

COMMONWEALTH OF AUSTRALIA

Copyright Regulations 1969

WARNING

This material has been reproduced and communicated to you by or on behalf of
The University of Adelaide pursuant to Part VB of the Copyright Act 1968 (the Act).

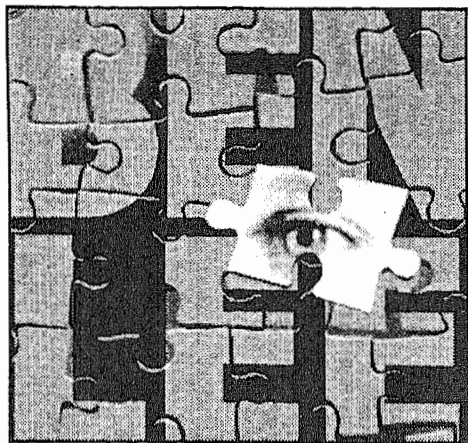
The material in this communication may be subject to copyright under the Act.
Any further reproduction or communication of this material by you may be the
subject of copyright protection under the Act.

Do not remove this notice.

External Copyright permission (if applicable) - permission received 2006.

For personal use only.

Further information about the conditions of use of this item is available from Special Collections at
the Barr Smith Library.



Ben Lee
hey you. yes you.
Modular

Ben Lee's latest is an album that charts the journey of a sinking soul, who begins flirting with danger and ends up balancing on the edge. It is a brilliant offering from the young artist, which experiments with some great contemporary sounds, resulting in a wonderful blend of innovation and beauty. There really is a wealth of great stuff on this album. Tracks such as 'Running With Scissors', 'Aftertaste' and 'On & On' are all brilliant.

Lee's beautiful melodies rise, fall and flatten as he travels through hope, loss, love and despair. Probably the best example is in 'Shine,' a song less focused radiance and more about being caught in the headlights. The beauty of 'No Room to Bleed' is stunning. It's music and lyric combine to create something truly moving. Being a total sucker for this song's chord changes 'Chills' is the album's other true ballad.

While the album does deal with a lot of misery, the melancholy is balanced out with the funky drums, upbeat tempos and snazzy riffs of songs such as 'Running with Scissors' and 'Something Borrowed, Something Blue.' Well done Ben.

Juella



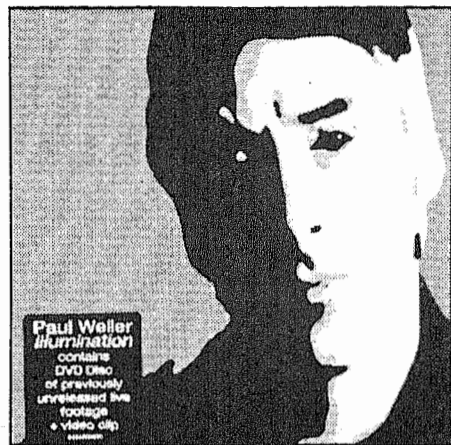
Geldof
Sex, Age & Death
Eagle Records

In an album that avoids convention, like sensible people avoid Niki Webster, Bob Geldof has searched the world over for instruments that make noise, creating in turn ten four minute blocks of sound, which he - rather creatively - has called "songs". Not that this is a bad album. Just different. Then again, haven't we come to expect this of the uncombed humanitarian?

Collecting its influences from all styles, genres, and cultures. 'Mudslide' is rock while 'Scream in Vain' blends African sounds with disco, and 'Pale White Girls' is obviously jazz inspired. I would also like to add that 'Mind In Pocket' is such a complex blend of hip-hop, rock, soul and funk, it's worth listening

to. My personal favourite however, is '\$6,000,000 Loser', a 'song' that has to be heard to be believed. I am quite happy to perform renditions to anyone who asks.

