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On Dit is the weekly publica-  
tion of the Students' Association  
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The opinions expressed herein  
are not necessarily those of the  
Editors or the Association.

Send your submissions to  
[ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au).  
Weekly deadline is Wednesday.



Hello there - I'm the  
*Italic Hand of God*. I  
take many forms, in-  
cluding Editors' notes,  
half-bright photo cap-  
tions and private email  
correspondence. The editors use me  
to help justify some of the things they  
say (and what they allow other con-  
tributors say) in On Dit. Sometimes  
I seem a little smarmy, but JC & Stan  
figure a moderate sprinkling of cute  
little notes helps readers feel less  
intimidated by their mysterious pres-  
ence in the paper. See if you can count  
the number of times I pop up on the  
following pages and send the answer  
to [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) before  
Friday April 9 and you could be in to  
win a fabulous prize!  
[or a dirty limerick - Eds].

## Blessings:

Danny, the ever-dilligent Dans, Dan (as in Murphy),  
Emma, Leo & Steph, Matt Walton, Bek for just being  
nice, Hagemann, Chris the good-natured apprentice, Oz,  
The Boss, the drummer from Love of Diagrams, Mikey  
B, Victor the Victor, *The Italic Hand of God*, the guy who  
sold us Quake 3 on ebay, the fine peeps at the Jade Mon-  
key, the mad scientist who invented whipped coffee, Taj  
Mahal's spiritual advice, all the eds around the coun-  
try for sending us their kickarse work, Peta, everyone  
else who kept us sane during the Seven Edition Stretch  
- peace be with you all.



# ROADMAP TO WAR?

## The controversial assassination of Sheikh Ahmed Yassin

The prospects for a peaceful resolution to the Middle East crisis have again taken a turn for the worse, with the founder and spiritual leader of the Palestinian militant group Hamas being assassinated by Israeli forces on March 22.

Sheikh Ahmed Yassin was killed after being targeted by an Israeli helicopter gunship. Witnesses claim the wheelchair-bound cleric had just finished his morning prayers, and was exiting a mosque when the gunship opened fire. In all, three missiles were fired, killing Yassin as well as his bodyguards.

The attack is the most significant Israeli assassination since the nation

**PRIME MINISTER ARIEL SHARON LIKENED YASSIN TO A PALESTINIAN OSAMA BIN LADEN, AND DECLARED THAT ISRAEL HAD A "NATURAL RIGHT" TO DEFEND ITSELF AGAINST SUCH AGGRESSORS.**

announced its policy of 'targeted killings' back in September 2000.

International response toward the legality of the assassination varied. Israel was quick to defend its actions, maintaining that Yassin had incited and inspired acts of terror against its

people. Prime Minister Ariel Sharon likened Yassin to a Palestinian Osama bin Laden, and declared that Israel had a "natural right" to defend itself against such aggressors. In what could be interpreted as support for this view, the United States, along with Australia, refused to condemn the attack, instead issuing separate statements emphasising the right of Israel to defend itself, although cautioning both sides to exercise restraint.

However, political leaders of Europe and the Arab world were much more forthright in their condemnation. The European Union, in a joint-statement by its foreign affairs ministers, denounced the assassination as an "extra-judicial killing contrary to international law". Similarly, British Foreign Secretary Jack Straw claimed the action was "unacceptable, unjustified and unlikely to achieve its objectives". The UN Security Council also put forward a resolution thoroughly condemning the attack. However, a US veto ensured the motion's failure.

But while opinion remains divided over the legitimacy of the assassination, leaders and commentators alike appear to be in agreement towards its probable consequences. Despite Israeli claims that a Middle East without Yassin will "be much better off", most predict the assassination will spark a new wave of violence across the region. Even the US has admitted it is "deeply troubled"

by the possible consequences.

This is because Yassin was a highly influential public figure to the Palestinian population, not only as the spiritual figurehead of Hamas, but also as a provider of welfare and support to the poor. He was indeed respected far beyond the bounds of the Hamas fellowship. Nowhere was this demonstrated more clearly than at his own funeral, where an estimated 200,000 Palestinians lined the streets. Many commentators now fear that Yassin's martyrdom could influence previously moderate Palestinians to support and sympathise with the militant struggle against Israel. This would lend further strength to terrorist groups such as Hamas, and could thoroughly undermine the influence of the PLO, which is striving for a two-state compromise with the Israeli government.

On top of this, there are also widespread fears that the assassination could further exacerbate the religious dimensions of the Middle East conflict.

**BUT THE ORGANISATION HAS STILL VOWED BLOODY REVENGE WITHIN ISRAELI BORDERS, PROPHEISING THAT SHARON'S ACTIONS HAVE "OPENED THE GATES OF HELL"**

Some commentators have mused that because Yassin was a religious symbol to many Muslims across the globe, the action could be interpreted as a Jewish attack on the Muslim faith itself. The worldwide Muslim demonstrations condemning Yassin's killing, from Syria to Indonesia, certainly support this proposition. Some even suggest that we may see a marked increase in terrorist activity against Jewish targets across the globe.

Hamas, for its part, has promised that its operations will not extend outside Israel. But the organisation has still vowed bloody revenge within Israeli borders, prophesising that Sharon's actions have "opened the gates of hell". And no one is doubting the veracity of this warning. Israel has stepped up security across the region, and has already intercepted two Hamas militants intent on opening fire upon an Israeli beachfront settlement.

It thus appears that Yassin's assassination may only inflame terrorist activity in the Middle East, at least within the short term. However, this may not be Sharon's chief concern at the moment. As we go to press, Israel's Attorney General is deciding whether to bring corruption charges against the Prime Minister, an action widely believed may result in Sharon's resignation.

In the meantime, we can only ponder whether the 'roadmap to peace' still has any relevance in the region, or whether it has been permanently thrown out the window.

Nick Parkin

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Whilst alive Sheikh Ahmed Yassin endorsed the security features of the new Volvo S40

# SAUA Roundup

*Now slightly less cynical!*

Spirits were high prior to the last meeting of SAUA Council, thanks largely to the relatively successful National Day of Action held earlier that day.

The main item on the agenda was the final presentation of reports from this year's crop of Orientation Directors. It was hoped that the issue of the directors' honoraria would come up, particularly in light of the fact that Orientation will by all accounts make an uncharacteristically sizable profit in 2004. Would Council reward the efforts of their Orientation team for the first time in three years?

Not surprisingly, the highly anticipated decision was postponed until next meeting, due in part to the fact that the overall Orientation budget is yet to be finalised.

Rest assured that the annual tradition of Directors attempting to slag off everyone who had pissed them off over the Summer in their reports was alive and well. Unfortunately, little escaped Council's careful eye for vitriol.

Orientation Co-ordinator Victor Stamatescu's report was a particularly enjoyable read. Summarising the dramatic highs and lows of a man who at times appeared to be carrying every portfolio, the report contained a number of recommendations for next year's crew, along with more than a few smug jibes directed at the SAUA.

*After all, if you run a profit, you're the Toast of the SAUA. Last year's crew put in the same amount of work as ours, but they were taunted and booed until*



*The Orientation Peeps. Clockwise from top: Belle Hammond & Chris Kelly (O' Week), Patty Moore & Andrew Flemming (O' Ball), Alexis Buxton-Collins & Sarah Eckermann (O' Camp), Victor Stamatescu (Orientation Co-ordinator) and Josh Rayner (O' Camp). Don't they look nice? I don't care what anyone says, I take the best goddamn pictures. I should get a raise, I should.*



*Council's throats were sore.*

Ho ho. Stamatescu's presentation was a cathartic, poignant and largely pointless exercise. Few Councillors and Office Bearers will be around for next year's Orientation, but hung off of every word of his heroic tale. Look out for the independent release of Stamatescu's biographical docudrama, *O'Co - The Destruction of a Man*.

Stamatescu also touched on some of the problems that the O' Week Directors faced, largely due to a couple of isolated incidents of tomfoolery, over eager liquor sponsors (encouraging staff to pass out labelled plastic bottles as opposed to regulation cups) and the impact of the Fringe Festival. "The problem was that we were spread over two lawns. We countered that by having our food and beer in strategic places, but it just wasn't the same." It was agreed that next year's event will benefit from both the absence of the Fringe and a careful eye on the provision of alcohol.

The juiciest discussion was an *in camera* argument about how to address allegations of sexual misconduct on O'Camp. Nothing was achieved, save for President Alice Campbell accusing Council of descending into a tit-for-tat battle of the sexes. The frayed tensions were largely due to post NDA fatigue, although Campbell's ability to keep council debate under control is often erratic at best.

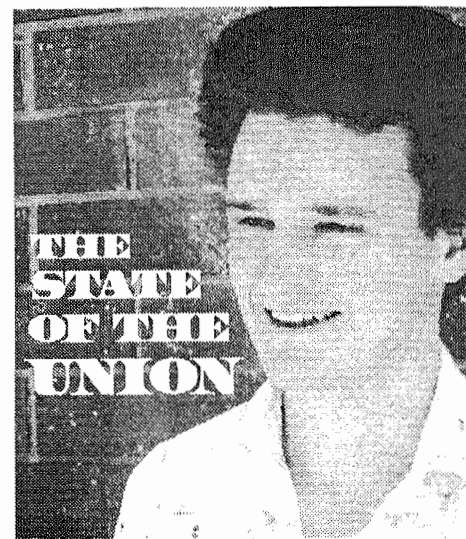
After some investigation, *On Dit* was relieved to learn that the young O'Camper in question was far from assaulted. Council's main concern was with regard to an abuse of authority on the part of a guest on camp. Rest assured that next year's Camp Directors will be encouraged to take more care when deciding who is allowed on the famously debauched first year camp.

Stay tuned next term for the details of the Orientation budget (including our paltry honouraria).

Stan & JC



*The major political factions on campus are (in no particular order): The Network Formerly Known as the Independants, the Liberals (Action), Make A Difference (MAD), The Labor Right (Unity), and the National Organisation of Labor Students (Activate). Odd, how the pictures seem to match their politics, no?*



The F-word is taboo in our Union. No—not *fucking*. We talk about that all the time. I mean the word *faction*.

Factions come out to play each spring for our Board and Students' Association election. Behind their banners and tight Bonds shirts lurks maybe the most complex political system on any Australian campus.

Sometimes this makes our Union look like the ultimate closed shop. On the other hand, the intense contest to recruit brings welcome fresh faces into the Lady Symon Building year on year.

So last election the formidable old guard gave way to a mostly novice Board and Students' Association.

How can we bring in this many students every year? Do we—gasp—need to dump our factional system?

Before any such revolution we should put to rest some widespread myths. Whatever their faults, factions do not undermine democracy. (*Depends on how big they are, Rowan -Ed*)

They might take their names from the big parties but our opinions are always our own. If Mark Latham called to boss me round I would give him that other F-word.

Factions can also help students vote informed. When some election hopeful thrusts her ticket of names at you, you can be sure they support her agenda.

The better question—which will never go away—is whether this is the best framework for student representation. Factional rivalry often obscures the big picture or makes politics too personal.

Today this rivalry is much less fierce and petty than even two years ago. So is the system as we know it breaking down anyway?

Even if the answer is No, in this new climate we at least have the chance to ask why factions are taboo, and think about whether they should be.

**Rowan Nicholson**  
President  
Adelaide University Union

4

*On Dit has remained non-factional for four years, and in no way endorses factionalism in any way, shape or form. Remember that come Election Week.*

# The National Day of Action



After the debate surrounding the conduct of student protests on and off campus, all eyes were on last Wednesday's student run National Day of Action against the possible implementation of the Federal Government's review of Higher Education. Would students welcome the protest, or would it provoke even more cynicism about the relative health of the student movement?

The principal aim of the national protest was to make loud and clear students' opposition to the Federal Government's reforms – particularly the parts of the legislation that would allow institutions to increase the number of full fee paying students and raise HECS charges by up to 25 percent. The legislation has already been passed by the Australian Senate, leaving it

**Our SAUA rats responded by suggesting that the SAFU reps had ruined what had already been achieved with their own brand of 'separatism'.**

up to the Vice-Chancellors themselves to implement the changes. As such, student organisations around the country have been furiously lobbying their respective university administrations (already starved of Federal assistance) not to give in to the temptation of cashing in at the expense of students from lower economic backgrounds.

From the beginning it was obvious that security on the North Terrace Campus was on edge. The head of security was seen pacing up and down outside the campus bookstore, mumbling something about the successful student occupation of the Flinders University Senate Chambers into his mobile phone. However, rumours about a similar plan for Vice-Chancellor McWha's office, or a possible repeat of last year's bizarre storming of Liberal Member Trish Worth's office proved to be unfounded, much to the

relief of university administration.

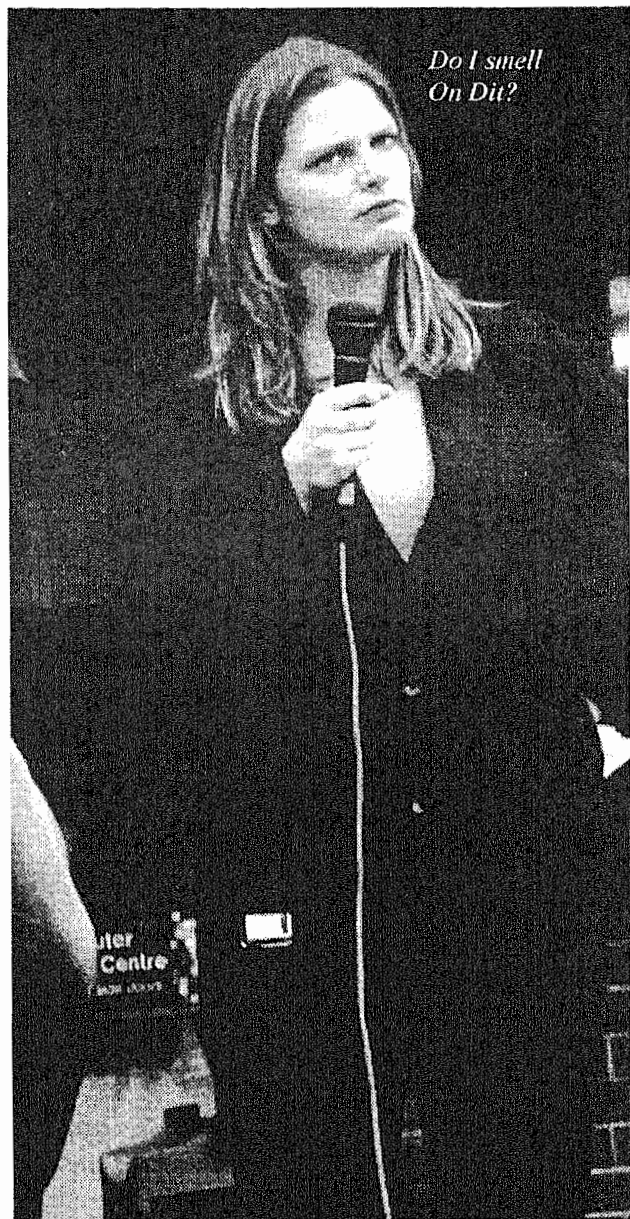
After a verbal stoush between SAUA President Alice Campbell and members of the organising collective about the what to do after the initial speeches, a crowd of between 150 and 200 students of varying political persuasions made their way towards Trish Worth's Frome Street office with the intent of plastering it with bumper stickers. The crowd was greeted by a smattering of media and a predictable but modest police presence.

Perhaps the most unpleasant incident occurred outside the Mitchell Building, shortly after a list of demands was presented to Acting Vice-Chancellor Professor Penny Boumelha. Still glowing from the previous week's student occupation, members of the Students' Association of Flinders University accused SAUA Office Bearers of failing to 'get anything done.' Our SAUA rats responded by suggesting that the SAFU reps had ruined what had already been achieved with their own brand of 'separatism'. This added to the earlier controversy surrounding the SAUA's inclusion of three representatives of the Federal Labor Party in the list of guest speakers, at the expense of more 'activist' speakers.

The most striking thing about the event was something approaching the air of an open forum for students to discuss the future of higher education. By recent historical standards, the participation of general students was heartening to say the least. ALP Candidate for Adelaide Kate Ellis even had to field some curly questions about whether or not she could rule out a Latham government raising HECS, regardless of its promise to repeal much of the Howard Government's reforms. The crowd also took notice when more than one SAUA Councillor attempted to incite some debate about the issue of defence spending at the expense of higher education funding, as well as new ideas about protest tactics.

This was the kind of participation that many hoped would counter the much-maligned stereotype of 'feral' left wing activists bleating at their jaded constituents. Here's hoping both SAFU and the SAUA will allow this trend to continue.

Tristan Mahoney



# The Students' Association brings you Education Week

## Monday

Walter Young Garden

(next to lower ground Napier)

*What do we want from a higher education system?*

Breakfast – Hot pancakes, fried eggs or good old fashioned cereal.

## Tuesday

Barr Smith Lawns

*What is it like for women in education?*

*Why do we have HECS and what's all this about free education?*

Lunch – Ah, that beautiful smell of sizzling meat!

Find out about the issues that affect women during their time at uni from the wonderful SAUA women's department.

Watch out for our fantastic entertainment feature for the day – sit down and check out our short skit outlining the history of university education and fees over the last thirty years

## Wednesday

Hughes Plaza

*What sort of difficulties to ATSI students face at university?*

*Who or what is NUS?*

Lunch - with a bit of variety including soup and other goodies.

At 11:30am don't miss the special performance put on by the ATSI department to promote indigenous issues in education

Find out about NUS – our friendly national union of students reps will be around to answer questions and tell everyone a bit about what they do

## Thursday

Barr Smith Lawns

*If HECS is increased, where will all that extra money go?*

*How are companies like Mobil and Santos eroding the quality of university education?*

Lunch – before you go out for celebratory drinks for the end of term get some food into your belly!

Find out about the effect on universities of entering into relationships with multinational companies.

## And throughout the week...

There will be heaps of information about higher education issues around the place, particularly in relation to the new reforms, so look out for the education department table and all the education reps running around encouraging you all to get involved.

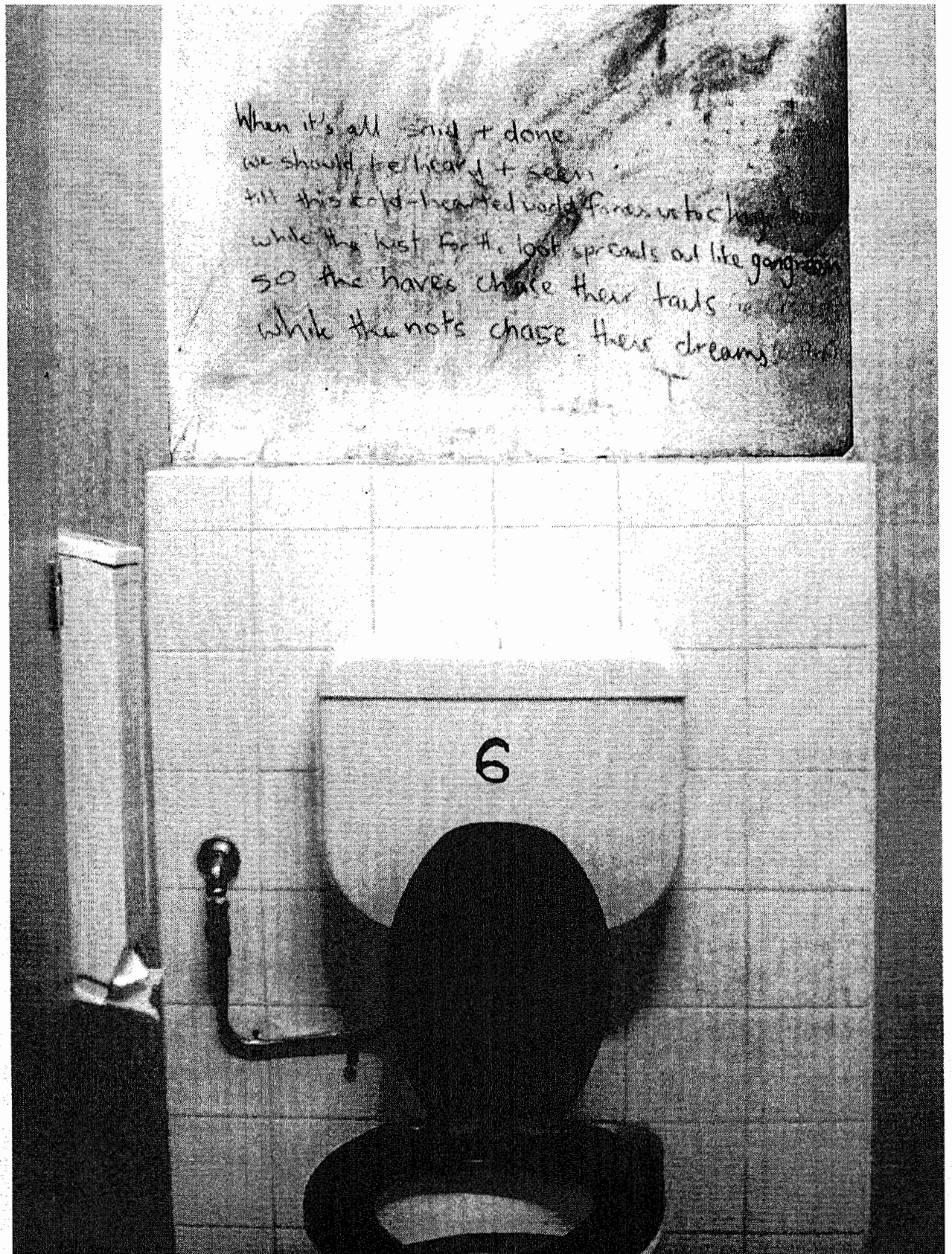
We have some showbags filled with goodies and more information that will be handed out during the week, as well as entertainment and visual cues around uni to get you thinking about how you feel

about our university and the education you're getting here.

There will be a white board up every day where you can voice your complaints/suggestions and we will be launching our slogan competition. Plus you can buy a funky T-shirt for an awesomely low price of \$10! You might even be able to win a leftover keg (we are still working on that one)!

For more info:

[aurelia.stapleton@adelaide.edu.au](mailto:aurelia.stapleton@adelaide.edu.au)



# WHO WOULD JESUS BOMB?

*Send your answers to  
ondit@adelaide.edu.au.  
Winners announced  
next edition.*

# LETTERS

And the EDITORS did lament that no one was reading their tome, and they did wail and there was much gnashing of teeth. And unto them a voice spake, "cover this parchment with righteous smut, and my people will rejoice and take heed of your shite little rag." And the EDITORS obeyed the voice, and it was good. And lo, there came a nasty bastard to speak at the Academy, and the people did curse him, and others cursed those who would speak against him in an allegedly crass and unsophisticated manner. And there came a great debate in the EDITORS tome, and the EDITORS did say "Gosh, what a shitstorm we've made. Let's blow this one horse popsicle stand!" And it was so, and it was good.

## Whittaker strikes back

Dear On Dit,

I have been extremely (pleasantly) surprised by the amount of healthy debate the protest issue has sparked in this publication. The wide variety of viewpoints, coupled with the willingness of those involved and on the periphery of the activist population to provide input makes this one of the most exciting public debates I have seen at this university. This is exactly the kind of pluralism that is needed if the student body is to reclaim its former creativity and forge a new niche from which to jimmy open the locked doors of power.

Min Guo and (to a lesser extent) David Pearson responded specifically to my article in last week's edition and I would like to respond to both if I may.

Firstly to Min. My experiences of your intelligent input on these issues, the few times I have heard them, have been quite excellent. Therefore I approach your comments with a great deal of respect already forged. I do, however, think that your attachment to the Labor club may cloud your objectivity in this matter to some extent.

While I can understand your objectives, I also think that there is a time and a place for party politics and a time and a place when such polar and banal constructs can detract from the message being sent. I will freely admit that I did not see any Labor club member engage in any of the actions that were mentioned (except for low-level 'yelling of abuse') for the time I was present. However, I was, in many respects, talking broadly about the current student protest movement as a whole, within which the Labor club is influential and obvious. It was not immediately apparent who exactly was from the Labor club, however the ubiquitousness of the Labor Club banner suggested by its size alone that the Labor club had a large presence. The mechanics of protests are such that, when such a symbol is utilised, it can easily be perceived as the driving force behind the entire event. Not only does this create a perception that the Labor club is heavily involved in the protest, it also sends a message to most people that the Labor club endorses the views of those speaking on behalf of the issues. This may, or may not, be the case, but a blunt instrument has an indiscriminate effect and I would caution you to keep in mind

how the perception of your actions may counterbalance their intent.

