF format, or emailed to the address at the bottom of the page). It also shows that people care about their education, and are not just here to work towards a career. A French philosopher (Descartes?) once said, "I disagree with what you say, but I will fight to the death for your right to say it." That is my opinion.

Sub-ed Dave



Loud-mouthed? Opinionated? Full of unsubstantiated views? Why not become an Opinion contributor for *On Dit*? Either submit a short response to the question listed on page 15, or prepare a more comprehensive piece (and enjoy the luxury of having your very own page!)

Remember articles containing sexist, racist or any other 'ist' sentiments will not be published.

Contact Dave or Steven on 8303 5404, or email ondit@adelaide.edu.au.

A decision that just doesn't add up: 10 realities of war to be alarmed about.

1. The United States, with the support of the Australian government, is threatening all-out war on Iraq that will cost thousands of innocent lives and further destabilise the Middle East.

2. The people of Iraq suffered through war against Iran from 1980-88. An estimated 205,000 people died in the 1991 attack by a US-led coalition - over 70% were civilians.

3. Over the last decade, economic sanctions - enforced in part by the Royal Australian Navy - have resulted in the unnecessary deaths of hundreds of thousands of people, especially children and the elderly.

4. This is not about Iraq's weapons of mass destruction, which former weapons inspector Scott Ritter says have been "rendered harmless". There is talk about 'evidence' but it is simply a public relations stunt to justify war. US Defense Secretary Rumsfeld recently paraphrased Winston Churchill: "Sometimes the truth is so precious it must be accompanied by a bodyguard of lies."

5. This war is not about Iraq's military strength, which was severely disabled by the 1991 Gulf War and a decade of sanctions. White House spokesman Ari Fleischer has stated: "The policy of the US is regime change, with or without [weapons] inspectors." Iraq has the world's second largest oil reserve, and America wants to bully its way into controlling them. This is a war about oil, not democracy.

6. When George W. Bush talks about 'regime change' he means replacing a brutal dictator he doesn't like with

a brutal dictator who will do his bidding, as in Pakistan and Saudi Arabia.

7. UN resolutions on disarmament and human rights will only work if they are applied equally, without fear or favour. All the nuclear powers and all Middle East states must abolish their stocks of chemical, biological and nuclear weapons (including Israel, which has over 200 nuclear weapons in its arsenal). The USA and Israel have defied UN resolutions on Palestine for decades, and the US has refused to sign, ratify and abide by international conventions on weapons of mass destruction, including the test ban treaty.

8. Concern about weapons of mass destruction means a world-wide move to reduce armaments and arms sales, not selling huge amounts of weapons into Middle East countries and then bombing them to oblivion. Another war on Iraq would be a high-tech massacre, creating a toxic regional wamp of biological and chemical residues, plus radiation from radioactive depleted uranium-hardened warheads.

9. We must not inflict another war on the people of Iraq and neighbouring states, with ecological and humanitarian devastation, and a flood of new refugees.

10. Australia is already supporting this rush to war. Australian warships are in the Gulf, enforcing sanctions. Defence Minister Robert Hill says the Pine Gap intelligence base near Alice Springs "would be utilised in the event of military action against Iraq".

**Thanks to the Greens and Victorian Peace Network
More info: www.vicpeace.org info@vicpeace.org**

Gawler Place Dental Centre

DR. ANNA ROZITIS BDS (Adel.)

"Be true to your teeth or they will be false to you"

- Crowns
- Cleaning
- Whitening
- General Check-up
- Oral hygiene advice
- White fillings available

HINT #1 Each day, brush all surfaces of all your teeth to the gum line with a soft small toothbrush

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

WHAT'S

IN A

NAME



Allow me to introduce myself. My name is Steven Robert. That's 'Robert' without an 's'. It also doesn't have a 'q' or any umlauts but I don't have to explain this to people every time they want my surname. There are a few conversations that I have had so many times in my life that they are tightly scripted and the words have lost all passion, and giving my name to an innocent secretary or receptionist is one such conversation. Every so often I might try to inject a little more humour or experiment with inflection, but it basically runs like this;

Receptionist: Can I ask your surname?

Me: Robert.

Receptionist: Errrr, OK, what's your last name?

Me: Robert.

Receptionist: Ummm, well what's your first name?

Me: Steven.

Receptionist: So Robert is your surname?

Me: Yes, my surname is Robert.

Receptionist: And that's Robert, without an 's'?

Me: Yes, Robert without an 's'.

My dad, having a particularly paternal sense of humour, sometimes replies at this point, "Yes, there's only one of me!"

Of course, all this confusion stems from the lack of an 's' in my name and hence its remarkable resemblance to a popular first name. Its origins are French, apparently, and to avoid confusion I could refer to myself as Mr *Robert*, but this bears out a distinct similarity with Mrs Bucket from the painful BBC sitcom *Keeping up Appearances* who insists that 'Bucket' be pronounced 'Bouquet'. So Robert without an 's' it is and I am.

Despite all this, or perhaps because of it, I like my name. Most people have some kind of relationship with what they call themselves, although it's not always a

happy one. Some dislike their title so much that they change it or adopt a nickname. There was a boy at school who used to punch people hard in the arm if they ever used his legal title of Renton.

While the majority of us are quietly content with our names, there are those who seem a little obsessed, such as Jennifer Lopez who can often be found singing about her name, changing her name, or including her name or a variation thereof in the title of her albums. Below the J-Lo extreme lie monogrammed clothes, personalised number plates and unemployed students who carry business cards. Apologies to all who have any or all of these items, although if you are an unemployed student who distributes business cards, wears monogrammed clothing and drives a car with personalised number plates, there's every chance that you are a wanker.

Most names have a history and an origin. You might be familiar with the etymology of your first name. Barry might be able to tell you that his name comes from the Gaelic word *Bearach*, meaning 'spearlike'. There is another side to the 'meaning of names' chestnut, relating to the belief that a name describes or even dictates the character of the individual to whom it is attached. Newsagents often have pastel pink or blue A4 signs designed for nurseries with slogans about popular names - "Janice is a bright and popular girl with a vibrant personality and a strong investment portfolio," - that sort of mumbo-jumbo.

Like most things in life there are those who take the whole matter a little too seriously, such as the Kabalarians (www.kabalarians.com/). They believe, amongst other things that, "The mental characteristics of an individual can be read from the numerical formula representing the person's name, just as the characteristics of a chemical compound can be read from its chemical formula."

Now I am not chemicalologist, but I was led to believe that the chemical symbols lent to the elements were more or less arbitrary symbols designed to identify different chemicals, rather than descriptions of any their inherent qualities. "NaCl, by any other name, would be as salty".

I am alluding to, of course, Shakespeare's thesis from *Romeo and Juliet*, that names are largely irrelevant titles that just happen to be attached to things. There is the well-known and semi-compelling counter argument put forward by Bart Simpson that if roses were known as 'Crap Weeds' they may not smell quite as sweet. Names can contain descriptive qualities, and to this extent they may have an influence of how we perceive things, or in the case of an individual, how they construct themselves. The American fashion of naming a child Hope,

Determination or even Beautiful must have some effect on the psyche. It would be interesting to see whether kids with adjectival names bear out that trait in their personality, or even rebel against what they are called.

I once had a pet theory that the easiest way to rear a non-conformist child would be to give them an outlandish name. After all, how many conservative people called Rainbow do you know? Sadly, like most pet theories that I have, I neglected to think about it or feed it for a year or so until it died or ran away and was forgotten about.

For whatever it's worth, my name is Steven Robert and I'll be bringing you the opinion section each week with David Roberts (there's two of him). Something new to the opinion section this year is the Other Ideas column, which presents a range of views on the same subject. If you would like to contribute to Other Ideas or have an opinion you would like to share, please stop by the *On Dit* office or email steven.robert@student.adelaide.edu.au.



Puberboober cursed the day his parents named him.

From the people who brought you *Famine™*,
Pestilence™, *Disease™* and *Bubblegum in a Tube™*

TM

WAR

More fun than a sack of hammers!



WAR™ is more than just fun and games for the kids - it has a serious side too! WAR™ is Nature's way of culling the weaker links in our Global Order. It also has stacks of explosions and gore that look great on my TV. Huzzah for WAR™!

Charles Darwin

Here's what people like **YOU**
are saying about WAR™

*News with
added
Brutality*



WAR is even more fun than hunting refugees for sport!

Nobody used to notice me in school. Now that I have WAR, I'm the darling of the despot set!



WAR made me the handsome man I am today.

I hate people who eat crackers in bed.



WAR™ Is proudly brought to you by

- ★ The petroleum industry
- ★ The canned food industry
- ★ The television industry
- ★ Institutionalised prostitution
- ★ The International Union of Undertakers
- ★ Religious fundamentalism
- ★ The Gruel Producers' Association
- ★ The Patriarchy

OTHER IDEAS

A name is more of a tag than an identity. People know you by your name but then, they could just as easily know someone completely different by the same name. It is the person themselves that makes the name, not the other way round. Therefore it is important that you like your own name, so that you show the world that you like yourself.

Leanne Pace

Many name changes within the hip hop genre are due to artists trying to avoid breaching parts of their contract with their record label. Hip hop uses large amounts of sampling and I'm sure artists believe they have the right to give their songs to be sampled to whoever they want, no matter if it is legally owned by their record label. Also when writing songs, certain artists have to change their names accordingly to rhyme with previous sentences.

Talitha Balan

I think names reflect parents' character, or more accurately, their current social status or what they want it to be. I've noticed over the years that fucking rich people generally feel obliged to give their children at least four names, such as Louisa Katherine Alexandria Fotherington-Smythe. As soon as I meet a woman with a name like this, I begin calculating how many drinks she can afford to buy me, and then I double it, because without fail she'll be an arrogant sow who doesn't have even a weak grasp on reality, and as such I need to get well liquored up to relate to her on the same level. Also, parents with the arse falling out of their trousers often attempt to give their kids similarly impressive names, but instead of raiding Jane Austen books for names they fuck it up by making up spelling instead. For example, why call your daughter Kylie when you can give her a bit of a headstart in life and call her Kylee? Sounds much more impressive, doesn't it? It would be much better if everyone was born to a pair of public servants, and we could all be called Bruce. That's what I reckon, anyway.

Bruce Pantaloons

My surname is Magazinovic and I edit a magazine. What a funny world we live in. I like it especially when someone points out the irony of my surname. Why doesn't anyone who writes for *On Dit* use their real name? You'd think they'd be proud as punch to have their name immortalised in the pages of a sandstone university's heritage.

Rodney Magazinovic

My name is Tristan George Mahoney, although many people refer to me by my former pseudonym, Stanley George. *On Dit* allows contributors to use fun pseudonyms because we are aware that we are in fact a student newspaper and not some

mainstream broadsheet (although I might add that a number of columnists in *The Australian* use pseudonyms too). Perhaps Magazinovic is too old for such youthful tomfoolery . . .

A person's name is more powerful than most would like to believe. It is a profound juncture between the self and the outside world. 'Tristan' sounds like a snooty English landowner, while 'Stanley' makes me think of an Irish drunkard with lop-sided mutton chops.

Tristan Mahoney

For many a name is something special and individual. For others, like myself, a name represents a legacy of repetition, confusion and excruciatingly painful normality.

A name like ANN, is drab and dull. It is boring and old fashioned. The lack of syllables, accent or distinguishing articulation needed to pronounce this lifeless word means it is often confused with 'an', 'and', 'aim' or 'air'.

Quite frankly, I believe I have been deprived. I have never experienced the tantalising sensation of someone calling my name with gusto and passion and knowing 100 per cent that they are referring to me and only me. On many occasions someone has simply been contemplating the world and saying "ummmm" or if having some sort of a strange, mid-conversation grunt or imitating a sheep dying and I have thought they were talking to me. But alas, I was mistaken and ultimately disappointed. Long live the eventful, multi-syllabled and potentially hyphenated names of the world

Ann

There are happy names, (Ro-sie, Jackie), common and potentially boring names (often disguised as middle names), exotic and freakish names that flower children of the 70's have bestowed on us, foreign names, made up names, nicknames and a heap of tacky American names. So what is in a name? Is the yank named Hank any happier with his title than the child named Destiny? Different names certainly have their appeal, but so too do names with meaning and family or historical significance. Is the grass always greener on the other side? With names I'd be inclined to say no. I like my name and I wouldn't change it. Does this make me any less of an individual than 'Love' as Jennifer Love Hewitt is now? No, these people merely come across as emotionally insecure and even a bit try-hard. If your name is not Griselda or Frankenstein, then who cares? At the end of the day a name is just a name, do with it what you will, shorten it, change it a little, but if you can, learn to love it.

Rosie Sidey

Well, obviously you can't name a child "Dickhead" or "Ugly Shit" without expecting them to be in therapy until they can change it via deed poll. Names are

pretty much what your parents thought sounded good at the time of your birth. But seeing as the birth of a child is quite stressful, is it really a good idea? (Tigerlily Hutchence? Zowie Bowie? Rolan Bolan?) Although, absurd names tend to stick in people's minds: I have NBA basketball cards of players called Fat Lever and Pooh Richards and I don't even follow basketball.

A name can often give an indication of a person's age and/or background. For example a person named Cecil is more likely to be elderly and from England or America, whereas a person named Madison is more likely to be a girl under 10 years of age, seeing as the name Madison appears to be the Jennifer of 20-30 years ago. Children named Norma Jean or Billy Bob are more likely to be (American) Southerners.

Anna Chang

From experience, I would have to say that a person's name has little bearing on their character - after all, my name is Christian, but I certainly hold no religion, and many of my biggest fans, as well as strongest detractors, would claim that my actions quite often stray from the usual norms of morality that we mostly adhere to. However, I do actually like my name a lot. This is more than I can say for most other people's names: when the bulk of society travels under monikers like Dave or Matt, Kylie or Jenny, you would have to conclude that names are usually little more than a title, and very uninspiring ones at that. On the other hand, names like 'Sunshine' or 'Moonunit' are pretty fucking stupid too.

Christian Haebich

A name is a unique and identifying characteristic. However, this doesn't mean we can, will or should live up to whatever expectations our title conjures.

Jo O'Connor

Names are more than a label, but influence us and the way people see us. For example, going through life in England during the Second World War with a name like Hans Gelbhaus would not be any fun. My name, Roberts, is the ninth most common surname in Australia, and it is Welsh. I prefer my (real) family name, Horner. But I think it costs to change, so I'm a commoner until I get money to change it.

Sub-ed Dave

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:

Are we rational?

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

North Terrace

OPTOMETRISTS

quality care^{eye} wear

Elizabeth House
231 North Terrace
Adelaide
Telephone: 8223 2713

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



Student Card Holders Save 15%

The second Bush family oil war: the decline & fall of the American empire.

About 65% of the world's oil reserves are concentrated in the Persian Gulf and in only five countries, while more than 50% of natural gas reserves are controlled by three countries.

World Oil & Gas Review 2001

The threat of this war that junior, just like daddy, has to have continues to increase. It makes a mockery of the fig leaf of weeks of UN arms inspections, which have shown if anything that Iraq is rather less dangerous than many another regional power, with their Islamic, Hindu and Jewish bombs, to say nothing of the French and the British. Inspection should have been extended at the very least to all nuclear powers, and covered all weapons subject to UN conventions. Instead of which, we have the unedifying and disturbing spectacle of the world's sole superpower acting as judge, jury and executioner at large. One might be forgiven for thinking this represents a worrying precedent.

And so now the US is preparing to open fire with its 'weapons of mass destruction' with a view to inflicting 500,000 hapless innocent casualties as a means to the end of removing their tyrant, who the Americans have been finding uncooperative in the petroleum stakes. Talk about overkill (an American term for an American practice.) Already the 'war on terrorism' has had its My Lai. The Pentagon is stonewalling investigation of the role of its Special Forces in the execution of 3000 'terrorist' prisoners buried in a mass grave a kilometer square in northern Afghanistan. What will happen as 350,000 doughboys take possession of Iraq, managing the media as they go? When it comes to human slaughter, American ruthlessness leaves the Romans for dead. But then the Romans were running a smaller outfit.

Oil wars like Opium wars represent imperialism at its most sanctimonious and unscrupulous. This will be the most designer capitalist war in human history. Already Bush has delivered a tax cut to the plutocracy which will benefit from the conquest of Iraqi oil revenue. The American citizenry are being recruited economically and by propaganda to do the fighting, in accordance with Machiavelli's advice about not using mercenaries. By relying on

firepower the Presidency will be able to make all the war it can finance, thus avoiding what the political right considers to be the sole problem with the Vietnam war: the excess number of body bags which undermined consensus.

The polls show that the oligarchs of three continents have failed to carry their people with them, despite their best efforts to manage the media. In Africa and Asia there would hardly be a man, woman or child who would endorse this war. It is possible that quick military success might bring a majority in behind the warlords. By the same token if the war drags on as long as it did in Yugoslavia, the minority in favour of the war could dwindle. Opponents of war will of course fight on regardless.

The United States was born flying a revolutionary flag asserting the principles of self determination and democracy in the rocket's red glare. Now the bombs bursting in air are American and the victims are primarily civilian hostages to a quarrel between the US oligarchy and a self willed nationalist tyrant whom the Bush administration proposes to replace with it's own military nominees and civilian political clients. The rhetoric of liberation and democracy providing political coverage for this unscrupulous operation is an obscene farce.

History is a saga of the decline and fall of empires, which have risen only to find their imperial vocations unsustainable. Conquest and hegemony traditionally generate revenues and success legitimises the elites which promote them, but at great social cost which cannot be indefinitely borne. It is war which upholds empires and the lymph of war are blood

and treasure. Given the technological and economic superiority of the US in this uneven struggle, it is the Iraqis who will do the bulk of the bleeding. However, the United States, already heavily indebted, will find that it hemorrhages treasure at a rate that will not prove so readily financed in the years to come as it would like. The Great War broke the British empire financially above and beyond the appalling cost in lives, a fact which the British ruling class only reluctantly came to realise after World War II. Foreign creditors will demand punctual payment, and they too will cut their debtor only so much slack as suits them, as US investors did in respect of British obligations in their day. So Wall Street will be brought in due course to its knees, however successfully US military planners prove to be in containing casualties among their own ranks.

Intervention in Korea, Kuwait, the Caribbean and Bosnia did not come cheaply, anymore that the long mauling in Vietnam and Indochina which humiliated the conservative regime in the US militarily and psychologically with the spectacle of a defeat which they still cannot admit to themselves and the world. The financial price to be paid for imperium, for maintaining elephantine armed forces and intelligence services and a permanent war economy represents the socioeconomic entropy of imperialism. As American power represents ever more clearly the greatest danger to world peace it will generate ever greater resentment and resistance throughout the world. Ultimately this is a prospect which no true friend of the American people can think acceptable.

To look forward to the end of the

The United States was born flying a revolutionary flag asserting the principles of self determination and democracy in the rocket's red glare. Now the bombs bursting in air are American and the victims are primarily civilian hostages...

American empire, as American thinkers like Gore Vidal, Noam Chomsky and Daniel Ellsberg do, is not to be anti-American. The American Revolution was progressive if oligarchically inspired. The US is still the State which under the firm leadership of the last great Republican President, Abraham Lincoln, suppressed a reactionary rebellion in favour of racial exploitation. Under Roosevelt the US gave the example of the New Deal to a world staggering under Depression and laissez faire dogma. Under this patrician democrat American ambition was placed at the service of global democracy in its hour of crisis and safe haven was given to Brecht and other illustrious and humble refugees from fascism. America has given us all much that is now an integral part of ourselves in the literature and the arts, from theatre and cinema to Cole Porter, Gershwin, Bernstein, jazz and the blues. It is impossible to be anti-American without spiting ourselves. We desire only the best for the people of the United States: democracy and prosperity at home, peace abroad, and a government worthy of their support. These are precisely the things we desire for ourselves as Australians, the things which are frustrated by the conservative international oligarchic consensus which rules over our heads by misinformation and the abuse of executive power.

Now is not the time to despair. If we are not able to prevent this war, our protest may yet serve to shorten it as the Kuwaiti war was shortened by disgust at the slaughter wrought by unrestrained supremacy. We are laying the groundwork for ever more successful opposition to the next war and the next and the next. We will go on opposing every unjust war until the troops come home and stay home for good, if we have to pledge our lives and the lives of our children's children's children to achieve a lasting peace. Ultimately we cannot be defeated because we are right and it would take a multitude of Hitlers and Mussolinis and Gualtieris and Pinochets and Marcos' to stop us. In the end it is a matter of peace or barbarism, and the future is in our hands. There is much to do and it must be done now. The warlords shall not pass.

David Faber is a freelance historian completing a PhD this year.

Arachnid TERROR by Stan

A few nights ago I was awoken by an odd tingling sensation on the tip of my penis.

Actually, it seemed to be alternating between my nob and my inner thigh. It felt for all the world like I was weeing all over myself, only there was no correlating sensation of dampness or relief. This I put down to the fact that I hadn't wet the bed since I was a small boy and had forgotten what it was supposed to feel like.

