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On Dit

Volume 69 Edition 22 15.10.2001

ENCHANTED 2000

SATURDAY DECEMBER 8TH

International Acts already confirmed:

- Reprezent's DJ Krust (UK) & DJ Die (UK)
- The Captain Tinrib live show (UK)
- Aphrodite (UK) • MC/DJ Ribbs (UK)
- Umek (Slov) • Valentino (Slov)
- Andy Farley (UK) • Max Alien (UK)

Interstate acts confirmed include:

- Scott alert (Vic) • Lady K (Vic) • Fuzion (Vic) • Rudeboy (Vic)
- Rol-N (Vic) • Jabba (NT) ... More acts to be confirmed

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RELIVE THE ADVENTURE

On Dit

Volume 69 Edition 22, 15.10.2001

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

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About the cover

Linley on the loose... and happy FM to 5UV!

Wanna write?

Come and see us in our office, located in the basement of the George Murray Building (right next to the always spotlessly clean male toilets), accessible from the Barr Smith lawns.

Alternatively, email us at

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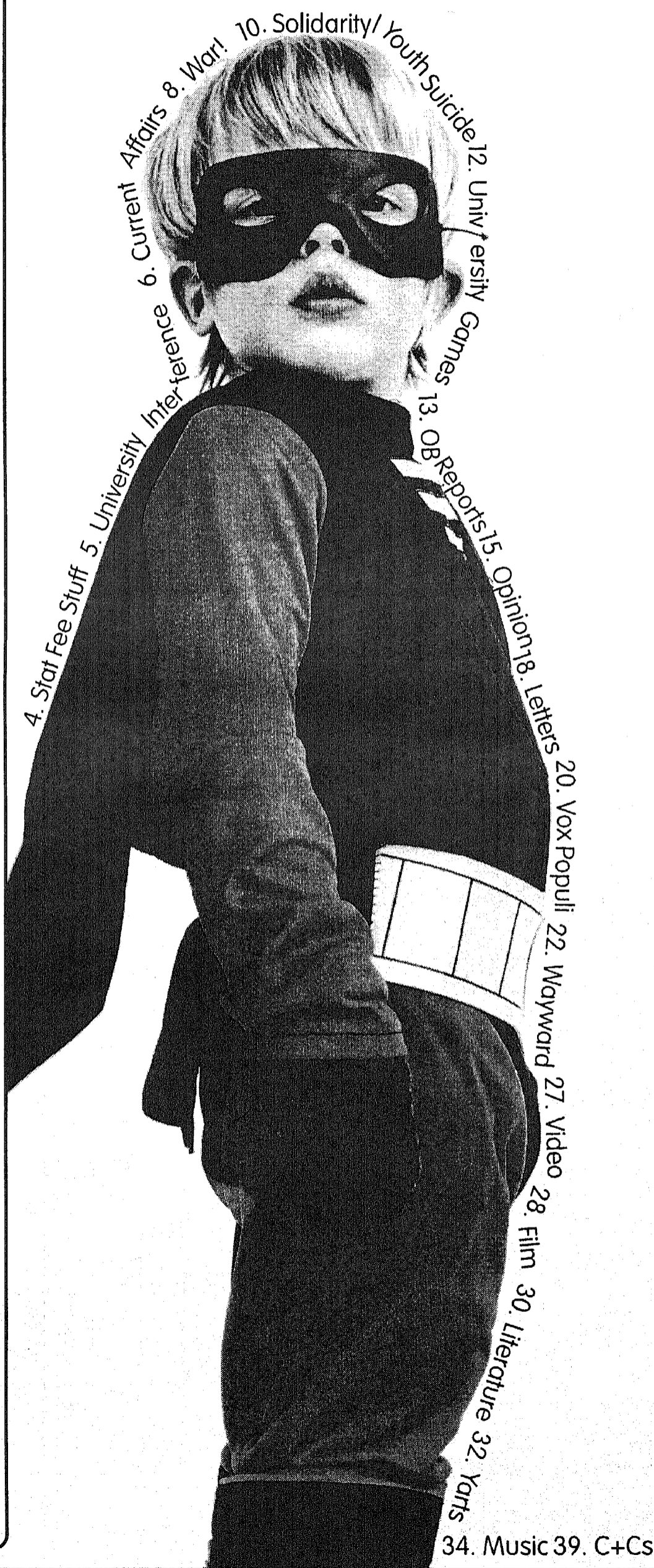
Last (boo hoo) Edition:

Deadline 17th October

Published 22nd October

Thanks v much:

Joyce for all the yummy cake, Charlotte for letting us be rude at her housewarming, Channel Nine for the *Survivor* preview, Clem, Stanley, Mikey, Gemma, Daisy, Michael B., the Prof, the Mayo Crew, Stan's parents, his agent Georgeous George, the Academy, the bird that he caught masturbating in an abandoned building site, his filthy roommate Eddie, all the little people he trampled over on his way to the top, and most of all, God.



Union fee blows out by \$27

(and it's not really the Union's fault)

At its last meeting but one, Union Board (the elected committee responsible for running the Students' Union) set next year's student services fee at \$274 plus GST, a \$4 increase over last year. This was expected to lead to significant cuts to the Union's affiliates (the Students' Association, Clubs & Sports, the Overseas & Postgraduate Students' Associations, RACSUC and WISA) even after the huge cuts made to the Union's own operations this year and improved results from the Union's perennially loss-making food outlets.

At Board's last meeting, the first meeting of the new Board elected earlier this year, it was revealed that new Vice-Chancellor Professor Clifford Blake has overridden the Board's decision and set next year's fee at \$297 plus GST. According to Professor Jonathan

Pincus, who came to speak at the meeting, University Council (the ruling body of Adelaide Uni) recently had pointed out to it that it was potentially responsible for the finances of the AUU should the AUU go broke. After receiving submissions from a number of interested parties, including representatives of some affiliates who were concerned that a tight Union budget would take resources away from them, the VC decided to step in and force the Union to take an extra \$27 instead of \$4 - with \$10 specially set aside for debt recovery.

It is no secret that the Union is in a poor financial position after years of disastrous management, with insufficient funds to survive over the Summer (before the annual Student Services fee cash injection early next year) without

taking out a six-figure overdraft. Although things have improved this year, the Union is not expected to rid itself of debt until several years down the track even with the extra \$27.

Speaking against the decision, President Tanisha Hewanpola stated that the issue is not so much the merits of the VC's decision as the fact that the VC is making unilateral decisions about the running of a supposedly autonomous body. Particularly concerning is the VC's request that a certain amount of money be directed to the Sports Association. New Board member Brad Kitschke went further, describing the University's actions as "obscene and disgusting" and further expressing disgust at last year's Board for accepting a \$4 increase to the fee without sufficient consideration of the potential ef-

fects on the organisation's budget. Members of the University's management are also understood to be uneasy with the Vice-Chancellor's decision.

It looks like the end result for students will be a much higher student services fee next year - over \$326 (including GST) for a full-time student, a substantial increase over this year's figure of \$297 inc GST. Recognising that it could do nothing about the VC's decision, Union Board passed a unanimous motion authorising the President to run a campaign and calling for students to be informed that the large increase is the result of a decision made by the University and not by the Union.

Linley Henzell

A representative of the University's management responds to Union President Tanisha Hewanpola's article last week on the student services fee, "Student Control of Student Affairs?"

"Student Benefit from Student Affairs"

The Adelaide University Union is a fine institution offering a range of significant student services and contributing to the quality of campus life for both students and staff. The University community benefits from services offered directly to students (such as the Education and Welfare Officers, the Resource Centre and the Union Studio); the student organisations funded through the Union (such as the Clubs and Sports Associations); the student bodies based at Roseworthy and Waite campuses; the social activities and food outlets; and the representation of student interests by the Students' Association, the Postgraduate Students' Association and the Overseas Students' Association. These last three groups also assist the University in its decision making bodies, providing members of countless committees who work on improving the University.

The Union is a part of the University, and no more than the University administration would consider isolating itself from the student body, the Union

exists within the context of the wider University community: its successes are enjoyed by all, its failures reflect on everyone.

The Union's current legal status comes from its inclusion in the Adelaide University Act (1971) which makes the Union subject to the Statutes of the University. Those statutes require the University to "prescribe the entrance fee and the annual fee" to the Union. Convention has been that the Union Board makes a recommendation and forwards it to the University.

This year, the recommendation from the Board was that the fee, which has not increased for three years, rise by \$4. Had it risen by CPI since the last increase, it would have risen \$17. (All figures before GST is added). The University considered the following:

- The Union lost \$350,000 last year in commercial operations
- The Union is projecting a loss of over \$200,000 this year in commercial operations
- The Union is projecting an over-

draft at the beginning of 2002 because of past and current unbudgeted losses in catering.

- The University has been informed by the Auditor-General that it is likely to be liable for any debts should the Union become financially unviable.

- The Union Board, in making the \$4 increase recommendation, did not forward to the University any budget for 2002, although it did inform the University that it in setting the small fee increase it expected the commercial operations to break even for the first time in a decade.

- Fees interstate at our equivalent universities are in the order of \$375 to \$400 (including GST).

The Union has made huge strides in dealing with its financial problems in 2001 and this is a credit to the 2001 Board and the President, Tanisha Hewanpola. However, the University judged that increasing the fee by only \$4 was a high risk strategy - a risk that would reflect on the rest of the University should the Union have another bad year and put at risk the important student services offered by the Union. The University has therefore determined to set the fee at \$297 (plus GST).

The Union is too important to put at risk!

Professor Jonathan Pincus
Acting Executive Director, Student and Staff Services

Susie Young elected President of the Union

Make A Difference candidate Susie Young was elected by the Adelaide University Union Board as Union President last week. The only challenger was current Board President Tanisha Hewanpola, who ran on a 'stay with what you know' platform.

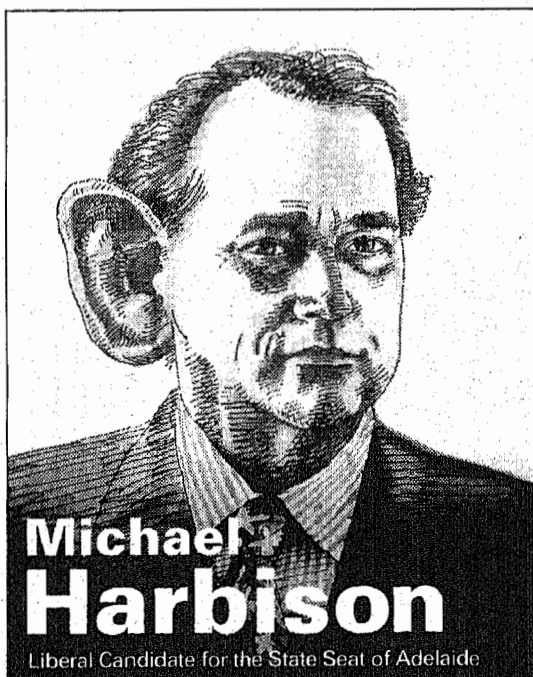
Susie will take control of an organisation still struggling to recover from years of financial decline, and faces the various difficulties involved in continuing Tanisha's programme of reform - see the rest of this page for details. Susie takes office in December of this year.

Some comment on the election...

There are rumours that certain Board members who had promised to support Susie in exchange for ticket support during election week failed to do so, possibly because M.A.D. is not associated with a national faction and has little comeback to a campus-level betrayal. Naughty politicians. Of

course, it would be nice if our student leaders would cast their votes on the basis of merit rather than factional self-interest (not a criticism of either of this year's candidates, but in the past some very dodgy candidates have gone for Union President). Maybe that's a bit much to ask for.

In 'Rally in support of Asylum-Seekers' in *On Dit* 69.19 it was suggested that members of Resistance may have used the word 'fuck' in one of their chants. It turns out that they were actually saying 'fortress' (as in, 'fortress Australia'). Sorry for any confusion or offence caused.



Michael Harbison
Liberal Candidate for the State Seat of Adelaide

You Talk & I'll Listen!



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Why we don't support University interference with Student Organisations

In this and the last edition of *On Dit* you would have read articles about the University's interference with the setting of student union fees.

Much of the role of a student organisation such as the SAUA is to be a representative to the University. If university administrations were able to have a say as to the running of student organisations our independence, autonomy and ability to do our jobs is completely removed.

The University will tell you that the reason for its interference was due to a concern over the financial viability of the Union. It has to be said however that there is a question as to whether the University has any qualification in relation to an assessment of financial viability.

The Vice-Chancellor has still to complete the University Budget which is over three months late, and has been recently quoted in the Higher Education supplement of the Australian Newspaper as saying that Adelaide University was ... "sliding into genteel poverty", and that ... "clearly the principles on which the budget was built were very opaque, you couldn't see the logic about the way the finances were allocated in the University"

What qualifications do the University have in interfering with the finances of the Student Union if they can

not sort out their own budgetary dilemmas?

The Student Union and its affiliates must maintain their autonomy. Any suggestions that the University can have any control over the setting of budgets or fees, or the allocation of funds, removes our autonomy.

If the University is so concerned about the future of the Union and its services that it feels it must get involved in the decision making of student organisations, then it may wish to also examine why it doesn't provide some of those services itself.

Why doesn't the University commit to providing student services, and why, when the Union steps in and provides those services that the University inefficiently fails to provide, do they think they have any right to interfere in their running?

Students must reject any suggestions from the University that they have any control over student organisations.

The University has enough problems of its own with its budget and inadequate student services and student satisfaction without thinking it has any right to tell the Student Union how to run itself.

Without independence from the University, student organisations can not represent students and will be forced to shy away from contesting University decisions. Anything that creates a situation where the University can be further run without scrutiny is bad for students.

We must all reject this University involvement in our student organisations.

Brad Kitschke

SAUA Education Vice President.

If you would like to become involved in a campaign against the Vice-Chancellor's actions, contact Brad at the SAUA on 8303 5404 or Tanisha at the Union on 8303 5401.

Mitchell Building Rumours

Professor Clifford Blake, the temporary replacement for ex-VC Mary O'Kane, has been at the helm of this fine University for a couple of months. How's he been going? Well, according to some of the rumours flying around the Uni's admin, things are not all happy at the top.

Apparently, Professor Blake has requested

that all female members of the University's senior management to skirts.

He has also demonstrated a tendency to, when discussing issues relating to Adelaide University, refer to it as either Charles Sturt University or the University of South Australia. And then, of course, there's the fee debacle.

now for some non-campus news:

Heroism

It was great to see Tina Turner honoured by *Elle Dit* last week, although contrary to Tina's edict it seems we ARE in need of another hero after all. Several, in fact.

There's been a lot of talk of heroes lately, centring on those who braved the ruins of the World Trade Centre and now the men and women prepared to risk their lives to defeat the Taliban. There's no shortage of domestic heroism either, with a Victorian tree lopper freeing a trapped workmate by lifting an eight hundred kilo tree off his legs in a superhuman feat last Wednesday. But for those wanting official recognition of less conventional daring deeds, North Korea is the place to go. The country's totalitarian regime has awarded the title of hero to a woman who donated pigs to the army and to soldiers who dived into a fire to rescue a portrait of founding father Kim Il Sung.

One man who desperately wants to be a hero is British leader Tony Blair. While George W. Bush is on a steep learning curve about wartime language, Blair has been surprisingly gung-ho in his anti-terrorism rhetoric, particularly in his address to the national British Labor Party Convention. The broader foreign policy span of his speech was most interesting, including the need to act on debt relief for Africa and for the international community to never let


'another Rwanda' be ignored. Unfortunately, his hailing of the woefully late and inadequate intervention in the former Yugoslavia was a disappointing indication of his standards. Otherwise, the Convention was notable for a reason of less import: its decor. Politicians in 80s suits against a disco backdrop of silver and purple. Let's hope they're not relying on Wacko Jacko to Heal the World again. (They may be relying on The Force, however, as the British have succeeded in forcing the 'Jedi' faith onto their next census).

Being so tragically out of style, it's no wonder that researchers have declared Britons the most depressed in Europe, especially English and Irish women. Don't forget, the Welsh voted themselves the most stupid in the British Isles not so long ago, so are probably too blissfully ignorant to get down about things. Considering their fragile mental health, the Brits' recent moaning about the refusal of the Kangaroos rugby league side to tour is hard to understand. Another humbling at the hands of the Empire's arse end surely wasn't what the psychiatrist ordered. Meanwhile the Irish were at their intimidating best in the leadup to the hybrid series, making the Aussies promise to play nicely this time. Heaven knows they need the Queen over there as a model of perseverance and, evi-

dently, entrepreneurship. QE2 is just busting to get busy selling the royal produce at the new Windsor Farm Shop. No-one milks a mad cow or flogs a royal pheasant like Her Majesty. Just ask Fergie.

Speaking of people selling themselves, our own polities are hard at it. John Howard has clearly decided that it's best he doesn't show his mug on tellie, preferring a text-only ad telling us about all the tough decisions he won't have to make when/if he hands over to everyone's favourite financier Peter Costello. After all, Howard's already frightened enough small children in his campaign walkabouts by smooching everything under the age of five. Showing less consideration for younger viewers, Labor has decided to show the Costello smirk in its advertising. We're still none the wiser as to what Mr Beazley stands for, though it's not for lack of trying on his part. That rigid arm movement is just too damn distracting: He looks like a GI Joe figurine which has had the 'punch' button in its back permanently shoved in.

Still, what does the election result really matter? We'll always be just a minor player in the imperialist game that props up dodgy regimes, feeds the fundamentalist fire and complains when it bites back, right? If only we had a workable model of socialism to follow. Well, apparently we do, and it's right



Student Radio has turned FM!

(Well, Radio Adelaide 5UV has turned FM, but we broadcast on them, so...)


Student Radio has turned FM!

From now until the end of November, and throughout next year, Adelaide Uni Student Radio will be broadcasting on 101.5 FM every Monday, Tuesday and Saturday night from 9pm till 1am.

Want to get involved in the brave new world of stereo transmission? Applications for a radio show for next year can be found in the SAUA office.

Oh, and if you want to maintain your old school street cred, then you can still tune in to the simulcast on 531AM...

Luke Toop
Student Radio Director
(live from Warsaw)



...and other assorted details of recent events

Down Under our very noses: According to one Bombers bigwig at a presumably sombre post-Grand Final dinner, the AFL is a socialist organisation out to thwart Essendon's bid to become the Manchester United of Australian football with its insistence on equalising mechanisms. 'To each according to need, from each according to salary cap restrictions', so it seems. Sadly, there'll never be any cash for investigations into implementing such a brilliant political blueprint as the AFL's. Every penny is needed for building tin sheds all around the Pacific to house refugees, 90% of whom will probably end up being allowed here anyway.

At least here in the 'City of Corpses' (as Adelaide has recently been labelled by a website detailing hideous crimes), we can be thankful for our distance from the most troubled parts of the world. Moreover, thanks to the Olsen Government, we will always have somewhere safe to go: Hindmarsh Stadium. Even the most crazed terrorist wouldn't dare bomb something worth that much. And at least in these troubled times we have Joan Hall to teach us there's nothing that can't be fixed with a wink, a nudge and a smile. And at least, in the absence of Rollback, we can say Roll on Motorola.

Tim Williams

Election Roundup

In the wake of the September 11 attacks, the first seven days of the Federal election campaign haven't exactly been a barrel of laughs. More like a sealed Tupperware™ container of subdued chortles.

Or something.

Of particular note was the fact that Prime Minister Howard has been disturbingly keen to associate himself with America's sanctimonious war on terrorism. It was certainly no coincidence that the PM pledged more than 1,500 military personnel for the campaign, declared that he would be supporting President Bush at this month's APEC meeting and named the election date in the space of forty-eight hours. This resulted in several gullible commentators proudly dropping clever-sounding phrases like 'national interest' and 'conservative-friendly khaki election.'

The Coalition have also been busily focusing on their own 'superior economic management', on top of peddling a sub-

tle 'we haven't been that bad so far, so you'd best stick with us for the time being, seeing there might be, like, a nuclear war or something' shtick (qv).

On the attacking front, the Howard campaign has been eager to portray Opposition Leader Kim Beazley as indecisive, particularly compared to our illustrious Prime Minister's deliberately cruel treatment of the Tampa asylum-seekers. One recently distributed pamphlet (pictured) even tried to claim credit for the failed Border Protection Bill. This is particularly humorous because most political commentators worth their salt have known for some time that the Prime Minister's office made sure that the hastily assembled bill was so appallingly unconstitutional that Beazley had no choice but to block it in the Senate - forcing himself and the ALP look indecisive in the face of the supposed 'crisis'.

However, it was Beazley who fired the first tangible broadside of the cam-

paigned by stating that a Labor government would ratify the Kyoto agreement on greenhouse gas emissions. Naturally, the Greens have welcomed the move, and will almost certainly end up directing a substantial proportion of their preferences towards the ALP. The Australian Democrats will be far tougher to convince, due to the fact that all signs are pointing to Natasha Stott Despoja ruthlessly pursuing a larger, nastier and even more impressive Senatorial balance of power. Am I too cynical? Send your thoughts to the *On Dit* Current Affairs Unit, care of somebody who gives a rat's arse.

In slightly related news, notorious humanitarian and champion of social justice Rupert Murdoch put himself on the front cover of *The Australian* (boy do I wish I had my own broadsheet), declaring that education should be one of the foremost issues of the campaign. A recent Washington dinner date between the media tycoon and the PM doubtless helped ensure that all kinds of non Rupert-friendly issues would stay off the agenda. Democracy at work.

Tristan

Clash of the Titans!

The first and only debate of the election campaign aired last Sunday night on the Nine Network.

Beazley took great pleasure in accusing Howard of wedge politics during the Tampa crisis. Howard took even greater pleasure accusing Beazley of accusing him of wedge politics. Beazley was then positively orgasmic as he accused Howard of accusing him of accusing Howard of wedge politics.

As per the last three campaigns, commentators found it hard to decide who ended up looking like the biggest goose - John Howard or Ray Martin. Much of the debate consisted of Ray forgetting whose turn it was to spout and laughing like a rat-arsed moron when one of the two leaders spoke over his inane questions. The former host of the *Midday* show was obviously instructed to make as many possible mentions of Rupert Murdoch's grandstanding on the front page of *The Australian* as possible. Murdoch had stated that the Commonwealth needed to pump "hundreds of millions of dollars" into education to avoid Australia fading into "Global Irrelevance". Both leaders appeared not to give a rat's arse about what Rupert reckoned.

Howard claimed that the GST was good for education and stuff. Beazley deftly rebutted by insisting that the GST was very, very bad for education and stuff. According to a captive studio audience, Beazley won the evening 67 to Howard's pathetic 33. Kim's a shoe in, if you ask us.

Tristan George Mahoney
Current Affairs Sub-Editor

On Dit's prize for amazingly patronising political advertising goes to...
The Liberal Party!
Well done, come down to the On Dit office to collect your prize.

Kim Beazley

Kim Beazley's indecisiveness and uncertainty is a real worry.

• **Kim Beazley on Illegal entrants**

FLIP FLOP "I'm for it" (Hansard 27/8/2001)
"I'm against it" (Hansard 27/8/2001)

• **Kim Beazley on Work-for-the-Dole**

FLIP FLOP "I'm for it" (Hansard 23/6/1997)
"I'm against it" (West Australian 25/6/1997)

• **Kim Beazley on The GST**

FLIP FLOP "I'm against it" (Hansard 14/5/1998)
"I'm for it" (ABC Radio 3LO 12/5/2000)

• **Kim Beazley on 30% rebate on Private Health insurance**

FLIP FLOP "I'm against it" (Hansard 24/11/1998)
"I'm for it" (The Sydney Morning Herald 26/9/2000)

Just where is Kim Beazley coming from?

John Howard

Having the courage to make the tough decisions.

- 1996 Gun buyback agreement
- 1997 Natural Heritage Trust \$1.25 billion for local environmental projects
- 1997 Work-for-the-Dole introduced and now benefits 129,258 young Australians
- 1999 East Timor peace keeping forces
- 2000 Fairer tax system
- 2001 Paid back \$57 billion of Labor's \$96 billion debt
- 2001 Border Protection Act



Keep Australia in Safe Hands

Shtick, n.

1. Colloquial Yiddish term referring to a specific variety of comedy.
2. Any inadvertently humorous Liberal Party campaign platform.

National Student Walkout Against the War

No to US War • No to Australian troops or support for war • No to racist scapegoating • Defend all democratic rights • Stop Howard's war on Refugees

On October 18, thousands of students all over Australia will walk out of school or uni to protest the United States' racist war on Afghanistan. This will be merely a small part of a massive and ongoing campaign against the war, which will not stop until the war does.

After walking out students in Adelaide will meet at 12 noon at Victoria Square for a rally and will then march to Parliament House.

At 3pm a public meeting will be held at Adelaide University in the North/South dining room, level 4 in the Union Building. This meeting will launch a Students Together Opposing War and Racism (STOP WAR) group.

PROTEST - 12 noon Victoria Square

MEETING - 3pm North/South Dining Room, Level 4, Union Building

Organised by Resistance and supported by the Muslim Students' Association, Chris White from the United Trades and Labour Council, NO WAR, and the Refugee Action Collective

Like our pertinent and witty current affairs section?

Reckon you can do better?

Yeah, well you can kiss my arse.

If you think you are up to organising a current affairs section, fill out an *On Dit* application form (located in the SAUA office) and mentally prepare yourself for the rollercoaster ride of thrills and spills that is writing for a respectable student newspaper.

The callous terrorist acts on September 11 have justifiably outraged the public, but the reactionary US response of declaring the "first war of the 21st century", a "new kind of war" against "global terrorism", a war in which "there are no rules", is also absolutely horrendous and will only result in the loss of more innocent civilians.

As of Friday October 12th, more than 300 civilians have been killed, including 4 UN workers. Friday was the first day the US began bombing in daylight, signalling an escalation of the war. By the time this article is published, the number of civilian casualties is likely to have increased. The fact that innocent Afghani civilians are paying with their lives for the deaths of innocent civilians in New York and Washington is absolutely outrageous.

WHAT SHOULD HAPPEN

What the US has explicitly ruled out is treating the September 11 terrorist attacks as what they are - crimes against humanity. For such crimes, there is a set procedure: evidence should be gathered and the culprits identified, arrested, brought to trial and, if found guilty, punished.

If the US manages to produce evidence to the International Criminal Tribunal of Osama bin Laden's guilt (which they have thus far failed to provide), then he and his terrorist networks should be appropriately punished, and *not* thousands of innocent Afghani civilians.

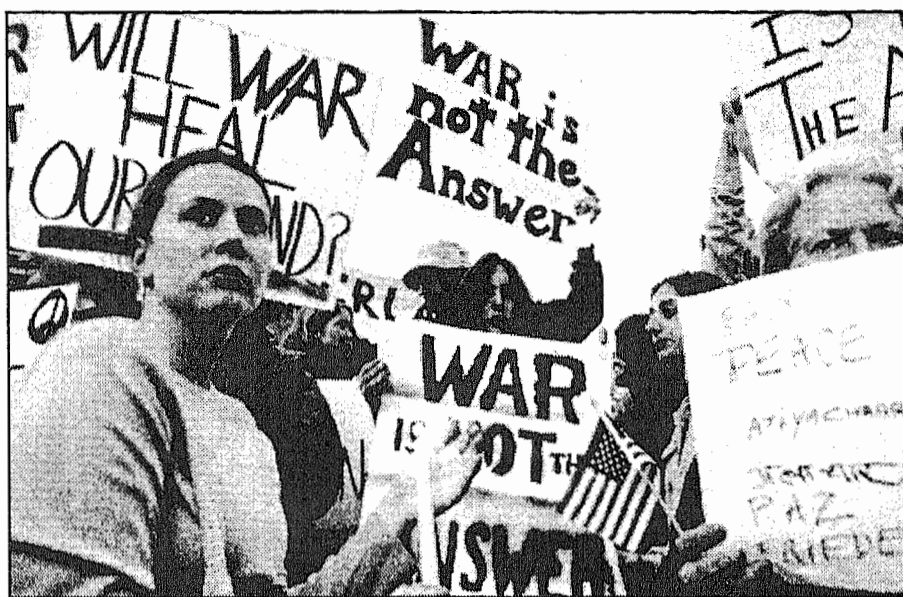
Further, the US government, the Australian government and other imperialist governments, past and present, should also be tried for crimes against humanity. We mustn't forget that terrorism of the kind seen on September 11 is a direct result of the actions of imperialist countries and spokespeople such as George W. Bush, Tony Blair, John Howard, his so-called opposition Kim Beazley, and Ariel Sharon. Hence, our solidarity with the victims should not blind us to the absolutely breathtaking hypocrisy of these imperialist governments.

Whilst the September 11 attacks on the World Trade Center were certainly the greatest act of non-state terror, many acts of governmental terror have far surpassed it.

At the end of World War II, for example, the US leaders cold-bloodedly carried out the nuclear annihilation of the Japanese cities of Hiroshima and Nagasaki solely to demonstrate their power and intimidate the Soviet Union; several hundred thousand men, women and children were murdered to make this point.

In 1965 the US helped aspiring Indonesian dictator Suharto organise a pogrom against the left and progressive forces which massacred at least one million people. The long US intervention in Vietnam against the liberation forces there killed and maimed millions of people and inflicted massive material devastation on the country.

Saddam Hussein's murderous regime was another US client, being particularly favoured during the Iran-Iraq war of the early 1980s. Then the wheel turned and, for various reasons, he became a liability. Since the Gulf War, US and British-backed sanctions against Iraq have led to the deaths of more than a million Iraqis through starvation and



WAR IS TERRORISM

disease and politically strengthened Saddam's hold on power.

Afghanistan's brutal Islamic fundamentalist Taliban regime is a product of the US-backed war of the reactionary Mujahadeen "freedom fighters" against the Soviet-backed secular leftist People's Democratic Party government. This was also the origin of the Saudi Islamic fundamentalist Osama bin Laden, Washington's current world "public enemy number one" and suspected organiser of the US attacks.

RACISM

Under Bush, Blair, Howard and Beazley's reactionary agenda, xenophobia will be strengthened; anti-Arab racism will become stronger.

The "first war of the 21st century" is starting to look like is a war of the First World against the Third. On one side, there is "civilization", the 20% of the world's population who own 86% of its wealth. They are mostly white, well-educated and comfortable, but their sense of security and well-being has now been shattered.

On the other side are "the barbarians", the other 80% of the world's population, from whom the "mindless fanatics" came, mostly dark-skinned, for whom death, destruction, insecurity and fear are facts of daily life but whose suffering never gets 24-hour coverage on CNN.

Violence against Arabs, Muslims and those looking like they may be Middle Eastern (Sikhs from India for example) has increased since September 11. A Sikh was murdered because he wore a turban. He looked like Osama bin Laden, the killer said. Immigrants from Afghanistan and Afghan Americans have faced special harassment.

In spite of the racist climate, many Arab Americans, Afghan Americans and other Middle Eastern immigrants and Muslims in the US are joining vigils, protests and speaking out to demand protection and their rights.

Exploiting the US people's understandable shock and outrage at the colossal death toll, politicians, "experts" and the mass media are cynically whipping up a lynch mob frenzy against the people of the Middle East, and Muslims in general, to justify war.

"SIMPLY KILL THESE BASTARDS!", screamed Rupert Murdoch's *New York Post* on the morning of September 12. Feeling no compulsion to

wait for those responsible for the mass murder to be identified before advocating indiscriminate acts of terror in revenge, the *Post* demanded that Kabul be bombed and that the US government be allowed to assassinate individual enemies.

