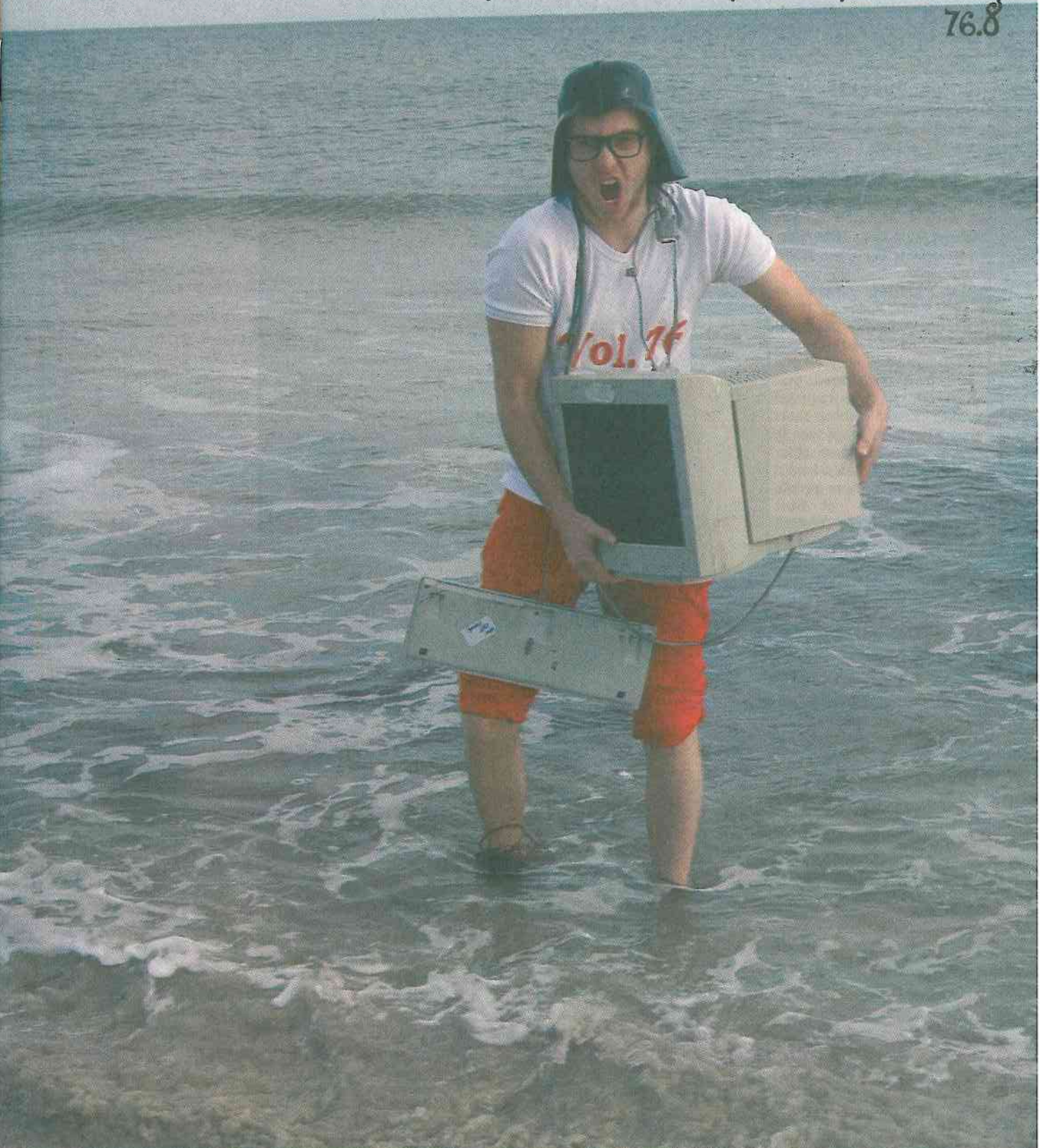


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# on dIT nemesis edition

76.8



## Next Edition: The Japanese Edition

Look out for it on August 26th around campus  
Wanna contribute to *On Dit*?

Your articles, cartoons, musings, thoughts, letters,  
artistic creations and insane drivels are always  
welcome in these pages.

Please email: [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au), or call: 8303  
5404, or come and see us in the Lady Symon Building.  
We won't bite... promise.

## EDITORIAL

My name is Nat, I edit *On Dit*  
with Mike and Cat. Therefore I  
am entitled to produce a self-  
serving rant. I would like to make  
mention to the wierdness of this  
instilled and expected campus  
culture. Laying out in the midst  
of 'Re-Orientation', we were  
amongst the action in lil' ol'  
cloisters (right near our office in  
the Lady Symon Building). There  
were lovely stalls with free food,  
people getting involved in campus  
culture, but what shocked me  
is that it is encouraged that you  
go off on some rampage  
involving incredibly cheap shots  
and people you've never seen in  
your life (generally much older  
than you) and get messy. I warn  
you freshers - if these people  
approach you, do not trust  
them, trust what your mother  
and father have told you about  
strangers. Instead, come along to  
*On Dit* for some good, clean fun.

Phat Natty xx

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Pitch

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Travel

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TV

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## Who's your nemesis?