I flicked on the lamp, ready to soundlessly rush everything to the

laundry without my housemates discovering the whole embarrassing predicament. However, just as soon as I had turned on the light, it became clear that I hadn't wet the bed after all. The source of the peculiar tingling sensation was in fact a moderately sized black spider, furiously scuttling back and forth between my leg and my johnson, as if spinning a complex web.

Needless to say, I lost it.

Earlier that week, I had chastised one of my housemates for kicking up an almighty fuss about a similar spider. He was chasing it around the lounge and was no closer to catching it than when he had first seen it creeping across our mantelpiece, ten minutes before. I told him

not to be such a reactionary fool, and that his bellicose attitude toward "the other" was the same kind of rubbish that was causing so much trouble in the Middle East.

I ended up embarrassing him in front of his girlfriend by catching the spider with my bare hands and setting it free in the backyard. The poor guy sulked in his room for a full hour after that.

Now, several days later, I find myself unable to go to bed without being convinced that my sheets are crawling with hundreds of little black spiders. As if that isn't bad enough, I will probably never get over the constant suspicion that there is still a trace of cobweb dangling from my foreskin.

There's bound to be a metaphor about

the War on Terrorism in there somewhere. But where?

Was fate punishing me for making fun of my housemate from atop my pacifist high horse? Perhaps I'm a hypocrite for pulverising a spider so soon after insisting that someone else learn to live in harmony with his fellow creature. Should Australians learn to turn the other cheek when terrorists threaten to spin their evil web on the tip of our collective penis?

If you have any idea what Stan is talking about, please come down to the On Dit office and explain it to us. It would be greatly appreciated. -Eds.

The imperial bloody mindedness of

US POLICY

It is worse than a crime. It is blunder. Talleyrand

So we are committed. As an historian one wades in human blood, it has flowed so freely in our era and in all previous eras of human history. Any historian of the late 20th century Australian social history worthy of the name knows the human experience of our soldiers in Korea, Malaya and Vietnam, and has spoken with veterans about their experiences and fraught with nerves. No one comes home from war unmarked. Let there be no illusions about the kind of price we will pay on the frontline first and on the home front later, especially when terrorists provoked by the imbecile arrogance of our leaders to carry the war into our cities, as Brian Deegan, father of Bali victim Josh Deegan, has rightly foretold will occur. Bali was almost an Australian satellite city. The joke was that you went there to get pissed with other Australians. Already we have suffered for our uncritical stance towards the US. Now that our leaders have gone out of their way to show the flag in the ranks of the camp followers of tyranny, terrorist reaction in our heartland is only a matter of time.

And then there are general principles of political probity to consider amidst the roar of battle. There is the story of the French despot Napoleon, who had the Duc D'Enghien, an unpolitical relative of the deposed Bourbons kidnapped from across the Rhine prosecuted on a trumped up charge of conspiracy and executed. Asked his opinion, the clerical diplomat Talleyrand uttered his famous condemnation of an act which was so unnecessary as to be criminal. He thus crystallised the machiavellian principle that in politics there is no practical difference between ethics and pragmatics. The end does justify the means, otherwise the horror of the just war against fascism of 1939-45 would have been indefensible. We may criticise operations like the Allied bombing of Dresden, but the ultimate ethical critique thereof is not a matter of moralising in a chanel house so much as of pointing out that it did not advance the objective of a victorious termination of the war at the earliest possible juncture.

Likewise the famous specification by the military philosopher Clausewitz was not so much a rationalisation of war as a reminder that it is an exquisitely political business. Indeed the waging of war represents the gravest political responsibility imaginable, as Shakespeare acknowledged in *Henry V*. All of which leaves us with a series of questions. How can the American leadership be so impolitic, so criminally thick? Don't they realise that they are exacerbating terrorism? How can they blithely embark upon a war which is going to cost the US treasury between \$US100-200 billion? How can they not be aware

of what Mandela, no less, has made plain: that they are one nation led by one man who has shown that he cannot think properly by leading the world into an abyss? Can they really be so stupid?

The short answer, unfortunately, is that they can be so stupid. Who is going to stop them? Obtusity is indeed one of the prerogatives of power, a fatal flaw which has dogged oligarchies and aristocracies throughout human history. The Emperor Augustus, an astute politician, nonetheless proved his fallibility by sending a rapacious lawyer relative to reorganise the Rhenish Marches of the Empire into a tax paying Province, losing three legions and the stomach to advance to the frontiers of Rome into Central Europe. Human frailty aside, playing the imperial statesman has never required particular brains. Palmerston of gun boat diplomacy fame was never considered one of the finest minds of his generation, and Disraeli was no more than a clever opportunist. All that is necessary to be an imperial statesman is to be of an expansionist persuasion, and move in certain elite philistine circles like Rumsfeldt, high up in the socio-economic stratosphere, insulated from the realities of all the requisite killing and dying. At this social altitude, you can believe what you like, provided you are free of the ballast of integrity. Up there the human cost of imperialism has less meaning than a game of chess of poker. If someone must pay the piper eventually, the cost accounting can always be adjourned indefinitely, and everything is always so much matter for argument in a rigged game where preferred fallacies trump logic. What provides orientation in this fog of delusion is class interest, the aspiration to power, privilege and the good life which animates the socio-economic elites which hold sway over nations.

It is said that this war will cost a minimum of \$US100 billion, maybe \$US200 billion. All that is really known is that wars usually go over budget. But of course in the US, as in ancient Carthage around Hannibal, there is a war party of which Bush is the spokesman, which sees the war as a socio-economic opportunity. To them this state expenditure represents not an unacceptable social cost but opportunity, revenue and cost plus research and development and supply contracts for avionics and munitions. Since World War II the US has been addicted to a permanent war economy. The armed and intelligence services along with the imperial policy elite in the State Department represent vested interests not to mention major employers commanding the loyalty of numerous veterans and patriotic conservatives. Substantial Kyoto-shy financial and industrial interests are looking to Washington to guarantee supplies of cheap fossil fuels. Nor will these beneficiaries of imperialism foot the bill for it.

War is the continuation of politics by other means. Clausewitz

Bush has just awarded the plutocracy further major tax cuts. Imperialism itself is now as ever the ultimate form of plutocratic politics, the politics of proconsulship and Crassus, of strategic resources and global ambition.

The US is altogether too convinced of its imperial mission, its 'manifest destiny' to 'liberate' the world in the name of what it is pleased to call 'peace', 'democracy' and 'free trade'. The Romans and the British after them likewise complimented themselves on their 'civilising' influence. Rationalisation is after all a prime source of propaganda: to persuade others one must first persuade oneself. But those about to be 'liberated' by the bombardment in Iraq are unlikely to be taken in. From their bunkers will crawl forth a new generation committed to political resistance against Yankee barbarity. Some will take the path of armed struggle. Given what they have endured, they will not be too fussy about their methods, seizing what means present themselves. They will not blush when apologists for genocide call them terrorists. They will think of Australians as imperialist running dogs.

As a result of September 11 the Bush White House has been panicked into an act first, think later course. It believes that by so doing, it can prevent future outrages. But his blind, enraged, ill considered approach promises nothing more than disastrous consequences for us all. True friends of the American people would work to make the administration see reason. It is alarming that the first metaphor to which the Texan Bush had recourse was that of the wanted list of the lawless wild west. The last thing needed in this explosive situation is a cowboy in command, making policy on the run, to the applause of old Cold War hacks like Henry Kissinger. We can rest easy in a future where any power designated as a pariah any nation with which it perceives a conflict of interest. That would be a recipe for perpetual war. This is the greatest threat to world peace at the moment. The US is in contravention of any number of UN resolutions, as is Israel, both of them armed to the teeth. Selective outrage and pious hypocrisy will only fuel the latent anger which terrorism has made manifest. Let us fight terrorism by all means, but let us strike effectively, not blindly.

The David Faber of page 17 is the same one as on page 16



removocopter.gov.au

Upon the outbreak of war, **Removocopter.gov.au** will conveniently relocate you and your belongings to a neutral territory, such as Ornskoldsvik, Sweden!

(Pending approval by Swedish Government, Belongings may not be intact on arrival)



Look out for your office bearers

Since January 1, 2003, your Students' Association has been on heightened intelligence alert in preparation for the impending academic year. Their reports detail their activities, from mounting campaigns to organising heretofore undisclosed activities.

Education Vice-President



Leah Marrone

Hi, I'm Leah Marrone, and I am this year's Education Vice-President of the Students' Association.

I look after students' academic rights on campus, as the Student Rep on various committees etc, and keep an eye on the higher education sector, watching for changes that may affect students and informing them on those changes; and if necessary either fighting or encouraging those changes. I fight for the rights of students to accessible education, and that also means fighting for liveable incomes (reasonable income support and decent wages). Also, I assist personal academic grievances that students have with lecturers, or elsewhere in the University.

This year I will be running campaigns surrounding the Crossroads Review of Higher Education, in which the Federal Government promise some damning changes to the higher education sector, also a campaign on getting students involved in faculty/departmental elections, **Fund Education Not War**, **Casual Workers Rights**, and **Living Below the Poverty Line: the Common Youth Allowance**. Watch this space for more information.

At the moment you can look forward to a **Reclaim the Streets Party, 'Beats not Bombs'** on **March 19**. Meet at **1.30pm** on the **Barr Smith Lawns!**

If your marks don't add up, ring up

For academic grievances, contact your Education Vice-President on
8303 3898
or e-mail

leah.marrone@student.adelaide.edu.au

Defend your education

Join the Crossroads Yahoo discussion group:
<http://groups.yahoo.com/group/sa-crossroads>

ATSI Officer



Darren Kurtzer

Welcome, fellow students...

This is a BIG year for Indigenous people - as this year marks the first time an Aboriginal and Torres Strait Islander Officer has existed within the Students' Association.

However, this year is not just important to ATSI students, as we need YOUR support to make the ATSI department permanent.

To achieve permanency the ATSI department needs you to vote YES to changes of the Constitution. These changes will not affect how your Students' Association works, but it will place an ATSI department alongside others such as the

women's and sexuality departments.

What I ask of you is that you give a little of yourself to learn about Indigenous people: read the fact sheets that are handed out; attend a workshop or video on Indigenous culture; support the Indigenous bands; or join the ATSI Department as a volunteer or Standing Committee member.

By doing so you will be helping to break down the barriers of racism and prejudice that breeds ignorance. This is the essence of reconciliation: learning about each other's past.

Protect the rights of ALL Australians

Join forces with the ATSI Collective

Contact officer **Darren Kurtzer**

8303 5404

darren.kurtzer@student.adelaide.edu.au

Sexuality Officers



Jasyn Walsh & Emma O'Loughlin

Hey everyone, welcome to the new academic year!

Your friendly sexuality officers for 2003 are Jasyn Walsh & Emma O'Loughlin, (that's us in the pic right there!).

We have been busy little bumblebees over the summer break. Picnic in the Park was a fantastic event in December of last year, and our stall received a lot of attention and positive feedback!

We have created some great new purple and pink banners that you will all see placed around the University throughout

the year. We have also made our presence known in the wonderful O'Camp held in the past few weeks, so welcome to the new freshers as well as the old students!

You will be able to find us on the lawns or in the SAUA office (ground floor, Lady Symon Building) during O'Week, probably modelling our great new Sexuality Department t-shirts (matching the banners, of course!). Come and talk to us, we aren't normally as crazy in person as we might look from the outside!

Seen anything queer lately?

Inform your Sexuality Officers on

8303 3899

or boysexo@saua.asn.au

or girlsexo@saua.nasn.au

Women's Officer



Georgia Phillips

Hi there! My name is Georgia Phillips and I am the SAUA Women's Officer for 2003. It is my job to make sure that women can study in an environment that is free from sexism, gender-based harassment and discrimination. I advocate for the needs of women on campus to the University, the Government and the wider community. I also deal with grievances and act as a referral service for students.

2003 promises to be an exciting and eventful year for the SAUA Women's Department. As part of our Orientation week activities, we bring to you the **Women's Only Popeye Cruise**, to be held

on **Monday at 1.30pm**. If you head over to the SAUA table, you can pick up one of the ultra-groovy Women's Department t-shirts, find out more about the Women's Department and the campaigns we will run this year, and have the opportunity to ask any questions you may have about the department, or the SAUA in general.

But, the fun does not stop at the end of O'Week. We will be celebrating **International Women's Day on March 7** (Friday, Week 1), and holding **forums on the Nelson review in Week 2**. There is also **Women's Week** to look forward to, which is being held from **May 20-23**.

**In the event of a patriarchal strike
Make your Women's Officer your key contact**

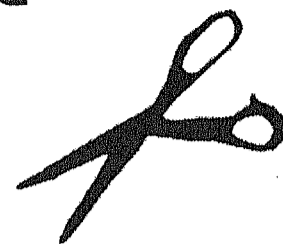
Georgia Phillips

8303 6481

womens@adelaide.edu.au

We can all play a part

Clip out these handy contact cards and store them in a safe place for easy reference.



President



Sarah Hanson-Young

Welcome to the most exciting Orientation Week in the country! I hope that you are all ready for an active year with loads of fun, excitement and activism!

The Students' Association is all about STUDENT CONTROL OF STUDENT AFFAIRS. This concerns the representation of University of Adelaide students to the University, the government and the wider community as well as putting on fun events like bands on the lawns and Orientation Week. We also deal with individual grievances, and advocate on your behalf if you think the university or a lecturer is being unfair or unprofessional.

The organisation is made up of seven different departments all dedicated to

representing students and fighting for their educational and humanitarian rights.

Some of the major campaigns that the SAUA will be running this semester include fighting the cuts to education being pushed through by the Federal Government and a **Students Against War student walkout**, along with encouraging students to get involved with the various departments as much as possible.

More than anything else the SAUA is your Students' Association and we need your ideas and contribution. The Students' Association is located on the ground floor of the Lady Symon Building in the north-west corner of the Cloisters on the North Terrace campus.

Protect the student way of life

Support the Students' Association

President
Sarah Hanson-Young
sarah.hanson@adelaide.edu.au

83033897

Activities/Campaigns Vice-President



Adelle Neary

Hi everyone, my name is Adelle Neary and I will be your friendly Activities and Campaigns Vice-President for 2003! This department is responsible for organising cheap and free activities on campus, and for assisting with campaigns that are run from the SAUA, such as the NoWar and Crossroads campaigns.

We have many exciting activities planned for this year, and you can get involved and register your interest this week! Just go over to the SAUA table and sign up so you can be kept in the loop about activities all year! We will be running a **footy tipping competition** which you can register interest in from O'Week right through until the start of the season. We

will also be organising regular **music on the lawns on Thursday lunchtime**, for the whole year. If you are in a band and are keen to play, or know someone who might be, email campusmusik@hotmail.com for more information! On **Friday March 28**, come up to the bar to see Sydney band **Porcelain** play for **free**, on their national tour of university campuses. This show is sponsored by Jim Beam so there will be lots of giveaways, and specials too!

For those of you who are hanging out for **Prosh**, that'll be later in the year. Prosh is basically a week full of pranks, mischief and general naughtiness, all in the name of raising money for charity- so stay tuned!

Report any suspicious activities

to the authorities.

Contact Activities/Campaigns Vice-President
Adelle Neary

8303 3901

adelle.neary@student.adelaide.edu.au

Environment Officer



Paul Grillo

Howdy peoples. Welcome to the Environment Department's weekly column. Each week I'll be giving you the lowdown on environmental issues globally and within the university. This Tuesday O'Week has an environmental focus. A few environmental groups will have stalls and be giving out information including **Greenpeace** and the **Wilderness Society**, plus the **Campaign Against Nuclear Dumping** will be here to highlight this vital cause. The SAUA Environment Department will have a stall, and there'll be heaps of petitions and info aplenty, so

come and check it out! I'm heaps keen to talk to all students about what they'd like the Environment Department to focus on this year. With the world on the brink of WW3, a nuclear waste dump being pushed into SA, plus all the human rights abuses and environmental catastrophies happening right now, I'm sure many of you are itchin' to get active for your beliefs. Come and put your name down for the Environment Collective and this year we'll get it all happenin'.

Take note of your surroundings

Your environment may be endangered

Keep your Environment Officer informed

Paul Grillo

83035182

paul.grillo@student.adelaide.edu.au

For all Students' Association enquiries, call

8303 5404

or visit the Students' Association office

**Ground floor, George Murray Building
(north-west corner of the Cloisters)**

Watch out for unknown individuals asking random questions and snapping photographs on your campus.

1. Which act are you most looking forward to seeing at O'Ball, and why?
2. Which TV show, movie or song best describes what you expect uni life to be like?
3. How would you solve the Iraqi conflict?
4. What would you like to see in *On Dit* this year?



John, Ann and Matt

1. J: Machine Gun Fellatio, because me and my mates always sing 'Pussytown'.
A: DJ Spankmeharda, because quite frankly, I want him to.
M: Gerling, because I'm into the old skool backpacks.

2. J: *Dawson's Creek*.
A: *While You Were Sleeping*.
M: *All*.

3. J: Give the UN inspectors plenty more time, and get them to put more pressure. Definitely go with the UN.
A: Order in copious amounts of Weetbix. Sit all involved down. The side who can eat the most without any kind of lubrication wins.

M: I would send Saddam 12 dozen roses from Bush and the same back to Bush from Saddam, with an invitation to dinner to sort it out.

4. J: Plenty of stuff on the footy and the Blacks.
A: Good words and pictures and stuff.

M: Three types of cheese. If you go four, you're getting greedy.



Mark

1. Walkiki, because they're one of the only ones I know.
2. Anything by Ronan Keating.
3. Disarm the countries with weapons of mass destruction, ie America.
4. Giveaways!

Vox



Sasha and Danny

1. S: Machine Gun Fellatio, for being an excellent live act and getting the crowd pumping. I've heard they're really good live.

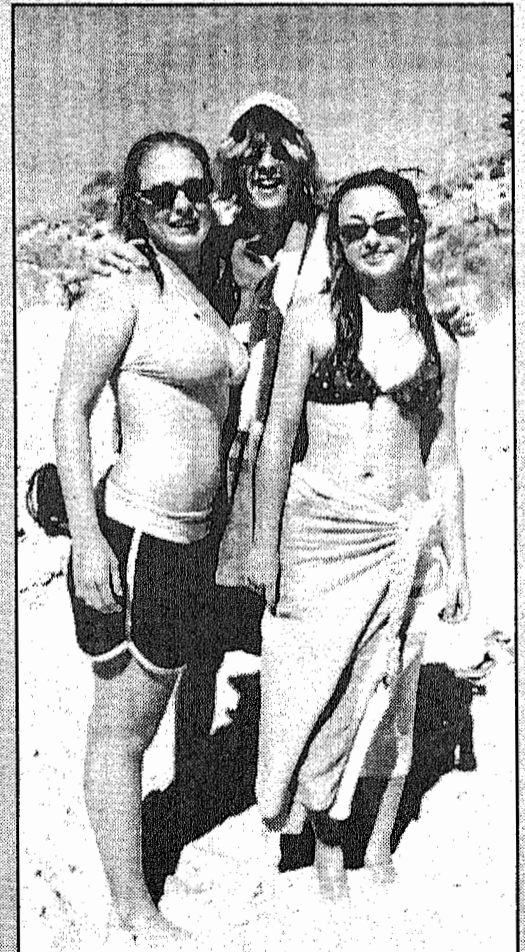
D: Machine Gun Fellatio, because I fucking love them.

2. S: *Roadtrip*.
D: *Satisfaction*.

3. S: That's a tricky question.
D: I'd probably get rid of Bush first, to do the world a favour.

4. S: Lots of information about events on campus, gigs, pub crawls... to keep us informed.
D: Photos from events.

Kylie, Paddy and Rachel



1. K: Gerling, because I saw them at Big Day Out 2001, and they rocked.
P: Machine Gun Fellatio, because they're the funniest bastards ever.
R: All of them, to have a good time.

2. K: *Y Tu Mama Tambien*.
P: Cat Stevens' 'Baby It's a Wide World'.
R: *Van Wilder Party Liaison*.

3. K: Convert to electronic cars.
P: I'd let the US and Iraq sort it out between themselves.
R: Keep Australia out of it and avoid war at all costs.

4. K: Male models.
P: More nudity.
R: Information on events that are on, pub crawls, concerts... and pictures of people on campus.

Pop



Louka and Justin

1. L: Gerling, because I haven't seen them before.
J: Machine Gun Fellatio, because I don't know too many of the other bands.
2. L: *American Pie*.
J: *Roadtrip*.
3. L: The US and allies must wait for a UN Second Resolution.
J: Leave it up to the UN, rather than America.
4. L: What's on in Adelaide.
J: Lots of free stuff and vouchers.

Alex, Mel and Kavvy

1. A: I'm bitterly disappointed Hilltop Hoods aren't playing. But Rocket Science on the basis of their interesting name.
M: I'll be there for the atmosphere, not for the music.
K: All of them, because I've been out of the country for a year and want to get back into Australian music and local bands.