CNN repeatedly screened footage of "thousands" in Palestine "celebrating" the terrorist attacks on New York and Washington. No more than a few dozen people were shown participating, while bemused bystanders looked on.

More meaningful footage was not given the same prominence or repetition, such as Palestinian President Yasser Arafat's immediate condemnation of the attacks, his gesture of donating blood to the victims or an interview with Palestinian legislator Hanan Ashrawi in which she pointed out that the Palestinian people were appalled by the carnage.

US politicians are also fuelling war hysteria. "I say, bomb the hell out of them", stated Democrat Senator Zell Miller on September 12. "If there's collateral damage, so be it. They certainly found our civilians to be expendable."

"There is no such thing as a measured response to this horrific attack", Democrat representative Shelly Berkley said the same day. "This act will be avenged." It is precisely this mentality that will result in more innocent people getting killed, and, as Ghandi said: "An eye for an eye leaves the whole world blind".

US President George Bush professes outrage at the deaths of an estimated 6,000 innocent people in New York. But what do you think his reaction will be when, on his orders, the US military takes the lives of probably even more innocent people in Afghanistan?

If the culprits of the World Trade Centre attack had proved to be white Canadians, do you think George Bush would now be preparing to bomb and then invade Montreal, Toronto and Vancouver?

And let us not forget, *war creates refugees*. Refugee agencies have estimated that up to 1.5 million desperately poor Afghans are seeking to flee the country before war engulfs them. And what do you think the Australian government will do when the next boatload of refugees arrive - turn them away or put them in mandatory detention of course. This is absolutely hypocritical - Australia is supporting a war but refusing to take any of the refugees it creates.

WHAT WILL HAPPEN IF THIS WAR CONTINUES

Bush has said: "Every nation in every region now has a decision to make. Either you are with us or you are with the terrorists. From this day forward, any nation that continues to harbor or support terrorism will be regarded by the United States as a hostile nation."

John Howard's Federal government, with the whole-hearted backing of the Labor "opposition", has signaled that it will go all the way with US President George Bush.

This war, if it is allowed to go ahead, will doubtless result in the deaths of far more innocent civilians than died in the terrorist attack on the World Trade Centre and will only strengthen the US rulers' domination of the world.

Military attacks by the US and its imperialist allies on the alleged terrorists and/or states that allegedly harbour them will not end acts of terrorism. To the contrary, such a war will only result in more loss of innocent lives, and deepen the nationalist hatred of Americans that has provided a recruiting ground for the organisers of terrorist acts of the World Trade Centre type.

WAR IS NOT THE ANSWER - PEACE IS POSSIBLE

The polls indicate massive support for military retaliation for the September 11 terror bombings. But the rapid response in vigils and protests by students and others across the country show the potential to build a new anti-war movement.

Terrorism will never be eliminated until the world is freed of massive inequality. Terrorism will continue as long as the imperialist powers, led by the US, continue to deny oppressed peoples their rights to self-determination, democracy and a decent standard of living. In short, economic and social justice, not war, would solve the problem of terrorism.

ACTION

What is needed to end the US's war and prevent the killing of more innocent civilians is a broad, united, mass anti-war campaign. So far there have been coalitions set up across the country, and around the world, and many anti-war demonstrations have taken place.

In Adelaide, the **Network Opposing War and Racism (NO WAR)** meets every Thursday at 6pm in the UTLC building, 11 South Tce. Anybody opposed to war and racism is encouraged to attend and help organise against the war. Upcoming action includes:

- National Student Walkout on October the 18th (Thursday), 12 noon, Victoria Square

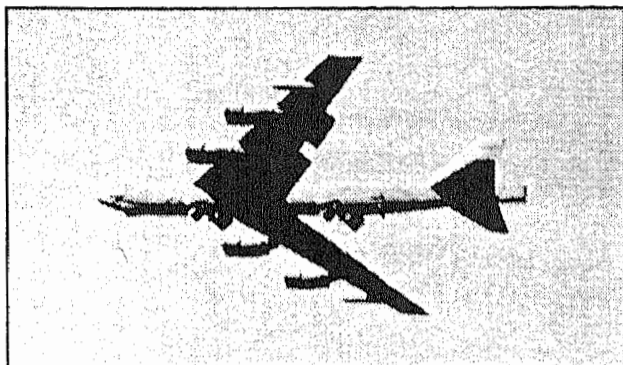
- Public Meeting, October 18th, 3pm, North/South Dining Room, Level 4 Union Building, Adelaide University, to launch **Students Together Opposing War and Racism (STOP WAR)**

- NO WAR Rally on November 4th
- Refugee Action Collective meeting Tuesday October 23rd, 5:30pm, Level 5 Union Building

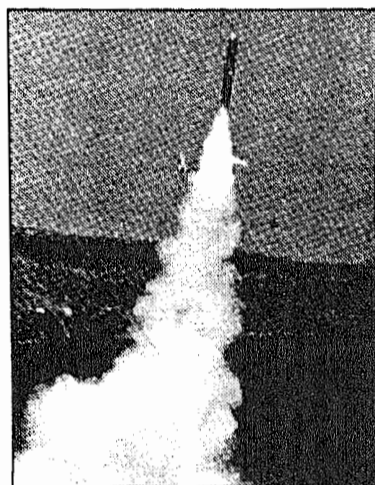
- Remember, NO WAR meets every Thursday, 6pm, UTLC building, 11 South Tce

Kate Wilson
Resistance

WEAPONS in the WAR AGAINST TERROR



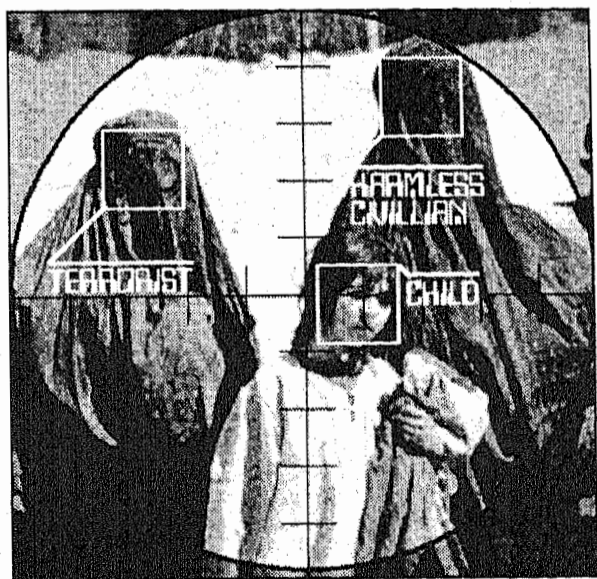
B-52 Bomber
Flies at huge altitudes and drops laser-guided bombs capable of pinpointing the few small pieces of Afghanistan not left in rubble after decades of civil war.



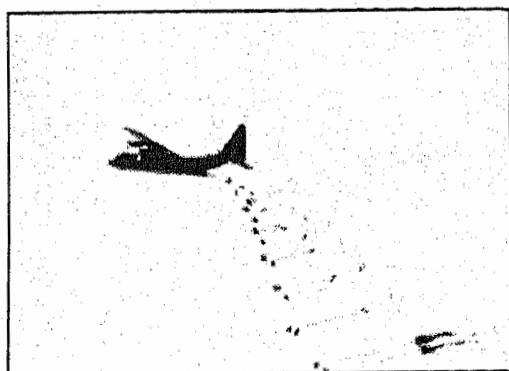
Tomahawk Cruise Missile
The old Tomahawk Cruise Missile (pictured) is no longer in use after the 1998 "Sudanese pharmaceutical factory being mistaken for chemical weapons plant and destroyed by US" debacle. A new, more advanced model equipped with software capable of distinguishing between civilian and military targets has been deployed in Afghanistan - half a dozen of them could be fired into the centre of a city and not a single civilian casualty would hit the headlines. (Recent events in Kabul indicate that the software may need minor adjustments)



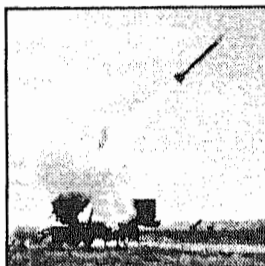
B-2 Stealth Bomber
Essential for evading Osama bin Laden's extensive array of high-tech radar installations. Also useful for its ability to dodge anti-aircraft missiles foolishly left behind by CIA agents during the Soviet invasion.



Tactical Intelligence
US ground forces will be equipped with special "threat recognition" technology capable of distinguishing dangerous terrorists from non-combatants. Earlier generations of this technology were used to great effect by US forces in Vietnam, who were instantly able to identify harmless civilians and hold fire if appropriate.



Airdrops of humanitarian aid supplies
After an area has been bombed to oblivion, food and medicine are dropped to help out the survivors. Serves little practical purpose, but lets the attacking armies pretend to be doing something for the poor, downtrodden civilian population of Afghanistan. Each parcel carries the label "Strictly not for use by terrorists" in five local languages.

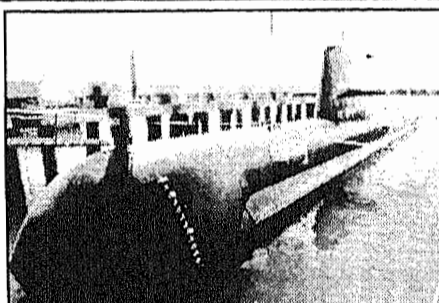


George W. Bush's National Missile Defence Shield
would be of no use whatsoever even if it worked.

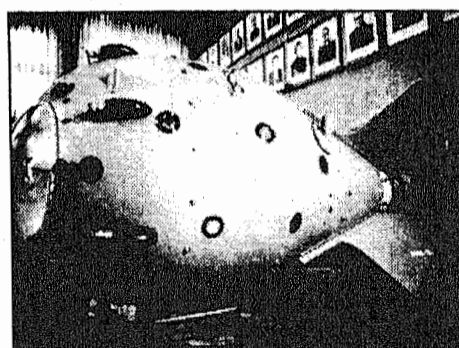


Grainy, indistinct night-vision footage of bombing raids
that looks a lot like a game of Missile Command. Little blobs of green that could be tracer fire, bigger blobs that might be rockets, even bigger blobs that were probably explosions. Allows TV viewers to think they're watching a war going on while maintaining a degree of detachment from the actual people involved. Great for morale on the Home Front.

Australia's contribution to the war effort



Collins-Class Submarine
Australian naval commanders believe that these vessels are best used in attacks on completely landlocked countries, where their design flaws will be less apparent.



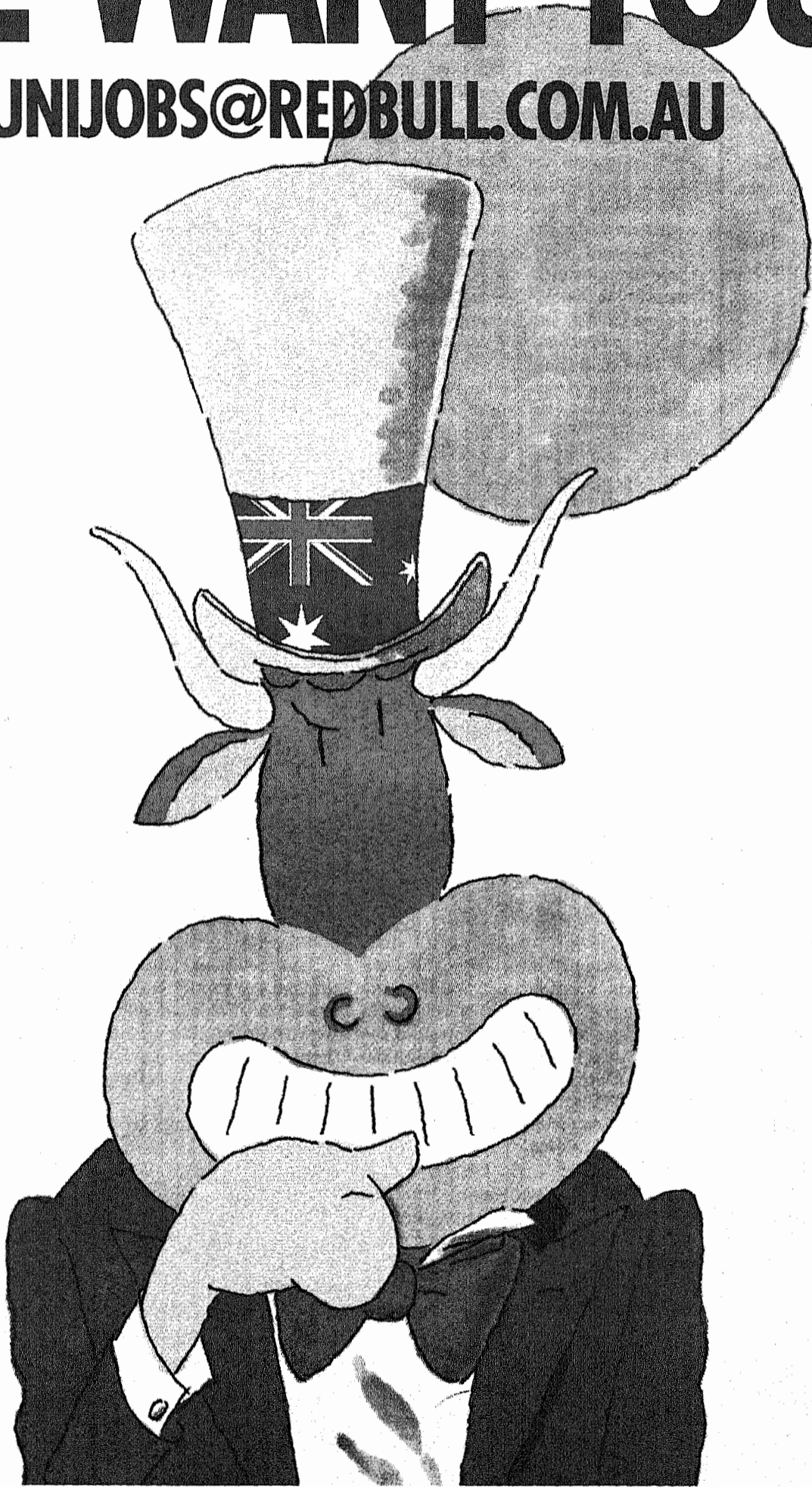
No-More-Refugees Bomb
Armed with a 1.5-ton payload of Selley's No-More-Gaps border sealant - prevents future illegal immigrants jumping the queue into Australia by sealing off crucial mountain passes leading out of Afghanistan. Will be accompanied by a leaflet campaign directing genuine asylum-seekers to the nearest Australian consulate.



Peter Reith
will use his unique experience in Industrial Relations as well as Defence to assist the 'Northern Alliance' anti-Taliban forces in cutting costs and raising efficiency. May also use his contacts with Dubai mercenaries to help beef up Alliance armies with non-unionised external contractors.

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Queer Youth Suicide

Exploring one's sexuality as a young adult should be an enjoyable experience.

However, many young people in Australia face difficulties when doing so. Young people who identify as gay, bisexual, lesbian or are questioning their sexuality face many dilemmas as they struggle to 'come out' or struggle to hide

their sexual orientations from friends, family and co-workers. Young people are taught from an early age that being called a 'poof' or a 'leso' at school is an insult, and that to be openly gay or lesbian would cause victimisation and alienation from others. Many young people have also experienced the homophobic sentiments of family members. Young Australians are raised in a society that praises heterosexuality and excludes and denigrates any sexuality outside of it. It is therefore with much hardship that many young gay, lesbian and bisexual people come to terms with their own sexuality and disclose their sexuality to others. These hardships can cause a lot of emotional and psychological stress for these people - stress that can lead to despair.

15 young people will take their life this week and a further 800 will make an attempt. Australia has one of the highest suicide rates in the world. 1 in every 14 people aged between 14 and 24 has attempted suicide. Between 40,000 and 60,000 young Australians attempt suicide each year. Research indicates that approximately 30% of those suicide attempts are related to homophobia and sexuality.

The suicide rate of young gay, lesbian, bisexual and queer people is unacceptable.

Homosexual youth are at least 3 times more likely to attempt suicide than their heterosexual counterparts (although research conducted in the United States suggest figures as high as seven times as likely). According to the 'Here for Life' Youth Sexuality Project, 25% to 40% of young lesbians and gays have attempted suicide, with 65% to 85% feeling suicidal. While these figures seen incomprehensible, what is even more disturbing is that out of 853 youth suicide programs, only 300 mention sexuality and homophobia, and only 12 programs address it.

It is with this in mind that the Sexuality Department is undertaking a Queer Youth Suicide Prevention Campaign this week. The disproportionate rate of queer youth suicide needs to be addressed. It is an issue that all university students should know and care about. We can all make a difference in preventing youth suicide. No one wants to lose a friend or family member. Surely being gay is better than being dead? The key is to be aware of the signs, and to know how to help others and ourselves. So if you see some pink wardrobes around uni this week with "Closets are for Clothes" written on them, it is because we want to encourage all students to realise that being gay, lesbian, bisexual or queer is nothing to be

ashamed of, it is nothing to hide. And it is only through the acceptance and tolerance of non-heterosexual sexualities by all students at this university that this can be achieved, at least on some level.

Through awareness and understanding you can help your friends and family to overcome their pain, whether it is sexuality related or not.

Elise Duffield
Female Sexuality Officer

What is Suicide?

Suicide is not about being stupid.
Suicide is not about being crazy.
Suicide is not about being selfish.
Suicide is about being in pain - terrible pain.

What can you do to help?

Stay with the person.
You don't need to be their counsellor - you are their lifeline.
Take the person seriously.
Help them through the pain.
Get them to, or call, someone who can help them if you cannot.

Source: Yellow Ribbon Suicide Prevention Program - www.yellowribbon.org

Here is a list of support services that can help:

- Yellow Ribbon - 8447 2976
- Adelaide Uni Counselling Centre - 8303 5663
- Gay and Lesbian Counselling Service - 8362 3223 or 1800 182 233
- Lesbian Healthline - 8239 9697
- Student Care, University Union - 8303 5430 or 8303 5915
- Sexuality Department - Students' Association - 8303 3899
- Lifeline - 13 1114

Free the Refugees Solidarity Tour

The realisations began as we gathered at "Spuds" restaurant just outside Woomera. The flies were horrible, it was filthy and the ground was harsh, even with shoes. It brought back to me a story from a former detainee who had to live for over three months without shoes, as Australian Correctional Management would not provide shoes that fit him.

We held up the Adelaide contingent's "Free the Refugees Solidarity Tour" banner to cheers from the over 140 people as the Melbourne buses arrived. One of the protesters expressed her relief at seeing the banner "we've been driving so long, we'd almost forgotten what we were here for".

We drove on to the detention centre. We were stopped at the 1km exclusion zone by an intimidating fence. Over the morning the fence would be covered in homemade banners from protesters, the unions, socialist groups, the Revolutionary Association of Women of Afghanistan and "Shame" would replace the sign warning visitors not to go any further. The Aboriginal flag was also hung on the fence.

Through the fence we saw detainees gathering; they climbed onto the roof with banners and we began to demonstrate our solidarity across the barbed wire - from Mexican waves to the gigantic banners with letters on them which

put together spelt out WELCOME.

Our protest extended itself single file through the thorny desert beyond the fence, which stopped about 10 metres from the road. The local police were there in force, backed up by the STAR squad to prevent us getting any closer to the detention centre.

In a clear attempt to demonstrate their power and determination to quell such important expressions of solidarity, at around 12:30pm the guards turned the water cannon and tear gas on the detainees peacefully protesting inside the centre.

The line of police beyond the fence was pushed back about 300 metres as

protestors outside rushed emotionally toward the centre. We re-gathered our forces as the local police called on their STAR force backup. We discussed through tears what we would do from there. We declared we would not move until the water cannon was re-

moved. Being on the back foot, we accepted the police proposal that the water cannon would be removed in 15 minutes if we moved back behind fence.

Again, in a clear attempt to confuse and provoke protestors the water cannon was used against detainees again as it drove away from the centre.

This inhumanity is being used against one of the most isolated groups in Australia. Out there in the middle of the desert, this cruel treatment is all too common. This time, hundreds of people were there to witness the atrocity. "The whole world is watching," we cried out as we watched in horror.

The government may wish that it was a case of "out of sight out of mind", but all who were there were determined not to forget our friends in detention. "We'll be back" we chanted as we walked away. It renewed our collective commitment to build a fight that can not only develop stronger solidarity across the barbed wire but a movement that will tear down those rotten fences of inhumanity.

Kathy Newman

A public meeting held the day after activists returned from Woomera voted unanimously to launch a refugee activist collective in Adelaide. For more information, phone Lisa on 8212 6706.

12 politicians, 40 Days, 1 House



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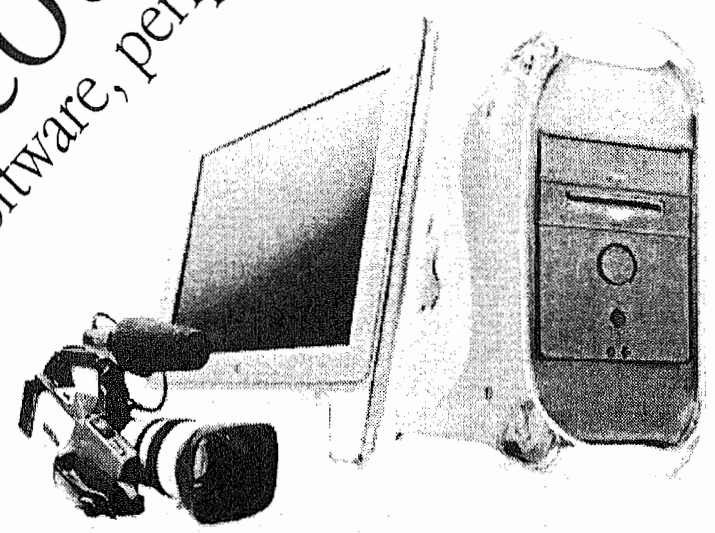
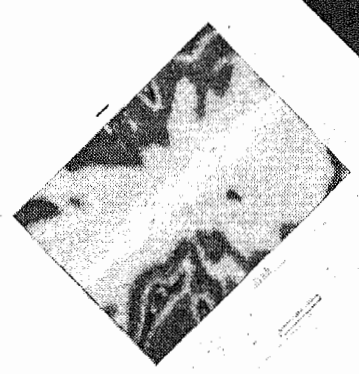
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Soccer, the Australian University Games and Ansett

The Ansett crisis has affected millions. Here is how it personally touched myself, and the University of Adelaide men's soccer team, which had high hopes for a strong performance at the recent Australian University Games in Sydney.

ance of the car I restricted myself to driving in periods of low lighting and I was in a jubilant mood when I finally rolled into Sydney without even encountering one member of any law enforcement agency in my travels, who would have certainly defected Celina



The Adelaide Uni men's soccer team in fervent practice mode

Being a late addition to the Adelaide Uni men's squad, I must confess that I have no soccer skills, yet I attended just one training session a week before the Games and was assured a playing position. I remember hearing that many potential players had been "left stranded by Ansett". So I was just making up numbers, but it was a decent excuse for visiting Sydney for the first time.

It was not until three days before the commencement of the Games that I began to think seriously about transport considerations and I began to enquire about either flying, bussing or training to Sydney. Alas, there were no seats to be found due to the fact that a significant domestic airline had recently gone belly up. "No worries", I thought, "I'll just rent a car and drive". However, because I didn't own a credit card I was expected to pay \$1000 extra for the rental so I decided against that option. Hitchhiking crossed my mind momentarily until I remembered that there was an old beat up vehicle in bad need of panel beating and a paint job sitting in my own garage. "But she's got good brakes, suspension, and mechanics," I assured worried family members as I pulled out of my driveway.

So I had decided to give "Celina" her ultimate test of endurance and drive her from Adelaide to Sydney, to get to the Uni Games in time for the opening ceremony. The long drive from the Adelaide plains to Australia's East coast allowed me to reflect on humanity's over reliance on the internal combustion engine and fossil fuels. Owing to the unsightly appear-

on the grounds of excessive rust.

Upon arrival at my backpacker accommodation, I was greeted with the sobering news that it was unlikely that Adelaide Uni would have the eleven players required to field a full team on the park, but there would be sufficient numbers to avoid forfeiting. I recall irrationally blaming Ansett for the fact that some members of the squad never materialised in Sydney. Moreover I immediately began discussing defensive tactics with the team captain Luke Gardiner, and we agreed that the best course of action would be to keep the opponent scoreless and perhaps scam a goal in a counter offensive late in the game.

It turned out that the most players we were ever to have playing was nine and this figure was sometimes depleted through injury and or illness. This frustrated our coach Jeremy, who could only watch from the sidelines as our opposition exploited their superior numbers. He wanted to play for us but he was ineligible 'coz he was enrolled in a Uni other than Adelaide. The Adelaide players who made it to Sydney were as follows: Alex, midfielder and part time goalkeeper; Andres, team cook and accomplished Latino dancer; Apollo, free kick specialist and sweeper; Craig, tough defender; Hayden, strong in the air and team bookie; Jean, all-round utility; Julian, handy midfielder who enjoyed his beer during the game. Luke, Captain, goalkeeper and our only scorer in the tournament (through a dodgy penalty); Tom, striker and musician; and of course myself, long kicking and loose marking defender.

I had a naive idea that the Austral-

ian Uni Games soccer tournament was going to be staged on the hallowed turf of Stadium Australia at Homebush with thousands of screaming fans watching the spectacle, yet the grim reality was a suburban park about 1km walk from Merrylands train station which resembled a paddock with optional nets and the rare appearance of linesmen.

Without going into great detail, the Adelaide University men's soccer team finished in the top 13 of the 16-team tournament. Our best result was when we pushed Victoria Uni to extra time in an almost flawless defensive display, only to go down via FIFA's controversial "golden goal" ruling, 1-0. In a case of what could have been, we almost scored shortly before full time through a penetrating header from Chop Hayden off a precise Apollo free kick but Chop's header finished millimetres wide of the upright. Thankfully we didn't win the wooden spoon because three other teams didn't show up to the last day of competition. I must add that the Adelaide University women's soccer team set the pace throughout the week, playing an attractive brand of attacking soccer, finishing considerably higher than the men's team. Bravo, girls!

Although we produced an ordinary performance in the soccer arena, I was able to generate some token consol-



Celebrating the triumphant Top 13 result

tion when I won the weekly outdoor table tennis tournament held at a Glebe backpacker hostel. By knocking off the locals and their champion on their home soil I must have annoyed the tournament organisers because I only ever saw half of the agreed prize for first place. In a gesture of solidarity with the people of Sydney, I proceeded to share my prize, which manifested as a six-pack of beer, with some of the locals.

I thoroughly enjoyed my cultural exchange with the people of Sydney. Personal highlights included doing

touristy stuff like visiting Bondi with some Adelaide girls who preferred to go shopping rather than swim at the famous beach. To lead the Adelaide team during the opening ceremony of the Uni Games will always be an unforgettable memory, especially since the officials refused to let me keep the Adelaide University sign as a souvenir. Later I sampled the swimming facilities at Homebush, exploiting the fact that Uni Games athletes could use such services for free. However, my favourite parts of Sydney were the dance floors located throughout Darling Harbour.

From an early stage I concluded that, in the name of comfort, I would not drive myself back to Adelaide and perhaps I subconsciously feared that old Celina would break down on the return journey. I was having so much fun over the week that I never took the time to think carefully about how to dispose of my four-wheeled burden. So about 50 minutes before my bus was due to depart I started stripping from the car all items of value, with help from Chop who now has possession of a leather steering wheel cover. I then decided to donate to the backpacker hostel, which had supplied me breakfast and shelter for a week, some material possessions that I had accumulated which I didn't want to take home. Three audio cassettes;

Stevie Wonder and a couple of '80s compilations, two and a half spare bottles of engine oil, and a large container of engine coolant. I ultimately gave away Celina to a long-term resident of the hostel who I imagine has already organised her to be towed away for scrap.

The next year's Uni Games are to be held in Adelaide so it is likely that we may field a full men's soccer squad, fingers crossed.

Frank Maradonna

Crud Bitschke - Education Vice President

Federal Election Campaign Launch

Last week the SAUA successfully launched their Federal Election Campaign. Over the next few weeks we will be providing information to students about the Federal election, and the policies of all political parties. For all those people who were concerned at the make up of the speakers, we did invite the Liberal Party however it seems at the moment that they would rather concentrate on other issues, and don't want to debate education.

University interference.

In the last edition of *On Dit* you would have read an article about the interference by the University in the management and control of the Adelaide University Union. Their interference has resulted in your Union fee going up next year, directly in opposition to what your elected student representatives decided. The SAUA Education department will be running a campaign focussed on protecting the autonomy of student organisations. If you have any questions or want to get involved, contact me on 08 8303 3898 or e-mail education@saua.asn.au



Tom Radzadickius - President

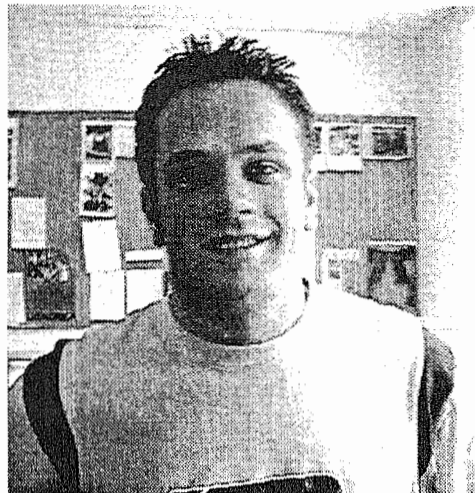
Evaluation Working Party

The University is currently performing a review of methods used to assess the quality of teaching at Adelaide University and I would like your input!

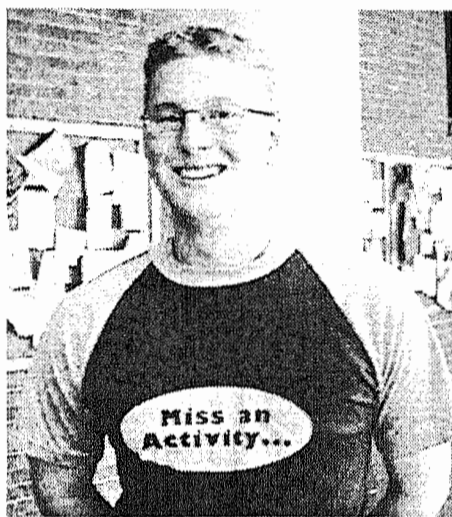
The most common method of assessment of teaching at Adelaide University is the SET or Student Evaluation of Teaching. These are the surveys that you will fill out at the end of the semester in some subjects. They will contain assessment of both the teacher and the course. This is conducted, usually biannually, by the lecturer for their own assessment purposes. They may choose to pass

the information regarding the course content and organisation on to the University via the head of department, but the personal assessment of their teaching skills remains with them. At present the University is reviewing this practice to see whether there are better or more productive forms of assessment and processes of assessment that the University can use to better ensure that there are adequate changes and feedback given to both teacher and student at the completion of the subjects.

If anyone has any contributions that they would like to make regarding this issue please get in contact with me, either by phone on 8303 5406 or email at tomas.radzevicius@adelaide.edu.au



Merk Benderson - Activities/Campaigns VP



Hey everyone, hope that you all enjoyed the activities of last week and are looking forward to more of the same this week.

