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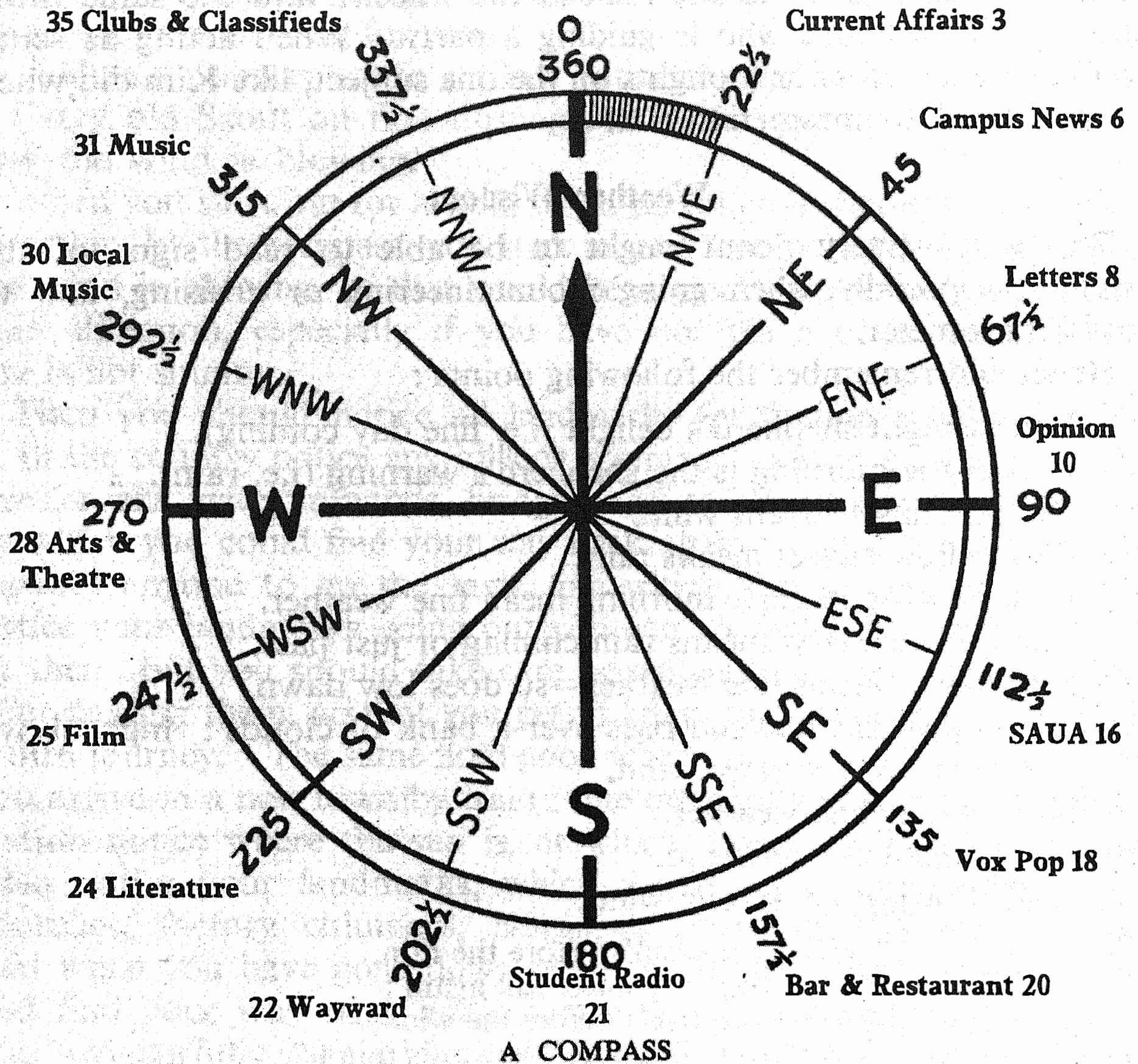
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*On Dit* is the weekly student publication of the Students' Association of the University of Adelaide. The opinions expressed herein are not necessarily those of the Editors or the Association.

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#### About the cover

*On Dit's* homage to the Cherry Ames Girls' Annual

#### 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 at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) or call us on 8303 5404 or 8303 6490.

#### Next Edition:

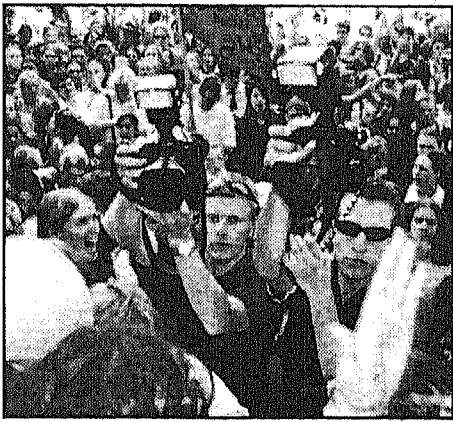
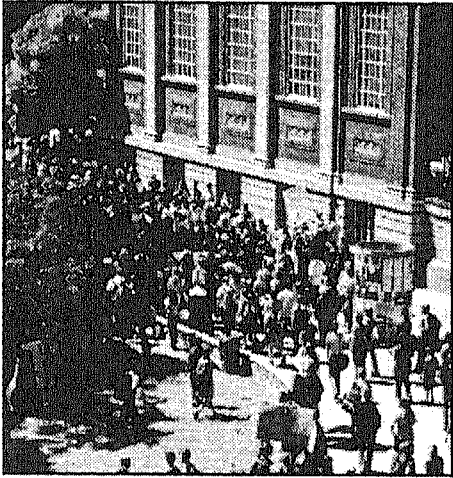
Deadline March 12, published March 17.

#### Praise to:

Fiona Dalton, Emily, Quigley Wiggly, Sunday night crew, Jo O'Connor & Dan Murphy.



# Rollocksome day out for 7,000 Rambunctious Rapscallions



## High school students lead the way

Was it a genuine demonstration of students' solidarity against the looming war, or was it the perfect excuse to skip school on a sunny afternoon? It's probably a safe bet that last Wednesday's student walkout was a healthy combination of both.

Regardless of their motivation, the estimated 4000 teenagers (most of them students from Adelaide's less authoritarian high schools) who converged on the Barr Smith Lawns didn't fail to impress their tertiary counterparts. As the crowd gathered and eventually made its way towards the steps of Parliament House, it became obvious that the high school contingent was the loudest, most numerous and enthusiastic group.

"The high school turnout was phenomenal," says SAUA President Sarah Hanson-Young, who organised the march. "Events like this renew my faith in our student organisations' ability to sustain a healthy level of activism well into the future. We have proven that we can not only represent students, but help them represent themselves."

Naturally, the police were out in force. The prospect of several thousand high school kids running amok during midday traffic must have spooked the bejesus out of the authorities, who appeared to take much pleasure in making sure that none of the non-voting rapscallions could climb any higher than the topmost steps of Parliament. The moment that tugged at the heartstrings of even the most jaded tertiary activists occurred when the police attempted to move the crowd off the steps entirely. A rousing rendition of "Fuck no - we won't go!" was the heartwarming response.

If the walkout achieved anything, it demonstrated students' ability to make themselves heard. Despite the negative light in which the mainstream media tended to portray the event, few can deny that last Wednesday saw the largest gathering of peace-loving students in recent memory. *On Dit* congratulates the organisers, and hopes that will take less than the prospect of war to mobilise similar numbers of students in the future.

Cruickshank, Clark & Mahoney

## Students walk out across Australia

On March 5, 7000 students from Adelaide's high schools, universities and TAFEs joined together in a festival of protest against Australian, British and United States plans to bomb Iraq into the Stone Age. For those who attended it was a very inspiring, and noisy, counter to the argument that young people's opinions aren't worth expressing.

However, Adelaide is but one of many cities that took part in the International Student Strike - initiated by students in the United States. Protests erupted in every major city across Australia, and even in towns like Armidale and Goondawindi.

In Sydney 10,000 students took to the streets in a lively and defiant protest march while Melbourne saw 5,000 converge on the city centre. Organisers from the Melbourne demonstration say that students from 58 high schools, six universities and eight TAFEs attended.

From 'Honk for Peace' signs being held alongside Canberra's roads to drummers banging out 'War, what is it good for...' in Lismore, the signs of a resurgence in student activism are starting to show.

Nationally, over 30,000 students hit the streets, comprised of thousands in Perth, Brisbane and Geelong down to the smaller actions of 50 or so people, seen in Darwin.

In speeches and slogans around the country students demanded that the government pull out of supporting war on Iraq and called for 'books not bombs'.

The Howard Government has cut tertiary education funding by one billion dollars since 1996, and this year plans to boost spending on the military by 500 million dollars. At the protest students were angry that 20,000 public university places have been lost to pay for new jet bombers and 'The Army, the Edge' TV advertisements.

Students though, were mainly compelled to protest, not by their teachers as some have said, but by the foreseeable consequences of an invasion of Iraq.

The Bush Administration has said that it will attack Iraq first with thousands of missiles - targeting basic infrastructure such as power stations and water reservoirs - before invading with hundreds of thousands of soldiers that will replace Saddam Hussein with a US military government.

UN aid agencies estimate that a US invasion of Iraq could result in up to 500,000 Iraqi civilians being killed or seriously injured and the displacement of millions of others. The destruction of water and power infrastructure, and the collapse of the Iraqi government's food rationing system, would leave up to 10 million Iraqis in grave danger of starvation. A confidential UN report dated January 7 predicts that 30 per cent of Iraqi children under the age of five - 1.26 million - "would be at risk of death from malnutrition".

Already an estimated 500,000 children have died due to economic sanctions on Iraq, which Australia currently enforces, according to the UN.

But the recent round of student protest against the war will not be the last, according to organisers. The National Union of Students has set March 26 as the date for a second strike - one that is aimed at mobilising tens of thousands of university students, who were largely underrepresented at the March 5 protests.

In Adelaide the lead-up to the rally will also see the 'Beats not Bombs' street party on March 19 at Adelaide Uni, and, if the war starts, an emergency rally at 5pm at Parliament House on the day.

Letch Hughes



## Korrection

### Korner

Last week, *On Dit* stated that the University of Adelaide had leased the National Wine Centre from the State Government. We have since been informed that it was in fact the University's Faculty of Science that purchased the lease. *On Dit* apologises for this heinous oversight.



# ★ IRAQ UPDATE ★

*Iraq may be playing dangerous political mind games, but is war the answer?*

Several thousand allied special forces are already operating inside Iraq, including 2,000 Australian military personnel who have already been deployed to the Gulf. The continuing military buildup in the region certainly suggests that we are only days away from commencing another full scale US-led war in the Middle East.

This likelihood of war seems unaltered by recent developments in Iraq, including Saddam Hussein's latest concessions, in agreeing to destroy its stockpile of Al Samoud 2 missiles. Bush and Howard have simultaneously dismissed this action, asserting that it does not reflect total UN cooperation. "We are dealing with a deadly serious, quite lethal issue," the Prime Minister said, reaffirming the seriousness of the situation in Iraq, and in spite of most recent events, he confessed the world was getting closer to war.

Does this reflect the ultimate desire of the US to go to war rather than to continue negotiations towards peace in the Middle East?

Iraq has not fully complied with the United Nations resolutions and it appears the nation has mounted a deliberate campaign to avoid disarming. US Secretary of State Colin Powell alleges that this has

involved hiding warheads under palm trees and using mobile weapons factories as well as threatening scientists with death if they cooperate with the UN. The latest concession by Iraq does not support this theory and instead demonstrates a step in the right direction. Yet the results of disarmament have been limited so far and it seems that Iraq could have made greater efforts to present prescribed military items, or sufficient evidence confirming their absence.

The most recent meeting of the divided UN Security Council concluded with no change to the attitude of the permanent members – the US, Britain, France, Russia and China, who reportedly made little effort to resolve the debate, led by opposing sides the US and France. Although the meeting was described by some as "bloody", French Ambassador Jean Marc de La Sabliere expressed that "the majority of the council do not think it is time to go to war" and conveyed hope that "it is possible to disarm Iraq by peaceful means".

Following this meeting, Kofi Annan, the Secretary General of the UN, has reportedly appealed to the Council members to reconcile their views and find

common ground on the situation in Iraq. The division within the council leaves the United States, Britain and Spain supporting UN authorisation for war on Iraq, whilst opposing France, Russia, Germany and China are backing continued weapons inspections over the next few months. While the US and France continued their battle to win the support of the six undecided nations; Mexico, Pakistan, Chile, Angola, Cameroon and Guinea, it seems that a compromise between the opposing sides of the deeply divided council is the ultimate solution.

The Council is expected to meet again on Friday where top weapons inspectors Hans Blix and Mohamed El Baradei will report on the state of Iraq's cooperation. [This meeting has since taken place. Last Friday, Blix reported that the Iraqi government has complied to a much greater extent. Analysts predict that the latest report was enough to convince the Security Council not to support a British push for an ultimatum – Eds].

Although Annan remains "optimistic" about the present council split and hopeful of a unity amongst the group, the actions of the United States suggest that it will proceed with or without the support of the United Nations. Although it has failed to accrue the necessary support within the Security Council, the US is pushing for a vote within the week, in the hope of a resolution which will give UN backing for war. The existing resistance of the Security Council seems somewhat futile, as White House spokesman Ari Fleischer admits that although a vote is "desirable" it is "not necessary" and that it is possible the US will not call for one. Present circumstances suggest that war in Iraq is inevitable, and although the Prime Minister asserts that "the one thing that will stop force being used will be if Iraq becomes fair dinkum in cooperating" it seems unlikely that President Bush will share his view.

As Bush's so-called "peace keeping" forces gather in the Middle East, world leaders are being forced to make crucial

decisions about the ensuing conflict. A key part of the US war strategy has been blighted by the Turkish Parliament, who voted against allowing US troops to use its territory to attack Iraq. Key objectives of this planned offensive included securing Iraqi oil fields around Kirkuk and Mosul, setting up air force bases inside Turkey and utilising the border to allow 20,000 troops to enter Iraq. The delayed vote in Turkey and the final outcome were no doubt prompted by the warning from Iraqi opposition of "serious consequences" if the nation sent its troops into Northern Iraq. Similarly, at a recent Melbourne Forum New Zealand Prime Minister, Helen Clark affirmed her lack of support for a war in Iraq, stating that such a war is merely going to "play into the hands of terrorists and fuel anti-Western sentiment".

Clark's concerns are mirrored by Australian intelligence agencies who believe that the threat of terrorism will be greater during any war with Iraq. The Government's strategic review has made this clear stating that "terrorism and the spread of weapons of mass destruction have emerged to new prominence and create new strategic uncertainty". The threat to Australian security is currently assessed as medium, yet the North Korean nuclear crisis is but another development with serious implications for Australia's security outlook, with the threat level for US, British and Israeli interests in Australia being raised to high.

The seriousness of the situation in Iraq is only exacerbated by the conditions in North Korea which present Australia with serious security concerns in the future. Growing anti-West sentiment, long-range missiles and South East Asian terrorism means our distance from these potential enemies is no longer enough to protect us. War with Iraq seems only certain to make us an even more vulnerable target.

Annan's appeal to the Security Council appears to be one of the last remaining chances for the world to avoid war. Granted, Iraq seems to be playing games with the United Nations, who report that their efforts to disarm so far have been "very limited." However, surely this action is better than none? From a US perspective it seems that war is the only answer and that further attempts by an already condemned Iraq to disarm will also be in vain.

Rosie Sidey  
Prodigal Current Affairs Sub-editor

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# IRAQ AND VIETNAM:

## THE CONSCRIPTION FACTOR

Included in the current talk of war in Iraq is the implicit suggestion of a return to another round of Australian military conscription, should the need arise. A few weeks back, conscription got into the media in the negative sense that it is not something that is going to happen in the immediate future. Early in February, Prime Minister Howard went on record ruling out conscription in any war against Iraq and pointing out that he would indeed expect his own two sons "to participate if it were required in any future war."

In this connection it is interesting to recall Alexander Downer's remarks on the subject of conscription in late 2001. Speaking to a group of ex-conscripts celebrating 50 years of Australian national service, he expressed "some sympathy" with what he took to be the view of his audience, that it would be a good idea to reintroduce conscription today. If young Australians, he said, "spent a few months - perhaps a year or so - doing national service, it would certainly build their spirit and strength as contributors to society."

While not promising to introduce it if re-elected, it was, he told the gathering, something "we would always give consideration to."

Now, to be fair, the minister was speaking off the cuff and responding to the nostalgic mood of the occasion in making these remarks. His audience had all experienced national service within the two periods of post World War II national service (1951-1972) and wanted to hear positive things said about the experience. Nonetheless, it is, perhaps, a reminder of how little it might take for the Libs to reintroduce the scheme at some point in the future.

In the 1960s and into the very early '70s, male students from this university were getting correspondence from the then Department of Labour and National Service, arranging their conscription into the armed forces in support of the Vietnam War. To start with, the correspondence dealt with participation in the ballot to decide which ones actually got to do the service. This was a X-Lotto approach to military service: if your birthday marble was drawn, you were in; if not, life went on as normal. Later letters addressed other matters for those balloted in: the arrangements for medical testing, deferment of military service until the completion of courses, what you had to do if you didn't want to serve - and so on.

Plenty of these letter recipients went in for the two-year stint (or the part-time equivalent) in the defence force - many of them serving in Vietnam.

To this day our society retains opposing views on the value of this kind of military service. Some point to its character building attributes and the value of the second period of post-WWII service in prosecuting the Australian involvement in the Vietnam conflict. In the main, though, the Australian community

rejected our involvement in Vietnam and the conscription component of this. This remains, arguably, the dominant sentiment today. Certainly the national

**"national service would certainly build their spirit and strength as contributors to society"**

**Alexander Downer, 2001**

response to this Vietnam-related national service (and, indeed, the World War I experience with the conscription) suggest a major on-going discomfiture across the continent with any kind of national service.

The coercive nature of the Vietnam conscription was clear from the initial official correspondence being sent to students and turning up on campus at that time. Here's part of what one of these letters - a departmental letter emanating from the National Service Registration Office in Currie Street in Adelaide in August 1966 and signed by someone with the surname Bland - had to say:

*If you wish to claim that the rendering of the service would impose exceptional hardship upon yourself, or your parents, or your dependents, you must make application in accordance with the prescribed form which can be obtained at this office or at any District Employment Office of the Commonwealth Employment Service. Such an application will then be heard and determined by a Magistrate in accordance with the provisions of the National Service Act. An application must be posted or delivered so as to reach me at this office within fourteen days after you receive this letter. A late application can be accepted only if it contains a statement showing that it could not reasonably have been posted or delivered within the prescribed time or that the grounds for the application arose after that time.*

*At the Magistrate's hearing you may be represented by counsel, solicitor or duly authorized agent. Court fees will not be charged but you will be responsible for any costs you incur in regard to your representation.*

In its practical application the test for 'exceptional hardship' was a strict one and it was clear from the outset of the operation of the scheme that this service was compulsory with a capital 'C'. Courageous resisters to it were hounded

by the law. The threat of imprisonment for non compliance was a very real one for students at that time.

Still, as they say, that was then and this is now.

Students at this and other universities will no doubt be following the Iraq situation closely for all sorts of reasons. Not the least of these will be that, in a worst-case scenario, they could end up directly involved in it.

Certainly national service of the Vietnam kind is not on the cards for the immediate future and has been specifically ruled out by the present federal government. "This is not," Prime Minister Howard reassured us in the press recently, referring to possible Australian military involvement in Iraq, "conscription." It is not, he stressed, "a Vietnam situation."

However, it is clear from Downer's nasho remarks the year before last, and those of the PM on the subject earlier last month, that in principle, the Libs think national service a good idea in what they see as appropriate circumstances. It is on the backburner for now, but for them it clearly remains in mind as a possibility for the future.

If the shit really does hit the fan over there in the Middle East - if there is a war and it all gets out of control in a sustained way - this perception could well change bringing some form of national service back into the forefront of national defence policy.

Terry Hewton



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# Promotions for the Department of Defence

## Do YOU need to be protected?

The SAUA and *On Dit* have made a decision on behalf of the students of the University of Adelaide to ban all Australian Defence Force (ADF) recruiting material on campus. Since the students elect the SAUA and the *On Dit* editors we can only assume that they are carrying out the wishes of their constituents. But the notion that the students of the University of Adelaide would decide that they somehow need to be 'protected' from ADF recruiting material strikes me as odd. That they believe that Australia doesn't need a defence force is even stranger still.

Let's look at that last point; does Australia need a defence force? I think the overwhelming majority of students would say yes to this question. Only 50 years ago the values of freedom and democracy faced their biggest challenge ever by the Fascists in Europe and Imperial Japan in Asia. In Australia's case, we faced an enemy with no respect for human life that was determined to dominate us. No one could seriously argue that we would've been able to negotiate with the Japanese to stop the onslaught; we simply had to fight them. Fifty years is a very short period of time historically and despite the creation of stronger international law and the United Nations the world is still a dangerous place and nations do still threaten one another. It is therefore essential that Australia have a defence force to protect itself from these threats, even if none are present in the near future. War is hell, but sometimes it has to be fought.

Besides, the ADF's role is not constrained to just simply fighting wars. It also conducts peacekeeping missions and activities that promote stability in the region (think East Timor, the Solomon Islands). It also helps out in disaster relief as well as patrolling our waters for illegal fishing activities and people smuggling (although people smuggling is hardly a threat to national security).

So we clearly have a use and a need for a defence force as a nation. If you accept this fact, you must therefore accept that this organisation should be free to recruit university students and that conversely, university students should be able to make their own minds up from these advertisements whether they wish to join the ADF.

But even if the ADF is pure evil or completely unnecessary, it's an insult to

the intelligence of the students who attend the University of Adelaide to suggest that they haven't the brains to work this 'fact' out for themselves and have need of protection through censorship.

Now, I don't believe that the SAUA and *On Dit* had the intention of acting like some kind of thought police. They are undoubtedly good people who are trying to do the best for their constituents. Perhaps due to their incredibly busy schedules they have let ideology kick in as autopilot and have not fully considered what their actions mean. If the students of the University of Adelaide really do think Australia has no need for a defence force I'd be very surprised indeed. But if they don't, then the SAUA and *On Dit* need to rethink their positions.

That concludes my argument as to why Australia needs a defence force and why our defence force should be allowed to recruit on campus. I'll now address two false arguments (although you could find many more) that could be used to discredit my case. Firstly, that we should ban ADF material to protest against the war on Iraq and secondly, that the Defence budget is increasing while the amount of federal money to higher education has been decreasing. Starting with the Iraqi issue, the decision to deploy troops or wage war is a decision to be made by the elected government of the day. Our system is one of representative democracy and we have to live with the decisions of the present government until we can kick them out of office come the next election should we not agree with their policies. The ADF doesn't decide if we go to war, the government does. Likewise, the government also determines the amount of money that goes towards defence. Whether you think the ADF has too much funding or not enough then that's a policy that will be either continued or scraped upon the next election.

Hopefully the SAUA and *On Dit* will come around to allowing students to weigh the pros (tax-free pay, valued leadership training and choosing how often you work if you join the reserves) vs the cons (getting screamed at, hard physical work and the possibility of going to war) for themselves. It's a decision we're all more than capable of making.

Matthew Walton

## Conscientious Objections *On Dit* defends itself

Much discussion has resulted from *On Dit's* decision to reject the offer of advertising revenue from the Department of Defence both in 2002 and this year. We have arrived at our decision after assessing what role student media and students' associations should play in deciding on political stances that are in the best interests of the student body, and how we can best disseminate this information. Ideological and administrative factors were used as the basis for both declining defence promotion, and adding the Department of Defence to the SAUA's conscientious objections list.

The 2002/2003 Federal Budget saw total defence spend increase by a figure in the region of 2 billion dollars. This money came largely at the expense of education and health services, with both areas experiencing substantial cuts to their annual funding. It is evident that the trend towards prioritising security and defence is developing at the expense of providing basic social services. This fact alone is enough to justify a student-mounted campaign to question and condemn the presence of Department of Defence advertising in educational institutions. Universities should not be used as a support tool to promote interests that are to their detriment.

The role student media is to publish articles and general information that act as counter-narratives to the news usually available through mainstream media outlets. This is not applied as a blanket rule, where stances are adopted simply to oppose mainstream views, but provide an opportunity for voices that have trouble being heard to gain some exposure. This rule has been applied to *On Dit's* coverage of the federal government's offensive defence focus with anti-war articles being regularly published to balance the news widely available in local daily papers. Obviously a conflict of interest arose when the Department of Defence offered to publish paid advertising, and effectively help fund the anti-war articles being published. For editorial continuity, as well as displaying conviction in the beliefs portrayed by the SAUA, these advertisements could not ethically be published.

Walton displays misunderstanding of the issue by claiming that *On Dit's* actions were based on an objection to the existence of a defence force. This point has not been voiced by any spokesperson of *On Dit* or the SAUA, in fact our stance on the issue is quite the opposite. This is a debate over the current activities of Australia's defence force, not over the existence of one. It also seems ridiculous to justify current military actions by sorting through history to find past 'achievements'. Each situation should be assessed on merit, rather than allowing the march of history to dictate our behaviour. The need to justify the

existence of defence is now redundant, but just to clarify, actions in East Timor and the Solomon Islands were administered based on UN mandates as opposed to the will of individual governments, so these aren't really comparable.

Naturally we don't believe that by running defence force advertisements students will abandon their original views and study commitments to join the army. It is more a case of being consistent with the politics that are usually expressed by the SAUA and *On Dit*. The act of rejecting all defence advertisements, despite the incredibly high sponsorship revenue we are required to generate, is also a proud statement in itself.

Walton seems to have a solid faith in the role of democracy, but more research may need to be conducted on his part to understand what the term actually means. My understanding is that elected representatives are meant to make decisions which reflect public opinion. Recent opinion polls illustrate that the majority Australians do not condone the Howard Government's defence strategy, or apparent intentions to participate in a war against 'terrorism'. Surely under Walton's mantra this would translate to you losing faith in our current administration, and the status of democracy in general, as opposed to committing unwavering support.

I wholeheartedly disagree with the concept that the Australian public should simply live with the decisions of the present government until we can kick them out of next election. This is quite clearly a reactive and defeatist mode of voicing dissent, and once again, defies all notions of the public having a stance and the right to have it represented. Democracy has been founded on the concept that counter-narratives should be formulated and vocalised by pressure groups in the community in order to influence the way our country is governed. To deny this right and blindly follow the decisions made by a group of isolated and highly bureaucratized politicians would lead to a government more totalitarian than representative.

Walton sympathises with the plight of 'over-worked' members of independent and student media, and accuses editors of switching in to ideological autopilot as a result. What he fails to acknowledge is that much of our time spent is spent considering political issues on a case-by-case basis, and deciding from there which stance appears to be in the best interest of students, who are ultimately the people that we are representing.

I strongly encourage readers to submit their views on defence force advertising and what its place should be in student media to the SAUA or directly to *On Dit*. We welcome your feedback.

Bonnie Cruickshank





# The Waited Opinion

A treatise of existentialist ramblings from the Dr J. Belmondo of Wine.