2. A: Manowar's 'Blow Your Speakers'.
M: Foo Fighters' 'Break Out'.
K: They Might Be Giants' 'You're Not the Boss of Me Now'.
3. A: I think we should negotiate a solution based on peace as a fundamental unit, and not war.
M: We should fight the war with water guns, because war is for willyheads.
K: America needs to realise it's not the only country in the world.
4. A: Philosophical articles and a deep question for the week.
M: More sex – I'd like my own sex column.
K: Random fun stuff.

Paul and Rhys

1. P: Machine Gun Fellatio, because I haven't heard of any of the others.
R: Machine Gun Fellatio, because I know some of their stuff, and I like knowing what to expect.
2. P: *The Simpsons*.
R: *Dead Man on Campus*, or *Sorority Boys*.
3. P: Tell Bush to take his attitude and shove it up his arse.
R: Assassinate both leaders.
4. P: Something eye-catching and funny.
R: Porn.



Kirsty, Anya, Lucy and Anna

1. Anya: Waikiki, because I've seen them before. Actually, I'd like to see all of them because I'm really excited about going.
K: I'm just looking forward to a good night overall.
L: Rocket Science, because I've heard they're really good live.
Anna: I'm actually not going to O'Ball, because it's not my kind of music.

2. Anya: *George of the Jungle*, because there could be lots of unexpected trees to bump into, but overall it should be good.

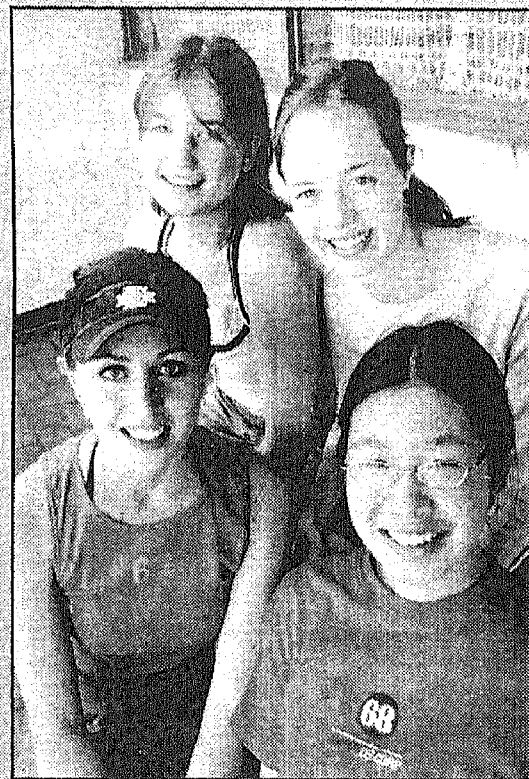
K: *Big Brother* – lots of young people cooped up together.

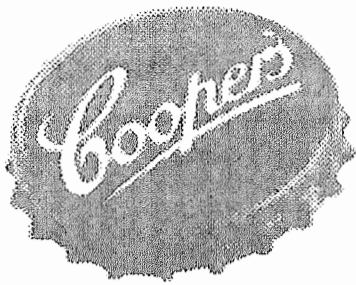
L: *Seachange*, because I love the show, and uni's a big change for people with different things to get used to.

Anna: Fingers crossed, it'll be like *Friends*.

3. Anya: I don't think we should go to war, but I'm not sure because it won't solve itself.
K: I think you should take the big boys out of power and put some women in there.
L: Change the people in power – George Bush seem too keen on the idea of war without considering other options.
Anna: Leave it up to the President of America – he seems to get into everything.

4. Anya: Lots of fun stuff, so I can relax and not think about work while I'm reading it.
K: Stories that will make me laugh.
L: Thought-provoking and interesting articles you don't see in other papers.
Anna: Funny stuff and light-hearted articles.





South Australia's Own



Knoodle Junction
24 Pulteney Street
(next to Mansions Bar)



Tuesday 10.45am: Stressed and hung over, two bar and restaurant sub-editors stumble through the wilderness that is Adelaide looking for something appropriate to review. Having unsuccessfully completed the task the night before (much to the dismay of our grumbling tummies), our desperation was evident. With our heads sore and minds blank, it was primal hunger that eventually led us to Knoodle Junction – a small restaurant on Pulteney Street, a stone's throw away from uni.

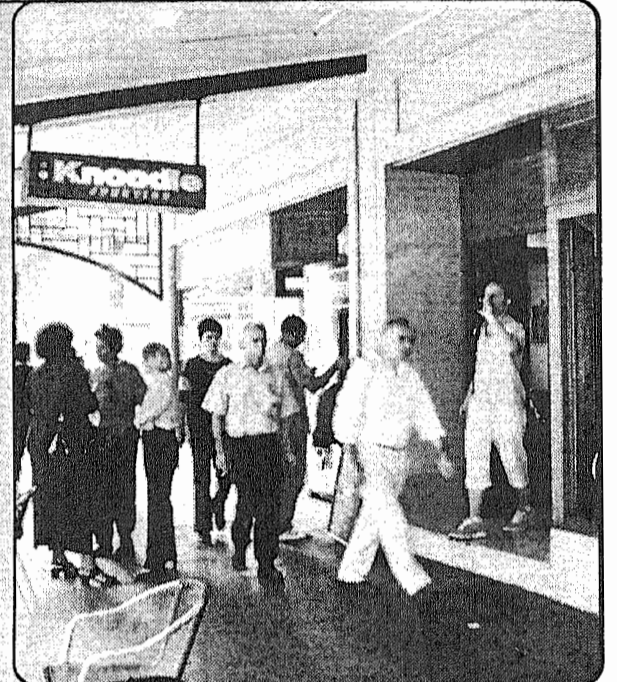
Having no concerns about the quality of the food, I do find it necessary to comment on the size. Large does indeed mean large. However, by default small at Knoodle Junction definitely means small (I will spare you my skeleton/anorexia jokes), so if you're hungry, it's worth paying a few extra dollars. Disregarding size, the standard of food was quite surprising.

Knoodle Junction offers, as the name suggests, noodle-based dishes, as well as the traditional

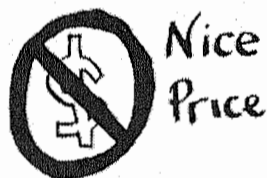
favourites such as honey chicken and spring rolls. It was, for lack of a better word, delicious. However, I do offer you some advice. The garlic chicken, scrumptious in its own way, should however be left until last, as we found eating it first leaves you quite unable to taste anything else. So I suppose the Kway Teow I had after was good, but I really wouldn't know. I'd describe it as a cheap version of Red Rock Noodle Bar.

It is a funky little spot, brightly decorated, with tables and chairs (handy, huh?). Plus, as an added bonus all students upon presentation of their student ID will receive a 10 per cent discount off their meal. There is a handy little takeaway counter, great for grabbing dinner on the run. All in all, it's a top spot that won't break the bank, and should and will satisfy your hunger.

Juella



The Unibar
Level 5, Union Building
University of Adelaide



Ah, the Unibar! Some call it a den of despair, I however, like to call it home. There is no denying that the Unibar is the social hub of Adelaide Uni... well, at least after 12pm (as this is the much-awaited opening time). I still remember my first timid steps toward the bar, uni diary voucher in hand, when I walked up to the bar and purchased my very first schooner of Coopers. Oh, those were the days... Almost an entire year later I feel quite at home snuggled in the corner of one of their famous booths nursing my pint of liquid gold. Whether you are there for a drink, or a quick schnitzel and chips, the Unibar is the place for you.

THE DRINKS: The Unibar is one of the best places to go for cheap and quality beverages of the alcoholic variety. Example: cowboys can be purchased for around \$3.50. Of course, if spirits aren't your thing there is a variety of tap beer including Coopers, an old favourite; Southwark, a favourite with the poor uni student's budget; and West End. For more exotic beers Guinness is available on tap (the ONLY way to drink it); and they've just recently installed a Bundy

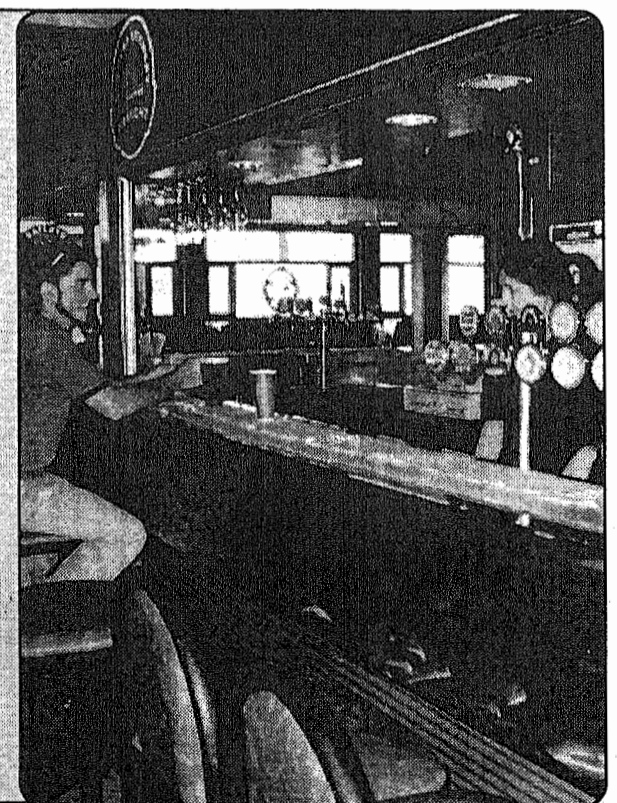
and Cola tap. There are some mighty fine base spirits on hand for the more refined drinker.

THE FOOD: Well, it's better than the Mayo. Base items include chicken and veal schnitzels as well as fish and chips. Or there is my favourite - wedges with sweet chilli and sour cream. The best item on the menu however, is (freshers pay attention) chips and gravy (only \$3.50!). Although the Unibar food isn't gourmet, it's the place to go if you have no money and want to eat out.

THE ENTERTAINMENT: The Unibar is a hub of entertainment. It features such spectacles as our own homegrown battle of the bands; and artists following the like of Moby, Regurgitator, The Vines and MGF. To create your own fun the bar is also equipped with not one but TWO pool tables and a variety of arcade games that change periodically through the year.

Overall, the Unibar is the must-see place on campus.

Belle



Hand-made by the Cooper family



Welcome to Wayward Work
2003! Work can be just about as
challenging as roof-top pigeon holding.
Read on as students share their quirky
employment horror stories.

Hello and welcome to Wayward Work™. All this year we will be celebrating the myriad of slave-wage, faeces infested jobs students like you and me have to whore ourselves to in order to pay for our edumacation.

Unless your folks are surgeons or QCs and you have a hyphenated last name and you reside in Rose Park, you will probably need to get a part time job during your time at our glorious educational institution. There are some options for those who think the whole labour thing is like soooo last millennium. Retiring from eating. Concluding that social lives are for sheep. Or maybe collecting cans from rubbish bins, dumps and the floor of Mark Aiston's car is a preferable option to being some anal retentive's shit kicker. For the rest of us, it's tall prostitute, tall prostitute¹, it's off to work we go.

To kick off Wayward Work™ for season 2003, I shall relate some of my own

labour market.

**STREET PRESS
DISTRIBUTION COMPANY**

Welcome to Hyde Park - please leave your Datsun at the door

I have been working for a distribution company for approximately nine months. The job entails driving around and delivering street press magazines to various businesses.

Now I can't really complain about this job *per se*. The pay is good and my boss and colleagues are ever so nice. It's not the toughest job, all I have to do is walk in take the old magazines away and put the new ones down. It is a good job to have. I have experienced parts of Adelaide that may as well be in a different continent to my humble home in the outer southern suburbs.

King William Road, Hyde Park. John Schumann wrote a song about it. It is the paved address where society ladies can

meet and discuss this year's Country Road autumn collection and whether 'the party' can reclaim government with a yokel like Rob at the helm over a cup of latte and a smoked salmon omelette at a café where on the menu nine dollars fifty is written '9.5'. It's the place where men can pop in for a short back and sides from a hair *artiste* called Jean-Jacques (real name John) for the bargain basement price of sixty bucks, where kudos is gained from how much your partner earns and how many charity luncheons you attend each year.

King William Road has eight locations that receive the magazines every Thursday, and is my first port of call as I make my way from West Terrace to Hackham with my load of Adelaide street press.² When I first started at this company, I was driving an orange 1980 Datsun Stanza. This is a perfectly noble automobile to cruise the streets of Morphett Vale and Woodcroft in, but I soon began to feel a bit out of place. Hyde Park ladies looked at me while I was driving along and then took a firmer grasp of their handbags as if their precious suburb was being taken over by aliens from the planet Lonsdale.

Once parked and walking the street with an armful of quality publications, I tend not to get any dirty looks. This is because people see me in a t-shirt and shorts, smelling like Reynella and simply look the other way. One day I'm going to snap and scream out something like,

"Oi! You're 105 years old, what's with the fuckin' hipsters!"

Either that or,

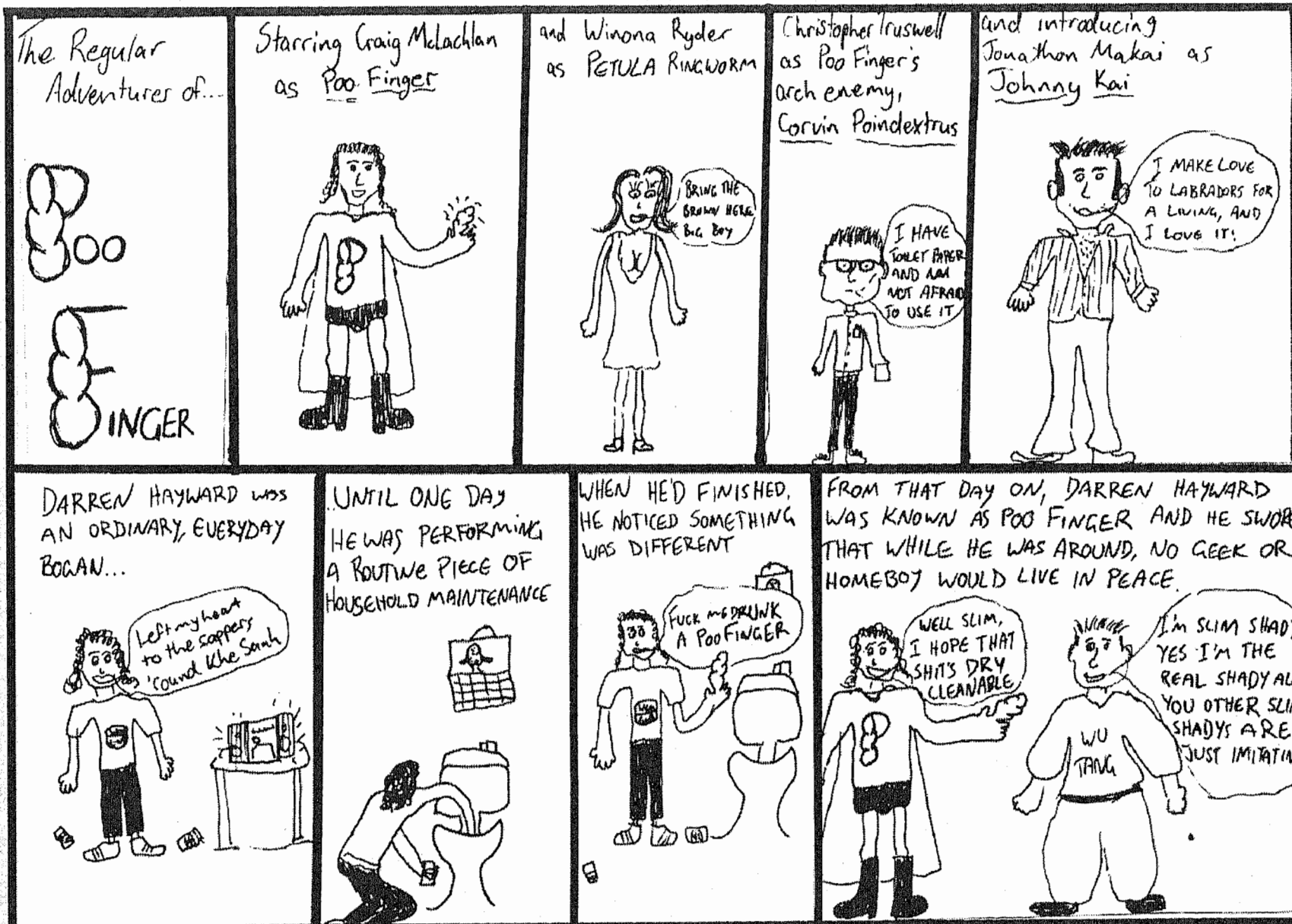
"Hey Ita wannabe! I've got a hammer and chisel in my boot, would you like to borrow them to help take your make up

King William Road isn't all bad though. There are a couple of clothes boutiques with youngish staff who do occasionally acknowledge my existence. But it seems to me that to get a job in a trendy fashion shop your clothing size must be in single figures and your IQ shouldn't be much higher.

The rest of my distribution route is as much fun as you can have driving around with The Lucksmiths cranked to eleven. It is noticeable that once south of Darlington, the people do become much friendlier.

Jonathon Makai

Do you have a crap job? Or a good one that you'd like to tell the world about? Well, don't be shy, drop into the office or e-mail us or call us or scribble it on a desk in Level 2 North of the Barr Smith Library or call Big Bob Francis and tell him about it or hire one of those planes with the banner flying at the back or tell someone who cares or pretend your sister's head is a coconut and crack it open on a rock and drink the sweet nectar inside. Mmm...fresh coconut milk.



A WAYWARD GUIDE TO UNIVERSITY

Starting at a brand new big people's school can be jolly nerve wracking. The young, naïve, virginal first year student is often daunted by the vast array of new terms. So as a community service to all of you youngsters with TERs higher than my sperm count, I will take the time to explain some of the new names and terms you will be faced with as you begin your illustrious academic careers at the University of Adelaide.

Barr Smith Library

Could well be the biggest library in the world ever. It's just bigger than the one at Underdale. A fun thing to do while at the BSL is poke the librarians and see if you can extract any sign of life at all from them. A few years ago a librarian passed away while sitting at the information desk. Two weeks later one of his colleagues remarked,

"Basil's been a bit quiet lately. He's a bit on the nose too, and look, his nose just fell off."

Chancellor

This man is so important that a hyphenated surname is not enough, he needs four names. His name is Robert Champion de Crespigny, but if you're nice to him, he'll let you call him 'de'.

Clubs Association

If you are socially inept and like wearing Hawaiian shirts then you should join one of the many clubs the Clubs Association has to offer.

Funny joke thought of with New Zealand 0-34 after 8.3 overs, chasing South Africa's 6-306:

Did you hear that the Debating Society and Maths Students club are going to merge? The new club will be known as the Maths Debating Students Society! HAHAHAHAHAHAHAHAHAHAH...APPLAUSE!

Coco Pops

Just like a chocolate milkshake only crunchy.

Lectures

A great opportunity to catch up on the sleep you didn't get while gittin' jiggy wit' it at Mansions or staying up to watch movies rated 'MA:s,n' on SBS.

Lecturers

Not to be taken seriously unless they have a comb over, grey beard or are fans of The Waifs. I had one lecturer last year who boasted all three attributes. I'll miss her.

O'Week

O'Week is to the academic year what

the Wizard Cup is to the football season. It gives students the chance to see if wearing a new strip will help them perform any better. Also to experiment with a new game plan, ditching the one that has seen them

fall short of the holy grail in recent years. A student must not get too carried away with their O'Week form. Some rules exist in O'Week but not in the Academic Premiership Season. Playing won't be anywhere near as easy without all of that free beer.

Tutorials

Allegedly compulsory, 'tutes' are handy to learn from highly educated academic staff and meet prospective sexual partners.

They do not necessarily have to be the same person.

Referencing in Essays

Over rated and completely unnecessary. Just go to the library and pick out ten books about any topic whatsoever, write down the title, author, publisher and date of publication for each book. Write/copy your essay, every few sentences insert a footnote with a different book being referenced and you will have a well researched paper. The people who mark essays are too busy to check every one.

Who knows? One day you may become the Vice-Chancellor of Monash University.

Here's an example:

The core element of liberalism is individualism, the notion that every human being is a distinct individual.¹

The individual, liberals would argue, has sole responsibility and jurisdiction of their bodies, their thoughts and every other aspect of their lives.² Therefore the individual has no responsibility to any other individual or group.³

Sports Association

People joining Sports Association clubs will immediately become finely tuned athletes who drink lots of beer and have lots of sex.



University life: it's all fun and games!

Student Politicians

An oft repeated phrase used around the globe is "Some of my best friends are gay". This is what people say when they are not gay and don't wish to be involved with what gay people do, would not like to be on the gay scene, but are fine with people who do and are. This said, some of my best friends are student politicians.