I am completely sold on Labor as a better government, but I am acutely aware that it is only the best of the two options available. Whether or not you wish to admit it, the political dichotomy in Australia is something that inspires apathy. Mark Latham, while being somewhat different and irreverent, is not so much 'fresh' as vaguely reassuring. The Labor party does, indeed, represent a difference in many ways, but its existence within a political polarity that actively stifles alternative voices is a hindrance to the creative process in this country. This protest was a case in point. Ostensibly it was probably organised by the SAUA, but the overwhelming effect (to me anyway) was of a Labor rally. This slots the protest straight into the political construct that has created the apathetic response in Australia. While you would obviously not construe this as inciting apathy, and while it is not for that small number of you who are actually engaged in the activity, I assure you that when confronted by it most people switch off or begin to wonder when the first scuffles will break out. I think, perversely perhaps, my article manages to hit the nail smack on the head regarding apathy.

Finally, you class my lumping of 'those behind the Labor banner' with others at the protest as ignorant and ask me to look closer. I would counter that, while that is usually what I attempt to do, on this occasion I feel it was more important to be less discerning. When the news casts feature protests they do not say "Labor students were well behaved and did not get involved"! Those watching will generally not look too closely at the actions of one group or another but will immediately assume the worst of any group. If those 'militant' protesters cannot reign-in their militancy, and you cannot reason with them, then perhaps it is not the best forum to be exhibiting your views. Again, it is perception that counts, a fact that seems to be sadly missing from much debate.

Except for that given by David Pearson. My first comment here is that it was you, David, who were spouting some of the worst rhetoric. However, I hasten to point out that I agree with the sentiment, just not the delivery. Let me go on.

On your first comment, originality doesn't have to come from within. Look outside your square. Don't sit there racking your brains, look to this publication (for instance) and utilise the forum as a means of collecting

ideas! Use the university e-mail system and sympathetic lecturers to gain access to the student masses and ask them. Ideas will not walk into your office and many of us, in the more complicated modern world with massive confusions in our available time, cannot come to you. The ideas are out there, they just need to be utilised. The recent phenomenon of 'flash-mobbing' provided perhaps a novel idea around which political protest could have been organised as one example.

Your commitment is not in question, it is your methods. Once again, I applaud your enthusiasm but nobody has all the answers to your dilemma. Personally, I am a terrible motivator and I am at a loss for good ideas. However, working insidiously (and needlessly after the amazing response to the issue) I have attempted to galvanise some debate of the issue in the student populace by utilising one of the forums available - On Dit. Debate and discussion, argument and opinion can often yield the most amazing solutions to seemingly intractable problems. Incite these things and you will soon be wading through, not just good ideas, but the personnel to carry them to fruition.

I can accept that you got media attention, but I contest it was not positive attention, and that is what you desperately need. I have argued your position in this debate before, against overwhelming odds and have managed to come back to the same conclusion as above; it is perception that counts! As much as it may sound stupid at first, Adam Moore's 'Laughing Protest' is an excellent idea, and one that would probably get some good coverage by a media starved of quirky, interest stories and rolling in stories involving violence and political upheaval.

I must apologise, lastly, in that I feel that I am not heavily-enough involved in these issues. Once I would have convinced myself that this meant I should shut up and stay quiet, but I have come to realise that, even though I can't always be there on the front line, I can make a difference. I can throw thorny questions into the mix and I can stoke the fires of creative argument. From the forge of debate will come answers to the questions that plague us. I wish everyone well in their endeavours to mitigate the current state of the world. We all have a part to play, and the diversity of our differing roles will, ultimately, provide strength upon which we can claw the world back from those people who were no too different from us thirty or

forty-odd years ago.

Regards  
Brett Whittaker

VSU

Dear Eds,

I have read all the articles and letters from your last couple of editions but was very surprised that no-one picked up a very controversial university related line from Tony Abbott's lecture.

It refers to what Democratic Club's campaigned for in the late '70s. Voluntary membership of student political organizations. I was very surprised that no one from the Union, SAUA or NUS was up in arms about it.

Note that Abbott was very careful to isolate this statement from a pro-VSU platform. I can't speak for the Democratic Club here but I interpret this to refer to his views about NUS and Student's Association representation.

Leave the good things the Union supports such as the Sports and Clubs Association but call to account the SAUA and the NUS representatives who do not appear to represent the greater number of students. I'd never heard of NUS before the protest last week and judging by the number of people protesting they definitely don't represent the average student. Has anyone actually done a survey on how many Engies vote at elections?

Regards  
An Observant Student

Coke or V?

Dear Eds,

Firstly, you guys do an alright job you know that! Who cares if you stir up a bit of crap. All's well that ends with you guys not being hanged!

I just wanted to write in an say that your good "friend" David Pearson is a bit crazy. We all remember the last student elections... one of his many performances (but the downer visit was still his best). I just wanted to say thanks for putting a name to that mad mans face. I keep seeing this physco but passionate dude around the uni organising stuff and in the middle of all the action. And well Dave....go easy on the V energy drinks, mate.

Just a student





## Briefs blows

Dear Eds

If one were to spend their entire University career as say, a Law/Arts student with their entire timetable concentrated around the Ligertwood and Napier buildings, one could be forgiven for thinking that the Adelaide University Union existed solely (SOLELY) to run a coffee shop of dubious quality named Briefs. I imagine one could potentially find this quite an irritating situation, given the large amounts of dollars one contributes to said Union. I imagine that such a student could also potentially be disappointed by the fact that it costs over \$5 for a crappy cup of coffee (small size, mind you) and a muesli bar- a combination which can be purchased cheaper from a (notoriously expensive) Petrol Station shop. I also imagine that the Union doesn't care enough to adjust this situation, so I shall just shut up.

### Cross-Eyed but Concerned

PS- I hear there was an NDA the other day..... however I have come to the conclusion that students not directly involved with the organisation of such events, are meant to find out about them by telepathy. Why is it that those who work so hard at getting our votes each year, do not at least do us the courtesy of showing up to the odd lecture to let us know about such important events? Is being part of the in-crowd a prerequisite for this knowlege?

## Pull your socks up

Dear On Dit,

I have a few choice words for SAUA president Alice Campbell. Her behaviour at HECS National Day of Action was in my opinion unacceptable. I don't have anything against Alice as a person but her leadership skills leave a lot to be desired.

Firstly, to not allow a Socialist Alliance member to speak at the NDA rally was disgraceful considering that instead three ALP (Alice's own party) members were allowed to speak. Tell me that is impartiality at work!!! Resistance/Socialist Alliance are the only group I can see that has an active presence on campus. We are out there promoting rallies and awareness of events amongst students. I have had students approach me at various stalls saying that they do not see the other groups doing the same kind of work we do. Still, Socialist Alliance speakers had to jostle (almost literally) for the right to speak.

Secondly, I don't believe the education issue should be a chance for the ALP club members to launch an election campaign, especially when the

candidate for Adelaide was asked if the Latham government if elected, would considering not raising HECS at all, and she could not answer. Education is a pressing issue that requires the unity of student political bodies, and the SAUA president's representation of one party does not give her the right to prize it over others, especially when she is the leader of a body that is meant to represent ALL students. We need to work together and stop the infighting if we are really to achieve anything. Pull your socks up, Alice. This issue is not about one faction's perceived dominance over another.

Disappointed,  
**Melissa Hughes**

## Do I smell a Liberal?

Dear Eds,

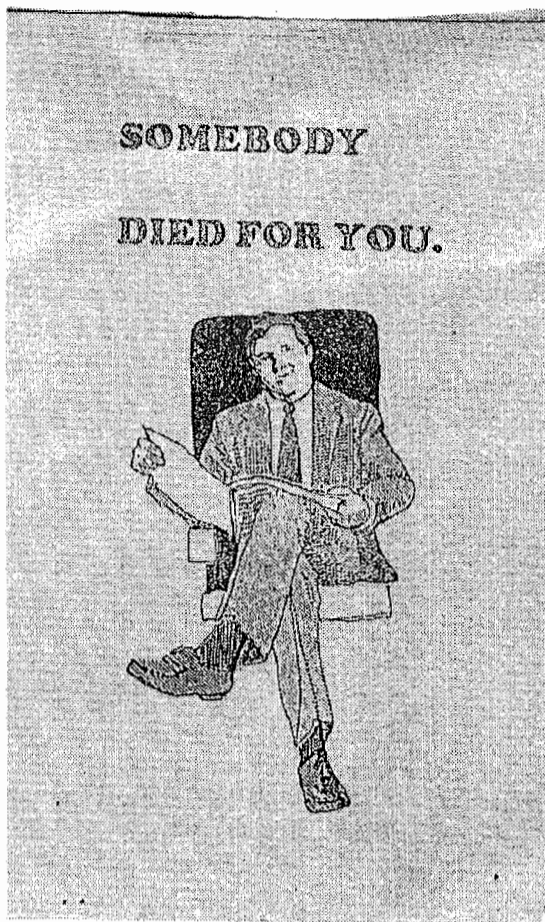
Hmmm, can I smell a looming Federal Election in the air? Certainly that's the feeling I get from Secretary of the Adelaide Uni Labor Club. (See last week's *On Dit*).

I was at the Abbott Lecture and I didn't see any one from the Labor Club campaigning about healthcare, quite the opposite, some of the loudest protagonists at the lecture were members of the Labor Club. How ironic? No one handed me information about Labor Party health policy. I wasn't aware that the ALP had a health policy, or any policy. It's nice to see that ALP student hacks in an election year honestly believe that the ALP is a fresh alternative to eight solid years of Federal Coalition government.

The reality is quite different. The ALP is a divided Party. Its Factions are split over National Security. Kim Beazley supports a hard line on Illegal Refugees and Terrorism, Federal ALP President, Carmen Lawrence is totally opposed to the detention of refugees. Mark Latham wants a second Sydney Airport at Badgerys Creek. Leo Mcleay believes it's not needed (and is said to have been prepared to quit the Party over the issue). Laurie Ferguson says that a Labor Government will lift taxes, Bob McMullan says they won't. I ask you Min, what are the ALP policies? I know of a couple. A Superannuation policy with an \$8bn Black Hole and a ridiculous and clearly dangerous National Security policy of bringing home Australian troops from Iraq by Christmas. Even the UN has come out and said that Australia should stay in Iraq until that country can stand on her own two feet.

If the Labor Club makes no apology for representing the ALP on campus, then Min must have a hell of a time putting together a Labor Club policy booklet!!

Yours Sincerely  
**Sam Duluk.**



*That was the last letters section till next term. Send your letters to [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) and we'll cram 'em all in the bumper first edition back. Tra la la. Thanks to everyone who's written in so far - a healthy letters section makes us look goood. Smee.*

*Keep your letters under 700 words and free of racist, sexist, homophobic or defamatory material. Try to be nice, lest we write smarmy italic comments all over them. Oh, and go easier on our political masters. We have to look them in the eye on occasion, don't you know.*

Jim CARREY    Kate WINSLET    Kirsten DUNST    Mark RUFFALO    Elijah WOOD    Tom WILKINSON

You can erase someone from your mind. Getting them out of your heart is another story.

# Eternal Sunshine of the spotless mind

M 15+

RECOMMENDED FOR MATURE AUDIENCES 15 YEARS AND OVER  
MEDIUM LEVEL COARSE LANGUAGE, SEXUAL REFERENCES

IN CINEMAS APRIL 15

# HECS Fees

## "Stop your bitching"

When I'm not on the streets fighting terror, or climbing the illustrious ladder of opportunity, I find solitude in that I can find pessimism and continuous complaining at my local university. The topic of this year was HECS – and no doubt anyone who has crossed the uni grounds and has a pulse has heard about the horrid things that will happen to students in later years. The recent protests in Adelaide and Australia alike have been large-scale, and recently some interstate students saw first-hand what the nozzle of a capsicum spray canister looks like.

Okey doke, so in a couple of years we're faced with higher fees. boo-fucking-hoo – it was going to happen sooner or later, and hey, it's not going to happen to us anyway! It's stupid to see that the university student body is still complaining about something which we can't really change, and right now I'm not sure that we'd want to.

Now before I go into greater detail, I'd like to get a few things straight. The last thing I want is to get an e-mail from a thousand lefties saying that I'm an insensitive prick. I don't want people saying, "You support the liberals, you're a dick" because I don't. I don't support the Liberals, I don't support the Nationals, I don't support any party. I just support freedom of bullshit, and right now the protests of Adelaide uni are a waste of time.

First of all, pretty much all of the other universities have chosen to raise HECS fees. Yeah, there are a few exceptions, but generally the Universities have increased their fees. Say Adelaide University chooses to keep fees low. Say that we then can't get the extra financial support for lecturers, facilities, and alike. What's going to happen to our education? The prestige and quality of our degrees are going to cark it. Universities which now have increased funding due to HECS will be providing a better education, and employers will recognise that and reward jobs accordingly. While Adelaide, with their lower prices will be known as the cheap, but shitty university. You get what you pay for.

I'm sorry, but me, like many others would be willing to pay that little bit extra so that my degree will remain competitive. No one likes paying extra for something, but we can't afford to have an inferior degree. The rewards of a better job could easily cover for the increased expenses. And what the hell are these increased expenses anyway? \$3,000 to \$10,000 extra for a degree! With the jobs that good university degrees provide, this would be covered easily. It's not like once you get slapped with a huge expense that needs to be payed immediately, it is spread out over your working life. Let's cut the bullshit - this increase really isn't that much in the long run.

Sill people protest about the University. When you look at it, we have it pretty good. Anyone who has an e-mail address would have received a message from the Vice-Chancellor himself, asking us to comment on the proposed reforms. They're actually wanting us to comment about the proposed changes. That is something which not many universities have done. Nearly all universities didn't care – Monash was a classic example.

But people still complain. I have recently seen signs asking for us to not vote for the Liberals or the nationals in the next election. Two things, what's the fucking use of that, and what's the alternative? Realistically, the Labor party is the only real alternative for government we have come the end of 2004. Where the hell are their university polices? I'm a pretty up to the date guy, but I've heard no mention of any chances of the new HECS policies being repealed by Mark Latham, so as far as I'm concerned we'd be just as worse off with the change of government, than without it.

Now I am sure there are democrat, greens and independent supporters out there who would say that their parties could make government. That's crap, complete and utter crap. Unless Tasmania is allocation several hundred extra federal seats, or *Good News Week* returns with the bubbly Natasha Stott-Despoja, the Greens or the Democrats have no chance of making government. The Senate? Well, these parties passed the legislation in the first place . . .

What also pisses me off is the signs I see around the university saying "Education for All". Good idea folks – how about you give a fuck about the TAFE students? These students are faced with bigger problems than we are. Throughout Australia, TAFE has increased their fees from anywhere from 25% to 300%! Yes, that's right 300 fucking percent. And this stuff isn't placed in a payment plan – it's paid up front. Our problems don't seem that bad do they? Where's the A.N.U.S. (Australian National Union of Students) on this one? I don't know, no-one seems to give a fuck. I wonder why.

People could argue that TAFE students are different to university students and shouldn't have the right to student activism. Those people are assholes. If you ask me, it's because ANUS and alike know where the decisions for raising TAFE fees are coming from, and ladies and gentleman let me give you a hint, it's not from federal government, no. Yes that's right, the fees set for the TAFE institutions are set by the state governments. And you know who runs ALL of the state governments currently? The good old Labor Party.

On one hand, ANUS and alike are bringing hope to University students nationwide as they protest against fees, and of course the Liberals and Nationals. But what about the TAFE students and their 300% rises? Not relevant really, who cares about 300% increases? After all, that would mean ANUS would have to protest against the Labour Party, the one that they are in bed with.

So if you ask me, stop complaining about the HECS and get on with your degree. Prices rise, and as soon as you get used it, you can get on with your degree and get an awesome job with the help of a good university, which will remain good because of decent funding. You get what you pay for, so stop bitching.

If you disagree, get back to me at [acington@hotmail.com](mailto:acington@hotmail.com).

**Robert Acington**

PS: There is one thing which we should complain about. That's the full fee paying places. No-one likes rich dumb kids except the government. I think it's a crap idea that people who work hard are kicked out because a rich kid took their place. You have my permission to complain about that.

I've got an idea, instead of increasing full fee paying places, why not auction off the original ones? For rich parents who already pay shitloads to get their dumbass kid educated, why not pay a bit more? Hey, everybody likes rich people competing against each other to see who can throw the most money at the university. . .

*There are so many things wrong with this person's argument it's hard to know where to begin. Perhaps he's not serious. Perhaps we'll publish the correspondence around it, just to save you the effort of responding (and that means you, Pearson). -Eds*



Quoting Robert Acington  
<acington@hotmail.com>:

Hey All,

I've written a bit of an article for your paper. I'd love to see it published. No doubt that you will find it controversial, but after the bondage edition, I'm sure you're up to the challenge,

All the best with the paper, it's a good read,

Rob Acington

Quoting On Dit  
<ondit@adelaide.edu.au>:

You've got some attitude, Mister.

I'll publish your incendiary little article, but only because God is watching me. If He wasn't, I'd hunt you down and rip your lungs out for even SUGGESTING that I should pay 25 percent more for my piece of shit arts degree.

You make some valid points about TAFE fees and NUS's failure to represent the downtrodden vocational student. The Labor Party and NUS should be ashamed of themselves. However, the rest of your argument is complete spaff.

There is a perception in Australian

society that the taxpayer should subsidise Higher Education as little as possible. In a just society - the kind of society that we as students should be working towards - the state would be reducing student debt. It's because of half-bright smart bastards like you that we live in a country where the fields of learning and academia are held in as much esteem as the goddamn legal profession.

Don't you get it? Your education isn't just another fucking service. You shouldn't have to "get what you pay for." If you did, the "rich kids" whom you hate so much would get a better education than you. Do you see anything wrong with that? Are you daft?

And another thing. There's nothing wrong with students complaining. That's what we're supposed to do, fuck. Complaining about students complaining is almost as stupid as saying that we should fuck our little brothers and sisters because lifting a finger to protect their right to Higher Education could affect the quality of our own. Christ. Can you imagine a world where students stop complaining? When we stop complaining, who's left? I'll tell you - the elderly.

I'm as embarrassed by student activism as you are, Bob. Those feral lefties nevertheless have a point. "You get what you pay for, so stop bitching" is

not a point. It's shite.

Warmest Regards  
Tristan Mahoney  
Editor, On Dit

PS

ANUS was a joke ticket at Adelaide University five years ago. NUS is the national union. Well done not knowing the name of the union of which you are apparently a member, or even bothering to look it up for the article that you expect me to publish. I PISS in your general direction.

Quoting Robert Acington  
<acington@hotmail.com>:

Dear Tristan,

Thanks for your comments. I know that i'll be fighting people left and right about what I'd said.

I think I should make my attitude towards student activism and HECS clear. I don't like paying more, no-one likes paying more. I also think that student activism is essential, it is a voice which the public needs to hear. However, I think that in this instance, AND AT THIS TIME, it would be no use to continue complaining.

If you refer to my article, you can see that I never mention protests in a general sense, nor do i mention the protests in the past. What I mean, is that at this current time, since other universities have done it, and a change of government would bring nothing, and that TAFE students are overlooked, this current protest is not that useful. Here's an example.

"and right now the protests of Adelaide uni are a waste of time."

You're right, we need student protests. But Adelaide Uni wouldn't have much to gain for this one.

Please take my article with a pinch of salt.

Bob,

PS: I know its N.U.S, how could i not with all the signs?

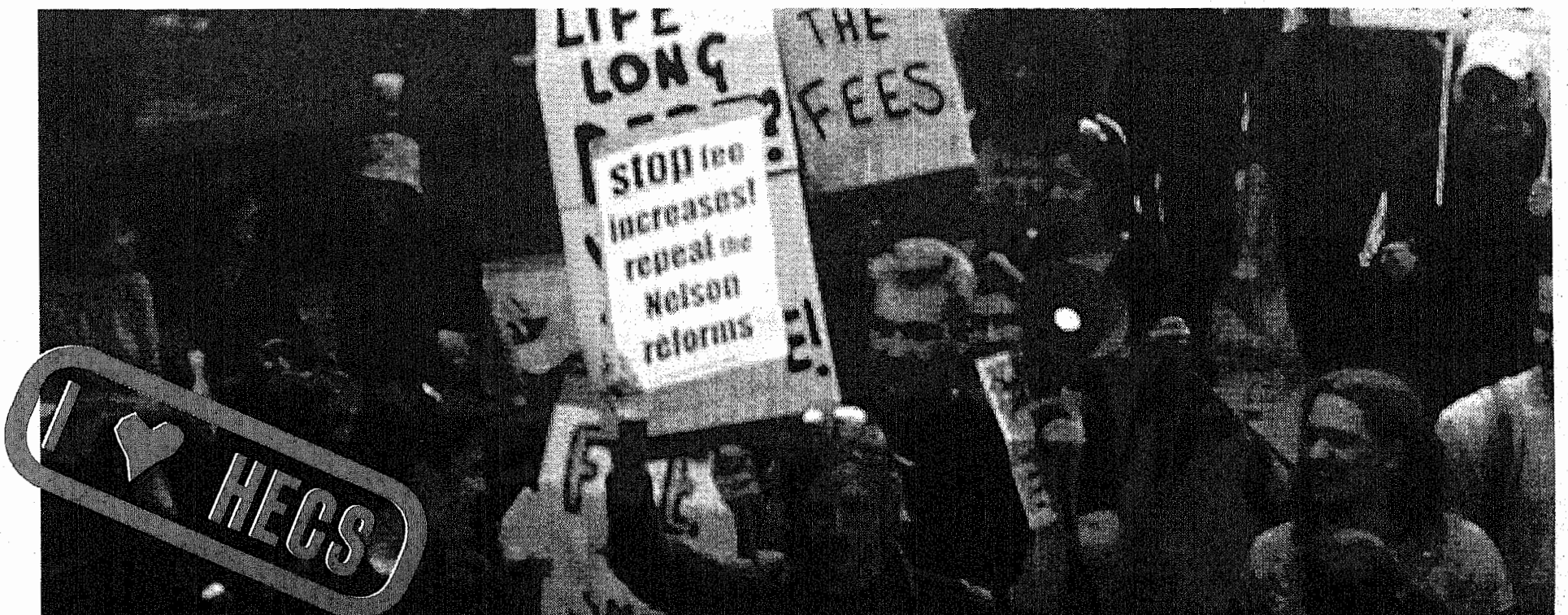
**bitch. n**

**A female of the canine species.**

**bitch. v**

**Deeply mysogenist term used by non-idealists to describe excessive forms of complaint and/or protest.**

11



# Dr Activist,

## or How to Stop Worrying and Love the Students.

Some of the people I talk to on campus don't even know about Brendon Nelson's higher education reforms. A few actually agree with them. But the general sentiment around the place seems to be that they're crap.

Without going into too much detail here (it's been done elsewhere, including in this distribution), the effects of the reforms that are most concerning are the impending increases in Higher Education Contribution Scheme (HECS) fees by one-quarter, and the provisions for 35 per cent of all university places to be full fee-paying.

These two changes, in particular, are what some students are getting worked up about on campuses around the country. But there's a major gap between the number of students getting active, and the number who generally think the reforms are crap. The challenge for the activists, who basically want the package scrapped, is to provoke those who silently think it's crap to actually voice their disapproval in some way that's going to get the government, the opposition, or the public to sit up and take notice.

There's a perception, particularly among 'activist' students, of widespread apathy on-campus. They point to the general non-response to Tony Abbott's visit a few weeks ago; to the low turnouts at Election Week voting tents; to the relative ease of getting a pub-crawl (as opposed to a rally) up and running.

The word 'apathy' is often used when describing University of Adelaide students, or Adelaideans, or Australians in general. My software's thesaurus lists 'lethargy', 'laziness', 'boredom' and 'indifference' as alternatives. In this sense, I'm not sure 'apathy' quite captures the mood.

If 'apathy' is the correct word, how do we explain the 100,000-plus who marched against invading Iraq in early 2003? The 250,000 who closed Sydney Harbour Bridge for Sorry Day in 1998? The fiery atmosphere surrounding Alexander Downer's visit last August? I think these are more than just blips on the radar. Something provoked people, on each of these occasions, to actually express their opinions.

For instance, I perceive my grandmother to be basically 'apathetic'. But then she told me that her seniors' club welcomed representatives from a prominent bank to discuss 'modern banking'. After going through the intricacies of ATMs and B-Pay and Internet Banking, the representatives asked the group if anyone had any questions or comments. Completely off her own bat, my grandmother

went out on a limb and denigrated the entire modern banking system, with its high fees, branch closures and staff sackings. She was making a heartfelt statement about the neo-liberalisation of the banking industry, and found a lot of supporters among her fellow members. I can imagine that the bank's representatives, who were probably looking forward to a nice easy afternoon with the oldies, wouldn't have known where to hide.