Ahh, verdant. Verdant is the word that many a purveyor of wine pumping has regarded the grand terra of Waite. Like a dodgy Contiki dalliance in Bordeaux, the place reflects youthful frivolities further reeking of the seminal fervour put into the noble pursuits of grape fondling and vine harassment.

Farmers' boots and other pastoral flirtations with nonchalant rural couture are out, this is a mondo cosmopolitano field of participants, each following their destinies in the fulfilment of manufacturing swanky booze, after of course berating the poor little fruits into submission. I love it. So fellow scholars of our esteemed stalag, you would love it too. Fuck *Postcards SA* and rely on their prescribed narcissist 'hausboot' rides down the Murray-Conrad aquatic incontinence in order to smell the rurality. You too can come over to Waite and sample what it is to feel like you're tossing about in full Austen mode

snorting wine from rustic French vats and good wholesome viticultural rogering with virile rupestris vines. Makes you want to break out the blunderbuss, smartbomb some fowls and utter 'raather' between fanciful exclamations, waiting for the return of the Raj. Or maybe not! Maybe it's just fervour, maybe it is not all painted in gossamer glitter. The world isn't so 'dot-matrix' in its orderedness. Yes please! Powers that be in mission control send us beer on tap, palate cleansing is therapeutic. A young acolyte nearly gave his life in the pursuit of the *vino vino*, having his arm stripped to Germanic precision like a kassler chop by a possessed fermenter, this is the dedication us 'Waitans' deserve putting our frail vessels of life into needless danger just to spew forth majestic booze.

We deserve a bloody goddamn reward and we got it, Das Schweine Centre. Which brings me to clutch my topic,

**Grapes not Guns, the Wine Centre: "Hell boys, we won't go"**

Saved from polit bureau blow monkeys who wanted to turn it into a centre for self pleasuring Greco-roman style the Uni alas decided to do something uncontroversial and kidnap the Wine Centre (can't say 'national', unless South

Australia had decided to secede years ago) for the paltry sum of 1 million used pesos for 300 years. At least this was a positive property move since kicking out the poor students from their Shangrila in North Adelaide, a la student housing and threatening them with a school excursion to Woomera, just to top up the coffers and rid North Adelaide of the unsightly bohemian infestations. The revolution is still alive my Mackinnon and Finniss refugees.

Indeed the Wine Centre appropriation by the uni from the grabbing hands of the politik is a good move but could also be approved by the forming of relationships, say, with complementary educational facilities such as Regency TAFE to help foot costs and run that bloody hotbed of culinary manslaughter (overpriced portioning with a microdot of cuisine placed on metre width virginal white plate as big as a Autumn full moon), Decastellas, as it should be. Will it happen? It won't happen overnight, but it may happen. I know I would dig dining on lobster Thermador at the student café at the WC for only four pesos a serve. Of course only after presenting my heavily advocated 'Student Discount Card' which entitles 95 per cent off, redeemable goddamn everywhere. We are students goddammit and rightly we should be appreciated for this and in turn for our appreciation for high culture. As for the grapes and guns, shit hell I mean if everyone drank vino (especially one made from the lil bewwies created under present research by my esteemed colleague Dr Adamski, transgenically THC supplemented grapes) we'd be saying 'where's the bloody war'? I know being an ex merc, I don't want to go and I won't my winemaking for the gut of zis country is enough of a smokescreen to keep the evil little munchkin, Jonathan Howard from pillaging the fragile innocence of Dorothy and blaming Oz. Pump some wine, it solves everything. Au revoir!

Any legal threats or bombardments to the best Franco-Prussian legal counsel in Adelaide [WeimarandWeimar@hotmail.com](mailto:WeimarandWeimar@hotmail.com). Dr J. Belmondo can be reached on his expenses paid email account [drbelmondo@hotmail.com](mailto:drbelmondo@hotmail.com).

Indeed the wine centre appropriation by the uni from the grabbing hands of the politik is a good move but could also be approved by the forming of relationships, say, with complementary educational facilities such as Regency Tafe to help foot costs and run that bloody hotbed of culinary manslaughter (overpriced portioning with a microdot of cuisine placed on metre width virginal white plate as big as a Autumn full moon)...

# SAUA Roundup:

On Dit keeps an eye on your elected representatives in the Students' Association

Last week saw the Students' Association struggling to regroup after the organisational strain of Orientation Week, as well as the first meeting of SAUA Council held during the 2003 academic year.

Final financial figures are yet to be released for the Orientation portfolios of O'Guide, O'Camp, O'Week and O'Ball. *On Dit* will be sure to publish these numbers when they are available, as well as report on the infighting that is inevitably part of the upcoming honorarium distribution process.

Wednesday's highly successful Student Walkout in opposition to the war on Iraq was spearheaded by SAUA President Sarah Hanson-Young and actively supported by the majority - if not all - of the SAUA office bearers. See page 3 for a more detailed wrap-up of the action.

The SAUA Council meeting of March 5 was relatively uneventful, but some encouragingly constructive discussion took place. A kind of 'census' or survey of the SAUA's constituents (ie all enrolled students at the University of Adelaide) is set to be carried out in the next couple of months, in order to bring the SAUA's services and campaigns in line with what students of the University actually want. *On Dit* commends this idea as a necessary step in ensuring the relevance and accuracy of the SAUA's efforts, as well as something that general SAUA councillors can get their hands dirty with, rather than just sitting around a table and making decisions on behalf of others once a fortnight.

The only hint of scandal - and use of the in camera option - this meeting was initiated by Education Vice-President Leah

Marrone, who asked for clarification on some "rumours" surrounding the Sexuality Officers, Jasyn Walsh and Emma O'Loughlin. As the meeting then moved in camera at the suggestion of Activities/Campaigns Vice-President Adelle Neary, *On Dit* is unable to report further on this issue. [For the uninitiated, when a motion is passed for the meeting to move in camera, it means that all attendees of the meeting who are not elected SAUA councillors or office bearers must leave until such time that a motion is passed for the meeting to move 'out of camera'. This option is usually used when discussing issues which are of a personal nature, related to human resources, or potentially defamatory.]

Saturday March 8 was International Women's Day, and so Women's Officer Georgia Phillips decided to hold an on-campus event in solidarity on the day before. This comprised a barbecue and speakers including MP for Florey Frances Bedford, the Department of Social Inquiry's Dr Margaret Allen, and NUS National Women's Officer Lisa Chesters. Although an admirable idea, a disappointingly low number of students were in attendance. This should sound a warning to other office bearers to ensure that events they go to the effort of putting on - and to which they have invited respected members of the public - are sufficiently promoted to general students, especially those in 'niche' departments who are bound to be supportive of the cause.

That rounds up another exciting episode of SAUA Roundup for this week!

## O'Guide

Your essential guide to uni life is available from the SAUA, *On Dit* office, or the stairwell on the ground floor of the George Murray Building.



## 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

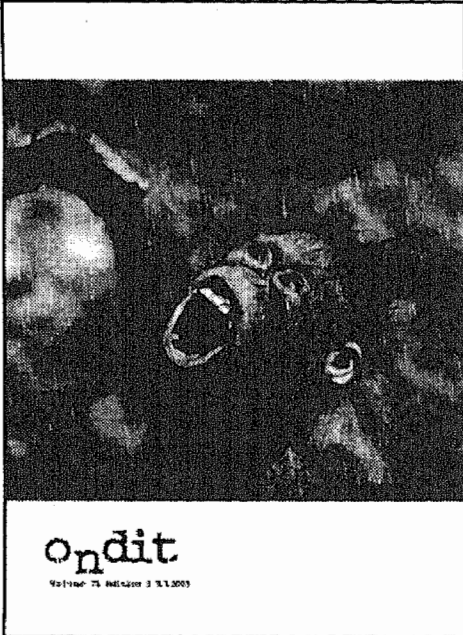
**HINT #3**

Be aware that too many acids in your diet, such as from carbonated drinks, wine, citrus, pickles...can cause erosions in teeth. Cheese can neutralise some of the acid effects.

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



# Letters



## March Against War

Dear *On Dit*,

On Wednesday the fifth of March, thousands of high school students were encouraged by their university counterparts to take the streets of Australia's major cities. Announcing that they had voices to be heard despite being below voting age, their protests against military action in Iraq received a lot of media attention.

Unfortunately for the organisers behind the marches, the protests probably did more to hinder their aims than help them. As well as containing many real protestors, the crowds also contained many students who were obviously there just for an afternoon off school.

One of the things that most embarrassed me, even as an observer, was the uncontrolled America bashing which took place. I am all for freedom of speech and the right to protest, and have issues of my own with some of the USA's policies, however much of what was being said by some there was repeated propaganda about which they had not considered the facts. The biggest one of these issues was the repeated slogans along the lines of "No War for Oil". (To go off on a tangent here, if anyone can explain what the sign which read "Bush Get Out Of My Bush" meant I would be grateful).

Iraq has oil, that much is a fact. And I can see how from a quick glance it could seem that oil was a motivating factor behind the USA's actions. When you take more than a cursory glance at the facts however the claim begins to seem almost laughable. The fact is that America doesn't need to invade Iraq to get oil from its wells, it is already able to buy plenty of oil from Iraq (and does so).

In fact, any war against Iraq will probably reduce access to Iraqi oil, especially if Saddam tries to destroy all the wells on his way out as he did in Kuwait twelve years ago.

Lets suppose for a second though,

that the USA does want to invade Iraq to gain control of its oil. If that is the aim they are going a funny way about it. If you want to take control of a country you wouldn't normally go about trying to gather an international force comprising as many countries as possible, a situation which would reduce the USA's direct influence inside Iraq.

Put simply, if you want to steal something for yourself, you don't try and organise an international coalition to come and help you take it. The other interesting part of the protests was the completely anti-military stance being taken. While diplomacy should always be the first and preferred solution, we are reaching a point where it can be clearly seen that diplomacy with the current Iraqi regime simply doesn't work.

At the end of the 1991 Gulf War, a final push which would have ousted Saddam did not take place, with the US and the other countries who had gone in to defend Kuwait opting to instead take the diplomatic route. The subsequent sanctions and most of the restrictions against Iraq could have been relieved within months if the Iraqi government had wished. Instead they chose the path of defiance.

Over the past decade Saddam has grown more and more confident, and as his confidence has grown, so has his disregard for the authority of the United Nations. Those who support continuing the current process of diplomacy and appeasement will often point to the small gains which have been made by weapons inspectors on the ground inside Iraq. Indeed the inspectors have made some significant gains and these should be taken into consideration. It is easy to forget however that there were no weapons inspectors inside Iraq until a few months ago. The only reason they were grudgingly allowed back in was the growing impatience of the USA towards Iraq. If it was not for the "war-mongering" of Bush and his government Iraq would right now be continuing to fade from importance in the world's eyes, giving Saddam more of the freedom and privacy he operates best in.

There is an old and well known saying which goes "Those who ignore the past are doomed to repeat it". While cliched, it is good to remember right now. If Saddam had been ousted in 1991 there is little doubt that Iraq would now be in much better shape than it is.

Instead, the US and its allies listened to those people demanding diplomatic solutions, and the result has been a decade of sanctions and an oppressed society who live under a ruler who has no qualms with killing hundreds of thousands of his own citizens. In some ways the blood of those who have died under his rule since then is on our hands.

We could continue now to try the diplomacy which has proven ineffective upto now apart from when backed by

serious military threats, or we can accept that while ugly and undesirable, and a terrible thing, war is ultimately the best option out of two bad ones.

If we do nothing now, if the world steps back and allows Saddam to continue his unchecked domination of Iraq, how will we be judged another decade from now?

Adam Bailey

## Yay War

Dear Eds,

I was most pleased to read Phil Killicoat's arguments for a war against Iraq in a very anti-war edition of *On Dit*. No one outside Iraq denies that Hussein is a tyrant that continues to use rape, torture and murder as a tool of control. Weapons of mass destruction aside, Hussein has, through the systematic bombardment of villages, widespread arbitrary arrests, summary executions and forced displacements, reduced the so-called Marsh Arabs (Ma'dan) from over 250,000 in 1991 to as few as 40,000 today in their ancestral homeland. It is clear that Hussein's regime is systematically and brutally eradicating this small ethnic group that has lived in their homeland in southern Iraq for 5,000 years. All this is in addition to the 100,000 Kurds that have been killed under Hussein's dictatorship.

So why shouldn't we take this nasty little fuck out of the system? Anti-war passifists will argue that the human cost of intervention is too high. The truth is that the human cost of non-intervention is much higher. In the 1994 Rwandan genocide 1 million people died in 100 days because the world's military powers said, "this is not our war".

The validity of the argument that this is all about Bush getting his sticky little hands on oil or even pleasing his father is simply not relevant as the true cost of preventing Bush from doing so is the cost of non-intervention.

I agree that the US is far from perfect but realistically we have no perfect global policeman willing and able to shut down Hussein's operation. Clearly if the US wanted to topple vicious dictatorships that manufacture weapons of mass destruction it should also be invading Israel. Sharon is undeniably up there with the best of them. If however, the US argues that the basis of attacking Iraq is on the basis of the breach of UN resolution 1441 then what about Israel completely ignoring resolution 242 regarding the occupation of Palestinian territories? America's inconsistency is obvious and extends far beyond this example. Here it can be explained by the electoral clout of politically and economically powerful Jewish lobby willing to manipulate US politics to promote Israeli interests at the expense of the Palestinians.

We should address this inconsistency by also shutting down Sharon's operation but this should not hold anyone back from sorting out Iraq before it is too late. There is no peaceful solution given the nature of the people we are dealing with and the time this world will waste before finally figuring that out is innocent lives and

even entire ethnicities wasted.

TPHB

## Peace is War

Dear Editors,

While the "peace rallies" and the student walkout against the war have galvanised popular support amongst the middle classes there are a few elements of the "peace movement" that need to be addressed.

An anti-war movement is not by itself a movement toward peace. Peace is not the absence of war. Peace is a process, not an event. It is a mode of organizing and a way of life. War is an event; it ends with a truce, a surrender or a defeat. Protesting the war or such activities as the breach of disarmament treaties, the storage of nuclear and chemical weaponry, the use of depleted uranium artillery, sowing land mines, or other forms of militarism amounts to treating symptoms. It will help in reducing or preventing much suffering and physical damage, but it does not necessarily move us forward. In fact, the side effects of the "war against terrorism" have already weakened and will continue to weaken the libertarian strands of the fabric of American society.

An antiwar movement is an activist and oppositional movement. Its motive force is reformist: to stop the war. While its tactics may include civil disobedience and direct action, antiwar coalitions are seldom directed at fundamental social changes. Large coalitions are often good at creating spectacles, rallies and demonstrations, and other transient forms of protest. They tend to be poor at recruiting since they often have a small, hierarchical base. People come and go to its activities, sometimes staying on but more often becoming isolated or burning out. Generally, they are "staffed" by career activists who are paid by some larger organisation to be politically involved, by members of small revolutionary groups that may be coalition members, or by people whose socio-economic status allows them the time to do movement work. They may be students, declassed and marginal individuals, or people supported by others. Their common threads are, of course, their revulsion to the war, their humanitarianism, and their discretionary time.

Antiwar coalitions have no theory of society or social change. Their "membership" is typically mired in a liberal capitalism and sometimes a vaguely democratic socialism. To the extent that they do articulate a theory of change it is a fuzzy meliorism, that is, a belief that the world is getting better with the help of good people acting together. They see electoral politics as the major mechanism for this betterment.

The overarching problem of the peace movement - if not politics - is the failure to move beyond what is to what could be. It is most of all a failure of imagination. But it is also indicative of an underlying fear of change.

In fact this war (like every war) is the product of capital's peacetime policies on



every level. Contrary to Orwell's thinking, "war is peace" is not a totalitarian "big lie". It is, in fact, an accurate description of the current functioning of the ruling order, though it may be more precise to say, "Peace is war". This is what we need to keep in mind as we seek to build resistance to this war. My grumbling proletarian friend goes on to say: "...the slogan 'sabotage the war economy' is actually strictly speaking mistaken. The problem is that the majority of us are not directly in a war economy at the moment, most of us are still very much in a 'peacetime' economy and that is what we need to sabotage and socially subvert." For the ruling order, peacetime is simply the time to calmly prepare for the wars to come. With the current military technologies and methods, most of us in the west will rarely experience any significant change in our daily routine due to a war such as the one proposed. We will continue to experience capital's "peace", that fine civilized peace that so bores, yet pacifies, us. Therefore, any effective resistance to this war must also be a subversive attack against the peace of the ruling order. So it is not so much in terms of any immediate effect on the current war effort as on the level of the necessity to destroy current social order in order to make wars of this sort impossible that the practice of non-compliance and insubordination becomes significant.

In fact, since the Howard government was elected in 1996 they have slashed over 1 billion from Government funding to higher education. As tertiary level students we should be leading the charge and building a sound conceptual framework upon which society can be run.

The student walk out against the war appalled me due to the fact that high-school kids outnumbered the uni kids 4:1. We should have the knowledge to realise the problems of a continued application of a neo-liberal agenda in world politics.

Just remember folks: RESISTANCE IS FERTILE

In solidarity  
Nat. F. Enright  
NUS SA Education Officer.

### Wills Wankers

To the stupid wankers sitting outside the Wills Refectory, paying out all the school students as they passed by during last Wednesday's anti-war rally - a big hello and damn, you guys are fuckwits. To my mind there is nothing more pathetic and ignorant than dissing someone for having strong beliefs and having the guts to stand up for them. You clearly thought you were pretty damn cool, sitting there with poles up your arses while you engaged in a witty (read lame/narrow-minded/pathetic) repartee amongst yourselves about said students, but I feel obliged to let you know that you are neither funny nor smart. It's people like you that give democracy a bad name. You know who you are.

Streptococcus lactis

### A Short Whine

Dear Editors,

I believe that Adelaide Uni buying the Wine Centre was a stupid decision. It is not need for education purposes because don't all wine students study at Waite so they don't need the Wine Centre. The \$1 million could have spent many places including reducing tutorial sizes and increasing choice of tute time, providing lecture theatres where up to 20 students don't have to stand. Also to decrease the price of course readers, reduce union fees, keep in-house security and provide more books for the Barr Smith. If only the Vice-Chancellor could be a student for a day.

Cheers  
Alex Coates  
2nd Yr International Studies

### A Longer Whine

Our readers might remember last week's article on the recent lease of the National Wine Centre entitled 'Conspiracy Theories with Bonnie' (On Dit 71.2, page 3). What follows is a response from a former employee of the wine centre.

Hello Bonnie,

Having worked at the National Wine Centre since August 2001 (2 months before opening) full-time until just last week (when I started full-time study at Adelaide Uni), I have some info you might be interested in.

Firstly, "some of the facts that put the selling price in perspective". You might want to print a correction in your next issue. The total cost of building the National Wine Centre was \$25 million, not \$37 million, \$12 million from a bicentennial federal government grant, \$10 million from the state government and a smaller contribution from Industry. The total cost of redeveloping the precinct was approximately \$40 million, which included the National Wine Centre, refurbishing Yarrabee House for NWC administration staff, the Goodman building for the Botanic gardens administration staff to move into, the International Rose garden, and the vineyard in the gardens, to name but a few new additions. Don't feel bad about misquoting the cost of building the centre, *The Advertiser* (where I suspect you have gathered you information from) have not been able to get the figure correct in 18 months. Which leads me to my next point, and the real "conspiracy theory" to which you allude.

A major campaign of intense attack was launched by *The Advertiser* (and hence, the Labor party), shortly after the centre opened in October 2001. All sorts of misinformation was printed, including outrageous, false admission fees and editorial pieces claiming the centre was a white elephant barely 3 weeks after trading had commenced. This was just the beginning of the "conspiracy". The government joined in and continued the attack even before being elected, claiming

the centre was a waste of taxpayer's funds which would be better utilised in areas of education (it seems they have had their way after all) and health care. Having the Premier and the Treasurer appear on tv and in the print media on a regular basis in the early stages of last year, regularly attacking, undermining and sabotaging the wine centre, in addition to frequent attacks of an editorial and public feedback nature, were devastating to business. In other words, the Labor govt set out deliberately to make the centre a failure, and to blame the Liberal party for such a foolhardy project.

Problem was, as time went by, the attacks on the sustainability had their desired effect, but all of a sudden the centre was no longer a Liberal problem, but a Labor one. A decision had to be made. The choice for Adelaide Uni was actually made late last year, but was withheld from staff and public alike while parliament enjoyed their 3 month sabbatical. Meanwhile, the dismantlers, better known as Ferrier Hodgson, continued to make astoundingly bad decisions for the business, in order to hasten its demise. Sounds much more like a conspiracy theory now, doesn't it?

In any case, I think Adelaide uni has a better deal on its hands than you realise. Firstly, there is about \$200,000 of wine presently in the centre, which the uni takes control of, July 1st. Secondly, furniture and fittings alone would be in the vicinity of \$500,000. The uni would nearly break even alone with its \$1,000,000 investment straight away. Lastly, the wine centre is not the "hulking liability" which you imagine. Many private enterprise groups tried to secure the wine centre because they could see the

potential, the absolute certainty that the centre could run profitably in no time at all, given positive media and govt support (which the centre will receive), professional management and capable marketing. The uni can also see that, in a short period of time, the centre will be profitable, and have already announced along these lines.

The wine centre has been an incredibly complex, political issue from the day it first opened its doors, and having been employed there since that day, I can honestly say that the uni has done very well acquiring the centre. I shouldn't have to be the one, Bonnie, to have to tell you not to believe everything you read in the papers!

Ian

Hi Ian!

Despite your insistence that my information was obtained from *The Advertiser*, I actually found it from the National Wine Centre's own website, and quoted all production costs verbatim.

Also, it was quite a short article, but comment was passed on the bargain-basement purchase price of the centre.

It sounds like you have a lot of information that isn't usually offered in the media. If you are interested in writing a more comprehensive article, On Dit would love to publish an alternative view on the whole debacle. After all, there aren't many people who can claim to have this inside scoop.

Thanks for your interest.

-Bonnie

# Write Ho!

Send your letters to [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) or drop them into our splendid office, Basement of the George Murray Building (on the western edge of the Barr Smith Lawns). Be sure to have your letter on a disk - we abhor dictators.

We reserve the right not to print any racist, sexist, homophobic or defamatory material. Other than that, we'll print anything you have to get off your chest - it's what we do!

Oh, and do try to keep your letters under 300 words. If you can't stay under 300, why not submit it as a bona fide article?



# MY BLOODY THESIS

By Steven Robert

It's been two years since I wrote my thesis for honours in linguistics. I can still remember the slight chill that ran down my spine everytime anyone asked the question, "What is your thesis about?" It is a perfectly reasonable question and, as those of you writing theses will know, everyone from grannies to mates at the pub want to know the answer. Aside from the fact that when you are writing an honours thesis you often barely know what you are writing about yourself until the last week or so, it is a tricky question to answer for a number of reasons and one that you soon tire of answering.

Looking back, however, answering this question and explaining my topic to a number of people in a number of situations was one of the most informative and helpful aspects of the year. Different people have different levels of intelligence or knowledge about certain subject areas. They have different vocabularies and might be very quick or slow at picking up on foreign ideas and concepts. People are sometimes interested in what you have to say, and sometimes they are mentally undressing some attractive person standing behind you. To effectively explain a thesis, or any other complex matter, you have to pick up on all these things, and more. It's all very well to be a smarty pants uni person and have a highly refined political weltanschauung or advanced ideas about aerodynamics, but being able to

share this knowledge with others is a great skill in itself and can help bridge the gap between the theoretical and the practical. The ability to effectively explain something so that the other understands as best they care to or can, in words, unrehearsed, and in a short period of time, is equally as useful as the ability to put thoughts and ideas into words or construct an academic argument.

So what was my thesis about? Well I'm glad I asked. I wrote about the Queensland Labour Trade and the recruitment of indigenous people from the islands of Melanesia to work on the sugar cane fields in northern Queensland in the late 19th century. These men and women, who came to be known as Kanakas, had little or no contact with Europeans until a ship appeared on their horizon and they were taken aboard, sometimes by force, sometimes because they had nothing better to do or were starving, and often because a recruiter had convinced them that manual labour for three years on a sugar plantation in Queensland was something they might like to do. It was a (poorly enforced) legal requirement that recruits understand the terms of their employment when they arrived in Queensland, but how could the blackbirders communicate with them? They did not speak English, interpreters were unreliable and of little use because of the thousands of languages spoken in

the area (approximately one third of the world's languages could be found in the islands to the north and east of Australia).

Recruiters, if they were decent enough to attempt to explain their proposal and not induce islanders on board with lies and trickery, often had to resort to expressive pantomimes. But imagine playing charades and trying to act out "come to Queensland for three years to work hard on a sugar plantation", especially when many of the recruits had not ventured any further than the neighbouring islands, did not have any word for year and often did not conceive of time further ahead than a few days and certainly did not have any culture of labour for pay. My paper looked at the role of language in the recruiting process, the effectiveness of the tactics used by recruiters and the validity of the Royal Commission into Melanesian labour recruiting of 1885.

The challenges faced by labour traders in explaining their proposal to islanders of a vastly different culture and language vastly outweighed any problems I might have had talking to my grandmother about my thesis. I rarely had to resort to mime or violence to get my message through. However, both my study of the Queensland labour trade and countless explanations thereof taught me the value of clear and effective verbal communication.

## Got any ideas?

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

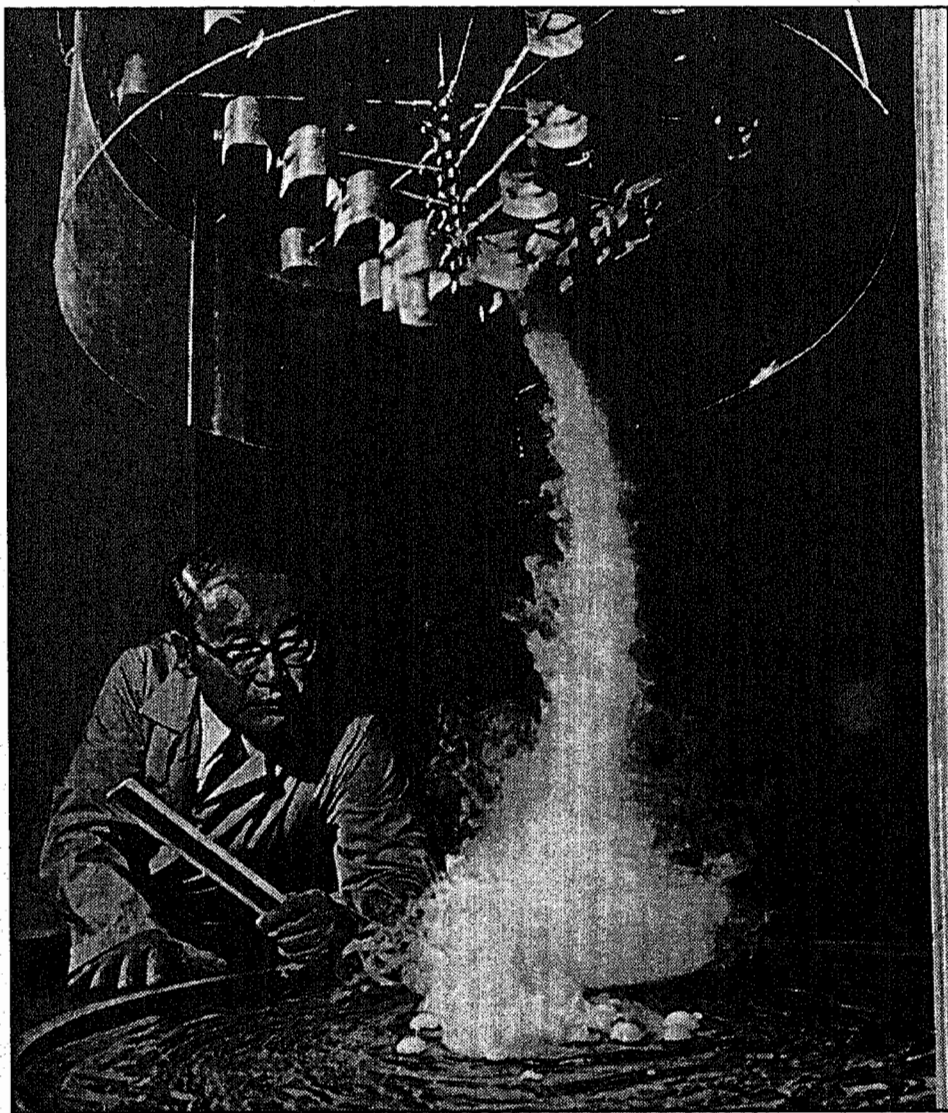
[steven.robert@student.adelaide.edu.au](mailto:steven.robert@student.adelaide.edu.au)

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:

## Do you like pop music?

We can't print everyone, so best get your response in early! (A gender balance might be nice too - get your shit together, girls!)