Students Association of the University of Adelaide (SAUA)

Not to be confused with the South African Underwear Association. The SAUA is a fine organisation committed to free beer in O'Week and cheap beer all year round, and they don't like John Howard.

Tertiary Entrance Rank

It means nothing now. Get over it.

The Duckworth-Lewis System

The fairest way to determine the victory target in rain affected limited over cricket matches.

The Unibar

I wish I could say that I've been there, but I have not. Seriously never. But I do hear it's good for hobnobbing, or if you are so inclined, knob hopping.

University of South Australia

Students from Uni SA tend to feel as though just because we study at the University of Adelaide, we think we're superior. They think their institution provides them with just as good an education as we get, it just doesn't have old buildings and stuff. Well I used to study at City West and Underdale, and I'm here to tell you that we Adelaide Uni students have every right to feel superior. We should never take our campus culture for granted as they sure as hell don't have any. Also, if you have a friend who is starting at Uni SA and doesn't have a computer of their own, then you should tell them to ask their lecturers if they can hand up their assignments handwritten because if you're not at the computing labs at about 6am you will not get to use one of the Uni SA student computers. The University of Adelaide versus The University of South Australia is kind of like Australia versus Namibia in the cricket World Cup.

Vice-Chancellor

As well as being the head honcho of our fair university, the Vice-Chancellor has the best car park on campus. The University of Adelaide's current VC, Professor James A. McWha is hell bent on making this place great so he can achieve the same level of fame as his cricketing brother, Glenn.

Well I hope I've enlightened you the reader on some of the things you must know before commencing a course at the University of Adelaide. If there is anything I have omitted or you would like to be my friend, e-mail me at jonathon.makai@student.adelaide.edu.au and we'll see if we can't work something out. Happy O'Weeking!

¹ Leo Strauss, Liberalism, Ancient and Modern, (New York: Basic Books, 1968) p178.

² Terry M. Alchin, Does the Louis-Schmelling paradox exist in rugby league match attendances in Australia (Kingswood, NSW: Faculty of Commerce, Dept. of Economics, UWS Nepean, 1995.) p72.

³ Tim Birkhead, Promiscuity: an evolutionary history of sperm competition and sexual conflict. (London: Faber and Faber, 2000) p511.

WANT TO BECOME THE FIRST ABORIGINAL AND TORRES STRAIT ISLANDER OFFICER OF THE STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE (SAUA)?

As part of the Students' Association's commitment to representing all students, an Aboriginal and Torres Strait Islander (ATSI) department has been established within the SAUA.

The position is in its infancy and persons interested in either becoming the ATSI representative or in being involved in the Standing Committee are invited to make their interests known. **Non-indigenous students are encouraged to enquire about positions on the committee or as volunteers.**

Duties: The position of the ATSI officer requires someone who feels they have the skills and motivation to enthusiastically tackle the issues ATSI students face within and in accessing the University. The officer bearer will be required to attend SAUA meetings as well as conducting their own meetings. Importantly, the office bearer will be able to gain student support towards campaigns and other activities.

For more information regarding this position or to put your name down to assist with the Committee, please contact Darren Kurtzer on (08) 8303 5406, or email darren.kurtzer@student.adelaide.edu.au

THE OFFICIAL JOHN HOWARD ARSE-LICKING TOUR



Got 'em Licked!

London February 2003
Washington February 2003
Jakarta February 2003

Join John Howard as he ROCKS the world, brown-nose style!

John Howard expresses 'deep regret' for omitting the following countries from his touring schedule:

- Vietnam
- Afghanistan
- Kosovo
- Iraq
- Somalia
- Chile
- The Phillipines

The Students Association of the University of Adelaide and Midtown Records Proudly Presents

DisOrientation

DAY: THURSDAY 27TH FEB 2003
TIME: 8PM - LATE
WHERE: ARMOURY BUILDING (BEHIND THE ADELAIDE MUSEUM INH. TOE)

STAGE 2
 Tim Koch
 Good Time Tim
 DJ G.P
 Fuzion (live)
 Fatal Dose vs Bold
 H-Bomb
 Mark J
 Mr X
 Bank-C
 Filter

STUDENTS TICKETS \$8
Available from the Adelaide University Students Association or from the Bar, Smith Lanes during OWEB (24th - 26th Feb)

EARLYBIRD TICKETS \$15 • BY ALL OTHERS - \$20 • BY
Available at MID-TOWN RECORDS VENUE TIX, KORRUPTION, 02 NIGHT CLUB, GIB RECORDS, SANTI DANCE ARENA, CENTRAL STATION.



EMERGENCY DRILL



In the event of a devastating thermo-nuclear attack, all you need do to ensure your safety is

Duck and Cover

Keep a look out for any SUSPICIOUS MATERIALS...

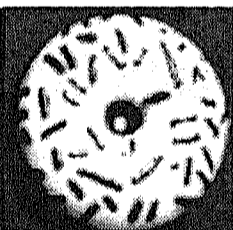


Exhibit 1

In particular, be aware of items dusted in white powder (refer Exhibit 1 and 2). For example, danish confectionary, Robert Downey Jnr, and Stevie Nicks.

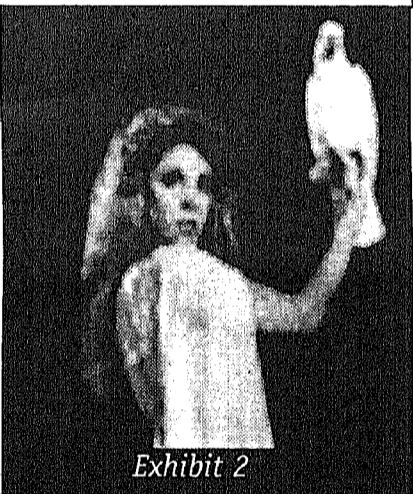


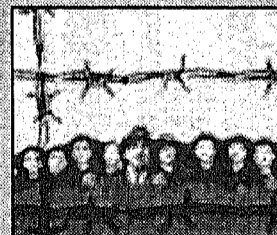
Exhibit 2

Howard announces new immigration minimalisation plan: Nuclear waste dump to be installed at Woomera!

- ★ Effectively reduces the number of illegal aliens being paid for by your tax dollar!
- ★ Earn kudos with Eastern states!
- ★ Put South Australia on the map!



Domestically produced product



Refugees learn of their fate



The homeless

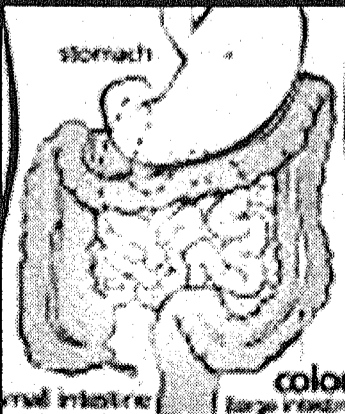


Anarchists



Women

WAIT!!!
The applications of nuclear waste are only limited by your imagination. Tired of direct methods of marginalisation? Why not send other societal sores to Woomera too?



REFUGES

They're full of shit.



Anyone around here know
how to read?

Here at On Dit we are supplied with a huge variety of books from all kinds of publishing houses.

If you can help us out, let Rosie the Literature Sub-Ed know, and for the small price of a review, you could be getting the latest releases from your favourite genre!

E-mail Rosie at
rosanna.lovell@student.adelaide.edu.au,
or come on down to the On Dit office and
speak to one of the Editors.

State of the Union

We have heard them
roar and explode
so often that
we can hear
the bombardment even
before it begins,
like the echo of
a barbaric future.
Meanwhile the
warmongers complain
of being misunderstood
because they haven't
given the order
to open fire
yet, and the rank and
file ponder ever more
deeply the wages of
the King's shilling.
For the time being we must
console ourselves because
the confederate yankee
in the big white bunker
keeps a female house
nigger to make his
excuses in the name
of the petroleum
which flows in
both their veins.

David Faber

Literature

To help you all keep in mind what is really important on the literary scene this year, we have designated prime position in the Literature section to a Harry Potter countdown. Now when you are despairing about all of the textbooks you have to read this year, you can turn to Literature and console yourself with the fact that there are only

118 days



until the
release of
Harry
Potter and
the Order of
the Phoenix!



Kelp

Linda Aronson
Pan Macmillan

Yes. The name of this book is *Kelp*. As in seaweed. Sounds charming, doesn't it? Well, maybe not, but this book is charming.

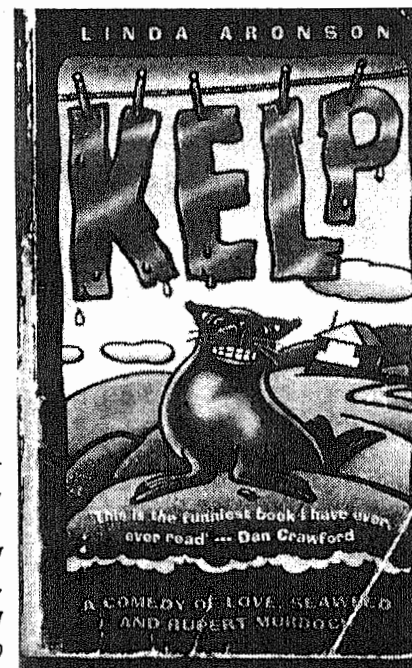
I have been asked to review, not a new release book, but a personal favourite; a classic, lightweight book that gets dragged out every summer for beach reading, and I decided *Kelp* certainly fits that description for me.

As you may be able to discern from the cover picture, this book isn't in the best condition, but that just proves how many times I, and all my friends, have read this book in the last seven years (yes, that means I got this book when I was roughly 13 but that doesn't mean it isn't cool.)

Kelp is aimed at the lower teen bracket, but its humour is apparent to those of all ages. I still love it, and my dad read it and laughed when he was 40! The story is about a 14-year-old misfit, who in her own words is 'A financial wizard trapped in a Tate body'. Emily Tate lives on a small family-owned island off the coast of Victoria, and the majority of her family is deranged. This enormous and inbred family process kelp for a living, and when Emily's grandad dies and leaves her 10 per cent of the business, the war over who gets to run the company ensues with much hilarity and many unrealistic events (which somehow we manage to envision as credible.)

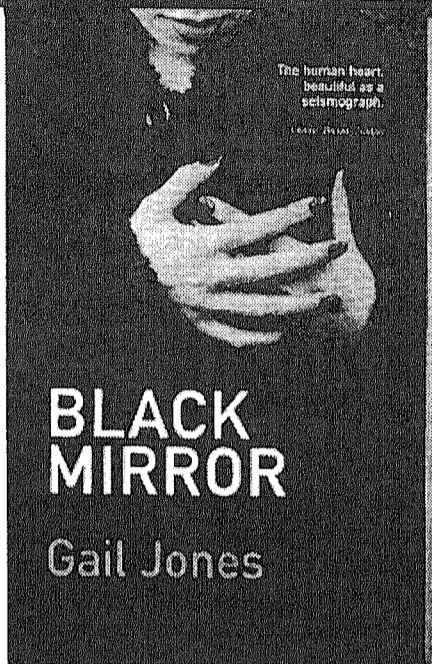
We follow Emily through her hilarious daydreams and no less hilarious and often embarrassing real-life experiences, as she falls in love, gets a boyfriend (the two are not necessarily connected!) and manages to single-handedly turn the badly run family business into a nationwide success.

This book is a very understanding portrayal of how life at 14 can be both bliss and absolute hell - hey, we've all been there - and as one reads it, a dry, witty paragraph can make you choke with laughter, as absolute gems of one-liners satirise the weirdos we all have in our families, and the people in high school that you hated for their perfection. They are all here in this touching and amusing 'coming of age' story. So if you are dozing over the second page of your appalling politics readings, why not look up *Kelp*. You never know, it may become a summer favourite of yours as well.



Natalie

Latest Releases



Black Mirror
Gail Jones
Pan Macmillan

Black Mirror is the story of Victoria Morrell, a dying surrealist artist and her Australian biographer Anna Griffin. Both women grew up in a small West Australian mining town and therefore share a common bond. As they live in two different eras and social classes you see dramatically different views of the town and then their subsequent lives.

Victoria is my absolute favourite character! She has a huge amount of independence and confidence. Being a surrealist she spends the novel swanning around in a crown of jet-black swan feathers. She loves to be the centre of attention and gives wonderful dramatic descriptions of her life. The whole novel is packed full of drama and real-world problems that hold your interest till the end. Issues such as racism and the fragile lives of the miners are large themes through the book along with the impending Second World War and an attempted murder. The large number of dramatic threads makes the novel gripping and adds texture to the simple idea.

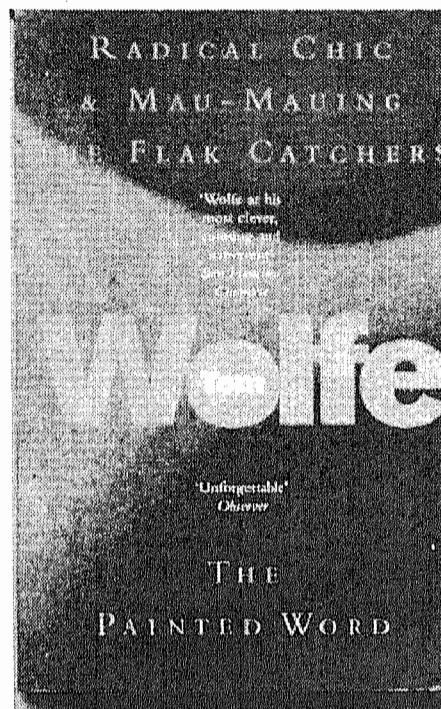
The novel is very hard to get into, although it's easy and quick to read. The names of the characters are used frequently and it can be a little confusing if you are still learning who's who. I didn't like the long descriptive nature of the text especially at the beginning. You seem to wade through pages of long-winded descriptions before getting to anything of substance.

There is excellent linking of the two characters through the novel, showing how their lives cross without knowledge of each other's existence. *Black Mirror* recreates the spirit of a small Australian town. The mood and the tone of the writing captures the essence of small town life. The novel is fiction but the characters have a huge amount of depth and flexibility, making it feel like a non-fiction story.

I'd recommend this novel to someone who loves the gripping style of drama books. Some passages are non-linear and so storylines can be 'spoiled' by flashes of future events, but generally there is so much in the plot it makes little difference. Little of the story is actually focused on art so I would avoid any

expectations from that point of view. *Black Mirror* is an excellent tale of two women and their struggles, encountering their own dramatic events and finding a common bond through their encounters.

Belle



Radical Chic / Mau-Mauing the Flak Catchers / The Painted Word
Tom Wolfe
Picador

Tom Wolfe is a journalist who always manages to combine an encyclopedic store of inside knowledge with the obstinate detachment of a visitor from Mars, not to mention a brilliant style and incisive wit. (San Francisco Chronicle)

This collection of three works by American writer Tom Wolfe were originally published in the early seventies. Wolfe has written many books since around the 1950s in which he records and comments on various significant happenings in society, in fact and fiction form. He is knowledgeable, humorous and always entertaining to read.

Radical Chic is the story of a party held by American conductor Leonard Bernstein for the Black Panthers, a black rights group during the 1960s. The rage at the time in the 'new' high society was to throw parties in benefit of various underprivileged groups, who were fighting for their rights in America.

So high society in New York picked up the Black Panthers, throwing various meeting style parties, which stopped after the Bernsteins'. This was for a variety of reasons; to help them of course, but also to feel way out there on the edge and simply different to the old society and above the bourgeoisie. Wolfe uses the old French term *nostalgie de la boue*, literally 'nostalgia for the mud' to describe it.

The infamous night unfolds in the Bernsteins' elegant and expensively decorated Park Avenue apartment. As the group gathers and various members of the Black Panthers speak Wolfe gives you the run down on how high society views the whole thing, in a comical and informative manner. The evening goes well and everyone is thrilled.

However after the initial amicable report in the social pages of the *New York Times*, other newspapers pick up the story around the world, giving scathing

criticisms of the Bernsteins' and high society's romanticising of violent black groups that don't represent the majority of black people. This culminates in a cutting editorial from the *Times* where they are accused of insulting the workers who are actually helping the black community.

The companion essay *Mau-Mauing the Flak Catchers* is about the black 'ghettos' of San Francisco. What came to be known as 'Mau-Mauing' was essentially black street people hustling the white bureaucrats for money. How you may ask? Wolfe tells you, in an extremely funny way, but it basically involves black 'gangs' rocking up to say the Office of Economic Opportunity and scaring the shit out of some boring bureaucrat clerk to give them money in the form of various summer jobs, neighbourhood organisers, job counsellors etc. It requires a certain art, as you have to prove you mean it and are serious.

You're probably thinking this is seriously wrong, however, as Wolfe says, the government system of the time basically demanded it. Although they could talk about the 'ghetto' all day long, they would still have no idea what was going on there or how to help it (which incidentally is what they're supposed to be doing). So they let the black groups walk in and demand the money off them and believe that they were helping the real hardcore groups get it together, and in a sense they did help as they all needed money. However, there are problems within this process, which Wolfe exposes. It is fascinating social commentary and well worth the read.

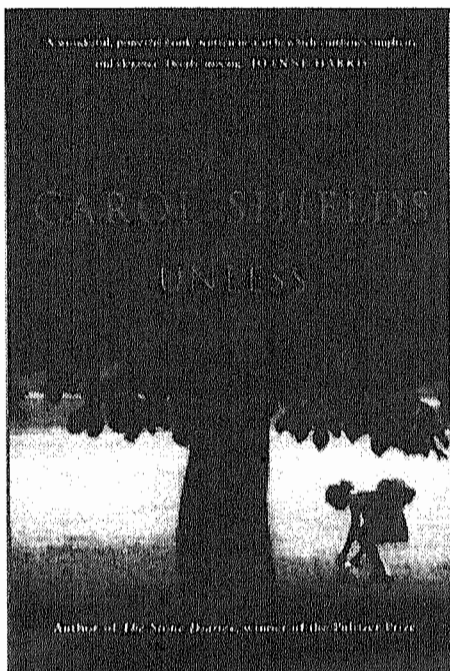
The last work, *The Painted Word*, is an excellent and amusing look at 20th century art until the '70s. Wolfe is wandering along the streets of New York one morning slipping into the 'great public bath' of the weekend *New York Times* and comes upon a revelation about art. The top critic of the *Times* had basically written 'without a theory to go with it, I can't see a painting.' So? Well he's basically said that the theory of the art is more important than the art itself, which is a bit tragic if you're an artist.

Thus Wolfe embarks on educating you in the ways of the art world and how it evolved, in a provocative and interesting way. I loved this book, it is amazingly entertaining as Wolfe does rip-offs and pay-outs of famous artists and art theorists. From Picasso to Warhol he tells of the 'boho' (bohemian) artists who 'dance' for attention in high society of the art world and the trouble which some of them have in exchanging their anti-bourgeois morals with the high life. All in a kind of semi-respectful way.

Anyone who wants to actually know how things went in the '60s and '70 in the world of art and culture would benefit from this collection of essays. Not only that, but Wolfe is an excellent and well known and respected writer so you will look cool if you know about him and have read his stuff.

Kirra

**Want to see your name here?
See page 26 to find out how...**



Unless
Carol Shields
4th Estate

Having never read Carol Shields before, I had no idea what to expect from *Unless*, released mid-last year to excellent reviews.

What I found was a satisfying and enjoyable novel that drew me in, not by making me turn the pages, but rather by making me rethink my own assumptions and ideas.

Unless is narrated by Reta Winters, a successful writer and mother of three in Canada. Tragedy strikes the Winters when Reta's eldest daughter, Norah, is found begging on a Toronto street corner holding a sign that says 'Goodness'. The family is forced to get on with their everyday lives, while trying to understand Norah's choice.

Unless explores the impact of unexpected tragedy - how it causes grief, anger and pain, and how it makes people reassess their lives and how they live them. Despite its slow, contemplative narrative, the novel develops an underlying edge and anger as Reta examines the position of women in contemporary society. Through her work translating the poetry of Danielle Westerman, and her own search to discover why her daughter has withdrawn from mainstream life, she despairs at how far women still have to go to be 'included' in the male universe.

For a contemplative and insightful read, I recommend *Unless*.

Emily

The Doug Moran National Portrait Prize

Enjoy art? Want to win \$100,000? How about The Doug Moran National Portrait Prize? While I was on the street investigating the arts in our city, I discovered The Doug Moran National Portrait Prize, an exhibition on display in the Edmund Wright House. Just in case you're not really into this kind of art, keep reading as this competition offers young artists like yourself over \$100,000 in prize money!

The exhibition was hosted by the Royal South Australia Society of Arts, the oldest art society in the country. As I wandered around the fantastic collection of faces, it became obvious that the idea of what a portrait actually is was totally up to the artist. The exhibition of the thirty finalists' works was a diverse collection, from the incredibly

realistic to the outrageously abstract.