Juella

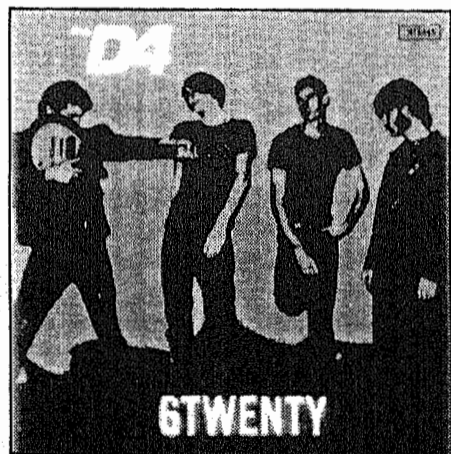


Paul Weller
Illumination
Sony

If you are a fan of Paul Weller, then you are likely to have already purchased this gem. If not, read on and let me try and convince you. Paul Weller has been around for a very long time, but like a fine wine (or cheese), he just keeps getting better. *Illumination* is his latest album, and comes complete with DVD disc of previously unreleased live footage and a video clip of single 'It's Written In The Stars'.

The whole album is a beautifully mellow guitar-driven trip on a summer's day, the sort of thing that you would probably listen to on a lazy afternoon. Latest single 'It's Written In The Stars' is easily the standout track of the album, with an irresistibly catchy melody to stick in your head all day. Other standouts include the title track, and the lyrical 'Spring (At Last)'. The DVD extras are really just the icing on the cake for this particularly tasty creation.

Poptart

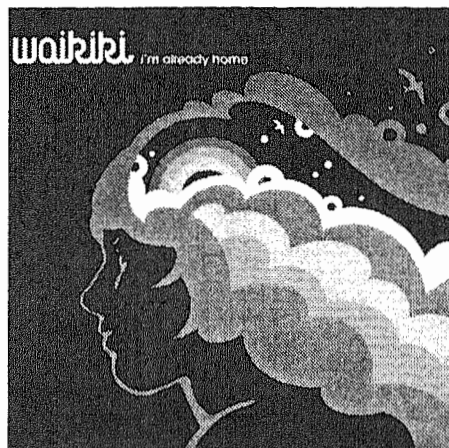


The D4
6TWEENTY
Flying Nun Records

The D4 is a New Zealand band and this CD is the first that I have heard of them. Their type of music can be described as a kind of dirty rock and roll that sounds like it was from the sixties or seventies. All the tracks on the CD are pretty generic and there are no stand-out tracks whether they be good or bad. A lot of people seem to like this type of music these days but I'm more into the style of music that came out when I was around rather than reliving a past that I was never a part of. The Americans started it with the Strokes and the White Stripes, Australia followed suit with the Vines and now New Zealand have given it a shot.

Jang Luu

Sub-ed note: Yes, Jang, yes.



Waikiki
I'm Already Home
Liberation Records

This is the debut album for Sydney band Waikiki and it has gotten quite a bit of airplay on the radio with its first two singles 'New Technology' and 'Here Comes September'. I think that this is a great album where none of the songs are bad. Their music is pretty rock but some of the tracks are less rock and more acoustic with piano like 'A Drunken Laugh'. The best songs I think are: 'Did I', 'Enough' and the kind of country title track 'I'm Already Home'. There are also two tracks, 'Lucky' and 'Beautiful Picture', where instead of the bass player Juanita Stein singing, her guitar playing brother Joel does. This adds some diversity to the album and makes it better I think.

Jang Luu



You Am I
Deliverance
BMG

It amazes me that You Am I don't command a greater share of general popularity, especially considering their competition, for lack of a better word, in many instances. Accept that they aren't going to release sequels to *Hi Fi Way* and *Hourly Daily*, and that their music should reflect their maturity rather than remaining static, and you'll dig this album. Guitars and Australian distinctiveness abound, and *Deliverance* raises the bar considerably, setting the tone and perhaps even defining what Aussie rock should be like. The explosive 'Who Put The Devil In You' is the obvious choice for their first single, and while 'Til The Clouds Roll Away' is probably not single material, it's a charming ballad from Tim Rogers to two-year old daughter, confirming his eligibility for 'Father of the Year'. Achieving an ideal balance between growling pub rock and sentimental ballads might sound like standardisation of the worst kind, but this is

a classic record, possibly the best Aussie release this year. *Deliverance* should appeal to lovers of rock everywhere, and for what it's worth, it has plastered a permanent grin on this punk's face.