Mr Tetzuka Tetzuko at work on his latest thesis: Making Neat Swirly-Cloudy Things in a Laboratory.

## Other Ideas...

### What would you like to write a thesis on?

Horoscopes, to the extent that they describe personalities rather than predict the future, can sometimes be accurate. I would like to investigate whether the time of year that a child is born has an effect on their development. Do different seasons at different early stages influence the personality? Would it matter if a baby had her first Christmas at 11 months or when she was just home from the hospital? I also figure it could be made into an easy to read glossy cover book - everybody loves reading about themselves.

Steven Robert

My thesis would compare the satisfaction of cosmetic surgery patients. I would interview the face lifters, the tummy tuckers and the boob, nose and chin jobbers and ask them how much better they feel and thus determine exactly which cosmetic surgery provides the most bang for your buck. This would be a useful economic exercise, plus enable me to meet lots of sexy modified ladies for some rompy-pompy.

Bruce Pantaloons

I would like to do some kind of thesis about the languages and cultures of the forgotten 'in-between' peoples of Europe - the Kashubes, the Silesians, Basques, Tyrolleans, Ruthenians, the Lemks and Boyks, and those funny people on the Frisian islands. Alternatively, I would like to resurrect my very successful years in Cultural Studies and do a thesis on girls who wear hipster jeans. Very interesting stuff.

Christian Haebich

I would do a thesis on the development of early musical notation and develop an alternate system logically derived from medieval European notation, with more flexibility than the currently accepted western musical system. Why? I've no idea, but for the fact that it seems interesting.

Sub-ed Dave

I would like to write a thesis on a possible relationship between arts funding cuts and the disappearance of berets and cravats on University campuses and whether or not that is a good thing.

Monty Emerson-Smyth Esq.

I would write a thesis on how bad I want a cigarette after laying out this page.

Stanley George



# ROACCUTANE

## Miracle cure or mind-altering menace?

On January 5 2002, 15-year-old Charles Bishop piloted a light plane into the side of the Miami Bank of America building. He died on impact. Behind him, Bishop left a note stating that he was a supporter of the efforts of Osama Bin Laden and the al Qaida terrorist network.

Bishop's mother maintains that at the time of the crash her son had been taking the acne drug Accutane (marketed as Roaccutane in Europe and Australia) twice a day. Julie Bishop's lawyers maintain that the suicide occurred during a psychotic episode brought on by the side effects of the acne suppressant - side effects that the drug's manufacturer were already aware of.

The possible link between Roaccutane and psychosis has been debated by psychologists, dermatologists, pharmacologists, parents and pus-addled teenagers for the better part of the drug's 21-year history. However, despite increasing speculation, no conclusive evidence of a link has been found, allowing Danish manufacturer Hoffman-LaRoche (Roche Products in Australia) to claim that any indication of a link is the mere product of existing levels of teenage suicide -

especially high among both boys and sufferers of severe acne. In response to questions about the Bishop suicide, a spokesperson for Roche stated that the company has investigated rare reports of minor psychological side-effects, but found no basis to claims of a link with either depression or suicide.

Naturally, the parents of suicide victims find this a difficult pill to swallow. Julie Bishop is currently pursuing a lawsuit for \$150,000 Australian, despite exhaustive post mortem tests that revealed no trace of Roaccutane in her son's system. The story is the same for dozens of distraught parents who claim that Roaccutane has caused all manner of psychological illnesses, including severe depression, antisocial behaviour, extreme paranoia, psychosis and suicidal tendencies.

In Australia, the Adverse Drug Reactions Advisory Committee (ADRAC) has received reports of two suicides and 11 suicide attempts by people undergoing Roaccutane treatment in the 17 years the drug has been available in Australia. However, Roche argues - quite rightly - that suicide is already one of the leading causes of death in Australia. A NHPA mental health report revealed that one in five Australians have a mental illness, with young men aged 18 - 24 among those with the highest prevalence. A separate analysis of the psychological impact of skin conditions reported that 27 per cent of patients with acne 'expressed feelings of depression'.

Roche are adept at citing these and

other statistics when faced with suggestions of a connection between Roaccutane and mental illness. Perhaps the most compelling statistic was presented at a recent public hearing with the US Food and Drug Administration (FDA), where representatives from Roche pointed to a study that found only 37 cases of suicide among the 'estimated' five million patients who used the drug between 1982 and 2000. Furthermore, the study estimated that approximately 400 suicide reports would be expected in a comparable population of five million people not taking Roaccutane.

Of course, these and many other studies are themselves commissioned by Roche. The pharmaceutical industry is as notorious for citing so-called 'in-house'

already a severe problem amongst young people - Roaccutane only looks bad because it is aimed at people who are already at risk. While it is difficult to argue with statistics that show the existing prevalence of suicide and depression in young people, spotting the PR spin in Roche's use of these statistics is like shooting spotty teens in a high school. It is safe to assume that not all cases of mental illness and suicide are reported by Roaccutane patients and their families. Furthermore, in-house studies comparing the suicide rate amongst users of the drug with that of the 'general population' are based on estimates and approximations. It is nigh-on impossible to ascertain whether a patient committed suicide as a result of existing social conditions, severe

sneezed at. Many patients suffer from spontaneous nose-bleeds as the inside of their nostrils begin to flake and rupture.

With all this in mind, the possibility of a lasting end to the ingrained sense of inferiority brought on by acne is tantalising to say the least. Imagine the sheer anticipation felt by millions of suffering teenagers as they pop that first red and white capsule. Now imagine, instead of your skin clearing up, you begin to break out in deep, painful cysts. Given such harsh side effects, is there any wonder why the parents of depressed and suicidal teenagers are concerned about the relationship between Roaccutane and mental illness? Is it so unbelievable that a teenager, alienated by severe acne, then subjected to debilitating side-effects, finds

himself piloting a light airplane into the side of a building? Statistics and neurobiology aside, it is clear that acne is a major part of the teenage psyche. Any widely-used medication that has such a profound effect on the severity of acne is bound to have some kind of impact on the mental

### Is it so unbelievable that a teenager, alienated by severe acne, then subjected to debilitating side-effects, finds himself piloting an airplane into the side of a building?

research as the mining, automotive and tobacco industries; particularly when questions are raised about the safety of an especially lucrative product.

In a carefully-worded response to *On Dit's* initial enquiries, a representative from Roche's Medical Information Department pointed to a number of studies that apparently demonstrate no clear connection between the drug and mental illness. In their discussion of other research into the neurological effect of the active ingredient in Roaccutane (isotretinoin - a retinoid form of Vitamin A), the authors of one study claimed that

*While these studies reveal a possible biologic link between retinoids and the dopaminergic neuronal transmission [neural system that can play a role in clinical depression] in the mouse central nervous system, the potential relevance of these molecular neurobiological relationships to clinical depression or depressive symptoms is not clear.*

This kind of discussion typifies that argument presented by Roche. While there is some research that suggests a relationship between retinoid vitamin A and the underlying molecular mechanisms of depression, it does not meet "the accepted criteria for causality in medicine, epidemiology and pharmacology."

Roche's defence of Roaccutane can be viewed from two major fronts. Firstly, the company points to statistics demonstrating the fact that suicide and depression is

acne (exacerbated during the initial stages of treatment), or a chemical process induced by the drug itself.

Secondly, Roche (with the aid of its army of in-house researchers) claims that there is little or no proof of a causal link between isotretinoin and the symptoms of clinical depression. This may be true, however this is by no means an excuse to allow a potentially dangerous drug on the market. In an ideal world, Roaccutane would not have been allowed on the market until independent research had arrived at a sufficient explanation of the relationship between retinoids and the human central nervous system.

The question remains: is Roaccutane a direct cause of mental illness, or is the existing prevalence of suicide and depression (especially among teenage boys with severe acne) to blame? Furthermore, is it possible that the physical side effects of the drug increase the likelihood of mental illness? Having gone through the ordeal as a teenager, I can safely say that there is nothing nice about an intensive course of Roaccutane. The most obvious side effects include itchy and inflamed skin, dry eyes and occasional mood swings. These side effects can persist for as long as six months, or until such time as the skin begins to clear. On top of this, patients must abstain from alcohol to prevent liver damage and avoid pregnancy due to the harmful effects of isotretinoin on foetal development. Typically prescribed as a last resort for chronic acne sufferers, a course of Roaccutane is literally nothing to be

health of teenagers.

Despite rigorous testing of the patient's physical health, there is currently no form of psychological evaluation offered to patients who are about to undergo Roaccutane treatment. Although impractical, such precautionary treatment could well have saved Charles Bishop's life, although his mother continues to claim that he was one of the dozen or so mentally stable teenage boys in the continental United States.

Roaccutane is indeed a miraculous cure. It has literally changed millions of lives for the better, including mine. However, independent research into the effect of retinoid vitamin A on the central nervous system needs to continue. In-house research and estimated statistical comparisons should not suffice to explain the loss of young lives to distraught parents.

**Tristan Mahoney**

*If you are interested in learning more about this controversial treatment contact the South Australian Branch of the Australian College of Dermatologists on (08) 8373 1755. If you're looking for a prime example of corporate public relations (especially corporately funded medical studies), stop by the On Dit office any time and we'll show you a submission from Roche's Medical Information Department.*



# Scourge of the TV generations:

## Advertising

Last year I was a court jester in the Christmas pageant. Something I like about the pageant is the lack of advertising. It's fairly genuine (except for the Santa bit) and that's pretty unique for such a large event when you think about it. The credit unions are comparatively modest with the advertising. Anyway, as I began walking past thousands of children, I was amazed to see Ronald McDonald handing out vouchers and advertising to the kids in the crowd. He's become the 'spam' of the real world.

The McDonalds advertising that really bothers me on television is that which doesn't have anything to do with the food. What's it about? Feelings. Blimey. "We do Ron Ron Ron" - McDonalds wants us to feel gracious (or appreciated, if you're a parent). Target believes there's profit in telling us to "Just be happy". Savings and Loans tells us "It's not about the money" which, of course, it is. It's a bank. It's not like it runs a string of coffee shops as well.

I sure am relieved that all these corporations have my wellbeing in mind. Besides, there's so much less profit in being unhappy. They do good things, like the credit union pageant thing, and the McDonalds charities. What I'm pointing out is that advertising seems to be striving for a deeper link to your happiness. But happiness is the primary intent of very

few companies. And happiness and profit couldn't possibly be the equal intent of a company because there would surely be situations where more profit can be made without increasing happiness. Need, addictiveness, compulsion. Cigarette companies, I'm looking in your direction. Best interests or most profit? The bottom line is that the function of advertising is to increase the amount of money a company makes.

One day a parent is going to walk in on their teenager jacking off in front of the refrigerator. Would you admit you were looking at porn, or would you suddenly open it and pretend you were looking for a snack? A fridge shouldn't cause a situation like that.

Here's a crazy thing - as far back as the '60s, test audiences would watch commercials with a movie camera filming their eyes. Pupils dilate when people see something appealing to their unconscious mind and filming that helps figure out what advertising appeals most to our unconscious minds. Sneaky buggers! Bypassing our rationale.

Through processes like these, we've actually come to believe that a fridge with internet access on it is a good idea. I have never had a computer in my kitchen, and

I have never pondered it as a useful idea. Besides, one day a parent is going to walk in on their teenager jacking off in front of the refrigerator. Would you admit you were looking at porn, or would you suddenly open it and pretend you were looking for a snack? A fridge shouldn't cause a situation like that.

So what should we do about this advertising? We're astoundingly fortunate to live in a democracy with free speech, people can advertise what they like and that should never change. Rather, if you don't like advertising, you should simply not listen to it. That's all. We all walk on our hind legs, and we're quite capable of avoiding most advertising if we want to.

The best way would be to sell your television. It's an activity we dedicate more time to than nearly any other activity we might do in the day. However, since we probably won't sell our TVs (I haven't), another way to avoid a lot of advertising is to set the timer on your VCR to tape the shows you want to watch. Then unplug your television and get on with your life. After some days, the tape will fill up. So, plug your TV back in, grab some snacks and sit down for an enjoyable few hours of your favourite shows. Fantastic! You can fast forward the commercials!

An hour block of TV time contains only 46 minutes of actual program, which means if you're watching five hours of

television a week, you've just reduced it to three-and-three-quarter hours per week. You've just added two whole days to your life every year.

On top of this is an important difference. By recording the shows you want to watch, you yourself now choose when you watch these shows. It's not the other way around. Have you ever noticed that? Currently, you don't get to choose when to watch your shows. You're locked in to the viewing times and if you want to watch a few shows over an evening, then your evening will probably be broken up into bits. You are the passive one in your human-television relationship. You are your television's bitch. Recording your shows changes all that.

Just quickly, turning off the pictures on your internet browser gets rid of a lot of advertising too. Also, your internet connection will be faster without all that picture data to download. (Tools, Internet Options, Turn off pictures is about halfway down.)

We live in a fantastic society where television is part of our free speech. Free speech makes the world a better place and for that I'm gracious. Gracious... and suddenly hungry for a Big Mac.

Glen Stalker

## 601 Words

Is art, as my Year 10 Art teacher said, a creation that contains a message? Can we really define art? However, given a lot of Art (read "art done by people who have studied Art and its history and would put Artist on a survey of professions" as opposed to art, which can be done by any "uneducated" - in Western terms - indigenous culture) is soaked in what has gone before, i.e. is not created in a vacuum, one needs to know the history of 20th century Art to appreciate what would be called by any old Jane/Joe off the street a pile of steaming manure (not in so many words). The recent (or perhaps not so recent - it might have been last year) kerfuffle over the piece which was a bed strewn with used tampons etc would maybe lead a non-Art person to think "whoa, where on earth is this leading? What next, aborted foetuses in jars?" Too late, already been done.

I must say, I am not qualified, so people might say that I can't criticise a world-famous Artist who is on display in big galleries. That's true, but I can understand where a lot of art is coming from. One cannot appraise the piece unless one knows what frame of mind the Artist was in, and what their intention was. Unless of course, as my mum has said (and she has studied Art), the Artist might not want it to be interpreted, so then what right have we to try? Of course, then we're getting a bit away from the definition at

the top of the page (not that that is definitive), but we could always say that a piece to which the Artist wants to attach no meaning is an anti-Art piece. If that is the case, what is it doing in an Art gallery,



Will they earn that capital 'A'?

with Art critics musing over it? Create your own gallery with other like-minded anti-Artists or go underground.

Can I call myself an artist? I couldn't say I'm an Artist, sure, and I don't know if I want to. I draw, I do what would be considered arty stuff if, for example, Toulouse-Lautrec did it. But I can't tell the

difference between Modernism and Post-Modernism. It's not like I can't call myself a Physicist because I don't know the philosophy of physics or any meta-physics. Does one have to be currently "doing" art (small 'a' i.e. creative stuff with graphics, sculpture, dance, music etc) to even be considered an artist? What if you may pick it up in the future at an unspecified time?

Apparently the Art Gallery of South Australia thought it prudent to pay \$76,000 for a massive piece consisting of a canvas, painted uniformly white. It is next to a similar piece, but with black paint instead of white. That leads us to another point - what is Art worth? Does it have an intrinsic worth? Is it made more valuable the more famous (or infamous) the person is? It is certainly more valuable if the person is dead. Is it who you know not what you do? Success in Art these days depends on getting into a gallery, but of course, getting your stuff displayed has almost always been a problem. The 19th century cartoon of an artist paying people to look through a telescope at his piece springs to mind. Can't people these days be resigned to be famous to posterity? Although to do that one needs to be sensational (hence the foetuses example), which is a wonderful feedback mechanism (actually one that fuels Western society and its "progress").

Sub-ed Dave

## KAVVY'S KOMMENT

Hey all, this is my first and will be my longest segment. My name's David Kavanagh but everyone calls me Kavvy. I'm a fresher and you can look out for my comments in a random part of *On Dit* every week. Just like the placement, my comments are kind of random and occasionally quite bizarre. If they don't make sense, don't worry. Here's this week's Komment:

**Humans have a tendency to crave what is familiar, no matter what flaws familiarity may contain.**





## The United Nations in the Cold War era

# Israel vs Palestine: adjudicating the Six Day War

In my previous article, I presented the first of a series of articles on the credibility of the UN. These articles were written in light of President Bush's recent remarks concerning the Security Council's division on whether to sanction a war on Iraq. In that article I addressed the issue of the credibility of the UN with respect to its creation and structure. The discussion is continued in this article by looking at the role of the UN in the Cold War era (roughly 1945-89) with particular reference to how the UN dealt with the Israel-Palestine conflict over land after the Six-Day War in 1967. To this end, it is necessary to begin with a brief historical overview of how the conflict for the land evolved up until the 1967 war broke out.

Beginning in April 1947, one of the first issues which the UN dealt with was the question of a Jewish home in Palestine (hereafter referred to as the question of Palestine). At this point, the territory was internationally recognised as the nation of Palestine, and Britain acted as its administrator. Britain's right to do this was obtained under the Mandate received in 1922 from the League of Nations. However, taking into consideration the growing unrest on the part of the Arab inhabitants at the increasing Jewish immigration to Palestine, Britain decided to hand the question of Palestine over to the UN in the hope that a solution would be reached.

In response to Britain's request, on November 29 1947, the General Assembly adopted resolution 181 (II) which outlined a Partition Plan. The Partition Plan made arrangements for the end of the British Mandate, the gradual withdrawal of British armed forces and the mapping out of borders between the two states and Jerusalem which was to be administered internationally by the UN. The Partition Plan gave 56 per cent of the territory to the Jewish state and 43 per cent to the state of Palestine on the belief Jewish immigration to the newly formed Jewish state would increase. Not surprisingly, the Arabs rejected resolution 181 (II) as illegitimate, feeling that the UN had no right to divide up what was at the time their land, and it was clear that once Britain withdrew from Palestine a conflict was likely to occur.

On May 14, 1948, Britain's Mandate over Palestine ended and its forces were withdrawn. On the same day, the Jewish Agency (at the time the organisation leading the fight for a Jewish homeland in Palestine) announced the creation of the State of Israel. Fierce hostilities between Arab and Jewish communities immediately grew and the following day

troops from neighbouring Arab states (Egypt, Syria, Jordan and Iraq) entered the territory to assist Palestinian Arabs. Periodic fighting took place until 1949 when between February and July armistice agreements were signed between Israel and Egypt, Jordan, Lebanon and Syria. The territory had now been separated into three politically autonomous regions. The State of Israel now consisted of 77 per cent

### **Resolution 242. Drafted by the UK. Adopted November 22, 1967.**

#### **Requires:**

- (i) Withdrawal of Israel armed forces from territories occupied in the recent conflict;
- (ii) Termination of all claims or states of belligerency and respect for and acknowledgment of the sovereignty, territorial integrity and political independence of every State in the area and their right to live in peace within secure and recognized borders free from threats or acts of force.

of the territory, Jordan occupied the West Bank (including East Jerusalem) and Egypt occupied the Gaza Strip.

The UN having failed to adequately resolve the question of Palestine, an uneasy peace, marked by outbreaks of violence and force, was sustained until 1967. On June 5 1967, however, hostilities broke out between Israel and Egypt, Jordan and Syria when Israel launched a preemptive strike on Egypt. By the time a cease-fire called for by the Security Council in resolution 236 on June 11 1967 was accepted by the parties, Israel had occupied the Sinai, the Gaza Strip, the West Bank including East Jerusalem, and part of the Syrian Golan Heights. In terms of land area, Israel went from controlling an area of 20,250 square kilometres to controlling an area of 88,000 square kilometres. Israel initially tried to argue that it was in fact Egypt who had launched a preemptive strike against them and that their actions were only in self-defense. If they were able to prove this, their actions would have been at least partly, rather than not at all, legitimate under international law by reason of Article 51 which states that "Nothing in the present Charter shall impair the inherent right of individual or collective self-defense if an armed attack occurs against a Member of the United Nations..."

However, Menachem Begin, who became prime minister of Israel in 1977, made remarks in 1982 which contradicted Israel's previous assertion that it was Egypt who had launched a preemptive strike

against Israel.

*In June 1967, we again had a choice. The Egyptian Army concentration in the Sinai approaches do not prove that Nasser was really about to attack us. We must be honest with ourselves. We decided to attack him.*

This is, perhaps, not surprising considering that on May 31 1967 Meir Amit, a former general and head of Mossad (Israel's secret service), had private meetings with James Angelton, the CIA's longtime liaison with Mossad, who told Amit that America would be happy if Israel were to "strike [at Egypt]."

At the time though, both sides were telling the UN that they were acting in self-defense and the Security Council was deadlocked on how to deal with the issue. After much debate, on November 22 1967, the Security Council adopted Resolution 242 (drafted by the UK) which required

(i) Withdrawal of Israel armed forces from territories occupied in the recent conflict;

(ii) Termination of all claims or states of belligerency and respect for and acknowledgment of the sovereignty, territorial integrity and political independence of every State in the area and their right to live in peace within secure and recognized borders free from threats or acts of force.

It is important to note that this resolution only refers to the acknowledgment of States and not specifically the people of Palestine. As Palestine was not a State, that part of the resolution did not apply to Palestine. Rather, the question of Palestine is referred to in 242 in the necessity of "achieving a just settlement of the refugee problem." Furthermore, 242 does not specify exactly where the Israeli army should withdraw

### **Draft resolution of April 28, 1980. Vetoed by the US.**

1. Affirms: That the Palestinian people, in accordance with the Charter of the United Nations, should be enabled to exercise its inalienable national right of self-determination, including the right to establish an independent State in Palestine...
2. Reaffirms: that Israel should withdraw from all the Arab territories occupied since June 1967, including Jerusalem

to. As the Syrian representative to the UN stated to the Security Council before the resolution was voted on:

"While there is a mention of the withdrawal of Israel forces, this reference is almost nullified by the absence of any time limit or any *modus operandi* for ensuring this withdrawal. No clearer proof could be given to illustrate the ambiguity of this withdrawal than its description by Israel-Zionist sources."

The Jewish Telegraphic Agency's *Daily News Bulletin* of 20 November describes it in these words:

"Israelis are known to have indicated unofficially that Israel 'could live' with the British formula. The draft does not spell out Israel's withdrawal as to timing, nor does it say that the withdrawal is to be to the pre-June 5 armistice lines."

In light of this, the Palestinian

Liberation Organization (PLO), headed by Yasir Arafat from 1969, refused to accept 242 as in doing so they would only be recognised as refugees thus giving up their national rights, especially the right to self-determination. The PLO did, however, later accept 242 provided that it was not taken in isolation from other UN resolutions that recognize Palestinian rights. Israel, on the other hand, never accepted an interpretation of 242 which would lead to a withdrawal back to the 1949 armistice lines as evidenced by the Israeli representative to the UN who, after 242 had been adopted, stated to the Security Council (in reference to other draft resolutions proposed)

"There were proposals, including those submitted by three Powers and then by the Soviet Union, which failed to win the necessary support because they rested in our view on the wrong premise that a solution could be formed on the basis of a return to the situation of 4 June. We hold that that premise has no logical or moral international basis."

The wording of 242 is ambiguous because that was the only way agreement could be reached by the Security Council. There were, as stated above, other draft resolutions (one submitted by India, Mali and Nigeria, one from the US and two from the USSR) but they were not voted on, presumably because it was known that they would almost certainly be vetoed.

In later years, any draft resolution proposed which was clearer on the issue was vetoed by the US. I gave an example of this in my previous article, citing the US veto of the draft resolution of January 23 1976. This draft resolution affirmed that Israel should withdraw from Arab territories occupied since 1967 and that the Palestinian people had the right to self-determination, including the right to create an independent state. Similarly, on April 28 1980, the US vetoed a draft resolution which stated that the UN

1. Affirms: That the Palestinian people, in accordance with the Charter of the United Nations, should be enabled to exercise its inalienable national right of self-determination, including the right to establish an independent State in Palestine...

2. Reaffirms: that Israel should withdraw from all the Arab territories occupied since June 1967, including Jerusalem

The voting record on this occasion was as follows. In favour: Bangladesh, China, Germany, Jamaica, Mexico, Niger, Philippines, Tunisia, USSR, Zambia. Against: USA. Abstained: France, Norway, Portugal, England and Northern Ireland. Following this, no more draft resolutions have been presented to the Security Council which require Israel to withdraw to the 1949 armistice lines, presumably because it is known that the US will always use its power of veto. Resultantly, to this day Israel has not withdrawn to the 1949 armistice lines and occupies the West Bank and Gaza.

I will continue the discussion on the credibility of the UN in my next article. Any feedback is most welcome and you can email me at [simon.haan@adelaide.edu.au](mailto:simon.haan@adelaide.edu.au).

Simon Haan



# Democratically electing ourselves to be targets

It's March 2003 and war with Iraq seems imminent. Despite strong public voice in opposition to Australia's involvement in America's war, our democratically elected government has once again turned away from the people, instead making the decision to send our army to Iraq an arrogant, executive one. John Howard, our elected leader, has pledged our unconditional support to the US in a fight, which many Australians wish to have no part in. We protest, we strike, we get angry; and we despair because we are essentially being ignored, whilst our Government agrees to kill thousands of innocent Iraqis; hence, adding the final touches to the great big target being painted on our nation. By carefully aligning our international relations, John Howard has made us increasingly vulnerable.

There is no denying that the US is our most powerful ally. Being the most dominant force in the world, we take comfort sitting close behind them. Since

World War II when we first established our debt to the US we have made every effort to repay it. We followed our 'mate' on her wild-goose-chases through Vietnam and Korea. We assisted them in the Persian Gulf the first time and we fought their War on Terror. When America says "Jump" we only question "how high?" And upon landing we feel safer thinking that they will respect us more. Could it not be that they now take our support for granted?