Lost Property Sale

There will be a bit going on this week, with the activities department putting on the annual Lost Property Sale. This is where we get all of the unclaimed lost property that has been collected by security over the last year and sell it to you at really cheap prices. This is a great chance to come and see what has been lost around campus in the last year and, if you are interested, buy it.

The sale will be happening on the lawns from Tuesday until Thursday from 11am until 2pm so I hope that

you can all come along and have a bit of a look.

End of Year

Next week is the last week before we all go into study mode for exams and the SAUA is trying to make sure that you have a good time. On Thursday next week we will be having something happening on the lawns (details are not sorted out yet) and then in the evening, the Environment Department will be reviving the Save the Forest Funk that will be happening at the Rhino Room. I hope to see you there.

Awais Chevrolet - Women's Officer



With Women in Education Week 2001 over, exams approaching and summer here in our minds if not in the actual forecast, you could be forgiven for thinking that the Women's Department is going to be hibernating over the Summer. But you would be wrong!

Reclaim the Night 2001

Reclaim The Night 2001, the march against violence towards women and children will be held on the 26th of October, starting at 6pm from Victoria Square.

Grievances

If you feel that you are being discriminated against, or are being harassed because of your gender, **SPEAK UP!** Let the

SAUA know. Remember, you have the right to study without being harassed, taunted, belittled or discriminated against.

Women in Education Week Thank You's

Gemma Clark, Kate Kloza, Selvie Demiri and Elise Duffield for Radio, general crap work and loads of support. Kate Young and Georgia Phillips for letting me boss them around! Brad and ESC for the pancakes on Wednesday. Paul Huebl for offering to help way back in July. Bethan, for just grabbing some tongs and chipping in! Mark, Georgie, Sam, Adrian, Sarah H. Michael and Tom for offering to help and for doing some of the heavy lifting! Tim and Liam, for patience. The *On Dit* Team as a whole and Penny and Melissa particularly. Clementine, for offering to do radio on Saturday so I could chill. Elly Wright for doing the training for Totally Women Powered Radio. Corporate Kitty for performing on Friday. Nat, Warren and Tony for putting up with the constant requests. Flip and Fi, you make the office go round!

Elise Muffield and Sam Buttler - Sexuality Officers

Homosexual Histories Conference

Don't forget, the 4th annual Australian Homosexual Histories Conference is happening this Friday and Saturday, based at the Little Theatre. It will be an excellent opportunity to hear a wide array of speeches on the history of gay and lesbian rights, from academics and theorists from all over Australia. Registration is \$15 dollars for students, which includes lunch, tea, coffee and all sorts of goodies. Come into the office if you would like a registration form.



Federal Election

We hope lots of you managed to see the launch of the Education Department's "Students Can't Afford Another Howard Government" last week. The Sexuality Department has many resources from and about the policies of the major political parties in relation to queer and queer partnership rights. If you would like to find out more before you go to the polling booths on November 10, contact us by phoning 8303 3899 or e-mailing girlsexo or boysexo@saua.asn.au.

Georgie Jerks - Environment Officer

100% recycled toilet paper

Extensive negotiation over the past few months with the University with regard to its environmental practices has had positive results. The Schulz Building (the one with the Backstage Café at the bottom) is currently trialling 100% recycled toilet tissue in all facilities. This introduction is coupled with an education program, informing students that the use of 100% recycled (post-consumer) paper is environmentally sustainable. Contact property services and tell them that you support this move - positive feedback will urge the University to supply this paper to all toilets.

On the recycling issue - all students who use the paper recycling bins in the students' association, please remember that coloured paper and newspaper cannot be recycled and will result in the entire bin being rejected.

Save the Forest Funk

It's just over a week until the end of the term. Not only does that mean no more lectures - it also means that you need to party. Thursday October 25th is the second "Save the Forest Funk" at the Rhino Room run by the Environment Department. Come and enjoy the bands, djs, cheap cocktails, visuals, poetry, and envoi info. Entry is only \$4 with half of money raised going to Greening Australia.





Want to be in on the badly kept secret of On Dit 2002? Drop us a line...

On Dit 2002...

Is ready and waiting to hear from people wanting to be involved. We need dedicated people to make it fun, interesting and worth reading, from sub-editors to crazy avant-garde columnists like Stanley George and Lady Symon. They've achieved God-like notoriety; you could too!!

Perhaps you might want to consider a sub-editorship in one of the following sections (*On Dit* experience not essential).

Current Affairs • Campus News • Arts • Video/DVD • Roseworthy/Waite • Vox Pop • Wayward • Literature Internet/Computers • Film • Music

Or any other section you might care to think of.

Maybe the glory of a sub-editorship isn't for you. We'd also love to hear from people interested in writing/drawing things for: any of the sections listed above • Cartoons/Comic Strips • Pub/Club/Restaurant Reviews • Food • Travel

Finally, we need
An Advertising Manager (paid) • A Photographer • An Agony Aunt

Pick up an application from the SAUA or *On Dit* and return it by the 30th of November, or you can email us at <ondit2002@hotmail.com>.

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Hell is other people.

— Jean-Paul Sartre

It's 3 am.

I am alone, wandering through a construction site just off Little Angas Street. I'm looking for stray bits of gyp board so that I can fix my ratty old couch. Nothing much seems on offer, save a coil of copper wire and a few scattered cinder blocks. Disappointed, I readjust my robe and decide to call it an evening.

As I squeeze my way back through a gap in the fence, I notice a girl lying prostrate in a darkened corner of one of the skeletal houses. She appears to be comfortably nestled on a folded pile of insulation bats, legs apart. I ask her if she is okay.

"My fuckin' oath, I am."

Curiosity aroused, I ease myself free of the fence and into the moonlight. "Are you sure? I mean, do you have a place to stay?" She whispers something in response, but I can't hear her for all the hoarse breathing and moaning. She quietly shudders, winces, then sighs with satisfaction.

It occurs to me that I have never watched a girl masturbate before.

"Er — you know that stuff is just shredded fibre glass," I offer. "You'll probably get some kind of rash."

She ignores my advice. "Go on then, give us yer cock."

I think for a moment — just a moment, mind you.

"No — I'd best leave you to it."

"Suit yerself, pervert."

The world's a weird place, Charlie. For all you know, there could be a brusque teenager jerking off on a pile of insulation batts just around that next

corner. But it doesn't end there. Oh no. Quite some time ago, it occurred to me that the entire world is so strange — so exquisitely fucked up — that sane people like you and me will never be able to understand it. There is a fundamental peculiarity about humanity — something utterly bizarre and wrong. Civilisation is at every level hopelessly rife with insanity and depravity, and there is next to nothing anybody can hope to do about it.

But why is this? What could possibly have gone so amazingly awry? How can Britney Spears be the most successful musician of our day? Why is society so against me wearing my robe to morning lectures? How is it that a Prime Minister can be rewarded in the polls for treating disorientated refugees with deliberate cruelty? How does a turgid moron rise to the hallowed office of Vice-Chancellor? Why aren't the current crop of students mobilising to attack a soulless and under-funded education system? Why was it necessary to slaughter thousands of innocent (albeit American) people in the name of Islam? And why the fuck is everybody so quick to condone the sustained carpet-bombing of one of the piss-poorest nations on Earth?

Of course, there are thousands of clever-sounding answers to these questions. Late capitalism, chequebook democracy, commercial media, patriarchy, ignorance, nationalism, nepotism, greed, blah, blah, blah. Any wanker of an Arts student can recite an endless litany of human depravity and corruption. But what — if anything — do all these horrible things have in common?

What single defining aspect of humanity has led to the utterly senseless state that our civilisation currently finds itself in? And, more importantly, how can we go about rooting it out into the open and stomping the living shit out of it?

King Richard II thought Islam was what was wrong with the world. King George III thought it was America. Hitler thought it was the Jews. Nixon thought it was hippies and beatniks. Thatcher thought it was unionism. Howard thinks it's boat people. Our very own Vice Chancellor (allegedly) thinks it's senior female staff who have the audacity to wear trousers to work. Me, I used to think that the guy who invented boy bands personified what was wrong with the world.

Now I know better. All those clowns throughout the ages who thought they could blame individuals and ideologies for the ills of civilisation were way off the mark. They should have been looking a whole lot closer to home — they should have been blaming at themselves.

Politics, Charlie. Politics is The Problem. Politics is darkness. Politics is the devil. A suffocating cancer on civilisation. Politics is the Great Übel that has been plaguing humanity throughout history, and will eventually leave the human species bitterly masturbating in a corner of its own half-finished bungalow, wearing nothing but a fibre-glass hairshirt.

With this in mind, there is something about the science of politics that is nigh-on impossible to resist. Perhaps this is due to the fact that the art of acquiring and maintaining political power encompasses almost every shady human characteristic that you would care to name. The truly successful politician is manipulative, vindictive, hypocritical and completely terrifying. Just look at the weaselly likes of Simon Crean, Christopher Pyne, Natasha Stott Despoja or the entire front bench of the Federal Coalition. Hell, try getting to know some of your more savvy representatives in the SAUA — I'm sure you'll eventually come to the realisation that student politicians are some of the scariest and most deceptive people on the face of the earth.

However, the Machiavellian antics of politicians aren't the entire picture. The kind of politics that I'm talking



Stan explains the workings of the world in simple terms.

about is broader, wider spread, more insidious. It is the kind of politics that makes itself a true enemy of freedom. Never mind terrorism and the like, political thinking is to blame for every single freedom that you've ever missed out on, along with every inhibition that you've ever suffered from. Neat, huh? Not only is reactionary politics to blame for the sorry state of our welfare system, the rising cost of higher education and the inhumane war on Afghanistan, politics is also the reason why everybody in the whole world is shit-scared of getting anything done properly.

You want specifics? Have you ever wanted to roll down a grassy hill, but were afraid of getting dirty? Have you ever felt like singing in public, but were afraid of looking foolish? Have you ever wanted the freedom to tell your finance tutor exactly what you think of him/her? Have you ever wanted to turn up to work wearing nothing but a beach towel and a pair of loafers? Have you ever wanted to tell a doorstep Mormon to sod off and never come back?

See, I figure that politics is even more frightening than most people think. We are all politicians — every single one of us (with the possible exception of that guy who plays keyboard outside of Hungry Jack's, who doesn't seem to give a rat's arse about anything, bless him). We are all terrified of offending each other, of being thought less of — of losing the respect of friends and strangers alike. Indeed, the very fact that we have to deal with other people on a regular basis means that we have no choice but to be political — to deceive and manipulate and exploit.

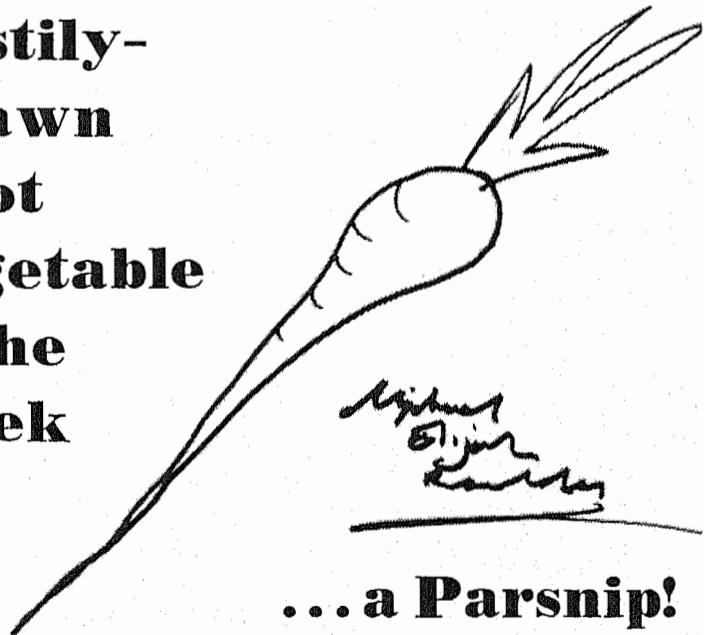
So what do we do? How do we fix such a hopelessly fundamental problem? What can we do to save humanity from this festering pit of superficial inhibition?

Fuck's sake — I don't know. Try jerking off on a building site.

Stanley George's real name is Tristan Mahoney

Stanley George's

**Hastily-
Drawn
Root
Vegetable
of the
Week**



... a Parsnip!

This week's Hastily-Drawn Root Vegetable was originally requested by Anna Day and was kindly drawn by Michael Bourlotos. Tune in next week for the final Hastily-Drawn Root Vegetable of the year! Send any requests down to the *On Dit* office, ground floor of the George Murray Building.

Hello people, it's me (again). That's right, it's Adelaide University's chaste, sweet little Angel-Innocent-wearing virgin. But to all the people who are sick of reading about sex in *On Dit*, don't worry - I can write about more than just sex (or lack of sex, to be more precise). It took me awhile to decide what to write this time - there are so many issues to address in the world... Science vs. Religion, politics, the meaning of our petty little existence

Hell with it. Let's talk about men.

Okay, before anyone starts e-mailing me with 'What can you possibly know about men?', just think for a moment. It's what I *don't* know that's relevant, not what I *do* know (besides, just for the record, what I *do* know, would consist of a very short article containing the words 'beer' and 'girls' way too many times for our female readers).

Seriously, though. The emotional, behavioural and social differences between the sexes have been discussed often. So I'm not going to pretend I know more than the sociologists, relationship experts and shrinks who research and write journals on this topic. Besides, unlike them, I have a life.

I don't know why guys seem to be commitment shy. I don't know why they act like they're interested one minute, then get all cold and stand-offish the next (although maybe mental illness plays a part in this). I don't know why some of them insist that long sideburns look cool.

What I do know, though, is how to make them go away.

I must be the only girl who hates to get hit on, even by attractive guys! Maybe because I don't have a lot of experience with guys, I always expect the worst from them. I have many different techniques of getting rid of un-

A Feisty Girl's Guide to Getting Rid of Sleazy Men

wanted attention (don't get me wrong, it's not an everyday occurrence). My friends and I fondly refer to them as my 'routines'. When you don't know a thing about the opposite sex, what do you do? You toy with their minds.

We've all gone clubbing, right? Well, next time you're in a club, having fun with your friends, and you get ogled by some weirdo who can barely pass for a humanoid, let alone a guy, why not give one of my routines a shot....

I was with my friends in a pub a few months ago, when this man in his late 20's grabbed my hand and asked if I wanted a sip of his drink. Instead of politely telling him what he could do with his drink, I smiled and refused shyly. And then told him I was a paranoid schizophrenic, who had just recently been released from hospital on probation. After his initial surprise, I followed that by saying I wasn't allowed to drink alcohol - it interferes with my medication and makes me do bad things to innocent people (a twitch of the head is very effective at this point). While he fumbled for a response, I proceeded in pretending my head was aching and I could feel a psychotic episode coming along. I didn't know drunk men could run so fast.

Another time, on the dance floor in a nightclub, another guy grabbed both my arms and started dancing close to me. My friend was eagerly watching, waiting to see what I'd do. I hesitated slightly, not knowing which routine to use (in case you're wondering, I was torn between pretending I was a lesbian trying to split up my friend and her boyfriend because I wanted her for myself, and pretending I was a fat-o-gram who had lost way too much weight and desperately needed to pork up). I ended up going for something that required less acting ability and told him I was a man undergoing female hormone treatment.

One of my favourites is my circus routine. A guy will ask me what I'm studying at uni, I'll say science, they'll ask what's it like, I'll say really good - but that my real goal in life is to join the circus and be a lion tamer. The real icing on the cake is when I describe the outfit, from the cat ears to the leopard print boots. Don't mention the whip, though. This can backfire (it's not a story for gentle readers, sorry).

Another one I've used quite frequently is my bimbo routine. Believe it or not, a lot of guys get put off by extreme stupidity (I know, I was surprised, too). I flick my hair around, gig-

gle and say 'Like, I know!' a lot. I haven't seen *Legally Blonde* yet, but I bet it's a good movie for assistance in performing this routine. So go see that, or take a ride on a Gawler Central train at some point, and you've got all the bimbo training you need.

The most recent routine I've tried is my Latvian Orthodox routine. Some guy will ask me to dance; I'll smile apologetically and tell them that I'm not allowed to make physical contact with a male unless I'm married. Then I ask them to marry me.

Although this next one is a bit too obvious to be a routine, it definitely does put me in very memorable situations. If somebody hits on me, I roll my eyes and say 'Sorry, I don't speak English'. It's an obvious rebuff, but the responses can be very entertaining. I've had a guy say 'Really, neither do I. Let's have a drink'. This is actually a very popular routine during election week, so I'm told (I tried it and failed miserably). Perhaps in the *On Dit* edition prior to election week, I'll list the best routines to use to make candidates disappear like magic. Pretending you're a communist and faking a seizure springs to mind....

Well, I'm sorry to spoil my reputation as the 'chaste, sweet Angel Innocent wearing little virgin'. Chaste? Definitely. Sweet? Maybe not. And to all the guys who responded to last week's article with various inappropriate offers, sorry, I'll have to decline. Didn't you know? I'm a paranoid schizophrenic, who's just recently been released from hospital on probation....

Ariana M
 ariana_m@hotmail.com
 [that's two underscores]

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ADELAIDE UNIVERSITY UNION

Why are people cruel to animals?

It always surprises and sickens me when I personally witness people abusing animals, or else read about, or see it on TV or in films. Why do people act this way? Why do humans deliberately and often with pleasure torment beautiful, defenceless creatures? It gets worse. These people then brag about their cruelty, or turn it into a 'joke', treating it as something to laugh about, something funny.

Animals suffer in enough ways as it is without us inflicting on them needless cruelty, which is carried out with a cool sadism that is repellent to witness. Leaving aside the whole issue of meat production, which involves the slaughtering of all kinds of animals for human consumption, I will turn to an unfortunately very common kind of cruelty that all of us have seen in our lives, or perhaps even carried out.

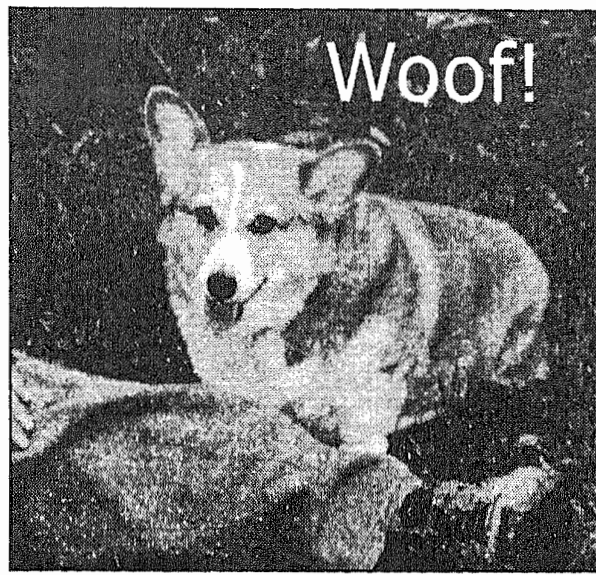
How many stories have you read where a normal pet, for example a dog, was tortured by children or adolescents with the incident being portrayed as 'normal', especially if the act was committed by a boy? "Tommy did such and such to the cat... Boys will be boys." No-one spares a thought for the pain and suffering experienced by the animal. No-one questions how betrayed the animal must feel when its owner or a family member or friend deliberately turns against it and uses it as a punching-bag, or 'experiments', and then has the gall to demand loyalty and affection from the poor scared and bewildered pet. "C'mon you dumb dog or else I'll kick ya again."

There are the 'experiments' carried out by children and teenagers, and yes, even adults, in order to 'find out what happens' when they do certain things to animals. This type of cruelty is even more hypocritical, because sometimes the child is credited with showing a 'scientific' mind or else a 'normal' natural curiosity. I argue that if the said child had an ounce of brains in the first place, they would realise in advance what would happen if they ripped insects to pieces, or burnt ants and so on.

At the high school I attended in Years 11 and 12, it was a common sight to see at lunchtime boys sitting on the oval throwing missiles of rock or hard food (eg apples) at seagulls, after having enticed the birds to come closer with food. This sick sport had many spectators who laughed each time a seagull was hit, its wings damaged, its body bruised or its head crushed. The poor seagulls, sometimes rendered physically helpless and thus incapable of finding food, would be left to linger on in pain until they died. Yet the people watching, aged 16, 17, 18, thought this was even funnier, and sometimes would tease and torment the poor bird further. Let's *really* increase the torture they must have been thinking. Nice behaviour from Catholic school boys.

It doesn't stop there. Unfortunately some children and teenagers never grow out of these cruel acts to animals. As adults, they use their (limited) brains to devise even crueller practices, this time using adult appliances. How many times in comedy shows has cruelty to animals been an integral part of the act? Animals being microwaved, put in dryers and washing-machines, burnt with

cigarette lighters, sprayed with aerosols and then set alight, painted with degrading messages (and no thought of skin reaction) etc are all acts that I am appalled that humans have thought up.



Can't they think of better ways to use their brains, their time and their energies? Yet these disgusting acts are treated as light-hearted pranks – they are 'funny'.

The cheap laughs generated by these so-called 'jokes' highlights the mentality of the audience and TV executives and producers – in other words what they deem is acceptable to society in general. I wonder how the actors on these 'comedies' would like animals or other people to perform the same acts on *them*. I suspect they would not like it, let alone others laughing at their anguish. Also, these shows, rated PG or M, are still seen by children. The notion that cruelty to animals is acceptable (eg Mum and Dad laughed at the TV show where the chicken was exploded on stage) reinforce the idea that it is acceptable, nay, even funny, to deliberately and maliciously maltreat animals – it will get a laugh.

Why do I think that this is so evil?

Our society needs people who are caring and compassionate with a *healthy* sense of humour. Raising people to believe that torturing and murdering defenceless animals is OK does not help our society advance in anyway whatsoever. Pleasure derived from cruelty and sadism is given preference over caring and loving others, respecting the rights of others, and it allows the evil side of human nature to be given free rein. What sort of people are we if we tolerate and even condone such atrocious cruelty?

All kinds of cruelty are condoned by humans. Fishing, cultivating 'honey' bears, alternative 'medicines' requiring animal parts for aphrodisiacs, whaling, the ivory trade, steeple-chases... the list goes on. It is bad enough that humans are destroying animals' habitats, "shitting in their homes", contaminating their water, polluting, littering, committing arson and destroying their lives. With all of this, how much must some people hate animals if they are intentionally cruel on top this?

I can even see parallels to this type

of cruelty and of men raping women, and forcing women to perform humiliating and degrading acts, in other words, 'treating them like animals' and then torturing and killing them. I see similarities in the Bulger case in Britain, where two ten year old boys tortured and killed a toddler. If we accept any kind of violence towards animals, what types of violence are permitted against humans?

What can we do to help stop this?

Too often these events occur. I want this mindset to change. How? Next time you are walking along the Torrens, take a few minutes to watch the animals. Have you seen the two black swans and their five cy-

gnets? Have you noticed the beautiful purple and green feathers some ducks have? Listen to the birds sing. Gaze into the trees and see a possum. Pick up your rubbish.

When you see children or others torturing animals, show courage and ask them to stop immediately. Explain why they should stop, by explaining that love towards animals benefits us humans far more than the reverse. Anyone reading

this who has walked their dog, nursed a sick bird, kept goldfish, admired their cat, marvelled at our native animals, will know the enormous benefit we humans derive from having a loving relationship with animals. Trust, loyalty and responsibility, care and love are all present. Join a society, for example HSI (Humane Society International for the protection of animals). Walk dogs at the RSPCA. Only have a pet if you can give it the full love and attention it requires for its natural lifespan. Protect natural habitations. Write letters to MPs, newspapers, schools.

If it is true that what goes around comes around, then let this article be a warning to those who are cruel towards animals. Use your imagination to wonder how it would feel if you were the one with your home being destroyed through carelessness, then being tortured and murdered. What if reincarnation is true? You could return as an animal.

Above all, open your eyes and your heart. We are so lucky as humans to have animals in this world – let's take care of them. Not only will you grow as a person, but you will also be far more attractive to people of the opposite sex!

Felicity Smart

Woof!



Save the Murray, Halt the Salt!

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Letters

Elle Dit is alright by me

Dear Eds,

In the wake of last week's *Elle Dit* there have been more than just a few male *On Dit* readers who have spouted the words; "what is with all this feminist bullshit?" Because of this I decided to add my (male) voice to the support of the women's edition of *On Dit* and its purpose.

It seems that much of the male student body of the University of Adelaide is blissfully unaware that women still have to fight to be treated on equal terms to men in modern, westernised societies. It shits me when people stupidly suggest things like the introduction of a men's department in the SAUA, or say dumb things like "what about men's rights?"

The sad fact is that society in general and all the organisations, associations, media etc. thereof, have been male dominated for millennia (and still are for the most part). Therefore the purpose of a Women's Department in the SAUA and a women's edition of *On Dit* is so that there can be some sort of groups, organising bodies and media existing specifically with the interests

of gender equality in mind.

Not only has the female sex been stamped down over the centuries, but this action has been justified by men through the demonisation of the entire gender (in just the same manner as a head of state of a powerful western country might demonise an Islamic extremist before sending weapons of mass destruction to [insert Middle Eastern country here]...just so it sits a little easier with the general public).

The demonisation of women has taken many forms over the years, but most notable of these forms is the Bible and various other religious doctrines. The story of Adam and Eve is just a perverted contortion of the myth of Pandora's box. While Pandora was sent with the horrors like, sickness, hate and fear to man as punishment for Prometheus' theft of fire from the gods, this theme was contorted for the purposes of Christianity to make Adam innocent of all sin until corrupted by the vile temptress Eve, who made him eat the fruit from the Tree of Knowledge (dirty bitch).

This is the myth of original sin and it is in this way that misogynistic views have been seeded so deeply in the psyche of people from different cultures all over the world. How then, when in the scriptures still embraced by societies like ours where women are held up as

objects of hate rather than revered as creators of life, can we suggest that a women's edition of *On Dit* is irrelevant? Walk into any Orthodox Church and look at the icons and arches at the very back, then ask yourself what is behind them. If you happen to be male then it's fairly easy to find out. If you are female then you would have a hard time getting back there as it is the holiest part of the church and women would taint the sanctity by virtue of the fact that they get a period and are therefore unclean...what the fuck?!? Guys shit and fart all the time (and seem to be proud of it) and they're still allowed in the inner sanctums of an Orthodox Church, to me it just seems kind of hypocritical.

Are these words very strange coming from a guy though? Is this just me? Does this come from having a strong admiration for your mother and feeling like the only male you can really respect and admire is Eddie Vedder, the same Eddie Vedder who stood up on his stool during Pearl Jam's Unplugged special and scrawled in big fuckin' honking black text the words 'Pro Choice' all the way down his arm? Is it weird for a boy to decide at 13 that he thinks women are really cool and deserve to be treated equally and have the right to choose what happens to their bodies? By the looks of what I've seen and heard from guys, adult males, very recently then yeah...I guess it is. I hope that one day the world can open its eyes and really take a look at what we're doing.

"I absolutely believe that if it was males whose stomachs grew and they had to shoot a baby out of their bodies [abortion] wouldn't be an issue. There is no way men would accept that loss of independence."

— Eddie Vedder

Damn straight.

Michael Bourlotos

Juice tastes sweeter from a Styrofoam cup

Hi,

As I write this e-mail I realise just how pathetic I am but hell I'm bitter firstly because you said something mean about boost juice and secondly because you guys get to write for a cool magazine and I will only ever get the chance to write for a shite magazine because my uni is a piece of poo...

Ohh anyway tell Clementine that the extremely disturbing styrofoam cups do have a good environmental effect, the reason that they use styrofoam over paper is because....bugger I can't remember....anyway it's all there on the wall, you just have to read it while you are in the store!!

So ummm, now feeling very very stupid for being so pathetic I must leave you.

Great mag!!

Victoria
ShienOnLittleDiamonds*

Students can't afford another ALP SAUA

Dear Editors,

In 1998, the SAUA participated in the NUS "Students can't afford another Howard Government" campaign. At the time, I expounded the controversial theory that the SAUA, as an organisation which is constitutionally non-party political, should not spend money opposing a particular party. To my surprise, although I was the sole Liberal supporter on the Council, my proposition was sufficiently compelling that half of my colleagues concurred. Happily, the left-wing President exercised her casting vote to defeat us. The campaign continued, alienating students by wasting the compulsory union levy on Labor propaganda and thus ensuring that they voted Liberal.

Three years later (after another Howard Government - it seems the students survived it after all), the SAUA has become still more brazen. Now mis-managed principally by actual Labor students, it has outdone its last performance by organising a political rally at which only Labor and Democrat spokespeople were allowed to speak. The belief that students, having consumed cheap beer subsidised with their own money, would be transformed into a loyal and docile cohort of Labor voters, exemplifies both the naivety of the SAUA leadership and its contempt for the intelligence of the student body. Or perhaps SAUA leaders are fully cognisant of the probable effects, and are merely seeking to advance their personal ambitions in the ALP.

Regardless of the motives of its leadership, the SAUA's conduct constitutes a forceful and eloquent demonstration of the merits of voluntary student unionism. Most students will hope that another Howard Government will be successful in negotiating the passage of this long debated policy through the Parliament.

Alan Anderson
Honours Law

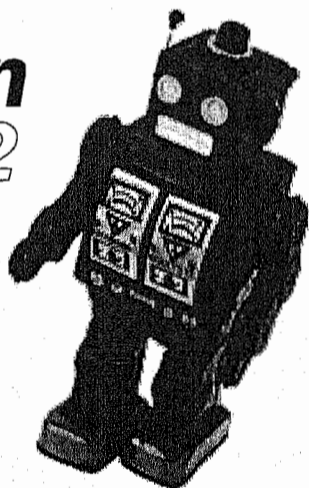
See page 13 for Brad's side of the story - Eds.

Afghanistan can't afford another US bombing campaign

Dear Eds,

After only the second night of allied bombings of Afghanistan, the US has again demonstrated why there is such a widespread dislike of Americans and their over-militant methods. The killing of the four UN mine clearers, and the injury of a further four show that even the most surgical strikes are unable to guarantee the safety of innocent civilians, while at the same time having little real effect on the problem the US faces.

orientation 2002



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Applications close 5pm Monday 22nd October with
interviews being held on Wednesday 24th October
For more information about positions, please call
Sally Reid at the SAUA on 8303 5406 or 0403 989 570



It is well known that those who committed that indefensible act on September 11 were residents of the United States, and it is almost certain that any further attacks will be perpetrated by people already living in America. Given that the last major bombing of a US civilian building was by Timothy McVeigh, a US citizen, in response to American brutality during the Gulf War and the Waco standoff, it is clear that George "Dubya" Bush needs to address the reasons *why* people resort to terrorism rather than providing them with further justification for their actions.

By bombing Islam, the US is playing by the rules of the terrorists, and are only digging themselves into a deeper hole. Well after Afghanistan's four tents and two armoured camels are destroyed, American citizens will still be living with the fear of random attacks - precisely the aim of terrorist actions.

Yours,
Patrick Tapping

Here we are on the South Coast

To My Publics,

Please stop writing about me; it is really cramping my whole persona. For the record I'm not some South-side, wigga male, real!? I am a B-Girl from the original Beastie Boys calling. If you knew anything about hip-hop culture you would realise that B-Girls and B-Boys prize themselves on their prowess with the English language. In the same way we take care when busting a move to some very culturally relevant beats. Do you even know who Easy-E is? I could sure teach you a thing or two to clarify this topic of hip-hop and rap culture. You seem to be having some confusion with it. Easy-E is from the West coast, the Prof. originates in the East coast. They are two very different scenes.