Matty



Regurgitator
Jingles
Warner

It is a worrying tendency for bands to break up or venture into solo careers after releasing a 'best of' album, but I hope this is not the case for Regurgitator, one of the most inventive, creative and daring bands that Australia has produced. Juggling electronica and rap, with darker guitar rock and a dash of pop for good measure, *Jingles* contains 21 tracks of pure 'Gurge goodness. There's no real surprises with the inclusions, all their mainstream hits getting the nod, although I would've liked to see classics like '7'10', 'I Will Lick Your Arsehole', 'G7 Dick Electro Boogie' and 'Social Disaster.' Presenting EP and single mixes rather than the versions familiar to the majority of people further enhanced the album, and the obligatory new track, 'Disco Crazy,' almost sounds like Cyndi Lauper's 'Time After Time' until a wash of distorted guitars overpowers the proceedings. As well as detailing just about every gig they've done in the last eight years, there's a discography gallery in the booklet. *Jingles* will be a nice introduction for many to the world of Regurgitator, but to fully appreciate them, buy *Tu Plang* first.

Kon-Uauk



Beachwood Sparks
Make The Cowboy Robots Cry
Sub Pop/Warner

I was introduced to this album by a somewhat misguided comparison to the Eagles. I still held hope, considering the very special Jim Woodring cover artwork and the fact that the band was signed to the legendary Sub Pop label. What-do-you-know,

it's one of the best albums that have graced these ears this year. In a sentence, it's like stoned Flaming Lips; very mellow, falsetto harmonies, eccentric keyboard/electronics, acoustic guitars layered with the electric noise of their counterparts.

It's only a short album (six tracks) and not a moment is wasted on the sweet little journey. There is a certain sense of isolation to the band, like they've been jamming all their nocturnal lives under the stars in the Mojave Desert with the ghost of Gram Parsons. So much spirit it would even make the cowboy robots cry.

Prof. Booty

SINGLES

Aimee Mann
Humpty Dumpty
 V2 Records

This is the latest single from Massachusetts songsmith Aimee Mann. The single 'Humpty Dumpty' is indicative of her musical ability in that it is really well written and a great pop song with string bits in it. (Pop as in pop rock, not Britney Spears pop). Although I have heard it a few times on the radio it is a shame that she won't get the commercial success that she deserves.

Jang Luu

Grinspoon
No Reason
 Universal

The Grinners have released their third single off of *New Detention* and it's great. A slower, more melodic tune with just enough punch and a catchy enough chorus and mad guitar lines to keep it up there with Grinspoon's best. Kudos Grinspoon, kudos.

Massiv Micky D

Noonday Underground
The Light Brigade
 Liberation

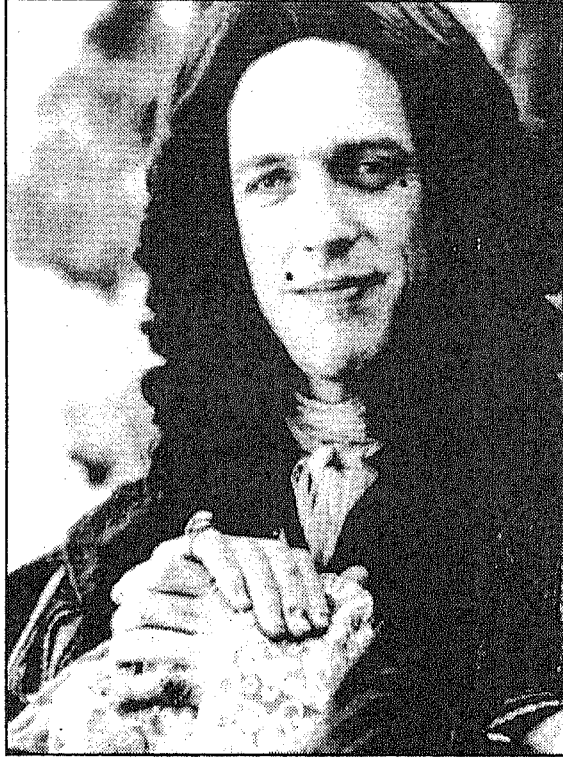
It's taken a while for Noonday Underground to get noticed, but this groovy 60's style song comes complete with soul organ, a spanking bass line and a hankering to make it into the next *Austin Powers* movie and will help to get any party started. Comes with a Gerling remix too, which makes for a friendly single.