Sure, some people are just generally apathetic; for whatever reason, they actually don't give a toss. It's not my intention here to examine in great

detail apathy as a social phenomenon, but perhaps guys like Durkheim were on the right track when they wrote about socialisation and its flip-side, alienation.

Alienation and apathy are definitely conditions to worry about. The theory is that, without its dissidents, society is dead. So what creates apathy? Could it be that dissidence, practiced over a long period of time to little avail, leads to a state of apathy?



Those who think the reforms are crap, but who aren't necessarily doing anything about it, comprise a worrying majority on campus. "Yes, they're crap, Russell", I'm told by world-weary twenty-year-olds, "but we can't actually change anything."

Worrying? You bet. There's one effective method to stamp out dissidence in autocratic societies, and that's to ignore the dissidents' message while punishing their actions. Take the armed forces, for instance.

So, what to do? The ideas of rallies and marches and protests and strikes served industrial, 'western' societies reasonably well for quite a long period of time, culminating in the 1960s and '70s, where the Vietnam War, Woodstock (not

just the name of Snoopy's bird-friend), Watergate, and Bruno Lawrence (bless his soul) encouraged a campus culture that really, from all reports, needed no such encouragement. But do the same tactics work now?

For almost a quarter of a century now, the neo-libs have increasingly controlled the agenda, to the point where the only feasible political counter-strategy on a national level is the slightly less offensive 'third way', dreamed up by Giddens and adopted, to varying and sometimes amusing degrees, by Blair, Schroeder, and now Latham. The game, as a result, as changed a lot from those very colourful

days of our parents' youth. Now, the public service is politicised. Workers are either casual or on contracts that provide for immediate dismissal without cause. Dole recipients are forced to work to repay their 'debt' to the hard-working taxpayers. Asylum seekers are imprisoned without due process as 'illegal immigrants' who have 'jumped the queue'. Funding to private schools goes up, as if to reward parents who have made the 'correct' decision regarding their children's futures. University students are introduced to the concept of 'investing' in one's own future.

Suddenly, Australian society is made up of individual competitor-consumers, in the dominant economic discourse. In the current debate, one effect of this may be that many students, who may have swallowed this discourse and feel they need to compete strongly for "that job" at PriceWaterhouseCoopers, don't want their reputation to be that of a 'troublemaker'.

I would argue that another major effect is far more subversive. By introducing the concept of 'investing in oneself', the neo-libs have essentially polaxed the antithetical concept of 'community'. If

students accrue large HECS debts as a means of 'investing in their futures', for instance, why is anybody surprised when they piss off overseas to avoid paying it back? And, more relevantly, why, again, are current students supposed to care that future students will be forced to pay even higher fees, perhaps even up-front?

Yes, the reforms are 'crap'. But, asks the average student, smitten by their future as one of globalisation's success stories, 'what's it got to do with me if I'm graduating in six months?'

Somehow, these are the students that must be recruited if the 'activists' are ever going to achieve their goals. Sure, they might be persuaded to march once or twice, as Adelaide's suburban middle-class was persuaded to do last year as an invasion of Iraq became more and more likely. But, they may well conclude, fat lot of good that did: the invasion happened, Howard involved Australian troops (but not Parliament), and now I'm actually starting to wonder whether the dismantling of Saddam Hussein's regime morally eclipsed all the lies and civilian deaths...

But wait. "Suburban middle-class". Could we have stumbled upon a possible solution to the apparent 'apathy' problem on-campus? We must remember that we live, now more than ever, in a world of mainstream. Hollywood blockbusters control the box office

and increasingly inform popular culture. Terrible "Idol" covers of the Moving Pictures song that once provided the soundtrack to an emotive Balfour's ad blares from Rundle Mall shop speakers. Politically, and importantly here, 'groupthink' has become the dominant media discourse.

Wait again. Hasn't it always been like this? Wasn't the anti-Vietnam War movement popular because it was so much more than a 'movement', it was a 'popular culture' in itself?

So maybe, on this analysis, it is the activists on campus who have got it all wrong. Their demonstrations, for noble causes, are actually alienating the mainstream student body from those causes. Activists, then, need to engage with the body, rather than decry its 'apathy'. To do so, perhaps they need to use their collective imagination to examine methods of dissent other than traditional protests, marches, rallies and strikes.

Russell Marks

## No Understanding Anytime: Why the Left Is Morally Bankrupt on Iraq

Pessimists might be forgiven for thinking that last week's election in Spain gave the bad boys the upper hand in the war on terror. After all, the new socialist government promises to give Al-Quada everything it ever wanted short of installing Islam as the national religion, including pulling Spanish troops out of the peacekeeping in Iraq, distancing itself from the US and taking a more "nuanced" view on terrorism.

The Spaniard's move threw scores of anti war journalists, left leaning politicians and laughable public intellectuals into an orgy of speculation on whether the defeat of Jose Maria Asnar's government would be followed by those headed by Bush, Blair and Howard.

Heaven forbid a bit of political analysis when you can jump to simple conclusions. Ignoring other factors at play (most notably the previous governments inept and exploitative attempt to portray the national tragedy as the work of ETA for political advantage), this conclusion ignores the single most crucial fact about the peace movement: it is intellectually bankrupt, has no real ideas about what to do in Iraq (save from leaving the country to civil war) and is rotten to the core with anti-Americanism and anti-Semitism.

Need Evidence?

Just take a look at the demonstrations across Australia and the world to mark the anniversary of the war in Iraq.

In Sydney, organisers managed a turnout of just a couple of thousand. Twenty Thousand marched in that city against the war a year ago (where were they?). Melbourne too was stretched to produce real protestors, even if

the air was thick with leftist 'solutions' to the world's problems. "RACIST AUSTRALIAN IMPERIALIST TROOPS OUT OF THE SOLOMON ISLAND AND IRAQ!" and "FOR UNCONDITIONAL DEFENCE OF NTH. KOREA AGAINST IMPERIALIST ATTACK! DEFEND NTH. KOREA'S RIGHT TO NUKES!" read one pair of signs sighted at the rally, which represented the sort of foreign affairs and historical intelligence on hand. What a no brainer.

Other world capitals managed to pull much bigger crowds but the ideas on display were even more divorced from reality or reason.

For starters, the protests showed that Zionist conspiracy theories and anti-Semitism are still fashionable concepts with the left. Israeli flags were burned and posters equating the Star of David with the Nazi Swastika (and Bush with Hitler) were seen from Aman to Jordan and the beaches of Rio de Janeiro.

Those who protested with such vigour against the possibility of accidental civilian deaths in Iraq still seem far less concerned when Israeli children are deliberately blown up in the quest for Palestinian 'liberation.'

Like a perennial comedy fest communist and other extreme left parties also crawled out of the rubbish bin of history; in India they demanded the immediate release of Hussein and his Baathist party mates, and took the time to smash up a Citibank branch for good measure. When the protestors weren't demanding Saddam's immediate restoration, they were drawing moral equivalents between the ex-dictator and George Bush. Sloppy connections were followed by the toppling of effigies representing Bush

and Blair, as an easy way to denounce the liberation of Iraq while ignoring the tortured dead in Saddam's mass graves.

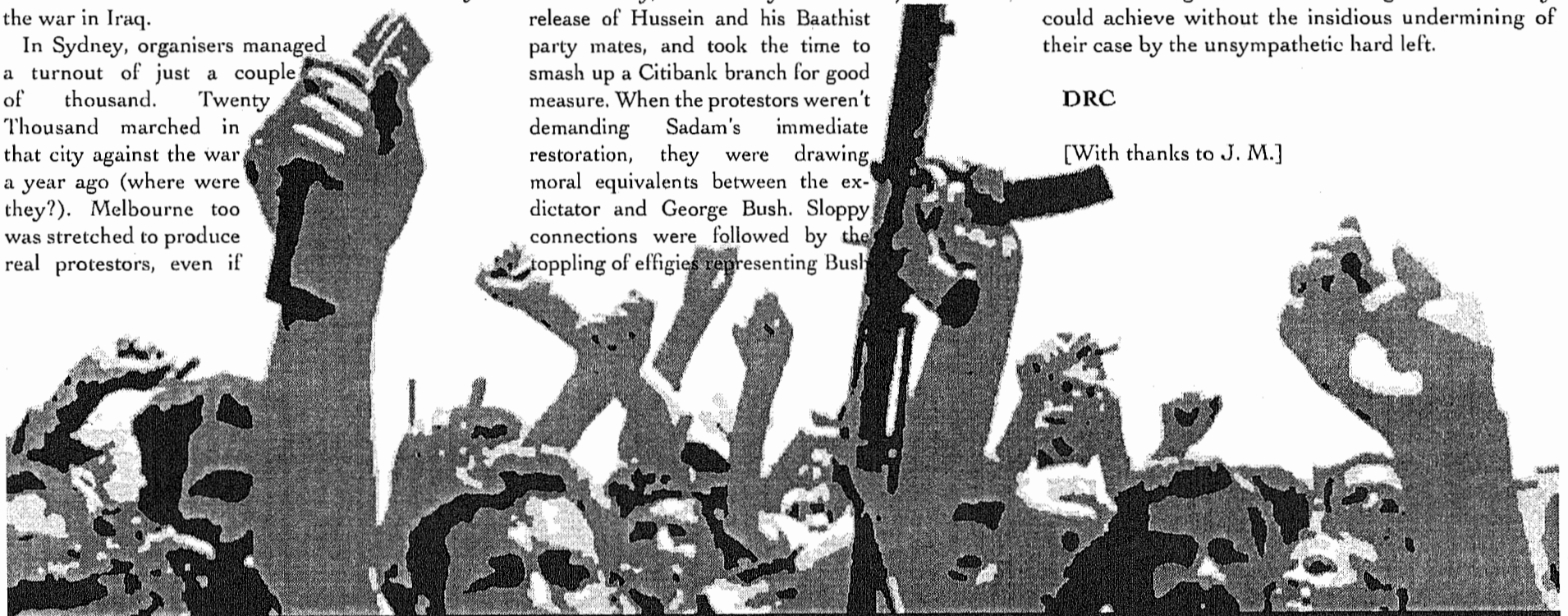
And that is precisely the point the anti-war Left missed here, and continues to miss: Iraq and Iraqis are far better off than they were a year ago, when their erstwhile leader was killing an estimated 5000 people a month and pillaging the country's oil-for-food money to pay off thugs and build palaces.

An insurgency remains in Iraq, but American and British troop deaths are declining. It might be worth remembering that there has been no Australian soldier killed by enemy fire. In other news, electricity, water and oil is back online, the economy is growing and the country's education system is teaching something worth knowing for the first time in decades.

More importantly, to the dismay of the anti-war left, an Iraqi civil society of true character is emerging. Despite the risk, nearly 200,000 locals are serving in various security roles, protecting their fellow citizens from Muslim extremists and Baath party nut-cases who haven't turned themselves in. A vast free press has also sprung up to give propaganda-free information to an increasing amount of better off Iraqis. As one Iraqi civilian commented "It may seem that the dictators and fanatics from outside are winning, but we are showing other Arabs what they can achieve once they are free." It might be worth thinking what more they could achieve without the insidious undermining of their case by the unsympathetic hard left.

DRC

[With thanks to J. M.]



### A BLATANT RANT

So what's the deal with *Jackass*? Okay, I've got to admit watching other people hurt themselves has always made for great entertainment. But these guys have made a career out of videotaping themselves partaking in stupid and dangerous acts.

Don't worry *Jackass* fans, I am not going to be calling the censors board anytime soon, I am less of a fan of censorship than I am of *Jackass*. If partying, doing drugs, risking their lives, screwing barely legal girls and elevating themselves to celebrity status on the aforementioned grounds is how they want to live their lives who's place is it to stop them?

As the saying goes, "live fast die young and make a mangled disease ridden corpse after a stunt gone wrong." That is how the saying goes right? (No, Colwin - Eds)

So what's the message being sent out here? And what does it say about the millions of people that helped pay for Bam Magara's Ferrari?

There are many arguments I could make to try and justify *Jackass* and its counter parts, *CKY* and now *Viva La Bam*, the first is that they are drawing from artist such as GG Allen, famous for his stage antics involving various bodily fluids. Or even compare them to the work

of the Beats such as Jack Kerouac, going on the road in a boldly self destructive mission disrupting established values. After all Johnny Knoxville does have those same all American good looks as Kerouac and he seems to have borrowed most of his wardrobe from Hunter S Thompson.

I can even argue that they are pushing the limits of extreme sporting with their stunts, some of them being professional skaters, stuntmen and clowns, they have outgrown the extreme sports and need to find new ways to achieve-the adrenalin rush they crave.

Could all this be true?

I doubt it, what I am seeing is a bunch a brats being propelled to celebrity status for behaviour that was once reserved to buck's nights, football locker rooms and high school keggers. But I am sure we're all aware that this type of misfit-ism is nothing new and has been part of the skate and punk scenes since their conception. Which leads me to another positive aspect of the *Jackass* phenomena, it reminds us of the intentionally offensive, degenerate image that was once embodied by these subcultures that have now (thanks to the likes of *Good Charlotte*, *Sum 41*, etc.) become sterilised user-friendly fashion accessories for dedicated young consumers.

But for all the reasons I can come up with to justify *Jackass* I am still somewhat disturbed by it. What mostly worries me is the image of masculinity it presents. The

first thing you may notice if you start to look at the stars of *Jackass* as representations of masculinity, is men are not afraid of pain, to be a man you must be hard, believe yourself to be unbreakable, or that what doesn't kill you makes you stronger. Another aspect of the *Jackass/CKY* crew I have a problem with is that no matter what it is you stick up your ass, its always important to maintain an image of heterosexuality. If you're shooting fire works out off your ass, make sure you let everyone know how much you love pussy, and how much more of it you get the general public. If you're going to roller skate naked through a park in a sexual position, include some footage of one of your mates beating some guys up that called him a "Skater Fag". While it is possible that this is an attempt to challenge traditional ideas of masculinity, I doubt if many of the fans have watched one of the shows and been inspired to question male values.

Weather you love it or hate it, *Jackass* and *CKY* have become unbelievably popular, so much so that Steve-0 and others will soon be touring Australia, so if you have a spare fifty bucks or so and would like to sponsor Steve-0 on his mission of debauchery you can go to the show and judge for yourself. Personally next time I want to see someone stick something in his or her ass, I'll buy a mirror!

Colwin Lee

# Problems with Education

As Australia considers why boys are doing worse than girls in schools, as teachers ponder upon the syllabus for senior school, as university students and academics cry out in despair as their institutions become deregulated, it is important to take a step back and ask why we choose to educate ourselves, and why we educate the future generation. It becomes necessary to ask the more fundamental question: *what is education?* What is the goal of education? Once this has been established, we can move on to more specific issues regarding how best to achieve that goal.

Education has been present in many societies, and dates back beyond Ancient Greece. It has taken many various forms, yet has always maintained one distinct quality: the passing of information from teacher to pupil. This is, of course, the very core of all education systems. Modern education, however, aims to extent beyond this. Schooling is compulsory and sees every child through to young adulthood. In inviting, and indeed requiring, every member of society to attain a basic standard of education, the society as a whole can function in a more productive manner. By allowing every individual the opportunity to partake in an education, a society can move towards equality – can begin to claim that they are egalitarian, and their occupants have the opportunity to reach their potential. Of course, a good education system cannot entirely counter imbalances in the distribution of wealth and thus completely fulfil the requirements of egalitarianism, but offering an education to all, regardless of status is important in reducing the effects of financial imbalance. This is why people are becoming outraged at recent reforms to legislation that will allow the wealthy to buy their way into a university place with a considerably lower score than their HECS counterparts.

However, our outrage should extend further than the higher education system. The widening gap between private and

public schools in terms of funding and hence the quality of education offered should be of concern to all of us. In 2002/03, the Howard government gave just under 4 billion dollars to private schools, and around 2 billion to fund their public school counterparts. This is despite the fact that during this period, private schools recorded just over 1 million enrolments, less than half that of public schools. Twice the funding for half the students. One could sustain the argument that the very nature of private schools – the very word: *private* – should preclude them from receiving government funding. This may not be accepted by all, but surely there can be no justification for offering double the funding to half of the students. The only defence of the existence of private schools is that they are said to offer an alternative. In the case of Australia, they could be said to offer an alternative to a second-class (public) education. However, the topic of choice in education has some important points that require consideration. There are many forms of education: Montessori education, education for the gifted and talented, education for the learning impaired, for those who excel at music, at mathematics, at sport. There are an infinity of ways of rearing children, and there are many different talents children have, there may be beliefs parents hold, there are personality attributes to consider, intellectual abilities and social tendencies, and all permutations of these factors contribute towards creating an environment that allows the child to thrive. So perhaps one could argue for the need for private schools, and for the need for public schools to specialise in music, languages, or sport. However, there is a subtler point that arises from this variation in schools. Schools themselves become products in a marketplace. They vary in the type and quality of education in which they can offer. And they vary in cost. Thus we have a marketplace, where schools are the products and parents the dotting consumers. There may be nothing

wrong with this. Then again, there may be.

Let me digress for a minute – it will prove a point, I assure you. Let me consider the Prisoners' Dilemma. It is quite a common problem, and anyone who has done some maths, economics, philosophy, or was fortunate enough to attend a private school, may already be familiar with it. For the rest, it goes like this. My friend and I are suspected of some crime. This crime carries with it a penalty of 10 years in gaol. Whether or not we committed the crime is irrelevant, but for my sake, let's say we are innocent. A detective interrogates us separately. He says to me that if I confess, and testify against my friend, and my friend refuses to confess, I will go free, while my friend... she will spend the full 10 years in gaol. I know that the same goes for her – if she confesses and I refrain, she will walk free, and I will go to gaol. If we both confess, we'll both go to gaol for 5 years, and if neither of us confesses, the detective will persist with a minor charge that will see us in gaol for...let's say 6 months. There is no way my friend and I can communicate with each other. If I consider the problem from my point of view, I should confess. Regardless of what my friend does, I will be better off – if she confesses too, I'll get 5 years, but I would have got 10 if I didn't confess. If she doesn't confess, I'll walk free instead of spending 6 months in gaol. So, being a self-interested bastard, I confess. My self-interested friend also confesses, so we both go to gaol for 5 years, and you might justly say we deserved it. The point is this: in non-cooperative "games", there is often no way to get at that optimal solution. To reach it, we need to cooperate. If we can't cooperate, we need to have our choice removed. If we had a lawyer, who represented both of us, and, seeing this optimal solution, told the detective that neither of us would confess, we would be gone in 6 months and living our lives again.

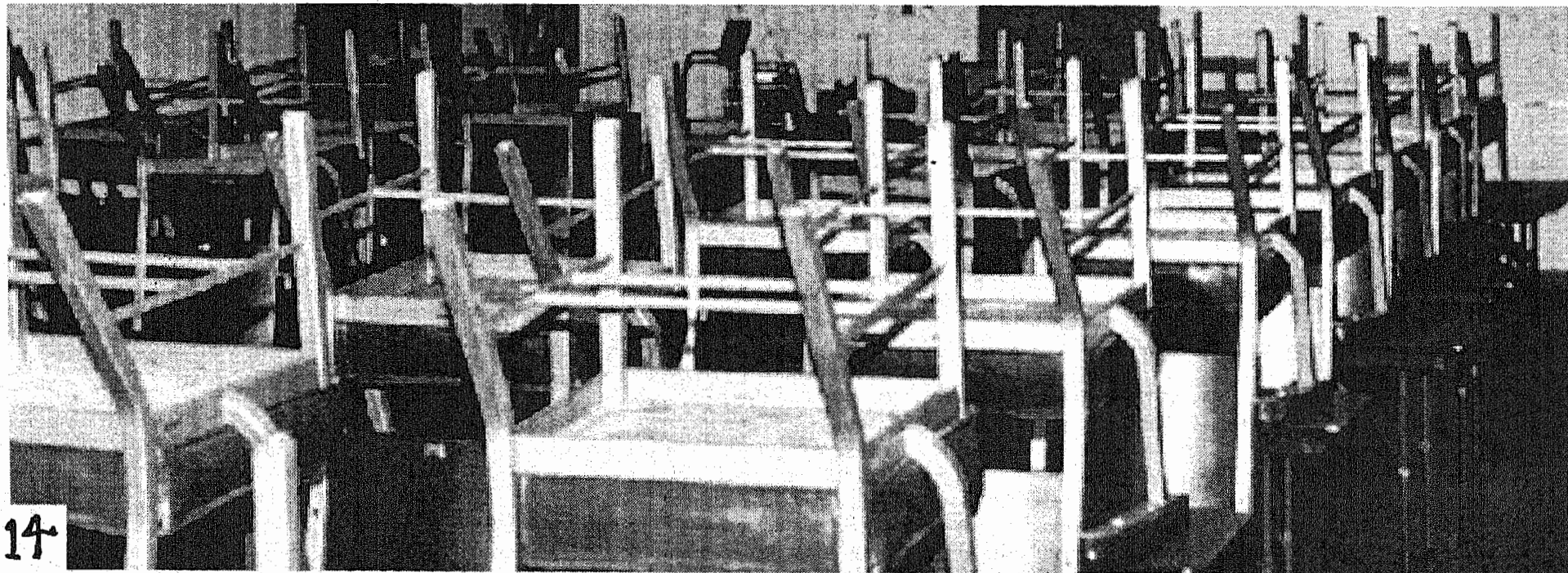
Cooperation is made much harder in

the case when

a) Instead of just two participants, there are millions, and

b) The optimal solution is not obvious.

This is the situation with the schooling system – millions of parents go out, trying to evaluate what's best for little Johnny or little Sally. It is hard – there are people to talk to, sums to do. Further, no parent is going to consider the overall benefit of society when choosing a school for their child. They are going to seek the school that can best educate their child. And so they should – education is more than passing on information, it is a means by which children grow and develop into adults. It sees them through years in which they will develop socially, foster dreams, establish friendships, overcome adversity, learn to stand and support themselves in this world, and to make a contribution to it. How can we ask any parent to look beyond the needs of their own child in such an important matter? The responsibility lies not with the parent, but with our government. I am not advocating all choice be removed from the parent, but the government must oversee the system, must ensure that any choice the parent makes will lead to the overall betterment of society. Parents may wish to choose a Montessori education, or an education that specialises in music, or languages. But the government has a responsibility to ensure that parents are not required to pay excess money to offer their children a superior form of education. Governments have no place in funding a higher tier of primary and secondary education to the detriment of the public system, for in doing so they create a world in which parents are playing a game against each other, trying to yield the best possible result for their children, but in doing so miss the optimal payoff – the chance to participate in an egalitarian system in which all members can prosper.





## Hieronymus Bosch - Paradise and Hell

In these two far sides of Hieronymus Bosch's triptych 'Paradise and Hell' we are shown the triumph of evil over good, and Hell on Earth. The left depicts evil invading – or even *being invited* into our world. The creation of Eve is followed by the temptation of Adam and their subsequent exile from paradise. Alongside this atrocious impertinence towards God comes the Black Angels being hurled from the heavens in the form of insects, intent on doing the Devil's bidding.

On the right is Hell itself, or possibly a prediction of the outcome of Adam and Eve's betrayal. The image is of multitudinous horror; lashings of assorted demons punishing souls in every way possible, without relent for all of eternity.

# The book of Students' Association Office Bearers

As revealed to Saints JC & Stan of the Monday Morning Sleep-in.



## ATSI Officers Sam Nona & Cody Morris

Are you in your third year of a degree program? Interested in earning \$27 an hour? Of course you are...who isn't? The ATAS (Aboriginal Tutorial Assistance Scheme) needs keen tutors. ATAS is an academic support initiative of the Department of Education, Training and Youth Affairs (DETYA) and is available to all Aboriginal and Torres Strait Islander students studying at Adelaide University. There are over 100 indigenous students studying in a vast array of different degree programs and there is a need for keen and culturally aware tutors to assist many of these students. The purpose of the tutoring is to aid Students who are doing well in their courses, and would like to keep ahead, or for any student who feels that additional tutoring may be beneficial.

To be eligible to apply as a tutor you must be in at least the 3rd year of your degree. If you are interested in becoming a tutor or would like to know more about the ATAS program then do not hesitate to contact Sam, myself or the ATAS co-ordinator Louise Croft at [louise.croft@adelaide.edu.au](mailto:louise.croft@adelaide.edu.au).