While a number of paintings looked to traditional concepts, others challenged the viewer's ideas of what a portrait is or should be. *Robert Gay in Italy*, (oils on canvas) by Neil Moore, drew from Renaissance imagery to represent a contemporary character. The man's skin looked almost real, and the artist's use of traditional lighting techniques added to the Renaissance feel.

The piece *Water, glass, paint, self, glass, murky water* by Maryanne Coutts, (oils on canvas) on the other hand was totally against any traditional concepts. The self-portrait reflected the artist's mood and emotions though the use of colour, rather than photographic realism, as the face of

the women within the artwork was almost invisible.

The winning piece by David Fairbairn *Red portrait Suzanne* (mixed media on paper) is another piece that breaks away from convention. When entering the exhibition my eyes were immediately drawn to this large dominant piece. With deep reds set on a black background, the artist creates an artwork that is powerful and emotional. The aggressive colours seem to contradict the expression on the face of the woman represented; she is wide eyed and her mouth is shut, and she seems to look out on to the world with wonder, yet she is presented to the viewer in blood red. I believe this piece was a good choice as the winner of the prize, due to the dominant presence it had in the exhibition.

Another interesting piece for me was *Daniel* by Peter Wegner. The painting is a large, vibrant piece filled with the passion and strength of the young man represented. But this young man is an amputee. In my

opinion this work is truly powerful, showing through bold colours the strength of a person intent on living life to the full, despite his disability.

The Doug Moran National Portrait Prize was established by Doug Moran and his family in 1988 and is Australia's richest portrait prize. So all you art lovers out there, get sketching your friends or grandmas, as this portrait can be of anyone, unlike the famed Archibald Prize, which is subject to strict rules. The main rules of this competition are; to enter you must have lived in Australia for two years, the subject of your artwork must sit for you at least twice as you cannot work just from photographs and there is a \$50 entry fee. Good luck!

For more information on the Royal South Australian Arts Society, call (08) 8226 8579 Tuesday - Thursday.

Leo Greenfield

STREETART

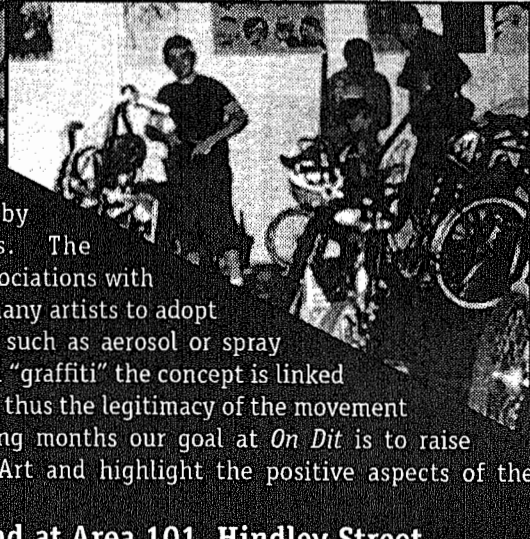
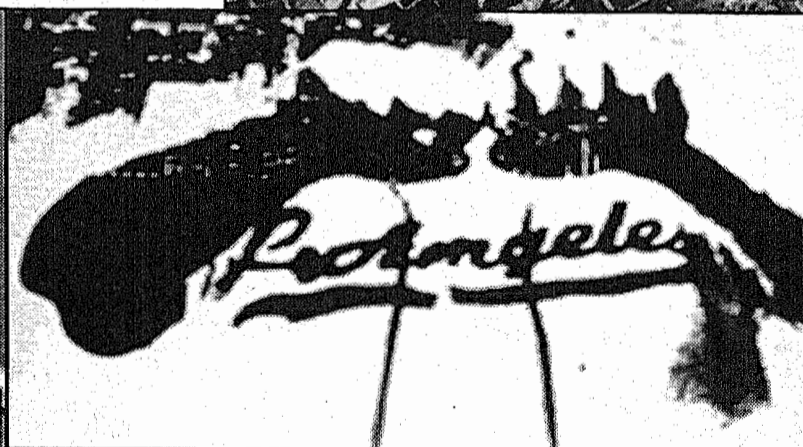
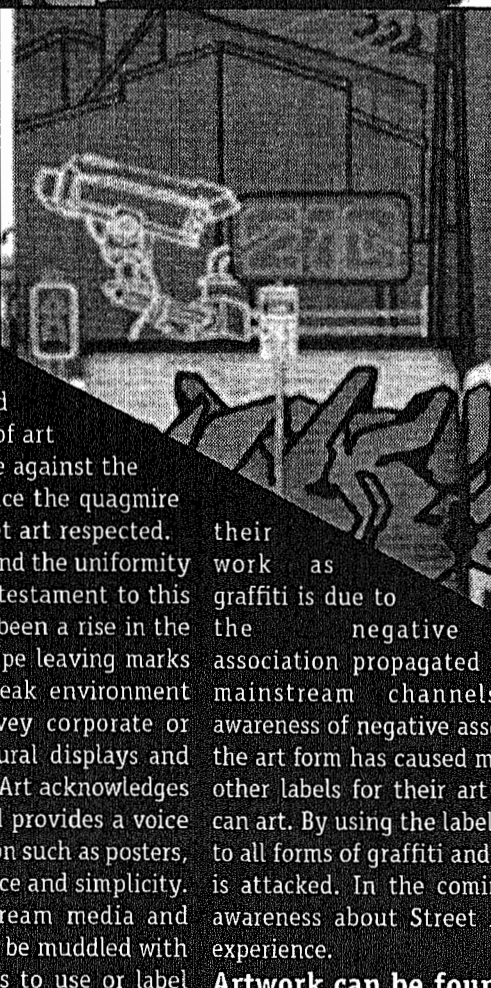
With Maxim Sharoglazov & Leo Greenfield



This year *On Dit* will keep an ear to the streets to listen to the city's heart beat and the feats of those who innovate and create in the context of Street Art and its historical roots. The aim of *On Dit's* Arts Section is to provide local arts coverage and information so that we all explore the concept of art and gain some appreciation for artists who wade against the mainstream. Hopefully with an informed audience the quagmire of trashing will be evident and progressive street art respected. Adelaide is accused of being a retirement village and the uniformity of drab surfaces in our fair city may serve as a testament to this proposition. However in recent times there has been a rise in the tide of colour that has crept into our urban-scape leaving marks on emotionless walls. Street Art breaks the bleak environment and actively resists advertisements that convey corporate or government propaganda that offer hollow cultural displays and consumerist swill for voracious appetites. Street Art acknowledges unspoken elements of the urban experience and provides a voice for stifled youth that use various tools of expression such as posters, stencils and spray cans that deliver ideas with pace and simplicity. The marginalisation of Street Art by mainstream media and ignorance has caused the notion of vandalism to be muddled with art. For example, the hesitation of some artists to use or label

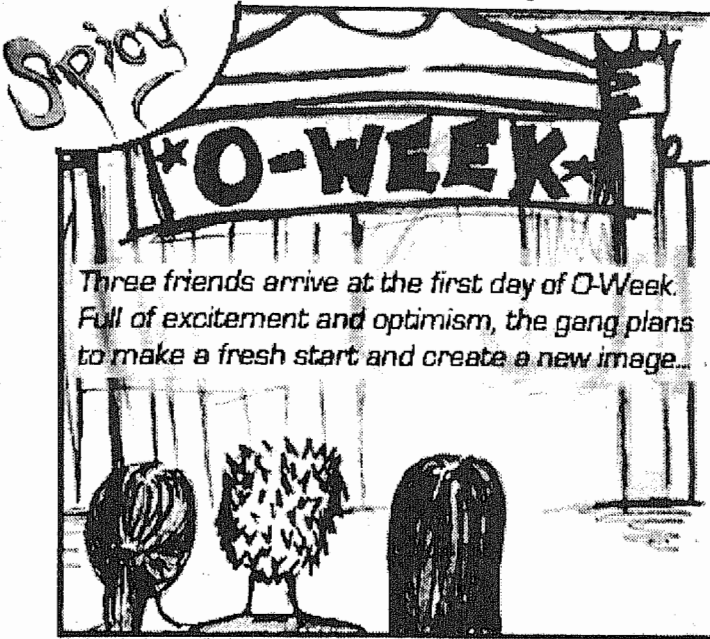
their work as graffiti is due to the negative association propagated by mainstream channels. The awareness of negative associations with the art form has caused many artists to adopt other labels for their art such as aerosol or spray can art. By using the label "graffiti" the concept is linked to all forms of graffiti and thus the legitimacy of the movement is attacked. In the coming months our goal at *On Dit* is to raise awareness about Street Art and highlight the positive aspects of the experience.

Artwork can be found at Area 101, Hindley Street.



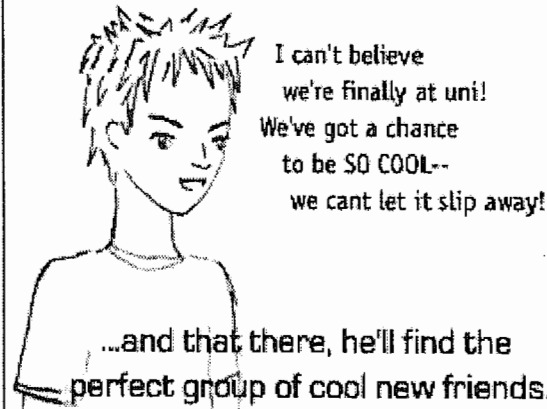
DIS-ORIENTATION WEEK

Spicy Curiosity 2003



Three friends arrive at the first day of O-Week. Full of excitement and optimism, the gang plans to make a fresh start and create a new image...

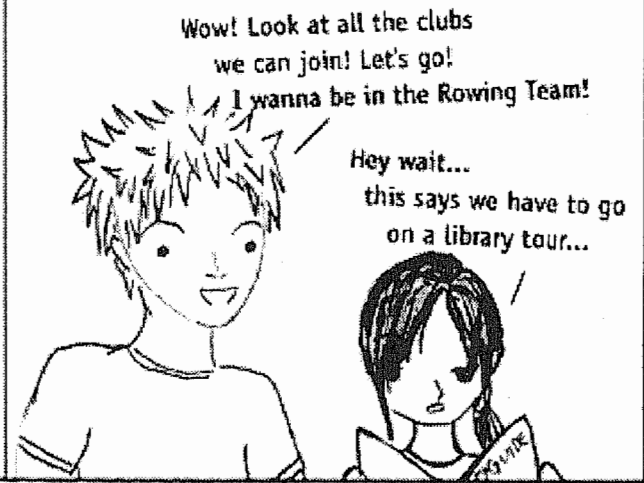
Logan hopes Uni life will be the fun, exciting time he's imagined...



I can't believe we're finally at uni! We've got a chance to be SO COOL-- we cant let it slip away!

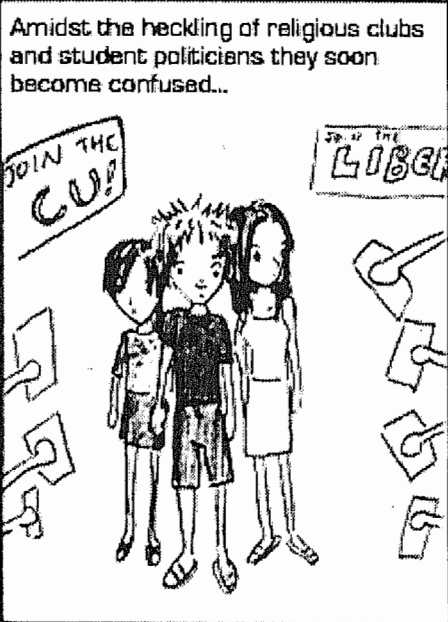
...and that there, he'll find the perfect group of cool new friends.

So they begin their search for 'coolness' by heading over to the cluster of orientation tents...



Wow! Look at all the clubs we can join! Let's go! I wanna be in the Rowing Team!

Hey wait... this says we have to go on a library tour...



Amidst the heckling of religious clubs and student politicians they soon become confused...



They finally arrive at the library. Logan is quickly cheered up when they join a group for the tour. This could be a great opportunity to find cool new friends.



But alas! There is no one cool to be seen...

EXIT READ! This sucks. I'm going home.

by leo greenfield, georgina and lyndell

WANTED!



Anyone cool with a bohemian spirit who is interested in the arts, come on down to the On Dit office and contribute to the arts pages. The office is located in the basement of the George Murray Building, near the Barr Smith Lawns.

Tim Freedman & the Australian Chamber Orchestra

It was with an eager crowd - that had missed out on tickets to the full eight o'clock show - that I took my seat in the Adelaide Town Hall to hear Tim Freedman (from The Whitlams') and a miced up Australian Chamber Orchestra. The popularity of this combination was obvious- not only had the 8pm show sold out, but there was a healthy group queuing up for tickets at five to six.

The talented and youthful ACO, led by Artistic Director Richard Tognetti, was joined by Freedman and percussionist Terepai Richmond for some reworked versions of songs from various Whitlams' albums. On a rather sombre note, the performance was dedicated to the memory of Cameron Retchford, former ACO Principal Cello.

They opened with the classic 'No Aphrodisiac', which began with a contemporary string introduction worked by Tognetti and then melted into the opening of the song. During the performance it was great to see that both Freedman and the ACO shared a respect for each others' talent. They played in a relaxed yet attentive way, particularly interesting was the communication between Freedman and Tognetti and Tognetti and his orchestra.

Other Australian composers that had learnt a hand to work on some Whitlams' songs included Brett Dean, Daniel Denholm (producer of previous

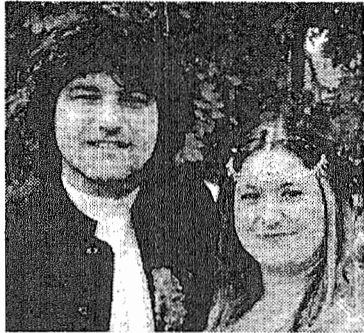
Whitlams' albums) and Peter Sculthorpe. Stand out tracks for me included a fantastic version of 'Buy Now Pay Later' (Charlie No.2) reworked by Brett Dean. The pause when it finished proves the magical quality this song retains. Anyone familiar with Peter Sculthorpe would have enjoyed his work on 'Out the Back', with the beach theme perveying from Freedman's lyrics into Sculthorp's excellent string interlude mid-song. Other Whitlams' tracks included in the program were 'Her Floor is my Ceiling', 'Kate Kelly' and 'Ease of the Midnight Visit'.

Interspersed with Freedman's songs was another reworking- of Nicolo Paganini's Caprice No.24 by Tognetti, titled 'Deviance'. The reworking was contemporary, maybe even shocking for a few audience members, but where I and others thought it faulted, was that it was too broken up. It became hard to follow and lost its original captivating quality, yet was still interesting nonetheless.

Overall this was a fantastic concert and proved the immense talent and versatility of both the ACO and Tim Freedman. Audience members, whether they went as Whitlams fans or subscribers of the ACO, all seemed to really enjoy and appreciate the concert, and were probably all thinking like me that they wished they had tickets to the longer 8pm show.

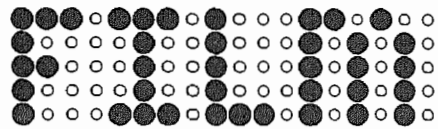
Rosie

Just Married
Now showing
Cinemas everywhere



Bound to a reasonably formulaic script, Ashton Kutcher (*Dude, Where's My Car?*) and Brittany Murphy (recently starring opposite Eminem in *8 Mile*) toil to bring vitality to this tired scenario of 'the honeymoon from hell,' with degrees of success and failure alike. As relative newcomers, it may have been too great a task to ask such young thespians to shoulder an entire movie. Kutcher performs admirably though, making slight headway in breaking away from his type-cast role of young idiot but is still not being utilised entirely. For the role she is required to play, Murphy is charming and they create a convincing chemistry, which is reported to have continued off the set.

Predictably, Tom Leezak (Kutcher) is a working-class radio announcer with an affinity for sport (just as every 16- to 24-year-old Caucasian male should), who by fate meets Sarah Mc Nerney (Murphy), the rich and independent daughter of the token local millionaire. With the movie hingeing on whether true love will win



against the odds, we join the couple on their honeymoon. The highlight of the movie is the opening scenes - the aftermath of the trip, where the newlyweds disembark and proceed to cause great embarrassment and discomfort to each other. This slapstick is initially welcome, but after the twentieth 'Oh-shit-I've-just-got-hit-in-the-face-again' gag, it wears painfully thin. As an aside, there is some beautiful scenery to behold as the young couple trek through Europe, but that doesn't really make up for other cinematic misdemeanours.

My main beef with the film is that it has little substance. There's no new message offered, no twist or unexpected development. The premise of a newly wed couple trying to overcome seemingly improbable obstacles does little to set it apart from other films in the genre. Furthermore, retaining the clichéd flashbacks, the mandatory requirement for the lovers to resort to getting drunk and hooking up with other people when trouble comes along, as well as the impassioned plea for forgiveness at the climax is all rather confusing in the hopes of achieving this distinction. Yet the youthful appeal of the pair make for a movie that will no doubt be enjoyed by couples around the end of their teens - precisely whom the film was aimed at anyway. You could do better, but you could do a helluva lot worse too.

Matty

ATTENTION, CHILDREN OF THE NIGHT!

If you possess a pair of square eyes, or feel that your eyes are not yet sufficiently square-shaped, come along to the weekly film/video/DVD meetings at the **Gallery** on **Level 6** of the Union Building at **Thursday** at **1pm**.

We'll have a veritable swag of movie tickets, videos, DVDs and the like for you impoverished little students to gobble up and review.

From mainstream to art house, Hollywood to Australian, we've got you covered! Rock up this week to pick up an **application form** and meet your friendly film sub-editors.

One Hour Photo
Now showing
Cinemas everywhere



One Hour Photo stars Robin Williams as a creepy loner who works in the local mall as an attendant for an instant photo development booth. This job is his whole life, and he obsesses over the most insignificant minutiae of it to compensate for a life that is devoid of any other interaction. Because he is unpracticed at dealing with people on anything other than a professional level, it is a very uncomfortable experience for the viewer watching his clumsy attempts to befriend a family who regularly get their photos done at the mall where he works. The film is punctuated with his voiced-over morbid pontification about the significance of photos and how they are only ever used to record happy events and how someone who looks through a photo album is made to think that the people represented have only ever experienced happiness.

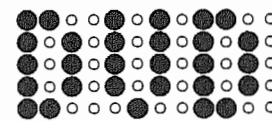
The style of the movie is very cold and sterile and manages to convey the isolation and bleakness of Robin Williams' character thoroughly, albeit a little too obviously. The sanitised nature of the direction bothered me a little because it made it difficult to empathise with any of the characters since they seemed at once larger than life and two dimensional.

The film muddles on for a while with the main character's pathetic fantasies about domestic bliss and then takes an odd turn when he discovers that the husband of the family he is stalking is having an affair which prompts him to take matters into his own hands. The movie then attempts to build suspense and tension which doesn't work that well; there is no motivation to feel anything for the characters, so the viewer feels indifferent to the possible outcomes. The movie ends with what - I guess - is a twist, but is rather weak and formulaic in its justification.

When I first saw previews for the movie, it seemed to bill itself as a fast-paced thriller, with Robin Williams' character as some sort of malignant stalker who uses his position as a photo developer to stalk his prey. Instead, it is kind of sad and a little aimless.

I'm not entirely sure what this film tried to achieve, and remain utterly unconvinced that it achieved it. It attempts human interest, suspense, drama and some shock value but overall doesn't go anywhere.

Yak



Metropolis
2001 D: Rintaro
Yuka Imoto,
Kei Kobayashi,
Kohki Okada, Taro Ishida,
Columbia Tristar Home
Entertainment



While bearing more than a little resemblance to the 1926 Fritz Lang classic of the same name, *Metropolis* is no remake, rather the fruition of a fifty-year-old project. The late Tezuka, creator of the *Mighty Atom* (*Astroboy*) and considered to be the most influential figure in Japanese animation, originally conceived the story of *Metropolis* in the early 1950s. The incorporation of computers in the production of *Metropolis* is surprisingly cohesive, remaining true to Tezuka's visual style. The soft animation, fused with the distinctly sharp lines of CG creates an amazing depth of vision not existent prior to this anime feature.

Metropolis itself is a grand yet bleak congestion of skyscrapers and monorails, with propaganda reminding citizens of the city's advanced technological and cultural achievements. Duke Red is the plotting businessman, hoping to gain eternal power by manipulating a scientist to create the perfect robot in the image of his deceased daughter, Tima. He intends for her to rule from the thrown of the Ziggurat, a Tower of Babel-esque monument to reckless extravagance and affluence. Young Kenichi and his uncle visit the city while investigating another affair, but become drawn into the plot after Kenichi saves Tima from a fire in the laboratory of her creation. Thereafter, the film concerns the question of identity as Tima struggles to accept that she is a robot. The highlights are the spectacular action sequences through the vast and unpleasant subterranean network for the working class, as Kenichi and Tima are relentlessly pursued by Rock, Duke Red's adopted son and the embodiment of resentment towards robots.