Misdirected criticisms? Check Your Head.

Yours in musicology,
xxProf. Booty

Students can't... #2

Mademoiselles et Monsieur Les Editeurs,

So far, I am thoroughly disappointed with the level of bias being displayed by the Students' Association regarding the coming Federal election.

Walking through campus, every notice board and poster pillar is drowning in the froth of political propaganda:

"Students can't afford another Howard government"

"Vote them Out" - the play on Big Brother.

Attending the 'talks' last Tuesday on the Barr Smith Lawns, it quickly became clear to me that the event organised by the SAUA and NUS was nothing but a grandstanding exercise for the Labor party. All the Labor students from Adelaide, UniSa and Flinders were there, all smiling and clapping on cue.....

I will not believe that this 'just hap-

pened to be the way it was' considering that the current EVP and President of the Students' Association are both card carrying members of the ALP. Anyway, who was it who decided that students must make their voting decision based on youth allowance, university funding and some 'racism' trash talk?

Don't get me wrong, University funding is a very important issue and it's not the Labor party I object to; it's just that I resent being treated as a poor student who cares solely about his own finances and who actually believes that the PM is racist.

As someone who practices the unlikely trait of voting 'below the line' (i.e. for individuals not parties), I would like to see some more mature and highly sophisticated information coming from the SAUA. I would like to know about party candidates, accurate policy histories, election platforms and information about the independent candidates. Mr/Ms SAUA, please do us the intellectual courtesy of not using tired cliches and simplified reasoning to get us to vote above the line for the ALP. Some of us choose not to buy the bullshit.

"You can take your left wing and your right wing, and fly the fuck off."

Seb Henbest
EVP 2000

Elle Dit? No thanks.

Dear Eds,

I have to admit I was disappointed with last week's reading in *Elle Dit*. Previously I could profess to not having much of an opinion on feminism, but *Elle Dit* has forced me to reassess this. It seems to me that there are women's issues and then there is feminism. People who take the women's issue stance have been deemed to be afraid of making the power statement of being a femi-

Letter

nist. This is something I strongly disagree with. I feel that feminism is a non-issue. Sure, women's issues don't particularly affect me at this time in my life, but I'm quite aware of them due to the circumstances of friends and family. These are issues that do concern me, I just think it's much more important to fix such discrepancies toward females by leading by example and paving the way for women who are not able to change the system on a personal level, whether in Australia or overseas. Bitching and restatement of the female genetic make-up and what it entails do not inspire me at all. I'm quite sure it doesn't open the minds of those who continue to supply women with issues either. Is there really any need for this annual (or should I say anal) rehash?

Sara King
Triumphant tomboy

Students still can't afford it

Dear Union Cu@ts,

What the fuck are you doing, spending my union fee money on your own little Labor election campaigns? Are you so deluded in your grandness that you think we don't notice what you are doing? Don't you know how revolting this sort of behaviour is? You are jeopardising democracy - where's the other fucking candidate, huh? You stupid cu\$ts.

Here is exactly how I see things: I am forced to spend money on union fees;

you use that money to fund pathetic and desperate little one-sided election campaigns for your preferred party (although frankly I couldn't give a fuck about the two-party system, and I am not a Liberal, hell, I'm not with anyone); I then find that I am being told by your quaint little rally that a Liberal government would dispense with unions, thereby not forcing me to pay union fees. Is that about right? What this means, in its greatest simplicity, is that I am spending money on something that is telling me I need to be spending money - oh the fucking cun#ty irony. Is this all that student unions can afford to do? Don't you have any money left after that to put in twenty more of those comfortable couches in the Wills? You're too fucking busy spending it on these God-awful campaigns!

If you do not reimburse the student collection of union funds that you used in this little stunt, then serious reprisals will be felt by all. I call upon all those (of whatever political persuasion) to stand up and be counted as one and show these union fucks that we are sick and tired of biased union worker cu&ts with self-serving agendas. I call for something to be done!

Yours sincerely,
ONE PISSED OFF CU%T

Queer Action and Adventure

with george and rachel

Are you lost for queer things to do? Don't feel that gay pubs and clubs are satisfying your queer social thirst? Aside from bringing you fun things to do we also recognise the need for maintaining queer people's rights. This does not mean becoming a political fanatic but taking simple, peaceful actions that make a difference.

ADVENTURE

The Feast Festival starts on Friday the 19th of October. There are 128 events over the 3-week program that guarantee to keep you amused. Be sure to make the most of the festival by grabbing a festival program from most trendy places including the Students' Association.

To get a glimpse at what's on offer from the one convenient smorgasbord, get along to the Opening Night Party at the Festival Centre Terrace and Foyer. It's a free event that takes off from 8pm and includes performances by: The Poofstarz; Libby O'Donovan and Melissa McCraig; Luke Ashby; Lex Lindsay and Amer B; Buttcheek; Heather Frahn; Jude Elliott and band; Schwartz and All; Fiona Beverage; Maree Peters; Raw Honey; Woosh! Bellydancing, bootscooting plus interstate guests and more!

ACTION

With so much homophobia born from ignorance, Feast is a great chance to get our issues out there. Take a friend along, be they straight or queer, to any Feast event and let them be immersed in the queer culture and environment. Give them a chance to see our real community, not the false stereotypes that the media portrays of us.

Last chance to write a letter

That's right, next week sees the final *On Dit* of 2001.

Which means that you have only a few days left to say what you've been meaning to say all year. Don't delay! Speak now or forever hold your peace!

Letters should be brought down to the *On Dit* office, emailed to ondit@smug.adelaide.edu.au, or posted to *On Dit* c/o Adelaide University, North Terrace SA 5005.

They should be accompanied by your name and student number (or address, for non-students) and should not be libellous, racist, sexist, homophobic etc.

What are you waiting for? Get writing!
We hope to have at least seventeen pages of letters in the next edition.
If we don't, it's all YOUR fault!

Vox

QUESTIONS

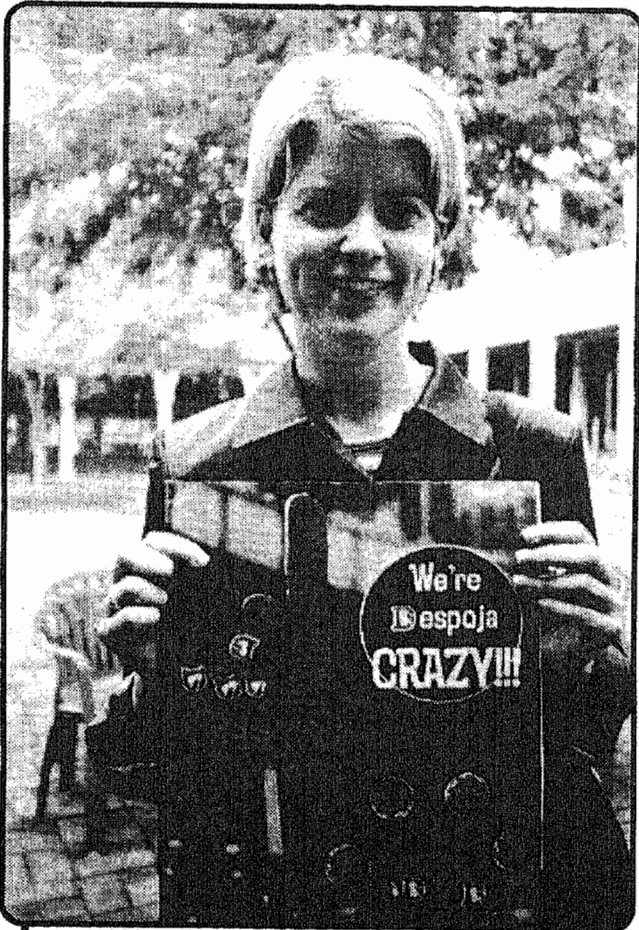
1. What single catastrophic event will spell certain doom for all humanity?
2. What do you care about more than anything in the world?
3. Who did it?



Pat

Pardon me for being rude, 'twas not me it was my food

1. When the world realises that George W Bush is actually a stupid, stupid, stupid man.
2. Bombing Afghanistan with food, blankets and medical aid.
3. 'Twas not me, 'twas the one armed man.



BEER WINNER

This week's beer winner is...

~Natasha~

Come down to the *On Dit* office to collect your beer Natasha, and good luck with the campaign!

If for any reason Natasha doesn't show, the beer will be awarded to... Katie and John! Kindly donated by Southwark.



Rachel

Please drive on to the next window

1. Uni students taking over the world.
2. Laughter.
3. Bart Simpson.

Natasha

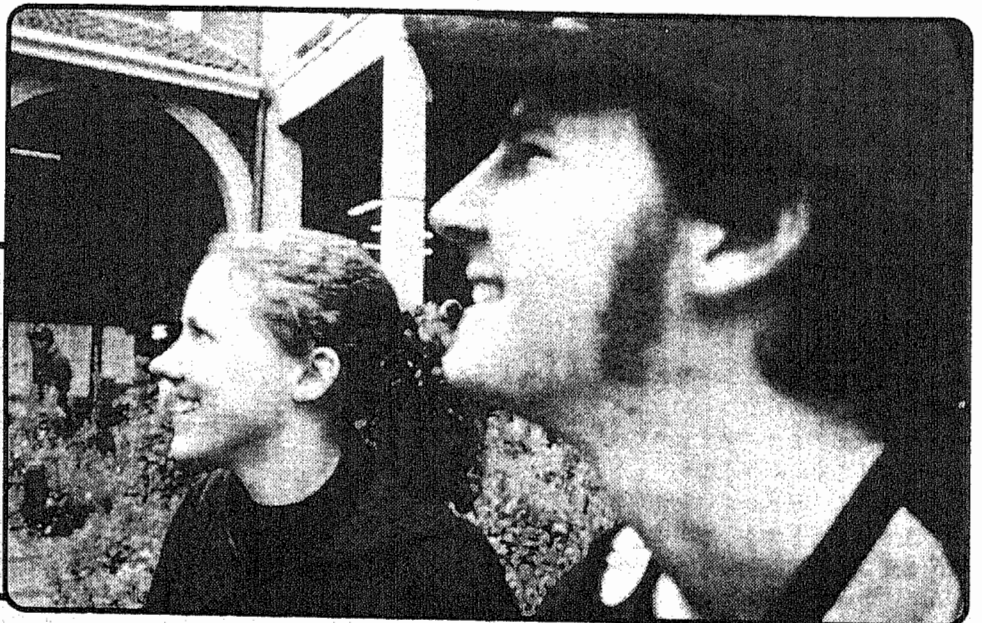
Holding our Stott Despoja special edition from earlier in the year

1. World War III and global warming.
2. Family.
3. John Howard.

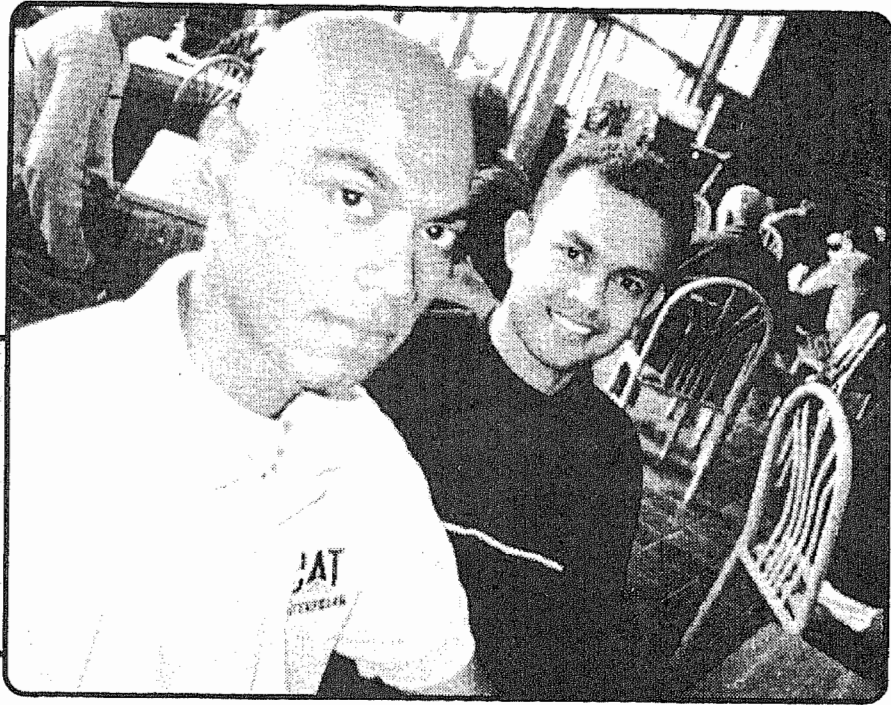
Katie and John

Respect!

1. K: John graduating from Arts.
J: When Frisbee goes underground.
2. K: You Joe.
J: Completing my Arts degree (not!).
3. K: John and I.
J: The French maid with the 12 inch dildo in the billiard room.

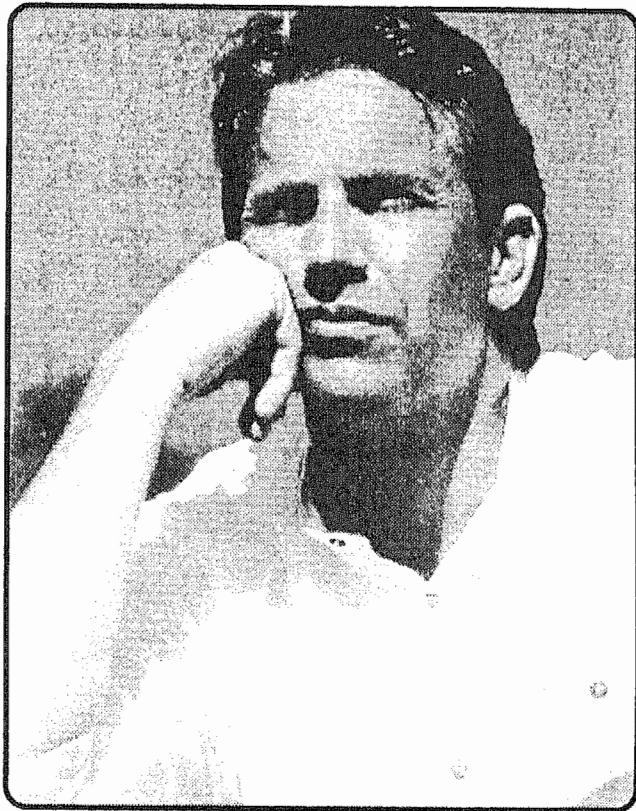


Pop



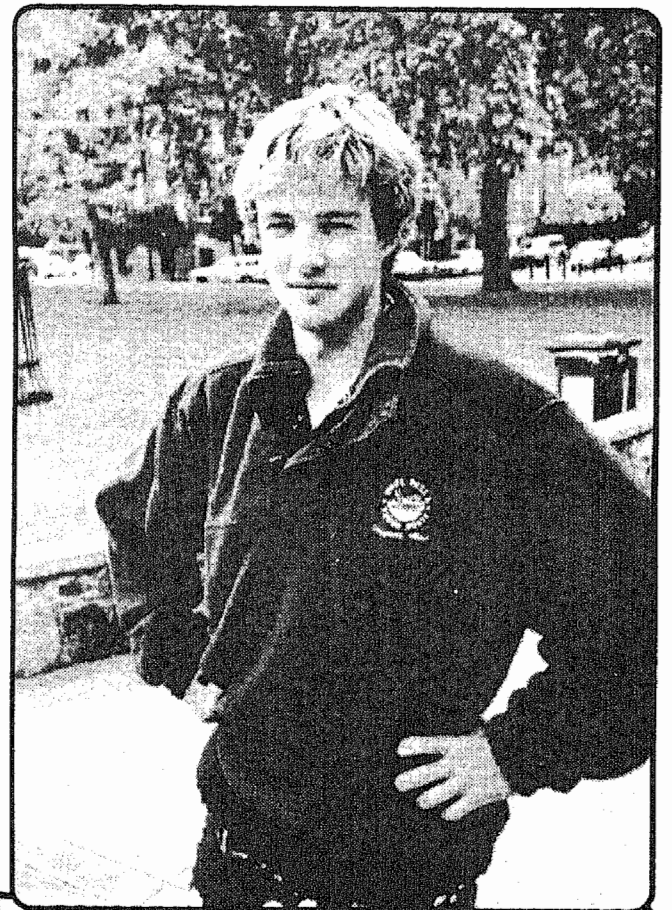
Nirmal & Kishan
Discussing matters of state

1. N: War.
K: Humans fighting humans.
2. N: Family and religion.
K: My family.
3. N: Probably Jesus Christ.
K: God.



Kevin
Dancing with massive debt

1. The melting of the ice caps will trigger a wave that will destroy all Native American culture, leaving one mail-man to deliver mail to dead baseball players.
2. 'Dances With Wolves' - now that was a good movie, remember? Does anybody remember, anybody at all?
3. Please give me some money - I've got this great idea for a film. Alright, it's about this baseball player...



Miguel
There is no future without it

1. An asteroid will come from the skies, and it will unleash a disease upon us - the like of which we have never seen before.
2. To be happy and enjoy my life.
3. Johnny Howard did it.



Kirsty
From above like a bird

1. Terrorism.
2. All of my family.
3. Kermit the frog.

BREWED WITH WHEAT.
 NOTHING TASTES QUITE LIKE A WHITE.



Coopers



Eat, Drink and be Merry

Bar of the Week

The Cranker

Where it is: On Grenfell St, a little ways over from the good ole East End Exchange. Look for the alternababes, dreadlocks and numerous Track 1 jackets of various colours and assortments. Affectionately referred to as "The Cranker" or "The Crank" by some of its more seasoned patrons.

Who goes there: Once a haven for the goth population, the Crown and Anchor has slowly shifted in its patronage and now can be seen to be more a magnet for the alternababe section of Adelaide - at least, the alternababes that can't be arsed to go down to the West End and compete with the beautiful people. Whilst Thursday nights are still popular with the goths, The Crown and Anchor is much more diverse in its patronage these days. As a general rule, the people you'll encounter at The Cranker will include most of those listed next door in the HJ's patronage list, minus the families and fourteen year olds. Yes, even spillover from Church will wind up at the Cranker, and it's always a funny occasion when a group of year 12s in their formal gear rocks up outside in a limo. Watch out for Matt the tree surgeon who'll spend all night trying to find a girl to go outside and smoke cones with, and Michael, the drunk old man initially mistaken for a worried father picking up his daughter.

What it serves: Alcohol, good tunes and often a pleasant environment to hang out in. The Cranker is really a place to go with a large group of people. Grab a table out the front or the couches in the foyer and indulge in your inclination to exclusivity. As far as beverages go, it's fairly standard, although they do have really wicked happy hours. Thursday night sees \$1 beers between 9:30 and 10:30 and then again at 12:30 till 1:30. A major plus for those out purely to get pissed is the Sangria. \$3 for a pint glass of a really really foul tasting fruit wine and tequila concoction. Guaranteed pass out material. Tastes like crap, but it's cheap and it'll get you drunk, and let's face it - that's what the Crown and Anchor's all about...

Any complaints: Not really. With the Crown and Anchor it's more a case of what you see is what you get. It doesn't pretend to be anything more than what it is - a place to get pissed on the cheap with a group of really good friends and some excellent music to listen to. Shout-outs must go to DJ Trip - I like his style. Also to DJ BeeKayz aka Terry who spins the decks on Friday night. Right on brother! And the bartender Tom is very saucy. The collection of people you'll encounter are generally always very friendly, and some of my best pub friends have been people I've run into there. On the other hand, if you're inclined towards the type of thinking that makes it matter where you choose to spend your weekend nights based upon the idea that you might meet the 'right' kind of people, then the Cranker's probably not for you. On the other hand, if the 'right' people are those who are laid back enough to the point where they'll openly smoke weed in front of the bouncers, then you'll fit right in.

The Low-Down: It's either your scene or it's not. But there's only one way to find out...

Professor Clifford Blake

Restaurant of the Week

Hungry Jack's

Where is it: Everywhere. Look for that familiar logo and if you can smell that cooking grease in the air then you know you are in the proximity of one. But our favourite Hungry Jack's is the one on the corner of Rundle and Pulteney Streets. The one on West Terrace isn't bad either, but it is more geared to the Drive Thru and we all know that half the fun of Hungry Jack's is the Dine In experience. That way you get the most value out of the drink re-filling station.

Who goes there: Pov students, derros, football bogans, families, teens on dates, drunkards, stoners, trippers, bimbos going to Church, scrubbers leaving Church for the Planet, high school kids on school hols, sixteen year olds looking for jobs, fourteen year olds starting jobs, twenty four year olds clocking off after work and that guy who sometimes plays the keyboard out the front.

What it serves: All the good things in life. Burgers laden with cholesterol, soggy chips dripping in fat (the good thing about the chips is you're guaranteed to have a lingering smell of cooking oil on your fingers for the following few hours - this reminds you of your joyous Jack's experience), soft drinks accompanied by the supremely excellent refilling station, milkshakes, Happy Meal ripoffs inferior to their McDonald's counterparts BUT far superior cheeseburgers and burgers in general. Our favourite burger is The Whopper With Cheese, but following close behind this is The Whopper Junior, Also With Cheese. Other notable mentions include The Whopper Without Cheese and The Bacon Double Cheeseburger Deluxe. The Chicken Burger isn't bad for those people out there who can't handle a hunk of beef, but it must be said that it is a far inferior option to the other chunks of burger lovin' on offer. One truly great thing about Hungry Jack's is that it always is on hand to offer a special burger. Standouts of the past include The Satay Chicken Burger and The Bermuda Chicken Burger (for the cream cheese). In the past, Hungry Jack's has been guilty of cringe-worthy advertising campaigns, particularly the ones which included an old man and a piano. However, despite ditching the oldie, they also realise that there is no need for slick advertising campaigns paid for by the customer when all they need is a catchy jingle and a few up-and-coming soapie stars. Watch out for Steph from *Neighbours*! And last, but most certainly not least, the staff are always on hand to provide you with your tub of mayo. This is great for dipping chips, burgers, fingers and sometimes onion rings. Fat on fat - you can't beat it!

What it costs: Good news! This is a really cheap outing for the impoverished or drunk. The most you'll ever pay for a large meal (and you have to go large) is no more than \$8. Bear in mind that your indispensable tub of mayo will set you back 50 cents, but what's 50 cents in the world of culinary delights? Don't worry about drinks either - just pick up a cup, don a pair of surgical gloves and simply explain to the fourteen year old behind the counter that you dropped it and now can't possibly drink from it, could you please have another cup? All up, you're looking at around \$5 or \$6 for an evening out, give or take a couple of extra bucks in case you get the urge to have a choccie sundae or another Whopper With Cheese. Grab a few friends, get some good conversation happening, snaffle a booth near the refilling station and your night's sorted!

Any complaints: The lavatories could be larger, cleaner and open to the public after 10:00 pm. Also, we don't approve of the standard burgundy lipstick that the HJ's corporation forces its children to wear. Tsk tsk HJ's. Didn't you read *Elle Dit*?

The Low-Down: Boycott Maccas and embrace the chargrilled grease station that is HJ's. Get some mayo and chow down!

Porky and Chubber

Australian Made, Australian Owned.

World War III predicted by George Lucas

Most people have probably seen the fake "Nostradamus" prediction which seemed to foretell the World Trade Centre attacks; the verse in question was a hoax invented to demonstrate the futility of trying to interpret prophecies in hindsight. It was, as the CIA has argued in an attempt to excuse its appalling failure to prevent the attacks, impossible to predict that such things might happen. But is this really the case? I argue that the entire sequence of recent events in the US - and the likely course of events in the medium-term future - was foreseen in the late '70s and early '80s by one of the world's most visionary citizens.



The image of a few plucky/crazy rebel pilots flying into the heart of the

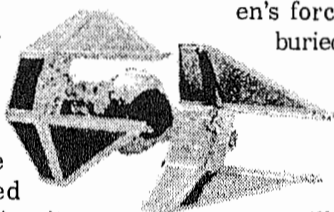
Imperial machine to hit it at its most vulnerable point is one of the most startling of both the film *Star Wars* and the attacks on the US. It amazed and terrified us in 1977 (well, I was born a few years later, so it amazed me when I saw it on TV in about 1985), and it amazed and terrified us in 2001.

The parallels between Episode Four (*Star Wars*) and the opening of World War III are countless, so let's start with the more thematic consistencies. We have: a vast, arrogant empire (the US/the Empire) engaged in hunting down and destroying a rag-tag rebel army united by fanaticism for a common cause; a hugely expensive and powerful engine of domination (the Death Star, really representing the US military-economic complex as a whole - of

which the World Trade Centre and the Pentagon were the allegorical unshielded vents); a father-son dynamic (the two George Bushes/Vader and Luke); a spiritual dimension (extremist Islam versus the Judaeo-Christian "Dark Side"); and a disturbingly incestuous love interest (the "real-world" version of which has yet to come to public attention).

These are only the more subtle of the similarities between fact and "fiction". But the Death Star has been destroyed and events have moved on to the point where subtleties are no longer interesting.

We are currently around the stage where the Imperial fleet (the "Allied Forces", lead by the Imperial United States) is commencing its space-based bombardment (air assault) on the rebel base (Al-Qaida), which is mostly burrowed beneath the desolate



wastes of Hoth (an obvious reference to the desolate wastes of Afghanistan). The space bombardment is ineffective, as the base is protected by a shield (the air campaign will be largely ineffective, as the important parts of bin Laden's forces are buried).

The next step is a ground assault with stormtroopers and walkers (marines and tanks). Needless to say, the rebels get away (bin Laden will probably escape), damaging a Star Destroyer in the process (a reference to a US warship?). In the films, the rebels remain on the run for some time, narrowly evading capture a number of times before they have a chance to regroup.

The Empire has Struck Back. But remember what happens next: the Jedi Return to exact their vengeance.

Do I really need to here draw attention to the similarities between the "Jedi" (spiritually-minded warriors dedicated to the downfall of an Evil Empire) and the Mojaheddin (similar)? Armed with apparently primitive but in fact very effective weaponry (ie light sabres - a reference to the Soviet-era equipment of the Taliban and the small knives carried by the hijackers, as well as to the elegance of well-executed terrorism) the Jedi use cunning, stealth and spiritual strength to bring the much stronger Empire to its knees, presumably plunging the galaxy into chaos (the logical result of the Emperor's death at the end of Episode Six). And then the credits roll while the Ewoks, representing Palestinians in a land (the Moon of Endor - tellingly, a satellite of a larger body) controlled by the Israelis (Imperial Scouts), celebrate.

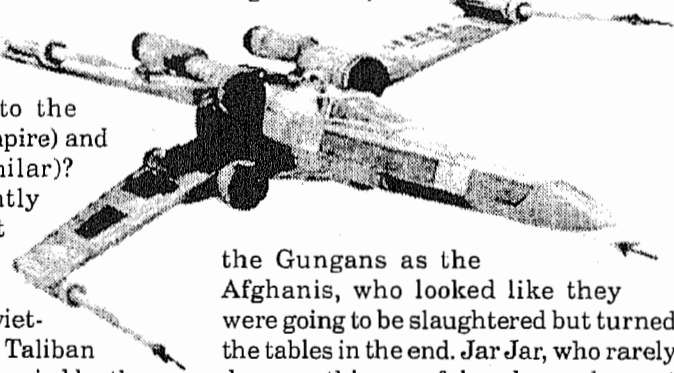
Tempting as it may be, it would be wrong to draw too many parallels between Luke Skywalker and Osama bin Laden, as Luke is a heroic figure who is personally involved in much of the action, while bin Laden is these days more of a stay-at-home strategist. Bin Laden can't be Yoda, who never really accom-



I'm sorry, sir, but you can't take this onto the aircraft.

plishes much (and anyway spends most of his time uselessly counselling restraint), or Obi Wan Kenobi (who, despite the similar three-part name, dies too early on in the piece) - Admiral Ackbar, maybe, or Mon Mothma? Only Lucas would know, and he's told us enough already without leading us on by the nose.

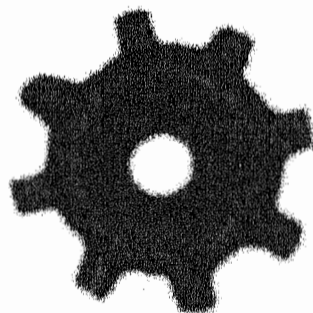
What about *The Phantom Menace*? As Episode One was set prior to *Star Wars*, it seems reasonable to assume that it is intended not as prophecy but as an allegory of events past. Naboo as Afghanistan, the droids as the invading Soviets, and



the Gungans as the Afghans, who looked like they were going to be slaughtered but turned the tables in the end. Jar Jar, who rarely does anything useful and spends most of the time getting in the way and irritating people, is obviously the UN. And let's not forget that the Jedi, who were unwittingly working for Palpatine in *TPM*, eventually turn against and destroy him (best warn Bush not to stand too near any huge gaping pits while personally interrogating a captured bin Laden!). Remember that the Soviet invasion of Afghanistan was one of the nails in the coffin of a great Republic whose collapse paved the way for the rule of a single superpower.

Are we all looking forward to Episode Seven?

Linley Henzell



NUS OBSERVERSHIPS

Applications are now open for observers for the National Union of Students National Conference to be held at Ballarat University from the 10th to 14th of December. All applicants have an opportunity to address SAUA Council on Wednesday 17 October 2001 at 5pm in the WP Rogers Room, Level 5 of the Union Building.

Written applications are to be adressed to:

Tom Radzevicius,
SAUA President
and must be recieved in the Student's Association Office by 5pm, October 16th, 2001.





Hans' shack: Scene of ice swimming

How many people have dreamt of spending a night at a hotel made entirely out of snow and ice, and actually paying for the privilege of sleeping at sub-zero temperatures? I have to confess that initially I was not keen on the idea. But some friends convinced me to, and luckily they did, because staying at the Ice Hotel in Sweden was certainly a wonderful experience.

Where is the Ice Hotel?

You might be surprised, but there are actually a number of ice hotels and castles operating in northern Scandinavia and Russia during the winter months. There is an ice castle in Finland, and Russia pioneered the idea hundreds of years ago. But the official Ice Hotel is located 200km north of the Arctic Circle, near the Swedish mining town of Kiruna.

How to reach it?

There are three options, but only two are viable if you don't have a car whilst staying in Sweden: plane or train. I caught the night train with three friends from Uppsala. The trip takes around 13 hours one-way, and if you are poor students like we were, then you are sleeping on the seats, not in an actual sleeper. However, the Swedish night trains are very comfortable (unlike some Norwegian ones) and often it is possible to get three seats all to yourself to stretch out on – plenty of room. There was a glass dining car

on the train too – the "Panorama" car – and the scenery is wild, with the snow being metres deep with black leafless trees dotted throughout. If you are really lucky, you can also see reindeer or elk. Remember to bring plenty of food, also sunglasses – that snow is bright.

What is the Ice Hotel?