Ours is a solid nation, stable both economically and politically. We like to think of ourselves as "easygoing" and as a friend to all. Yet following the incidents of September 11, when it became so obvious that it's bullying tactics had created enormous anti-American sentiment across the world, we took no heed. Our support did not waver, for we did not consider that being such an unconditional ally could be doing our nation more harm than good. John Howard has sent us all "Anti-terrorist Packages" so we can better

prepare for attack, but even a child knows "prevention is the best cure".

Our current Government and that of the US condemns autocratic middle-eastern dictators for not giving the people choice. Well, where is ours? Instead of talking prevention of aggression, our PM scares the nation and its neighbours by suggesting the "Star Wars" anti-missile defence system. A system similar to the one that caused so much uproar in the Asian and European communities when the US announced plans of developing the technology less than two years ago. Howard's government does have its work cut out, but they are failing dismally to deal with this crisis.

For the sake of our international relations and indeed for the safety of our nation we must not continue to be so vocal in opposition to all of America's enemies. It's time to consider the opinion of those countries not cuddled up so closely in Uncle Sam's all-consuming bedspread. If

we continue to be an annoyance to other nations by constantly poking them in the ribs whilst the United States bashes them up, we could hardly blame them for trying to knock us out too. We are setting ourselves up to be targets and John Howard needs to stop, think, and to consider the will of the Australian people. He needs to consider the support that Tony Blair has lost within his own party and to consider the rallies on the streets of New York and indeed across the globe. He must concede that he "just got a bit caught up in the moment". For if he does not, then he is not acting in the best interest of his country.

Peace of mind will not prevent an attack on our soil.

David Claravolo

## Is the war Legal?

Question: Could our Ministers and other Parliamentarians be held accountable for 'international crimes' if Australian troops invade Iraq? Or, to put it more generally, are government leaders under obligation to international law as individuals?

Answer: Yes.

Next Question: Huh? So why aren't there big headlines announcing this amazing fact? I think the reason is that we are in such a new legal situation that the concept has not yet sunk in. Since July of 2002 an International Criminal Court has existed, and since March 1999, there has been the ruling by Britain's House of Lords that Chilean senator-for-life Augusto Pinochet, accused of committing torture, could be extradited to Spain. In the end, Pinochet did not get extradited, as he was considered to be too ill, but their Lordships decided, six to one, that his sovereign immunity as former President of Chile would not save him. Amazing. They also ruled that 'universal jurisdiction' applied. This new and utterly subversive concept was introduced in a 1984 treaty, the Convention on Torture, but remained a sleeper prior to the Pinochet case.

This is a majorly major turn-around. For all of human history, leaders were not answerable to any law outside their territory (or their metaphysical territory - don't forget the Church's power to torture and to banish to Hell). Granted, there was a so-called International Military Tribunal at Nuremberg to try Nazi leaders in 1945, but it was not really international - it was formed by the four victorious Allies - France, Britain, the United States and the Soviet Union. And it managed to write the Nuremberg law as a sort of domestic piece of legislation for Occupied Germany, thus avoiding (or attempting to avoid) the establishment of a precedent that could challenge state sovereignty and, God forbid, make a president or prime minister accountable to 'the world community'. The Nuremberg Tribunal sentenced twelve

Nazis to death, and in 1948 the related Tokyo Tribunal ordered the execution of 24 Japanese leaders including Tojo Hideki, who had authorised the bombing of the American fleet in Pearl Harbor in 1941. Was he a military chief? No. He was the prime minister.

While the public was still excited about this sort of justice the UN General Assembly asked the International Law Commission in 1946 to codify the 'Nuremberg Principles'. The General Assembly adopted these unanimously in 1950, making it possible for courts to rely on them later as accepted international law. With regard to today's Iraq crisis, two of the principles are worth quoting:

Principle III: The fact that a person who committed an international crime acted as Head of State or public official does not free him from responsibility...

Principle VI: The crimes hereafter set out are punishable as crimes under international law:

a) crimes against peace [consisting of] planning, preparation, initiation or waging of a war of aggression.

b) war crimes [including] murder, ill-treatment of prisoners of war wanton destruction of cities or devastation not justified by military necessity.

Naturally, this 1950 exercise in pacifist idealism was shelved for the four-decade duration of the Cold War. Domestic courts, however, could hear cases on these subjects, and did so on rare occasions when public opinion demanded it. For instance, most people know that US Marine lieutenant William Calley was sentenced to prison by court martial in 1971, for his war crime in Vietnam. (the MyLai massacre).

For one nation to sue another, there was only a weak court, the International Court of Justice, the ICJ, at the Hague. Proof of the UN founders' unwillingness

to dilute state sovereignty is seen in the fact that before the ICJ can hear a case both the suing state and the sued must agree to let the court hear it. Also, no leader can ever be tried because the only possible subjects of international law are states not individuals. For some reason the US was so confident of the ICJ's tameness that it agreed to be brought before it by Nicaragua in 1986. The judges found that the US was in breach of law for having laid mines in the harbour of Managua. The US took its baseball bat and went home, saying it would never play at international court again.

To repeat, something new is in the air now. My guess is that the White House listens only to advisors who belong to the over-confident camp. They may be telling President Bush that the US's resolute refusal to join the new International criminal court, the ICC, means that he is safe. I personally do not think that he is at all safe.

Eighty nine nations (Including Afghanistan which joined on 10 February 2003!) have ratified the ICC treaty, also known as the Rome Statute. Granted, this statute has some copout provisions. For example, It promises not to define international aggression until 2008. To my mind, judges will not feel straitjacketed by this. They are accustomed to fishing around for definitions and concepts from previous cases. In fact, developing a jurisprudence from precedents and principles is pretty much what they do for a living.

Anyway national courts around the globe already have the potential to try war crimes cases. Lord Millett, in the Pinochet judgement, quoted approvingly from a 1985 United States case, *Demjanjuk v Petrovsky*, that

*International Law provides that certain offences may be punished by any state because the offenders are enemies of all mankind and all nations have an equal interest in their apprehension and*

*punishment.*

Of course, one has to have the body. Trying the person in absentia is not considered acceptable today. However the method of getting the body onto ones territory is open to some creativity. To try Eichmann for his organising of the Nazi's 'Final Solution' the state of Israel had to bag him in Argentina; this did not operate as a technicality to prevent his conviction. Later the US Supreme Court similarly declined to concern itself about the method by which a certain accused was brought to American territory.

If you are interested in this subject have a squiz at the following websites:

[www.debka.com](http://www.debka.com) - close reporting of the Iraq situation.

● [www.un.org](http://www.un.org) - for documents mentioned above such as the

● Convention on Torture

[www.crimesofwar.org](http://www.crimesofwar.org) - up-to-the-minute commentary on many different wars.

An excellent and readable textbook is *International Criminal Law* by K. Kittichaisaree (2001). But see the very sceptical position of Alfred Rubin in his *Ethics & Authority in International Law* (1991).

Why not contribute yourself to the important task of imagining what kind of world will follow from this absolutely radical legal structure? The consequences of having such incompatibility of anti-war law and business-as-usual militaries has hardly begun to be calculated. I believe the field of thinkers on this subject would fit into a small bathroom.

For now, you may be doing your MP a favour if you advise him or her that aggressive war is clearly in defiance of international law and that he or she could - no joke - end up behind bars.

**Mary Maxwell, Ph.D. is the author of *Morality Among Nations* and a third-year student at the University of Adelaide Law School.**



# The Iraqi Government and al-Qaeda:

## A discussion of the alleged nexus

In a time when a war on Iraq appears imminent, public and state support is crucial in achieving the goals advocated by the US-led coalition. In the wake of September 11, an al-Qaeda operation which initiated a level of widespread fear not experienced from previous terrorist attacks, it would seem probable that showing a link between the government of Iraq and the al-Qaeda would be central to the acquisition of support for the US in a war against Iraq. Evidently there is a dramatic difference in opinion amongst the global community as to the reality of this alleged link.

The most compelling and succinct evidence for a link thus far was revealed during the presentation by US Secretary of State, Colin Powell, to the United Nations on February 6. Powell's evidence centred around the actions of Abu Musaab al-Zarqawi, a key al-Qaeda operative who fled Afghanistan to receive medical treatment in Baghdad after the downfall of the Taliban. Once in Baghdad, Zarqawi joined a militant group in the North of Iraq, called the Ansar al-Islam (Partisans of Islam). This group is based in the Kurd controlled region of Northern Iraq. The Iraqi Government has opposed and fought the Kurds for some

"We do know of links between al-Qaeda and Iraq. We cannot be sure of the exact extent of these links." - British Prime Minister Tony Blair

time, and US intelligence is alleging that the Iraqi government is both harbouring the Ansar al-Islam terrorist group and smuggling them arms from Baghdad as a means of restricting the Patriotic Union of Kurdistan (PUK). The US also claims that Zarqawi and Ansar al-Islam have ties within Baghdad, which "...coordinate the movement of people, money and supplies into and throughout Iraq for his [Zarqawi's] network." Zarqawi's affiliation with al-Qaeda and the Ansar al-Islam networks is vital to the US's case against the Iraqi regime.

Whilst members of Ansar al-Islam have strong links with al-Qaeda and certain individuals in Iraq, it remains equivocal if there are specific links between Ansar and Saddam Hussein's regime. British intelligence has not found clear evidence of any link between Ansar and the Iraqi Government (ie al-Qaeda and Iraq), evidenced by Prime Minister Tony Blair's statement; "We do know of links between al-Qaeda and Iraq. We cannot be sure of the exact extent of these links." Furthermore credible British intelligence insisted; "While we have said there may possibly be individuals in the country [Iraq] we have never said anything to suggest specific links between al-Qaeda and Saddam Hussein."

There is a significant difference in opinion amongst US and UK authorities regarding such a link, which was illustrated by Donald Rumsfeld's recent refusal to comment on such a nexus in fear of contradicting the CIA. Furthermore, within the CIA's dossier titled 'Iraq's Weapons of Mass Destruction' there are no direct ties drawn between Iraq and terrorist organisations. Instead, it states that the

Iraqi regime could use terrorists as a 'delivery mechanism' for weapons of mass destruction. Similarly the British Government's dossier on Iraq makes no such assertion of a link. Rather it appears there are a number of loose associations between Saddam Hussein and Ansar operatives, such as the use of explosives by Ansar in their attempts to assassinate Kurdish officials, which have allegedly been produced by the Iraqi military. However there remains to be any compelling evidence directly linking Ansar al-Islam to the Iraqi Government. This lack of evidence supporting a link could offer an indication as to why the UN Security Council is yet to comply with the Bush administration.

The Zarqawi connection has been an integral part of the US argument that there is a link between Iraq and the al-Qaeda, although there have been other pieces of evidence used to demonstrate such a nexus. For instance, US National Security Adviser Condoleezza Rice has claimed that certain al-Qaeda prisoners in Guantanamo Bay have 'some training in chemical weapons development by Iraq'<sup>1</sup> which was also asserted by President Bush. However, a US official has qualified these statements by stating

that senior al-Qaeda members imprisoned in Cuba, namely Abu Zubeidah and Ramzi bin al-Shibh have not implicated Iraq. There have also been reports from Czech Intelligence that Mohammed Atta, one of the 9/11 hijackers, met with an Iraqi agent in Prague in April 2001, however the Czech President has expressed strong doubts about the reliability of this claim. Furthermore, a former Intelligence chief for Iraq (defector) in Europe claimed that Saddam Hussein sent his agents to Afghanistan in the mid 1990's to provide al-Qaeda members with training in document forgery. This was verified in the minds of some by the claim that al-Qaeda terrorist Ramzi Yousef escaped New York on a false passport provided by Iraq, a claim that has not been substantiated. Finally, Osama bin Laden has recently released an audiotape advocating how the Islamic world must unite in the fight against the Americans, advocating suicide bombings and most importantly talking about al-Qaeda's 'brotherhood' with Iraq. General Powell has described this as further evidence of the partnership that exists between the two groups. If the tape can be verified it may support the US's argument that sheer hatred may be enough to initiate a partnership between Iraq and al-Qaeda. However, despite varying evidence being present, most of it remains speculative and tangential to any direct links that may exist.

A major difference that cannot be discounted when exploring such a link is the different religious and ideological preferences of the Iraqi government compared with those of al-Qaeda. Saddam Hussein's ruling Baath Party (Arab Socialist Resurrection Party) are generally regarded

as being devoted to secularism whereas the al-Qaeda is an extreme fundamentalist group supporting the Jihad form of Islam. In fact some believe that it is absurd to draw such a connection between the two groups given their vast ideological differences.

For example, former United Nations Special Commission (UNSCOM) inspector Scott Ritter, stated the following; "Saddam is a secular dictator. He has spent the last 30 years declaring war against

Islamic fundamentalism... He fought a war against Iran in part because of Islamic fundamentalism. The Iraqis have laws on the books today that provide for an immediate death sentence for proselytising in the name of Wahabbism, or indeed any Islam, but they are particularly virulent in their hatred of Wahabs, Osama bin Laden's religion. Osama bin Laden has a history of hating Saddam Hussein. He's called him an apostate, somebody who needs to be killed." Members of the British Parliament have also disputed the existence of any links on the basis of religion, stating that fundamentalists believe Saddam Hussein's secularism is a

'bogus form of Islam' and arguing that it is unlikely that Hussein would want to collaborate with Islamic extremists that he would not be able to control. It would therefore be difficult to align the Iraqi Government with the al-Qaeda on the basis of religion.

In conclusion, from General Powell's recent speech to the Security Council it can undoubtedly be said there is an al-Qaeda presence within the north of Iraq in the form of Ansar al-Islam, or more precisely al-Zarqawi, a key al-Qaeda operative. However, whether Ansar can be directly linked to the Iraqi Government is a far more nebulous issue. The evidence provided to support this claim is unsubstantiated. Furthermore, the vast religious division that exists between Iraq and al-Qaeda would only strengthen the case that no direct link exists.

Timothy Wetherell

<sup>1</sup> Paul Reynolds, Wanted: an Iraqi link to al-Qaeda, BBC News Online, 07/02/03, www.news.bbc.co.uk





# Office Bearers



Leah Marrone  
Education Vice-President

On *Dit* readers, the time has come to introduce you to me, the EVP. You should know by now that I run campaigns, sit on lots of Uni boards, help students with educational and welfare issues and storm around the Union building with sweat pouring off my brow. But underneath my hard, callous exterior lies a compassionate, hardworking activist, committed to doing anything I can to make the world a better place to live in for the 99 per cent of us whose parents' names aren't Packer or Murdoch. However, to make this work, I need your help. We need to get the message out to our political leaders that we will not stand for a U.S. led war, that we will not stand for a below-the-poverty-line income support system, a failing health system, low wages and private interests flooding our universities. It is not too hard to write a letter, join a march, speak out, educate. If you think that you could be involved in even one thing this year, email me at: [leah.marrone@student.adelaide.edu.au](mailto:leah.marrone@student.adelaide.edu.au) or call me in the SAUA on 8303 5406.

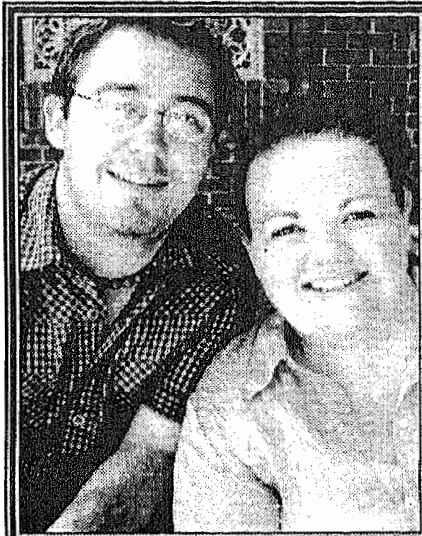
Watch out for:

"Beats Not Bombs": **March 19**, international DJs, plenty of students, a fun day out for all. Meet Barr Smith Lawns 1pm.

Student Representatives on faculty/departmental/school boards: **Tuesday March 18**: nominations open. **Wednesday April 2**: nominations close. Elections held **April 7-11**.

Who are we to complain, if we don't do anything to change our situation?

Get active. Get involved.



Jasyn Walsh & Emma O'Loughlin  
Sexuality Officers

Hey everyone,

Is it week 2 of the year already? We are still recovering from O'Week - it takes a while! Our main focus at the moment is the **discussion paper to remove legislative discrimination against same-sex couples**. We need to get support for this as loud and proud as possible! If you have opinions or helpful hints, our email is open to anyone.

While the SAUA itself is still boxed and cluttered, we stumble through and find all the people coming to visit us. Don't be deterred by the new location, the clutter or the hard-to-find Sexuality Officers, we know it's hard to approach us, but we are here, working for you. Also, we love a friendly chat or two to help pass the day!

Anyone interested in coming to **Queer Collaborations** in July needs to come and see us so we can organise funding and sponsorship and other lovely stuff. Also, anyone interested in joining the **Sexuality Department Collective**, feel free to come and talk with us, we need all the help and support we can get!

**Querelle** is the national queer collaborations edition, this year being produced in WA. Anyone interested in writing a piece for this should contact us with an article, or even to find out more information.

You can email Jasyn on [boysexo@student.adelaide.edu.au](mailto:boysexo@student.adelaide.edu.au) or Emma on [girlsexo@student.adelaide.edu.au](mailto:girlsexo@student.adelaide.edu.au)

**Queer Quote of the week:** "Respecting each other's sexuality is about the coolest thing I can think of, except for maybe legalizing hemp and not wearing fur." - Courtney Love



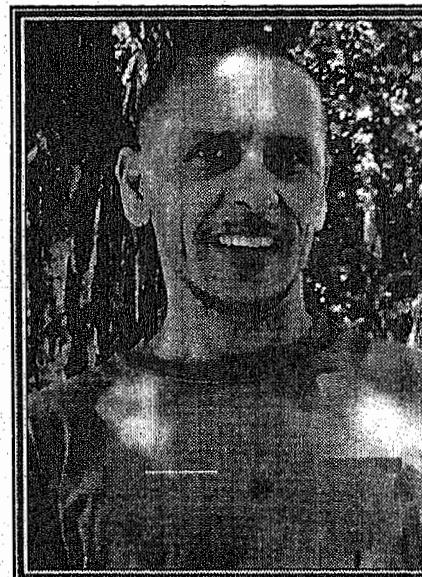
Adelle Neary  
Activities/Campaigns  
Vice-President

Hi! I am starting my column this week with a warning: there are only nine weeks till **Prosh**. "What is Prosh?" I hear you ask. Well, it is the annual week of pranks, jokes, and mischief all in the name of charity, and it is run by the Activities and Campaigns Department. Prosh will take place in Week 8 of this semester, so if you fancy yourself as a bit of a prankster, or have something that you would like to contribute, contact me on the email address below.

Are you an avid footy fan, an armchair expert, or just enjoy watching the odd football game? If you answered "yes" to any of these questions then I have just the thing for you! We will be signing people up to the **SAUA Activities Footy Tipping Competition** between 11 and 3 every day this week. It costs a measly five bucks to sign up, and in return we will give you the password to the online site where you will need to enter your tips. The end of season prize will be a fat wad of cold hard cash, and will depend on how many people participate, so tell your friends! There will also be weekly prizes, like beer, movie tickets, and whatever else I can get my hands on! So get yourself down to the lawns and sign up.

If you are more of a music loving type, then come to the lawns at Thursday 1pm to see **Jinx**, a jazz-funk four piece, strut their stuff! This will be the first of our **Thursday campus band shows** so please show your support. I am also looking for a band to play in Week 4, so if you are interested email [campusmusik@hotmail.com](mailto:campusmusik@hotmail.com), and I will get back to you on the same day! Also, keep an eye out on the Local Music section of this fine paper for more updates on who will be playing!

Ciao for now! Email - [adelle.neary@student.adelaide.edu.au](mailto:adelle.neary@student.adelaide.edu.au) Phone - 8303 3901.



Darren Kurtzer  
Aboriginal and Torres Strait Islander  
Officer

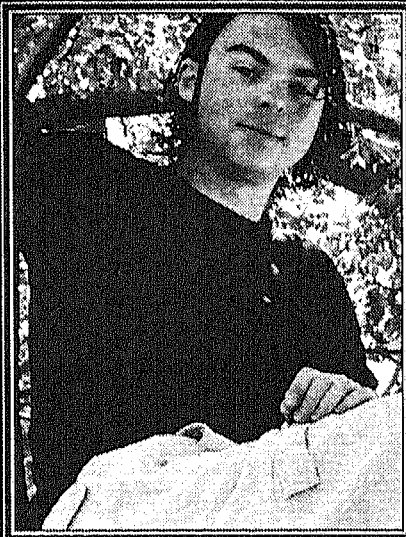
Last week I finished off mentioning the report made to Parliament by the Reconciliation Council regarding the formulation of national strategies. So, this week I will continue by outlining just what these strategies entail.

The National Strategy to Advance Reconciliation comprises four main areas for action, including the National Strategy to Sustain the Reconciliation Process, the National Strategy to Promote Recognition of Aboriginal and Torres Strait Islander Rights, the National Strategy to Overcome Disadvantage and the National Strategy for Economic Independence.

The **National Strategy to Advance Reconciliation** is designed to build on existing "progress towards reconciliation between Aboriginal and Torres Strait Islander peoples and the wider community." The essential actions require "all levels of government, the private sector, community and voluntary organisations to publicly support the reconciliation process, provide resources and increasingly involve Aboriginal people and Torres Strait Islanders in their work. A foundation, Reconciliation Australia, to be established to maintain a national leadership focus for reconciliation, report on progress. Schools, tertiary education institutions and employers require and support culturally appropriate teaching of the truth of Australia's history. Communities celebrate significant dates and events and take joint action to achieve agreed reconciliation goals. All parliaments, governments and organisations observe protocols and negotiate with local Aboriginal and Torres Strait Islander elders or representative bodies to include appropriate Indigenous ceremony into official events. Governments, organisations and communities negotiate to establish and promote symbols of reconciliation. All parliaments and local governments pass formal motions of support for the documents of reconciliation."



# “Wholesome fun for all the family”



Paul Grillo  
Environment Officer

## LISTEN TO THE PIED-PIPER HEAR THE RALLY CRY

In case you haven't heard, the planet we are on is called Earth. Regardless of what you call it, it's still being totally screwed over by a species of beer swilling, polystyrene container throwing redneck humans. If this concerns you at all there is a very simple way of doing something about it. Utilise the free democracy we live in and voice your disagreement about such things as reckless land clearing in Australia or the Federal Government spending 300 million taxpayer dollars on a totally obsolete nuclear reactor. If democracy fails you, try getting involved with your ecologically super-liminal **Environment Collective**, run by your Environment Department. I've got a few ideas about the issues I'd like to highlight this year, but that's not what I'm here for. I am here to reprazent!!! I want to hear from you guys about the issues that you'd like me to pursue. Please email me at [environment@adelaide.edu.au](mailto:environment@adelaide.edu.au), drop into the SAUA Environment Department on a Wednesday or Thursday for a chat, or call me on 8303 5182. I can help you find environmental collectives, websites, and non-government organisations that you may like to support or get involved with. One last thing: ride a bike! The **lock-up bike shed** only sets you back \$11. For peace of mind, come into the SAUA for your bike-shed pass.



Georgia Phillips  
Women's Officer

Hi everyone! I hope that you enjoyed your first week (back) at uni, and that your studies are treating you well. I hope that you all enjoyed the celebrations for **International Women's Day** over the weekend. Thank you to those who took part in the SAUA event on Friday, and to those of you who participated in the march on Saturday.

For those of you who aren't already aware, the Anna Menz Lounge is located at the bottom of the Lady Symon Building. **The Women's Room** is an autonomous space where women are welcome to study, meet with friends, or to simply take some "time out". There are kitchen facilities provided (microwave, kettle, fridge), as well as ample study and relaxing spaces. If you use the Women's Room and have any suggestions of ways in which it can be improved, you can let me know by contacting the Students' Association on 8303 5406, or by email at [womens@adelaide.edu.au](mailto:womens@adelaide.edu.au)

This is an early advertisement for the **NOWSA** (Network of Women Students in Australia) Conference. It is being held at Macquarie University from the **July 14 - 18** (during the semester break). If any women are interested in attending this conference, please let me know.

All women are invited to be a member of the **SAUA Women's Department e-group**. This will be used to inform members of upcoming meetings and events. If you would like to be a member, please email me at [womens@adelaide.edu.au](mailto:womens@adelaide.edu.au)



Sarah Hanson-Young  
President

The SAUA just continues to get more and more active! Last week we had 3,000 uni students (and even more high-school students) rally on the streets of Adelaide in the international **Student Walkout** against the war on Iraq. It was absolutely amazing; it's events like this that give me the hope that our future is looking brighter.

The university is currently looking into the operation and management of the **School of Computer Science** and as such I am compiling a report on the way students in this school feel about the issues in their department. If you are a computer science student and would like to have your say please email me and let me know what you think: [sarah.hanson@adelaide.edu.au](mailto:sarah.hanson@adelaide.edu.au).

Remember that if you ever need help with anything please come into the SAUA and see us anytime, whether it be for getting involved in campaigns or seeking help with stuff. We run a **tutor register** so if you're beginning to get through your first few weeks and feel that you may want a hand before you get too behind come and see us and we'll find you someone who can help. Similarly, if you think you have skills that you can offer come and put your name down on the register.

It's getting closer to the time when we will all have to make our final decisions about our courses before we get charged huge HECS debts for subjects we don't like, so make sure you check out the SAUA's **Counter Calendar** for all student friendly Information on subjects, courses and lectures and what they are really like! You can collect copies from the Students' Association located on the ground level of the Lady Symon Building in the north-west corner of the Cloisters.

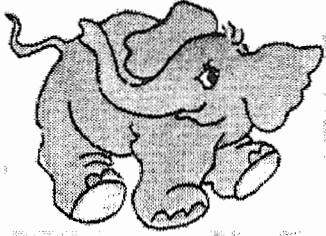
Remember  
It's **YOUR**  
Students'  
Association

If you're in trouble, or if you just want to be involved in any of the campaigns mentioned on these pages, visit the SAUA office between 9 am and 5pm weekdays, or call 8303 5406.



# Girl Guides and Boy

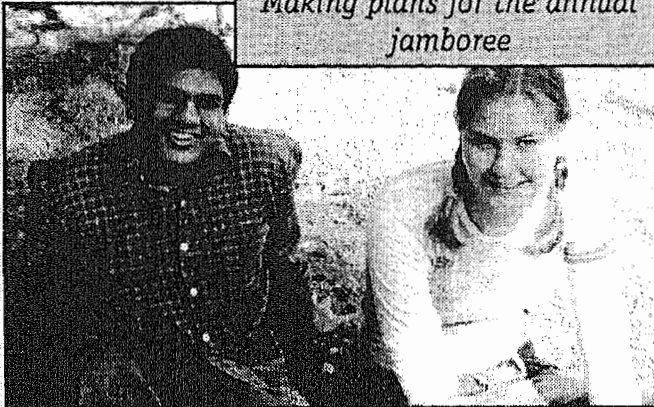
## Questions



1. What was the best band at O'Ball (if you went), or why didn't you go?
2. What has been the worst pick up line you have ever received or made?
3. 50 kph - what's your view?
4. What are your ambitions for 2003?