Metropolis uses a familiar technique of setting a futuristic environment with New Orleans swing and Dixieland music and borrows heavily from other offerings in the film noir genre, but remains a fantastic movie. The DVD includes interviews, a 'making of' special, a look at the technology involved as well as many other features. Well worth checking out, even if you're not a huge anime fan.

Matty

RULES OF ATTRACTION

★ sexy
giveaway
action ★

Thanks to Steve from Picture This Marketing, we have double passes for ten lucky punters to snare to see *Rules of Attraction*, starring James Van Der Beek, Jessica Biel, Fred Savage and a swag of other sexy young things. Simply rock up to the *On Dit* office on **Thursday** at **2pm sharp** and be prepared to compliment the new editors (or any office dwellers) on their most attractive feature/s. Be nice and you will be blessed in this life.

The Adelaide International Film Festival:

katrina sedgwick talks to *on dit*

Next Thursday launches the very first Adelaide International Film Festival (AIFF). With forty five Australian premieres and a smorgasbord of international and local films, documentaries, animation, and forums, you would expect that the director of this cinematic showdown, Katrina Sedgwick would be a stressful ball of pre-festival jitters. However, I don't think I have ever encountered an individual quite so calm under pressure as Katrina. After directing last year's successful Adelaide Fringe Festival, she was approached by premier Mike Rann to direct this new Adelaide event. Though she could be considered an old hat at such a role, her enthusiasm for AIFF when I spoke to her was both genuine and eager. This is an Australian woman who strongly believes that there is still a lot that can be achieved and improved through the arts industry in both our state and in Australia.

Long gone are those beloved days when we could see Katrina on the small screen in such gems as *E-Street*, *GP*, and who could forget that time she played the heroin junkie on *A Country Practice*? Yet it is since she has ventured behind the scenes that Katrina Sedgwick has really found her calling. She showed a fantastic sense of humour when I confronted her about her past life on television. Katrina can appreciate that every Australian performer has to start somewhere and believes that she has learnt a lot from these earlier days spent in the Australian Film Industry. "The Australian Arts Industry has really come

of age over the past five years, it's a healthy industry, though difficult at times. Those who are prepared to make the effort to put themselves out there as performers, to sacrifice for the love of what they are doing will make it in the industry." She even confessed that the industry is booming to the point that at the moment

- Katrina Sedgwick's Top Five Films for AIFF**
1. Mirror Ball productions
 2. Breath Control
 3. Open Heart
 4. Sea Level (Computer Gaming Event)
 5. Out of Control

she has been struggling to find successful Australian actors to attend the Festival due to the fact that they are all very busy with two or three projects on the go at any one time. Having said this, there will be no shortage of talent at this up and coming cinema lover's festival.

Though the AIFF can not be compared to such international film festivals as the Cannes Film Festival as it is targeted mainly at local enthusiasts, in the long term, Katrina can see the festival "creating a beautiful vibe..." for Adelaide as a tourist

destination of Australia. The AIFF coincides with The South Australian Film Corporation's 30th anniversary and from February 28 until March 7, Adelaide punters can expect to see some brilliant local performances and forums. The focus of the festival is *The Screen* and many of the shows explore the progression of cinema into the 21st century. "Film is definitely changing as it encompasses the importance of alternative screens (digital technology and in particular computer gaming) many of which will be explored in great detail in some of the festival's forums," Katrina says. One of the more interesting forums, *I Shoot, We Shoot* looks at the changes in digital technology which have made film makers more accessible and has given rise to more stories and voices. *Digi Day*, presented by the South Australian Film Corporation at the Mercury Cinema, takes this concept one step further by exploring the digital revolution in screen culture and interactivity through a range of cutting edge sessions with international and national film makers, broadcasters and computer game producers.

The AIFF has clearly been targeted at a broad audience of both young and old. There certainly seems to be something in the programme for everyone. From documentaries on the importance of music within the film industry (including one

film *Freestyle: The Art of Rap* which looks well worth a look) to detailed accounts of the importance of the 70s film genre and its impact on today's screen. You would be a monkey not to check out the first Australian International Film Festival and if by some chance you do, don't let me hear you cry about how nothing really good ever comes to little ol' Adelaide.

Victoria Hammond



Katrina Sedgwick: former smack addict on A Country Practice

And in other local film news...

WOW! A World of Women's Cinema International Short Film Fest



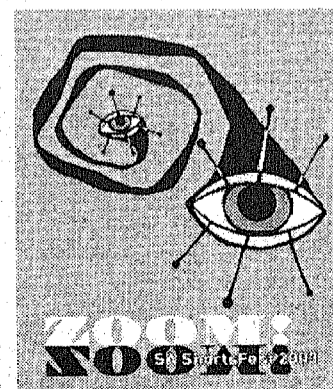
On Thursday March 6 at 7.30pm, Mercury Cinema is hosting the 2003 WOW International Short Film Festival for one night only. With a large range of strong women roles, the film fest displays the power and creativity of women around the globe. The cinematography is beautiful and fresh, as original and witty storylines magically transform in the limited space that a short film festival will allow. A strong majority of the films shown are Australian and there will be many happily recognisable faces on the screen throughout the night. If you have a short attention span, and if you enjoy exploring the world of hidden cinema with a difference, then this is definitely the film festival for you! Make sure you check it out.

Victoria has always had a special place in her heart for women on film!

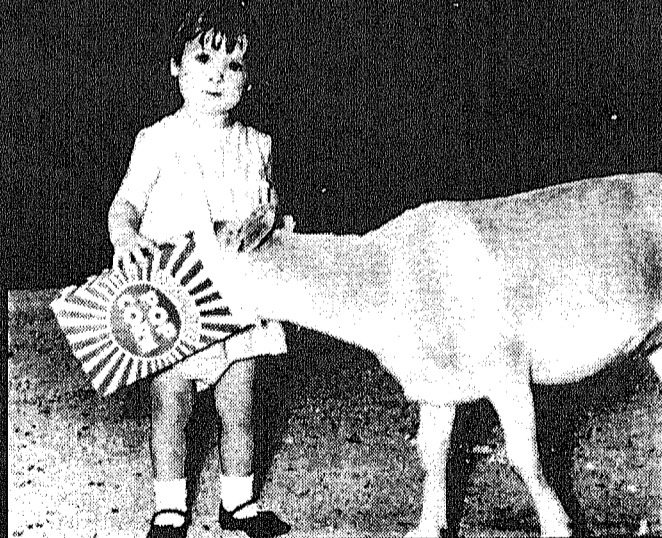
ZOOM! SA Short Film Fest 2003

For those of you who missed out on the 2003 Zoom! Short Film Fest Awards entries screening last Saturday at Mercury Cinema, all is not lost! On Monday March 3 there will be a FREE seminar, *The Casting Couch*, from 6pm at Mercury Cinema. This seminar will be presented in association with the first ever Adelaide International Film festival and is a must for budding film makers and actors alike. The panel-based forum will draw on the expertise of those in the know to investigate how casting for low and no budget films impacts upon the film's potential for success. The presenters include John Ruane (who directed *Death in Brunswick* and *That Eye the Sky*), Sue Manger (who is the casting director for Grundy Productions and *McLeod's Daughters*) and best of all, did I say it's FREE?!

Vicki



Are you into local film?



On Dit is currently recruiting reviewers for the Film and Local Film sections.

If you want in, let us know.

Drop down to the *On Dit* office for a chat with the Editors or the Film Sub-eds Matt and Victoria, or give us a call on 8303 5404.

LOCAL MUSIC

Mr Wednesday

Mr Wednesday are a two piece group with a melancholy yet catchy sound similar to Radiohead. They have created a fragile and delicate offering called *'recorded laughter'* which collaborates catchy, repetitive bass lines with abstract minimalism to produce a high quality recording. While Mr Wednesday describe their sound as 'like a dream: familiar but unreal', this EP has a lot more direction and substance than their previous demo.

They use a wide variety of different sounds ranging from Joy Division style bass guitar, upbeat, avant-garde piano and soothing strings to form an atmospheric sound that is very easy and enjoyable to listen to. Clever usage of samples and drumbeats also make this recording sway

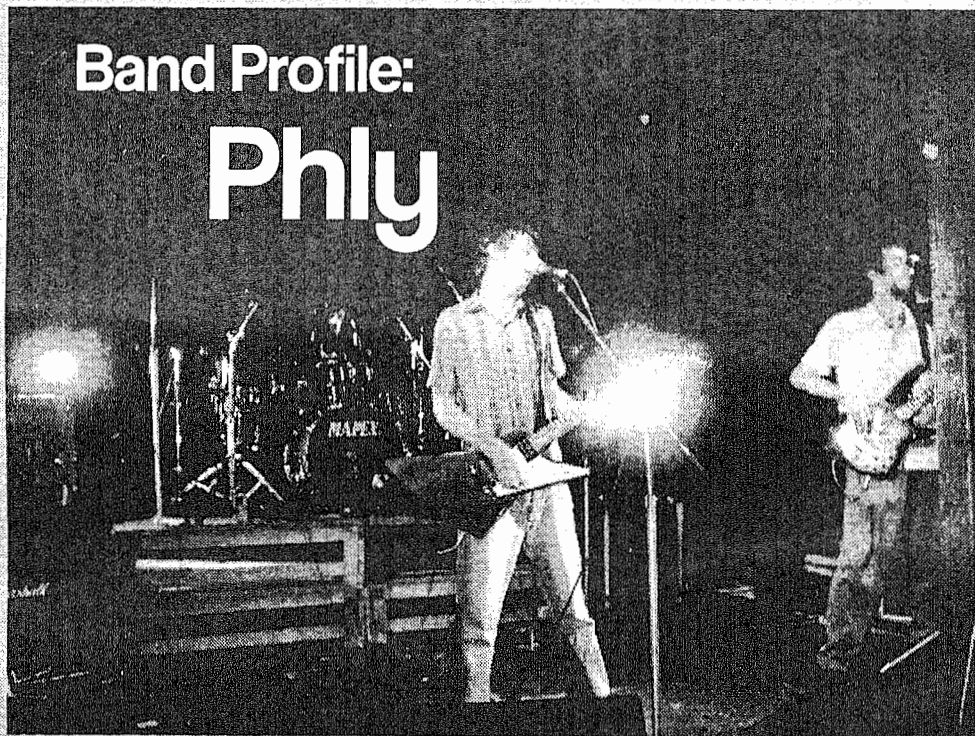
from a lively, Pink Floyd feel to white noise without any clash in styles. The sound never seems to raise a sweat, yet it is all the same textured and complicated. The track 'Pretty Little Hoodlum' is quite fine, and 'wrong tonight (wallow)' is definitely the standout song of the CD.

Moon's vocal style is very similar to the castrated hum and shrill of Thom Yorke, peppered with echoes and other distortions. Mr Wednesday do very well to be able to have a strong Radiohead influence, yet still use their own unique sound and tempo. Be sure to catch what will obviously be a very interesting and entertaining live show when Mr Wednesday launch their demo in O'Week on the Barr Smith lawns.

James Cameron

Band Profile:

Phly



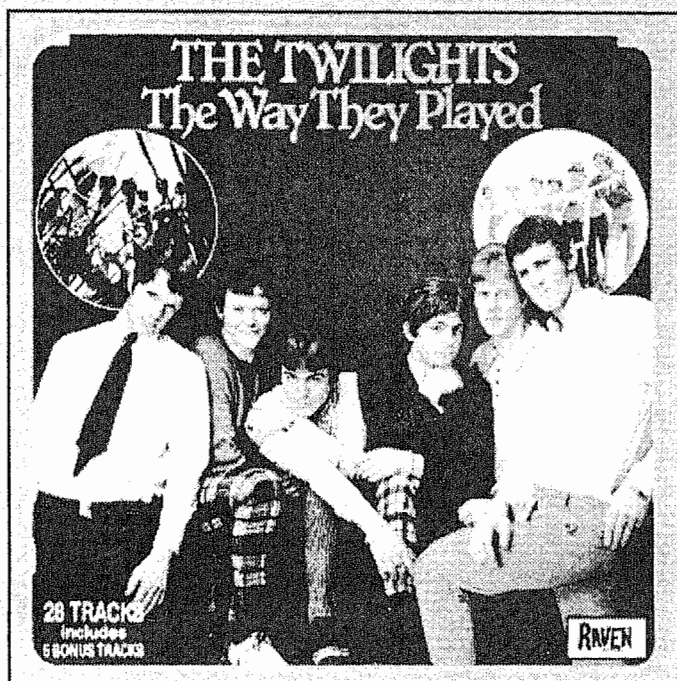
I first saw Phly by chance when they were opening the 'Off The Couch' event of 1999. At that time, I thought they were a tight but timid group of young kids playing competent funk/rock fusion. They have now grown into a tight, animated and seriously rocking group who have graced the majority of stages in Adelaide. As frontman Andrew Fleming describes it, they play 'funky retro rock'; interpret this as you will, but Phly are most certainly crowd pleasers. Their style appeals to a great number of the Exeter/Austral drinking crowd, but their greatest gig so far has not been a metropolitan affair. They were headliners at 2002's Schoolies week (do any of you first years remember?) where there was 'great atmosphere, great equipment, and heapsa impressionable young ladies'.

The most interesting thing about this band however, is the fact that they are all cousins! Considering the relationship of the Gallagher brothers, the fact that Phly can prevent fistfights mid set is quite a feat. Their combination of funky tunes and air guitar rock is a very enjoyable spectacle, almost what you would expect from the love child of Jimi Hendrix and the Red Hot Chili Peppers. They recently have hit the recording rooms to create what they call 'an expensive, locally produced five track' called *'Nothing To Say'* released independently. While this recording has been a learning curve for the group, the result is a very professionally mixed and grooving album, a combination of what the band has called its most popular live songs. Both the band and the album are well worth checking out - if you are a fan of fast and catchy rock riffs then make sure you catch the album launch that will be advertised in this section soon.

Adelaide Music Archive

A lot of you may think the only real talent South Australia has produced in the music business of the last thirty years is Jimmy Barnes. And how wrong you are! Local Music has been strong in Adelaide since the forties. This column is dedicated to rediscovering some of the coolest bands this state has shaped from the '60s to the '80s.

#1 The Twilights



The Twilights came into being in English immigrant-laden Elizabeth in 1965, the result of the forging of a vocal and a surf instrumental group. This combination blessed the Twilights with a rare ability to harmonise and play great rock 'n roll. And just like every group of this generation, they strived to sound, look and root just like the Beatles. Performing exceedingly skilful and wild R&B in this style quickly made them the biggest band in Australia, and quite possibly the first band from Adelaide to earn a living playing rock and roll. Their success funded a tour around England, but their set list of perfectly constructed English covers did not impress the locals, and they were received quite coldly. However one dream did come true on this trip; seeing their idols recording *Revolver* at Abbey Road studios. Upon returning to Australia, they had all grown Ringo Starr/ George Harrison fashionable moustaches and were carrying around a sitar. It was around this time their hit 'Needle in a Haystack' was massive in the charts. After England they hit the recording studios doing a lot more pop psychedelia, and asking for more money. By 1969 they had outgrown their boots - the Australian public unfortunately wanted rock, not abstract psychedelia, unless it was from the Beatles, and so they were forced to abandon before their Monkees style TV programme came out! After the break up, lead guitarist Terry Britten went into the song writing business, to write songs such as 'What's Love Got To Do With It?' and 'Don't Need Another Hero' for Tina Turner, among others!

The last I heard about The Twilights they had reformed to play a single show three years ago with the Adelaide Symphony Orchestra in the Botanical Gardens. Kind of a tranquil, suitable requiem for a band, who in their heyday could really play well and rock the masses.

James Cameron

Music Vs. Physics and Winterland at the Jade Monkey 7/2/03

Firstly, I think it should be said that the Jade Monkey is very funky. From what I can ascertain the Jade Monkey is the project of many members of the Adelaide music business, so its main purpose is to provide local gigs to the public. With the tragic demise of the Music House, Adelaide certainly needs more live venues such as this.

Late Friday night I was fortunate enough to catch Melbourne band Music versus Physics at the Jade Monkey. The band sported an eclectic mix of bowed, distorted-as-hell double bass, two electric guitars and a muted trumpet. The effect was a slow, electric drawl that enticed the near-capacity audience. Their style could not be pigeon-holed, to say the least. As their name suggests, their sound was the repetitive drone of 'physics', implemented with guitar and trumpet bursts, and the beautiful harmonies of their female guitar player's voice. Their set was languid and loose, no song having its definitive beginning or end, but this seemed to work well with the bands style. Music Versus Physics' avant garde style proved to be very entertaining live.

Next up was Winterland. This trio of keys, decks and live drumming swayed from white-boy hip hop to a very entertaining Portishead trip-hop style, with some wonderful female vocals. The concept of having a live drummer, rather than a machine also made the band a lot more exciting visually, and more powerful in their sound. While they had a sharp sound, onstage they seemed a little shy, or inanimate. However, if you are a fan of trip-hop this band is certainly one of the best Adelaide has to offer.

James Cameron

Young Players!

If you are passionate about local music, or would like some free promotion for your band, then GET ACTIVE! Send into the *On Dit* office a copy of your demo CD, times and venues of any upcoming gigs, or reviews you have done of other bands.



This section thrives on a large cross-section of musical tastes, so if you think the gigs you are going to are being neglected in this section, catch James Cameron in the *On Dit* Office (Basement George Murray Building), or call us on 8303 5404.

HEY GOOBER!

o'ball is this saturday and you'd be a damned fool to miss it. unless, of course, you're sick or injured or in outer space or dead or otherwise incapacitated. in which case, may we offer our deepest condolences. on dit spoke to four of the bands playing at the prestigious event. here's what they had to say.

Rocket Science

Rocket Science are rapidly edging into the upper echelon of the music industry. Since their conception in Melbourne in 1998, they have released two magnificent albums, toured Australia and England with Supergrass, and become what Gaz from Supergrass calls 'the best bloody band I've seen in a long time'. Right now, however, Rocket Science are about to embark on their most exciting step as a band - a contract in England to release albums and tour all around Europe and the UK. I recently talked to drummer Kit Warhurst about touring, their new contract, the Music House's demise and garage rock.

On Dit: I've been looking at your touring schedule and it looks like it's been non-stop for about the last year.

Kit: Yeah, well, we've been getting out and about as much as we can and working pretty hard, but we've been lucky to do that I guess.

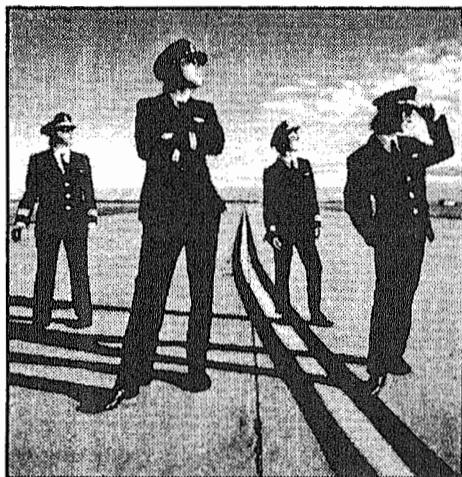
OD: Last year you toured the UK with Supergrass on their request...

K: We did a quick tour of Australia for four dates and they really enjoyed our music, so they asked on first night if we'd consider touring with them on their UK tour.

OD: How were you received over there?

K: We were pleasantly surprised, at gigs

we went on stage very early, and we were initially thinking that it would be like here (Australia), where if they don't know you they won't get there early enough to see



you. But just about every night we played the places were about 80 per cent full, even though they hadn't heard a note we'd ever played, but they got right into it.

But rocking a large amount of Brits wasn't the only thing Rocket Science got up to overseas - they were also impressing record executives. They recently signed Eat Sleep Records, a move that will have them touring the UK and Europe in the near future.

Kit also offered his condolences to Adelaide's own (now defunct) Music House, claiming it to be the best gig they ever played here. "That's a great shame, cause it was such a great venue, and it would've been even better if they could have fixed up the sound problems. That place was important for Adelaide, 'cause of its effort to support independent music." Supporting independent music is important to the members of Rocket Science. Their third album will probably see them going back to their roots, using primitive equipment to play the rock'n'roll we so dearly love. I asked Kit what he thought of the resurgence in popularity for garage music. While this type of music has been prominent in Australia for decades, it has only become profitable recently. "We've been lucky because many of the old Australian garage bands styles weren't recognised by the powers that be... However, rock has become fresh, and new again; lots of young kids out there that had never heard someone bash on a guitar through a sixty dollar amp before, they've grown up with more computer generated music around, so its new and fresh to people, so its exciting. With anything, there's the danger that it will over saturate and be over before it's begun, and I hope not, but it's encouraging for anyone who does play instruments."

James Cameron

GERLING



In between fixing his washing machine, Presser took time out to tell me just what Gerling have been up to these last few months. Boy, have they been busy since the release of 2001's *When Young Terrorists Chase The Sun*, an album whose title threatened to restrain the looming global success of the group here, and abroad. Renaming it *Headdrillaz* just as it was released overseas has given Gerling the opportunity to achieve their goal of overseas exposure. "We've always wanted to be able to take our music overseas, and now that's kind of happening, being signed in Japan. We love it there. I actually dream about going there quite a lot."