Every year, the Ice Hotel is rebuilt by a large number of people. It has around sixty rooms, with sixteen suites. These are the large rooms with a theme, for example the Viking boat room (its bed is shaped like a Viking boat, and is very popular for honeymoons apparently). Different artists design these suites and they are very interesting to see. Then there are the average rooms, which have double beds. Ice Hotel beds are unique. A normal foam mattress rests on ice stumps, and reindeer skins cover the mattress. The Sami, or Lapps, are the indigenous population and they and they alone are permitted to hunt reindeers and sell their skins.

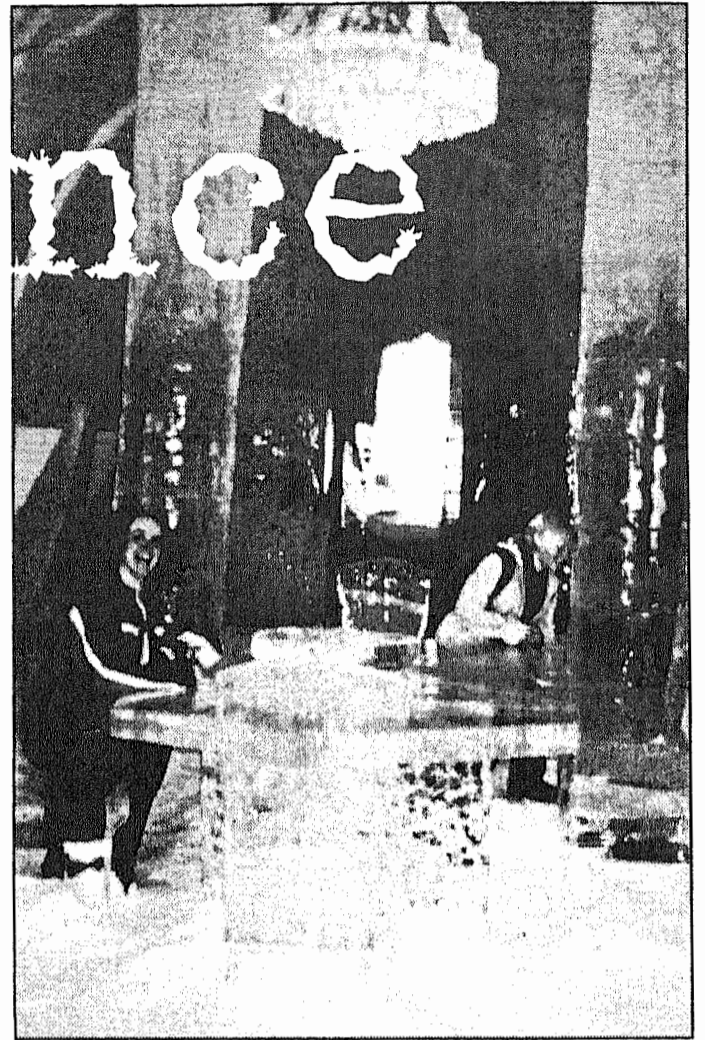
There is also the bar, the famous "Absolut" bar. Guess which vodka sponsors it? Here you can drink out of ice

glasses, sit on ice chairs or slouch alongside the ice bar. There is a stunning ice chandelier in the main entrance foyer, ice tables, chairs and ornaments. There is even an ice chapel, where a number of people get married each year. Some babies are also christened there. There is an ice bathroom too, but this is only for decoration. The real bathrooms are located outside of the ice hotel, and are heated. There is also a sauna block which has the showers. Indeed, saunas are almost essential up there.

On Arrival

The Ice Hotel is located alongside a river, which is where the ice is harvested from. It is located out of Kiruna, and we caught the bus to it. From the outside it looks like a large, white cube, with different cubes going off it. There are no real windows inside, and one candle per room provides sufficient light because the walls glow like phosphorescence. There is a large lodge which has the reception area, plus a TV, and the staff provide a really high level of service (unlike anywhere else in Sweden). A guide conducts you around the hotel and then takes you to the sleeping bag room.

This is the most important part of the tour. Here the guide shows you the sleeping bag you will be sleeping in and how to get into it and undress for the night. You have to keep your next-day's clothes at the base of it. Contrary to expectations, to keep the warmest at night you should wear no clothes. I slept nude and was fine, but some of my friends, who wore clothes, complained of cold. The bags can go down to temperatures of negative 30 degrees. The night was only -5, so we were fine. The zip of my bag got stuck, and it is not a fun situation to be in, nude in -5, so make sure your friends zip you up first! There are



The fantabulous Ice Hotel

even double sleeping bags, for those honeymooners, and for children too. Children under the age of eight have to sleep with a parent. But I think it is not the sort of place I would bring a child anyway.

There are activities you can do outside the hotel. Ice swimming is one of these. A strange German man called Hans runs this activity. You pay him around \$50-\$100 for a sauna with him, then a dip in the ice pool (the temperature is zero degrees) and then a hot tub with him, where he will massage you with ice. I declined to do this, but two of my friends did it. Generally you are nude for it, but some Japanese women prefer to keep their clothes on. Hans is a huge man, and looks very much like a Neanderthal. He is a strange brown colour from being nude all the year round. In summer time, he walks around the small Swedish town where he lives nude, although some residents have complained. He also makes a unique insect repellent, the prime ingredient being goats' urine. Nice.

A lovely buffet breakfast is included in the price, and a good-looking guide brings a special tea to your rooms in the morning to wake you up. There is an exhibition room also, where igloos are located, and a large variety of ice sculptures, including an ice grand piano.

We went in April, and the hotel melted two days after we left. It is a wonderful experience, and if you are ever in that part of Sweden, then go. You might even see the northern lights too if you are lucky.

Felicity Smart

There are no real windows inside, and one candle per room provides sufficient light because the walls glow like phosphorescence.



Hans: How could anyone resist a massage from this man?

Greetings From a Massage Parlour

It's hard to say how people stumble upon employment such as this. But every now and again, they put ads on the paper, and I read them, and I get the job. I've been working as a receptionist at an adult massage parlour for the past few weeks. And it's nothing to scream about, I know someone else who does it too. Except that their reception work is not in-house, which means that the jobs get accomplished some place else. I do it in-house. So I'm like their pimp... That doesn't sound too good, but I can honestly say that I have no problems with what I do. Prostitution (or adult massage) becomes a problem for me when the girls working are there to support a habit, like drugs or an abusive boyfriend (I've seen both), or when they are unhappy doing what they do and see no other option out. Those girls don't last very long where I work. Most of the girls I work with are very happy to come to work and they like what they do. I know it's hard to imagine for some of you, enjoying massaging some one else to orgasm for money, but it happens. I think maths is pretty disgusting, and other people do maths all the time. To each their own. And they are not supermodel-look-alikes or stupid. Most of them have a certain charm about them, and some have degrees. The rest have really long legs.

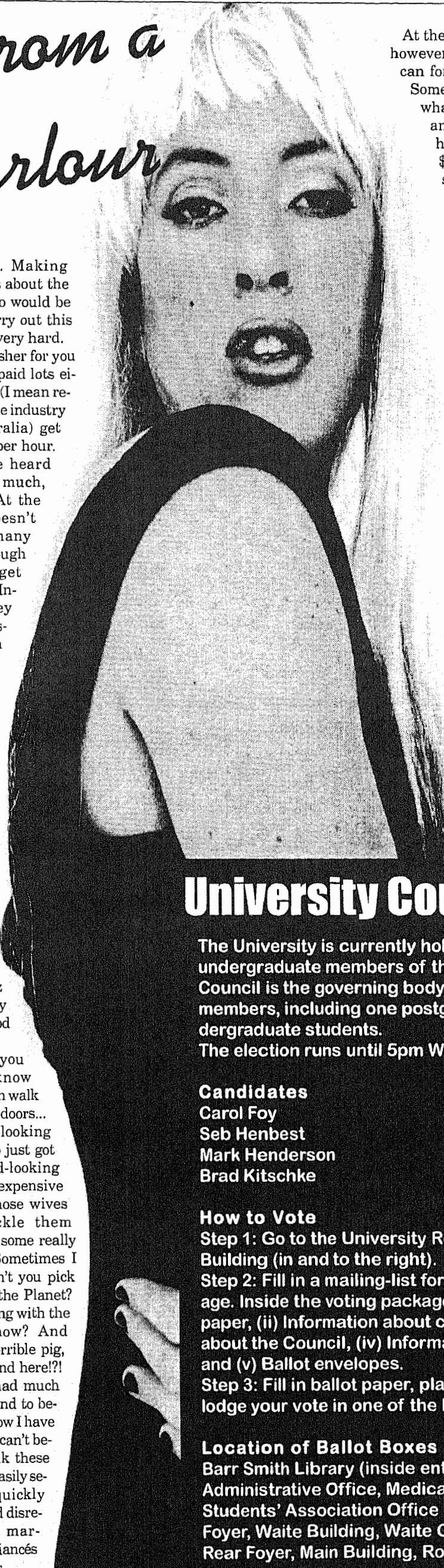
I'm hired to answer the phone, look after the clients as they walk through our doors, and look after anything which might go wrong while on my watch. I have a bossy streak in me, so this job suits me great on that level. I don't have to answer to many people, and I run the place as I please while I'm there. One of the reasons why I took the job, other than the fact that I've wanted to work in one of these places as a receptionist for as long as I can remember, is that I can study when the phones aren't ringing and there is nothing to do. Some nights we haven't been very busy and I've gotten some good study notes going. On the other hand, I work crazy hours and I don't get much sleep.

Anyway, I'm not ashamed of my new job. My family and friends know what I do, and while some don't approve (and some scrunch their noses at me) they all respect my wishes and leave it at that. Others just see it as typical behaviour from me (from Miss I-Love-Attention), and they tell men we have just met at bars. And all I can say is that it's not a good pick up line for any long-term relationships. The girls are mostly honest with their families, friends and boyfriends about what they do for living. And sadly enough, most of their boyfriends are a bunch of unemployed bums who complain about what their girlfriends do for living but are quite happy to spend the money the girls earn whenever possible. Most have come from a really harsh background, while others went to private schools and have well-

to-do parents. Making generalisations about the kind of girl who would be prepared to carry out this line of work is very hard.

Here's a crusher for you all: I don't get paid lots either. Most of us (I mean receptionists in the industry in South Australia) get paid about \$9 per hour. Interstate I've heard they treat us much, much better. At the moment it doesn't matter how many jobs I get through the doors, I get paid the same. Interstate they have bonus systems, which work depending on how many people they get through the doors while on their shift. I think that's a good idea; I'm good at it and I usually have huge nights when I'm on. And all I get from my efforts is that girls want to come to work when I'm on 'coz they know they will have a good night.

I suppose you all want to know what sort of men walk in through our doors... Well, normal looking men. Men who just got married. Good-looking men. Men in expensive suits. Men whose wives refuse to tickle them anymore. And some really smelly men. Sometimes I wonder, couldn't you pick up anyone at the Planet? Or, what's wrong with the girls you know? And mostly, you horrible pig, just married and here!?! I can't say I had much faith in mankind to begin with, but now I have almost none. I can't believe how weak these men are, how easily seduced, how quickly they forget and disrespect their marriages, wives, fiancés and girlfriends.



At the door, the men pay me for their massage, however, once inside, if they want extras, they can fork out hundreds to get what they want. Some girls are straight about it, they only do what they have to and don't do any extras, and others go all the way with the extras. I had one guy come in 5 times and pay over \$600 to me. Who knows how much he spent once inside? He saw every girl we had on that day, morning and night. Apparently, he sometimes takes the girls he likes shopping interstate and, as pure gossip, I've heard that he bought one girl a horse.

Anyway, on many occasions I have been asked by men, over the phone and in person, whether I was available to fulfil their needs, and offered lots of money for it too. If I felt like my back was against the wall, maybe I would have accepted. So to all of you sitting on your high horses, sitting high on moral standards, take a look down below, where the real people live. The demand for prostitution is huge, especially from men. Why not make it safe for all? Why not make it legal and make sure that the girls are working in better environments, and men and women are safe from disease? These women are not murdering anyone, and they are not home wreckers either, the men come to them. Maybe we need to teach boys to control their sexual urges and use their hands instead...?? Anyway, I don't know. I hope someday people would stop being such hypocrites and start realising that the fact that they can't see it, doesn't mean that it doesn't exist.

Sweet-As-Candy

University Council Elections

The University is currently holding elections for two new undergraduate members of the University Council. The Council is the governing body of the University and has 21 members, including one postgraduate student and two undergraduate students.

The election runs until 5pm Wednesday 31st October 2001.

Candidates

Carol Foy
Seb Henbest
Mark Henderson
Brad Kitschke

How to Vote

Step 1: Go to the University Reception, Ground Floor Mitchell Building (in and to the right).

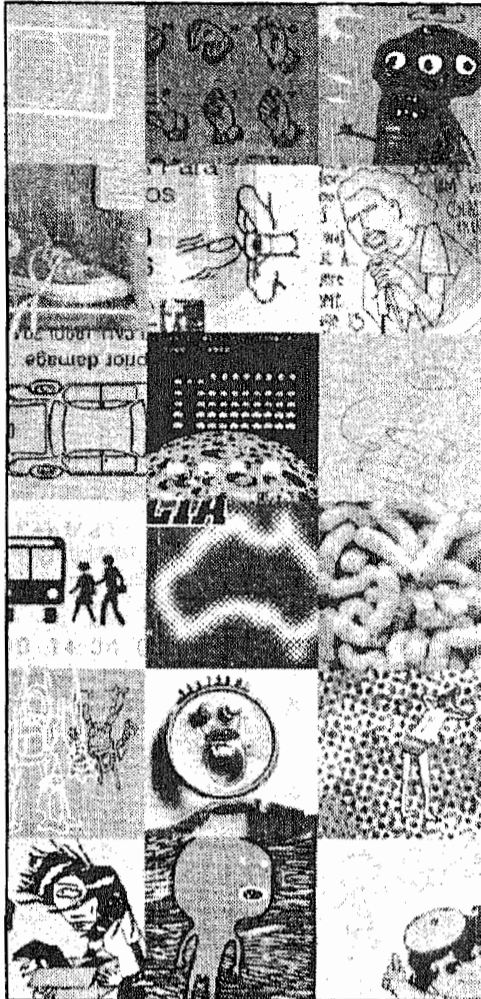
Step 2: Fill in a mailing-list form and collect your voting package. Inside the voting package you will receive: (i) Ballot paper, (ii) Information about candidates, (iii) Information about the Council, (iv) Information about the voting system, and (v) Ballot envelopes.

Step 3: Fill in ballot paper, place paper in envelopes and then lodge your vote in one of the ballot boxes.

Location of Ballot Boxes

Barr Smith Library (inside entrance)
Administrative Office, Medical School
Students' Association Office
Foyer, Waite Building, Waite Campus
Rear Foyer, Main Building, Roseworthy Campus

noise festival



The noise festival, a national arts project showcasing the work of artists aged under 25 years, emerged out of the successful LOUD festival in 1998. Over 10,000 artists answered the call for submissions earlier in the year and are exhibiting, with an expected audience of over 8 million, using the accessible and affordable technologies of modern mass communication to tell personal stories. The focus is not on making money, although a few of the projects are paid, but on gaining recognition and finding an audience.

Some of the projects include:

- 'Snapshot', where people were asked to document their lives on a disposable camera and send it in; a book called 'Snapshots' is being made, containing a number of the documentaries;
- every Friday night during October, ABC TV will be showcasing short films submitted to the 'Short Fuse' project;
- the www.noise.net.au website will be profiling the artists and cataloguing and displaying some of their work;
- SBS Radio will be broadcasting the work of young announcers, producers and actors in a variety of different languages;
- musicians will be featured on various radio stations and on the website;
- Avant Card will be printing a number of selected designs on postcards

and sending them out through their Australia-wide distribution network;

• An e-zine, *True Stories of Love and Hate*, for which submissions are still open (noise.net.au).

I spoke to noise Executive Producer Brandon Saul, whose resume includes responsibility for running the Homebake music festival, about the way noise is being run.

There is a small office (a "mail exchange") in Sydney, but the actual art is being produced around the country and distributed at a distance through all available media - online, on TV, on the radio, in galleries and through the print media. A vast range of outlets, from the ABC, SBS and Triple J to Rolling Stone, HQ and the News Ltd network, are taking part. In fact, the festival is receiving a great deal of support from the private sector; while it receives some funding from the government, it relies on commercial media to treat its output as 'content' and publish it. According to publicist Claire Harris, the media are always looking for new ideas and fresh talent, as well as communication with the younger end of the demographic (no doubt a valuable sector of the market), but often have trouble working out how. Noise provides a perfect opportunity for them to do so.

The festival will be unfolding during the month of October (so it's half-way through already), so pay attention and you might see part of it. Look at www.noise.net.au for all the information you could want.

The Canadian government is copying the Australian Noise festival to produce its own similar project in 2003; hopefully, there will be another such event here in the next few years.

Linley Henzell



Dollhouse (or the Sims)

CAPSICOM

Most gamers brought up on a diet of titles like **Quake**, **Final Fantasy** and **Mario** platformers would not want to touch a game like **The Sims** with a ten foot pole (but then again, even if they did want to touch it with a ten foot pole they would have a lot of trouble doing it as a ten foot pole is awfully long (or that's what my U.S. imperial measurement system user acquaintances tell me anyhow) and trying to use such a long pole to touch something the size of a CD would be awfully difficult). But the huge popularity of **The Sims** franchise means it is a difficult title to ignore if you are at all interested in gaming. **The Sims** and the two (so far) expansion titles it has given birth to have dominated the top ten sales charts not only on PC, but also in overall sales on any format ever since they were released. On some occasions all three of **The Sims** titles have been in the top ten at once! It is one of the most successful franchises of 2001 and is sure to continue to succeed well on into the future with a whole bunch of questionable but extremely profitable "updates" and "expansions".

It all started when a man named Wil Wright came up with the idea of **Sim City** - the object being to construct a city from scratch to plan where to build roads, buildings etc. and create a functioning, viable city. After looking for a publisher and failing to find anyone willing to pump capital into such a mundane and boring sounding idea, he and a friend ended up publishing it themselves in 1989 and, after a slow start, it did amazingly well. After **Sim City's** success Wright followed up with a whole slew of other "Sim" titles: **Sim Earth**, **Sim Ant**, **Sim City 2000** (one of the

most successful "Sim" titles ever), **Sim Tunes**, **Sim Copter**, **Sim Park** and then **Sim City 3000** (I'm sure I've missed some but suffice to say that there were a whole lot of games and updates with the word "Sim" in them, some of them rushed piles of tripe, others pretty well received and quite playable).

Somewhere in the middle of creating all of these titles, Wil Wright came up with a concept which he thought of as the "Dollhouse", a program which he described thus: "It gives grown ups some tools to design what is basically a dollhouse." This idea eventually evolved into the game **The Sims** where the object of the game is completely freeform, you just have to keep your little Sim person alive by getting them to eat, go to work and keeping them happy. The ability to create your own person with his/her own characteristics and then get them involved in an extramarital affair with the man/woman next door or to kill them off by getting your Sim into the pool and taking the pool ladder away so they slowly starve to death went down fantastically well with people everywhere, it had great general appeal. All those people who were not generally games players could readily relate and therefore actively enjoy a game of **The Sims**. Basically **The Sims** really is a type of virtual dollhouse, or perhaps it could be more accurately described as a more detailed version of a tamagotchi (virtual pet or annoying beeping thingy) that was so big just a little while ago, where you have to take care of your Sim or "pet" on a day to day basis.

Why do people respond so well to what would seem to be a complete waste

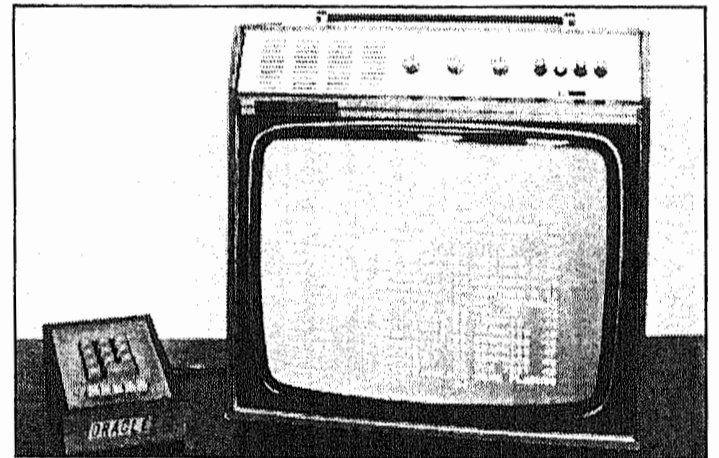
of time? Even **Quake** has an ultimate goal or aim, yet in **The Sims** you just do everyday things for a virtual man/woman in a much more limited fashion than you could otherwise do for yourself - let's face it, if you take out the trash in **The Sims** you accomplish nothing but trigger a

prerendered animation of your little Sim taking out the trash, but if you take out the trash in real life you actually take out the trash! But a similar question could be asked of why daytime soap operas are so popular: people like to watch how other people interact in general, everyday type situations - if they can influence this interaction as you can in **The Sims** then all the better.

The success of **The Sims** is most evident on the web where fansites devoted to the game continue to pop up all over the place. There are in-depth articles describing how to design your own pattern on the wallpaper used in the Sim houses and a whole bunch of other such seemingly useless Sim related information. **The Sims** is headed onto the internet where you can introduce your Sim to other people's Sims and interact. It will surely be a big hit.

Other Stuff

Computer/comic book geeks can unite as Cryptic has announced a new superhero massively multiplayer online role playing game (or for short: MMORPG-how the hell do you pro-



nounce that anyway?). You can create your own superhero, with a choice of powers and costume design plus you can build your own secret headquarters and you can band together to become a superhero group. It was a concept just begging to be undertaken and should do well even if the gameplay turns out to be average just because of this fact. Cryptic's game **City of Heroes** will be out sometime next year; hopefully it will not be as disappointing as most of the other MMORPGs seem to be.

The Nintendo Gamecube was officially released on September 14th in Japan, but it has received a less than stellar welcome from the Japanese public. Compared to the Gameboy Advance, the Playstation 2 and even the Dreamcast, the Gamecube has not created anywhere near the same amount of buzz. With only a measly total of three release titles, this somewhat limited reception was not that unexpected, but the reportedly small queues and ample Gamecube boxes still on the shelves at the end of release day is still surprising considering this was the launch in Japan where gaming is so huge.

MP

Hannibal
(2001) Directed by Ridley Scott
Sir Anthony Hopkins, Julianne Moore, Gary Oldman

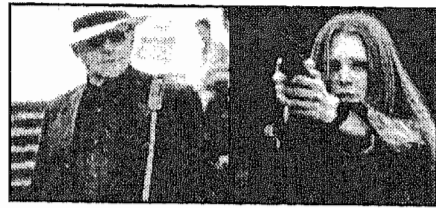
A grotesque cripple named Verger (Gary Oldman) becomes inquisitive about one of the most wanted men in America – the chilling and insidious Dr Hannibal Lecter.

The sequel to *The Silence of the Lambs* commences with Verger eager to learn about Lecter's habits and his unusual relationship with the sexy Clarice Starling (Julianne Moore).

We catch up with Clarice as she pursues a drug dealer. The drug raid ends horrifically and Clarice is blamed for the calamitous outcome. Clarice finds herself up against her police colleagues and is assigned to a case which leads to her becoming acquainted with Verger.

Clarice interviews Verger about some fresh information he has received about Hannibal Lecter. Hannibal had escaped from a criminal institution ten years prior and is now pursuing his interests in Italy. Clarice receives some information as to the whereabouts of her elderly acquaintance the sinister Dr Hannibal Lecter.

To say more about the story would be to give too much away. It should be viewed by those who desire to experience a chilling tale of a pleonastic murderer who is insanely clever. I viewed this film in the cinema and was not overly impressed with it. Despite being written by the unique talent of David Mamet, I found myself disgruntled with the construction of the storyline. I found the story to be nothing too invigorating and it was not as vile as I expected it to be. Nevertheless, I enjoyed it more the second time, although it doesn't even compare to the previous two instalments.



Sir Anthony Hopkins is authentic as Hannibal Lecter; in addition, he is repeatedly solid and creates fascinating characters. He is unmistakably one of the best actors ever to walk the screen; he ingeniously dominates the scenes between himself and Julianne Moore. She is powerful in her role as Clarice and has proven in her earlier films like *Boogie Nights* and *Magnolia* that there is tremendous talent in her acting. In contrast, I have to add that the character played by Gary Oldman steals this movie; he too is one of the most unrivalled actors of his generation. From *Sid and Nancy* to *State of Grace* and the idiosyncratic *Immortal Beloved*, the chameleon-like actor proves his ability again. A genuine screen presence is the key to his refined acting. I feel slightly sorrowful giving away the identity of the actor beneath Verger's ruined face but it is apparent in the film from the flashbacks of Verger's life that it is Gary so...

Overall, I would have to say that this film is cool. It's offensively violent scenes are frightful to those who find it hard to stomach grotesque slayings. The finale is a consummate example; I found it disagreeable and I cringed and then thought 'How fucking horrible' but then it was over.

Matthew Herfurth

Held Up
(2000) Directed by Steve Rash
Jamie Foxx, Nia Long, Barry Corbin, Jake Busey
Columbia TriStar Home Entertainment

Held Up is a dreck comedy which begins in the middle of nowhere and goes nowhere! It is tedious and decidedly unfunny.

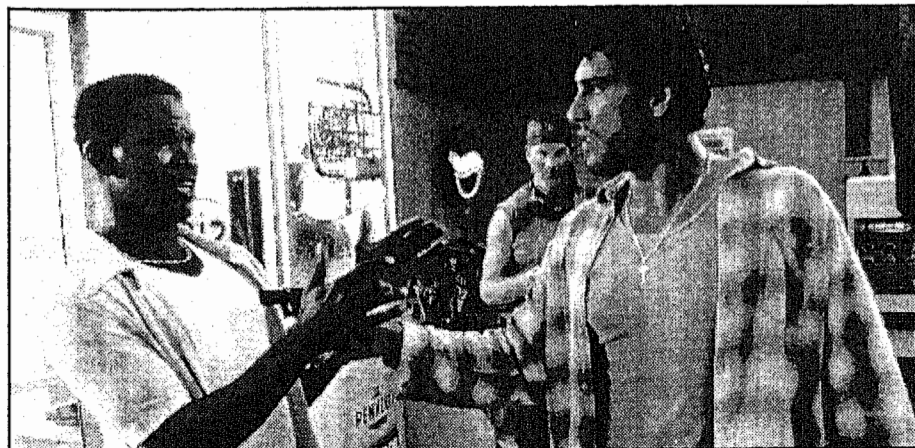
Michael (Jamie Foxx of *Any Given Sunday* fame) and Rae are a young couple travelling through the Arizona badlands. They stop at a Sip N' Zip where they part company, Rae taking up with a bunch of cowboys. Michael has his car stolen by a young upstart and finds himself stranded at the gas station/convenience store. Before long the store is held up by Mexican bandits... hence the title. The cops show up and prove inept at handling the delicate situation - they do everything by the book... literally! Then the local SWAT team puts in an appearance and proves

even more inept than the police.

Jamie Foxx does his best but the material sucks and he is no Eddie Murphy. His constant wisecracking really starts to wear on one's nerves after a while and the other actors aren't much chop. Jake Busey is very ordinary as a police officer and really does not have much to do. The only positive thing I can say is that it is nice to see Julie Hagerty - of the *Airplane!* movies - again; she plays a bartender at an airport who befriends Rae and gives her advice on men and how to handle them.

Give this dreck a wide berth and rent something worthwhile.

James Trevelyan



On Dit 69.22

GRATNOST



Goodfellas
(1990) Directed by Martin Scorsese
Ray Liotta, Robert De Niro, Joe Pesci, Lorraine Bracco
Warner Home Video

In 1987 whilst Scorsese and Nick Pileggi were collaborating on the script that was to become *Goodfellas*, Marlon Brando enquired of Scorsese, 'Why do you want to make a gangster film? You've already done that.' Whatever the reason, the entire film-viewing population should be eternally grateful that Mr. Scorsese did in fact make another gangster film, because what resulted is one of the best, if not *the* best gangster film ever made. Based on Pileggi's book *Wiseguy*, the film follows the true story of a crew of American Mafia, who for years enjoyed the fruits of crime only to be brought down by the hand of justice, and more tragically, betrayal.

From the opening sequence of a body being dumped in the scrub, and Henry Hill's statement 'I always wanted to be a gangster' accompanied by a blaring big band, you know this is not going to be your average Mafia film. Henry (Ray Liotta in fine form) narrates through flashbacks his motivations for living the gangster life, and in doing so becomes a kind of charming anti-hero, a lovable rogue whom the audience finds itself barracking for almost against its will.

For Henry, the mob didn't just offer a life full of money, cars, houses and broads, or the power and freedom to do and take just about anything he wanted; most importantly it offered him a sense of belonging and camaraderie, 'to be a somebody in a neighbourhood of nobodies'.

Of course, for Henry this gangsters' paradise could not last forever, especially when greed, drugs, and violent paybacks start to exert their influence

on his and his colleagues' operations.

Unlike that other milestone of Mafia films, Coppola's *The Godfather*, Scorsese's film displays more of the humorous side to the Mafia (albeit dark in nature) without lapsing into pantomime or sarcasm. These gangsters seem to spend as much time playing cards, drinking and engaging in rowdy male braggadocio as they do stealing, plotting and whacking people. The power of Scorsese's film lies not so much in showing the seriousness of the 'business' as it does in veering unrelentingly from comedic situations to illustrations of cold-blooded violence. This juxtaposition is embodied most successfully in the exploits of the volatile Tommy De Vito, played authentically in a deserved Oscar-winning performance by Joe Pesci. Tommy's character illustrates the seemingly inconsistent archetypal gangster personality; laughing and wisecracking one minute and blowing away bus boys who insult him the next. Assisting and encouraging Tommy in these shenanigans is the street smart Jimmy Conway, portrayed as effortlessly as ever by Scorsese regular Robert De Niro. Together, Tommy, Henry and Jimmy form a powerful and loyal crew, until their golden days come to an abrupt end. Harsh and violent, funny and smart, *Goodfellas* realistically encapsulates everything both appealing and appalling about the gangster life, and stands out as one of the few of the plethora of Mafia films that really matter.

dan V

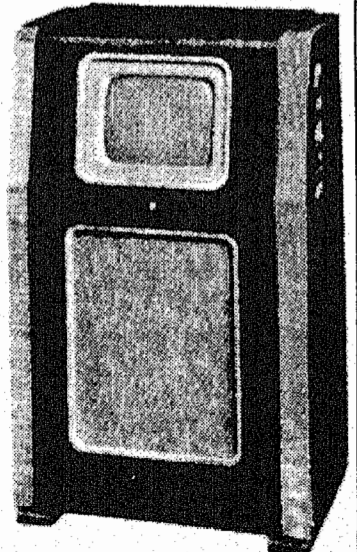
James' Trivia Quiz

1. How many *Jaws* sequels have there been?
2. Who wrote the novel *Fight Club*?
3. What do the films *The Devil's Advocate*, *Mighty Joe Young* and *Reindeer Games* have in common?
4. Who wrote *End of Days*?
5. Who directed *The Cider House Rules*?

Answers:

(upside down to help you avoid the temptation to cheat)

5. Lasse Hallstrom.
4. Andrew W. Marlowe.
3. They all star Charlize Theron.
2. Chuck Palahniuk.
1. Three.



"I'm Ready For My

Enigma Coming Soon Selected Cinemas

WWII England is an exciting, dangerous and sexy place, according to director Micael Apted's latest offering based on the novel by Robert Harris. It revolves around Bletchley Park, known as Station X during the War, which has been set up for the purpose of breaking German codes generated on their famed Enigma machines.