Matty

On Dit Office Single of the Year

Without a question the single of the year would have to be the solid gold 'Hot in Herre' by Nelly. Who else could have made facial band-aids a fashion accessory, bringing relief to thousands of pimply teens? And who else could constantly misspell simple words like 'here', managing to mislead millions of only slightly literate teens? That Nelly - he certainly has a way with the ladeez! He just has to turn up the thermostat and women start getting naked. That's innovative, isn't it!

CLUBS & CLASSIFIEDS



Handsome Hugh is delighted to present the very last and rather special edition of Clubs and Classifieds. Make sure you wipe your feet before entering, and please close the door behind you.

Call For Student Volunteer

The International Student Centre is looking for 20 students to join our Volunteer Peer Support Program for the February 2003 Orientation period. Volunteers help new international students become acquainted with Adelaide and the University by showing others around, leading tours, hosting social activities, providing a warm welcome and peer advice, assisting with locating accommodation, and more! At the same time, you can gain many personal rewards by helping other students in a range of different areas. It's a great way to meet new people from all over the world, and volunteering is great experience to add to your CV. We will provide lunch on the days you work, and you will receive a certificate of achievement signed by the Pro Vice-Chancellor International at the end.

We highly value the contribution our volunteers make to Orientation and want you to have an active role in designing some of the programs we offer. Volunteers will need to attend a compulsory half-day training session on November 1 (time and location to be advised) where we will look at developing your skills, discussing the tasks we will require you to perform, assigning specialised roles, and also confirming availability times and completing rosters.

The Semester 1, 2003 Welcome Centre for New International Students will run from February 10-21, 2003, so if you have some spare time during this period, WE NEED YOU!

Email isc@adelaide.edu.au with your name, student number, telephone contact, and 'Student Volunteer' in the subject area. Please also include a brief statement about why you would like to volunteer with us.

Justine Shih Pearson
 International Student Centre



Training for the sequel to *Castaway* was hard work for those in training to play the dummy,

Mature Students Association

The Mature Students Association will be holding its annual Christmas Party, at the Brecknock Hotel, King William, St City. Friday November 1 2002, 7 pm. Tickets cost \$20 (Members) - \$25 (Non-members). This includes food, music and seven standard drinks. Tickets are available from selected committee members (ask in the rooms), and from the Clubs Association.

Last Bar Course

The last bar and waiting course this year will be held from November 25-29. Covers all relevant skills. Enrol now - \$50 deposit, \$200 for full course. Union Studio level 4 : 8303 5857.

New Bonds T Shirts

Latest styles and colours available now at Union Studio, level 4 (under Uni Bar). All cheaper than retail. Plain shirts - \$13 (lots of colours). New ringers - \$16.50.

STAR

CLASSIFIED

Wanted : Housemate!

Are you looking to share a house in the city centre with an *On Dit* editor and her crazy friend? Our housemate is moving out mid December, and we need someone to attempt to fill her shoes. Rent is \$80 per week plus bond. We don't care if you are male/female/straight/gay/blue/bi/, just as long as you can put up with a three-legged Siamese cat and a slight *Buffy* obsession. The room is unfurnished but we have computers, stereos, washing machines, DVDs, Foxtel etc.

To find out more come on down to the *On Dit* office and chat to Poptart, or if she is AWOL, leave your details in her pigeonhole.



ENCHANTED FOREST 2002

SATURDAY DECEMBER 7TH 2002
SECRET OUTDOOR LOCATION

'RELIVE THE ADVENTURE'

PAUL GLAZBY (UK), MICKEY FINN (UK), LDOUBLE (UK), KEVIN ENERGY (UK),
SHARKEY (UK), MK! (UK), MIKE LINNETTE (Godskitchen, UK), DAVE PHAM (wet musik, Vic),
NU BREED LIVE (Vic), WEAVY (WA), SCOTT ALERT (Vic), MARTIAN (Cairns),
SLIEKER (Terryaki, Vic) & MIKE CALENDER (Fokus, Vic) AND MORE TO BE CONFIRMED

Tickets: \$45 +bf (X 1000) Earlybird tickets on sale now
from 618 Records (City), Chapel Gesture, Central Station Records (Marion), Corruption,
Midtown records (City), Venuetix (all stores) & online at www.inthemix.com.au