Now being on their way to O'Ball, they're set to unleash some new material, material that will in fact be from their forthcoming album. "We're looking forward to doing uni shows. They're always heaps of fun and I know everybody really gets into it. It's a good vibe."

In a change from the last album, this one won't have the special guests like Kylie or Kool Keith, as Gerling have consolidated their work so they can make the most of it in a live environment. "We thought we should do this album by ourselves. Just because when we're live it's hard to utilise what they contributed on the album. There are a lot more guitars on this album too. Where *Young Terrorists* had five or six different styles, this album is scaled back to maybe two or three."

They had in fact just been away in Brisbane all weekend filming the first film clip for the new album, so I got a bit of an inside scoop on what to expect from their usually quirky material. "We did it in a peep-show. We're releasing the first single on an EP. In a couple of weeks we're going to finish off the mixing of the album, but right now we're just working on the artwork. We usually do it between Darren and I, just cutting and pasting and then handing it this whole bunch of cardboard and stuff. This time we've had to get a friend in Melbourne to do a bit of layout and put it together for us for the EP."

"I'm not sure when the release date is for the album. I think it's late July, early August, but the EP is out shortly. We really can't wait to get it out there because we finished it in September... so far the tracks we've played live have been well received. We can't wait to get everyone psyched up about it."

Prof. Booty

waikiki

Young Sydney band Waikiki saw the release of their first album *I'm Already Home* and singles 'Here Comes September' and 'New Technology' last year. 'New Technology' reached number 72 on the Hottest 100 and 'Here Comes September' number 36; now they're on their way to Adelaide for O'Ball.

Waikiki was in Wagga on Thursday, on an extensive tour around the country. When I spoke to lead singer Juanita Stein, it sounded like they'd had enough of travelling. But despite this and being interviewed by probably the 50th student reporter for the day, she was eager to answer just about all of my questions. She wouldn't tell me how they got their name, it's a secret.

After playing around the country with the Big Day Out and on their own tour late last year, Juanita told me she preferred to perform to small intimate crowds, such as their performance at Big Star in Rundle Street. She really enjoys these because she feels that she can connect more with the audience. She also loves to play to university crowds: "Uni crowds are great. They're kind of at the point where they're ready to listen. They're just come from school, so their minds are open...they're independent -

they make decisions for themselves".

Waikiki started about four years ago, when Juanita Stein (vocals, bass) asked her brother Joel Stein (guitar) if he'd like to start a band with her. Drummer Glenn Moule and guitarist Jimmeh Brandon later joined them. Juanita said that music has been part of her life for a long as she can remember, but she was very shy when she was younger and kept her musical interest to her self.

Surprisingly while she was at school not many people knew she could sing, let alone write music. But a few of Juanita's friends at her all girls school did know about her talents, and they got together and played Beatles songs and dreamed about being in a band one day. Even though Juanita was writing her own material, her shy nature made her petrified to perform it until she was 18. When Waikiki had come together Juanita still felt nervous. "I couldn't even look up from the microphone for a long time," she says.

But for a star in the making, like Juanita, something had to change. She told me about how at their first show someone came up to them and told them they really enjoyed their performance. At that stage in Juanita's music career it came as quite a shock but the acknowledgement reaffirmed her belief in her self and her music. "I kept thinking...I knew instinctively...that I had something different to offer and I knew...I wasn't

gonna stop until people recognized that."

I asked Juanita if she had any advice for young aspiring artists, and she said that you have to have faith in your self and your goal. "Along the way you're gonna get people who are difficult and who are gonna try and cut you down, but I think the more persistent and more confident you are in your vision, the more chance you have of succeeding." No matter how clichéd Juanita thought this comment was, I felt it was good advice for all young musicians and artists trying to make their way.

Leo Greenfield



Gelbison



Not nearly enough people had heard of Gelbison upon the release of their self-titled EP in 2001. Thankfully of late this band of Bondi boys have been enjoying the acclaim they deserve on the Australian music scene, and received equal praise when they braved the competitive UK market. In the prelude to Gelbison's Adelaide O'Ball performance, *On Dit* chatted with band-member Nedav about car crashes, touring and offending the neighbours.

Gelbison's release tally so far includes the *Gelbison EP* (featuring a beautiful track called 'The Modern Station') and the 'Metal Detector' single, which is available now through UniRecords. Those fans anticipating Gelbison's latest single 'Homelands' will notice that the release date has disappointingly been subject to delays. Nedav explains why Gelbison have kept us waiting. "Lately working on B-sides for the Homelands single. It's already been sent out to Rage and Channel V but hasn't been released as a single in the stores yet. The clip for Homelands originally used images of a car crash, but it got edited down as was considered to be too offensive. After seeing final product we decided to remake the clip altogether with a totally different take on the song. It was filmed in Melbourne countryside, and we ended up being happy with it".

Gelbison have previously toured with the likes of Sleepy Jackson in late 2002, and then with US act Wilco. One of the more notable performances was at Homebake last year, which was Gelbison's

second largest festival gig, and was enjoyed by all band members despite receiving an early timeslot of 3.30pm. "It was really good, much better than our first festival gig two years ago. We didn't really know what we were doing; it sounded like there were four different bands playing on the one stage, so since then we've come together a lot more". Gelbison have also had the opportunity to peddle their wares outside of Australia, performing with sister band Gomez in various gigs across the UK.

Now on to Gelbison's upcoming album *1704*, produced by the talented super-producer Ian Ball (of Gomez fame). "It was brilliant working with Ian. He has an amazing ear and is very resourceful in his production. The album was recorded in scattered places; we went down the south coast in NSW and hired out a barn for a few weeks and did it in there. It was all done in bedrooms and living rooms, wherever we could find a space where we weren't going to be too offensive to neighbours, and quite often we still got a few noise complaints. It was a really spontaneous process. We had no money so recording studios weren't an option, and Ian works fantastically under those conditions." Most of the album was recorded in Australia, but Gelbison also took up an apartment in Brighton in the UK. The album was then finished in a "mind-blowing studio", also overseas. "We didn't sleep, we didn't rest, we had so much

to do. It's a lot to mix in a week when every song has up to 60 tracks to try to mix in to the song. Then we got to tour with Gomez in the UK, all around England and Scotland. Was great, got a really good reception. We also got to play in spaces which were enormous, particularly at a gig in Edinburgh."

Nedav informs me that Gelbison's partnership with Gomez blossomed a couple of ago with much beer acting as the catalyst. "We were Gomez fans, and when they were on tour in Australia we met them one night at a little bar in Bondi and ended up together with a big jam going on, which was quite drunken, and we became quite friendly. Then the next night everyone came round my place and we had a party. After that we maintained a relationship and developed a very strong connection, and a very strong musical connection". This connection is evident in the work that Gelbison has done (such as on the 'Metal Detector' single), particularly in their live performances.

Be sure to catch Gelbison at O'Ball (6pm on the main stage), when they perform as part of the juggernaut line-up alongside Machine Gun Fellatio, Rocket Science, Gerling and Waikiki on March 1. Tickets available from the SAUA and CIB ticketing outlets (including Big Star and Krypton Records).

Queen Ant

own forthcoming album, which PJ says is "ugly and dark", very much the opposite of her last album.

Powderfinger have been streaming their studio action via their website for the past few weeks but have just finished the recording of all their material for the follow up to *Odyssey Number Five*.

Incubus have launched legal action against Sony/Epic in an attempt to release them from a contract binding them to another four album recordings. Band management stated that "Sony Music has been handsomely rewarded financially..., while the members of Incubus have received relatively little financial compensation from their creative and professional efforts." Sony/Epic have retaliated with a counter suit, but to keep the music going some of the boys have started a group **Time-Lapse Consortium**, an eleven-piece psychedelic-funk group.

The big names hit Adelaide on Wednesday night with **The Breeders** at Le Rox, and **Groove Armada** at the Thebarton Theatre. Thursday brings the beloved **Dirty Three** to The Gov once more, along with **Machine Translations**, two of Australia's finest. Definitely not to be missed!

Sara King

HEY DOOD

fancy a free ticket to o'ball?

right then.

here's what you have to do.

roll on down to the on dit office (basement of the george murray building) on wednesday at, oh, let's say, 4pm and name the latest release of each of the main acts.

there.

see what we do for you? see how generous we are?

well, actually, it was the o'ball directors who were nice enough to let us give them away, so you should really be thanking them. (their names are yak, mike, dan & dan. they're a bit cute too, we especially like mike's new facial hair. some people prefer dan's, but i like mike's better, it's neater.) y'know? there's something to be said about messy facial hair.

Music News

Age seems to be catching the **Chill Peppers** in their twentieth year as they launch into their European tour onslaught. They've been forced to return home after going too hard, with **Anthony Kiedis** barely able to walk in shin splints and battling a throaty cold. This doesn't mean American audiences won't be getting excited about the forthcoming tour supported by **Mars Volta** and **Queens of The Stone Age**.

Just when we were beginning to think they'd gone into retirement, the **Beastie Boys** have constructed themselves a studio to begin working on their follow-up to *Hello Nasty*. They'll also be playing California's premier festival event **Coachella** in April before heading to Japan for the latest leg of their **Tibetan Freedom Concert** series. Hopefully, the B-boys will pop in while they're down our way.

Something For Kate have gone into the studio to commence their fourth album. At the same time, their previous album *Echolalia* has just gone on sale in the US to critical acclaim, which they will be reinforcing by touring that part of the world in May.

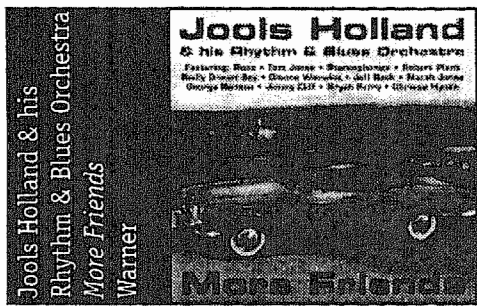
The **Dandy Warhols** are halfway through the construction of a "studio/performance space" in their hometown of Portland. However, "The Odditorium", as it has been named, will be too late to help them with their forthcoming album *Welcome To The Monkey House*. The album's due here in May, with what's predicted to be the second single, 'The Last High', already available online for you to listen to.

Perry Farrell's Lollapalooza is up and running as fast as it can. Shortly after leaving our shores the **Jane's Addiction** frontman made the announcement for the touring festival at an LA record store, along with the help of other members of the massive line up. So far it includes **Jane's Addiction**, **Audioslave**, **Queens Of The Stone Age**, **Jurassic 5** and **Incubus**. Let's hope Farrell loved us enough to bring such a rocking festival down our way.

PJ Harvey left our shores for LA to work with both **Mark Lanegan** and **Josh Holmes** of **Queens Of The Stone Age** on separate projects. **Holmes** has asked the lady of rock to contribute to the next instalment of his *Desert Sessions* series. In coming months PJ will also be working with **Marianne Faithful**, possibly on her



ALBUMS OF ★ ★ SUMMER



Jools Holland sure does have a lot of famous singing mates, and those who didn't make it on his first album (and some who did) are captured jamming with Holland on *More Friends*. Norah Jones is outstanding on 'In The Dark', and Bono is exceptional on 'If You Wear That Velvet Dress'. Special note should go to Ray Davies and his track 'Yours Truly, Confused N10', although the lyrics are often problematic (e.g. boobs bums dot com?). Other notable contributors on *More Friends* include, Robert Plant, Marianne Faithfull, Tom Jones and Dionne Warwick. Huey's (Fun Lovin' Criminals) version of 'Fly Me To The Moon' is smooth, cool and groovy (he slips the word 'babushka' into the chorus), although he's not a patch on Sinatra (but who is?). On a sour note, the Stereophonics' cover of 'First Time Ever I Saw Your Face', makes me want to cry, but not in a nice way. Overall, *More Friends* is a very nice compilation album.

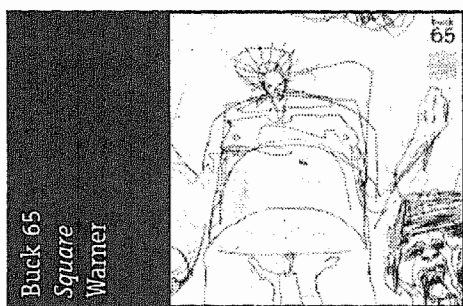
Fat Cat

Got some gossip on
Britney & Justin?



Or perhaps on some
musicians who don't
have their own
Barbie figurines?

Tell us your prize
piece of pre-release
info that not even the
artist knows yet and
who knows...we
might even be
informing NME! Just
send any
contributions to
onditmusenews@hotmail.com
and you're bound to be
part of the action.



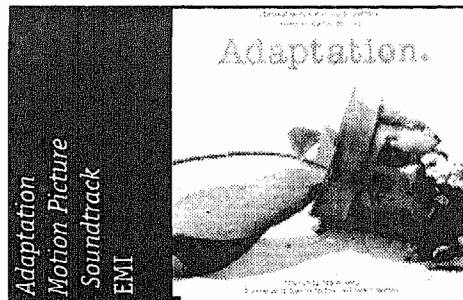
Buck 65 hails from Halifax, Nova Scotia on the east coast of Canada.

Influenced by David Lynch, Mix Master Mike, Kool Keith (who provides vocals for Gerling's 'Brother Keith of Destructor Mountain' and with whom Buck 65 has previously collaborated), he has worked for University Radio in Canada and had his first release in 1992 become the top selling independent release in the city.

Square is very minimalist with tracks consisting just of a beat, one other instrument and occasional scratching with the odd sample cued at appropriate places in the work. This frames what is unusual and pleasant verse which is more narrative and interesting than the usual dark and violent sameness of a lot of hip-hop.

It seems that whenever hip-hop is taken out of the US and into the mainstream of another country, new and exciting things happen to it, as epitomised by the Streets, Resin Dogs or 1200 Techniques and now possibly Buck 65.

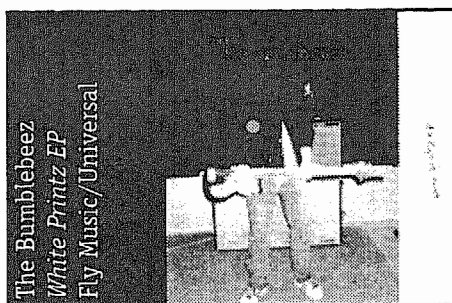
Yak



The soundtrack to *Adaptation* was created by Carter Burwell, who has attempted to find musical equivalents to the depth, darkness, beauty and mystery of the film. It contains an interesting mix of sounds, with conventional wind instruments such as the French horn being juxtaposed with the raw and inharmonic sounds of struck metal (which composers say is meant to represent the sadness and confusion of the characters).

Adaptation has several melodies, which recur throughout the score in different re-worked arrangements, which is a similar concept to Paul Kelly's *Lantana* soundtrack (for those of you who are familiar with it). It is a great album to put on as background music whilst working/studying/performing mundane tasks, or turn it up loud and really appreciate all of the hard work and talent that has gone in to creating such a fitting and stunning score.

Bonnie



Those listening to Triple J over the summer may now be well familiar with the Bumblebeez, winners of last year's Canberra-region unearthing. A loose collective led by Chris Colonna and his Braidwood, NSW friends, the Bumblebeez are like everything and nothing you've heard before.

White Printz is an eclectic mix of styles that's hard to pin down: fuzzed out blues, dirty rock 'n' roll and distorted electronica blend together to make each track sound as if it could originate from a different album. The package as a whole is quite unlike anything I've heard before, yet at the same time you can hear strains of the Beastie Boys, White Stripes, Missy Elliot and Beck to name a few. Yes, it's a list of band buzz words, but it's accurate and a credit to how innovative the Bumblebeez are.

Standout tracks include the overfamiliar Triple J hit 'Step Back, the twangy but addictive 'I've Come with Water' and the smooth overlaid female rap vocals of 'Microphonediseases'. Well worth a look, they're gonna be big.

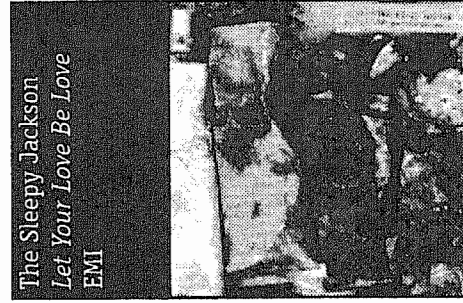
Nerd Deluxe



Busta Rhymes has maintained a solid presence in the US rap industry for many years and, despite receiving minor publicity in Australia, his latest release proves to be gutsy and groovy in equal measure. This style of music does not necessarily appeal to everyone, but the heavy bass beats, regular laugh-your-arse-off skits and catchcries can become addictive. Busta's unique style is manifest through an array of samples and drum sounds, which create an eclectic blend of beats and rhymes. From the cute but cooky 'Intro' to Mariah Carey's surprise appearance on the relaxed 'I Know What You Want', to the heavily catchy 'Call in the Ambulance', *It Ain't Safe No More* is an album of considerable diversity. This album is undoubtedly concerned with the usual "bitches", "niggaz" and "spliffs". However, 'Intro' and the album artwork demonstrate the real theme - a disturbing but imminent threat of war and worldwide violence - that indicates a very relevant and realistic element in this album.

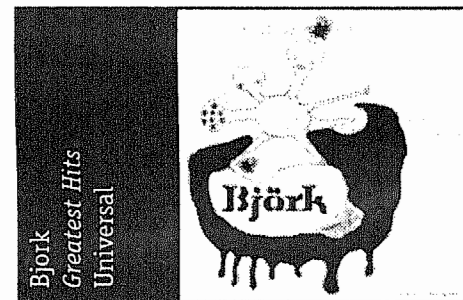
Jo

S M E E



Two years on from their tremendous *Caffeine In The Morning Sun* EP, spawning 'Good Dancers' and the better known 'Miniskirt', The Sleepy Jackson have again hit their strides with this six-track. Listeners will immediately recognise 'This Day' from its high rotation on the J waves but I assure you, the other songs are just as delicious, from the delicately beautiful ('Let Your Love Be Love', 'Now Your Spirit Drags The Pack') to the distortion-fuelled rock show ('Cavities'). The thing about The Sleepys is that they have enough quirks and twinges of experimentation, especially their use of unorthodox instruments (or unconventional use of familiar instruments), to keep you interested. 'Pack Of Nails' displays the versatility of songwriting, shifting quickly from a drum-infested rock out to a hip-shaking breakdown reminiscent of The Whitlams' 'Duffy's Song', then right back off to the land of weirdness again. Augie March fans particularly will dig this, but so should all of you, dammit.

Matty



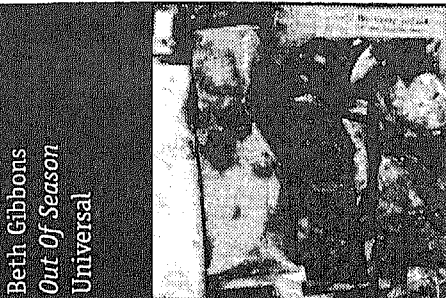
The hardest reviews to write are those about artists you adore, and greatest hits collections. In this instance both are involved, so what more is there to say, other than...heaven is a Bjork Greatest Hits album.

As an album that promised to make the summer season, it was put together with the help of Bjork's avid fans, who voted the songs they wanted most on an album. Although Bjork could release a few albums of hits without so much as a weak song, this collection does a brilliant job in covering her most excellent works. Of the fifteen tracks, there is the one new release, 'It's In Our Hands', but it's not just any old track found in the studio to entice the purchasing fan. Through its ambience it displays growth in what is already a full-blooming voice.

There isn't much to be said about these songs that hasn't already been said, but if you're looking for the ultimate write-up of this album, visit bjork.com. Her web site contains not just a biography pertaining to the material on this album, but also track-by-track pages containing information on the artwork, film clips, collaborations, Bjork's own thoughts, lyrics, reviews and release discography. Beautiful!