### Vikram and Jess

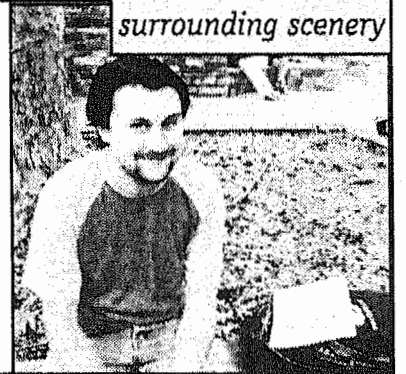
Making plans for the annual jamboree



1. V: I was low on cash, and we're doing med, so there is other stuff on and coming up.  
J: I had other commitments.
2. V: I haven't had any bad ones. I've had a good record.  
J: "What bra size are you?"
3. V: You're used to going 60 for so long... the confusing thing is that you don't know where the 50 zones are!  
J: I don't drive much, so I don't have a problem.
4. V: I hope to enjoy uni life.  
J: I hope to meet heaps of new people and make friends... and pass!

### Justin

Examines surrounding scenery



1. I was too busy with personal things, and I have two kids at home.
2. I don't... An old friend once told me to "stay away from that vacuous bitch"; my next words were, "hello".
3. I think it sucks, although I guess it's safe. It's just weird going slow.
4. To finish uni!

### Katherine and Helene

Members of Brownies and the French-Canadian Club



1. K: I heard music when I was downstairs, but no bands.  
H: I didn't go, or know about it!
2. K: (Laughs in an embarrassed manner) What's the next question?  
H: I was waiting for you, so I don't know!
3. K: We've had it for five years in Canada, down from 70.  
H: It's good because I use a bicycle and it's not safe. It's the same speed limit as in Canada.
4. K: We want to travel around Melbourne and Sydney and see different architecture.  
H: I want to speak perfect English! I also want to surf and do Australian sports.

1. C: Machine Gun Fellatio because their live shows are really good. They make it interesting!  
B: Gerling because the singer's a freak!
2. C: "Ladies..."  
B: "I just think you're special!"
3. C: Umm... It's probably a good thing but it feels really slow.  
B: I like it more than cabbage.
4. C: To not fail, because otherwise I'll have to pay for my degree.  
B: Probably train for next year's milk skulling. I'll get a stomach extension.

### Claire and Bronwen

The roar of the great outdoors





# Scouts on campus

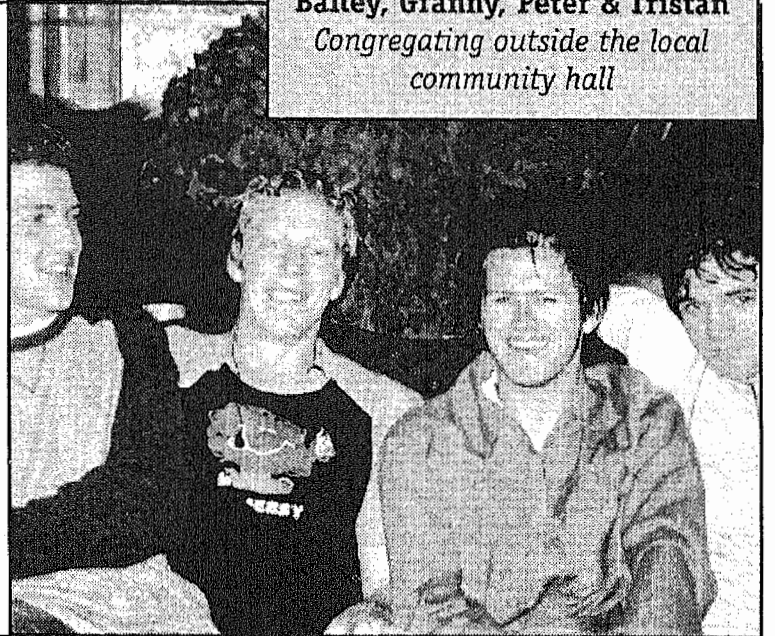
1. B: I didn't go because Tristan didn't. We played pool in the city instead.  
 G: Yeah. It's all HIS fault.  
 P: I was sitting out the front for Machine Gun Fellatio.  
 T: Fuck off Bailey!

2. B: Not applicable!  
 G: (Laughs) We're all single except for Peter.  
 P: I have no idea.  
 T: Granny's annual is in direct competition to Keith Martin's Almanac. I've heard, "I've lost my phone number, can I have yours?"

3. B: At least my car can reach the speed limit now.  
 G: That's bullshit. It'll make more angry drivers.  
 P: You'll need a book to fill with my opinions! Get rid of all the Commodores on the roads.  
 T: It's the Axis of Terror.

4.B: Well, I've been in Vox Pop now, that's all.  
 G: World domination.  
 P: That's achievable!  
 T: This year I hope to become a butterfly.

**Bailey, Granny, Peter & Tristan**  
 Congregating outside the local community hall



**Joe Wong, Basil & Dom**  
 Under code names on a secret operation



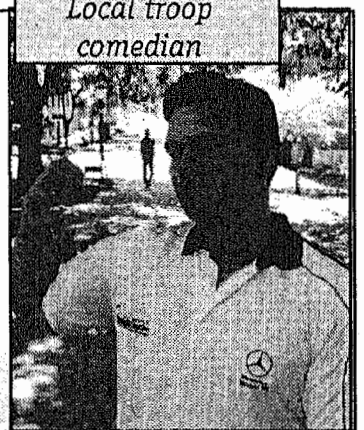
1. J: No. We had another function. I was out with Lisa.  
 B: I bought ten \$2 hookers.  
 D. No, I had a date too.

2. J: Would you like to shag now or shag later?  
 B: Gei wo tou!  
 D: (took too long- we lost interest)

3. B: Children still implode on impact at 50 kph.  
 D: My car maxes at 40 kph.  
 J: Roger's answer.

4. B: Sodomise Saddam.  
 J: Liberate Kuwait.  
 D: Locate Osama's whereabouts.

**Sam**  
 Local troop comedian



1. I really wasn't interested - I had other places to be...

2. "You're the most beautiful girl in the world..." (right!)

3. Instead of being 20 k over the limit, I'll be 30!

4. To be more like Arnie everyday...

**Matthew & Leah**  
 Appreciate a fine uniform



1. M: Gerling or Machine Gun Fellatio.  
 L: I liked Machine Gun Fellatio. I loved their costumes!

2. M: No idea!  
 L: A guy in a Santa suit said, "You've been a naughty girl!"

3. M: It makes me late. My streets are all still 60 though, so it doesn't really affect me.  
 L: It's going to be frustrating for lots of drivers, but it's a big safety thing - with little kids running around...

4. M: I'd like to get at least credits for all my subjects.  
 L: I want to pass physics and do the best I can so I can get into veterinary science.





# South Australia's Own



This week our intrepid adventurers roamed the streets of Adelaide in search of the finest foods and the best bars. Alas, they soon found themselves sailing into the uncharted waters of gourmet food.

**The Austral**  
205 Rundle St  
City

Reviewer rating:

★★★★



Described by their personal postcard as 'the groovy, cool place to be!', it doesn't disappoint. One of the great about the pub is its undying support of local music. Sadly, where most have bowed down to the evil ways of pokies, pubs like the Austral have become a rare sight: a live band playing in the beer garden each weekend or at least a DJ spinning discs in the corner. Offering you a little more than the Nintendo music of the pokies, the Austral is a famous uni student hangout (but you already knew that).

At its busiest on Friday and Saturday nights, this is the best time to check it out and take advantage of the incredibly social atmosphere. This is also when the beer garden is most likely to be rockin'. However, if large crowds aren't your thing, check it out on a Sunday or a Thursday (or any other day, for that matter) when the beer garden becomes a delightful place for chat and a quiet drink.

To my surprise, the Austral has a fine dining restaurant. What I originally thought was just a room with tables magically transforms into a white tablecloth restaurant during daylight hours. The food is truly excellent and it transcends the traditional idea of 'pub food'. My fellow adventurer and I had parparadelle with chicken and baby spinach, bacon, basil and white wine cream sauce and another dish of pan seared kangaroo fillet on creamy polenta with beetroot tapenade. My personal recommendation is the dessert menu with many yummy dishes that are just to die for. How does vanilla panna cotta, with a mango and lime salsa sound? Or perhaps a passionfruit curd filled sweet tart with vanilla infused cream? Doesn't really matter how it sounds; it tastes bloody fantastic.

Those who enjoy fine dining may be a little turned off by the idea of eating in a "pub". However, the atmosphere in the dining room is thoroughly removed from

that of anything your imagination may conjure of an Australian pub. The setting is quiet and romantic and will exceed any of your expectations.

The Austral is a multi-dimensional venue that offers you everything from a schooner of Coopers Pale to a fine dish that will put all of those nagging taste buds in their place.

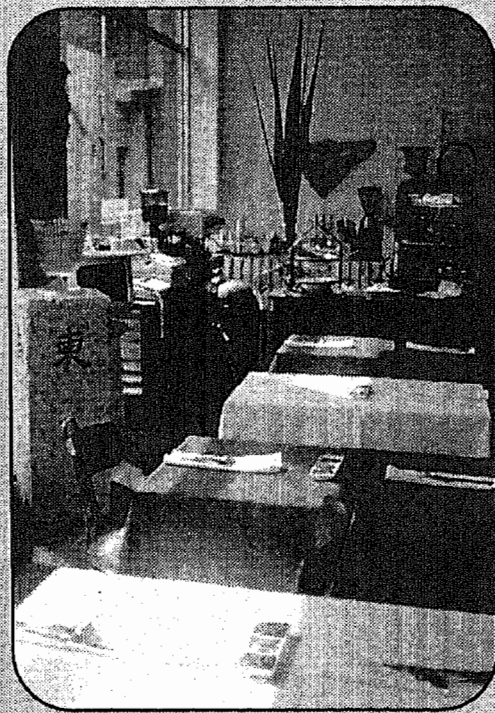
Belle



**The Taste**  
Shop 1-12/16 Vardon Ave  
Adelaide  
(next to the Belgian Beer Café)

Reviewer rating:

★★★★



Suave, unique, stylish and sophisticated, this restaurant offers a relaxed, social environment in which you can sample South Australia's finest produce. Complete with an art lounge it is the perfect hangout for all of those with an artistic eye or an appreciation of fine food. Next to the Belgian Beer Café it can be a little hard to find but don't let that deter you. The taste offers around 300 South Australian products to taste (hence the name), and South Australia's largest coffee menu!

We fully and whole-heartedly recommend the sample plate: oyster, smoked salmon and caviar wrap, dukkah and baguettes, olives and kangaroo prochetta and salami along with sundried tomato dip. Of course, if you feel you can't eat all of this, or if some of the selection turns you off, you can sample any single product from the selection of quality food on offer for only \$2 per plate. The advantage of dining at The Taste is that if you can't find anything to eat out of the 300 South Australian products, and ask nicely, they will have your food of choice ordered in from other restaurants in the area.

Those with a sweet tooth aren't forgotten either. There is a dessert platter with cookies, cakes and chocolates.

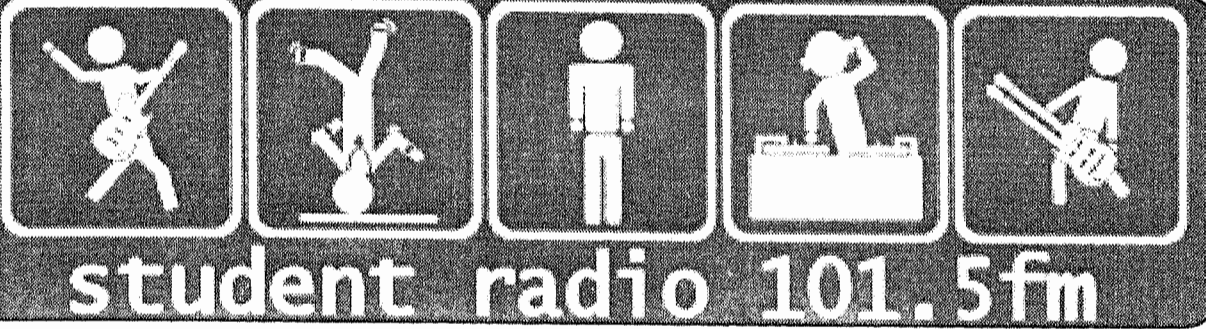
The cookies are like heaven on earth. A zillion times better than those things that fall out of vending machines. Of course it is not always convenient to rush over to Rundle Street everyday in pursuit of these cookies, which is why there's the Taste Van (its actual purpose is to distribute the produce to other venues around Adelaide, but feel free to abuse the function). The best way to find out more about this van is to visit the website at [www.food2ufresh.com](http://www.food2ufresh.com), where you can find the latest on South Australia's food and beverage industry and where you can get your hands on such treasures.

The stylish but comfortable atmosphere should make any artistic mug feel at home. The innovative décor is exceptional and kudos must go to Jason Jurkley for such innovative fish bowls. Of course, it would not be an art lounge if you could not purchase the art: almost everything you see in the restaurant is for sale, bar the counter. The Taste is a quality venue and definitely worth checking out. Go to further your tastes, to get away from chicken schnitzels, or to appreciate a selection of fascinating art. Whatever your reason, make sure you check it out.

Juella

## Hand-made by the Cooper family.





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

	TUESDAY 11 March	SATURDAY 15 March	MONDAY 17 March
9 til 10	Local Noise with Dougie & Darren	London Loves Whippin' Piccadilly	Saturday Night Roller Disco with Hector & Je'sus
10 til 11	Pirates of the Airwaves with Blake & Victor	Working Title with Emma & Dan	Three Chords
11 til 12	Don't Ask Us We're Just Girls	The Motown Hour	Punk Around with Mark Vee & Davie Gee
12 til 1	It's not dead air . . . It's a Dramatic Pause	Stefan Jazz	Heavy As...





## INFIDELS!

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\*not the actual views of Adelaide University Student Radio, but a depressive pop-culture junkie with too much time on his hands.

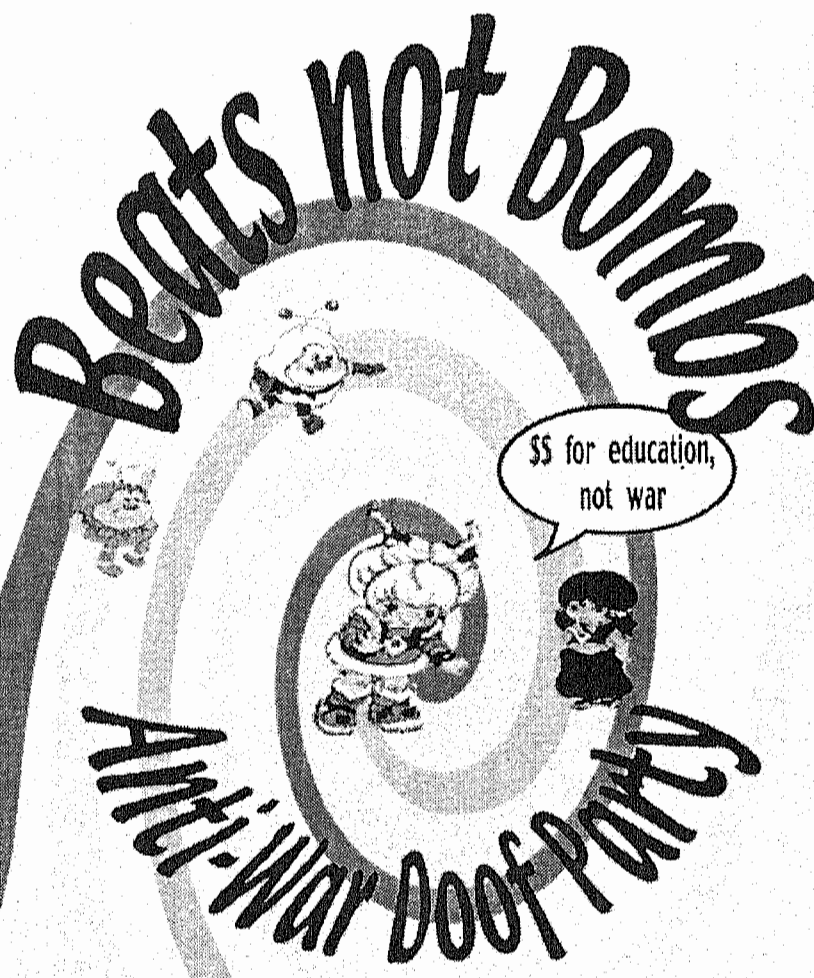
### Interviews to be aired this week:

-  GELBISON
-  FRENZAL RHOMB
-  GRINSPOON
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★ WIN! WIN! WIN! ★

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# - WAYWORDsworth -

## Playwright: Jonathon Makai

### A Room Full of Men with Their Hammers a' Bleeding

An erotictragithrillerdocucomedy in one act.

Characters:

- GEORGE, a braindead Daddy's boy.
- JOHN, just like a chocolate milkshake only crunchy.
- COLIN, pronounced like the thing poo comes from.
- TONY, a polo enthusiast.
- BILL, who?
- SIMON, as powerful as a Christopher Reeve drop punt.

#### SCENE ONE

An office. May well be oval in shape. GEORGE, JOHN, COLIN and TONY are discussing a serious issue.

GEORGE: I don't understand why we just can't go and do it right now.  
 COLIN: We haven't got the ok yet George. I think it would be grossly unwise to go ahead with it until we've been given the green light.  
 GEORGE: But I want to do it now.  
 JOHN: Yes, I agree with George.  
 TONY: Let's not go at it too slap dash here chaps.  
*Sounds of a vacuum cleaner are heard from under the desk. GEORGE investigates.*  
 GEORGE: Bill, what the hell are you doing here?  
*Bill gets up from under the desk, pulling up his pants.*  
 BILL: Oh, I didn't know you guys were in here.

JOHN: We will decide who comes into this office and under what circumstances they come.  
 TONY: Bill old chap, what were you doing with the vacuum cleaner.  
 BILL: I did not have sexual relations with that Hoover! *Blackout.*

#### SCENE TWO

GEORGE, JOHN, COLIN and TONY are sitting around a campfire. JOHN is wearing an Akubra hat and strumming a guitar.

JOHN (singing): *True blue, is it me and you? Is it Mum and Dad? I like to lick an arse or twoooo.*  
 TONY: Come now John, I don't think singing stupid songs about a country that means nothing is doing us any good.  
 JOHN: But it's a great country.  
 COLIN: You are either with us or against us John, there is no line in between. Now on with business, what do we all think should be done about the new revelations intelligence has informed us of?  
 JOHN: I think whatever George thinks. What do you think George?  
 GEORGE: I think that if I pull my trousers down, turn around and let rip into that there fire, your eyebrows will be singed right off your head.  
 JOHN: Yes, that that sounds like the honourable thing to do.

GEORGE stands up, takes off his pants, turns around and bends over. He lets go the mother of all flatulations which turns the campfire into a camp fireball. JOHN's face

subsequently catches alight. JOHN attempts to kill the flames by slapping himself on the head. After about 20 seconds, SIMON, appears from behind a tree and urinates on him.

SIMON: See John, I would piss on you if you were on fire.  
 GEORGE: Who invited this turkey?  
 TONY: Yes, who are you my boy?  
 SIMON: I'm Simon, haven't you ever heard of me?  
 TONY: No, afraid not, now get you gone, we're talking business.  
 SIMON: But I thought I might be able to join you.  
 JOHN: We will decide who comes to this campsite and under what circumstances they come.  
*Simon leaves.*  
 GEORGE: What a dipshit. Hey John, how are those eyebrows going?  
 JOHN: Completely disintegrated. I can't thank you enough, George.

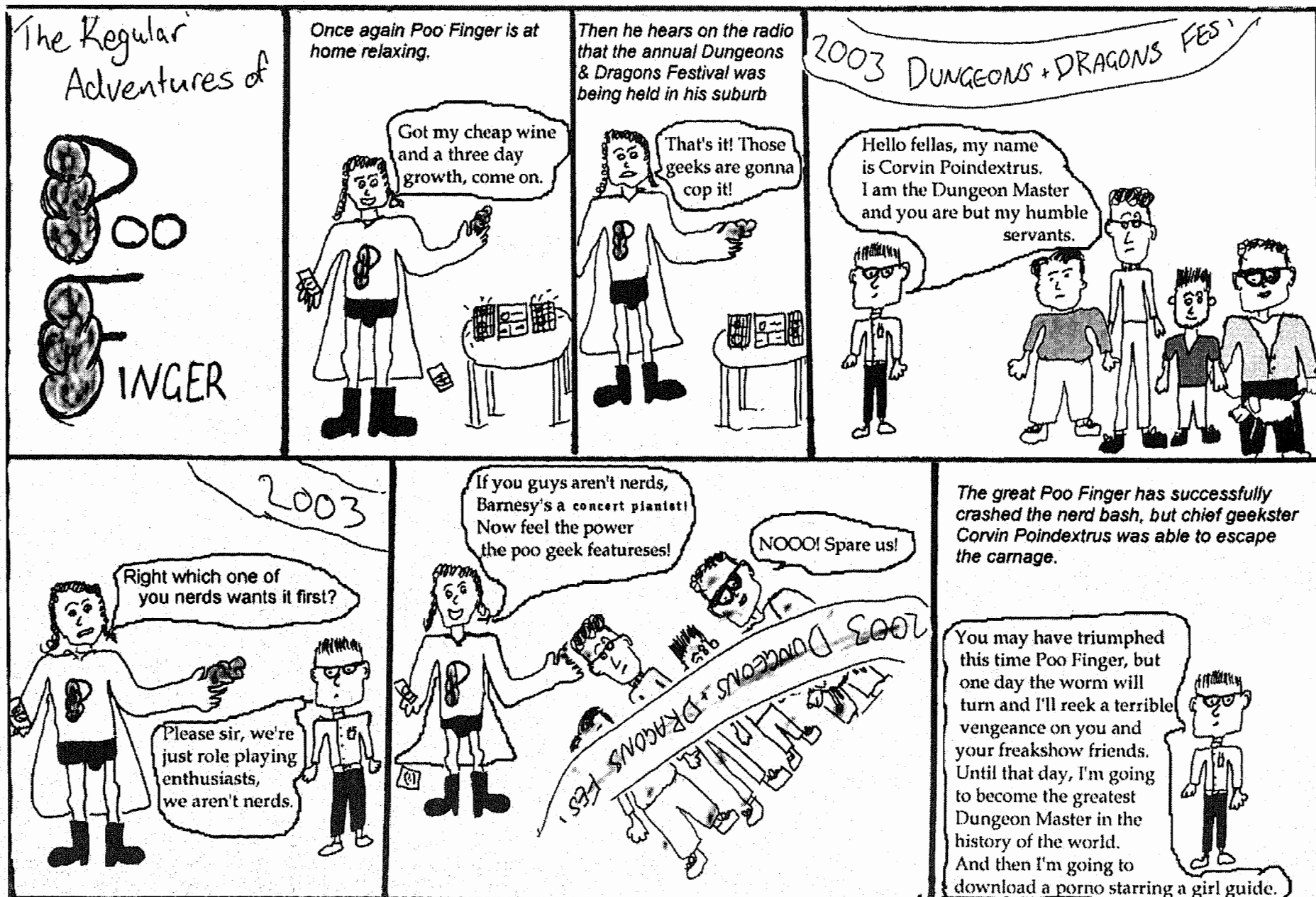
There is a rustling in the bushes. A startled squirrel runs through the middle of the group of men. BILL stumbles out of the bushes, pulling up his pants.

COLIN: What are you doing here Bill?  
 BILL: I did not have sexual relations with that squirrel.  
 COLIN: What did you call me?  
*A good old-fashioned fist fight ensues. TONY, BILL and COLIN are left unconscious on the ground, leaving only GEORGE and JOHN sitting at the camp fire.*  
 JOHN: Thank God, I thought we'd never get a moment to ourselves. You know George, the fire light makes your eyes look like the rarest two diamonds on Earth. I love you, Georgie.  
 JOHN leans in to kiss and embrace George, who moves further away.

GEORGE: Get away from me, you freak!

Blackout.

THE END







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# Literature

## Baise-Moi

Virginie Despentes

**Baise-Moi**  
Virginie Despentes  
Translated by Bruce Benderson  
Black Inc.  
\$19.95

I was on the receiving end of some raised eyebrows when I chose to review this book, but not having been one of the very few people that saw the movie of *Baise-Moi*, released in Australia in 2002 for only a few weeks before being banned by the Classification Board of Film and Literature, I wanted to know what all the fuss was about.

Despentes has been described by her press release as "championed as the underground voice of society's disenfranchised" when this book was finally accepted and published in France in 1995, after three years of rejections. Amongst the uproar in the media, *Baise-Moi* went on to become a best seller, proving that the attempted suppression of texts like *Baise-Moi*, and *Lolita* just give them free publicity.

So, why the uproar you ask? Is it justified? The answer is not a clear-cut one. So I will let you decide for yourself.

*Baise-Moi* is divided into three parts. The first deals with introducing separately the two main characters and giving what could be an explanation of their later actions. The second joins the characters together on their rampage of sex, alcohol and murder, and the third deals very briefly with their downfall.

Living up to its reputation for vice, *Baise-Moi* opens by introducing us to Nadine who is furiously masturbating to a pornographic video. By alternating chapters on the women, we are next introduced to Manu, who is discussing the alleged murder of her brother by his parole officer. The French town in which they live is supposedly overrun with drunks, druggies, prostitutes, gangs and murderers, and by looking at each aspect of the town through Nadine and Manu's experiences we are introduced to them and their lives.

On the first day of the story Nadine finds out that her boyfriend has killed someone, goes about her work as a prostitute, murders her flatmate in an unjustifiable rage, and then sees her boyfriend assassinated. Manu dumps her boyfriend when he hits her, gets drunk with a friend, is then raped by three thugs who afterwards kill her friend, gets drunk, steals a gun and money from the now ex-boyfriend, kills a thug upon discovering he bashed and mutilated another of her friends, then kills her brother's parole officer and his wife, does a runner and meets Nadine.

Halfway through these actions, it is apparent from their change in manner that the two women have become deeply disturbed by their experiences and lose all control and judgement. The two join forces, and go on a rampage of robbing and killing innocent people, luring men to their rooms and sexually devouring them, and basically just 'pushing' their rampage as far as it can go.