The protagonist is genius mathematician Tom Jericho (played smoothly and aptly by Dougray Scott) who has helped break the U-boat code once before. After having undergone nervous stress related to the beautiful and popular Claire Romily (a silken performance by Saffron Burrows), he is recalled from the quiet of Cambridge when the Germans mysteriously change their codes, the same night his lover Claire goes missing. Suspicions are rife and secret service man Wigram (a domineering on-screen presence from Jeremy Northam) turns up at every corner Jericho turns.

Jericho finds some missing intercepts hidden in Claire's cottage. From here he teams up with intelligent yet under-used Hester Wallace (a lovely, almost motherly Kate Winslet) and they begin their detective work to find out why she stole the intercepts, and subsequent to some investigation, why similar intercepts are missing from the records at Bletchley Park. The secret service is always right behind them.

It's part of the film's engaging plot, so I would choose not to say much more about what the words mean. It suffices to say that Hester manages to decipher their content. The film also shows us

the birth of our computing age with the huge underground rooms filled with 'ticking machines' designed to go through combinations of letters.

The film is set during the 'convoy stage' of the war, when the United States sent merchant ships over to Britain full of materials for the war effort. One can feel the excitement of Station X. The plot is very entangling and does not even show us much 'blood and guts'. It focuses on the brains behind the war. Seamus McGarvey's cinematography is great, and Kate Winslet shows us how versatile she can be.

I must confess I have a weakness for the 'Englishness' of the movie. Tom Stoppard's screenplay is fabulous stuff! He's managed to give us a group of characters who are very real and contemporary. I found very cosy and likeable the troupe of eccentrics, intellectuals and geniuses of which Jericho is a cornerstone. They add a certain charm to the feel and passage of the movie.

This is not an American movie! It's a British film with great characters, an approachable yet extremely ambient plot and intriguing writing. It's a long-awaited acknowledgment of the input the Station X men and women had into the war effort. It also shows us the Soviet massacre of some 20,000 Poles... a fact tiptoed around until 1992. Definitely a watchable, engaging and entertaining romantic thriller.

Felix Staica



Want to do this job?

Film sub-editor is a great job. You get to go to all the best films out. Unfortunately though, you occasionally have to give some of them away to reviewers. Crap. Pick up an application form from the SAUA, talk to next year's eds or email ondit2002@hotmail.com

Let's Get Skase Coming Soon Selected Cinemas

Skase may have passed on but his legend still lives on. As does the ire of a nation that was cheated out of justice. Set straight after Skase fled the country to Majorca, this film opens with the angry creditors calling for justice. Enter Peter Dellasandro (newcomer Lachy Hulme), a failed entrepreneur and con man who sees 'The Chase For Skase' and has a brainwave. With his smooth talking skills he manages to convince the Board that only he can spearhead a kidnapping plan to bring back Skase.

Peter quickly assembles a ragtag team, with Danny (Alex Dimitriades), who is the son of the chairman of the Board. Together they recruit Sean, the computer whiz, Dave, the getaway driver and Rupert, the intelligence expert, and train under the watchful eye of veteran mercenary Mitch (Bill Kerr), in a race against time and their nemesis Eric Carney (Craig McLachlan), who is trying to beat them for the government contract. They soon discover that Skase has conceived a scheme to revive his fortune and create a new business empire in Europe. The team head

into Majorca to infiltrate a party and get Skase!

This film manages to hit the right notes, despite the low budget, and it is somehow satisfying to see a plan to bring Skase to justice. Of course, it was filmed before Skase died, but despite that, there is still a feeling of injustice amongst Australians about the incident, and this movie addresses that and provides a lot of laughs while doing so. The group of actors assembled here has definitely hit the spot, especially Lachy Hulme as Peter, who also co-wrote the script. Watch for the ex-lead guitarist from The Clash, Nick Sheppard, as Dave, the rather inept getaway driver. The training scenes are simply delightful, as is the slapstick of the assault on Skase's party in Majorca. Craig McLachlan is a lot of fun also as Carney, the host of the reality TV show 'The Debt Collector'. This is a very funny and genuine Australian movie that will hopefully prove a hit for this new writing team.

Poptart

Everybody Famous Coming Soon Selected Cinemas

9:30 is an ungodly hour. However, if people will insist on showing free-by-virtue-of-being-reviewed type films, then get up at 9:30 I must. So I toddled off down to the movies last week to see the new foreign film, *Everybody Famous*.

Everybody Famous takes an inside look into the world of would-be pop stars and the driving ambition that causes them to persist with their dreams despite consistent conflict. Specifically, it tells the story of Jean, a factory worker, whose greatest ambition is for his plain, chubby daughter Marva to become a pop-star. Forcing her to endure karaoke contest after karaoke contest, Marva produces uninspiring renditions of Vanessa Paradis and Madonna songs that only succeed in inciting the ridicule of the audience around her. Jean fancies himself a songwriter, despite being tone-deaf. This driving ambition

leads Jean to eventually kidnap a famous singer and go on the run, with his ransom demand being that one of his songs be turned into a single, with Marva at the helm. Confusion, intrigue and a heady dose of pop music reign supreme in this delightfully quirky Flemish film from director Dominique Deruddere. Nominated for an Academy Award for Best Foreign Film, *Everybody Famous* delivers to its audiences what has been missing from our own Australian documentation of rising popstars - tits, bums and more synthesised beats than you can poke a stick at. Eve Van Der Gucht shines in her role as Marva, embodying all of the torment that goes with trying to live up to your parents' expectations, despite the desire to pursue your own dreams. Her performance is steady throughout, and she sincerely carries off her vision with aplomb. Other

notable mentions include Josse de Pauw as Jean, and Thekla Reuten as Debbie.

Everybody Famous is a lovely movie, and definitely well worth a look. It is interesting to see the popularity of westernised pop music within non-English speaking countries. The dialogue is sharp and witty, and the execution quite lovely.

Clementine



Close Up, Mr DeMille"

A Killing On A Shoestring - Interview with John Brousek

The Australian film industry is certainly thriving, despite the steady influx of big American blockbusters. *Sensitive New Age Killer* is the latest low budget high energy comedy to hit our screens. I recently had the opportunity to chat with the film's hard-working producer John Brousek about the gruelling shoot.

John first heard about the project through his friend and director Mark Savage. "We had done a few other small projects and Mark met these guys who were interested in financing a film. He had a script that he thought he'd dust off and said did I want to come on board and help him make it. For both of us it was our first feature, and it was such a big opportunity because it's so hard to get that first break. We just dove straight in. We thought, 'yeah we can do that without money, we'll just work 25 hours a day'".

And work hard they did. John laughs ruefully as he remembers how incredibly hard the schedule was. "At times I fell asleep at the desk at 2am doing paperwork, then had to be up at 4am to be on the set. The main four weeks of the shoot were the real killer because everyone was doing at least 2 jobs. I had to tow the portaloos, I had to be there with everyone to set up, I did all the locations, I was doing accounting. It was just really full on, then we had to see rushes and check stuff. I mean we wanted it to be an absolutely professional film shoot, but we just had very few people and very little money. It was fun because all the people were nice, and even when you were really exhausted nobody hated each other. Other films I've done have had a lot of money and weren't as gruelling, but were still horrible because they weren't nice people".

Sensitive New Age Killer Now Showing Palace/Nova Cinemas

Low on budget yet big on stylish action, *S.N.A.K.* is a shining example of what filmmakers can achieve when all they have is a great idea and a talented cast. Paul Morris (Paul Moder) is a struggling family man who is desperately trying to realise his dreams and become a successful hitman. As a child he witnessed local legend The Snake kill a couple of thugs. Paul firmly believes that his idol is a hero who kills bad guys, and wants to be just like him. Unfortunately his latest attempts have been unmitigated disasters, and his patient employer is becoming less than impressed with his work. He is also being blackmailed into conducting an affair with Matty (Carolyn Bock), a randy female cop who caught Paul in the act of killing her lover. His best friend George is double-crossing him in an effort to get him killed so that he can have Paul's wife to himself. Opportunity comes knocking in the form of a million dollar hit, and the

Of course, it was the finances that caused most of the headaches. "There's a rule in the industry that if you are ever talking to someone and they are talking about wanting to do a film for you and they say money is no problem, then you know that they are lying. Money is the only problem - if you have money you can fix everything else. We originally had these guys, there were five of them and they were each going to put in equal sums of money, so we were really excited - and then three out of the five pulled out. The other two guys still wanted to stay in and they asked if we could do it for two fifths of the budget. We were desperate to make our first film so of course we said yes! We eventually got it done and we stuck to our guns, and we paid everybody. A lot of people did us huge favours. A friend of mine who is a focus puller, and had worked on films like *Daylight* before, he worked on this and we paid him a pittance. He drove himself down from Sydney, stayed with relatives, used his own van as the camera vehicle and because he is so brilliant we could do shots where the camera moved everywhere and it would always be in focus".

The action scenes are what stands out most on a first viewing, as they are incredibly polished, and certainly belie the low budget. John says "We got around a lot of problems with detailed planning, we worked really hard and

promise of the big time looms. Paul has the chance to resurrect his career, and with it his marriage...but will heaven smile on him this time?

Paul Moder is impressive in the lead role, even more impressive when you realize that he was also responsible for the special effects. The rest of the cast are mainly theatre actors, who deserve to be better known. The cinematography is incredibly polished, and the action scenes could have come straight out of a John Woo film. *S.N.A.K.* pays homage to not only Woo, but also Hong Kong action and Spanish thrillers. It is also more than just an action film, as there is a strong message running through the movie about the strength of the family unit and the ability of an individual to pursue their dreams. This film is positive proof that the Australian film industry is thriving and is perfectly capable of competing with big budget American movies.

Poptart

left nothing to chance, and we planned everything. A lot of the stuff was just one take, probably 80% of the film. Anything difficult was one take because we couldn't do it a second time. All the death scenes were one take, the actors had to get it right first go, the technicians too, so we had to have a lot of good



people to make that even remotely possible. To tackle the action scenes, because they are so expensive and time consuming and we were obviously doing them really quickly, in pre-production, Mark and David and Paul went out to the actual locations that I had found. What we did was Mark had in his mind how he wanted to shoot it and he had rough picture storyboards, so they took a video camera and just play acted in the shots themselves and then shot them on video. Then we took them back and we cut the shootout scenes ourselves and figured out what worked and didn't work. Paul, who did the pyrotechnics then knew exactly how to set it up, and we only ever shot exactly what we needed. None of this shooting and then cutting it together later. That's a luxury for people who have a lot of money".

The longest part of the filmmaking process was of course post production. "That took the longest part because it is very expensive, especially to get a 35mm print with a Dolby sound. The way we got around that was I have a lot of friends in good places but they couldn't afford to let their gear be used for nothing, so that's why it took two

years to make it. The lab only worked on the negative when they had no other work, so we were utilizing their downtime for next to nothing, same with the sound laying. It was basically done on favours - obviously we paid them some money but it was done for a fraction of the cost".

I asked John about the state of the Australian film industry, and whether he thought it was easy to break into. He says "It's very hard to get things off the ground. There is a perception that it is very healthy but it is actually getting harder and harder to get things up. There are some problems in the structure of the Australian film industry that are making it hard to get things done, like for the government to

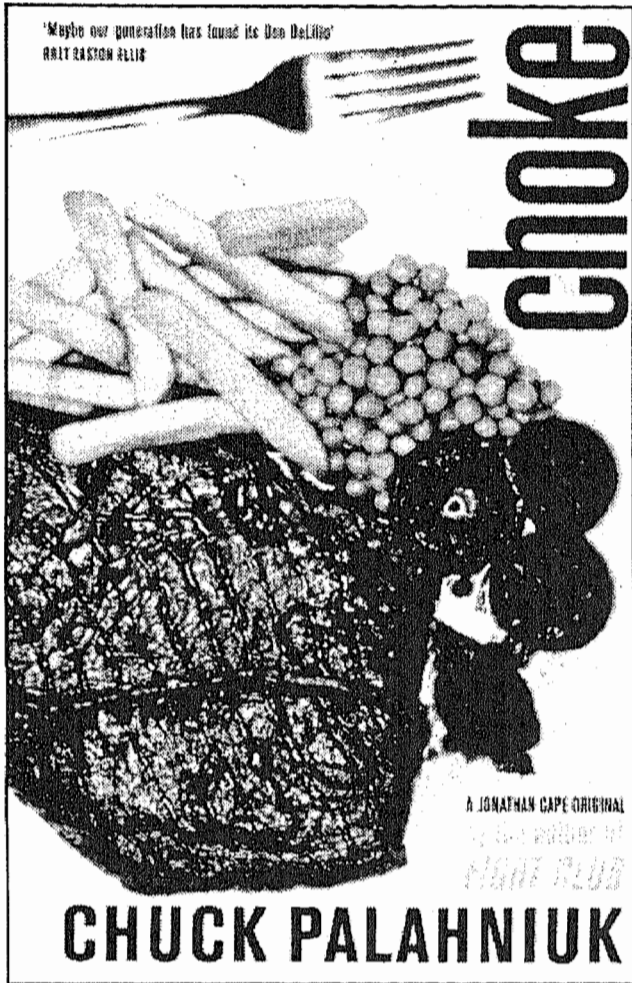
give twelve and a half percent cash back to foreign films and not to give it to private films, I think it is criminal. I mean, why give money back to someone who has a hundred million dollars but nothing back to someone who is trying to make a film for two million? The other problem is the way in which money flows back to the filmmakers from the box office. Very little actually comes back to us so it makes it hard to convince people to invest in films. Australian films find it hard to compete because there is hardly any money spent on marketing. The budget spent on marketing an American film is usually more than the entire budget of an Australian film. *Moulin Rouge* probably spent 4 million in marketing alone. That's more than most Australian films. Our budget was about \$500,000 for the whole thing".

The next project for John and Mark is a big budget children's fantasy film, which will be made in South Australia. *Sensitive New Age Killer* is out now at the Nova. Get along and check out a quirky Australian film.

Poptart



Literature



Choke

Chuck Palahniuk
Jonathan Cape/Random House

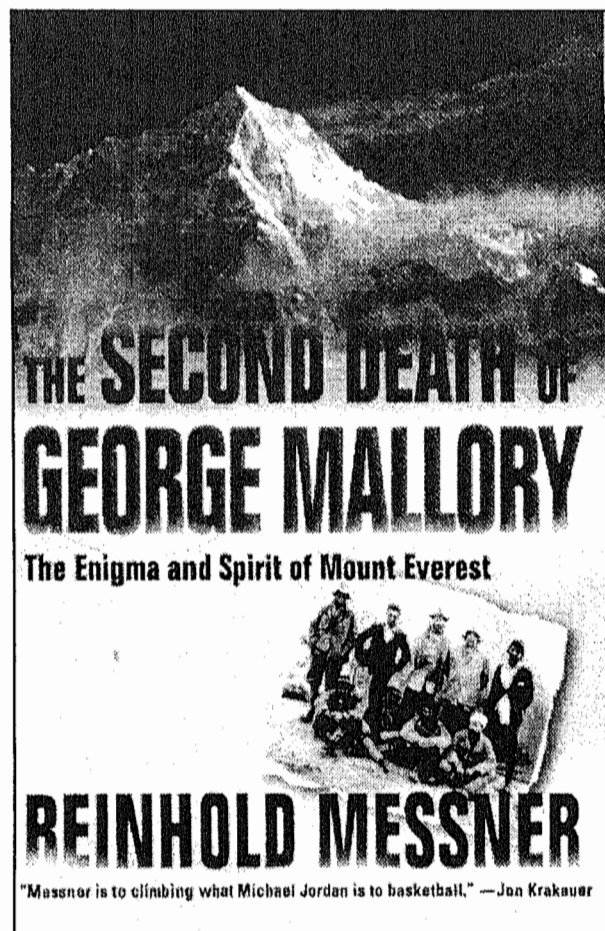
"Painting a picture, composing an opera, that's just something you do until you find the next willing piece of ass."

Chuck Palahniuk. As far as I'm concerned he is a literary genius. Why? Because the topics he writes about, and more importantly, the way he writes them speak to me. Like a lot of guys, I am not known for my propensity to read fiction. In fact, at school I remember trying to avoid reading the assigned novels...just listening to what other people said always got me through. Funnily enough, Chuck does most of his research (and he DOES research each of his novels in depth) in this way too; from life experiences. Here, with Chuck Palahniuk, I have found an author that young males (say from 18-35) can appreciate and somewhat identify with. Having read every one of his other books (that being the acclaimed movie-adapted *Fight Club*, *Invisible Monsters* and *Survivor*) and not once being disappointed, *Choke* had a high burden of expectation. Nobody likes to spend all that time reading a book just to get to the end and wonder why you had bothered reading it in the first place. Briefly, the book revolves around Victor Mancini, a person struggling to come to grips with his personality, his mum, who is in an expensive mental institution with degenerative Alzheimer's, his best friend, who suits Victor perfectly, and his many sexual conquests. Actually, sex and sexual obsession are the main undercurrents throughout this book with Chuck's writing style exposing many different sexual perversions that are quite comical and/or amazing. Hey, sex sells and it is also the main interest of Chuck's reading demographic. His writing style is fast and jumpy (by this I mean that each chapter is kept short – and, hence, easier to read) and "jumps" between different periods in his life, which can tend to confuse the reader initially, but I found that it was easy to follow and eventually found myself looking forward to chapters

on certain periods of his life more so than others. Like all of Chuck's other novels there is a rather large plot twist that makes you rethink everything about the novel you previously took for granted, maybe not quite to the extent the plot twist in *Fight Club* utterly shocked many a mind, but it does occur and, from that moment on, the book gathers pace and tends to draw up all of its loose ends rather quickly. Some have criticised his hasty endings but this seems to be a ploy to engage the reader, shock them with revelation and then end the story to allow the reader to try and comprehend what they just read and why they didn't pick it earlier (and, believe me, if you read the book again, there are many subtle clues along the way that seem so obvious in retrospect). If nothing else, if the quotes at the beginning and end of this review interested you in some way, there is a good chance that this book will capture your imagination.

"The minute something better than sex comes along, you call me. Have me paged."

Jorm



The Second Death of George Mallory
- *The Enigma and Spirit of Mount Everest*
Reinhold Messner
Pan Macmillan

This is a historical account of the climbing adventures of George Mallory, the famous English mountain climber from the 1920s, most often known by his quote concerning Mt. Everest "Because it is there."

The author uses direct quotes from Mallory's diaries and from other reports from the time, and supplements them with "Mallory's thoughts" which, while fictional, seem to hold true to the character of Mallory and add some insight into his attempts to climb Everest.

Messner is himself a renowned climber, and thus is able to present the emotions and mental perspective of the climbers in a very realistic light, and through his knowledge of the Everest climb can provide more information about the locations and condi-

tions than that which Mallory committed to his diaries.

Interspersed within the text are photographs taken on the various attempts to reach the summit, including Mallory's final attempt that cost him his life. While this obviously represents the end of Mallory's diary entries, the author then continues the story, with details of the subsequent climbs and the rediscovery of Mallory's body not far from the summit, and Mallory's "thoughts" on both his rediscovery and the effect of tourism on the mountain with the vast numbers of people who climb Everest each year.

The Second Death of George Mallory is a great read, especially for anyone who enjoys climbing or outdoor activities. It really puts into perspective the difference that 80 years of advancements in climbing equipment can make, and just how much more difficult climbing would have been when the most modern and advanced equipment available to Mallory and his team was hobnail boots.

Ian



The Ill-Made Mute – The Bitterbynde: Book 1
Cecilia Dart-Thornton
Pan Macmillan

The Ill-Made Mute is the debut fantasy by Australian writer Cecilia Dart-Thornton. The novel is the first book of the Bitterbynde Trilogy with books two and three due for release in 2002 and 2003. *The Ill-Made Mute* is an intriguing and sensual fantasy novel full of lavish descriptions and highly imaginative characters. The novel follows the story of Imrhien, a foundingling without a past, fighting for his future in the land of Erith, a wilderness inhabited by Stormriders with their winged stallions, eldritch witches and evils that defy description. I am not a huge fan of fantasy but I couldn't help but enjoy the bizarre and intriguing world created by Dart-Thornton within this novel. The novel features a detailed map of the "Known countries of Erith" in which it is set and at the end of the novel is a vocabulary list of commonly used Ertish words, which I found helped to bring the novel's world to life. Dart-Thornton's portrayal of "wights" - fantasy creatures within the novel - is fascinating, due to the fact that she has extensively researched the traditional folk origins of these characters and attempted to bring the story of these ancient creatures into the 21st century. *The Ill-Made Mute* is an engaging read and the Bitterbynde Trilogy is destined to be extremely popular with fantasy fans.

Alex W

SHORTLISTED FOR THE 2000 BOOKER PRIZE

the keepers of truth
Michael Collins

'The best I've read this year. Unputdownable' *ONE OUP*



The Keepers of Truth
Michael Collins
Phoenix

Upon hearing a summary of the plot of *The Keepers of Truth*, you'd be forgiven for thinking this was another clichéd-up mystery novel. We have the violent murder in the small country town: everyone assumes Ronny, the deceased's aggressive son, was the one who done it, except for the protagonist – a struggling reporter who for some ill-defined reason is drawn to believe the suspect's pleas of innocence; in the course of his investigations, said reporter falls for Ronny's seedy estranged wife; mayhem ensues.

Despite all these (and more) recycled plot elements, Michael Collins has come up with what is a very powerful and very distinctive novel. What makes it so great is the complex character of the reporter who, in true noir style, is deeply flawed and entirely fallible. He is shockingly prone to being swayed by his highly irrational emotions, yet rather than dreading his downfall, I felt myself being charmed by his pathetic honesty – that, and his penchant for waxing philosophical at long length to people who really don't want to hear it.

There is a wonderfully unique style to the writing which I really enjoyed. The climactic scenes are never melodramatically overwritten but are instead played out with restraint. It is in the quieter moments of the story that the protagonist is allowed to spill out his internal torments, and soliloquise his poetic observations of his world. Cleverly enough these rambling internal monologues are deliberately written in his pretentiously bombastic reporting style, which just makes him all the more endearing.

A generous serving of social commentary is peppered throughout, which is always a good thing. The sensationalism of the media is satirised by the battle between the tiny town newspaper on the brink of shutting down and the sexy TV reporter who arrives in town for the scoop. The nature of relationships in a town where everyone knows everyone else is also highlighted, making for some great scenes at the local hairdresser, which serves as gossip central for the female half of the community.

Despite a fairly typical premise, the plot unfolds skilfully, neither predictable nor full of surprises. If you're one to be annoyed by lack of resolution, you may want to avoid this book, as various story lines are left floating in ambiguity, with what I felt was a beautiful ending.

Don't be put off by the fact that this is a murder mystery – all in all, this novel is hardly that, and so, so much more.

Justin Ghan

P.S. This book was shortlisted for the 2000 Booker Prize. So I'm right, it IS good.

FROM THE AUTHOR OF INTERNATIONAL BESTSELLERS:
BLOODLINE OF THE HOLY GRAIL AND GENESIS OF THE GRAIL KINGS

REALM
OF THE
RING LORDS

BEYOND THE PORTAL OF THE TWILIGHT WORLD



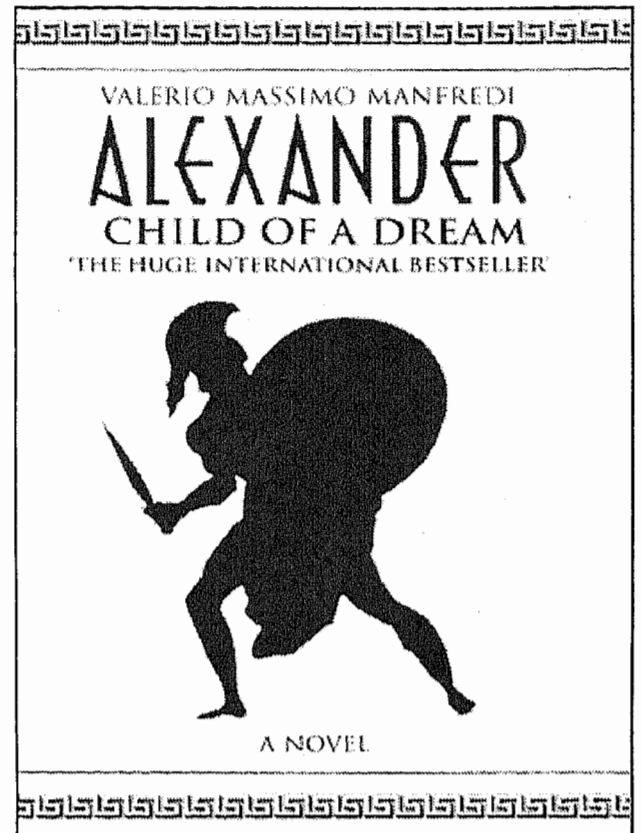
LAURENCE
GARDNER

Realm Of The Ring Lords
Laurence Gardner
Viking

Realm Of the Ring Lords is a book that can only be described as pseudo-pop-history-fantasy with a dash of conspiracy theory thrown in for good measure. Laurence Gardner is obviously a science fiction and fantasy fanatic who has spent so much time reading about fairies and elves that he now believes not only that they do exist but that in fact they are our distant relatives. In this book Gardner attempts to reveal the amazing 'true' history of western culture that has apparently, until now, been suppressed by centuries of Christian oppression. Gardner's credibility is in no way enhanced by his list of 'academic' credentials including the position of Prior of the Sacred Kindred of St Columbia, Knight Templar of St. Anthony, and Attaché to the Grand Protectorate of the Imperial Dragon Court, 1408. He is also formally a member of the Noble Order of the Guard of St Germain. Personally I have never heard of such organisations but I have a sneaking suspicion that they require members to dress in cloaks and chant rituals or some such nonsense. The most infuriating thing about this book, however, is not the fact that Laurence Gardner actually believes that fairies are our long lost cousins but that he attempts to present this book as a serious academic work. Gardner, however, writes in a style that would receive a resounding fail if submitted at even a first year University level. He continually makes broad assumptions based on his own opinion, and then bombards his reader with 'evidence' of questionable relevance and accuracy including quotes from novels and plays such as Tolkien's *Lord of the Rings* and Shakespeare. Gardner also includes endless pages of genealogical charts of individuals such as 'Anunnaki and the Dragon Queens' which appear to be nothing more than lists and lists of names joined by lines with absolutely no indication of their relevance to anything. Gardner has also used scientific facts to prove ideas that are anything but scientific, as in his in depth discussion of Mitochondrial DNA in relation to the bloodlines of Elf maidens. My personal favourite moment in the book, however, is the chapter discussing the true Fountain of Youth. I won't go into it in detail here but just let me say that it gives cunnilingus a whole new dimension! Other Chapters in the book include such titles as 'The Dawn of the Dragon Queens', 'Satan and the Yuletide Elf', 'The Faerie Queen' and 'The Portal of Dracula'. *The Realm of The Ring Lords* is a work which can only be described as bizarre, however, despite Laurence Gardner's annoying high moral tone and constant references to the 'evil', 'barbaric' and 'satanic' Christian church (okay, we get the message already!) it is

actually rather entertaining - so long as you don't take it too seriously. The biggest problem with this book, however, is probably the fact that it does have a target audience who will read it, believe it and be 'blown away'. Scary.

Alex



Alexander - Child of a Dream
Valerio Massimo Manfredi
Pan Macmillan

Reading this story is like reading the most interesting ancient-history book ever written. It has everything: sex, romance, debauchery, action, war, backstabbing, religion, and of course some history. Do not be afraid at this last point, because the history in this story is not like that boring stuff which still haunts you in post-year-twelve-history-exam-nightmares. But I digress.

Alexander - Child of a Dream is the first in a trilogy about Alexander the Great, one of history's unparalleled characters. This particular book is concerned with the sacred circumstances which lead to Alexander's birth, and follows his life until he becomes King. In this time Alexander is confronted with the intricacies of battle, women (and men), education and religion. Alexander's father is the King of Macedon, an influential and womanising man with plenty of wives, but he is getting old. Prone to binge drinking (an apparently ancient art), orgies and war, King Philip eventually admits he will soon have to pass on his throne to Alexander. So the prince is sent to finish his education under the instruction of Aristotle, who at one time casually mentions that he has paid an abortion doctor to save the foetuses taken from prostitutes so that he can dissect and study them.

On one occasion, Alexander is taken to visit a slave camp by his father; it is here he kidnaps/saves a young girl from a life of working the royal mine. An apparent orphaned peasant, this girl is an enigma, haunting Alexander so much that when he leaves the palace she follows in order to be his servant and lover.

What makes this book so difficult to put down is the way fact is woven with fiction. Manfredi has managed to interlace the two so carefully that as a reader, you don't feel as though you have been cheated by a shoddy plot vaguely based around some historical event. Apart from the hard to pronounce names, there is nothing difficult about reading this book; as the author is a former journalist, the sentences are succinct but full of enough information that they don't lose that 'Hemingway visualisation'. As well as working as a journalist, Manfredi is also an expert in Italian history and archaeology. This background gives credibility to the historical side of the novel, but also means you're in for a good read as well.

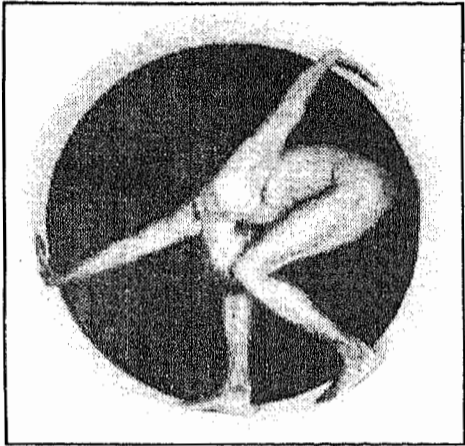
Elizabeth McIntosh

On Dit presents...Great Artists of our Time

For something completely different... *On Dit* takes a brief look at some of the most challenging and controversial artists in recent history. Each artist featured has contributed something unique and compelling through her or his work, and each individual presents a different view of the world. Kahlo, Rego, Bacon, Duchamp, Magritte and Mapplethorpe are all complex, intriguing, talented and definitely worth checking out.