Prof. Booty

unirecords



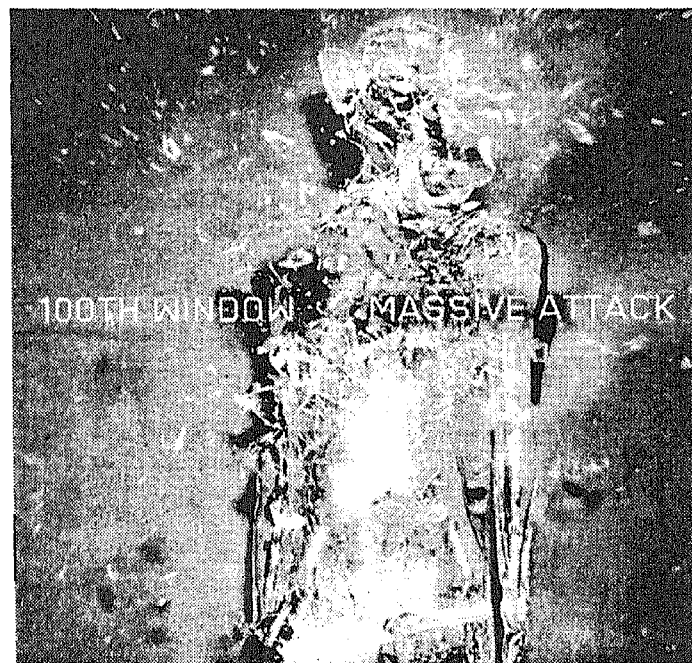
Beth Gibbons
Out Of Season
Universal

Massive Attack
100th Window
Virgin Records

Pick of the week

Many critics argue that *Out Of Season* is too folky, too saccharine and too dissimilar from Portishead to ever amount to anything that could rival Gibbons' exceptional previous work. Contrary to this kind of criticism, I do not find that Gibbons' vocals are out of place on any of the tracks, and nor is the smooth vibe on this album that different from Portishead's moody work. Just because we are used to hearing her powerful vocals set against a restructured blues/hiphop mix does not mean that they cannot fit just as well in the smooth folky blend that flows through *Out Of Season*. As always her vocals seem to invoke greats like Billie Holiday and even Dusty Springfield. In fact, 'Tom The Model' has a definite Bacharach feel to it. It is, in my opinion, the best track on the album - it's catchy, very smooth and subtle and, the gorgeous big-band backing is divine. Unfortunately, some tracks are so deeply melancholic that the delicate balance of introspective vocals and brooding melody develops into a murky mess, for example, 'Show' and to some extent 'Romance'. Overall, this is an interesting release, although the negative appraisal of *Out Of Season* in light of her work with Portishead is inevitable.

You can be forgiven for salivating at the announcement of a Massive Attack release: it is the group that brought us *Protection*, *Mezzanine* and the genre-defining *Blue Lines* when Portishead and Tricky were mere blips on the music radar. However, creative differences and fatherhood have reduced the original trailblazing trio to just one: '3D' Del Naja. 3D has chosen Sinead O'Connor as the stock-standard female vocalist of choice on three songs on this album: all quite single-friendly. Of the three songs 'A Prayer for England' would seem a good choice for the next single, pertinent to current world events, but O'Connor's lyrics are sometimes too flowery and trite to match the dark tone of the beats. Still, O'Connor has an arresting voice and lends magic to the whole album. Periodic guest vocalist Horace Andy is back again, along with some vocals from 3D himself, all adding depth. *100th Window* is an extremely well mixed and produced album that is cerebral and intoxicating, but stops short of the attention grabbing goosebumps of their previous outings. It is resplendent with delicate synth, low-key remixed live instruments and subliminal baselines, but the name Massive Attack demands a high level of creativity and broken ground in its wake that I just couldn't feel. Tough, but that's what you get for being so brilliant. If it were any other group, it would be unbelievable. And, while the album is still quite amazing and touching, I eagerly await the return of Daddy G from his duties of parenthood to work on the next one as promised.

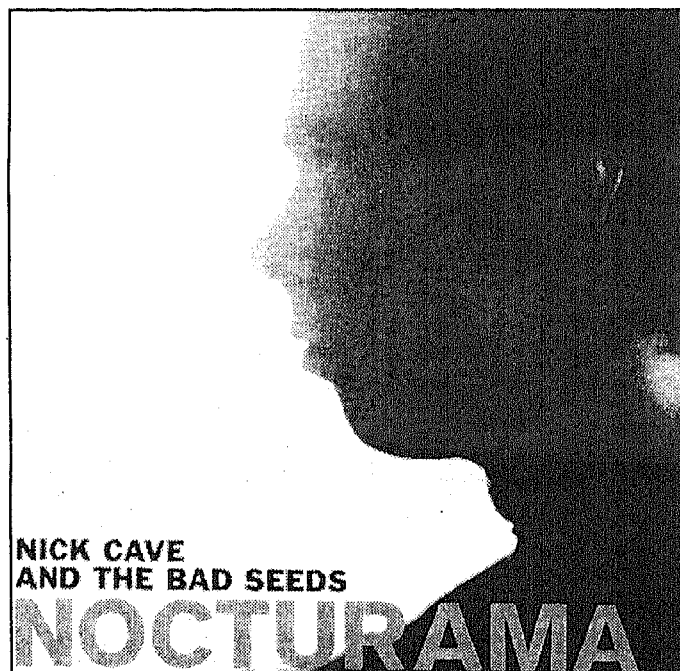


Eskimo Jesus

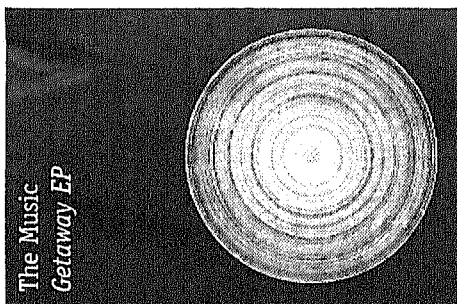
Album of the Week

Nick Cave
and the Bad Seeds
Nocturama
EMI

With this, their twelfth stellar release, Nick Cave and the Bad Seeds maintain their status as one of our most important and influential groups. *Nocturama* was written during their breathtaking 2001 tour and was learnt and recorded in just one week. Subsequently, the album has a real sense of raw energy that pervades all ten tracks, from the intimate ballads like 'Still in Love' to the rockier 'Dead Man In My Bed'. Even the first single 'Bring It On' (despite its MTV film-clip), is equipped with a wonderful coarse quality and escalating sense of urgency - both of which are familiar ingredients in any great Cave composition. The duet between Cave and Chris Bailey (The Saints) on that track is also noteworthy. 'Rock Of Gibraltar' and 'She Passed By My Window' are extensions of ideas formed on *No More Shall We Part*; delicately balanced between sweetness and despair. However, the finest track on this album is undoubtedly the demonic final track, 'Babe I'm On Fire'. This song is amazing. Complete with 43 incredible versus, 'Babe I'm On Fire' clocks in at an astounding 15 minutes, and is the best track on the album. *Nocturama* will prove one of the best releases of 2003 and is a must-have album.



Money Penny



The Music
Getaway EP

The Music's Robert Harvey wails like he's Robert Plant and Perry Farrell's lovechild on their latest single 'Getaway', an infectious, pumping tune that betrays more of the band's electronica influences than the dance beat fuelled hyper-blues rave-ups we've heard from their past singles. Extra points are awarded for including a b-side and three rocking live tracks, including the lead single from their debut album *Take the Long Road and Walk It*. All up, an exceptional package recommended to recent converts to the sound of The Music.

dan V

Vicky Vale

Free Stuff Free Stuff Free Stuff Free Stuff
Free Stuff Free Stuff Free Stuff Free Stuff

We here at *On Dit* are pleased to announce that, thanks to Cherie at EMI, we are able to give away four copies of the wonderful *Nocturama*. To be in the running, make your way down to the office on Wednesday at 2pm with a list of what you consider to be the 'Holy Trinity' of Nick Cave & Bad Seeds tracks. First in, best dressed!

Sick of sitting around all day polishing your gun? Why not become an *On Dit* music reviewer?



Get off your bottom, pull your boots on and make your way to our music meeting this **Wednesday 1pm** at the Gallery. There you will meet our friendly music sub-editors and be given the opportunity to gain a new release CD in exchange for a review. Too easy.

If you don't leave with a mild sense of satisfaction, Mikey will eat his hat.

DIRTY ★ THREE

When humble music teacher Warren Ellis decided on bigger artistic things, and drew the talents of guitarist Mick Turner and drummer Jim White, I'm sure he never realised the momentous effect this would have.

All rose up from many years on the Melbourne music scene, to create an absolute alternative to the usual pub band. With the help of their first major fan, and general Australian movement legend Kim Salmon, the band launched themselves onto the music scene in 1992.

The atmosphere of true passion that The Dirty Three project in their live, and initially solely improvised state, has created stories of legend and developed a cult status for the band. With fans like Sonic Youth, PJ Harvey, Cat Power and of course Nick Cave, and the torrent of critical acclamations with every move the three make, it is hardly surprising that people have been drawn to sit up and listen to their dynamic band persona.

All this really came to take shape with their signing to the Touch & Go record label for their second, self-titled release in 1995. It was during the next few years that the group would release their most influential albums in *Horse Stories*, *Ocean Songs*, and *Whatever You Love, You Are*.

Now living in far off places, The Dirty Three have managed to make the trip down to the Gov a more regular thing in the last few years. If you appreciate musicianship that is not always by the book but definitely by the art form, you'll want to be in the Governor Hindmarsh audience as The Dirty Three support their latest album *She Has No Strings Apollo*. All they ask is for some kind of reaction.

The Dirty Three play the Governor Hindmarsh this Thursday 27th, supported by Machine Translations.

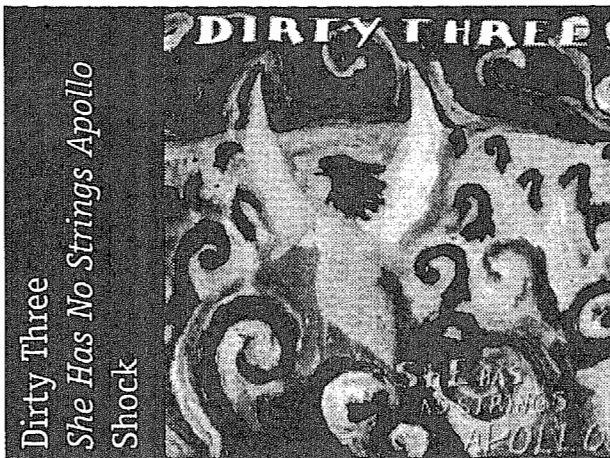


Thebarton Theatre, Thursday February 13

On the 13th of February, many local enthusiasts flocked to Thebarton Theatre for the greatly anticipated Beth Orton performance. Her performance had originally been promoted as an intimate gig at The Gov Hotel. Though her promoter had put her up against Bob Dylan, Ani DiFranco and The Waifs performing that same night at The Entertainment Center, Beth managed to sell out in record time. Due to increased ticket demand, the performance was shifted at the last minute to Thebbie and hence tickets were increased in price by \$25.00.

As a close to sold out Thebarton Theatre buzzed with anticipation, the crowd were tantalized with the beautiful sweet sounds of support act, Sally Russel known as New Buffalo. Her EP, if you can find it, is titled *About Last Night* and for only \$10.00 is well worth claiming. Her fresh and unique style breathes new life into the Australian music scene and was also a delightful entree to the feast of Beth yet to come!

When Beth came on stage, there was a split second of silence before the audience exploded with excitement. She was everything I had imagined her to be from her albums, very cute, a little shy and as captivating in person as her music is in your bedroom. I couldn't tell you what track she opened with, I, like most of the audience was abruptly disturbed from my trance like state by the rude and completely unacceptable heckling of a drunken yokel. Stating that he "paid \$35.00 for this shit!" As I had paid \$55.00 for my ticket and was enjoying myself beyond words, I, like the rest of the happy punters wanted this F**K monkey to piss off. Thankfully he did, however you could see that Beth was quite shaken by the whole experience. She went straight into *'Day Break'* the title



Not much can compare to a live performance by Dirty Three, but a Dirty Three studio recording comes pretty close. Although they've been accused of losing their magnetism and vitality over the last couple of studio albums by some critics, I feel that the water imagery that they've been building on since *Ocean Songs* and throughout the wonderful *Whatever You Love, You Are*, is as magnificent and inspirational as anything from *Horse Stories*. That imagery continues on this album, especially throughout the opener, 'Alice Wading' and later on 'She Has No Strings'. The amazing flair of Ellis' violin is never better, particularly when teamed with his delicate proficiency on the piano on 'Long Way To Go With No Punch'. As always Turner and White are equally magnificent, and Turner is especially notable as he unexpectedly saturates the final track, 'Rude (And Then Some Slight Return)', with feedback. Every track is a delight, although 'Not Stranger Than That' is particularly outstanding. *She Has No Strings Apollo* has everything you could ask from a Dirty Three album - it is melancholic, mesmerising and above all, passionate. After ten years Dirty Three are still broody, still innovative and still amazing.

I'm from the Isle of Man.

track from her latest album and one of the most beautiful in an effort to put it behind her. With a seven-piece act including a cellist, a violinist and a double bass supporting her, I found it hard to contemplate anyone thinking of Beth Orton's entrance as anything short of brilliant.

That night, I think Beth Orton performed one of her best performances to one of the most appreciative audiences (almost to prove to her that we weren't ALL a bunch of dickheads!) With a sparkling silver guitar strap and an earring in her right lobe that said LADY, Beth was an image of perfection as she performed a nice mix of her old favorites and introduced her new material to eager ears. As I hadn't thought as much of her recent album as I did of her earlier work, I found the concert to be a fantastic way for the new album to grow on me. With three encores and a marching stand peed of approval, Beth entertained us all for close to three intimate hours and had us all wanting there to still be more. She could have performed all night to this crowd.

As they stumbled into the night, people were exhausted from smiling up at her all night and were tired from clapping their hands together until they were red and raw yet they had all got their money's worth and were happily bonded with the rest of the crowd, through an admiration and love for Beth Orton and a hatred for arrogant hecklers. That guy better watch his back!

Victoria



SINGLES BAR

Busta Rhymes
'Make It Clap'
(BMG)

'Make It Clap' is definite single material. It features a funky beat and catchy chorus to complement Busta Rhymes' rapping. The continuous clapping that accompanies the chorus is very similar to the trademark clap in the song 'Mickey' by Toni Basil. Whether 'Make It Clap' becomes a classic tune or not remains to be seen, but for now, it remains a song to which you can shake your booty to your heart's content.

Jo

Ladytron
'Seventeen'
Telstar/Warner

Catchy as the common cold (and just as vaguely annoying), this dirty electronica is no doubt already familiar to many, sounding like an inadequate New Order. You can choose between staccato, house, radio edit or a bizarre fusion with rock themes for the remixes, the latter being the only one of any real interest. Perhaps you should avoid this.

Matty

Foo Fighters
'Times Like These'
RCA/BMG

Yet again, the Foes deliver classic guitar rock but we all love it, so who cares? Available in two barely different formats, CD1 features a live version of Planet Claire (with Fred Schneider of the B-52's) and a short doco, while CD2 boasts a live rendition of Learn To Fly and Dave telling us the irony of what 'grunge' means in Japanese. Stupid, rebellious, kids.

Matty

Death In Vegas
'Scorpio Rising'
BMG

This Scorpio reviewer was disappointed to find this track from Death in Vegas' album of the same name was neither as dark and sensual as you'd expect for something named after the Cassanova sign of the Cosmos, nor as dangerous as the infamous Kenneth Anger film from which they appropriated the title (much to Anger's chagrin). Instead, it seems the "rocktronica" duo took a leaf out of the Chemical Brothers' books and thought by adding the dubious vocals of Liam Gallagher to a jangly by-the-numbers electro-guitar song, they'd strike gold. Unfortunately it doesn't work. They should have ditched the Lennon wannabe and pursued the dirty vibe as in their superior track "Hands Around my Throat".

dan V

Clubs & Classifieds

FOR SALE

Only \$27 for brand new med / lab coats suitable for lab and hospital work.
ph 0400 794 471
127 Wright St
Adelaide 5000



Single bed for sale
Comfy mattress, good condition.
Yours for \$30.
ph 8232 0585



For sale / trade
One human soul, barely used.
Send enquiries to
John Howard
Parliament House
Canberra.



WANTED
Ready-made filler for
deadline-addled newspaper.
Send to ondit@adelaide.edu.au

Sleep deprived editor seeks
carnal stress relief.
Send all expressions of interest to
ondit@adelaide.edu.au.
Blondes need not apply



HEY YOU!

Why not place a classified ad in
On Dit? It's FREE, so you're CRAZY
not to! Bring it by our office
(Basement of the George Murray
Building) or email it to
ondit@adelaide.edu.au.



Advertise your Club in the Clubs
and Classifieds page. Ideal for
notices of IGMs, AGMs etc.
Be sure to get all notices in
before the Wednesday deadline.



Adelaide University Gaudy Star
Appreciation Society.
AUGSAS is currently recruiting
new members. Send all
expressions of interest to the
AUGSAS c/o *On Dit* Student
Newspaper.



DRINK BEER FOR THE PLANET!

GOVERNMENT WARNING:
Buying a SAUA cup for just
\$3.50 will entitle you to
free beer all O'Week. All
proceeds go to support the
Environment Department's
campaigns.

But wait, there's more!

Don't be a fool!
Save petrol, parking fees and be
pollution free:
ride to uni!
For just \$11 a semester you can have
electronic card access to the
Environment Department's Bike Shed!
Come to the SAUA environment stall to
sign up.
Bike pumps and puncture repair kits
are also available for use.

Krystal Brookk's Horrorscope

100% Accurate

ARIES

March 21 - April 19

It's more of the same for you this week, and as always the sense of stability is comforting. Your week will take a very stagnant pattern: Monday, followed by Tuesday, followed by Wednesday, Thursday, Friday, Saturday, then Sunday.

TAURUS

April 20 - May 20

Before deciding to attend your mother-in-law's birthday celebrations, remember that in the "real world" formal attire is not a printed tuxedo t-shirt and board shorts and it is impolite to smear peanut butter underneath one's armpits. Exercise this week will be good for you; walking never killed anyone, unless, of course, you are a mid-19th century Australian explorer.

GEMINI

May 21 - June 21

Just remember: taking your partner to the Food Court is not a romantic date.

CANCER

June 22 - July 22

This week would probably be the most ideal time to hand out t-shirts with your face on them, provided you are not a terrorist or a drug user. You will probably watch TV this week.

LEO

July 23 - August 22

While you may not lead the revolution this week, don't stop trying. Just know that in the meantime there is a certain art to be the best McDonald's employee you can be. There is also excellent opportunity to feed the masses with crap food when you do lead the revolution.

VIRGO

August 23 - September 22

You may be busy this week, but remember to take time out to shower. This will reinvigorate your relationships with people as opposed to constantly being surrounded by the neighbourhood's stray animals.

LIBRA

September 23 - October 22

No matter how hard you try to justify your Hitler moustache to your family and friends, some things will just never be cool.

SCORPIO

October 23 - November 21

AHHHHHHHHHHHHHHHH...maybe it's best to avoid human interaction.

SAGITTARIUS

November 23 - December 21

Your plants will die of dehydration, no matter how much music and good karma you supply them with. Try water. Remember to put pants on before you leave the house.

CAPRICORN

December 22 - January 19

Your alarm clock will go off an hour too early, leaving you with no choice but to hit the snooze button and endure 54 minutes of interrupted sleep. Your shower will be too cold, leaving you no choice but to turn the hot water on. A craving for Chinese food does not mean eating peas with chopsticks is a good idea. Keep some cutlery handy to prevent problems like this occurring.

AQUARIUS

January 20 - February 18

Alcohol is not the answer, especially in the present transity of Jupiter.

PISCES

February 19 - March 20

Quit floundering - you are not a fish. Sticking feathers up your arse does not make you a chicken. You are likely to learn something this week.

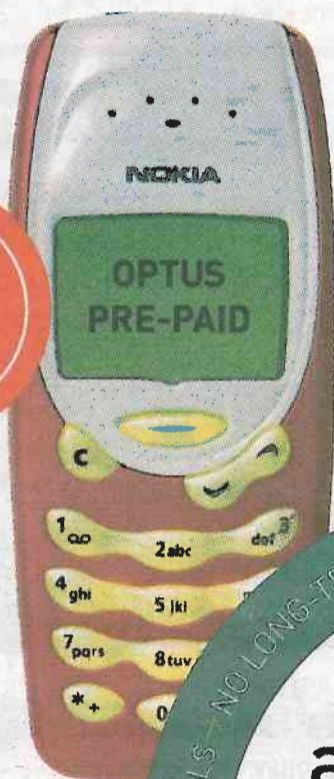
SMEE!

050
D
d
24 Feb
2003

This will get your friends talking

NOKIA 3315

\$199[†]



MOTOROLA T190

\$129[†]



**Call
any mobile,
any network,
any night**

7PM-7AM*

NO BILLS - NO LONG-TERM CONTRACT[†] - NO MONTHLY COMMITMENTS

OPTUS
PRE-PAID

22¢
FOR THE FIRST
10 MINS.

Available at:
Optus World, Australia Post, Tandy, Big W, TeleChoice,
Network Communications, Allphones, Kmart, Dick Smith Electronics,
Strathfield, Optus Premium Dealers, Harvey Norman.

Just say the word **'yes'**
OPTUS

[†]Handset is locked to the Optus Network. \$170 fee applies if network locking is removed within the first 6 months from activation date. While stocks last. Limit one per customer. Not all handsets available at all outlets. Offer ends 14/04/03. *Applies to mobiles on networks within Australia. Available until 30/06/03.