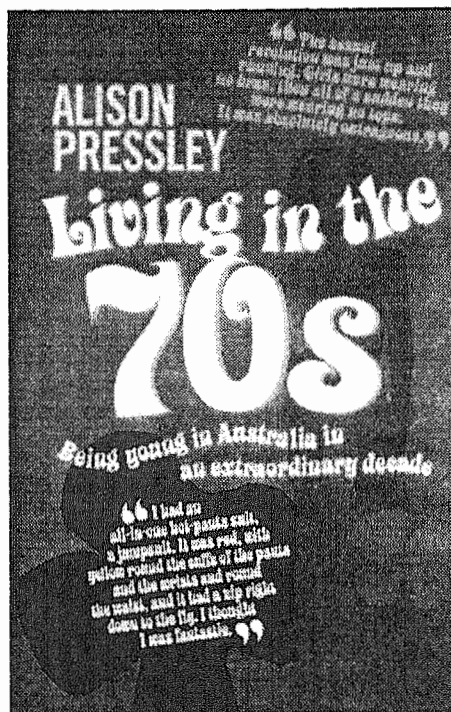
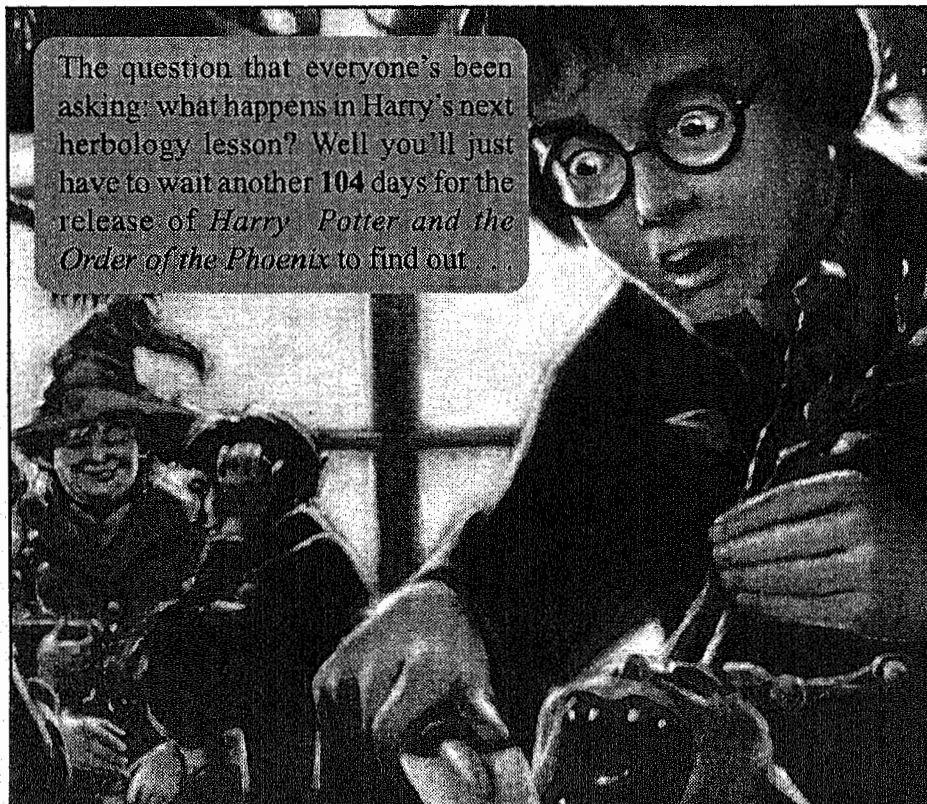
I found this book fascinating in a somewhat repulsive manner; similar to when you drive past a car accident and can't look away.

Nadine and Manu's overt sexual behaviour and lack of compassion were repugnant to me, but one must think about the reaction to this story if the gender roles were reversed. Society condemns men who rob and murder, but we don't react in such a disgusted and outraged manner as was expressed towards this book, something that is fiction. So one comes to the conclusion that the actions in this book aren't what the media and governments object to, but the fact that the perpetrators are women.

Overall I recommend this book to people who aren't easily offended, and want an interesting and very different story; I enjoyed it, and one thing this novel won't do is bore you.

Nat

The question that everyone's been asking: what happens in Harry's next herbology lesson? Well you'll just have to wait another 104 days for the release of *Harry Potter and the Order of the Phoenix* to find out.



**Living in the 70s**  
Alison Pressley  
Random House Australia  
\$34.95

*Living in the 70s* is packed with anecdotes from those who experienced this memorable decade first hand. Remembering the fashions from body shirts and platforms, braless barefooted hippies to punk gear Sex Pistols style, politics from naked protests on Parliament House lawns to Don Dunstan legalizing marijuana use, to Gough Whitlam's dismissal. There was the music: ABBA, Sherbet, the Motown sounds, Dylan, David Bowie, (and good ol' Molly Meldrum starting his career on *Countdown*), the sexual revolution, the introduction of cask wine, and the drugs. The book is divided into the sections of 'the style', 'the lifestyle', 'our bodies, our selves', and 'the wider world' and within these sections the various stories of life in the 70s are told.

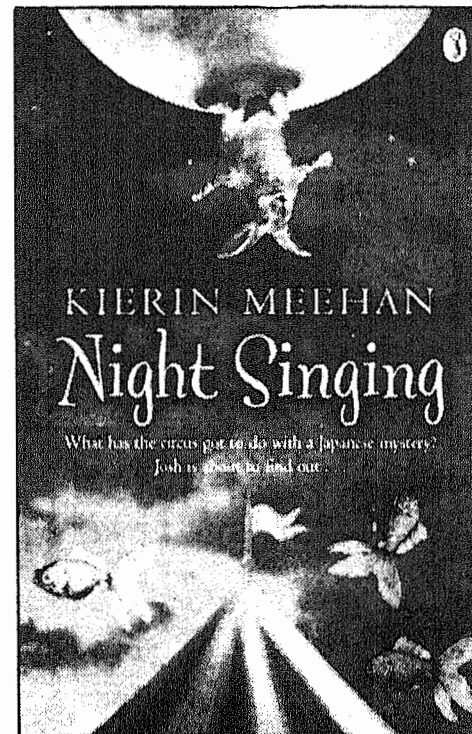
*Living in the 70s* is the type of book you can just pick up, open to any page and have a good laugh. Most of the stories aren't much more than a paragraph long making the book perfect for reading aloud or for those with a short attention span. There are also some cool pictures of men with bad hair in satin shirts, the naked cast of *Hair*, ads for 10c hamburgers and

one advertisement for a communal beanbag that's "not just for sitting on".

This book, however, doesn't set out to glorify the 70s. Although an extremely progressive decade, though the anecdotes a repressive side is seen. Women were not allowed to drink in most pubs, abortions were illegal, and doctors thought it was a good idea to give homosexuals electric shock therapy so they'd 'become straight'.

My final thoughts are that *Living in the 70s* is a great book; keep a copy on your coffee table to read during the ad breaks of *The Simpsons*. The only scary thing is that this was the generation our parents grew up in...

Emily



**Night Singing**  
Kierin Meehan  
Penguin  
\$16.95

This book may well be aimed at younger readers but don't let that discourage you from reading this wonderfully fresh story. Immediately the reader is thrown into the world of child fantasy.

Josh, a boy with a broken leg, watches his street go about its daily business, until the intriguing character Isabelle whirls in to his life. Isabelle, a child wise beyond her years, attracts an unlikely bunch. She brings together an odd combination of children and adults. This ultimately helps seal fate and reveal the mysterious secrets of Mrs. Murakami, and the traditional tale of the Moon Rabbit, a metaphor used to discuss Hiroshima.

The author has compiled historical facts about Japan and Australia, helping a possibly uninformed reader to understand better the emotional context in which the novel is set.

The contrast of the childlike narrative and the fusion of two cultures makes an otherwise simple plot rather complex. This book is definitely worth a read.

Rebecca

# Smee

If you would like to know more about Smee, email [tristan.mahoney@student.adelaide.edu.au](mailto:tristan.mahoney@student.adelaide.edu.au)





# Film & DVD Reviews

**Ring**  
 1998 D: Hideo Nakata  
 Matsushima Nanako, Sanada Hiroyuki,  
 Nakatani Miki, Sato Hitomi  
 AV Channel

It is well known that the Hollywood film *The Ring* was a remake of *Ring* or *Ringu*, a scary Japanese movie made only a few years earlier. While the newer version was inevitably Westernised, its release has allowed many to view the original version, which is even better. It's truly satisfying to see a horror movie that doesn't use hot college students or rely on a torrent of blood to scare you. Shot mostly in darkened rooms, this film works by providing a perpetual sense of unease and tension, creating an atmospheric work that is eerie and truly unsettling.

Having said this, the opening of the film is not entirely new, with two teenage girls discussing an urban legend, regarding a boy from the Izu Peninsula who taped a late-night film on a channel that doesn't work in Izu. Instead having a blank tape, he found a series of disconcerting images and a scary woman who told him that he

would die a week after from watching the tape. In the tradition of horror movies, Tomoko (one of the girls) admits to having seen the tape and receiving the telephone call of doom exactly one week ago... mere minutes pass and the girl is dead, with a hideous expression of fear fixed on her face. The other, Masami, goes mad and is rightfully locked away. The dead girl's aunt Reiko, a journalist, investigates this story and discovers that friends of Tomoko who saw the video with her also died at the exact same time. Reiko finds herself drawn into the enigma of the tape after watching it, and with the help of her ex-husband Ryuji, sets out to save their lives and that of their young son Yoichi after he accidentally sees the video.

*Ring* works nicely, with some solid performances from Matsushima Nanako as Reiko and Sanada Hiroyuki, famous for his many roles in samurai/ninja films, as Ryuji. There is no hesitation to have scenes of almost perfect silence, a rare feature of Western cinema, and the distressing combination of high-pitched wailing, grinding metal and white noise is fantastic. Particularly rewarding is the conclusion, which avoids the clichés of this genre, but so does the majority of the film. The ghostly girl Sadako, looking like a grotesque love-child of Linda Blair and Cousin It, is scarier more in the sense of her history and lack of presence than an overtly menacing appearance. Highly recommended.

**Ring 2**  
 1998 D: Hideo Nakata  
 Nakatani Miki, Daisuke Ban, Kyoko Fukada, Kenjiro Ishmaru, Matsushima Nanako  
 AV Channel

With the unprecedented success of *Ring*, producers rushed off to make *Rasen (Spiral)* while the public were hungry for a new instalment. Needless to say the film bombed and all attempts were made to erase it from everyone's memory - it is one of the most difficult Japanese videos to obtain. The need for a good *Ring* sequel still existed though, prompting the hurried creation of *Ring 2* (all three movies were made in the one year). *Ring 2* seeks to add more to the original story instead of simply rehashing it, but in doing so removes some of the mysterious elements that made the first movie so frightening. As neither movies are particularly long, one can sit down and watch both straight through. The story may even make more sense if viewed this way as the sequel is set only one mere week later but the two are jarringly different in style. It is not easy going from vast and eerie to scientific and sterile. Additionally, watching the sequel without seeing the first will leave you very, very confused, as it attempts to pick up many threads from the first that

were not explained, creating a somewhat convoluted and sanitised plot.

For the sake of not ruining the first movie, plot analysis will be kept to a minimum. At the start of the second movie, Reiko and Yoichi have gone missing and the police are examining several deaths suspected to be related to the strange video. Mai, Ryuji's student and girlfriend (hmm...), teams up with one of Reiko's associates to learn what's going on. They visit Masami (from the opening of *Ring*), who has gone crazy after witnessing Tomoko's death and has developed some pretty crazy psychic powers to boot. It all goes a little pear shaped from this point, with 'mad scientist' theories that water can dissipate the psychic powers that are responsible for the deaths, and the insanity and muteness suffered by Masami, and Yoichi. On the subject, the character of Yoichi is outstanding in the *Ring* films, with a chilling scene of him watching the video alone in the first and a scene in the second where he looks truly evil.

*Ring 2* is a worthy sequel to the first, but has more of a dodgy supernatural/science feel than gunning for suspense and shocks, executed flawlessly in the first. There's too much explanation, not enough action and feels too much like an episode of the X-Files, without the trademark cool ending. Nevertheless, writers of teen horror flicks could learn much from this.

Matty



**The Hours**  
 Now Showing

*The Hours* is based on the Pulitzer Prize winning book by Michael Cunningham, which is a reflection and appreciation of both Virginia Woolf herself and her novel *Mrs Dalloway*. Cunningham explores the lives of three women in three different time periods - Virginia Woolf in 1923, Clarissa Vaughan in 2001 and Laura Brown in 1949. These three women are linked through the novel *Mrs Dalloway* - Virginia is writing it, Clarissa enacting it and Laura reading it. Due to the fact that the book jumps from one time period to another very rapidly I was intrigued to see how this could be portrayed in a film

without losing anyone who was not familiar with the progression of the story. I must admit I was prepared for this to be another case of 'the book was sooo much better' but was very pleasantly surprised to find that this was most definitely not the case.

The film followed the book very closely and the acting was superb. Nicole Kidman (as Virginia Woolf) gave what I consider to be her best performance ever. Meryl Streep (as Clarissa Vaughan) and Julianne Moore (as Laura Brown) were also outstanding given how hard it was for the film to maintain its flow and fast pace while resisting becoming disjointed. The linking themes between the three time periods of depression, sexual and social repression, suicide and misplaced love enable the characters to become interrelated without too much confusion on the part of the audience.

I do highly recommend going to see this film - it'll be a refreshing change from anything mainstream you've watched recently. I would also suggest reading the book first, partly because it is such a great book, but also because if I hadn't read it first I think I would have spent a lot of time trying to figure out what was going on rather than enjoying the film - which I certainly did!

Fiona Richardson



**Mrs Caldicot's Cabbage War**  
 Now Showing

The delightful piece of British comedy stars Shirley Valentine as Mrs Thelma Caldicot, who, after her husband's rather comical death (getting smacked right in between the eyes by a cricket ball), is placed in Twilight Years Rest Home by her bland and insensitive son, Derek. There, we discover through a series of conversations between Mrs Caldicot and a resident nurse Jenna, how miserable Thelma's life has been due to her now deceased husband's bullying nature. A fact that thoroughly justifies her need to burn, cut, destroy and give away all of her husband's possessions, might I add. Unfortunately, history seems to repeat itself, and dear Mrs Caldicot is yet again subjected to dictatorship now coming from the unfair manager of the rest home. But just when it seems that all hope is lost, clever Mrs Caldicot finds a way to 'outwit, outsmart and outplay' the tyrannous manager at his own game (You Go Girl!) and even find love in the process. Mrs Caldicot's Cabbage War is a feel-

good movie which touches upon some serious aspects of getting old, but not without a quick dose of humour. It was actually really frightening to hear Thelma say that she never thought she would ever get old, wrinkly and feeble, and if she did, that someone should put her out of her misery. I hear so many of my friends say that all the time! I don't think our society treats the elderly with enough respect and admiration for the wisdom they've gained through their experiences. Instead they are constantly degraded and put 'out of the way' into rest homes, which prosper from this mass shared attitude. It really made me look differently at my grandparents who survived World War II, moving away from their friends to the other side of the globe to be with their children and even learn another language! This movie reinforced my strong belief that you can wreak havoc at any age and my suggestion is that you should seriously consider seeing this film before you put your folks away. Otherwise, if you haven't seen your nanna and papa for ages and you're looking for a way to score some brownie points with them, why not take them to see *Mrs Caldicot's Cabbage War*? Go on, you'll thank me later!

Agnieszka



## Adelaide International Film Festival

February 28 » March 7 » 2003

### AIFF Roundup

The Adelaide International Film Festival said adieu on Friday night. The first film festival of its kind gave little old Adelaide a glimpse of some of the astounding international cinema that is currently being produced around the world and showed the locals that there is life after the Fringe. It was a festival where there was definitely something for everyone from the Beat-Box extravaganza that blew away the youth of Adelaide to the classical stories that touched the hearts of both young and old. There were some amazing acts with some of the best only being shown once. If you missed out, don't be too upset as the Festival will return with bigger and better acts in 2005. Here a just a few of the highlights from the Festival.

#### Freestyle: The Art of Rhyme



Kevin Fitzgerald's involving documentary film examines the history of freestyle, its development, and its allure. It also touches upon the argument of spoken rhyme (pre-written) vs. the freestyle, but as the name suggests freestyle is the art of rhyme.

From its humble beginnings in the early 1980s to its current day multi-platinum records, the exposure of hip-hop has come a long way. Its appeal, however, has remained the same; to speak your mind, enjoy yourself and use freestyle as an artistic outlet. Regardless if you're a preacher, Jamaican toaster or cipher rapper, freestyle is an untouchable form of empowerment.

As the film progresses, the story of two brilliant architects of the art emerges. We are then taken through the hype and

build-up to their momentous MC battle. The resident king Supernatural, appropriately named due to his ability, and Craig G, a rising challenger of Supernatural's crown, confront each other on stage with the best freestyles they can impulsively create.

Fitzgerald's documentary film majestically eliminates a lot of the stereotypical aspects associated with hip-hop culture. Hip-hop has something of a reputation as a negative, aggressive arena where guns and gang warfare are the focus. Fitzgerald thankfully steps away, or should I say around, the stereotypes and focusses on the pure art form of spontaneous, poetic storytelling.

A lot of the cinematography is done from within the cipher; the term used to describe the circle where freestylers rhyme. It is very effective as you see the freestyler as if you were next to them and hear every word. Seven years in the making, Fitzgerald's masterpiece is a must-see and one finds it difficult not to be caught up in the magic.

Jam-packed with artists including the likes of Supernatural, Mos Def, J-5, freestyle fellowship and even Tupac and Notorious B.I.G., *The Art of Rhyme* definitely satisfies any hip-hop lover. For all you haters, see it... you just may be converted.

Louka

#### Wattstax



Flesh, wraparound gold chains and tassled white flares provide the entertainment for at least the first 15 minutes of *Wattstax* as you pick out which of the costumes Pornland has brought back into recent history. It's hard to see past appearances to the point of the matter, especially when Rufus Thomas is wearing a bright pink cape, shorts and knee high white boots. Eventually though, the images of the Watts riots intertwined with religious iconography start to sink in and you realise that the gospel and blues with all their energy, joy and determined sadness are the chosen fronts for a people's struggle. The comparisons to Woodstock are suitable when you see the union in the voices of the audience while interviews with the general public add personality with their tales of the blues behind the songs as well as a vibrant humour indicative of the positivity of the movement.

Coincidentally, the next night I had

the pleasure of watching Pornland play at Flinders Uni in full fashion. It's interesting to think about what people have taken from the era. In many ways Pornland and a pile of Revival t-shirts are all that's left in popular culture. Though afros and phat sunglasses will continue to do the fashion rounds alongside Che Guevara t-shirts, the positivity and determined hope behind the image are discarded. As the R&B culture asserts its dominance in mainstream music it shows no trace of any of these qualities. Perhaps an Australian white boy philistine isn't the best person to critique the R&B movement but it does seem to have taken on all the sex and extravagance of its ancestor minus the substance, buying into the "stab your brother in the back for a buck" capitalism that entranced the rest of the modern world long ago. Maybe R&B is just a celebration of the wealth made attainable by the earlier movements but it's a celebration empty of the energy and humour-filled intelligence that characterised the music and people in *Wattstax*. Definitely dig up a copy from a video store and be entertained by the music and energy (particularly as the entire crowd runs onto the football field and dances to 'Funky Chicken') and be caught off guard by some the messages in Richard Prior's hilarious rants and the stories of the other characters that slip in and out of the *Wattstax* documentary.

Dan J

#### 13<sup>th</sup> House



A morbid tale of just what it takes to make it in the corporate world. This is an Orwellian film, taking the worst aspects of the workplace to their natural conclusion, (constant surveillance, insistence on orders, mind-games) and suggesting the kinds of lengths that the alienated Mark (later 12) will go to in order to move up in the world. Unfortunately it takes far too much from Orwell's 1984, and differs mainly in lack of complexity. A different message perhaps, and no doubt a good one for all that.

The world created inside the corporation is constantly bewildering and nonsensical. Mark is constantly trying to get on top of the situation, and constantly failing. It is a world centred around constant betterment

of position, while doing away with what is valuable in life besides. Rewards and punishments at every turn for 'playing the game' with dedication. All personal will and moral erring is to be abandoned in the blind quest for betterment, fostered on all sides, eventually culminating in a fight-to-the-death confrontation for position.

This film is undoubtedly intended to disturb, and it achieves that goal admirably with dingy and lifeless buildings introduced to the audience through black and white surveillance footage, a grating score and a definite lack of purpose in the lives of the employees. This film is appreciated better on reflection than in the actual sitting.

It's nice to see the sights of Adelaide show up in the backdrop, and a disturbing Shaun Micallef was excellent as the surreal boss 'Sir'. One last drawback was the difficulty of the lead part, not quite mastered. Worth a watch definitely, but it must be understood before arrival that the film is a bit rough around the edges.

Mystery

#### Beautiful Cyborg 2



I have always been a fan of animation. The beauty and depth of some of the Japanese anime characters have allowed them to become idols in their own right.

On Thursday night as part of the AIFF, many flocked to the screening of *Beautiful Cyborg 2* where the love for animation on the big screen was transformed by the trance-like electronica music of Philip Brophy. This was Brophy's second *Beautiful Cyborg* performance. In this screening, he chose to create portraits of some of the more recognised anime characters, using the visuals as a backdrop to six mixed up tracks.

The characters he focussed on were Armitage (*Armitage 3*), Sho (*The Guyver-Bio Booster Armour*), Subaru (*Tokyo Babylon*), Usagi (*Bishoujo Senshi, Sailor-R*), Andromeda (*Space Adventure Cobra*), and Tetsuo (*Akira*). This didn't mean much to the majority of the audience but as each portrait unfolded, you were

given an understanding of the background of the heroine and hero alike.

At times, I don't think the music perfectly matched the silent story being told, but when it did, it was a splendid experience giving heavy meaning to the characters while also providing a sexual fantasy for many viewers. It felt a little strange to witness the spectacle in the back row of a motionless cinema. We all agreed that it would have been better suited to a nightclub venue where people could dance but as there is a drastic shortage of quality night spots of this kind in Adelaide, I much preferred the comfy Nova arm chair to the surrounds of Church (one of the other venues of the Festival.)

A memorable ending to the festival, I am glad that I had the chance to see it, though I was forever waiting for a *Ninja Scroll* character to appear on the screen. Oh well, maybe next time around!

VJH

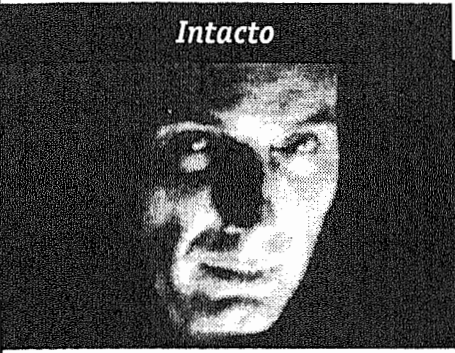






AIFF Film reviews continue...

cringe. The superbly wrinkly Max von Sydow is a showstealer as Samuel Berg, the luckiest man alive. He owns the casino at which the most elite levels of the competition take place, rendered incredibly spooky by Fesnadillo's cinematography despite its neon gaudiness. *Intacto* is often confusing, and you shouldn't expect to have all of your questions answered. Its edgy style means that a mainstream cinema release is unlikely, but you may be fortunate enough to stumble across it late one night on SBS. If you do, then good luck to you: your number's obviously up.



First time director Juan Carlos Fesnadillo has created a truly creepy and unnerving work in *Intacto*: one part Hitchcock psycho-drama, two parts tripped-out David Lynch dreamscape. The plot concerns a secret network of underground gambling contests, in which the stakes are luck itself, traded between the participants like chips in a casino. Each of the contests is filmed by Fesnadillo in a masterfully tense and nail-biting style. The most amazing of these scenes sees the gamblers running blindfolded through a densely wooded forest, the last man standing the winner. The most ridiculous sees participants sit in a darkened room, their hair painted with treacle, the winner decided by whose head on which an enormous bug comes to rest.

Fesnadillo obviously has an unusual and macabre sense of humour, and you're often unsure if you should laugh or

**Matt Anderson**

*Black & White & Red All Over*



This little gem was great viewing. Two NYPD style penguin detectives on the case of a bloody killer. It was fast paced and full of wit. Made entirely for visual pleasure, it achieved its task admirably.

**Black Cat**



With all of the excitement surrounding the AIFF, *The 2003 Zoom Short Film Fest Awards* received more sponsorship and attention than in previous years and far more local support than what was anticipated. With a record breaking 54 entries, this year proved to be the biggest and highest quality *Zoom Shortsfest* in history. As many short filmmakers gathered in the foyer of The Mercury Cinema, Adelaide celebrities such as the girl who played the love interest in the box office smash, *The Selkie*, were there to ease the new kids' hopes and fears, while local larrikin Quentin had clearly no qualms about showing the rest of us how it's done, living the good life in the spotlight.

I was there purely out of love for a good junket, however, this was nothing like the AIFF Opening Gala, and this event was an eye opening display of the grass roots of the local film industry. With most of the films being produced by amateur theatre groups and the universities of their entrants and sponsored by the families of the crew, it was amazing to witness just how much can really be achieved on minimalist budgets and a simple idea. It was definitely one of those events that could have brought a tear to your eye.

Unfortunately, there could only be one winner. A short film titled *Quarter*

**zoom sa short Film Fest 2003 AWARDS PRESENTATION**



*Mile* directed by Matthew Phipps walked away with all but a few of the awards, including Best Direction, Best Editing and Best Original Screenplay. Though the film was flawlessly good, it did not (in my opinion) grab the audience like it should have for winning so many awards. As they were only showing the winners of each category and not the finalists, sadly, I didn't get to see as much of the other entries as I would have liked. My favourite was *Catch of the Day*, which won an award for Best Animation. It had lots of sea creatures that were made out of plasticine and was exceptionally cute. Other award winning films include *Still Life*, *Kylie Divine* and *Brushstrokes*, all of which were just as good as the main winning entrant.

If you have a spare copy of last week's *On Dit* lying around, check out *P's Top Five* for the *Zoom Entrant Screening*. You will notice that not one of his recommendations made it into the judges' favourites. This just goes to show how difficult the task must have been for the panel of judges, and is a fine example of the fantastic and contrasting array of cinematic talent that Adelaide has to offer. See a local film sometime soon. You won't regret it!

VJH

**Free Films!**



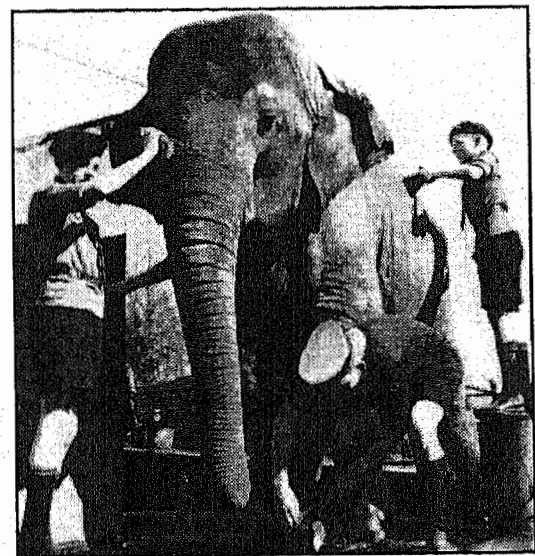
Though it may be difficult to believe, *On Dit* still has free tickets available to give away to see this stellar Australian film.

Take your secret crush on a date, go on your lonesome, whatever. Just come and take them away from us.

All you need do is stumble down to the *On Dit* office on Thursday at 3pm and ask for Matty.



**Bob-a-job!**



Suffering from a case of the post-war blues? Why not bob-a-job with *On Dit's* film section?