The ATSI standing committee met last week for the first time. Fifteen enthusiastic students attended the meeting and there is hope that from these fifteen a keenly committed standing committee will be formed. The committee will be meeting again soon for brain storming session to help create direction for the committee. If any students are interested in being a part of this committee we would love to hear from you... the standing committee is open to all students not

just indigenous students so if you have a desire to get involved in the indigenous community of the university then this is a great opportunity for you. If you have any queries about the standing committee or would like more information feel free to contact us.



## Womens' Officer Kellie Armstrong-Smith

The only thing missing from the picture were the goats with the red-ribbon bells. You may have noticed my stalking uncommunicative engineering students with my bright yellow Heidi-wig to promote National Day of Action. Look like an idiot? I felt one. Then I went off like a mad bat on stage - I don't know what provoked it exactly, perhaps it was the smell of burning sausages, perhaps it was the media's cameras focused on the stage (I'm an attention-holic) whereon I swiftly leapt; perhaps it was just the fact that our education system is turning into a competitive corporate factory that spurred me to leap about in fear. It was an interesting day nevertheless. (I took the wig off.) We had real live politicians speak to us (that weren't from the 'Democratic' Club), there were loud annoying whistles and bright orange banners, stickers, police... But the most inspiring thing that happened was the small spark of light that lit up amongst the watching crowd. It was only the barest start of something - but it was there! Students approached the microphone and asked questions...

talk ensued...Strangely, things started looking less like a 'feralistically left protest' and more of a 'let's actually attempt a forum' event.

I feel the stirring in the air of great things... The new face of democracy? Or was the wig clouding my judgement...

## Heidi



## Activities & Campaigns Vice-President Bek Cornish

Thank you to all those students who responded about being in a band and wanting more exposure. We are looking to extend our database of Adelaide Uni student bands so if you are in one, email or call me so that we can organise some gigs to showcase your talents!

Similarly, thanks to those students who expressed interest in being involved with our Natural Therapies Day. Due to sponsorship restrictions this is being carried over to next term.

PROSH organising is going well - if you've been paying attention my last few columns you'll know that PROSH is a week long festival organised by your Students' Association to raise money for charity. We do a whole heap of fun stuff and exciting things like parading the streets of Adelaide, hosting night time events like PROSH After Dark, organising day time festivities like bouncy castles, sumo suite wrestling and mini golf, as well as giving you all the FREE food and beer

we can possibly afford!

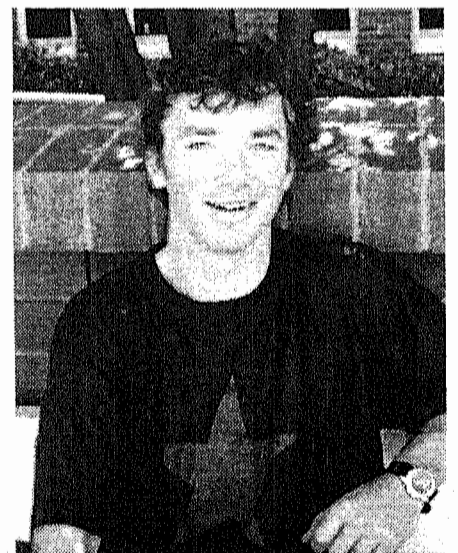
If you'd like to be a PROSH helper, email me or call me in the SAUA.

Also, I'm holding a small competition for all students (except those involved directly elected within the AUU and its affiliates). First prize allows you to become PROSH Queen/King during the week where you will be allowed free entry to our night time event, PROSH AFTER DARK, be the first priority for food and drinks throughout the week, have the privilege of co-MCing throughout the week and have the general big-headedness of the title of Queen/ King! Second prize is free entry to PROSH AFTER DARK. All you have to do is answer these questions correctly via email, the first two people win.

1) What was Rumours Cafe named before it was called Rumours?

2) What are the names of all of the Students' Association Councillors (including the Office Bearers)?

Contact me on 8303 5406 or [bek.cornish@adelaide.edu.au](mailto:bek.cornish@adelaide.edu.au)



## Environmnet Officer Stephen Kellett

SAUA education week has dawned upon us in this the final week of what feels like an extremely drawn out, but enjoyable first term. This event is about raising the 'issues that matter.' How the decisions made by Government, and University administration affect the institution that is essentially the backbone of every successful, progressive nation.



Before the current governments election win in 1996, about 70% of the funding for Australian Universities came from the public purse. Eight years on these 'supposed public institutions' have had funding slashed, and now receive only approximately 40-45% of their funding from the public purse. The flow on effect from this is that universities, in existence primarily for the purposes of learning through the furthering of knowledge and understanding, are now operating in a business type structure. Students are now perceived as being 'customers' or 'clients,' attending university purely for commercial reasons.

Commercial involvement in a university can obviously be beneficial to a great extent, especially in those areas that relate closely to industry. There is however no space on this campus, or any other campus for that matter, for unethical businesses such as the oil conglomerate Exxon-Mobil. Sabotaging any chances of full ratification of the Kyoto protocol, producing the worst form of carbon emissions through shale oil usage, and ruining 1000km of coastline in Alaska can all be attributed to Exxon-Mobil, among other crimes.

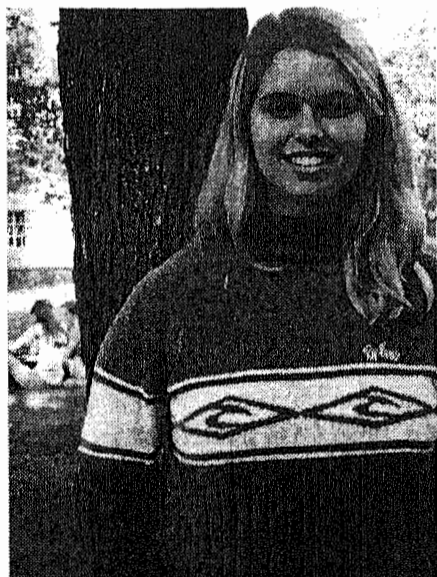
It's time to bring these facts to the attention of the Australian School of Petroleum, situated on this very campus. This department is currently undertaking research for the Exxon-Mobil group. Defend the environment by taking a stance against corporatisation.

How much will my HECS be if it goes up by 25%?)

- **petitions** (for those of you who feel compelled to do a good deed but are hesitant about making too much of a commitment)
- **food** (look out for some variety but don't complain)
- cheap **t-shirts** (we ordered some more after selling out last week)
- visual **stimulation**
- dozens of student polis running around (why not **come and argue** with us just for fun?) handing out showbags (**yay! free stuff!**) and poking greasy sausages (tee hee)

We will be trying to involve everyone (not just the BS lawns bums) by holding the BBQ up near Napier and at the Hughes Plaza for a change and we will also be having info from the women's, ATSI and enviro departments on how each of these areas is affected by higher education. I will definitely be using this occasion to rope people into the education collective which I am happy to say is coming along really well so **watch out!** If you miss this week (I know a lot of stuff is due at the end of term) then look out for the Education Stall coming to you every Thursday around lunch time proudly sponsored by your faithful education department! Or just give me a buz at the SAUA!

**aurelia.stapleton**  
**@adelaide.edu.au**



**Education Vice-President**  
**Aurelia Stapleton**

**EDUCATION WEEK**  
This is by far the most exhilarating week of the entire year for the education department and I know that you too, are just bursting with excitement.

The festivities will occur Monday to Thursday with:

- education-orientated **entertainment** (with some flash back action to a time when education was free)
- tons of **information** about higher education issues (Why was there a protest last week?



**President**  
**Alice Campbell**

Okay the National Day of Action is over, the University has received submissions for our responses to the Higher Education Support Act and now we just have to sit back and wait for the University Council meeting which will possibly increase HECS or the Federal election? Right? **WRONG!** Students must continue the fight for an equitable higher education system. How and why is what I'm talking about in this column.

I know that lots of students out there will be once again pissed off about the National Day of Action and believe it was a stock standard lefty fest, (not to

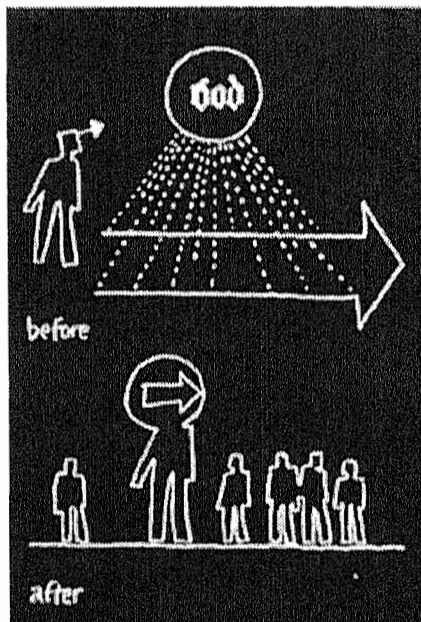
mention those attendees who thought it was an ALP sideshow instead of the Socialist Alliance sideshow that they tried to turn it into), but despite all this we need to still think about why it is important to get involved in education issues and ask ourselves exactly what we want from our education system.

This week is the SAUA education week and we want to hear everyone's views on the higher education system. Education week will be held at a variety of different locations across campus and we will have a submission box for you to put your opinions in. The SAUA is obviously committed to the fight for an equitable, well-funded public education system and this shall be our focus throughout the week. Your opinions will help us in our quest and I urge you all to come along to at least say hello to all of your SAUA representatives.

It's all up to you, so please use the voices that you have.

**Alice**

Man Before and After the Pronouncement "God is Dead"



Your SAUA Councillors and Office Bearers for Term 1 2004 were (in no particular order\*):

General Councillors:

**MATHEW WALTON**  
**RHYS HARRIS**  
**JESS FISHLOCK**  
**SARAH BUSITIL**  
**MILJANA STOJADINOVIC**  
**PATRICK GIUM**  
**DAVID PEARSON**  
**JESS CRONIN**

Office Bearers:

**STEPHEN KELLETT**  
**AURELIA STAPLETON**  
**ALICE CAMPBELL**  
**SAM NONA**  
**CODY MORRIS**  
**KATE STRYKER**  
**BEK CORNISH**  
**KELLIE ARMSTRONG-SMITH**

\* Unless, of course, you count the order in which they come out of Stan's memory, which could be anything, really. Relevance. Attractiveness. Volume. Re-electability. Ascending or descending? Who knows? Oooooooooooooohhh. Let 'em stew on that for a while.

# experimental Medicine

The bio-medical faculty will pay you \$299 to take dangerous amounts of various growth hormones. You may grow ovaries or suffer chronic twitching but it'll be worth it because you'll be able to afford Microsoft Office 2003! It comes with three licences, one for each of the heads you may grow as a result of this experiment. But hey, the more the merrier, eh? Come and get your injection in the software section of the campus bookshop.

# KOSOVO AND THE MIDDLE EAST

## *Clash of Civilisations?*

They are two different regions of the globe. They have different pasts and different presents, and what their futures will bring no one knows. The Middle East and the Kosovo, at first glance, do not share very much. What they have in common, however, is an ongoing conflict that to observers seems intractable.

Recent media coverage reported about the Hamas declaring open war on Israel after the Israeli army assassinated their founder, Sheikh Yassin. In Kosovo, the conflict between Serbs and Albanians intensified when two Serbian kids drowned after being chased by Albanians.

On the first view, it appears that the ethnic character of the conflicts is the big problem; Muslims against non-Muslims, culture against culture - Samuel Huntington's *Clash of Civilizations* seems to become reality. Indeed, the involvement of different religious groups and hence different cultural groups makes the situation particularly difficult. However, blaming the situation merely on the *Clash of Civilizations* is too simple a solution. Several factors contributed to the hardening of the sides and drove the conflicts close to hopelessness; three of them are ethnic nationalism, the tendency of self-victimisation and the absolute claim of all parties to own a certain area of land.

### **Ethnic Nationalism**

One problem is that in both conflicts a certain type of nationalism is involved: ethnic nationalism. Ethnic nationalism is not only directed towards people outside the national borders, but it leads to a general rejection of people who belong to another ethnic group; who speak another language, worship another god, have another past. The effect is permanent discrimination and persecution.

#### **Middle East:**

In the Middle East, ethnic nationalism came together with the Zionist movement in the late 19<sup>th</sup> century. Zionism is based on a similar principle as ethnic nationalism, the principle of segregation. The profound dogma of Zionism says that a minority cannot exist in a homogenous nation state. So from the beginning on, the Palestinian minority in Israel was excluded and displaced, discrimination was followed by assaults. The Palestinians replied with similar behaviour, and the clash of the Zionist movement and the Palestinian national movement had begun. Both ethnicities eventually denied each other the right of national existence, an attitude, which was internalized and is now deeply rooted in both peoples' perception. As a result, ethnic cleansing became a basic part of their fight and a peaceful coexistence became impossible.

#### **Kosovo:**

In Kosovo, conflicts between Serbs and Albanians had occurred repeatedly over centuries, but without having the character of

ethnic conflicts. It was rather conflicts about power and wealth. In the 19<sup>th</sup> century however, ethnic nationalism spread in many European countries and reached Serbia as well, which was governed by the Ottoman Empire at that time. The Islamic Albanians were perceived as the successors of the Ottomans, and the Serbian ethnic nationalism was directed towards them. As an effect, Serbia started a systematic policy to displace the Albanians living in Kosovo.

### **The Wars of Victims**

Another reason for the apparent hopelessness in both conflicts is the tendency of self-victimisation. Seeing the confrontations from the perspective of the groups involved leads to the impression that the Israel as well as the Kosovo conflict are purely fought by victims. Each side believes that they suffer the major losses and discriminations, and consider their actions as means of self-defense.

#### **Middle East:**

The Israeli self-victimisation can clearly be traced back to the experience with European anti-Semitism. Especially since the 19<sup>th</sup> century, Jews increasingly became the victims of assaults and persecution all over Europe. After anti-Semitism reached its horrible climax during the Holocaust, the Zionist plan to found their own Jewish state as a refuge gained international support and moral and political power.

The arrival of the Jews in the Middle East, however, made the Palestinians victims as well, as they had to pay the price for the persecution of the Jews in Europe. They were driven from their homeland and became more and more objects of discrimination and assaults. When the Zionist movement then started attempts to forge alliances with Western countries (Germany, France, Great Britain, USA), the Palestinians anticipated a conspiracy between the Jews and the Western Imperialist countries in order to subdue the Arab world and to gain control over the resources of the region. The Palestinian resistance to the Jewish presence in the Middle East grew, and so did their feeling of being victims of the non-Arab world.

#### **Kosovo:**

In Kosovo, too, self-victimisation can be found on both sides. The Serbs suffer from a long-term trauma due to their century long domination by the Turks. They consider themselves victims of the Islamic Ottoman Empire. The effort to drive the Islamic Albanians from the Kosovo is seen as a war for liberty from foreign domination, even though the Serbs have always been a minority in this area, mainly populated by Albanians. The Albanians, on the other hand, similar to the Palestinians, assumed a conspiracy between the Serbs and the West. Their struggle against

the Serbs, in the beginning, was considered to be a battle against colonisation by the Christian West, trying to conquer them. It became a mere struggle to keep control over a region that has traditionally always been under their control.

The self-victimisation in both conflicts has several goals and effects.

First of all, it leads to a hardening of all sides. Considering oneself as a victim makes a rational point of view impossible, but it emotionalises the whole situation. To feel like a victim includes feeling threatened and so appeals to the strongest human instinct of self-preservation. It makes every action taken against that threat a means of self-defense.

Declaring one's actions as self-defense, in turn, can serve to justify a lot of measures, so for example acts of terrorism and even pre-emptive strikes. The tendency of self-victimisation in Israel and Kosovo won't lead towards a compromise, but hardens the sides and makes the measures taken more extreme.

### Two Parties, One Area of Land

The third problem of the conflicts is posed by very goal of the fights, the gain all parties want to attain: the absolute ownership over a certain area of land. The ethnic nationalism involved in the ideology of the cultures makes it impossible to share the land.

#### Middle East:

In the Middle East, the problems are made worse by first the distribution of water resources and fertile soil in the region, and second by the involvement of sacred sites. Even if it had been possible to reach an agreement like the one the UN suggested in 1948, which gave the Jews 55% of the area, the Palestinians 45 % with Jerusalem being divided and under international administration, at the latest since Jerusalem got part of the conflict, a compromise moved into the far future.

Also, Israel's purpose to expand pushes an agreement further into the future. Even if borders between an Israeli and a Palestinian state had been drawn in 1948, they would not be defined as stable borders, as Israel's explicitly declared goal is to have its territory as big as possible.

#### Kosovo:

"Every nation has its big love that warms its soul forever. For Serbia, this is the Kosovo," Slobodan Milosevic said in his popular speech in 1988, and so made clear, that he would not step back from his intention to conquer the region. Religious sites are not involved here. However, Serbia has a historical desire for of Serbia, and its resources (for example copper mines), which make the region even more interesting.

As in the Middle East, the Serbs also have the deeply rooted, and publicly declared intention to expand their territory, a goal that raises suspicion among Kosovo Albanians and fuels the conflict on their side.

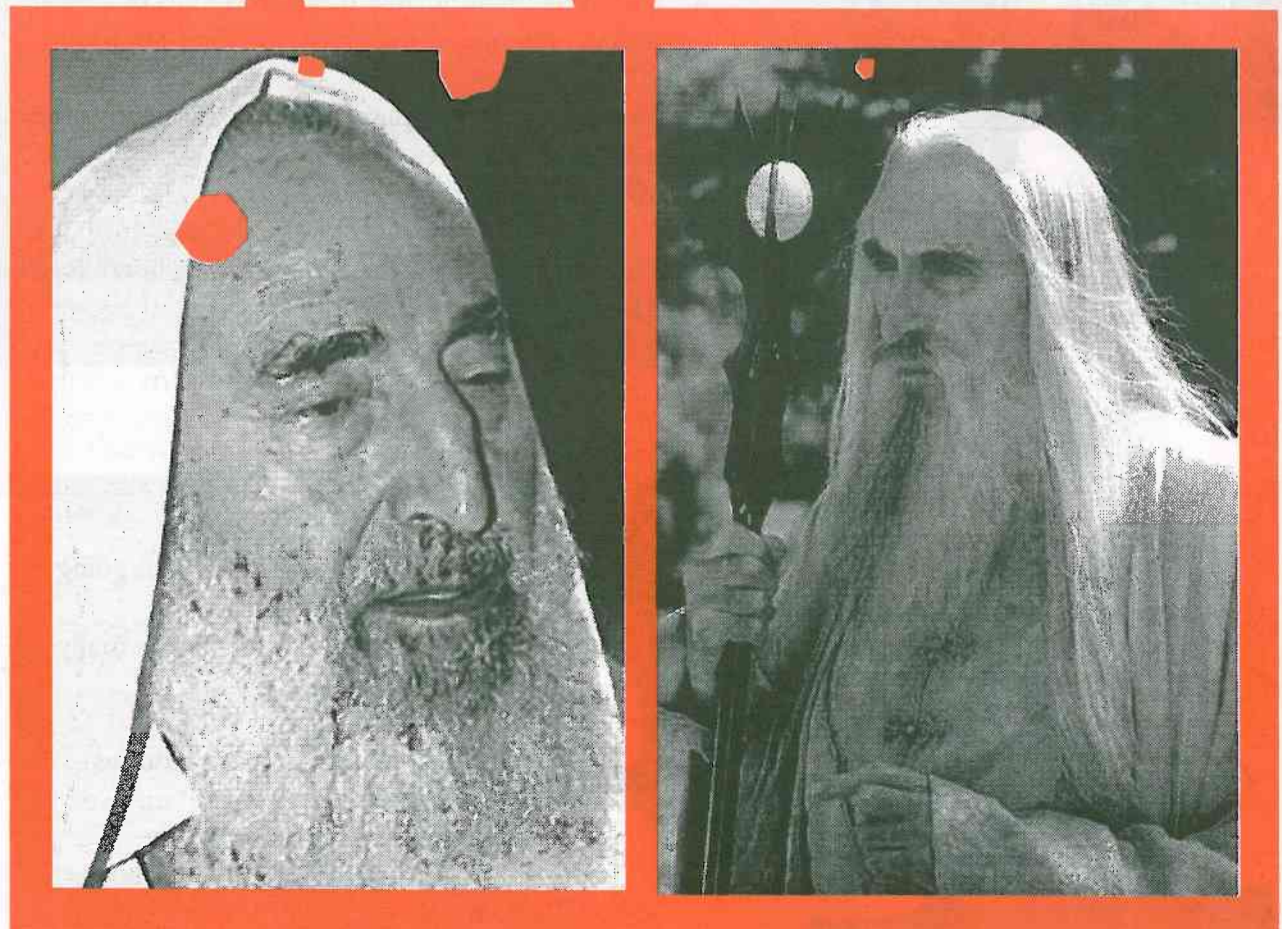
### A rational leader

Compromises have to be found in both conflicts, however they can only be reached concerning the issue of the distribution of the area. Four independent states would probably be the only solution on which the peoples could approach each other. The invading

minorities, i.e. the Israelis in the Middle East and the Serbs in Kosovo will have to forgo their expansionism, otherwise a basic trust between the sides cannot be reached. The parties have to move away from their self-victimisation and the deeply rooted ethnic nationalism to get to a more distanced and rational point of view of the conflict. The problem will be though, that all ideological changes would be much easier if every ethnicity had territory on its own, separated from their opposing party. Yet without changing their ideologies, separate states cannot be attained. What the two conflicts need is a rational leader figure, which guides the people onto a more rational path and is able to step back from all maximum demands to move towards a compromise.

**Judith Renner**

International Correspondent



# VOX POP

## Questions

1. How do you feel about the proposed 25% rise in University fees?
2. What activities would you like to see more of around campus?
3. What is the worst food you have ever tasted in the Mayo refectory?



*Stephen*

1. It's okay if it's a universal increase. But it's not ok if you could make up your TER score with money.
2. Clubbing. Partying. Drinking.
3. A very soggy vegetarian roll that is massive and tastes disgusting. You know the food next to the pies. I ate half of it out of guilt.



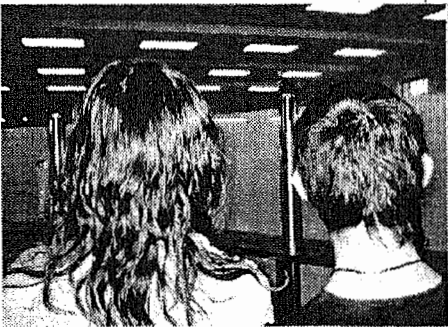
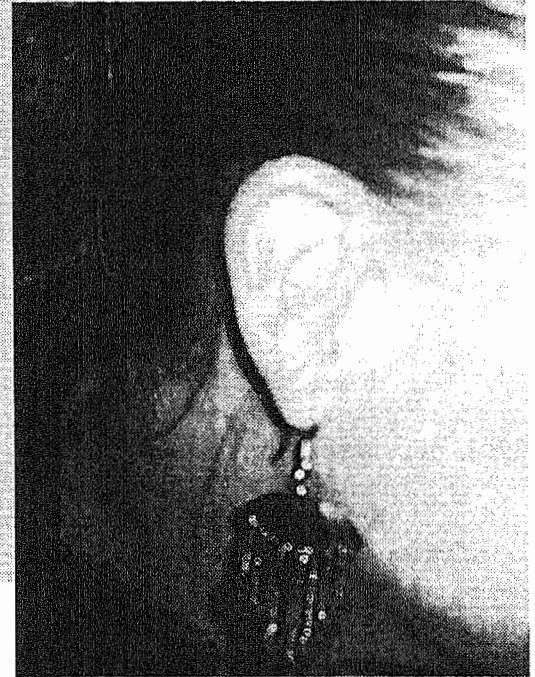
*Alex, Vivian and Natasha*

1. A: It's Bullshit.  
V&N: Pisses us off. Soon you'll be able to buy a degree.
2. A: Target Shooting.  
V&N: Something to do with dancing. Maybe getting Fresh FM involved. Or karaoke...
3. A: I'll stick with the seafood pasta.  
V&N: The chips and this seafood pasta we had last year. And as if they took away the make-your-own sandwich bar!