ROBERT MAPPLETHORPE

Mapplethorpe's work continues to incite outrage, debate and controversy. You might recall that earlier this year, a high class Adelaide bookshop was invaded by two detectives who had received a complaint about an explicit book of his work, which the shop had for sale. Mapplethorpe's black and white studies of the human form continue to challenge viewers and his exploration of sexuality is still very significant in our society. Although he took many photographs of women, his male nudes sparked (and continue to provoke) the most controversy as they often included confrontational views of homoeroticism and sadomasochism. Mapplethorpe also completed many beautiful flower studies,



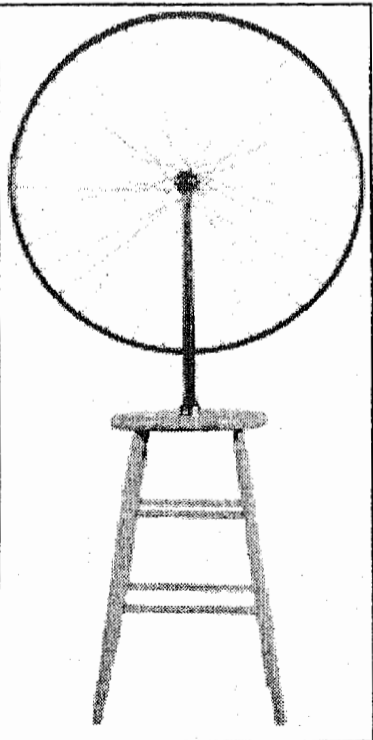
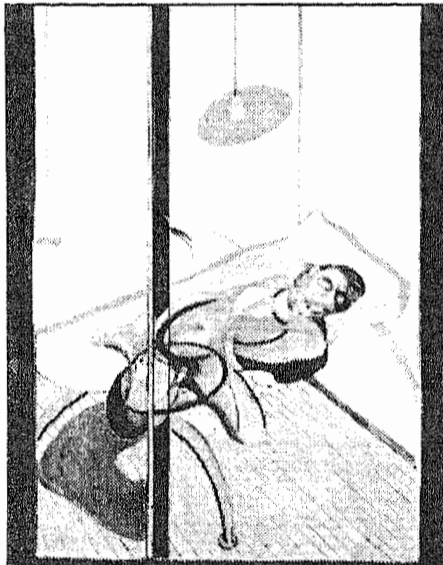
Robert Mapplethorpe, *Thomas In A Circle*, 1987

fashion photographs and numerous sophisticated society portraits. Wrapped up in the ideas about freedom of expression and ownership that permeate Mapplethorpe's work, is the question of where the boundaries between art and pornography lie. Notable works include: *Thomas in a Circle*, and *Grace Jones*.

FRANCIS BACON

Francis Bacon is considered one of the most prominent post-war British artists, who presented a unique analysis of the human condition throughout his work. A self-taught painter, Bacon mostly worked from photographs, film stills and old paintings, as he created some of the most brutal and enduring images of horror and loneliness. Notable works include: *Triptych* (August 1972), *Three Studies for a Self-Portrait* (1973), *Triptych* (May - June 1973), and the *Pope* series.

Francis Bacon, *Sleeping Figure*, 1974



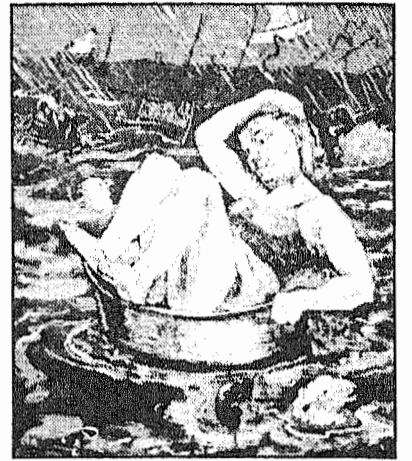
Marcel Duchamp, *Bicycle Wheel*, 1913

MARCEL DUCHAMP

The pin-up boy for the avant-garde set, Marcel Duchamp provoked outrage throughout his amazing career. An intellectual, a chess player, a cheese dealer, a painter and a theorist, Marcel Duchamp was a leading proponent of the nihilistic Dada movement. His Readymades challenged the very notion of an artistic value, as he took everyday objects (bicycle wheels, urinals and whatnot) and placed them in a gallery. Notable works include: *L.H.O.O.Q* (1919 Paris), in which Duchamp added a moustache and a very rude caption to Mr da Vinci's *Mona Lisa*, and *The Bride Stripped Bare By Her Bachelors Even*.

PAULA REGO

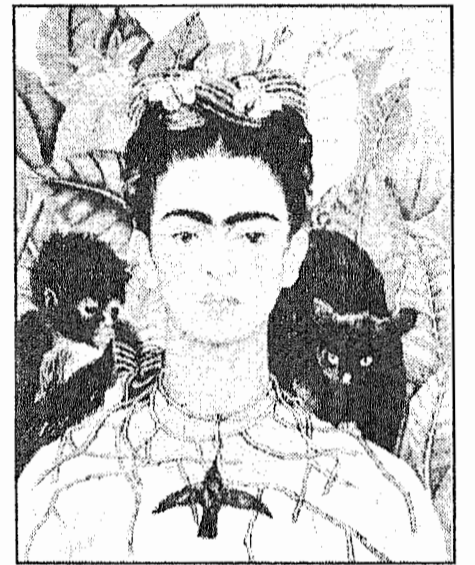
Paula Rego's figurative paintings are often mysterious and almost menacing. Her style has been linked to the work of the Surrealists, although the remarkable distortion and graceless perspective that fills her work is wonderfully original. Rego is one of the most widely regarded English painters of today; admired not only by the illustrious National Gallery and the prominent feminist Germaine Greer, but also by the public for her amazing contributions. Rego is acclaimed for many aspects of her work; her ability to manipulate interiors and exteriors; her dexterity, constantly surprising and shocking both the public and herself, keeping her work fresh; and the profound and subversive statements within her work. Rego's art is heavily influenced by her somewhat stifled upbringing. The paintings harbour a strong sense of child-like fantasies and what could be labelled 'magical realism'; the characters portrayed often bear an uncanny likeness to dolls or toys found in the nursery. In fact Rego draws a great deal of her inspiration from lonely childhood years spent in self-perpetrated isolation, as it were; locked away from the rest of the world, afraid of the outside and constantly drawing as a sort of release or incantation into her own realm. The protected childhood, which Rego experienced, is reflected in her work, which shows strong feelings of fear, insecurity and restraint. Rego's art is filled with symbolism, some of it spiritual, some sexual and a lot of it cultural. Domination, fear, sexuality, innocence and escape are recurring themes within her work. Notable works include: *The Dance*, 1989, *Nursery Rhymes*, and *Crivelli's Garden*.



Paula Rego, *Flood*, 1996

FRIDA KAHLO

Independent, rebellious and innovative, Frida Kahlo was an incredible artist. Most of her paintings depict the physical and emotional suffering that she endured throughout her life, as a result of disease, a major accident and the surgery that followed. She created many self-portraits, which revealed these intense experiences and their effect upon her troubled mind. Particularly involved in the politics of the period, Kahlo alludes to her participation in these affairs through her disturbing and intriguing work. Working at a time when the Mexican art scene was huge, Kahlo successfully experimented with a fusion of traditional Spanish-American styles and Surrealism. Notable works include: *Self-Portrait with Cropped Hair*, *A Few Small Nips*, *What the Water Gave Me*, *The Little Deer*, and *My Birth*.



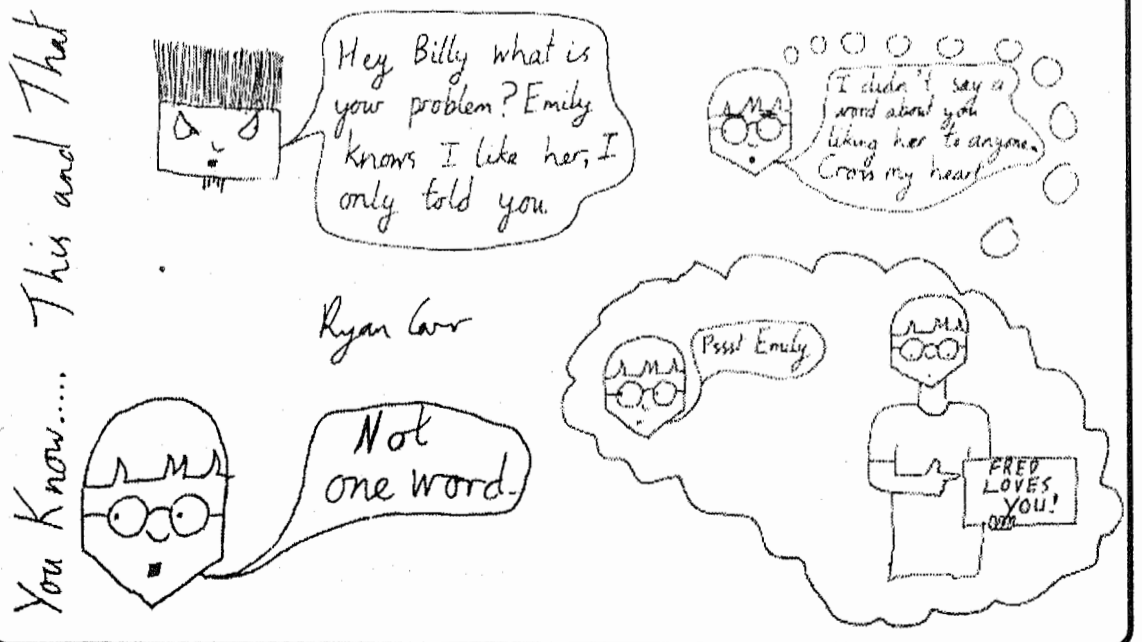
Frida Kahlo, *Self-Portrait*, 1940

RENE MAGRITTE

Magritte's Surrealist work makes us question the boundaries between reality and illusion. His classically meticulous style has been described as deadpan, and exhibits links to the prosaic world of advertising. Notable works include: *The Human Condition*, *Time Transfixed*, and *The Lovers*.

Rene Magritte, *Clairvoyance (Self-Portrait)*, 1936

doodle of the week



ALEGRIA

CIRQUE DU SOLEIL

Cirque Du Soleil - *Alegria*
Bonython Park

Featuring an international cast of 56 performers and musicians from 36 countries, *Alegria* from Canada's Cirque du Soleil takes the traditional circus to new and unbelievable heights. *Alegria*, a Spanish word expressing joy, elation and jubilation, features an eccentric array of characters, clowns and acrobats dressed in flamboyant costumes. From the moment you enter the Grand Chapiteau, the technical brilliance and artistry of the performance overwhelm you. The flamboyant and extravagant costumes are testament to the professionalism and, for want of a better phrase, obscene amount of money that has gone into creating the production.

The show comprises of several different groups of acrobats and performers, each showcasing their unique talents. There are consistencies throughout however: Fleur the slightly grotesque and oddly engaging ringmaster, and the elegant storytelling White Singer, whose haunting voice accompanies the musicians in the score of the performance. Fire dancing, synchro trapeze, trampoline team acrobatics, hand balancing (complete with David-like Adonis), Russian bars and a flying man defy description as they perform their nail-biting stunts. The action is interspersed with the disarming acts of the clowns, which while often brilliant, were perhaps the only part of the circus which somehow failed to deliver. The strong man was also a little lacklustre, considering he didn't really do much other than posing, but he did play his own part in the impressive choreography, and he may have helped put up the tents earlier. Who knows. Whatever the



case, the antics of the cute little Mongolian boy (despite his attempts to thank the corporate sponsors when our guards were down) made up for everything.

Cirque du Soleil is the kind of unbelievable production that is not to be missed. The combination of breathtaking music, acrobatics, costumes and humour provides an unforgettable night of entertainment. I suppose the only problem is how bland and lifeless other circuses will seem from now on.

Mikey

Survivor 3 - Africa

After the spectacular series two of *Survivor* which saw *On Dit* Favourite Tina Wesson take the coveted title of the ultimate survivor, fans of the series will be pleased to see *Survivor* return, this time on the harsh Shaba National Reserve in Kenya. Once again 16 Americans (many of whom are, conveniently, young and very sexy) will be forced to fend for themselves as they attempt to outwit, outplay and outlast to be the winner of the \$1 million. Channel Nine was good enough

to let myself and Clementine, two of the admittedly most obsessive *Survivor* fans known, see a special satellite broadcast of this Wednesday night's first episode. Let me tell you there will be no disappointments. The harsh terrain makes the first series' tropical island look the Club Med it really was, with prowling wild animals posing a problem to contestants who must guard against them at night. Fire will once again prove to be invaluable, especially to boil the sludge-ridden (and extremely small supply of) water. What's more, not only is there lots of hotties, but there's plenty of annoying potential Sue's, like Tom the cattle and goat farmer. These babies are sure to provide hours of mindless bitching!

Unfortunately there will be no *Survivor* Roundup like last series as *On Dit* approaches its final issue for 2001, but don't let that make you miss the tactical brilliance that is the new series of *Survivor*. I know I won't!

Mikey



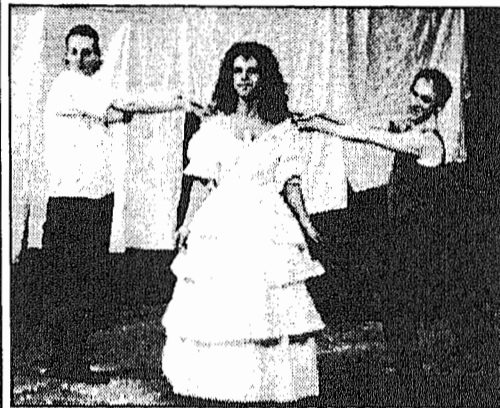
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Feast 2001

The Pink Files
8:00pm, Theatre 69
12-27 October

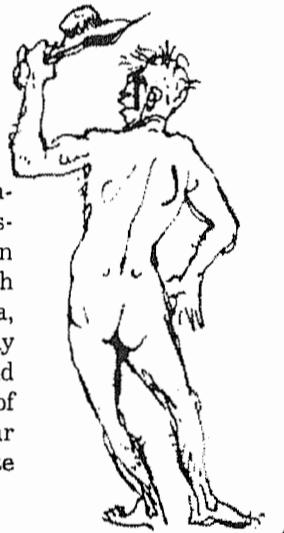
As part of Feast 2001, *The Pink Files* is a musical history of some of the most important moments of gay liberation and law reform in South Australia. Based on the book written by Ian Purcell, the *Pink Files* contains a cast of mostly amateur local gay and lesbian actors and their friends. Ian writes, "Little is generally known about the lives of gay and lesbian people from Adelaide's past. We have one version of course, from police and court records, medical reports, popular misinformation and newspaper sensationalism - a negative, distorted view. 'The Pink Files' was the name given to files kept by the Special Branch of the SA Police on 'known or suspected homosexuals'. Our version reveals the other side of the story - the view from within, using the words of gay and lesbian people themselves."

The production has made extraordinary use of the few resources it had at its disposal (being a community production), showing the enthusiasm and dedication of the team to have their message heard, with the costumes being particularly excellent. Although a musical, it dealt with many serious subjects while maintaining an excellent sense of humour. Although the production may be slightly confronting at times for some, it is well worth seeing; its message is one everyone should hear.



Wooden Hands and Crooked Mick
8:00pm, Bakehouse Theatre
16-20, 23-27 October

As part of the Feast 2001 Festival, Homestead Theatre and will be presenting two works by Noel Christian: *Wooden Hands and Crooked Mick*. It has been said that if Moses came down from the mountain with the tablets of the law and found himself in Australia, looked around, chucked the tablets away and told funny stories instead, you would have Noel Christian's brand of theatre. The two short works are modern stories of sex and misadventure, both well known and popular in Western Australia. The works offer yet another taste of what's on offer for Feast 2001.



Want to get
involved in
Fringe 2002?

Acting Up Drama
Group Auditions

Thursday 18/10/01
@ The Little Theatre
from 12 - 3:30pm
Two productions for
the Fringe in 2002

Surrounded by Sound

Tonight (being **Monday**) marks the end of Australian Music Week, the culmination of which will delight thousands at Music House (formerly the Lion Arts Bar). Join **Digit**, **Fear Of Flying** and **Falsely Amused** for a licensed, all-ages event from 7pm.

Skipping ahead to the end of the week, **Bergerac** are launching their brand-new album *Voice of Translator* this **Friday** night at the Crown & Sceptre, with **Oneirnaught** (from Melbourne) and **ESN** (Sydney). For some of the best no-frills, straight from where it hurts music in town, (and quite possibly, interstate) get your arse over to the Sceptre!

For all the latest info on what's going on in Adelaide musically, check out the newly up-and-running <blender.au.com>, a not-for profit, community organised and motivated music site.

Also Thursday 18th October at the Rhino Room from 9pm sees the **Cock Rock Night of Fun**. The bands playing are: The Labia Coats, Sledgehammer, Commodore Theft, Roo Shooter and Booster Suction Inlets. Should be a night of fun.

Also on the net, take a look at <www.noise.net.au> for the freshest Australian talent in all forms of media, including of course, MUSIC!

Mickey Paradowski

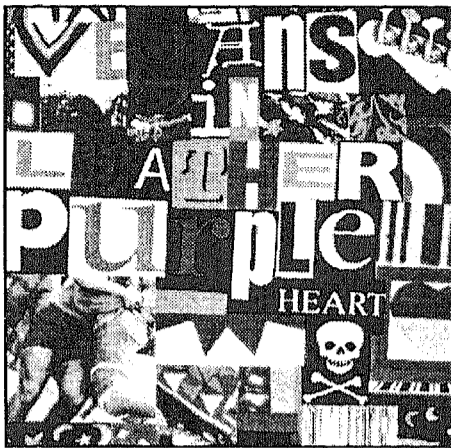
Local Noise

Listen up all you loyal listeners of all things local because it's good news that I bear. You may have heard around the place that 5UV is now coming at you on that FM band that us student radio kids have been long talking about, 101.5 to be exact. What does this mean, I hear you ask. Well, listen up for yourself and compare the difference. We are still broadcasting on 531 AM as well for a couple of months, and there is no comparison. This is especially evident on the Local Noise program. For many years we have been accumulating more and more equipment so that the recordings we make of bands are of a pretty decent quality. Unfortunately the listeners have never been able to fully appreciate the music as we have in the studio. Now you can hear it just as we do, and even be dazzled by Lachlan's nifty stereo panning techniques. Check out pop-funk-rockers **Rehab** this Tuesday night at 9 to see if they were lying when they told me their influences included Mr Bungle, Primus and the Chili Peppers.

Thanks to **Dial** for a top first show on FM. Check out their super-catchy single 'What Have You Got To Offer' and watch out for the video clip. It's power pop at its sweetest. **The Escorts** followed up with a fine set last week of sweet, melodic pop tunes and you can catch lead singer **Tori** at the 5UV gig this Thursday night at the Crown and Sceptre. She will be joined by local legend (or is that shelf?) **Leigh Stardust** who is in the midst of a playing frenzy at the moment. All this kicks off around 8:30, and the \$3 you pay goes to help the artists and of course Student Radio.

denni d.

Local Releases... Heterogeneous The First Formality



Vegans in Leather Purple Heart Krell Records

If you haven't heard of Adelaide five-piece Vegans in Leather then you're not alone. However, after hearing their debut album, I was impressed by their mellow brand of soulful rock. Their nostalgic sound can best be described as a cross between the Tea Party, Bon Jovi and some of Ben Lee's more understated lyrics. Singer/songwriter Jed Low's melancholy vocals combine with James Sweeney's old school guitar work to create a classic rock and roll feel throughout the album. Stand out tracks include 'Not Alone', 'Blue Day' and the debut single 'Mercy Of Love', each of which benefit from Sweeney's competent use of both the electric and acoustic violin.

Vegans in Leather have been quietly gathering experience in the Adelaide live music scene for quite some time now. Their live act is bound to be every bit as tight as the album - definitely well worth a look.

Stanley

Jazz: Then and Now

2001 Elder Conservatorium Concert Series

A great night showcasing the cream of Adelaide's up-and-coming jazz talent. After a quick lead in by the Honours Ensemble, The Adelaide Connection treated those present to some impressive vocal jazz. With 13 vocalists and a rhythm section of piano, bass and drums, they covered such classics as Stevie Wonder's 'Why I Feel This Way' and The Beatles' 'Here There and Everywhere' and (almost the highlight of the night), 'Yesterday', the latter of which was performed a capella.

The 19-piece Adelaide University Big Band under the direction of Hal Hall then played some up-beat numbers. They were fronted in turn by Adelaide diva Jo Lawry and the internationally renowned Anita Wardell.

The performance provided a wonderful look at the fascinating style that is vocal jazz and its evolution in Adelaide throughout the last couple of decades. Some talented jazz musicians were exposed to a large audience for the first, but most certainly not the last time. To my regrettably untrained jazz ear, Pianist Chris Martin and vocalist Jo Lawry stood out most.

Mike P

This Adelaide four-piece sound, to my ear, quite like early Powderfinger, in the *Double Allergic* period, that is. I would certainly be interested to see how their sound translates live as unfortunately the quality of this recording is lacking, but is more than made up for by the quality of the songs. 'Revelation' is perhaps the most textured track on this recording, but the heavier sound on the first two certainly makes them highlights. Heterogeneous succeeds where so many fail in that they have developed a clear style, while still maintaining diversity.

M.C. discoballs



Omnium Gatherum Rectifying Human Rejection Life Fluid, Independent

Fans of metal should unite. If there were ever a reason to venture into the local metal scene, this would have to be it. Fast, complex and brutal death metal. What more could you ask for? There is never a dull moment on Omnium Gatherum's first full length release. The production is superb, easily rivalling any major label death metal production, the vocals are clear and, more importantly, each and every guitar note can be discerned. These guys are certainly talented; the speed and precision is astounding. Even the vocals, which tend to become repetitive in this

genre, are diverse enough to keep an A.D.D. sufferer interested. Ranging from a deep, guttural growl to a high, throaty screech, the vocalist (known as Brad) must have vocal chords engineered from steel rods to endure the punishment they go through. Most tracks are short and straight to the point; check out the album's closer 'Omnium Gatherum', which clocks in at a whopping 30-odd seconds. Fans of *Fight Club* will relish the samples used too.

The CD is available through "Life Fluid Distro & Prod" P.O. Box 3061, Delivery Center, 57 Canning St., Launceston Tasmania 7277 or via the band.

STOP PRESS

If you're keen to give it a listen first (and who wants to part with their money without getting a sample first?) why not go along to Omnium Gatherum's CD launch (with guests Alarum and Death's Boundaries) on Saturday October 27th at The Ad (formally the Royal Admiral) from 8pm. It's all-ages and entry is only \$6. Oh, and support local metal.

Jorm

Kiasma Demo EP

These are troubling times for any local band seeking to rise above the mire of mediocrity. While our council attempts to convert the city centre into a dive for upper-class, oyster sucking yuppies, they will never completely subdue those people dwelling in the heart of our musical scene.

Kiasma is one such group defending the foundations of our musical heritage, by recording a five track demo EP. The sound is well polished and crisp, above the usual standard for a demo.

There is a noticeable Mark Of Cain flavour in this musical mix, in the sense that nearly every song contains long instrumental sections of groovy rock. The vocals which break up this cycle are very sweet and emotional, almost mellow, which contrasts nicely to the edge of heaviness in the riff-work.

If you have the chance, check out Kiasma. Without local support fresh talent such as this may never get the chance to grow.

The Bard of Blasphemy

We're going to a funktion

Funktion live at the Lion Arts Bar

After the recent lamentable departure of Phat Albert, Pornland, The Trims and Goose you might be forgiven for thinking that the wheels were falling off the future of the Adelaide funk scene.

However, after seeing the triumphant debut of 11-piece outfit Funktion, my faith in the continued funkiness of the Adelaide live scene has been thoroughly restored. Despite the band's relative newness, Funktion casually prance down that funky line between extemporaneous coolness and tight musical arrangement like old school professionals. And professionals they are, with the likes of John McDermott (formerly of the Hammond Eggs Trio) on drums, Rick Bamford (Funkomatic 3000) on guitar, former Goose Warren Heading's trumpety goodness and Shireen Khemlani's professional bass combining to make Funktion a veritable bottomless trunk of chunky funk experience. DJ Jontay rounds off the whole deal

with his own funk-ed-up brand of wiggedy-wack beats and rhythms.

Nicole Santinon and Mel McCaig provide sharp and soulful vocals, while newcomer Toby Warren (to whom the stage lends a slight resemblance to Jamie Oliver - not that that should make any kind of difference - it's just something that I noticed after a pint or four from way up in the Gallery for Important People) handles his mike like a veteran.

The band's resident soul-daddy tromboner Ben Thomas deserves much of the credit for the arrival of Funktion. A long time fan of Pornland and Goose, Thomas knew right from the giddy-get-go that his crew of funkateers would help fill the funkless void left by the departure of many of Adelaide's funkier funksters.

Stanley

No. of mentions of the word "funk": 13

Since being unearthed by Triple J for his track 'Relapse', Endorphin has released 1998's *Embrace* and 1999's *Skin*, which earned him Album of the Year honours at the 2000 Australian Dance Music Awards.

This week sees the release of *AM:PM*, Endorphin's latest opus, a double CD of varying moods that will hurl him into a massive summer touring schedule.

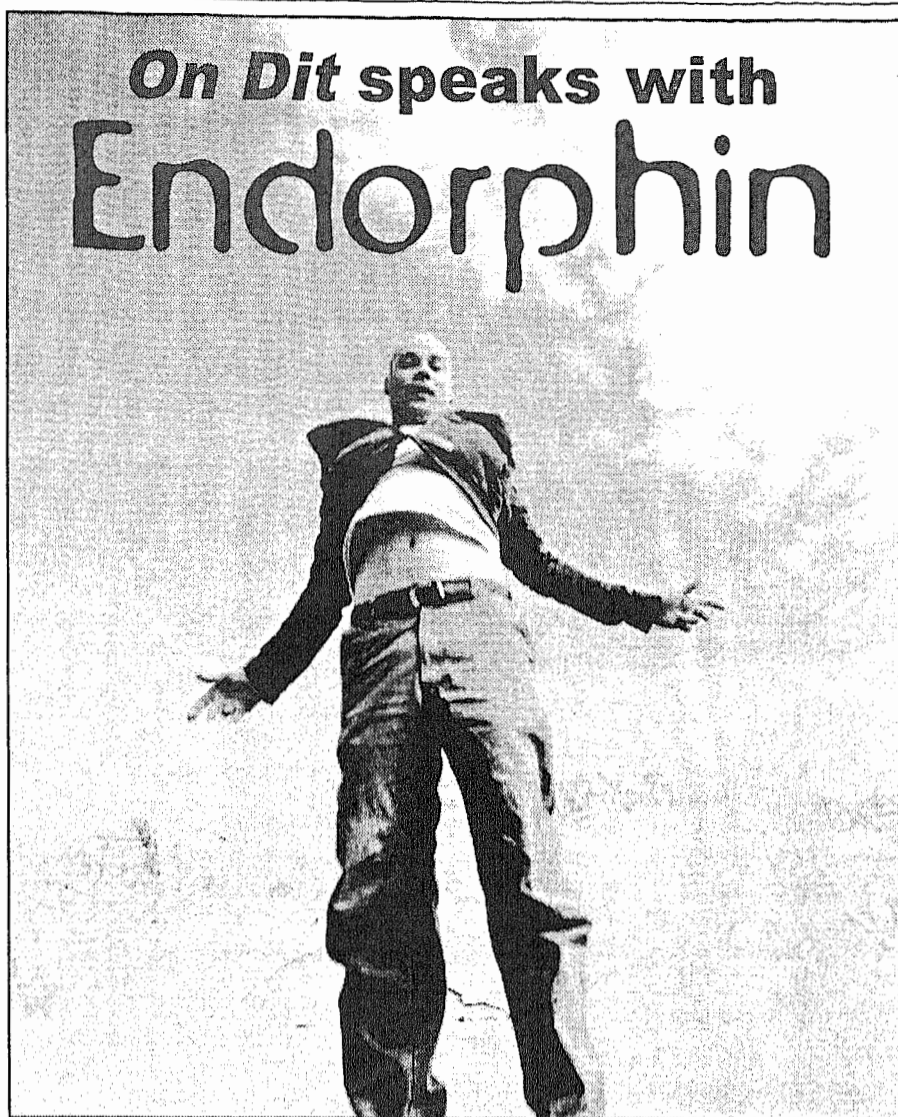
"*Skin* was an urban sounding album. I had just moved to Sydney and it was a lot darker and more depressing than the first one. *AM:PM* is a lot more inspired by French house, it's a lot more happy than the previous albums, with a lot more vocal, I never really used vocals before.

"I did feel the pressure, well I put myself under some pressure. You always go, 'well what am I going to do next, am I gonna repeat myself, or try something different?' The record company always wants you to be better than your last album. There's a song, 'Pressure', on the album...where I've got vocals going 'we want you to make music like this' - it's a straight reference to the music industry in general that wants you to be the next Fat Boy Slim or Moby, instead of being yourself."

This lead us to a discussion of how everything BIG is nearly always from the USA, and how us Australians almost always undermine our own talents. "Of course, in a way it's a good thing because you don't get the self-adulation, which can be really ugly." We decide that we much prefer the Australian lifestyle, especially summer-time.

"We're now getting into the festival season, so we'll be doing Gatecrasher, Homebake, I'm hoping to do Big Day Out and then we'll do a national tour as well. We'll probably be going overseas as well next year, New Zealand and then maybe America.

Why the use of the plural subject pronoun? "I've got a DJ, I've got a



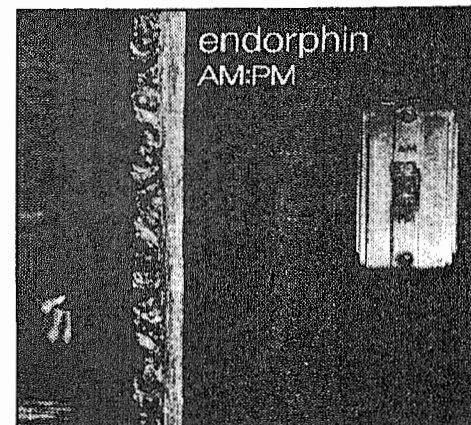
dancer as well, I've got a guy on stilts - so it's like expanding into a mini audio-visual experiment thing."

And the new album? It's a double CD divided into two 'moods'; *AM* and *PM*, that is, chilled out and up-tempo. The first single, 'Sex & Violence', appears on both the *AM* disc and in remixed form on the *PM* disc. The *PM* disc opens in quite strange fashion with a remix of an Australian classic (?), Misex's 'Computer Games'.

"I was commissioned by the television program on the ABC called *Head Start*. They asked me to do a remix of

a famous Australian act of the '80's, for a character in the series that was actually remixing. It was pretending to be her work. I picked that one because I thought the song was so funny, then Sony said 'we've got to put it on the album.....it's fresh, it's funny' and so it ended up on the album as well. It is funny though, because I was familiar with the tune myself but I always thought it was Devo."

Michael Paradowski



Endorphin, *AM:PM* Sony

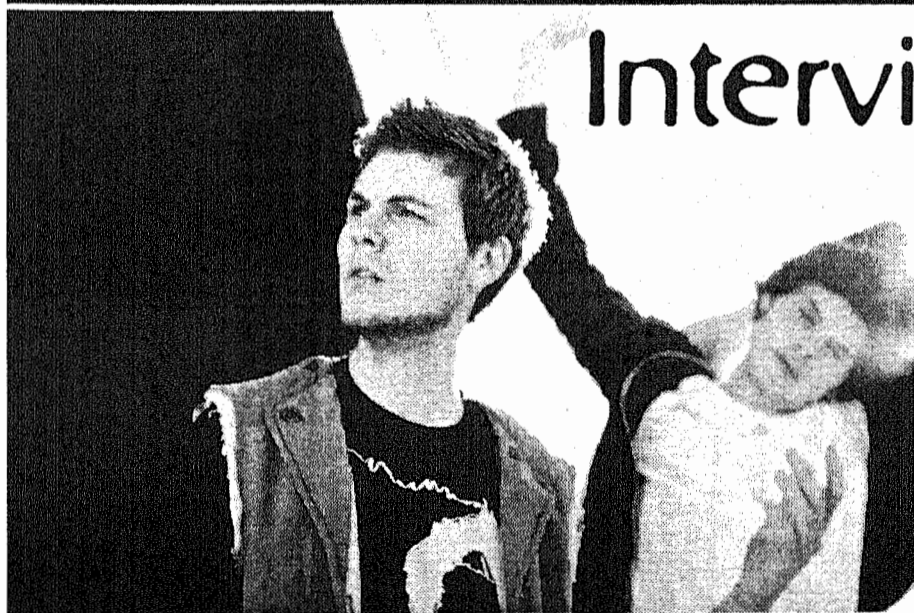
This two-disc album is split into an up-tempo selection (*PM*), and a more chilled out *AM* disc. The opening track 'Danger Zone' cannot help but make me cringe with its connotation of the film *Top Gun*, yet it bears no resemblance to that song.