Film meetings are held at the Rumours coffee shop on Level 6, Union Building on Thursday at 1pm.

Come along and lend a hand to help build a section any young scout would be proud of.



# Headshot

at Colour Cosmetica  
Friday February 28

Colour Cosmetica is not your usual hair and makeup salon, but a developing centre for young creative minds. It offers education and training in makeup artistry, fashion styling, fashion photography and hairdressing. On Friday February 28, Colour Cosmetica hosted Headshot at its Union Street headquarters, presenting an interesting array of contemporary artworks by The Shoot Collective.

The exhibition presented video imagery by a range of different artists; Charissa Davies, Angela Facchini, Edward James, Matthew Lewczak, Melanie Nourse, Pascale Porquier, Daniel Shepley, Ryan Sims and Danielle Walpole. The images were shown to an excited crowd, whose spirits hadn't been dampened by the rainy weather.

Many of the short presentations, which flashed upon a large screen to the creative sounds of DJ Tr!p, focussed on the human face, showing different ideas of beauty. To me the collection of faces by Edward James stood out, with dramatic imagery of Asian-style faces. The beauty of the women depicted was emphasised by the use of stark white makeup and red lips. The collection seemed to offer a geisha for a new era.

Yasmin Sabuncu, an emerging street artist, also showcased her own creative ideas on the night. Her artwork, which was displayed in the windows of Colour Cosmetica, brought the gallery atmosphere onto the street. Her work also focussed on different perceptions of beauty, through images of women using bold and bright colours. Yasmin has a background in photography and drama, and is currently organising a street art festival.

The spilling of art onto the street was emphasised again by a band of models adorned with wild and colourful clothes, created by local designers such as Jason Runholm. As this cast of interesting characters made their way down Union Street, they displayed the creative talents of the Colour Cosmetica team.

Leo Greenfield

## What's on at the Jam Factory

Kicking off at 6pm on Friday February 28 was the opening of the Jam Factory's exhibition *Light Black*, featuring artists Robin Best, Sue Lorraine and Catherine Truman. The exhibition explored scientific and anatomical phenomena and their links with art and perceptions of self. Sue Lorraine's work of black steel sculptures most interested me. Though I found her use of flasks and beakers obvious, her works were also stark and elegant, particularly her series of valve, which were elongated anatomical structures arranged simplistically on the wall.

Robin Best utilised porcelain to create ethereal vessels, cast or engraved to resemble complex cellular networks. 'Bryozoa 2003' was laced with simple marine life forms, and other works represented coral formations and sponges. The usage of these images in her otherwise simplistic sculptures relates to her early aspirations to be a marine biologist, and symbolises complexities within the self and the exploration of these.

Catherine Truman chose wood as her sculptural medium and the result is a more organic, textural feel. From the anatomical presentation of a hand in 'Palm Up 2002', to the obscurity of 'Twist' and 'Long Black Fringe 2002' her work was refreshing from the bleak minimalism of the rest of the exhibition. It was also the only use of colour, in brilliant reds of shu niku ink for muscles and ligaments, and the converse colours in 'Twist' conveying the paradox represented in the title 'Light Black'. Overall the exhibition was simplistic in both its form and statement, though it hardly broke any artistic boundaries.

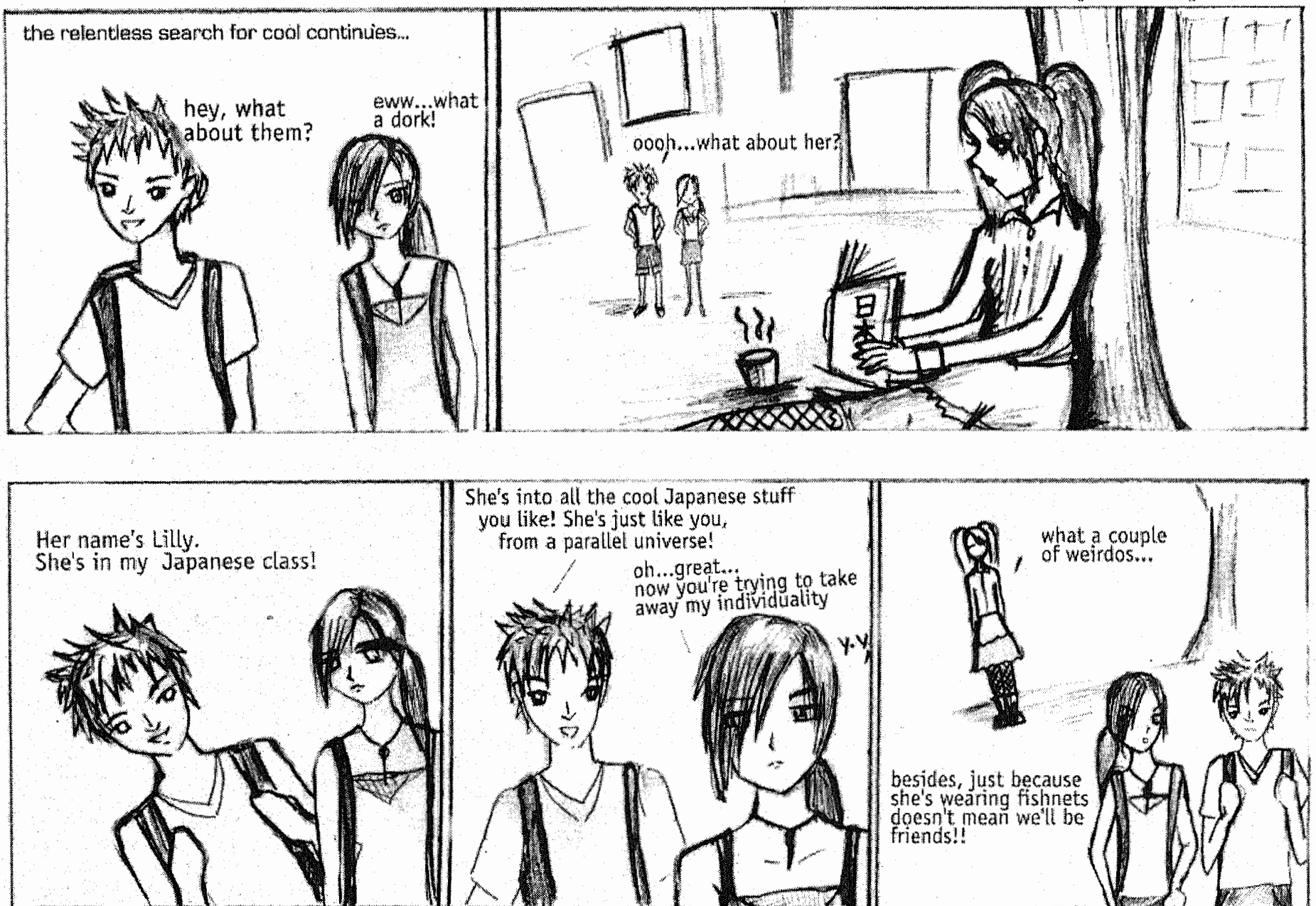
The exhibition will be running from **March 1 - May 4**, so go along and check it out!

The exhibition *Colours* also opened Friday night and featured a variety of traditional Aboriginal artists utilising contemporary approaches to colour and patterning and applying these to the medium of ceramic painting. Traditional influences were evident in the use of dots and linear styles, however both traditional and non-traditional motifs were present. As the name of the exhibition suggests, colour featured prominently in the artworks, which were quite creative and decorative, but not much beyond that. The pieces were generally large bowls, platters or vessels, and are ideal if you're looking for any nice expensive fruit bowls. These works were more commercial, predominantly being attractive coffee table art. However, it is nice to see the artists tinkering with less conventional approaches to their traditions and branching into a new market by doing so. Prices ranged from the \$450 mark up to \$2,500. The attractive application of traditional art in the exhibition may help to foster more appreciation of the traditional art forms.

gumby

*Spicy Curiously 2002*

### A PARALLEL UNIVERSE?





## The Latest from the Bakehouse

## BRILLIANT LIES

*Brilliant Lies*

The Bakehouse Theatre Company Incorporated  
The Bakehouse

In our current climate of government rhetoric and White House spin doctoring, David Williamson's *Brilliant Lies* still delivers a slap to contemporary Australian society and our Bald Eagle partners in crime.

The Bakehouse Theatre Company (255 Angas Street) is currently running a production of *Brilliant Lies* (March 4-22), directed by Eddy Knight. Williamson's tight script delivers dark comedy and social critique that is still quite relevant in a time of western cultural and social hubris.

The opening night at the Bakehouse produced a tasty treat. After the initial jitters had settled, the lovely blend of mature and new talent worked well together in providing

a compelling rendition of Williamson's masterpiece. The play centres around the tarty character Suzy (played by the bubbly Zo Poppyjon) and her endeavour to receive compensation for sexual harassment from Gary (Peter Michell). The consistency of Irena Dangov as the mediator Marion, Peter Green (Brian) and Patrick Frost (Vince) built a solid foundation for the performance. The dysfunctional siblings Suzy, Katy (Cathy Adamek) and Paul (Nathaniel Davison) explored the dynamics of family life in its various lights. Sharp stage direction by Eddy Knight, utilised space to great effect. Backed up by some appropriately quirky folk music, a subtle set and light design by Nic Mollison enhanced the visual focus of the production.

The central theme of the play is sexual harassment in the workplace and the patriarchal power structures that bind and burn the characters. As the tables are turned the torrid undercurrents in the lives of the intrepid urbanites are revealed and their relationships scrutinised. Williamson demonstrates how truth, respect and perspective are concepts that are manipulated in society to achieve certain ends, coupled with the issue of domestic sexual abuse this play has endured and stands firmly as a piece of poignant exploration that tackles issues still relevant in our 'progressive' culture.

Maxim Sharoglazov

## A Theatrical Act of Dissent:

## The Lysistrata Project

*Lysistrata*

University of Adelaide, Union Hall  
Monday March 3

Sitting up at the Unibar relaxing, as one does, after a hard day's studying, finishing my Pale Ale, I was approached and propositioned by two young women in red t-shirts. Their proposition was of a sexual nature, but probably not what you would expect. The current global political climate had led to several discussions on the state of our nation, the insanity of "that Bush" and, pessimistically I must admit, the possibility of peace. These two young women asked me if I would be interested in seeing a production of Aristophanes' great political comedy, *Lysistrata*. I jumped at it immediately, having studied the script years ago and finding it wonderfully funny and poignant. Set in ancient Greece during the Peloponnesian War, it is the amazing story of the women who were able to bring peace to the two warring states of Athens and Sparta. What was their trick? And where does the sex come into it all? The title character, Lysistrata, has the unorthodox idea of refusing all forms of sexual contact between the women and their men. Very soon the men buckle under the pressure from their wives and lovers, not to mention the pressure in their pants, and sue vigorously for peace.

Written around 400 BC, this masterful script has endured the ages primarily because of its powerful message of peace and its ability to reach people, from all backgrounds, on a personal level and make them laugh. The play is as meaningful, thought provoking and just plain funny as it was when it was written nearly two-and-a-half thousand years ago.

Theatre has always been a place for artists and intellectuals to come together and present creations, often, but not exclusively, with political messages, and present

them to everyday people. The Lysistrata Project, I soon discovered, was the culmination of three months' work initiated by American actors Kathryn Blume and Sharron Bower. The idea was to stage simultaneous readings of the ancient anti-war play, around the world, as the theatrical world's opposition to war in Iraq, and war in general. I was stunned by the idea, to unite in peaceful demonstration with thousands of people worldwide by watching this play and supporting non-violent resolutions to conflict. In only three months the idea had spanned over 50 countries, including Iraq itself. On the night of Monday, March 3, we were informed upon entering the Union Hall that there were some 920 different readings taking place globally, an astounding figure, but testament to the feelings of discontent at another American imperialist thrust.

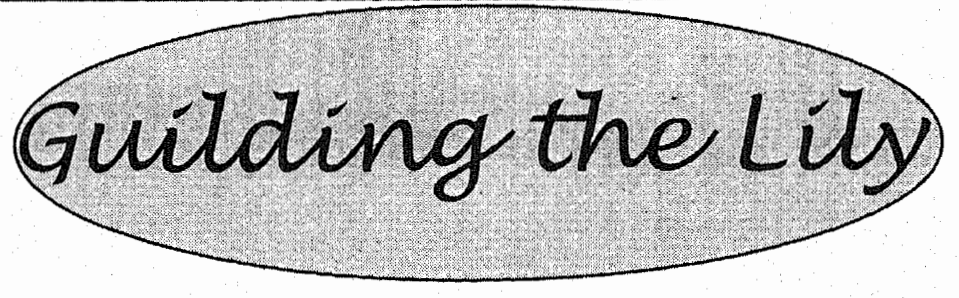
It was a relatively light hearted evening, the issues being counter balanced by the Sahara-dry and often dark humour of MC Peter Goers. Along with Peter's stunning wit, the cabaret trio of Men Prefer Curves served up the lighter side of some feminine issues - dating, dieting and existence in our contemporary world. Together with the humour of the script itself, these served to prove the adage from *One Flew Over the Cuckoo's Nest*, "it's better to laugh than to cry". The only distraction to the evening was the sudden, harsh ring of the fire alarm halfway through the cabaret performance - we suspect set off by militant members of the Young Liberals! We resumed a few minutes later, after the prompt assistance of the fire brigade, and were treated to the talents of young AIT arts and Flinders drama graduates as they began their statement for peace and equality. By the end of the show, there was a great feeling of unity and understanding; we had all been a part of something more profound than any march or slogan. I feel honoured to have been a part of this amazing concept of unity through theatre, having once trod the boards with the zeal I saw on Monday. It was profoundly moving and probably the most inventive, practical and downright enjoyable demonstrations against the madness that is modern war. If you haven't seen or read *Lysistrata*, I hope this can serve as inspiration to do so. The event was a once in a lifetime, but the play has endured two millennia because it proves there is always a path to peace and that theatre can still hold a mirror to the human condition.

Guy Wogan-Provo



Steven Robert, left, and Simon Davey interview each other about the University's upcoming comedy show.

*Guiding the Lily*  
The 2003 Comedy Revue  
Little Theatre, University of Adelaide  
March 15, March 18-22  
\$20/\$15



**Steve:** Simon, you're involved with the *Guiding the Lily* - have you been in any Theatre Guild sketch comedy shows before?

**Simon:** No Steven, not in comedy revues, but I have been involved in several productions including *Much Ado about Nothing* last year. The Theatre Guild is doing something a little different this year including sketch comedy in its season alongside classic contemporary dramas and musical which our audiences are most familiar with. Now Steven, you're also involved in the revue, can I buy you another beer?

**Steve:** Thanks. Yes, I forgot that this is the Guild's first foray into the world of sketch comedy.

**Simon:** That's right. Directors Todd Golding and Fiona Linn approached the Guild board, who were happy to embrace the concept of a sketch comedy show, written and performed by Adelaide Uni students and graduates. I mean, this shit is fucking hilarious.

**Steven:** Well there's no need for profanity Simon, but it does make things funnier, and as such you'll find a lot of it in the show. That and fart jokes. As Todd says, it's not nanna humour, unless your nanna's a cool nanna.

**Simon:** But for those punters who are more easily aroused by intelligent oratory, political satire or James Joyce alliteration, well there's something for you folk too.

Not to mention double entendres, subtle puns, poo humour and song and dance.

**Steve:** Indeed, I'm glad you mentioned the musical numbers - they're bright and big and a lot of fun. And that's what the revue's all about really. It's a fun show to come and see and all the cast and crew have had a great time putting it together... plus you can buy beer.

**Simon:** Well, I'll certainly be there every night and I hope our readers will too.

**Steve:** Yes, come along and see Saddam, Yasser and Ariel in group therapy, our special tribute to serial killing in Adelaide and get the scoop on Natasha's secret comeback career plan. You'll have a fun night.

*Guiding the Lily* premieres on Saturday March 15 in the Little Theatre and runs from Tuesday 18 - Saturday 22 March at 7.30pm. Bookings 8303 5999, \$20 full, \$15 Students.





# a tip top week in adelaide music

## South Paw and H Block 101 @ The Crown and Anchor, March 7

Whenever the Crown and Anchor puts on a punk gig, the outcome is usually quite apocalyptic. And last Friday night certainly did not disappoint. SouthPaw opened to a small but appreciative crowd, the majority of punks staying by the bar, wishing to get thoroughly intoxicated before the main event. SouthPaw's brand of bastard country rock was very appealing to those with a little more broad musical appreciation. Playing a very tight and skilled set, they were impressive, and it is nice to listen to a warm up band that do not play at a million bars a second. Their song 'Rock City' was really cool, sounding like a mixture of glam and country. As good as their tunes were, however, they did not hold on to the audience's attention and onlookers became restless.

Soon after SouthPaw finished their set, H Block 101 had a packed house eagerly awaiting them to finish tuning. Upon playing their first notes, H Block had an undeniable Clash influence, at one stage dedicating a song to the deceased Joe Strummer (RIP). Their live performance

cleverly blended political punk and reggae, which they were forced to use to calm the audience down at their most violent. Like their music, their onstage actions were fast and jerky, making it a very energetic live show. I am quite convinced that they were one of the loudest bands that have ever played at the Cranker. H Block played with such power and ferocity that they whipped the intoxicated crowd into a brawling mess. During favourites such as 'Truth' and 'Punk Police' members of the audience were attracting more attention than the band, acting like bulls and matadors. During all the moments of having their microphones taken off them, stage diving and the occasional flasher, H Block kept playing good-naturedly. It actually seemed like nothing could surprise them. The drug and alcohol fuelled crowd's delinquency may have cut short their set, with H Block choosing not to finish on the usual 'Aunty Pauline'; this was inconsequential. Everyone had got what they came for, to be transformed into a bruised, sweltering mess.

James Cameron



An over-enthused audience member shows off his mosh pit injuries



Unfazed, H Block play on

## Adelaide Music Archive No. 3



Along the timeline of Adelaide's music history the name 'Bijou' rears itself quite often. Bijou was the collective name of many concerts organised around the mid to late '70s in Adelaide. As 'Bijous' became more popular, they became more elaborate; they would involve costume nights or pigs on spits in the middle of the venues. Many different styles of bands played at these, from acoustic performers and country rock to acid jazz or punk bands. Jab are a good example of the diversity of bands that participated in these events. Other notables from this scene include legendary blues guitarist Chris Finner, Dave Graney and metal punks Black Chrome.

JAB

Jab formed in 1976 under the guidance of guitarist/singer Bohdan X. They were inspired by the 'new' krautrock sound being performed by German artists Kraftwerk and Neu!, which was also being emulated by people like Brian Eno and David Bowie. As 1977 came about Jab conformed to a more Lou Reed 'punk' ethic. This combination of influences made their style quite unique, and they found considerable success around

Adelaide. They were headliners at the majority of the later Bijou concerts, which were predominantly held at Crafers Hall in the Hills, but at many other places including the Blue and White Café on O'Connell Street.

Around this time they released their most notable single, called 'Time to Age', a beautiful song sounding like the metallic droning of Kraftwerk mixed with the eeriness of early Cure. Having obtained all the success they possibly could in Adelaide around 1978, they moved to Melbourne only to be included on a few punk compilations before calling it a day. On the Bijou compilation CD (Tomorrow Records) you can find some great live performances of Jab in all their glory.

Interestingly enough drummer Johnny Crash (great name!) and bassist Pierre Voltaire linked up with Sean Kelly (guitar, vocals; ex-Teenage Radio Stars) to form Australian '80s new wave supergroup the Models. Enigmatic front man Bohdan X put out a few solo records before disappearing into relative obscurity.

James Cameron



## Local Gig Guide

A bit of a sparse entry this week, so shape up, crew! This is blatant, free advertising for your band so there is no excuse not to use the powers at your disposal.

Appy Polly Loggies for announcing *The Icons* CD launch for last Thursday. It is actually this Thursday night, at the Rhino Room. Be sure to check it out!

The Activities Department are organising gigs every second Thursday on the Barr Smith Lawns. This absolutely sterling idea is

available to anyone who wants to submit band information to Adelle Neary in the Activities Office. This Thursday Jinx will be entertaining your lunchtime follies. They are a wicked "jazz funk" band that study jazz here. A special hurrah to Adelle Neary for organising this event.

That's it kids! Please don't be afraid to come down here to sort out any of your local music needs, whether they be reviewing, band profiles or otherwise. Contact James Cameron in the *On Dit* office.

## Adelaide University Band Association

This faction has been a part of the university for five years now. From it's most humble beginnings, it has helped spawn such prestigious bands such as **Brer Mouse, Bombscare, Hummel, Paleface, Sonata in Noise** and **Requiem**. In past years services provided by the Association included a free practice space, free promotion, gigs and most importantly, a meeting point for local musicians.

This said, last year was not a high point for the AUBA. Failing to release its promised CD, despite the painstaking efforts by some of the members, and not really getting much else done, the whole Club finished the year in much disappointment. 2003 however marks a new direction for the Bands Association.

Sporting new management, the AUBA promises this year to put all its energies

into organising large gigs for anyone who wishes to participate. Gone are the days when energy was poured into debating over who was going to be vice-treasurer of the Bank of the Red Tartan Pencil Case (the first ever bank account used, and still floating around!). Now the AUBA has a no-bullshit policy and really only has one goal, at least for the first half of this year: to organise a massive, free concert at a well established venue. If you are in a decent band that plays ANY style of music (even if you don't have a band together, and just want to be a part of Adelaide's great local music scene) and want to get your greasy thumbs in this delicious pie, then contact Andrew Fleming at

[andrew.fleming@adelaide.student.edu.au](mailto:andrew.fleming@adelaide.student.edu.au) or James Cameron down in the *On Dit* Office on 8303 5404.



# MUSIC NEWS

**Blixa Bargeld** is no longer a bad seed. After performing alongside Nick Cave for the last 20 years Bargeld has left **Nick Cave And The Bad Seeds** to concentrate on his own musical project, **Einstürzende Neubauten** as well as film and theatre projects. The parting was amicable, **Mick Harvey** stating that "Blixa is irreplaceable, sadly we'll have to learn to get along without him." Tour plans for the band in support for the new album **Nocturama** will continue through Europe as planned with no word on a replacement for Bargeld.

This week **Gerling's** new single 'Who's Ya Daddy' hits the airwaves, and unless you had a brain half the size of a maggot you would've been at O'Ball and seen it rocking out live. The inside story is that the Gerling boys and their manager were raving about how good O'Ball was (as was the crowd who saw them), and they can't wait to get back and visit us again. So much so, that they will be here on Sunday April 13 with **Machine Gun Fellatio** at Heaven. It'll be just like old times.



**Audioslave** have announced their Australian tour. They're not coming here.

Bandwagonist of the century, **Madonna** has announced her new album will be entitled **American Life**. Said to encapsulate her love of being American and her love of peace, it will be released in April. In another Madonna related rant, she has recently signed a publication contract for five children's books. The first, *The English Roses* will be released in September. No release date yet for *Sex: the children's edition*.



**Mogwai** have announced their forthcoming album will be titled *Happy Songs For Happy People*; one of many suggestions by fans to their web forum. This is sure to be much anticipated by the crowd who saw them last year at Music House and were moved to pieces. On a sour note though, the group have given their song 'Summer' to a Levis ad in order to generate some income. Their message says it all: For those who aren't under the impression that we have sold our souls to Beelzebub by whoring our ancient songs out to a multinational can see this bastardisation of all things sacred and indie by going here (link to site)... Don't hate us. We must eat.

**Depeche Mode's David Gahan** has announced the release of his debut solo effort. *Paper Monsters*, produced by Sigur Ros's Ken Thomas, has a current release date of June 2, with the first single 'Dirty Sticky Floors' due in May.



Speaking of dirty sticky floors, **Christina Aguilera** has been announced as the new face of **Versace**. Undercover Media has expressed how **Donatella** was inspired by Christina's success in designing her new collection. Well, I guess when you find someone as skanky as yourself you don't feel so bad about flashing those bum cheeks.



## Massive Attack

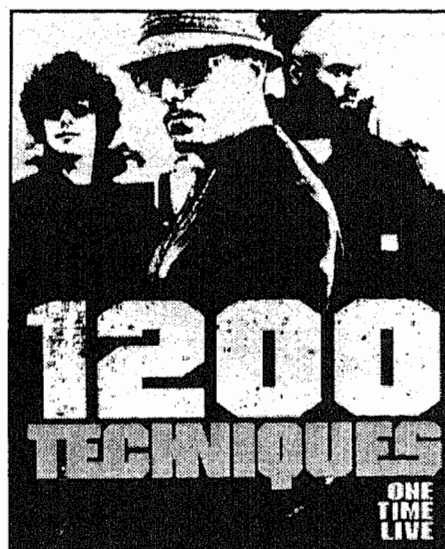
As the baton holders for the emergence of the Bristol scene in the early '90s, Massive Attack have done well in holding their audience's attention. From the point of *Blue Lines*, MA have been regarded as one of the most interesting and diverse acts to break through from the underground electronic scene. The renaissance of their 1998 album *Mezzanine* did more than vouch for that. But now with new album *100th Window*, a new era has begun.

The group is no longer consisting of a three piece core, with Mushroom having left permanently, and Daddy Gee temporarily to raise his family. This leaves Robert Del Naja, aka 3D, who has recently found himself in a drug possession and alleged child porn legal bother that almost threatened to cancel the tour. Allegations of a child pornography link have been denied, and are said to be quashed. Doomsdayers do not fear, for at time of print the tour was continuing for certain. The only changes made were to set back two New Zealand dates.

The question to ask is, how is 3D going to regenerate what three people once did in a live performance? I'm sure if his efforts on *100th Window* are of any indication, we will not be a disappointed audience.

**Massive Attack will be performing at the Entertainment Centre on Thursday March 20**

## LONE DVD REVIEW OF THE WEEK



### 1200 Techniques One Time Live DVD

As a relatively new medium for musical artists, the DVD has potential to break new ground by incorporating visual and aural elements in new and exciting interactive ways. Having said that, this offering by 1200 Techniques is pretty bog standard.

I guess that if you happen to be a diehard fan, this is the sort of thing that

will hit the spot. For anyone else, there isn't that much to offer. This DVD features all four video clips that 1200 Techniques have released, namely 'Hard as Hell', 'See Me Rock', 'Put 'em Up' and 'Karma'. There are also two live gigs that you can have a look at if you should want to. The 'Hi Fi Bar' live set contains performances of 14 songs and a Channel V gig with six songs. The 'live' gigs don't seem to quite capture the energy and hype of the real thing.

The extras are alright, with an interesting piece of the making of the 'Karma' film clip as well as a fairly long (and amateur) interview with Kemstar, DJ Peril and NFAmas. 'Karma' gets thoroughly thrashed throughout the DVD, being used as incidental music for EVERY SINGLE THING. There's also an odd Eastern instrumental performance of 'Karma' which doesn't seem to work well.

There's nothing overly exciting here, but it should sate hardcore fans' bloodlust for the scraps off 1200 Techniques' table.

Yak



# The Necks

Governor Hindmarsh Hotel  
Tuesday March 4

With years of experience and kudos under their belts, a local performance by Sydney's avant-jazz trio The Necks gives a musician and music lover like myself something to be excited about. So, it was with much anticipation that my housemate and I settled down in the cosy confines of the Governor Hindmarsh Hotel on a windy Tuesday night with some glasses of red (the bohemian's drink of choice, natch) for two long sets of avant-jazz of the highest order.