*Odd, how people speak in unison... - Eds*

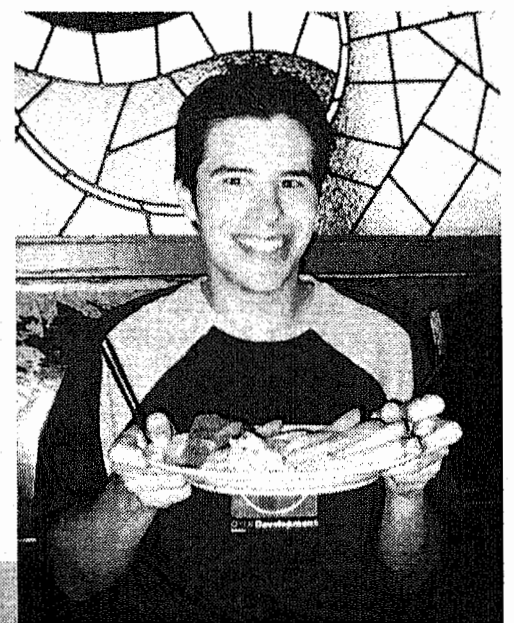
*Pip (and her ear)*

1. Not happy. Cause I'm a poor uni student.
2. I'd like to see more activities involving the med school. And the current activities should be advertised over there too - we never know what's going on.
3. What happened to the Mayo wedges? Maybe they are using the foam from our stolen couches...



*Kristie and Aaron (a bit camera shy)*

1. K: That sucks because they are trying to disadvantage the poor and single parents.  
A: It's a little bit annoying. It will affect lots of people, but in theory I should make enough money later anyway.
2. K: Free BBQs. A card-playing competition would be cool and so would table soccer playoffs.  
A: More drinking events.
3. K: I once tried the Chinese stir-fry. It was horrible - too oily.  
A: The gravy. It's nasty.

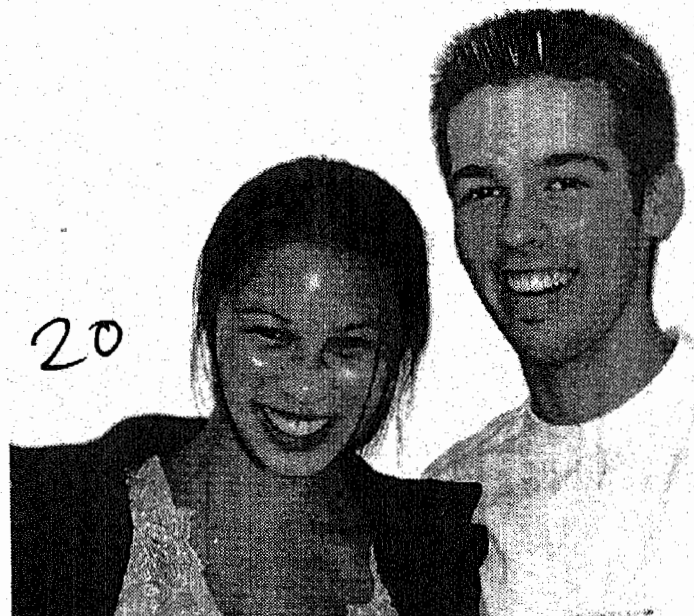


*Blake*

1. It's totally fucked. It will probably result in bloodshed and the sound of guns being loaded.
2. Politician Baking.
3. The stuff they serve.

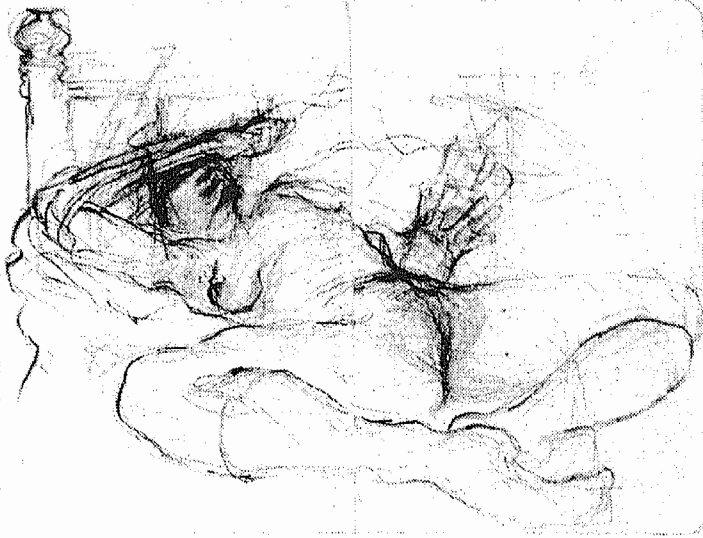
*Catherine and Adam*

1. C: I'm against it. My bill is going to be at least \$40 000!  
A: It sucks. Is the money actually going to go into the uni?
2. C: I'm hardly ever on campus  
A: Ditto
3. C: The lasagna. It tastes like metal.  
A: I like the lasagna. Except when it has giant black hairs in it.



***In order to save space, this week's Vox  
Pop has been condensed to one page.***

## Tradition and Technology Not Too Far Apart



aqua and ochre tones.

Dady's classical style of drawing is derived from his fascination with computer aided drafting and the architectural tool AutoCAD. As AutoCAD allows an engineer to develop a design line by line, Dady's drawings show the intricate detail of rooms and their fabrication.

In this age of technology, cameras and Photoshop seem to leave no room for classical techniques in visual art. But a current exhibition at Greenway Art Gallery has shown that tradition and technology are not too far apart.

On opening night many were filled with the same feeling; how wonderful it was to see the beauty of drawing again. In a collection entitled *Large Drawings Adelaide* based artist Jonathan Dady has reinvigorated the Old Art in works that delve into the domestic realm. To an excitable crowd Dady presented transparent buildings drawn in ink and pencil, awash with pale

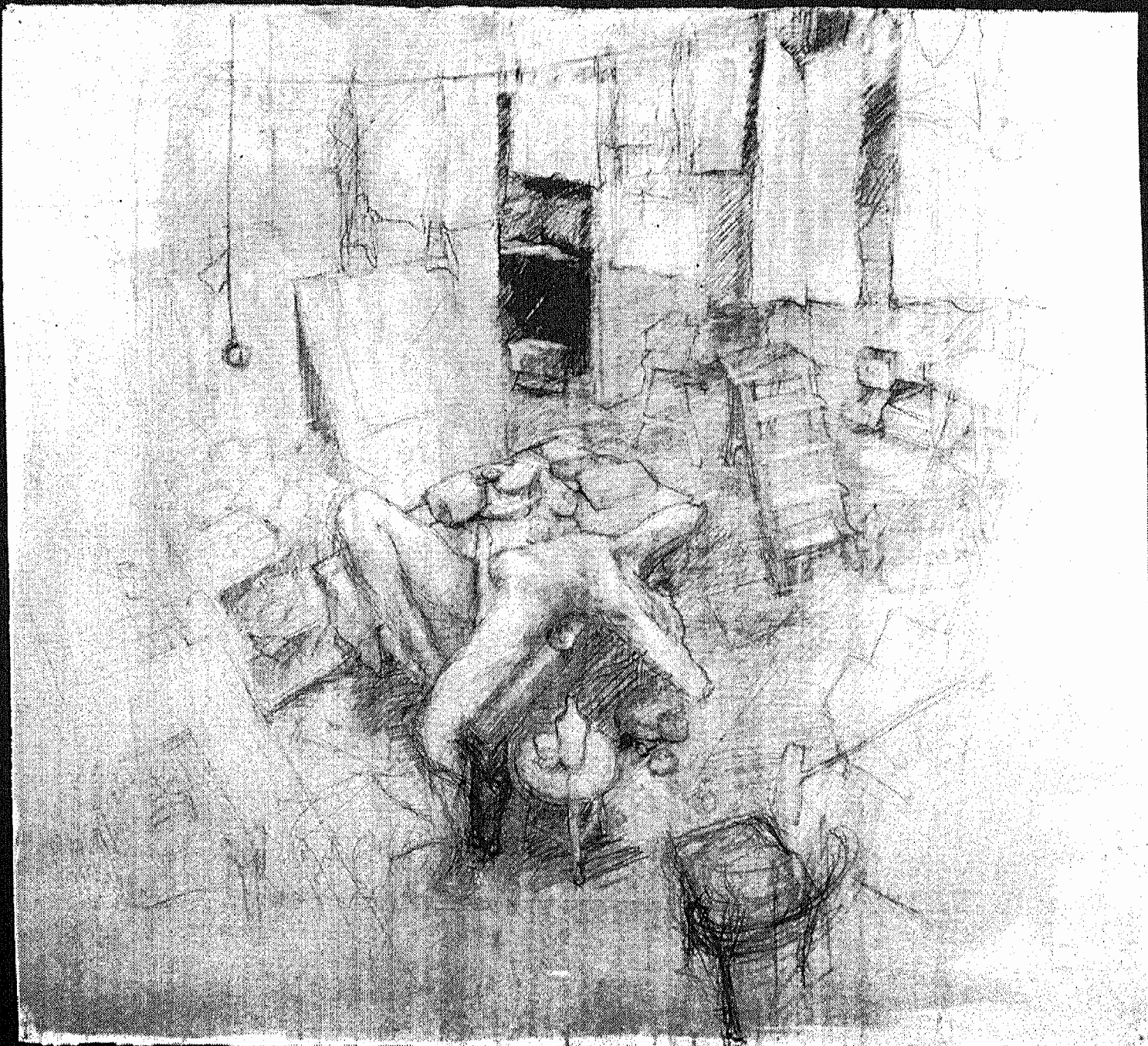
Usually working in sculpture, Dady is known for his large AutoCAD inspired piece, *Constructed Drawings 02: 2003*, constructed of steel scaffolding at the front of the Art Gallery of South Australia last year.

His current architecturally inclined drawings are intriguing, the more you look at them the more you see. The rooms grow and expand, as the walls of these houses are stripped away before your very eyes. Gazing in you feel curious and voyeuristic, you can't take your eyes off these very private spaces. Furniture, toilets

and little personal treasures are clear for examination. Within these dimensions nudes lay in rapture and lovers find passion. Dady's drawings are sexually charged but not invasive or inhibiting. *Port Adelaide Room #3, 2003*, pencil and ink on paper, is a stunning example of how Dady draws the viewer into his interiors.

The sexual folly of his characters is not crucial to the works. What is important is the fact that they exist in the space, giving it character and personality. Dady's works shows that sexual relations are not taboo rather it is as normal as the chair and table across the hall. In a series where Dady is experimenting for the first serious time with figurative drawing, his people are more like furniture than anything else.

Juxtaposed against this more classic looking collection is the digital work of James Geurts entitled *Tidemarks*. Geurts' pieces are drawn from the natural world and then presented as seamless photographs digitally enhanced. Geurts is in some ways the reverse of Dady. Geurts,



twenty-two.

inspired by nature then uses technology to create his art where Dady, inspired by technology uses traditional methods.

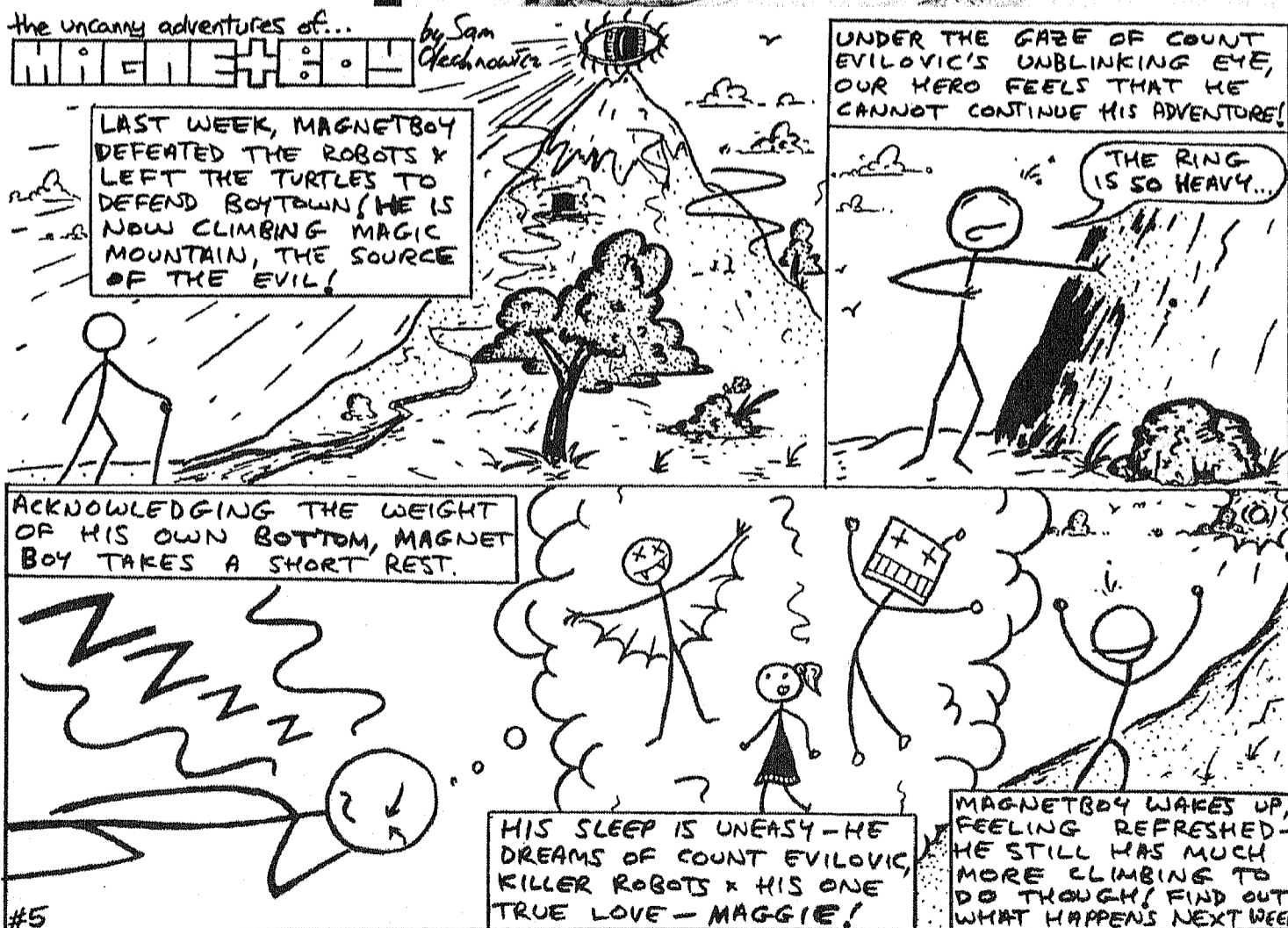
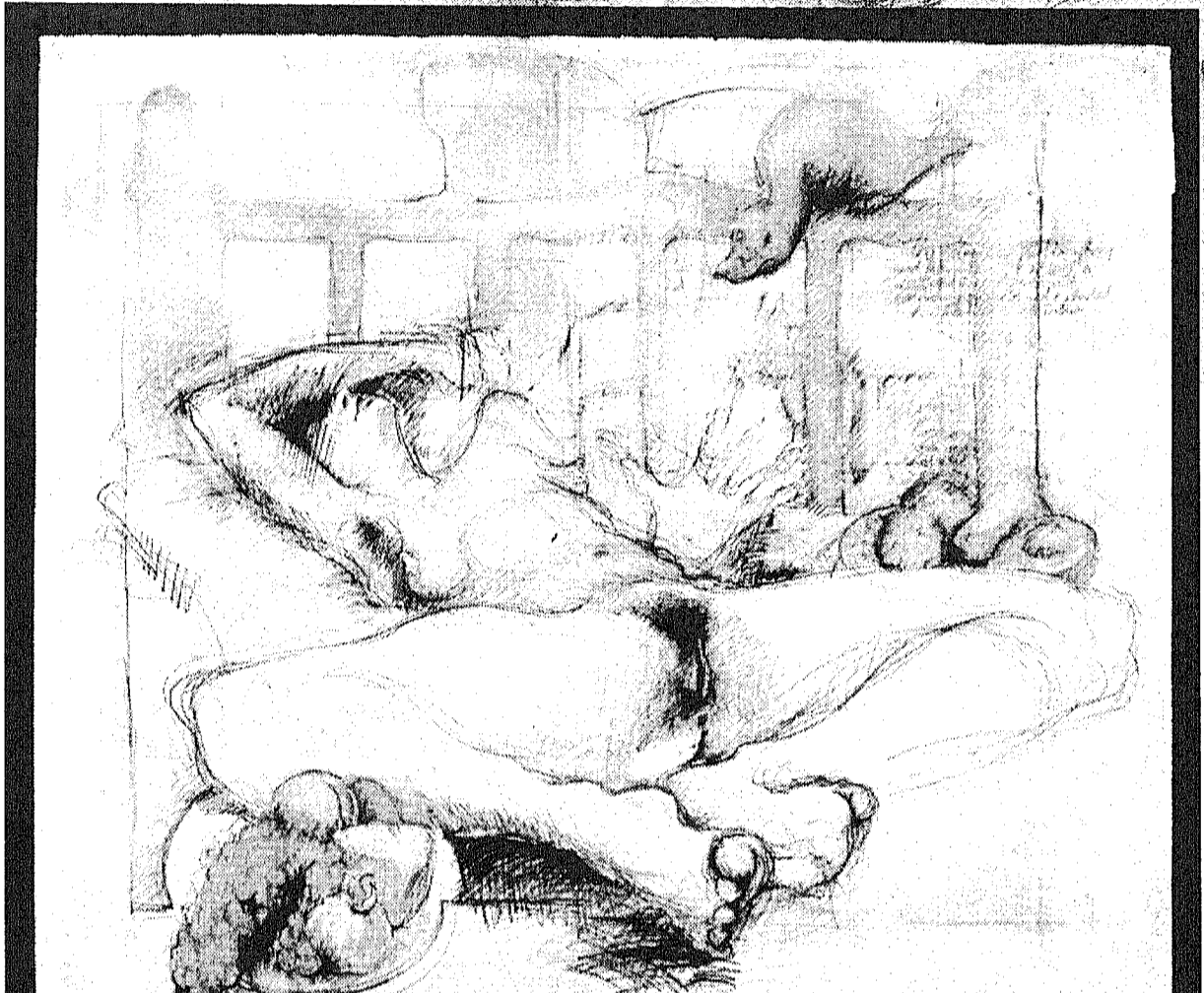
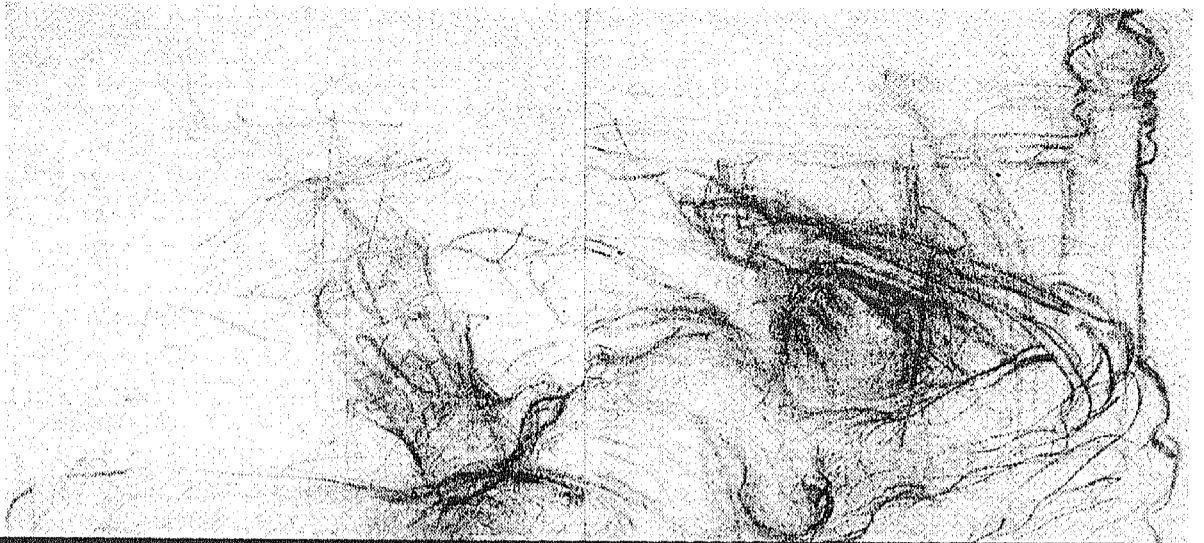
Geurts' long rectangular photographs are displayed in light boxes in the collection and illuminate the gallery space. They hang high and have a gentle hum of electricity to them. Soft and familiar images show tide lines and seas fixed together digitally. Geurts' pieces, although based on contemporary media, call out for a slow-down in society. To view these works is to gaze into a cool and crystal pool.

Both collections compliment each other, showing how diverse the influence of technology is on art. One artist, set in nature, uses digital effects to bring his creations to life, where another sees natural lines in a computer generated program.

Jonathan Dady and James Geurts' collection are on display at Greenaway Art Gallery until the April 25.

**Leo Greenfield**

Greenaway Art Gallery  
39 Rundle Street  
Kent Town



twenty three

# FASHION ASSISTANT

## Of It girl and of Evian

Pet hate number one: when stereotypes actually represent the entity that they're categorising. You know the drill- meeting a blonde who is indeed stupid, a Tasmanian going out with their brother and in the case of last Wednesday night, going to a fashion parade full of pretentious biatches who make no effort to hide their venomous stares as they acridly appraise the price tag of your outfit. Content with my newfound status as a quasi-Carrie Bradshaw, I plucked the most outrageous stiletto and cocktail dress combination out of my ever-augmenting wardrobe and faced this phenomenon head-on to attend the *It girl* fashion parade, *It girl* being one of Adelaide's most revered home-grown labels. One would think that a fashion parade would be a cause for celebration, a wonderful assemblage of those crazy bourgeois characters, ever proud of their new body structures thanks to the healing powers of yoga. One would be wrong. It seems that when the aesthetic elite comes out to play, knocking over un-VIP's with Fendi baguettes becomes an art form, along with superficial schmoozing and getting inebriated on free booze. At a fashion parade, there's only one mantra to abide by; you're either fashion fabulous or fashion fodder.

I arrived at the scene flanked by my fellow On Dit arts editor (kudos to vintage Bally!) who was equally anticipating a fun-filled night of glittering debauchery. After a mere two minutes of putting on our best 'We're so hot right now' pseudo-egotistical body language, we were approached by a photographer for The Advertiser who snapped away at our existences like it was Halston and Warhol at Studio 54 circa 1975. Note to anyone still holding a grudge against Paris Hilton's narcissistic camera antics- the pose maketh the woman indeed. One thing I couldn't help but notice was the acidity of the death glares that were being directed at us by lesser known wannabe counterfeit stylistas, strangely all clad in the same uniform of Ladakh miniskirts and last-season silver stilettos. It was like someone had rounded up Adelaide's

insecurity plagued post-adolescent female population, placed a fake Vuitton hadbag on their gaunt little wrists and told them the address of the parade. To say the least, it was horrid. But as the lights dimmed and the parade began, their pathetic attempts of bringing down the truly chic failed awfully, to the point where I saw a few of them slink off into the darkness with an empty Bacardi bottle in tow. Pet hate number two: potentially nice girls who exchange congeniality for cattiness.

And what of the clothes that flowed down the catwalk like a never-ending river of Moet? To put it in the nicest way possible, even your disinterested boyfriends would recognise the creations as being rather benign imitations of the Chanel Autumn/Winter 2004 collection. I'm talking over the knee black leather boots paired with tweed jackets, earmuffs, white fur and before you could say Karl Lagerfeld, skinny black ties paired with beautifully tailored femme suits. Methinks innovation went out with high-heeled thongs. To It Girl's credit though, they were indeed beautifully constructed garments. As designer Liza Emanuelle sashayed down the catwalk in her black princess-gothica creation, it became clear that she was her best endorsement- no model looked quite so 'it' in comparison to the sparkling designer. Voracious praise echoed from the crowd beneath and as Emmanuelle took a bow, one felt a tiny sense of pride that this it girl's dreams of fashion fortune finally came true. \*Tear\*, fashion schmaltz is the only way to do emotion this season.

Pet hate number three: trudging to oh-so-happening post-parade soirees in 10 inch stilettos. Talk about owing a debt to society. Even the blister on my ankle was chic. The Botanic was swarming full of models, fashion socialites and all round beautiful people in a surreal post-modern Dynasty setting that reaffirmed one's belief that little ol' Adelaide could throw a fab bash. Like the good VIP trooper I was, I armed myself with a bottle of Evian and schmoozed my way around the place, like it was the most natural thing in the world.

Amongst talk concerning the parade, Cosmo, astrology and the natural order of being I felt a great disturbance in the force and decided to take a trip outside to catch some air. To my surprise, I encountered a guy who looked like a poor-man's Guy Sebastian in the company of two sprightly girls who were attempting to walk model-style on the makeshift catwalk of North Terrace. After giving the girls a crash course 101 in strutting, I enjoyed a healthy conversation with the rogue travellers and realised that for all the beautiful people I'd mingled with, nothing compares with the hopeless chic of normal people. For even if parades, after-parties and photographers ooze glamour, when you can just talk about the power of Enjo with random people and have a good time, you know that fashion is really a load of bollocks after all.