The *PM* disc opens with a similarly famous track: 'Computer Games'. This time the song is actually an interesting and worthwhile remix of the original of the same name. On *PM*, Endorphin revisits and concludes his trilogy of 'Satie' (a tribute to the French composer?), with 'Satie 3', an intense trance track. The disc then embarks on an industrial style, dance, trance and ambient techno jaunt. 'Fear' is interesting with its high pitch whale-like sounds and contrasting bass tremor, while 'Flight 601' sounds like *Days of Our Lives* gone wrong - in a good way!

The *AM* disc then turns the resonance right down and it's almost as if the music is coming straight from the back of your head. 'The Best is Yet to Come' is a pleasing, ethereal track that encapsulates much of Endorphin's music and leads into the sultry, jazzy 'Traffic'.

My pick of the whole lot is 'My Tomorrow', track 10 on *AM*, featuring Endorphin's ubiquitous piano, some sweet female vocals, the minimalistic scratching of DJ Archie as well as dramatic industrial-guitar sounds.

Interview with L'More



By now most people have heard of Pnau, the Australian dance act incorporating the talents of brothers Sam and Nick Littlemore. What many may not be aware of is that Pnau is Nick's main project, while Sam has recently launched his own act: L'More. Recently I was lucky enough to talk to Sam about his new project.

One of the most burning questions on my mind was of course why Sam would want to create his own dance act when Pnau is rocketing to popularity.

Apparently, Sam Littlemore needs an outlet for his burning creativity. "[The record company] didn't want to release anything more from Pnau for another 18 months. Nick was sort of caught up with other things and I thought, bummer it, I can start up something, you can co-write on it if you want."

You could be forgiven for thinking Sam starting up his own act is a slight tragedy; does this mean Pnau won't be the same; will collaboration continue? "I'm going to be smart about it, and just

focus on L'More. If he wants to collaborate on some stuff then he can. They're both very collaborative acts." Considering Pnau and L'More are with different record companies, you'd have to wonder if this collaboration would be possible, but Sam assured me "there's not going to be any restrictions placed upon us."

So why did he decide to go with a different label? "I just figured it would just be a wise thing to do. Virgin's very strong in dance at the moment."

Now that L'More is finally here, I was keen to know how soon it would be before an album arrived. "There's an album coming probably early next year. We've got about ten tracks which are ready to take to the studio to be mixed down." Considering the trouble Pnau had with samples on their last album, I wanted to know what his attitude towards it would be for L'More. "It depends who you're signed to as to what their stance on sampling is. We're looking at signing to Underwater, which is run by Fat Boy Slim's manager, as you can imagine, he's like 'sample anything'. At this stage we're not using any."

So, where does L'More find their in-

spiration in a musical age where sampling can be one of the best forms of it?

"Sampling is a massive form of inspiration, look at the Avalanches, but I've heard that even they are looking to play instruments on their next album. It's the same with Pnau when they first came out, but you can't really keep doing that. Apart from the fact you don't make any money out of it, your credibility is questionable when you're borrowing ideas from everyone and not coming up with anything else other than a fantastic montage. There's so much musicality to be exploited. We're trying to write beautiful *compositions* with simple vocals and not get too intellectual with the beats, but unfortunately that's the best part."

If L'More's new single, 'Takin' Hold', is any indication, L'More has hit the mark. With a strong, pounding beat mixed with slightly psychedelic sounds and a vocal and melodic style difficult to place in any time period, the song is both insistent and hard to get out of your head. Lucky it's so good.

Mikey

Angels And Puppets...



An interview with Alex Lloyd

the way we did things.' Alex felt it helped having someone he could bounce ideas off. 'I could have produced this record myself, but I decided to use Magnus so I had someone to collaborate with. Once you do that and you let someone else in then obviously you are open to suggestion. That's the thing about being a solo artist; you assume full creative control, and you can have it when you want it. You get musicians in to work with you because they are good musicians, and they have good ideas. Sometimes it works and sometimes it doesn't. You definitely have to have an open mind about it.'

On this album, Alex has employed a veritable who's who of guests, ranging from Pink Floyd bassist Guy Pratt to Portishead drummer Clive Deamer. Alex enjoyed working with all these artists, as 'they are all really professional people that came and worked on the record. Everyone was different but there was a good vibe when they were there. I mean, they all had to drop fees to do this record because money was pretty tight, but it was certainly well worth it.' Most of the songs have been written on the move, during Alex's intense touring schedule. 'Some I had time to sit in my studio and work on, but most of them were written on the move and in doing that, I really got to finish them as songs before I started trying to think about the sound and the production of them. Once I had finished writing them I had to kind of work at them and think about

what kind of record I wanted to make. This album is good because the production really got the full priority because I knew the songs were written.'

His last show in Adelaide was really impressive, so I asked Alex if he preferred touring or recording. 'For me this was a short amount of time to make a record in. I usually take breaks in between so that I can get an objective view of what I am doing, but this was kind of intense and the touring took a bit out of me as well. At the moment I really feel like touring, so I am looking forward to doing a few shows.' His last video clip for 'Downtown' was actually shot while he was out of the country, so it features a look-alike puppet called Allan Lloyd. Alex finds this all rather amusing, joking that the puppet has been able to do a lot of media for him.

Alex recently performed an instore at Big Star to a crowd of over a hundred people, followed by a private acoustic gig for Channel V winners and media. He really impressed the audience with his incredibly pure voice and gorgeous tunes, and hung around afterwards to chat to his fans and sign autographs. His new album *Watching Angels Mend* is in stores now and his latest single 'Amazing' is an incredibly beautiful tune. Pick up a copy of both and make sure you don't miss him in concert because his music is simply amazing.

Poptart

Alex Lloyd Watching Angels Mend EMI

How do you improve on an album as accomplished and affecting as Alex's debut *Black The Sun*? By going one better and producing something flawless and polished yet remarkably different. This is what *Watching Angels Mend* is: the logical progression from his debut album, moving from electronica to something more rootsy and uplifting. The opening track, 'Everybody's Laughing' is a happy, warm mood-enhancer, which also features Bernard Fanning on vocals. This mood continues in the philosophical 'Green', and the upbeat and boppy 'Downtown', the first single from the album. Of course, it is the orchestral 'Amazing' that really stuns, the kind of song that can make you weep while feeling a sense of joyous completion. 'Sleep' and 'Busride' are two of the gentler songs, perfect for lazy afternoons on the porch. The album ends with the magnificently understated 'Easy Exit Station', which is Alex at his absolute best - stripped back and acoustic, with just his unmistakable soaring vocals and a simple guitar. If there is one album this year that you really must buy, this is it. Look out for Alex cleaning up at next year's ARIAs. There would not be many artists out there capable of topping this effort. And certainly not many who can translate their music so well into a live setting. I certainly hope that we will be seeing Alex back here in concert again.

Poptart



Adelaide Uni Bar

Friday 19th October

doors open 8pm

\$7 entry / \$5 students

drink specials all night

www.downloadmusic.com.au/dexterjones



I think I'll go for a walk outside now



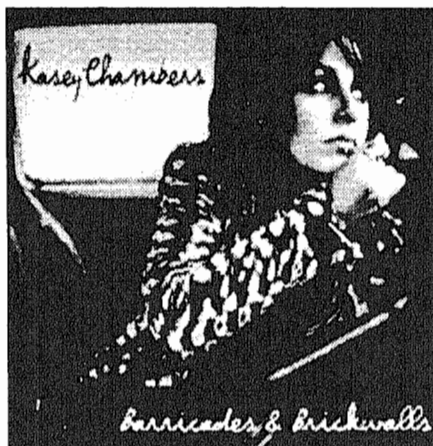
Manu Chau
...proxima estacion...ESPERANZA
EMI

This is a wonderfully bright yet laid back album from the former frontman of Mano Negro. Manu Chau, through teaming up with 'Radio Bemba Sound Sistem' has produced an album that has already sold more than one and a half million copies around the world. Drawing on influences as musically diverse as the woodwind stylings of the Andes and 1920's style swing, the album man-

ages to put it all together quite nicely. Predominantly in Spanish, yet featuring the odd line in English, Manu's characteristically authentic voice melds well with layers of quirky horns and an almost reggae like vibe.

Standout tracks include the repetitive yet captivating 'Me gustas tu' and the very quirky 'La primavera'.

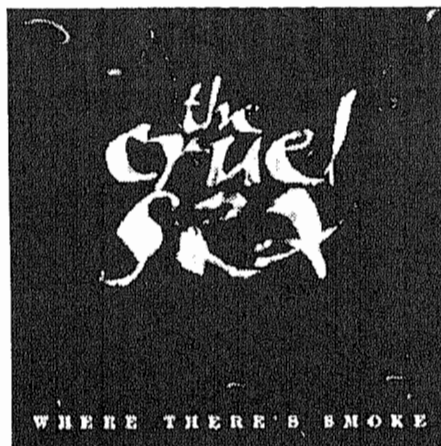
mofo



Kasey Chambers
Barricades & Brickwalls
EMI Music

The follow up to her excellent debut album *The Captain*, on *Barricades & Brickwalls*, Kasey Chambers again shows us the terrific songwriting skills for which she won an ARIA award a few years back. This album builds upon the territory that her debut album covered, with richer instrumentation and slightly more emphasis on her unique voice. Fans of *The Captain* are not alienated however, with songs such as 'On A Sad Day' much in the vein of her previous work. There is the potential for many singles to be taken from the album - the touching 'Nullabor Song' is one of the best songs I've heard this year, yet it seems to be executed with a feeling of effortlessness. Chambers teams up with The Living End (!) on 'Crossfire', with interesting results - typically frenetic guitar work from Chris Cheney combined with Chambers' ability to adapt to many styles makes this track another highlight on an album full of great moments. A must buy for fans and newbies alike.

Jase

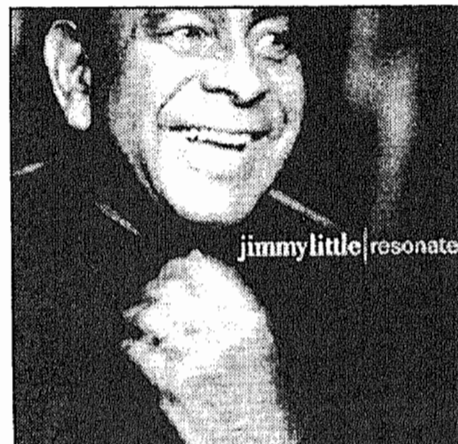


The Cruel Sea
Where There's Smoke
Universal

Not including Tex Perkins' *Dark Horses* solo record, *Where There's Smoke* marks The Cruel Sea's the first studio record since 1998's *Over Easy*, not including the greatest hits compilation *The Most* (1999). Ranging in styles from soul and funk through to surf and blues, The Cruel Sea have produced another fine record with many standout tracks. Opening with an instrumental track ('The Man With The Horn') the relaxed feel of the record is set early. The first single 'A Simple Goodbye' is an obvious standout, with emotional lyrics, great harmonising

and The Cruel Sea's trademark guitar sound. The quality of the rhythm section quickly becomes apparent on this record, holding all tracks together effortlessly and really driving the songs, giving them that distinctive Cruel Sea sound. Other highlights are the older 'It Won't Last', 'No Choice' and the darker feel of 'I don't Worry Anymore'. With a laid-back feel, and featuring guests including the Dirty Three's Warren Ellis, this is a great release.

Geriatric Vegan



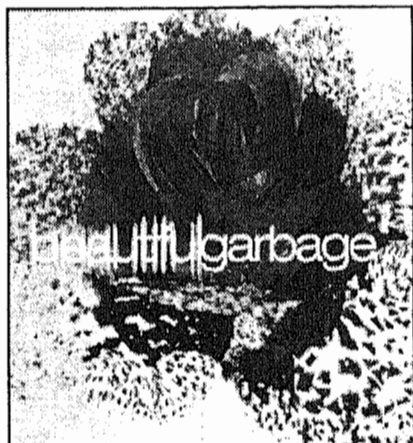
Jimmy Little
Resonate
Festival Records

Essentially a companion album to 1999's *Messenger*, Jimmy Little has again succeeded in creating a soft, smooth album that blends perfectly his 64 year-old voice and some of Australia's greatest songwriters of today. However, instead of performing his own version of many classic songs (e.g. Crowded House's *Into Temptation*) as on *Messenger*, the songs on *Resonate* are primarily written for Little himself, with great results. Overall, the album has many more layers than *Messenger*, with string sections and many guest (backup) vocalists, such as Karma County's Brendan Gallagher. The highlight of the album (for me) is definitely *Resonate In Blue*, written by Powderfinger's Bernard Fanning. Essentially it is a typical Powderfinger song with meaningful lyrics and rich instrumentation, but a whole new side of the song is revealed through Little's insightful vocals. His version of Matt Walker's *You Put A Spell On Me* is another highlight. Another great album, hopefully it can find an audience.

Jase

Album of the Week

Garbage
beautifulgarbage
Festival/Mushroom



Beautifulgarbage is an unexpected and somewhat radical departure from a sound that served US/UK four-piece, Garbage, so well thus far. Artistic evolution has sometimes boosted and sometimes destroyed the reputation of bands in the past, or at the very least created a schism of opinion in the fan base. I doubt that this will be (or more accurately; hope that it will not be) the case for Garbage in the wake of the release of their new album whose title in many ways seems so apt.

The album opens with a strange little number called 'Shut Your Mouth' where Manson's trademark vocal style is replaced by Neneh Cherry style rapping reminiscent of her Massive Attack collaborations, but before long Manson reverts to what she does better than most when the band opens up into a chorus that has 'Garbage' written all over it.

From this very early point you become aware that any preconceptions you may have had about the album are most probably entirely wrong. The group seem to draw influence from all over the place for their self-proclaimed "poppiest album". On 'Androgyny', the album's second track and debut single, you're immediately confronted with an elusively familiar sound. All at once the song sounds decidedly pop and yet eerily R&B, like a sickly sweet amalgam of melody and syncopation that leaves the sort of aftertaste you can't quite decide whether you like or not.

Manson seems much more confident on this album and she really does exer-

cise her vocal prowess wonderfully, almost like the female answer to 'the man of a thousand voices' Mr Mike Patton. On 'Can't Cry These Tears' Manson does an uncanny Deborah Harry impression that caused confusion to set in as I wondered if the record company accidentally burned a Blondie track where a Garbage one was supposed to be. On a song called 'Cherry Lips (Go Baby Go!)' Manson makes her voice virtually unrecognisable and the track could very easily be (and indeed already has been) mistaken for a Happyland tune; such is Manson's talent for vocal contortion.

The general sound-scape of *beautifulgarbage* is dense and lush, but this is nothing new for a Garbage album. As usual all sorts of creepy noises are woven into the fabric of almost every song on the album, giving even the boppiest tune a sinister undertow, and making this album one of the most interesting releases of the year.

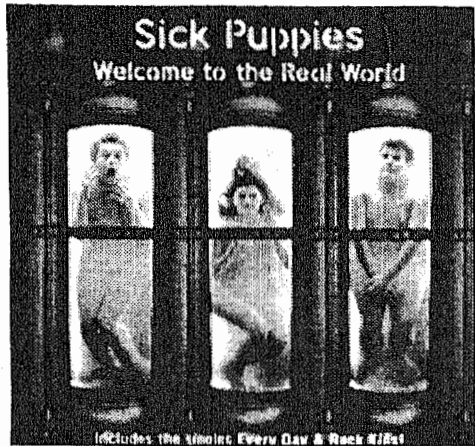
I give *beautifulgarbage* 4-and-a-half spuds.

Captain Howdy

Giveaways! Giveaways!

Thanks to the great folk at Off The Couch and Carclew Youth Arts Centre we have a couple of copies of the Off The Couch Promo CD (Limited Edition) to GIVEAWAY... On Dit Office / Wed @ 1pm. The CD features all 15 artists that performed on the night - in case, like us, you missed some of them - its reeally good quality! Support local talent (or at least listen to it for FREE!)

the summer sun is calling my name!



Sick Puppies
Welcome To The Real World
Transistor, BMG

Most Triple J Unearthed winners (well, the ones that I recall) never tend to go on with their early success. My attention was caught by the Unearthed track 'Nothing Really Matters'. It is indicative of what you can expect from this album generally with its distorted, driving guitars, angst-style vocals and a strong rhythm section. The songwriting is strong for such young artists. The musicianship is sound too, especially the bass player Emma Anzai. Sometimes the listener is perplexed (check out the intro to 'Open The Door') but, on the whole, the band succeed in getting their point across. The video for 'Every Day' is included. Do not watch it if you have a fear of clowns or ventriloquists. Sick Puppies still have a long way to go to cement their place in Australia's pop/rock scene but the promise is there and, provided they play their cards right, we may be hearing a lot from them in the future.

Jorm

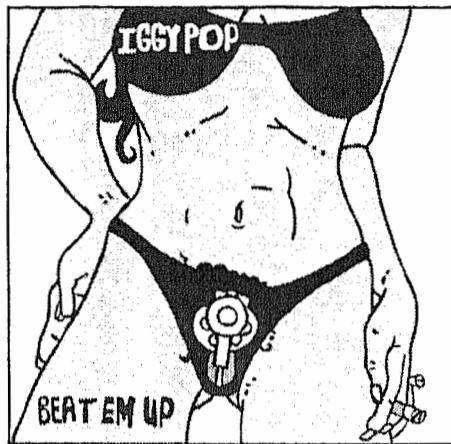


India.Arie
Acoustic Soul
Motown/Universal

A name that you'll hear again and again in connection with India.Arie is Tracy Chapman. This is both accurate and misleading. Both artists possess the ability to get an affirming message across through song without sounding too preachy; both are consummate songwriters, delivering clever lyrics on top of smooth, accessible melodies; both are more about the music than the image. But while Chapman's style draws her inspiration from the same California folk-flavoured well as Joan Armitrading and Michelle Shocked, Arie's musical

roots are firmly placed in Detroit soil, as *Acoustic Soul* demonstrates. It's no coincidence that Motown Records gave Arie a contract; with songs like 'Video', 'Back to the Middle' and 'Part of My Life', India.Arie could single-handedly put more soul back into the state of Michigan than a whole studio full of Puff Daddys ever could.

Jonathon Dyer



Iggy Pop
Beat Em Up
Virgin

I was really anticipating this album and I had really wanted to enjoy it...but it's just not doing it. I loved *Avenue B* for its originality and poignancy. It was like a stair in the case that stated Iggy was more than just the quintessential American rock character, and it was an achievement in his long career. This is a step back to raw punk rock. Much of it seems to have little point and sounds painfully like my father singing the Adelaide Football Club song after a win. Every song is too long; all sound very similar, say nothing, and hardly portray his usual black humour. Kill me for being ageist but he's too old for this many dated riffs. Twenty years ago it would have rocked, now it's just sad. Long live the king, or has he by-passed his use-by already?

Prof. Booty



Macy Gray
the id
Sony

While other artists are churning out the same old sounds, Macy took a little more time to release her second album, and the results are impressive, to say the least. Expecting more of her pleasant dittys, this album took me greatly by surprise. With a more alternative, unusual sound, songs such as 'Relating

to a Psychopath' and 'Sexual Revolution' could be mistaken for another artist, were it not for Gray's distinctive voice. This album is well worth a listen, with its often strange lyrics, the use of original sounds and collaborations with artists such as Slick Rick, Mos Def and Erykah Badu. While *the id* may not have as many hit singles as *On How Life Is*, it is a more complete album which every time you listen, you will find new songs you love, humorous lyrics and crazy sounds. *the id* was well worth the wait.

Tito



Tori Amos
Strange Little Girls
Atlantic/Warner

Strange Little Girls showcases Amos covering songs written by men that are for or about women in some way. Amos has excelled herself with this innovative release, and sorting out a standout track on this album is almost as difficult as choosing which of the multiple covers you'd like to have in your collection. '97 Bonnie and Clyde', is the most intense and confronting track on the album, with Amos seemingly invoking the voice of the dead woman in Eminem's tale. The result is a spooky and powerful statement against violence towards women, or so it appears. The stripped back version of 10CC's 'I'm Not In Love', also deserves a special mention for the way it exposes the raw emotions that were buried deep beneath the original pop tune. Amongst the twelve tracks, Amos also tackles songs originally by Lou Reed, Slayer, The Beatles and Depeche Mode as she re-tells their narratives from a female perspective. Brilliant.

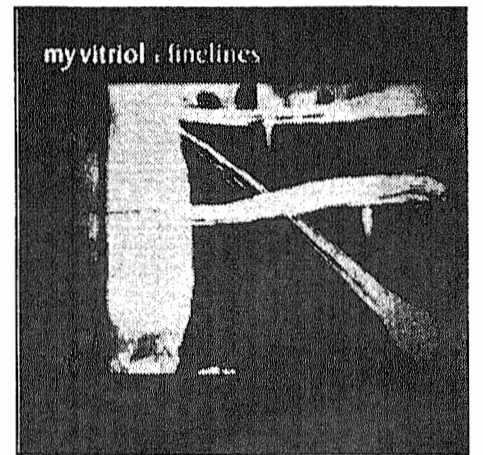
MD

Live V
Radioactive, UMA

Just to give the reader some perspective, I always thought that *Secret Samadhi* was the 'high point' in Live's career. *Throwing Coper* was good, and so was *The Distance To Here*, but *Secret Samadhi* is far superior. Now that you know where I stand, hopefully this review will make more sense. This album is good. Not amazing, but good. The rockier moments (which dominate this album) are rawer, the ballads more soppy ('Call Me A Fool'). Ed Kowalczyk's

lyrics sometimes leave the listener baffled. Case in point, the album's lead single, and good representation of what to expect from the remainder, 'Simple Creed'. In a catchy rock/pop style the first line proclaims, "You better back up, fool", in a 'semi-homeboy' theme that keeps occurring throughout the length of *V*. The album's opener 'Intro', with its heavily experimental edge, would have had many Live fans shaking in their boots as to what drugs Ed had been taking during the tour for *The Distance To Here*. Tricky seems to have played a larger part than guest role. They have also kindly included the video for 'Simple Creed' plus a Limited Edition Bonus Remix.

Imuran Man



My Vitriol
Finelines
Festival Mushroom

Although relatively unheard of in Australia, My Vitriol is earning themselves quite a reputation in the UK and Europe alike. Having endured a heavy touring schedule since their late 1999 signing. They have toured with the likes of Placebo, Asian Dub Foundation, Mansun, King Adora, Feeder, Manic Street Preachers, A Perfect Circle.

Their latest release, *Finelines*, has proved to be a very innovative and bold step for this young band. Opening with the atmospheric instrumental song 'alpha waves', *Finelines* takes you through an amazing journey of highs and lows. From the angst-ridden 'c.o.r [critic-oriented-rock]' and 'Losing Touch' to the alternative-ballad of 'Grounded' and 'Windows and Walls', My Vitriol accesses all areas of the alternative indie scene. There are moments of Placebo, moments of Tool, moments of the Tea Party and moments of Sonic Youth, but overall this is My Vitriol's moment.

What makes *Finelines* even more special is the effort that was put into the CD that seems to have been lost recently. The disc is completely interactive, so when you pop it into your computer, My Vitriol take over with their own media player complete with visuals for all tracks (photos and movies) and the option to turn the lyrics on or off.

Overall this is a beautiful piece of work of talented music and a nice personal touch.

Graceless



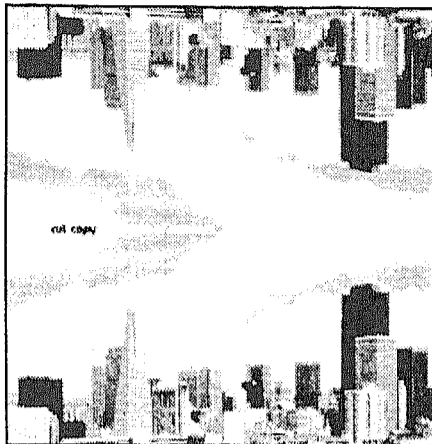
**They Might Be Giants
Mink Car
Restless Records**

Five years since their last record, They Might Be Giants return with *Mink Car*, another collection of 18 pop songs all featuring that eclectic TMBG touch. Formed back in the early '80s by two students, TMBG started out writing and recording a new song every day on their answering machine for people to ring up and listen to, soon gaining a large underground following. It's still clear that lots of the ideas for their songs come out of very strange places, but their originality and ability to not take themselves too seriously is also still present after all these years.

This record contains some songs that could only be written by TMBG, such as 'I've Got a Fang' (lyrics like "glistening white triangular tooth, open up a can of tomato juice"). However, there are also plenty of pure pop gems to be found, none more so than 'Another First Kiss'. Although at times some of these songs suffer from the fact that they were written so quickly, this is an excellent record, again showing the quirky talents of the guys from TMBG. *Malcolm*

In *The Middle* theme 'Boss Of Me' is also included as a bonus track.

Church



**Cut Copy
I Thought Of Numbers
Modular/EMI**

Rumour has it that Dan Whitford, the central member of Cut Copy, creates music entirely by cutting and/or copying. I'm not a great fan of rumour so I'll just stick to what I know. This is an album that I'm really proud to say is Australian. With guys like Dan around, Australia can boast having some of the finest electronic fusion on the planet. With a little help from The Avalanches, this album displays elegance in sampling and general production that rivals classics. Track 2, 'Rendezvous', has a Gary Numan edge. Other tracks bring the names Daft Punk and Pnau to mind. 'Nine Summertime' jangles its way down to a swinging '70s chorus line reminiscent of Soundlab in that Nico-pop tone. Kicking Ibiza summer albums where it hurts, this is world class and very impressive.

Prof. Booty

SINGLES

**Alien Ant Farm
Smooth Criminal
Dreamworks Records**

A (dare I say it) brilliant cover of one of Jacko's classics. Sped up, energetic and fun, this will be a big summer hit. You also get the album's hidden track and a non-LP version of 'Denigrate' as a b-side. The comical video of 'Smooth Criminal' is included. What?!? No moon-walking in the film-clip! Curses.

Jorm

**Gorillaz
19/2000
EMI**

'19/2000' is infuriatingly catchy, with its cheery rhythms and 2D's great vocals. Talking Head Tina Weymouth contributes to the delicious backup vocals. The single also features a 'Soulchild' Remix of 19/2000 and, in true Gorillaz fashion, a clip of the making of the 19/2000 video. Worth it for the B-side, 'Left Hand Suzuki Method'.

Jenny

**Beautiful Creatures
Wasted
Warner Music**

Rock is on the agenda here. But not just rock - we're talking RAWK. These guys take you back to the days when the Sunset Strip was the place to be -

when the likes of Guns N' Roses, Faster Pussycat and Skid Row ruled the rawk roost with modern production values ensuring a big bottom end. Backed with an acoustic version of 'I Am' from the *Valentine* soundtrack, play this loud and proud.

Tone Deaf

**Afroman
Because I Got High
Universal**

Unless you have had your head under a rock you will know this song. Catchy to some, irritating to others, it is a pure gem with a message. From the upcoming Kevin Smith movie, it's worth getting simply for the uncensored version of the track.

Poptart

**Bexta
Music Makers
Sony**

She was great on the decks at BDO, and this one proves she's great in the studio, too. The cover freaks me out and is a little corny, but my CD laser radiates nothing but banging quality. It's mostly Hard House with a pleasant splash of trance, melded with a slightly Latin(!) drum backing. There's a remix by Sonic Animation, and a bonus track, 'One For The Road'... mmmm.

MGF

Clubs and Classifieds

House to Rent

Ovingham. Next to North Adelaide. Semi-detached 2 - 3 bedroom, carport, low maintenance garden. Ph: 0427 997 775

Share House in Ascot Park

1 double, 2 single bedrooms and large self-contained rumpus room. A/C, pool, veranda, garden, one bathroom. No pets or smoking. Fully furnished. Bus stop in front of house, 15-20 mins to city. Single rooms: \$100/week. Double room: \$80 per person/week.

Available 19th October.
Call Hank on 0414 290 738.

Cricket Club

The Adelaide University Cricket Club requires a C Grade scorer and Managers for the A & B Grades - applicants should contact David Penn on 8226 1237 during office hours or 8351 1613 after hours.

There is also a West End One Day Cup game at Beautiful University Oval this Sunday, 14/10/01, versus Kensington, with beer and a BBQ from around 10:30am.

Theatre Guild Quiz Night

Come for a night of trivia, fun and entertainment with the Guild! Saturday 27th October, The Royal South Australian Deaf Society, 262 South Terrace, Adelaide \$10 per ticket, Tables of 10, BYO supper & drinks.

The Theatre Guild is a not-for-profit theatre company that has been part of Adelaide University for 63 years. We are almost the sole survivor of a once vibrant campus theatre scene, and we are now at risk ourselves. We have set out to raise \$25,000 by the end of the year to ensure our own survival and to help us revitalise our contribution to campus life through the theatre.

Details of the fabulous season of plays we hope to present in 2002 will be announced on the night!

For more info or tickets contact Melanie Hibberd, on 8303 5999, or melanie.hibberd@adelaide.edu.au.

Mawson Student Chapter AGM

Monday 15th 1st floor, Sprigg Room, Mawson Building, contact Kate for any other enquiries on 8332 5665.

Need somewhere to cook?

5m x 2m corner kitchen already apart for you to take home and install. Brown with laminated speckled white benchtops. Only \$69. Phone Tania on 0427 997 775.

Wanted/Lost

My blue 'Diesel' sunglasses ended up on the ground next to the Hughes (Psychology) building on the afternoon of Monday October 8. Thank you to whoever picked them up for me, but I would now appreciate getting them back. There is a reward - I'll pay you about half of what I paid for them, which is roughly about twice the amount that Cash Converters would give you. Also you can get the warm fuzzy feeling knowing that you returned something you found, rather than just pilfering it. Thanks in advance. Jadyne ph: 0407 900 737 or 8271 3636

Beer Garden Party

Looking for a great night out after exams? Want to win some beer and other great prizes? Then check out the Economics, Finance and Commerce Students' Association (EFCSA) after-exam party!! When? 24th November 7pm till Midnight. Where? East End Exchange Hotel Beer Garden. \$3 pints, \$2 schooners, \$4 base spirists. FREE BBQ (vegetarians catered for). Tickets \$5 on sale Monday 15th October - Friday 16th November from the Clubs Association office, ground floor Lady Symon Building. There will be a door prize and pub challenges with some fantastic stuff up for grabs!

Library Sale

The Barr Smith Library sale of preloved books will be held on Thursday October 18 and Friday October 19, 9am-5pm, in the Ira Raymond Exhibition Room, behind the Information Desk in the Library. Most items \$2.00.



Well, that's another edition. I can't believe there's only one to go!

Let's hope they never find the bodies.



When in Rome...