The Necks take to the stage and the applause dies down to silence whilst they reach into themselves to find the music of the moment. Bassist Lloyd Swanton builds off the first piece with a repetitive sliding bass riff. Chris Abrahams' piano joins in and starts to spell out a simple fractured melody; the tone and phrasing recalling a justly tuned gamelan orchestra. Underneath (and yet, somehow, on top at the same time) drummer Tony Buck's cymbal swells and pseudo gong tones shimmer brightly. Abrahams' grand piano is close-miked in such a way that the tones it generates border on electronic; those overloaded microphone break-up sine waves that have all the characteristics of a traditional piano sound, and then some. This is most evident when the piece begins to take form into a dark schizophrenia-inducing melange of frequency clouds and dense block chords.

As the music of The Necks crescendos and builds in intensity, you realise that the three of them don't play instruments, so much as frequencies. Each member pushes the sound-making boundaries of their respective instruments accentuating the resonances and overtones of the piano, the attack and enharmonic crispness of the drums and cymbals, the fingers and wood of the bass. All of it pushing, squeezing; taking over the air and leaving vibration in its place.

Before you even realise it, 40 or so minutes have passed, and after leaving the small but dedicated audience to catch its collective breath, the players return, and the second piece proves even more impressive than the first. Coming on like some minimalist-glitch-jazz hybrid, it opens with crackling snare effects and melancholic piano, before building like a freight train into sustained bombastic percussion and violent piano assaults.

Chris Abrahams' piano playing throughout is nothing short of astounding. A less charming way to put it is to say he plays like a motherfucker. His multi-metered, poly-rhythmic playing is both math-like and emotionally charged. The pianistic equivalent of Coltrane's "sheets of sound", it's all the more amazing because of his ability to physically sustain it for long periods of time. At its most intense you could almost swear you hear invisible instruments:

strings, guitars, mellotrons, or choirs, humming and rising up out of the soundboard. As my colleague Tristan Mahoney pointed out, "it's like he has four hands". Not only that, but he and his colleagues know what to do with them. Like all great musicians, The Necks' policy of restraint belies a superior technique. There's no risk here of the flaunting of chops for chops' sake, but it's quite clear that they all have them in abundance.

This night's performance left little doubt in my mind that The Necks are one of few avant-garde collectives that are worthy of the true meaning of the title. They inhabit that special place where musical artifice and pretence melt away under the truth of pure sound.

dan V



## YOU AM I

Davey Lane talks *Deliverance* with *On Dit*

They've opened for Soundgarden, Oasis and most recently, The Rolling Stones. At last count, they've garnered nine ARIA nominations and six ARIA awards including Best Australian Group, Best Album and their lead singer has taken out Best Australian Male Artist. They've released four consecutive number 1 albums, an Australian honour shared only with silverchair. Despite these impressive accolades, people still ask "You Am Who?"

It's no secret that You Am I are famous for their poor timing and bad luck, but at least what they do comes from their gut, according to Davey Lane, the polite and charming lead guitarist of the band. Being

a fan, I jumped at the opportunity to spend a lazy afternoon talking about their recent release, *Deliverance*, and the future of the band.

Viewed by the mainstream media as the most disappointing You Am I record since their debut in the early '90s, Davey argues that *Deliverance* is more of "a grower," akin to Supergrass' *Life On Other Planets*, which incidentally, was his favourite album from last year. "Everyone who jumped on the 'rock and roll is back!' bandwagon and thought that we'd come back with a garage rock record, which I'm sure we have in us, didn't connect with it as much as we'd like. We just wanted to make, to the best of our ability, a cohesive record. I'm pretty sure that it's a record that you can just chuck on and hear flow quite well. It's exactly the same as constructing a setlist for a show, working out where the ebbs and flows should go and all that. I think we just wanted to make it a whole as it is, rather than a album with a couple of singles and some album tracks, which is why we haven't pushed the idea of throwing out singles. A lot of people let their feelings be known as soon as it came

out but it's one of those records you need to hear a few times to get inside the more acoustic tracks and let it all sink in."

While Australian audiences will soon get a new piece of You Am I through the release of the "Deliverance/Ribbons and Bows" double a-side single, the band are off overseas to show their wares to Aussie ex-pats and lovers of our fine rock export. With the band playing sold-out shows every time they tour overseas, Davey expects audiences to enjoy their live shows, despite their USA label pushing to change the uniquely Australian sound. "I'm pretty confident with what we've got, and I know that the other guys are as well. If they don't like it in America, then it's their problem, not ours. As clichéd as it sounds, we're just there for the music, man. We have a good enough time being able to play shows, let alone play shows overseas."

Davey confesses to still having "little epiphanies from time to time" about playing guitar with his teenage idols. Davey insists that his grand rock moves are inspired by his adoration of the You Am I sound, of which he is now an established player. I know it's a very Tufnel

[Nigel, of Spinal Tap] kind of thing to say but, I just let the music take over. The music just throws me around the stage..."

Planning a small break after this current round of touring, Davey is hoping to play more shows with his side-project, The Pictures. "When we first started, it was something just to tide me over when we had time off. We'd just get up and bash away... we didn't really have any songs, we just made some up before we started playing. It must have sounded pretty terrible, but now we've got our shit together a bit more. We've just recorded a new EP, so I've got some aspiration for something bigger at some point. Tim [Rogers, You Am I's iconic frontman] has got a bunch of new things kicking about too... so many songs I think he could do another record on his own. There's even some more left of centre, acoustic based songs well off the beaten track. I'm waiting and seeing what happens really. I don't think there's an end in sight for You Am I though - there'd have to be something pretty bloody terminal to break us up."

Matty



# ALBUM OF THE WEEK



**Michael Franti/Spearhead**  
*Songs from the Front Porch*  
Liberation

*Songs From The Front Porch* is the first acoustic album Michael Franti has recorded and features a beautiful collection of unreleased songs as well as a selection from his past albums.

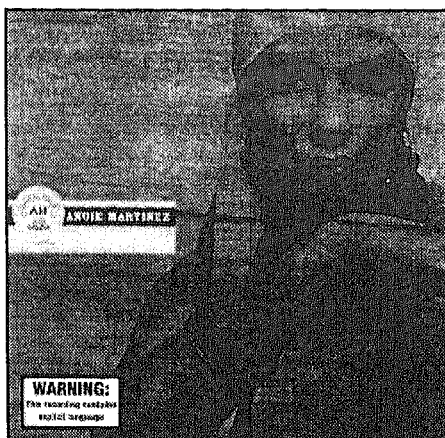
Those of you who saw Franti recently in his acoustic performance at The Gov will

find this album a beautiful tribute to that night. Those who couldn't get tickets to the gig will be able to see a glimpse of what they missed out on.

Though the album focusses a little too heavily on *Stay Human* for my liking, there is a distinctive raw energy in Franti's acoustic style and there are many great new tracks to keep the older fans happy.

With guitarist Dave Shul, Carl Young on bass, a beautiful flute solo and the crowd pleasing craziness of RadioActive, this album is a must have for any Spearhead fan. With less than 100,000 copies produced worldwide, Franti wanted this album to be a representation of all the peace that is needed in our society in these times of impending war. "The record came out of a gentle place in my heart," states Franti, and that sure is good enough for me. Be sure to get in quick before they all sell out. We "hope it brings all who hear it a moment of calm!"

Victoria



**Angie Martinez**  
*Animal House*  
Elektra Entertainment/Warner

Angie Martinez makes an outstanding debut with her album *Animal House*. The tribal sounds and primal beats that aid many of the tracks create a dense and enjoyable musical atmosphere that I cannot easily categorise. I can say, however, that Martinez's strong vocals complement a professional and stylish collection of songs. *Animal House* offers many songs that stand firmly on their own, as well as some collaborations with Kelis, Missy Elliott, Lil' Mo and Sacario (who co-produced this album). In addition, I must give kudos to the album artwork for its cowgirl wood grain finish! Kindly, Martinez has provided some humorous skits to complement some excellent tracks, and gets scumdidliumptions amounts of brownie points for being one of the hippest and most happening new girlies on the block. Angie Martinez presents herself as a refreshing and talented woman who does not rely on product endorsements and various moneymaking antics to support her career. I hope to see much more of her work in the future.

Miss OJ

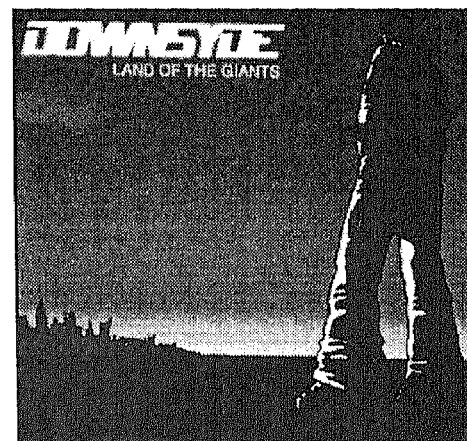


**Various artists**  
*Dance Hits 2*  
Ministry Of Sound/EMI

Upon receiving this double album to review, my mind was abuzz with witty remarks that could be used to slay this album to pieces. It was thus disappointing to shelve some champagne comedy upon discovering a (gasp!) half-decent dance compilation. Although not as well-rounded as the Ministry of Sound's *Chillout Sessions 3* from late last year, there is some absolute gold on disc one, apart from a few remixes that don't

quite deserve to force off the original (see: Cassius' 'The Sound Of Violence'). Standouts come from Paul Oakenfold, Michelle Weeks (Christian dance! A different and bold choice...), Glaubitz & Roc (responsible for the non-Gerling ad for Channel Ten), Paulmac, Tim Deluxe and King of House (with the remix of 'Billie Jean'). Ignore disc two though; it's full of 'doof doof' house crap that just doesn't translate for the stereo in your bedroom. Because the tracks aren't mixed into each other, your deejay friends will love this release, but maybe suggest to them to try to convince the salesperson to sell it at half the price, unless it's Unirecords of course!

The Man



**Downsyde**  
*Land of the Giants*  
Virgin

Listening to the first track of Downsyde's second LP *Land of the Giants*, you'd be forgiven for thinking you were listening to a previously unheard 1200 Techniques song. Thick Aussie accents. From MC's Optamus, Dazastah, and Dynamikes are placed over some relatively simple beats provided by instrument wielders Salvatore and Cheeky, along with some nice Skcratch work from DJ Armee.

The guys are not without talent - the music works, it's just not something I can easily get into. There's a good deal of funk, which is always nice, but I tend to need clearer vocals in my music. This disc does, however, grow on you quite steadily.

This album is not without its stand-out tracks. Personally, I prefer the tracks 'Gifted Life' and 'El Questro', both assisted by female vocalists Jodie and Porsah Laine respectively. Considering these are the only two tracks I've heard on radio, it would seem as though I'm not alone in my opinion.

There is a nice variety of tracks spread throughout the album. From the faster tracks mentioned above, to the slower and darker selections such as 'Hot Days Cold Nights', and the somewhat tongue-in-cheek 'Kingswood Country', along with party tracks like 'Keep It Alive'.

If you liked what you've heard already, or are in the market for some good Aussie hip-hop, the album's certainly worth the investment.

Penmonicus

# unirecords

## Pick of the crop



**Ben Harper**  
*Diamonds on the Inside*  
Virgin

As the follow-up to '99's *Burn to Shine*, Harper's fifth studio album takes him to new, more comfortable musical places. The album, produced by Harper himself and featuring his trusty Innocent Criminals in tow, has a musically eclectic taste. Styles range from reggae on the second single 'With my Own Two Hands' to gospel, funk, rock and blues, or a mixture of all. When listening to the album, one can't help but get the impression that Harper is happy: happy with his wife and young child (who appear in his most recent film clip, blink-and-you'll-miss-it style), happy to be alive and making music. It lacks the painful edge of previous outings like *The Will to Live*. That said, the album is not

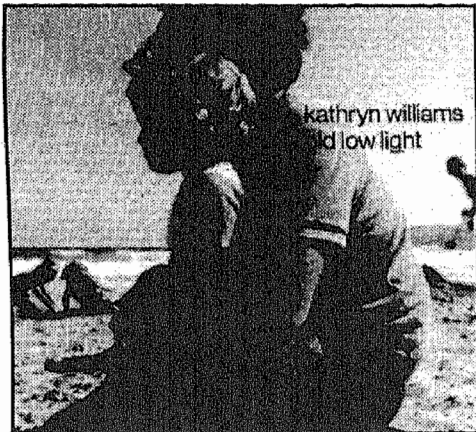
superficial, merely coming from another place in Harper's deep, deep soul. There is a potent spirituality on tracks like 'Picture of Jesus', and a contemplative melancholy on 'She's Only Happy in the Sun'. Definitely an album of variation with much on offer, it's sure to provide fans with many hours of peace and contemplation. Better still, there's tracks on here that will sound amazing live, if you can stand to wait until April 8...

Eskimo Jesus

## Free for you!

If you like the sound of Harper's new album, then you'd be a damned fool not to try and score one of our tempting giveaways! That's right, we've got copies of *Diamonds on the Inside* on offer thanks to the fabulous Cherie at EMI/Virgin. Be at the *On Dit* office at **2pm** on **Wednesday** to be in the running. If there's too many people, we'll be sure to come up with some nefarious thing you need to do, probably involving gymnastics.





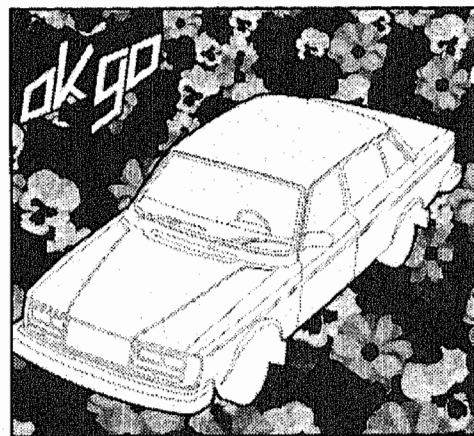
**Kathryn Williams**  
*Old Low Light*  
Caw/East West

When volunteering to review this CD, I was warned off by one of our esteemed (ahem) music subeditors, because it was, apparently, "like Jewel, only British and not as good." Now, a passport is a difficult thing to argue with and I'll concede Ms Williams's voice does sound suspiciously Alaskan on first listen, her band is closer to something Norah Jones would use. And as the title implies, there's nothing flashy about this album; anyone using the word 'revolution' or any variant thereof in association with it will be first against the wall the day after. In other words, she'd better be a damn good songwriter or the disc will only be good for a cheap insomnia cure (not such a bad idea, actually, our hospitals being as they are...).

Fortunately, she is. The songs are more or less what you'd expect: quiet, unambitious, and deeply, breathtakingly personal.

There are no obvious singles (thank God) but 'No-one Takes You Home' and 'Wolf' in particular get under your skin and then stand out.

Jiminy Krikkitt

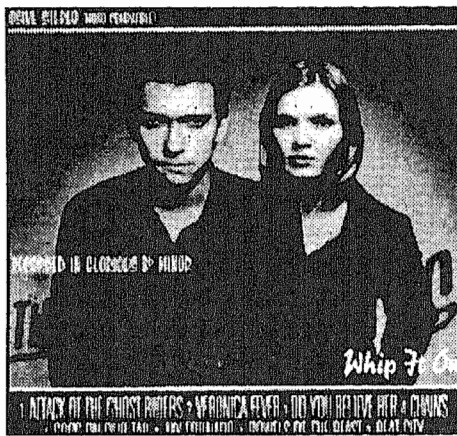


**OK GO**  
*Self-titled*  
Capitol/EMI

American outfit OK GO's self-titled debut album delivers twelve catchy tracks, each one a unique blast of pop rock that will have you tapping, well, not just your feet, but your whole body (if such a movement is possible). Starting off with 'Get Over It', a rock anthem for anyone who hasn't got over something, OK GO make sure that you'll be humming their music all afternoon. 'There's a Fire' reminded me immediately of some of Cake's work, with its funky bass lines,

while 'Shortly Before the End', my personal favourite, brings the album's enthusiastic tone down a notch with its gentle vocal harmonies and its laid back pace. Other tracks, such as 'The Fix is in', and '1000 Miles Per Hour' are almost Blur-esque in quality- perhaps the pop art portraits of the group, (reminiscent of Blur's 'best of' album) are a hidden reference to this particular influence? All up, OK GO is well worthy of a listen.

Aphid



**Raveonettes**  
*Whip It On EP*  
Trifecta

The Scandinavian rock onstaight continues with the Raveonettes' exquisitely pretentious debut EP. The Danish two-piece have for the time being chosen to restrict themselves to the notorious Dogma theory of art, commonly applied to the grittier art house films to come out of Northern Europe.

*Whip It On* is recorded entirely in B sharp minor - a particularly unsettling key that leaves a disturbing impression well after the final track. As if this isn't arrogant enough, the band strictly forbids itself to use any high hat percussion, or, for that matter, any more than three specific chords. Needless to say, such restrictions don't add up to much variety of sound, but that's essentially what the Raveonettes are all about: dirty, bare-boned garage pretension.

These guys won't save us from the likes of POD just yet, but at least they're trying in their own peculiar way. Look out for the Raveonettes' second EP *Whip It Off* which is apparently recorded in 'glorious B sharp major'. Hats off to them.

Tristan



**Songs: Ohia**  
*The Magnolia Electric Co.*  
Trifecta/FMR

With the help of Steve Albini, who produced an album called *In Utero* by some obscure Seattle band, Songs: Ohia present a sweet little alt-country blues record that will be sure to please. Employing an armada of stringed devices (from lapsteel and mandolins to regulation rhythm and bass guitars), a wurlitzer and an array of vocals, yet managing to retain a lo-fi sound that doesn't force itself upon you, *The Magnolia Electric Co* nimbly plays with your senses and emotions. It's no redneck hoedown, but some may still find it difficult to adjust to the sound; slightly West of the Lemonheads, with less charm and pop appeal, and sorta like Nick Cave, but not quite as brooding. There's a several sonic flaws that complement the raw and sentimental sound, giving one the impression that it is not clinical perfection but a soulful edge, even a celebration of human frailty, that is being sought. With all tracks as strong as each other, there's not much choice but to get stuck into some whisky with the ol' boys and throw on this LP.

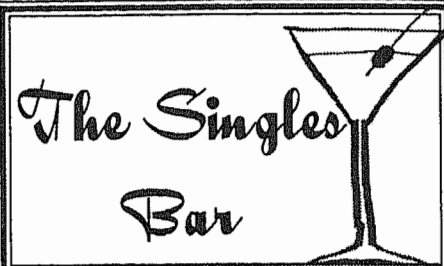
Matty



**Unwritten Law**  
*From Music in High Places*  
Warner/Lava Records

The *Music in High Places* series of CDs and DVDs has proved to be an interesting gauge of a band's capacity to play in somewhat adverse situations. This recent release from Unwritten Law has a distinctive 'unplugged' sound and consequently, causes me to appreciate it more than I normally would. The quality of this recording is very high, and has a different sound to typical Unwritten Law recordings. Many of the songs have an upbeat but cute and punky rock-pop groove to them. The rockabilly style 'Blame It On Me' deserves a mention. Other personal favourites from this disc are 'Before I Go', 'Up All Night', 'Cailin' and 'Rescue Me'. The raw, genuine nature of this disc makes it enjoyable (or at least enticing) to a wider audience than usual for Unwritten Law. The band also demonstrates some heartfelt song writing I had not before experienced. Unwritten Law have undoubtedly presented a tight and catchy album that sets a high standard for future *Music in High Places* releases. They deserve about four Girl Scout cookies out of five.

Miss OJ



**The Androids**  
*Here She Comes*  
Zinn/FMR

Here we have Plasticine and Superjesus guitarist Tim Henwood out front of his own band, and it sounds like Blink 182 would if they dropped all their wannabe-punk pretenses. Lyrically horny but musically sexless, this is passable guitar pop. Comes with a video for their last single, if anyone cares.

Jiminy Krikkitt

**Pearl Jam**  
*Love Boat Captain*  
Epic

While Pearl Jam are in many respects a shadow of their former selves, this single is a real grower. The roaring guitar lines of their earlier albums might have been retired some time ago, but Eddy Vedder's distinct vocal patterns creates a new, more mature sound. Listen to it a couple of times, this tribute to those who died at the Roskilde Festival in Denmark in 2000 is one of their best releases in recent years.

Matty

**Clipse**  
*When the Last Time*  
Star Track/Arista Records

The single 'When the Last Time' is the first from Clipse's debut LP *Lord Willin'*. You may remember Clipse from Justin Timberlake's classic 'Like I Love You'. This is one of the highlights from The Neptunes-produced album. Both Pharrell Williams and an uncredited Kelis (humming) help create a knockout hit. The beats and electronics make even the most passive get up and look for the nearest dance floor.

Alex Moran

**Butterfly 9**  
*Give It Up*  
ABC/Universal

While appearing to be a less sophisticated Waikiki, Butterfly 9 show real promise, but is too 'disposable pop' to make any real impact. There's a heavy Beatles influence too and a nod to Billy Joel with a cover of 'She's Always A Woman' as a b-side, along with their last single 'Another Perfect Day' (featured on *The Secret Life Of Us*). Stay tuned, they certainly have some talent in the backseat.

Matty





# Wholesome Family Fun: Join a club today!



### German Club

AGM WP Rogers room, Union House  
Thursday March 13  
Enquiries: Beth Nosworthy, President  
0421 095 004  
beth@sprawl.com.au



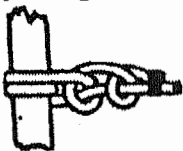
### Engies Pubcrawl

Friday March 14th, 2003  
contact Nick Roach for details  
0413 384 823  
nick.roach@student.adelaide.edu.au



### Film Society AGM

Monday March 17 2003 1pm  
WP Rogers room  
Allan Taylor for enquiries  
8364 4916  
allantaylor98@hotmail.com



**Society for Creative Anachronism**  
AGM Monday March 31 2003, 7pm  
WP Rogers room, level 4, Union House,  
Western end, up two flights of stairs!  
Contact Chris Seglenieks for further  
enquiries or if you can't find  
the room: 0417 804 776

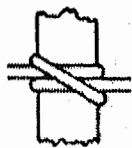
### Meditation

Tuesdays March 11 and 18. 1.10 - 2pm  
Counselling Centre, ground floor, Horace  
Lamb Building. FREE. BOOK on 8303  
5663 or CALL IN.



### Meeting the demands of University life- A workshop for first years.

Wednesday March 12. 1.10-2pm  
Counselling Centre, ground floor, Horace  
Lamb Building. FREE. BOOK on 8303  
5663 or CALL IN.



### Time Management

Monday 17 March. 1.10 - 2pm  
Counselling Centre, ground floor,  
Horace Lamb Building. FREE. BOOK on  
8303 5663 or CALL IN.



### Mature Students' Association

The Mature Students' Association will be  
holding its AGM, following elections,  
sometime near or on, Monday March 31.  
Keep watch on Union Building notice  
boards for the details, which will be  
posted after Monday March 10.

### The Australian Apple University Consortium (AUC)

AUC is offering programmers the  
opportunity to meet Apple's  
development teams.

Last year, two students from the  
University of Adelaide successfully  
applied, one of whom was lucky enough  
to win an iBook at the conference!

Students must apply via the AUC web  
site and the closing date is March 28,  
2003. Also, you must have spoken with  
me as the local AUC coordinator about  
your application before you send it in.

Details about the conference can be  
found at [http://developer.apple.com/  
wwdc2003](http://developer.apple.com/wwdc2003)

Dave Munro  
Room 3038

Department of Computer Science  
Ph. 8303 6173  
email. dave@cs.adelaide.edu.au



### Wine club AGM

Stag Hotel, East Tce & Rundle St  
corner 6.30pm. Enquiries: Alex  
(Sandy) Godfrey 0417 309 704 or  
sandy156@hotmail.com

### Overseas Students' Association

The OSA is organising a social gathering  
(PROJECT X) for March 12, 2003 at 5.45  
in the Wills Student Lounge. There will  
be a barbecue

- entry will be \$2 on the day. In  
addition there will be a slideshow of  
the O'Camp that was held in Victor  
Harbour on February 21-23.

Thanks.

Victor Otieno Asoyo  
President OSA 2003



### Notice of an AGM

the Adelaide University Soccer Club will  
be holding its AGM on Thursday  
March 20 from 8.30pm at the British  
Hotel, Finnis Street, North  
Adelaide.

All financial members and interested  
persons are invited to attend.



### Beddybys

Single bed for sale. Good condition,  
virginal previous owner. \$20 o.n.o. Call  
8232 0585.

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

### Aries

You briefly toy with the idea that fire  
engines are red because they have six  
wheels, and six multiplied by two is  
twelve, and twelve inches is a ruler, and  
a ruler is Queen Elizabeth the Second,  
and Queen Elizabeth the Second is a ship,  
and ships sail on the sea, and the sea  
has fish in it, and fish have fins, and the  
Finns hate the Russians, and the Russians  
have a red flag, and fire engines are  
always rushin' everywhere so that's why  
fire engines are red. It is important to be  
rational this week.

### Taurus

Chances are, Taurus, you will have a  
birthday this year. If you are 26 this year  
you will turn 27.

### Capricorn

It is time to put down that well  
thumbed book by Henry Miller and move  
to the tropics... NOW BUDDY!

### Cancer

Old friends, distant relatives, your  
parents and other people you have not  
successfully alienated occupy much  
headspace this week. This is probably your  
subconscious telling you you are a  
hedonistic wanker.

### Leo

This week you will continue to be  
blissfully happy in your Burnside mansion  
with your brand new Mercedes Benz but  
of course you will find something to  
complain about because you are an  
avaricious, megalomaniacal pain in the  
arse. Can't you just be happy you're not  
going to war or writing horoscopes for a  
student newspaper.

### Libra

After contemplating immortality you  
will realise that one day you will die.

### Virgo

It is likely you will become disillusioned  
this week due to the present transit of  
your head in Uranus. Wake up and smell  
the coffee... and stop complaining it is  
not instant coffee like the stuff your  
parents had as a kid.

### Scorpio

Much has been said of efficiency lately  
and by and large this a sound concept but  
this does not mean it is a good idea to put  
a toilet in the dining room.  
Try to get some exercise this week.

### Sagittarius

You may find yourself becoming  
discouraged at the concept of only twelve  
personality types in the world- this is  
mainly caused by the fact that your mood  
swings are so erratic many think you have  
approximately 73 personalities.  
Furthermore it emanates from the fact you  
know that astrology is bollocks.

### Pisces

Chalk faces smile at you, Mrs Death  
laughs, the elevators break, political  
landscapes dissolve and you are really  
confused.

### Gemini

You finally get rid of all your bad  
clothes from the '80s by donating them  
to a charity. Your chances of getting these  
items back is quite high, as those who  
take them home keep returning them  
with notes like, "too hideous even for  
the '80s".

### Aquarius

When celebrations go awry and you  
find yourself strapped naked to a stobie  
pole with black shoe polish smeared on  
your genitalia just remember :  
GIVE PEACE A CHANCE.