...the Pop Princess

### WHATS HOT

Friends called Bjorn.

Brightly coloured socks with high-heels and platforms no matter how hideously the two clash. To all those who don't believe in the power of contrast, put a sock in it.

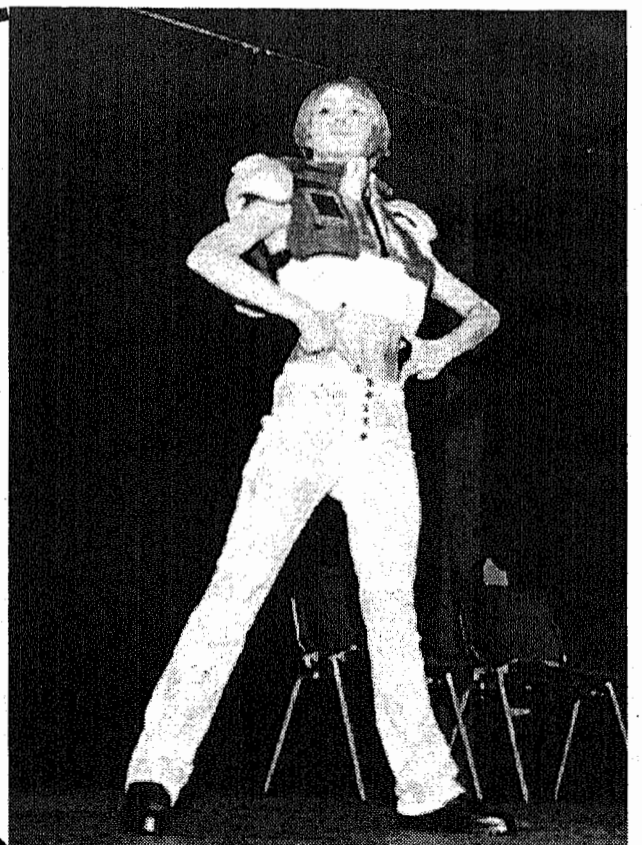
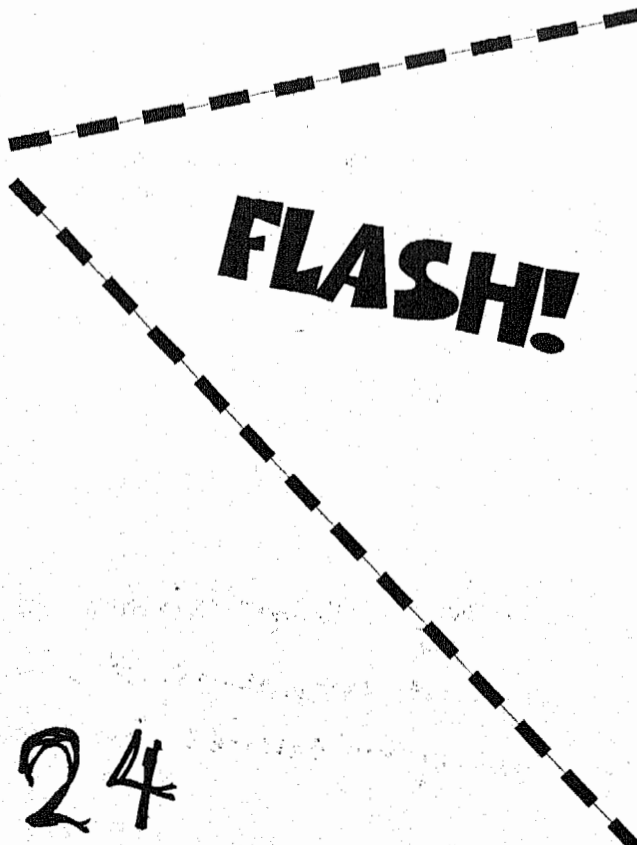
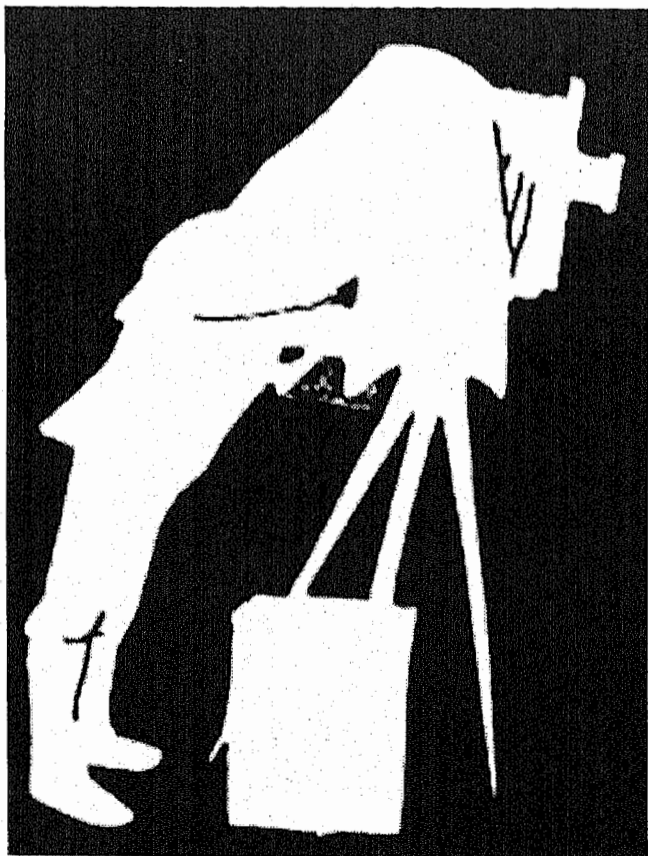
Carving knives out of Australian native tree branches. Let's get vicious.

### WHATS NOT

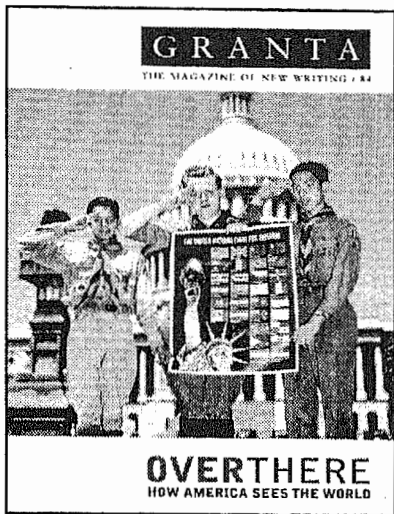
Trying to fool the public into thinking your lovely bootleg jeans came from Sportagirl when they were purchased from a filthy sales table in Valleygirl. Your secret is not safe with me.

Amanda Blair. My column's better than yours, bitch.

Wife beaters. Not the singlets. The staunchy misogynistic middle-aged variety.







Granta 84  
 'Over There How America  
 Sees the World'  
 Granta/Allen and Unwin

It's neither a literary journal, nor a sub-cultural zine; rather it a magazine, and 'a magazine of new writing at that'. This issue of Granta is a contemporary political narrative in a new-age literary style. Harnessing the a la mode anti-Americanism of Iraq-dominated 2003, the edition is an attempt to provide a new perspective in both the current international political environment and the creative non-fiction of our terrorising times.

It is a role-reversed successor to the magazine's 'What We Think of America' issue, published in April 2002. While the earlier issue dealt with creative expressions of the deepening unpopularity of American foreign policy, the current one is an interesting amalgamation of political rhetoric, reportage, fiction and opinion from the Yanks on 'America and the rest of the world'. Consisting of recollections and forecasts from Eric Schlosser, A. M. Homes, Chris Hedges, Paula Fox, Gary Shteyngart, Chalmers Johnson and others, new maps of America by Martin Rowson, a photographic essay by Anthony Suau and new stories by Judith Hermann and Julian Barnes, this edition is a fabric with diverse and abstract patterns held together by a single common thread of that of the uniquely 'American' perspective.

The foremost section pre-dominantly contains experiences of Americans in other countries and is commendable for its sheer diversity of opinion, yet tainted by a reluctant acknowledgement of the government-led xenophobia in their country. When Adam Hochschild (while working for an anti-government newspaper in South Africa) learned of the cooperation between the USA and the white regime in South Africa, it dawned upon him that "America was not always the noble force for freedom he wanted it to be". However, after university experiences in countries like India, Zambia and Russia (where social life is more constrained), he concludes that "American schools and colleges offer something hopeful of a marked indifference to rank and authority". Hence, he seems to point a finger at the way America is viewed abroad rather than at the Americans themselves.

At the same time, A. M. Homes (of French origin) opines she "grew up in a generation where everything was clean and modern and sanitised and wrapped like a hotel drinking glass... America was all about convenience, progress and building a nation of consumers". In spite of this hard criticism, she succumbs to the very faults of her nation that she rebukes when she leaves the US and tries to hide her American identity, as she feels 'unsafe' to announce her nationality. While undue emphasis on materialism/consumerism may seem unrelated to terror, it appears from Homes' fear that America's superior economic position vis-a-vis the rest of the world may be leading to the condemnation of its politics. Therefore, a seemingly literary, autobiographical account such as Homes' may be a potential source of profound political insights.

Acclaimed political writer Chalmers Johnson thinks of himself as a 'rootless cosmopolitan' whose encounter with Japan cracked his "parochial American gestalt and both culturally and linguistically". He claims that for almost a decade, he and his wife spent the end of the year in Japan, primarily to escape the "gaudy American celebration of Christmas". His latest contribution to the political field is a book titled *Blowback: The costs and consequences of*

American empire, which he opines is "a warning to fellow Americans about the kinds of retaliation they should expect because of the crucial American decision to maintain a cold war posture in a post-cold war world". However, it is important to remember that such academic musings on the looming threat of American imperialism come at the end of Chalmers' career as a top academician in US universities... when there are no deans to infuriate and no right-wingers to please.

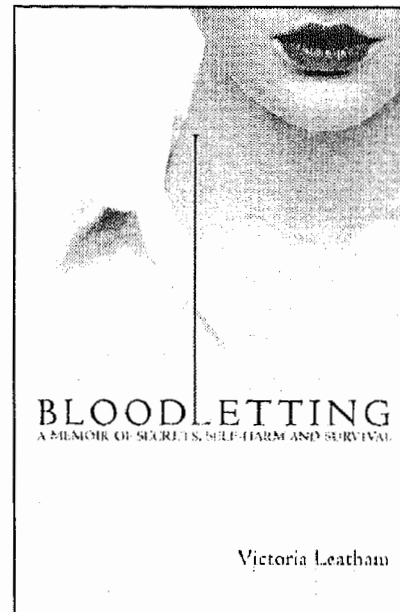
Another interesting snippet in this collection is that by Murad Kalam, who was "brought up a Baptist, lapsed into atheism... stumbled across the Qur'an in translation... gave up drinking and carousing and changed my [his] name". This American who adopted Islam subsequently travelled to Egypt, and took up the Hajj where he realised that they were "visitors not to an Islamic state but to yet another cynical Arab kleptocracy which only pretended to adhere to the true ideals of Islam". Later, after witnessing a stampede at the site of the pilgrimage, Kalam was outraged to read in The Saudi Times that since the pilgrims had died on the Hajj, they would "surely enter paradise". Yet Kalam's American identity seems to triumph over his freshly acquired Islamic self when he solemnly declares: "I promised myself I would never accept anything less than full democracy for my fellow Muslims in the Arab world or apologize for the tyranny that now masquerades as Islam". Hidden, in this statement is the author's self-assumed prerogative of decision-making on behalf of his 'fellow Muslims' as well as his conviction that his own country is a 'full democracy'.

Perhaps the most experimental piece of political writing is that by J. Robert Lennon who takes up the rather challenging task of personifying America and the rest of the world. He commences by envisaging the world as a family wherein America is the father, Great Britain the grandmother and France, Germany and Russia the teenage sons whose help the father seeks to remove the crabgrass and poison ivy that seems to have sprung up in the lawn (Iraq). He then stretches his imagination further by likening the world to a zoo where America is the undisputed zoo-keeper, Britain, Germany, France, Russia are assistant zookeeper, and the lion (Iraq) is locked up. He also compares the world to an orchestra in which America is the conductor, Europe in the strings, Asia is the woodwinds and Africa is percussion; everything goes on smoothly until there is a squawk from the brass section (Middle East). Lennon's metaphors for the globe seem to mock our own understanding of the world and the people who inhabit it.

For those of us who think literature disconnected from the 'real' world of political turmoil, or a story is a personal manifestation of a public issue, this edition of Granta is an eye-opener in terms of the multiplicity of genres used to 'reflect on' the real world as well as the compilation of numerous private anecdotes to give a bigger picture. The political vein in the literature is exemplified, among others, by American novelist Mark Twain (quoted by Eric Schlosser) who opposed America's annexation of the Philippines, thus: "Shall we go on conferring our civilization upon the peoples that sit in darkness, or shall we give those poor things a rest? Shall we bang right ahead in our old-time, loud, pious way, and commit the new century to the game; or shall we sober up and sit down and think it over first?" It is time to think for Americans and non-Americans alike!

**Sukhmani Khorana**

## literature



"Bloodletting"  
 Victoria Leatham  
 Allen and Unwin  
 2004

How are you meant to live, to study and to work when someone very close to you thinks you are a failure? How can you live when that person insists on punishing you? The only way to make you better is to draw blood. How do you live when the judge, the jury and the executioner are always following you, and always keeping score? When they're all in your head? Once the sentence is passed, there is no going back.

There are books by people who have beaten eating disorders, by people who are recovering alcoholics, by survivors of unimaginable trauma. There have been no books by someone whose trauma is inflicted on their body, by themselves, as a desperate attempt to thwart or appease the incessant trauma in their head.

Moving straight past the academic world of psychiatrists, Hamilton / DSM-IV diagnoses, drugs and counselling meant to not only make you feel better but make you better, the author takes the reader straight to the only place that matters. A world that is as impenetrable as it is inescapable.

The world where friends, work and even food are entirely subjugated by graphic images of violence subjected on oneself. Rivers of blood pouring out of one's wrists, razor blade sinking into skin. "That bad huh?" The only way to make the images go away is to make them real. Life occurs against the odds.

Bloodletting is a window into this world, a guided tour by the author, of a personal journey that took more than a decade. A journey to a Hell that even Dante would shudder at. Qualifications and intelligence are in no way get-out-of-jail free cards, they only serve to exacerbate the torture. The narrative is real and stark yet the story is one of quiet jubilation. While hard, the battle has been won and the prize claimed.

For anyone who is there, there is a way out. Valued contribution to society is possible, friends will like you. You don't have to be your own nemesis.

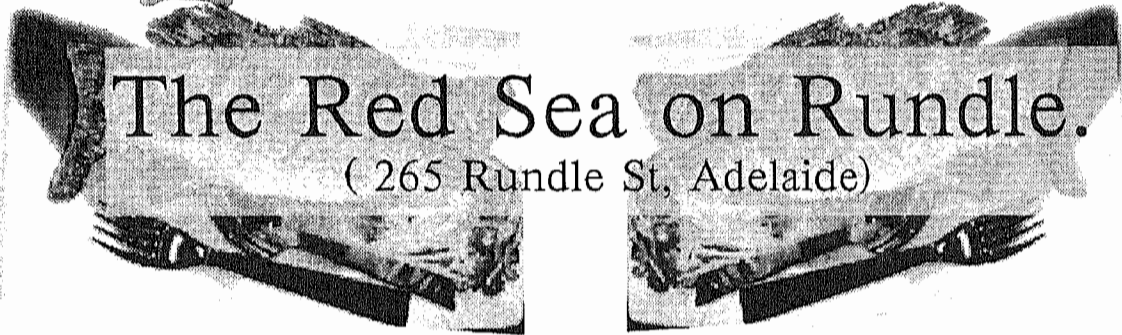
Kudos and thank-you to the author.

**Magdaline**

*Poetry competition winners  
 will be announced next issue.  
 Get your entries in soon!*



# South Australia's Own



Whether it's great seafood, an eclectic mix of people or a taste of celebrity you're after you're guaranteed to find all three if you visit Adelaide's reality TV restaurant The Red Sea. Located in the heart of Adelaide's shopping mecca in the East end, The Red Sea offers Adelaide residents and fans of Channel 7's *My Restaurant Rules* a chance to sample fantastic food in an interactive and casual environment.

As the name suggests, food at the Red Sea is predominately seafood, and the menu boasts some of South Australia's finest, including Kangaroo Island Rock Lobster Risotto, Carpaccio of Fitzgerald Bay Kingfish, Cowell Pacific Oysters and Char-grilled Spencer Gulf King Prawns. Chef Shane Watson, formerly of 124 on Vine, certainly knows how to cook fish but variety is not lacking at the Red Sea, and there are also several vegetarian dishes on offer as well as braised duck and grain fed beef. The signature dish of Sweet Pork Belly with seared ocean scallops served with cucumber and soya beans was certainly a highlight, while other favorites included the Salt and Pepper Barramundi and the Stir Fried Blue Swimmer Crabs. But The Red Sea experience doesn't come cheap and meals are expensive by Adelaide standards. Dishes are designed for sharing and range from \$14 (Salt and pepper tofu) to \$45 (Rock lobster risotto) while most mains will set you back around \$26. You can order sides from \$4-\$8 and kids meals for \$12 but patrons are also charged a whopping \$10 corkage on wines and \$5 per six pack of beer. Desserts are all \$13, but hard to go past when they include Vanilla Bean Pana Cotta with Strawberry and Basil salad, Chocolate Pots with Caramelised Figs and Caramelised Pineapple with Passionfruit Sorbet and Mint.

Overall prices are high so this isn't the sort of place to go for a quick cheap meal before a movie at the Nova, and should definitely be avoided if you're the stingy type. However with it's emphasis on the 'shared dining' experience The Red Sea provides a unique location for larger bookings, families and group functions. Featuring six long tables and bench style seating

the restaurant set up ensures that patrons enjoy a convivial meal in a casual and friendly environment. The interactive set up works surprisingly well (providing you're not in search of a quiet and intimate meal) and although we were fortunate enough to find ourselves seated next to several lovely couples and families, others may not be so lucky. The experience is somewhat like 'Blind Dining' in that you never know who you'll be sitting next to and whether or not you'll like them. In general the atmosphere is fun and the place looks fantastic, with two large fish tanks above the open style kitchen and a number of stainless steel and tiled columns with in built water features.

Nick and Emily have also organised a unique set up with nearby East End Cellars, whereby patrons can purchase beer and wine from the comfort of their table. Diners are not only offered discounted prices on booze, but can sit and wait while a courier (usually Nick's brother Tom on a motor scooter) is dispatched to collect the order.

Service is generally good and the majority of the waiting staff are friendly and enthusiastic. Waiting staff at the Red Sea use palm pilots to send your orders directly to the kitchen and service is generally friendly and prompt. However, not all the waiting staff demonstrated a sound knowledge of the menu, and one of our side dishes never actually arrived. The focus on shared dining also presents a few problems due to the limited table space and because meals arrive whenever they are ready, which makes it hard to separate entrees and mains.

Overall rating: Excellent food, great atmosphere and unique style of dining, definitely worth a visit if you're not on a budget!

**Rosie Sidey**



## Spiritual Guide to Foods

### Buddhism

If beings knew, as I know, the results of sharing gifts, they would not enjoy their gifts without sharing them with others, nor would the taint of stinginess obsess the heart and stay there, even if it were their last and final bit of food, they would not enjoy its use without sharing it, if there were anyone to receive it.

Even offering three hundred bowls of food three times a day does not match the spiritual merit gained in one moment of love.

### Latin

Stop short of your appetite; eat less than you are able.

-Ovid

The appetites of the stomach and the palate, far from diminishing as men grow older, go on increasing."

-Cicero, Roman statesman

### Christianity

When thou sittest to eat with a ruler, consider diligently what is before thee: And put a knife to thy throat, if thou be a man given to appetite.

- Proverbs

We remember the fish, which we did eat in Egypt freely, the cucumbers, and the melons, and the leeks, and the onions, and the garlic.

-Numbers

### The French

Appetite comes with eating....but thirst goes away with drinking.

-Francois Rabelais, French writer (1494?-1553)

### ...and the Americans

Never eat more than you can lift.

-Miss Piggy

# Hand-made by the 26 Cooper family.

# thou shalt listen to student radio 101.5fm

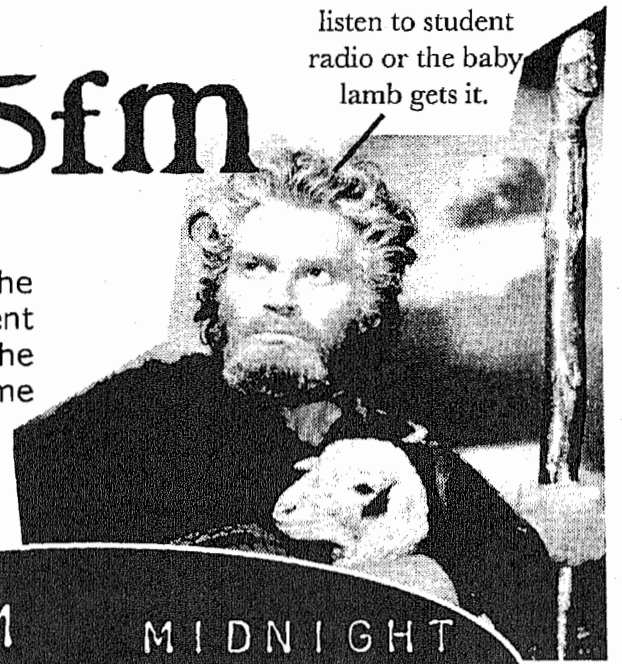
listen to student  
radio or the baby  
lamb gets it.

Student TV is almost here.

Instead of watching the Logies, tune in to UHF31 at 10pm Sunday April 18 to watch the first episode of Local Noise TV. Thanks to Stephen Whittington & the music dept. we just got hold of some 80s video gear. If you're keen to get involved, email [student.radio@adelaide.edu.au](mailto:student.radio@adelaide.edu.au)

Listen to student radio at uni.

now playing in Wills Lounge, the Mayo and the UniBar, student radio can be heard during the day at all your favourite time wasting venues.



TUESDAY 6 APRIL	<p>9 PM Local Noise presents the unspoken things</p>	<p>10 PM its not dead air... its a dramatic pause with Sam &amp; trish</p>
SATURDAY 10 APRIL	<p>senseless, mindless acts of radio with andrew, calven &amp; daniel</p>	<p>being followed home with Jules, Nick &amp; James</p>
MONDAY 12 APRIL	<p>saturday night roller disco with hector &amp; jesus</p>	<p>aerosoul urban too bad your ass got saaaaacked.</p>

<p>11 PM four flies on grey velvet with the dans</p>	<p>MIDNIGHT you talk way too much saua &amp; media stuff</p>
<p>open mic featuring Jo O'Connor</p>	<p>rebourne on sunday with reegan, phil &amp; kingo</p>
<p>jesus loves jam jazz with dave &amp; james</p>	<p>the house of quality meats with joe &amp; paul</p>

## SHOW BIO

### Senseless, Mindless Acts of Radio

#### 9pm Saturday

We are Andrew Granfield, Daniel Winter and Calvin Fine, two computer science students and one engie respectively. Our show is called "Senseless Mindless Acts of Radio" - if you ever meet us, you'll realise that the first two words are a pretty accurate description of us...

The show is to be mainly music based - playing the kind of music we like, which doesn't exclude much. Our mindless banter may or, more likely, may not prove to be funny and there'll be one or two vaguely comedic sketches per show. Each show will have a wacky, kooky

theme, which we hope will keep your interest for a few minutes at least...

People likely to enjoy it: those of you who like a variety of music and can't be stuffed making a compilation CD! Musical styles on the show will be punk, metal, electro, beats, rock, soft, and anything else that takes our fancy, really.

"We will pay you all to listen" Plus we're hot. And rich. And all live in mansions. And have lots of gold.



*the boys relax by discussing the size of iggy pop's penis*

# Quentin Tarantino (1963-present)

Director/Writer/Actor  
USA



"I steal from every movie ever made" – Quentin Tarantino

Plucked from relative obscurity in 1992 Quentin Tarantino became far and away the most celebrated and original talent of the American independent cinema. Although he's only directed four films in the ten years since his debut he has already left an imprint that will never be forgotten. With his distinctive combination of razor sharp dialogue and ultra violent comedy he's given rebirth to the screwball comedy and crime genres. But perhaps his most important impact has been in cutting new paths for stories to travel by taking the Godard maxim that "a good film needs a beginning, middle and end, but not necessarily in that order" and stretching it to breaking point.

Rather than learning his craft at film school like most filmmakers, Tarantino's education in movies came from his years as a video store clerk at Manhattan Beach's Video Archives. It was there that Tarantino's fusion of pop culture and 'art' films would be born. In the Quentin world, Hong Kong action and the more respected 'art' films of the French new wave occupied the same shelf and would be equally as important in shaping his eventual outlook.

While working at Video Archives Tarantino began to make attempts at cracking the film business. He took acting classes and gained a few small roles on television (the biggest being playing an Elvis impersonator on *The Golden Girls*) and also tried his hand at writing a few scripts. In 1987 he completed the screenplay *True Romance* and sold it for \$30,000. His screenplay titled *Natural Born Killers* was sold a little time after and would later be filmed by Oliver Stone. During this time Tarantino and friends also made an extremely low budgeted film called *My Best Friend's Birthday*, which is apparently about "a guy hiring a prostitute for his friend's birthday" and was only ever partially finished.

With the money raised from selling *True Romance* Tarantino began pre-production on a script about a failed heist that would become *Reservoir Dogs*. It's a story of a diamond heist that we never see, told out of chronological order. A menagerie of thieves return to their rendezvous point to find that two of their band

have died, one is in the midst of bleeding to death and that, most likely, one of them is an undercover cop. *Dogs* had its premiere at the 1992 Sundance Film Festival and in the hour and a half that it took to screen Tarantino went from film nerd to film God. Almost overnight he had gone from a video store clerk to the single most promising director since Spike Lee.

Unfortunately not everyone was on the Tarantino bandwagon. A small but vocal group claimed that Tarantino's 'hyper-referential' style was actually nothing more than plagiarism. They said that the references were in fact just pure copies and that *Dogs* was a rip off of a small Hong Kong film called *City on Fire*. This group would only begin to scream louder upon the release of Tarantino's next pastiche masterpiece.

*Pulp Fiction* opened at a relatively dour Cannes Film Festival in 1994 to immediately positive reviews. Continuing with his chopped up storytelling style Tarantino crafted three archetypal pulp stories – a boxer who fixes the fight, hit men retrieving loot and a couple staging a hold up – into one oddly cohesive tale. *Pulp Fiction* continued stylistically where *Dogs* left off – the profoundly profane dialogue, comic violence and constant

referencing were there again but amplified. Basically *homage* to the French *nouveau vague* it includes a recreation of the famous dance scene from Godard's *Band of Outsiders* as well as adopting the visual style of the films by Jean-Pierre Melville, Francois Truffaut, Eric Rohmer etc. Gaining rave reviews from just about all directions *Pulp Fiction* became *Breathless* for the nineties.

After the twin successes of *Reservoir Dogs* and *Pulp Fiction* Tarantino took some time off from directing features to try acting. He appeared in a pair of Robert Rodriguez films (*From Dusk 'Till Dawn* and *Desperado*), a couple of small independent films (*Sleep With Me*, *Destiny Turns on the Radio*) and Spike Lee's *Girl 6*. In the three years between *Pulp Fiction* and *Jackie Brown* his only directorial output was his 'The Man From Hollywood' segment for the episodic feature *Four Rooms* and for an episode of *ER*.

*Jackie Brown* was released in 1997 to great anticipation, did moderate business and received respectful reviews. This time paying *homage* to the 'Blaxpoitation' genre, *Jackie Brown* was adapted from Elmore Leonard's story 'Rum Punch'. Many audiences were surprised by the strength of

the characters in *Jackie Brown*. For the first time Tarantino had created warm, human characters with feelings and emotions, which was a big jump from the gangster cliches of his previous films. The general consensus on *Jackie Brown* was that it was good, but no *Pulp Fiction*. Gee... tough crowd.

After *Jackie Brown* Tarantino took a 6-year break from making films. Late in 2003 the first half of his *homage* to exploitation cinema – *Kill Bill: Volume 1* – was released. The bastard love child of samurai, kung-fu, spaghetti Westerns, martial arts, Anime, Hong Kong action, chop-socky, grind house and *giallo* movies it featured perhaps the single most bloody sequence in cinema followed by the lines "Those of you lucky enough to still have your lives, take them with you. But leave the limbs you've lost. They belong to me now." Many reviews said that the film lacked a heart, that it was completely gratuitous violence with no justification, but that seems to me to be the very point. It is gratuitous, and isn't it great! The violence is so cartoonish and ridiculous that it has to be viewed as an unreal fantasy.

The second installment is due to be released on April 22<sup>nd</sup> and will be covered in the May 3<sup>rd</sup> edition of *On Dit*. Also in the works is a script entitled *Inglorious Bastards* which is said to be a war reinterpretation of Sergio Leone's classic Western *The Good, the Bad and the Ugly* and *The Vega Boys* featuring Vic Vega and Vincent Vega from *Dogs* and *Pulp Fiction* respectively.

What becomes obvious from Tarantino's movies is that, at heart, he's still the 9-year-old kid who scraped together ten bucks, snuck into the cinema to see *The Wild Bunch* and worshiped the glowing cinema screen. He may be a little juvenile, obsessed with violence and swearing, but it's that rapturous juvenile quality that makes him. It's a sort of gleeful innocence that should be indulged at all costs.

If this sounds cool, go and check out: *Pulp Fiction*, *Reservoir Dogs*, *Kill Bill (Vols. 1&2)*, *Jackie Brown*, *From Dusk 'Till Dawn*, *True Romance*, *Desperado*, *The Man From Hollywood (Four Rooms)*

Danny Wills





**Tais-Toi!**

**Director:** Francis Veber  
**Starring:** Gerard Depardieu  
 And Jean Reno

OK, here's the thing. You may see the poster for this film and think "Oh, Jean Reno - *Mission Impossible*, *The Professional*...Great! And Gerard Depardieu... *Man in the Iron Mask*... and that film with Andie MacDowell ages ago - *Green Card*, I think? Bit of a romantic laugh. But you say these guys are in a *French* film together, in *french*? Nah! I was never good with subtitles." Well, dear Reader, now is the time to learn, and this is the film to practice your new skills on!

*Tais-Toi!* Is a rollicking romp of a movie that picks you up, finds your comedy weakness and exploits it for all its worth. How great is it to discover a film that actually gets a theatre full of critics laughing out loud?! What we get here is an odd-couple action/comedy from director Francis Veber, who's been dishing up some of France's most entertaining and popular movies over more than 20 years. Depardieu plays Quentin, the really-slow-on-the-uptake small-change crim who becomes human super-glue to Jean Reno's Ruby, a notorious heist master who, in revenge for his girlfriend's murder, has ripped a bundle off the Mafia, and is gunning for their chief. They're both in goal, Ruby literally not saying anything to police, while Quentin's saying absolutely *everything* and more - hence the film's title *Tais-Toi!*, or Shut Up!

The police have the bright idea of putting Quentin in with Ruby - hoping that his verbal diarrhoea might be

contagious. They want the Mafia boss, not him. Quentin has found a wonderful, "listening" companion, who he bumblingly busts out of the psychiatric ward, with the assistance of an inebriated crane-operating friend. From there they proceed to evade the police, and bring down the Mafia, no mean feat given that Jean Reno's Ruby hasn't had a moment's peace from Quentin in days!

Francis Veber shows a wonderful talent for this broad style of comedy. He's brought together the cast, the setting, the story - and all with such a light, observant and hilarious tone. He knows what he's doing. He's recently been responsible for *The Closet*, again with Depardieu, about an office nerd, played so convincingly by Daniel Auteuil, who pretends he's gay, saves his job, and suddenly has more female (and male!) attention than he can handle. Veber makes *Tais-Toi!* More than a knock-about male bonding exercise in silliness, though there's plenty of that. The main characters are fleshed out, Depardieu's Quentin in particular (Tho' he's lost a truckload of weight since I last saw him!). His comic performance is worth the price of admission alone - this excellent material is handled with real panache (Excuse the french! Maybe it's too many subtitles!). Reno's character is a powerful, restrained straight man to Quentin's crazy all-over-the-place-ness, just what's needed. It's not that this fun little film is perfect as it has its minor faults. A couple of characters could have been more clearly established, especially the migrant woman who reminds Ruby of his murdered girlfriend. She seems to come in too late to be able to be anything other than of passing relevance. Some may dismissively see some of the set pieces as belonging quaintly to French farce traditions. I personally think that Veber has introduced some quite unique takes on both those well-established traditions, and other long-standing farce traditions that we in the English speaking world perhaps believe we've invented. The work of comedy greats dating back to the Charlie Chaplins, the Bob Hope/Bing Crosbys, Dean Martin/Jerry Lewis' (And boy, did the French get into him in a big way or what?) have inspired millions. And this is what I think *Tais-Toi!* reflects - a universal appreciation for the irreverently absurd, a talent all of us have, particularly if you've got any Aussie blood in you!

The final word, then, on *Tais-Toi!*? There's a reason this film has been so popular in France and Europe, and it's not just that it's made there. This movie, in all its crazy, anarchic silliness is an absolute hoot, whatever language they happen to be talking! So, if you're up for a dose of laugh-out-loud with an accent, do yourself a favour.

**David Wilkins**



**Love's Brother**

**Director:** Jan Sardi  
**Starring:** Giovanni Ribisi, Adam Garcia, Amelia Warner

*Love's Brother* asks the question: can you fall in love with someone from their photograph? This simple and charming little story comes from writer/director Jan Sardi, best known for penning the brilliant *Shine*.

Set in an Italian community in the 1950s rural Victoria, *Love's Brother* is the tale of two brothers and the woman that comes between them. This is a tired theme but the film has enough originality, energy and heart to remain interesting.

Angelo (Giovanni Ribisi) and Gino (Adam Garcia) are siblings who migrated to Australia four years earlier when their parents died. Angelo is the depressed older brother, quiet and awkward. He is constantly rejected in his quest to find a mail-order bride from his home in Italy. Gino is the opposite - he is attractive, confident

and has a girl, Connie (Silvia De Santis). In a final desperate attempt, Angelo uses a photo of Gino to convince a beautiful Italian girl to marry him. His deception works and Rosetta (Amelia Warner), seduced by the photo of Gino, travels to Australia to wed.

Giovanni Ribisi has carved his own unique niche in films by playing odd supporting roles (*Gone in 60 Seconds*, *The Gift*, *Lost in Translation*, and TV's *Friends*) but here, he plays an understated lead role. Ribisi has the perfect demeanour to capture the morose and somewhat pitiful Angelo, making him the film's most intriguing character.

Adam Garcia again plays the handsome, self-assured, ladies-man (as in *Bootmen* and *Coyote Ugly*). Gino is also a complicated character but Ribisi's Angelo dominates the film. When Rosetta and Gino's relationship takes the limelight, more depth is needed from Garcia. One of the great acting finds is Silvia De Santis. She brings warmth to the screen that contrasts beautifully with the quiet grace of Amelia Warner.

The film is beautiful to look at. Scenery of the Australian bush is understated and much of the film is set around the café where the Italian expatriates gather. There are some great scenes here, involving Australia's first espresso machine and the painting of a mural.

The language problem has to be mentioned because it is jarring at times. Ribisi and Garcia both falter with their Italian accents and it doesn't always seem authentic. Still, *Love's Brother* is a quaint and gentle film. It is delightful to watch but it can't be denied that something is lacking. There should have been more to this film - more joy, more culture, and more passion.

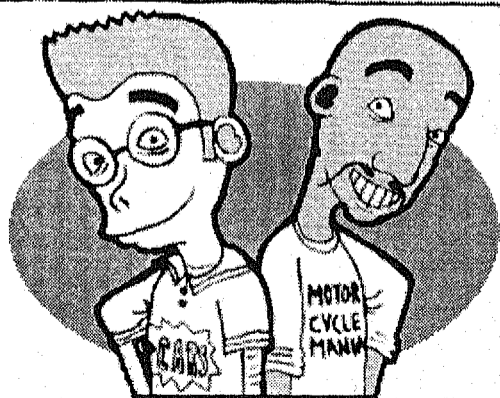
3 1/2 stars

**Simone Bannister**

**ROOM 237** by OZ

now available in "fucking microscopic" Flavour! ? -ed

THIS HOLIDAY SEASON; FROM THE PRODUCERS OF THE FAST AND THE FURIOUS AND TORQUE AND 2 FAST 2 FURIOUS COMES...



**MOWERZ**  
 WHEN THE GOING GETS TOUGH, MA THE TOUGH GET MOWIN'!

AND, COMING THIS FALL...  
**MAXXIMUM JUICAGEX**  
 JUJUICE IT UP.



**Love of Diagrams played at the Jade Monkey last Saturday night.**

And I could say that they were technically brilliant. I could say they played with all the exuberance and enthusiasm that forges the fire of rock'n Roll. I could even say that after seeing Love of Diagrams I will never be able to enjoy German flavoured garage rock ever again, having heard the epitome of it's being. However, all I can really say is this.

They were fuckin' awesome.

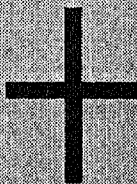
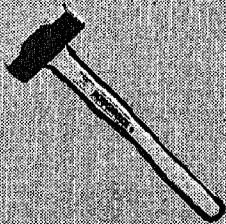
### Sledgehammer

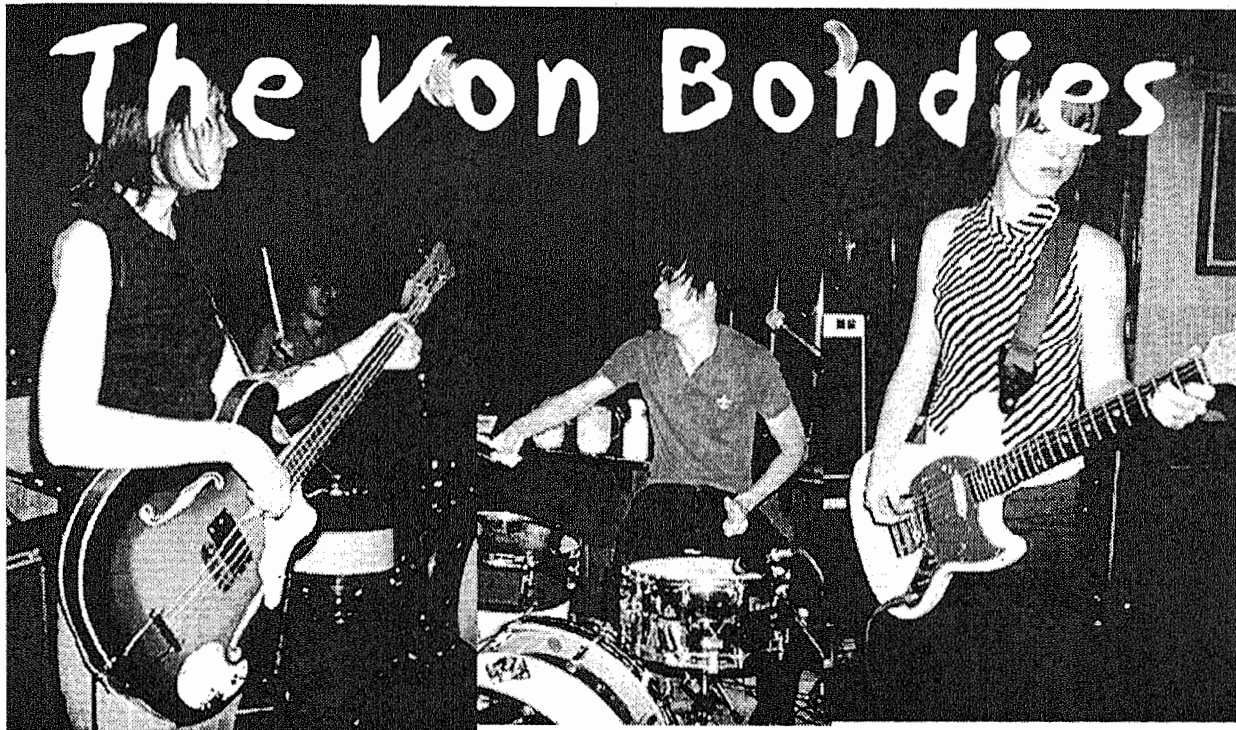
*Every Inch A Healthy Horse*

*Every Inch a Healthy Horse* combines a fine mixture of Primus stylings with Faith No More-era, Chris Cornell-esque vocals. Of the four songs present on the EP, Ooze Cheese and Texas Tea show a class that surpasses many other Adelaide bands. The opener Ooze Cheese mixes beautiful vocals with one of the funkier choruses I've heard in a while. Centrelink is a singalong belter for all those struggling with their favourite government office, whilst Puck Funk deals with selling out to

the ad man. Texas Tea funks itself along in fitting closing style, tackling politics and media in a single breath. Get your hands on this EP if you wanna rock. This is a hard rock band that refuses to be the general hard rock cliché and is guaranteed to stay in your player for some time. Before you know it you too will be saying "Now with extra CHEESE in every specially marked can."

**SLEET**





The Von Bondies  
*Pawn Shoppe Heart*  
 Sire Records

Jason Stollsteimer is the number one outlaw in rock n roll at the moment, a tag most bands would kill for. Stollsteimer is the leader of Detroit City's The Von Bondies and I recently had the chance to sit down with Jason for a phone interview to discuss their second LP *Pawn Shoppe Heart* and the band's upcoming Australian tour. If you're not aware, The Von Bondies have recently been the centre of a media frenzy over the fall out with former closes friends The White Stripes and that 'incident' involving Mr White and Mr Stollsteimer. Twelve months ago it was a much different story. Marcie (Von Bondies guitarist) and Mr White were dating and Mr White helped kick off The Von Bondies career, whilst taking over the production desk for their independent debut *Lack Of Communication*. If you believe the press Jason was unhappy with the record (which is true, he feels that the new record is the real Von Bondies) and Jack White took offence and the two began to fall out. In addition, Marcie and Jack were having problems; the two broke up as it was too hard to juggle dating and touring, with Marcie wanting to focus on the band. Fast forward to late last year when this all came to a head in a Detroit bar when Jack White attacked Jason from behind, leaving Jason a bloody mess. Mr White has since pleaded guilty, been fined and has to attend anger management classes avoid jail.

Timing in music is everything and Stollsteimer knows this. The Von Bondies could have released a half arsed follow up and still been in the public eye. However, they have focused and made a tremendous new album, which is making most people forget about that 'incident.' After so much attention and innuendo, it wasn't surprising to find Jason didn't want either that 'incident' or Mr White mentioned.

Instead, I asked him whether track six on the

new album, 'Maired', is about Johnny Borrell's (from up and coming UK act Razorlight) girlfriend, as I had heard? Jason pauses, thinks about the question and starts off a little guarded. "Oh no. They broke up a year ago and dated for about a week. I met her about three years ago and the song's about all my friends in bands who all seemed to fall over her, (laughs) but it's not about me at all." I believe you Jason, though thousands wouldn't.

The drama surrounding the first record *Lack of Communication* was the next topic, "We only had fourteen hours to record it. We were only a band for three and a half months when we did the first record." That explains why *Lack of Communication* is such a rough sounding LP. I had to ask more. "The first record was recorded live, but we had no time to make it sound any better. The two producers Mr White (this incidentally, was the first and only mention of Jack by Jason throughout the interview) and Jim Diamond never really had time to produce the record. We had no money."

The new album has been in the pipe line for over two years and Jason said that he wanted "to capture their energy and sound of their live shows" for the album, and he's succeeded. The record starts with swaggering intent as 'No Regrets' (Jason's favorite song from the new LP) demands people sit up and take note that there is substance behind the hype. Anyone who has not heard the first single 'C'mon C'mon' and not enjoyed its simplicitaty does not understand the joy of a great anthem.

When asked about Detroit, Jason conveyed his true love for his hometown, going into detail about the history of it and painting a vivid picture of the city. "It's a shell of the city it once was, but it's on the way up. Thank God I can be able to see that." In fact, when asked what made him want to be in a rock n roll band he said: "The music scene in Detroit prospered and it gave us an angst and boredom. You know that's the reason we started playing. Total, insane boredom. We didn't have any idol that made us want to play. We couldn't relate to bands like The Who and Led Zeppelin so we started doing our own thing, which is why most bands started up in Detroit." Anybody see the parrell to a music scene in the late 80's in Seattle?

Alex Moran

The Von Bondies play live at the Enigma Bar on Wednesday the 7<sup>th</sup> of April. The band will be signing copies of their LP *Pawn Shoppe Heart* and single 'C'mon C'mon' at

If you have never heard of The Von Bondies you will over the course of the next twelve months. In the early days, they were the protégé of White Stripes front man Jack White. White even produced their first record *Lack of Communication*.

The much public fall out of the two bands and White's attack on Bondies front man Jason Stollsteimer have been all over the music press in recent times. *Pawn Shoppe Heart* is The Von Bondies big return and is at just the right time.

The record kicks off in blistering form with the excitingly big anthem 'No

Regrets'. It swaggers like a rock n roll tune should do and has Jason whaling; "No one takes you seriously when your twenty four...You ain't lived life if you ain't got no regrets." The first single 'C'mon C'mon' is two minutes of sing along, making one nearly forget who Jack White is after all.

Stollsteimer's vocals are a cross between a young Iggy Pop and White. The second part of *Pawn Shoppe Heart* falls away slightly, with some of the initial energy being lost. However, this LP is a large step forward from

their first material and proves that there is a lot behind the hype and press surrounding The Von Bondies.

Alex Moran

XXXI

### Little Facts about Jason Stollsteimer

- \* Jason's fave Australian acts are AC/ DC & Nick Cave
- \* Jason thinks the Jet song 'Are You Gonna Be My Girl?' is a rip off
- \* Jason wants to surf before he leaves Australia
- \* Jason loves Franz Ferdinand and The Rapture
- \* Jason got the shit kicked out of him by Jack White.



## Giveaways!

Thanks to Warner music we have copies of *Pawn Shoppe Heart* to giveaway to On Dit readers. Send an email to: [onditmusic@yahoo.com.au](mailto:onditmusic@yahoo.com.au) with the subject heading "Give me Pawn" and tell us the name of the last song on the Von Bondies debut album.

# Music Reviews

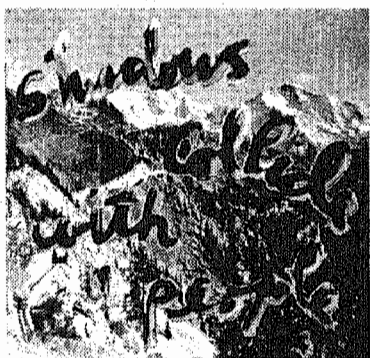


**Basement Jaxx**  
*Kish Kash*  
XL/ Remote Control

Seriously, these boys can do no wrong. Instead rehashing the shout-y carnival styled tracks of their previous masterpieces *Rooty* and *Remedy*, they dance down a darker and more twisted path on *Kish Kash*.

Simon Ratcliffe and Felix Buxton certainly still remember how to party: the explosive 'Right Here's the Spot' featuring Meshell Ndegeocello is a right old Prince styled party jam. Lisa Kekaula takes on diva duties on 'Good Luck', some stomping soul gone through the effect-heavy trademark Jaxx production. The fractured electro-house of 'Plug It In' with the falsetto vocals of N\*Sync popster, JC Chasez, is a monster hit waiting to happen and punk-granny (*I prefer the term "pioneer"-SubEds*), Siouxsie Sioux, even pops up showing us she's still got what it takes on 'Cish Cash', a definite album highlight. As is 'Lucky Star', featuring current garage "it" kid Dizze Rascal, with it's Bhangra loops colliding with heavily twisted breaks. *Kish Kash* starts to come unstuck in a couple of places ('Feels Like Home'), but Basement Jaxx have again produced an incredibly fresh dance album, one of the best LPs of the year.

## Glitz Mullet



**John Frusciante**  
*Shadows Collide With People*

With much respect to the still super Dave Navarro, everything went pear-shaped for the RHCPs when John Frusciante jumped off the bandwagon to shoot up for a few years in the mid 90s. Cut to 2004 and the once again Frusciante-rich Peppers have released two albums to critical and commercial acclaim, Frusciante has discovered religion in a heavy

way and has released his second solo album (fourth in all) since he kicked his addiction.

The increased production is instantly noticeable, and along with Frusciante's more controlled yet still very original vocals, this is his most accessible recording yet. The drum loops have been replaced with the skin-work of RHCP drummer Chad Smith, and the incessant fuzz that seemed to accompany Frusciante whenever he raised his voice has also disappeared. But this will not appeal to everyone. Frusciante's previous work had a unique dirty charm about it that has been glossed over this time around.

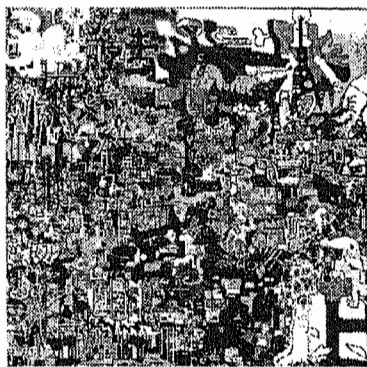
The trademark melodic guitar is abundantly apparent in SCWP, but many of the glorious musical moments actually come from Frusciante's vocal arrangements.

As with his previous recordings much of the lyrical content is taken up with Frusciante bemoaning his past, as well as confirming his allegiance to God.

Song highlights include the rollicking 'Second Walk', the heartbreaking yet hopeful opener 'Carvel', and 'Chances', complete with a guest appearance from Omar Rodriguez.

My only criticism is that some of the tracks do tend to sound like unfinished ideas, reflected in the short playtime of many songs and occasional lack of variety within a song. But don't let that stop you because this album as a whole will prove to be one of the better ones of this year and if you're a RHCP fan then this should be a walk-up addition to your collection.

## Lachy



**Phantom Planet**  
*Self Titled*

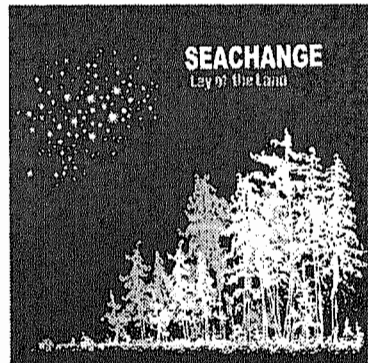
It's a bit odd Phantom Planet have waited until there was no more room left on the old-school bandwagon to release a dirty garage rock record. Surely 2002, which saw the release of the pop-rock *The Guest*, would've been a more opportune time. This self-titled release is pretty good in parts, but not good enough to hold its own when pitted against the likes of the Strokes and Stripes of the music world.

The change in production is instantly noticeable, with the glossy pop sound of *The Guest* given the boot and replaced with a sneering fuzz, at the expense of Phantom Planet's previously melodic sound. The album starts promisingly enough with the very Strokesy tune 'Happy Ending', followed by 'Badd Business', both of which would slip quite comfortably into *Room On Fire*. From then on it's a struggle to find anything worthy of a repeated listen compared to the other more fulfilling options already out there. The delicate, more heartfelt 'After Hours' is probably the only other

song I don't feel I've heard a better version of elsewhere.

I guess the main problem is that Phantom Planet doesn't really offer anything that sets it apart from the pack; aside from the fact the album boasts some of the coolest cover-art you will see, and that *The Guest* is also included in the double CD package. Get it only if you've got everything else.

## Lachy

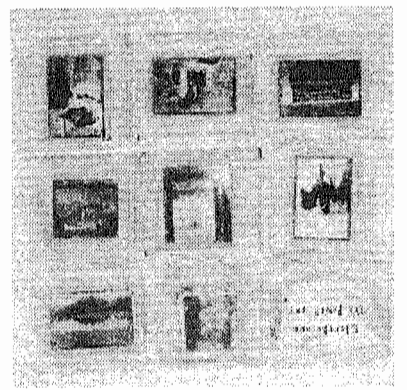


**Seachange**  
*Lay of the Land*  
Matador Records

From the esteemed Matador label *Lay of the Land* has been touted as the best British release since *Turn on the Bright Lights*. Although not yet of the same calibre as Interpol, Seachange does more with the sharp strumminess and rock'n'roll riffing of many of its peers, branching out into fast drum rolls and heavy, jagged, high end punk similar to that of Trail of Dead. Unlike the aforementioned bands you need not be sharing a bath tub with your toaster to appreciate Seachange, *Lay of the Land* is tinged with light feeling chord progressions and unburdened vocals. The album in many ways is a bit of a mixed bag, drifting smoothly, sometimes mid track, from simple rhythm guitar driven ballads to jangly and jilted rock as in 'Anglokana' to the rather standard pop tracks of 'Do it All Again' and 'Carousel' then utilising the violin in 'Come on Sister' for drawn out atmospherics filled with operatic moments. Some of the album's dynamic is lost in the changes but it certainly avoids the trap of sameness that others tend to fall into. 'Glitterball' is the obvious single and grows on you rather than tiring as does the hesitant but idyllic 'Fog', which in my mind encapsulates the soft 'British' sound. While lesser contemporaries are willing to play the same retro rock'n'roll over again, Seachange is exploring the simple modern rock formula, and though *Lay of the Land* won't yet earn them a place amongst the best of the alternative scene it will please those after something slightly left of centre.

## Dan J

Jesus Christ Superstar will be performing at the Shedley Theatre from April 9 to 24. Students \$18. Book at the Shedley Theatre or at BASS on 151246.



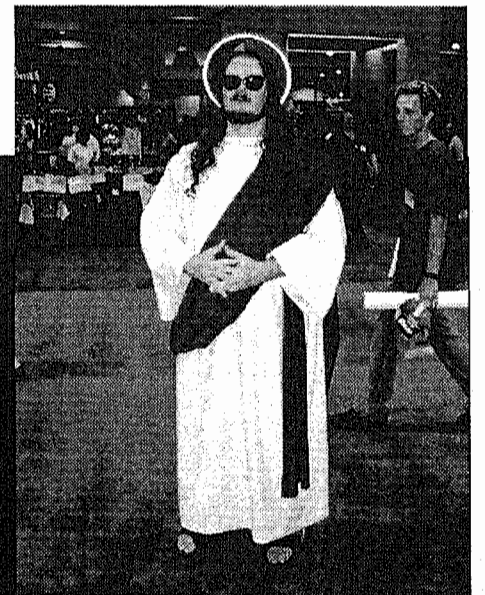
**Electrelane**  
*The Power Out*  
Too Pure/ Remote Control

*The Power Out* is the second album to emanate from the female quartet of Brighton, in Merry Old England. Verity, Mia, Rachel and Emma blossomed with their first album *Rock It To The Moon* (2001), a mix of densely textured instrumentals with minimal wordless vocals, in a driving sound created by pulsating rhythm sections, Farfisa keyboards and light guitar. A few tours later (with some major bands such as Sleater-Kinney and Le Tigre) and a three week studio session with Steve Albini and *voila!* *The Power Out*.

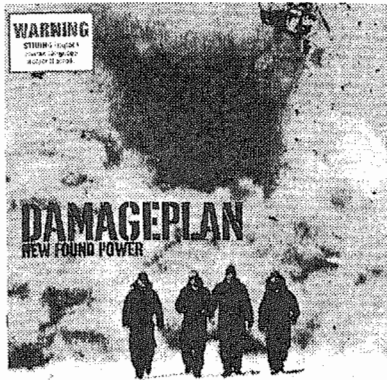
Each track provides something new and different, fresh and unique, whilst still maintaining a sophistication about them. Electrelane's influences are strong and varied, from post-punk candidness to folksy undertones, and intriguing manipulations of texts, ranging from Sassoon's poetry to Spanish sonnets, with some French and German passages also cited. Although they cover an extensive set, *The Power Out's* biggest surprise tracks are 'The Valleys' (entailing a 12 piece choir) and the final track 'You Make Me Weak At The Knees', which seems very much out of place. With the exception of these two tracks the album has a quite laid back groove, interrupted occasionally by creative vocal imitations from Verity's distinct voice. The pace is a little slow until track three, quickening with 'Birds' and 'This Deed' - highlight tracks worth marking. However, the three culminating instrumentals are slightly disappointing, lessening the impact of an otherwise solid listen, whether for background music or an in-depth challenging appreciation.

jenn

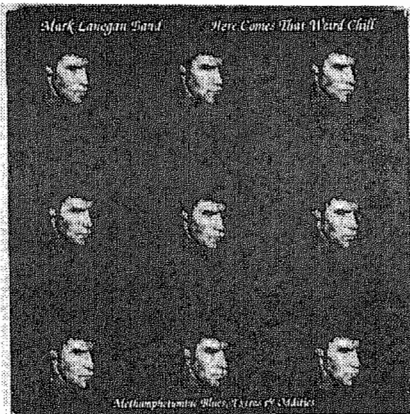
JC ♥ jenn







**Damageplan**  
*New Found Power*  
Elektra/Warner



**Mark Lanegan Band**  
*Here Comes That Weird Chill:*  
*Methamphetamine Blues,*  
*Extras & Oddities*

The last nail in the coffin of metallers Pantera has now been hammered in with the formation of Damageplan. Billy Corgan's favourite modern metal band is no more. Whilst ex-lead singer Phil Anselmo has been descending into chemically fueled rants, Pantera siblings (drummer bro Vinnie Paul and guitarist Dimebag Darell) recruited bass player Zilla (as in "Godzilla") and singer Pat Lachman and came up with *New Found Power*.

How does the new band stack up next to Pantera's legacy? Well, it's hard to completely separate the two when Lachman looks and sounds like Anselmo. In the album's less heavy parts he comes across like a cross between Soundgarden's Chris Cornell and Layne Staley (album closer 'Soul Bleed' is pure Alice in Chains territory, with its dark acoustic sound and stacked vocal harmonies). Lachman does well in the throat-shredding department, but at times the vocal overdubs on the more melodic songs get a bit tiring on the ears. More importantly, his lyrics are generally generic and don't have the character or insight of Anselmo's; the latter may have been an angry un-p.c smart-ass, but that gave him a certain perverse charm. The most recognizable thing in common with the Pantera sound of old is Darrell's guitar solos. Fans of the Shred tm will be pleased to know that despite distractions like his brother Vinne Paul's strip club The Playhouse around, his unique, razor-blade-to-your-ear guitar prowess has not diminished.

Generally, Damageplan favour the "slow burning chunk" approach, rather than that of hyper-speed bludgeoning; whether this is a good thing or not depends on your personal taste. It's mostly head bangingly heavy rock (that is, harder than 'hard' rock) in the vein of Sevendust (see the rock chorus of "Save Me" and the almost nu-metal sounding "Pride"), though there are some brutal moments, like "Fuck You" (with Slipknot vocalist Coery Taylor guesting) and the appropriately titled "Explode."

Damageplan is of course, a different band to Pantera, but there's no doubt this album is aimed at fans of the original power groovers. What is less certain, is whether or not fans of old will be evenly split (as was the case following Max Cavalera's departure from Sepultura and his subsequent Soulfly project) by this new approach.

dan V

The voice is the same, but the style is new. Since his 2001 album *Field Songs*, Mark Lanegan has been known for his mournful, mellow songs about love and loss. The new EP *Here Comes That Weird Chill*, however, seems to be his first step towards a new harder and more experimental style. The first three songs 'Methamphetamine Blues', 'On The Steps' of the Cathedral and 'Clear Spot' have surprisingly hard beats and industrial guitar tunes, and lack the well known slow, sad melodies. Yet, with the fourth song, the old Mark Lanegan is back. 'Message to Mine' introduces the second part of the EP, which is a clear heritage of Lanegan's *Field Songs* time.

*Here Comes That Weird Chill* heralds the way for Lanegan's new album *Bubblegum*, which will be released this year. If *Bubblegum* will be a second *Field Songs*, or whether Lanegan actually dares to step fully into his new, hard style, is yet to be seen. It would definitely be worth a try.

Jud



**Preston School of Industry**  
*Monsoon*  
Trifekta/FMR

When a renowned group disbands, it's tempting to compare any future output of ex-members to their previous bands' work (see Damageplan review this issue). For the sake of brevity (and because you've probably read it a thousand times before), we'll pretend for a moment that Spiral Stairs (aka Scott Kannberg) was not a founding member of indie untouchables Pavement, and that this (his second solo album), stands on its own.

If one had to nail down the sound of *Monsoon* to a monosyllabic, single worded genre, it would have to be "pop". But of course, Mr. Stairs' brand of pop is not what you may think; it's draped in spiky, up tempo alt-country, folksy balladeering, Brian Wilson melody, and informed by the whole

history of rock n' roll storytelling.

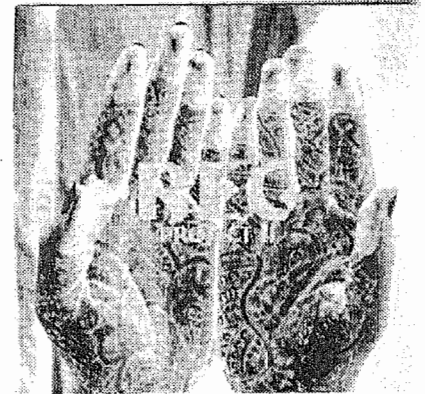
As a result, *Monsoon* has an unmistakable Americana vibe. If the production was a little scratchier, one could be mistaken for thinking it's come from a peer of CSNY, and it's 37 minute running time has more in common with early Dylan than with punk rock.

The sweet "Walk of a Gurl" has Mr. Stairs' voice sounding like a happier, less lethargic J Mascis growing up on a farm in southern California. The positive, uplifting feel continues on the rollicking "Her Estuary Twang", though I'd wager that "Escalation breeds Escalation", with its line "high over the sky, the airplanes rumble", is an oblique reference to the post-September 11 U.S of A.

There are moments which shouldn't work, but somehow do. "If the Straits of Magellan Should Ever Run Dry", is so much like The Cure's "Friday I'm In Love" you'd cringe if you weren't smiling along so much, and "Caught in the Rain" similarly covers old familiar ground, yet its delightful pedal steel guitars and melodious sing-song melody redeems it. Elsewhere, "Line it Up", adds overdriven guitars to the party, whilst "Get Your Crayons Out" ventures into loopy rock with its tuba and percussion accompaniment and "skronk guitar" solo.

I've had mixed feelings about this album, but it has slowly grown on me. On one hand it's not the most imaginative, cutting edge album in the world. On the other, it may just reaffirm your faith in the hallowed mantle of the singer songwriter and inspire a cross-country road trip over the States, soaking up the vast landscape in search of the late, great American dream.

dan V



**REG Project**  
*REG Project II*  
Virgin

If you like your house and lounge with an Arabian flavour, then the Lebanese REG Project might just be what you are looking for. Remember Enigma?

Gregorian chants and panpipes over chilled beats? Well, the REG project could be described as an Arabic version of that. The opening track 'Catwalk (Habibi)' isn't too bad with its sexy female vocals and irritatingly bouncy sax, but throughout the album the production and keyboards can sound particularly tinny against the traditional Arabic elements. 'Psyche Paradise' crosses the line from hypnotic to being plane boring and 'Mana De Carnaval' would be

pleasant if it didn't use such an annoying guitar effect. Sometimes the REG Project almost get it right, like on 'Jannit Adan' with its traditional percussion and male vocals, but spoil it with tacky vocal effects. Fans of the Buddha Bar and Café Del Mar compilations will enjoy the East meets West fusion. For this reviewer REG Project II is something I'd be happy to listen to in a Lebanese restaurant but wouldn't choose to listen to in my own home.

Glitz Mullet

33

**Jet**  
*Rollover DJ*  
Capitol/EMI

A delightful snatch of doubly derivative rock'n'roll. Typically shrill screams over retro riffing. These guys are so fucking rock they play like they don't even care what they're singing about. If I heard this band 30 years ago it would've blown my mind. This single rocks!

Dan J

**The Pictures**  
*Somethin' I Don't Know*  
Shock

A delightful snatch of doubly derivative rock'n'roll. Typically shrill screams over retro riffing. These guys are so fucking rock they play like they don't even care what they're singing about. If I heard this band 30 years ago it would've blown my mind. This single rocks!

dan V

**The Vines**  
*Ride*  
Capitol/EMI

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Dan J

**Atomic Kitten feat. Kool and the Gang**  
*Ladies Night*  
Virgin

The now defunct Kittens provide us with a fairly dull slice of mid tempo disco. 'Ladies Night' never becomes the massive party anthem that it threatens to be; instead it remains a harmless, but fairly forgettable pop song. It could be worse- but it could be a lot better too.

Glitz Mullet

**D. Kay & Epsilon**  
*Barcelona*  
BMG

From the outset it looked good: You released a radio-friendly Drum n' Bass track. Basically a permutation of last year's hit "LK" by Marky. You packaged it with three remixes, the Red mix (Kid Kenobi & friends) drop breaks guaranteed to keep all Sydney stepping, the chill-out version is destined for inclusion on some future "Back to Mine" compilation and Bad Company (your label-daddies) produce a version primed for release across bass loving dance floors across the world.

So where did you go wrong? Firstly, you took a mediocre vocal hook and hammered it adnauseum through out the entire length of the track. But most of all you left the High Contrast remix off this CD single release, when it is easily superior to any other version.

Steve Finney.

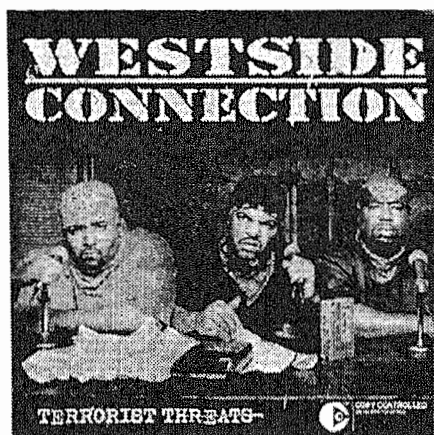
# A

**A**  
Cass McCombs  
4AD/Remote Control

A begins with a beautiful arpeggio chord progression as Cass McCombs croons the lyrics, 'I wanna be famous for falling in love... is it dying that terrifies you or just being dead'. The music is great, simple for the most part with a pleasant 'sittin on the dock of the bay' feel, having that grainy acoustic sound. 'What Isn't Nature' is an example of a more interesting treatment of sharp strummy guitar incorporating a rhythm that softens the string raking and combines well with the nice synth in the background. Cass McCombs' voice sits uncomfortably above the music drowning out the subtleties of the instruments. It carries the height of the melody but (and this is utterly subjective) his Tom Yorke-ish voice tends to take away from the drifting feel of the songs. Similarly the lyrics verge on thought provoking but with McCombs' brand of grey and dry nonchalance it doesn't quite hit the mark and becomes distracting rather than moving.

Nevertheless, A makes for pleasant prog pop. 'AIDS in Africa' is particularly catchy (*Hee, nice one Dan* - Eds)- a slow but bouncing beat with almost eastern sounding guitar plucking. The tunes often have this foot tapping persuasion as if influenced by Hal David and Bacharach then fed through a modern guitar filter. A didn't surprise but it does brush the heartstrings and it's certainly an easily appreciable and soothing piece of drifting alternative pop. Should be an enduring album in your collection.

Dan J



**Westside Connection**  
*Terrorist Threats*  
Company?

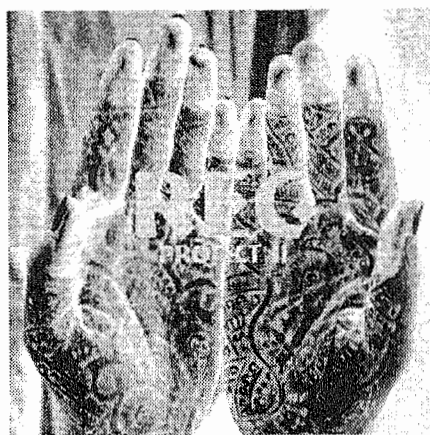
Buck up, g's. Strap your gats, techs and nines, blaze dat chronic and bring yo' ho's. Ice Cube, Mack 10 and W.C. are taking y'all sucka's on a journey into da heart of post-9/11 Amerikkka, and they be takin out any and everyone who gets them mad. In the line of fire - Osama Bin Laden, Saddam Hussien and bitch-ass rappers who write songs for ho's. You best believe that everybody is a potential victim.

This album is perfect for rollin' up to da club in your Benz. Watch niggaz drop their jows when you slide your tinted window down and blast these gangsta beatz at their ass. It don't get much grittier than this.

If y'all think you're realer than real, grab this disc and bump it, fool. What you waiting for? An invitation? This shit is perfect for the thug in you, be it white, black or even non-existent. It's gangsta rap at it's, most blatant... bass heavy beatz and lyrics from the streetz. Westside Connection's respective posse have been ballin' for a long time, so they know they business.

When push comes to shove, this album is better than yo' average banger. If you think Ja Rule is a pussy... buy this. If you think drive-bys are fun... buy this. If you use a ho to do gardening... just walk on by, don't even listen. It's dangerous for yo' health.

Keyser Soze



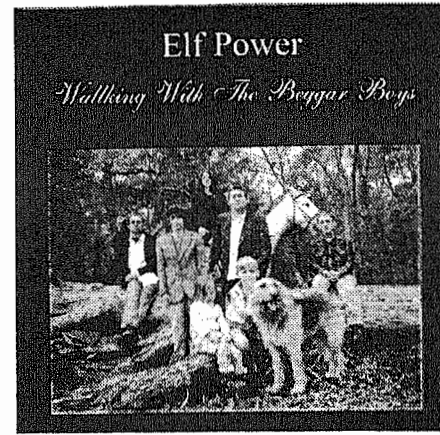
**REG Project**  
*REG Project II*  
Virgin

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Glitz Mullet



**Elf Power**  
*Walking With The Beggar Boys*  
Low Transit Industries

Bursting away with synth hooks flying is about as exciting as this album gets. The first track, Never Believe, combines generic phased synth sounds with singer Andrew Rieger's diluted Brian Molko-ish nasal vocal style. In fact, my first impression was that this album sounds like Placebo trying to make an Idlewild-esque album.

The title track has all the hallmark backup vocals of Supergrass 101 and is saved only by the guitar solo (probably the highlight of the record). The album varies from driven pop to softer standard ballad pop accompanied by line after line of overly literal, inane, excruciating rhymes. The only things I really liked were the electronic drums and fuzz guitar distortion on track six, 'The Cracks'. Apart from that, the cardboard cover feels nice on the skin, the CD art looks like a vinyl record and I liked the Ford Cortina on the record label logo.

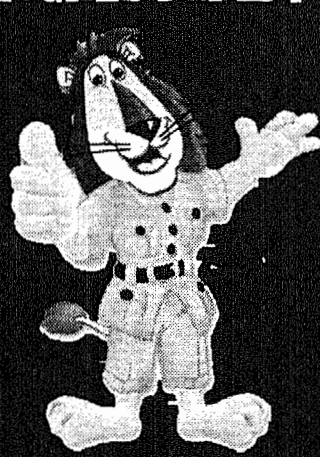
...knox overstreet

# STOP PRESS!

34

**WANTED:**  
**THE HEAD OF PADDLEPOP LION.**  
**LAST SEEN IN 0 WEEK IN HUGHES PLAZA.**

**REWARD: \$500**  
**CONTACT THE UNION FOR MORE DETAILS**



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## HEY DRUMMERS!

I'm desperately in need of some equipment, and soon. I need 2 good crash cymbals and one of those half-tambourines that can be mounted on a stand or hi-hat. If you have anything like this to sell, please give Bek a call on 83443855 and leave a message. Alternatively, send me a text message on 0423989542 and I will get back to you.



## The AU Film Society

Week 6, Thursday 8th April  
*Pushpak* (1987)

Director/script: Singeetam  
Srinivasa Rao

This off-beat comedy is a genuine maverick in the context of Indian cinema. It resists classification either as a 'Bollywood' entertainment or an 'art' film. The story concerns an unemployed youth (played by superstar Kamal Hassan) who finds an inebriated man with the key to a five-star hotel dangling from his pocket. The youth kidnaps the man, ties him up in his tenement room and proceeds to enjoy luxury hotel living until a villain with lethally sharp knives of ice enters the scene. (130 mins) Hindi.

With Short:

*Pis* (1983)

Two women create and resolve conflict over a cow's inevitable by-product. (11 mins)

Showing 7pm, Union Cinema,  
level 5 Union Building

## Moody, stress-addled editor seeks bi-polar company.

Seriously - I know a couple of bi-polaroids and they're pretty groovy. I don't mean to be offensive. I just want to meet some one else who understands what it's like to switch between rage and fuzzy diplomacy inside twenty minutes. In a romantic setting (I have three weeks to spare after this issue). Sounds nuts? It is! What larks! 'Tra la la. Tourette's maybe?

Lonesome Cowboy Bill seeks a Sweet Jane for Some Kinda Love. Not really into All Tomorrow's Partys, just walks by the Ocean and spending Sunday Mornings together. Stephanie Says you should Run Run Run all enquiries to the On Dit office. I'm Waiting For The Man.



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*Thirty five*

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