### On Dit:

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The opinions expressed herein are  
 not necessarily those of the editors,  
 The University of Adelaide or the  
 Adelaide University Union and we  
 both get along just fine thank you!

# ON DIT

Adelaide University Student Newspaper

Volume 76.8

"The Nemesis Edition"

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elections...nominate now!

## THANKS

The lovely Dougherty clan and Brocken for their hospitality  
Cat would like to thank coffee and Natalie would like to thank the new Mother (shameless plug) with whose help and supplied hyperactivity, she got through Nemesis  
Vintage wallpaper backgrounds  
Clare 'Waldo' Wald for always being open to having a nemesis  
Proofies; Hannah, Duncan, Ben...  
Good little distributors  
Millsie and B (Mills & Boon) for generally being awesome  
Vox Pop's amazing layout  
Mike for being photogenic  
Wolfmother for possibly breaking up  
The Square for being possibly the most depressing Australian film Nat's ever seen  
Mel for the popcorn  
Kim for the proofs  
Lot's Wife & Tarrant Falcke for letting us use their hilarious tech article  
And of course our families and loved ones for having dinner ready when we trundle home and our friends for understanding our lack of time to have 'real' lives.

"Darth Mac Daddy"  
We think this one speaks for itself.  
But let's just say it's fate that Mike actually  
wears those pants and glasses in public... and  
carries around a 10 year old Mac?





# Letters

## MOTHER OF ALL TASTE TESTS

If you've noticed a few students bouncing around campus, looking a little more energetic than usual - then you've been witness to the kind generosity of the folks at Mother.

When approached to try the newly formulated Mother energy drink, (which is said to 'taste nothing like the old one') we were more than happy to serve as taste testing guinea pigs. Mother certainly weren't afraid to admit they got the initial formula wrong, but it turns out the new Mother isn't half bad!

The new formulation definitely packs a punch with double the kick of a regular energy drink in a huge 500mL can. So if you're interested in a good night's sleep we recommend camomile tea, but if you're planning to pull an all nighter, then this is definitely worth a try.

## SNAKEY

Dear Eds,

First I would like to thank the *On Dit* team for what was an excellent enviro edition last month. It was the most informative and high-quality *On Dit* I have seen so far this year and not only because one of the vox popped told people to "vote Green."

I also want to respond to two articles, firstly Lavinias "State of the Union." Lavinia mentioned her efforts in the Australian Government's review of higher education and the fact that nobody takes notice or gives a shit. I want to thank her as a union member for her representation of us as university students and her efforts for a more just and equal education system. From listening to the speech she gave to the NTEU state meeting, it was obvious that she was not only across the issues, but that she had the balls to stand up for students in the face of hired bureaucrats and ask the awkward questions. Its good to see VSU hasn't completely extinguished the flame of student advocacy.



The second article; "Never trust an environmentalist" by a one M. Robin was littered with such tripe as "The truly poor man knows the value of capitalism." I don't know where to begin. On the assumption that the entire piece was not a satirical (and quite apt) jibe at the free-market fundamentalists who are oblivious to the science of climate change, I am left only to say: 'WHAT THE FUCK?'

In attempting to lambast those committed to fighting climate change by denouncing their struggle as some kind of quasi-religious, "fundamentalist Ludditism", you have overlooked the fact that of the 928 peer-reviewed scientific studies investigating global warming in the last 50 years, ZERO have disputed the fact that greenhouse gasses are the cause. This is not an emotional or Irrational knee-jerk reaction - this is a logical, well-reasoned and empirically based response to the greatest threat humanity has ever known.

Second, you cite the age-old Luddite argument that we must make a choice between economic growth and the environment (Al Gore's famous scales balancing THE ENTIRE PLANET and yummy gold bars.) This is a false dichotomy, and as an educated economist (I presume) you should know better. Former head of the World Bank (hardly a radical greenie) Sir Nicolas Stern of the *Stern Report* will kindly inform you that the economic cost of inaction in regard to climate change is far greater than that of action. His report (commissioned by the British Government) found that it would take 1-2% of the worlds GDP to fight the causes of climate change now, and 20% of the worlds GDP to fight the symptoms of climate change when the shit hits the fan later. He also described the

current inaction on climate change as one of the greatest "market failures" of the 20<sup>th</sup> Century. Seeing as financial profit is the only thing you people seem to be able to understand, climate change also presents an opportunity in clean and green industries and innovation, representing a vast new market.

The false separation of the economy from the environment exposes one of the most basic misconceptions of free-market fundamentalist thinkers. The economy is dependent upon natural ecosystems and the earth. "No jobs on a dead planet."

Jake 'the snake' Wishart

[http://en.wikipedia.org/wiki/Stern\\_Review](http://en.wikipedia.org/wiki/Stern_Review)

## JUST NEED SOME QUIET!

Dear Eds,

The library is so bad I can't believe it. Is Corey using it regularly to stage parties? Does Womad use it for band practice? And when did it become an outlet for McDonalds and Wox in a Box? Has a call centre started in there? You can get free beer and there is talk of a bowling alley.

I go there to study for Fuck's sake and it's impossible. We need to change this situation this year so all of us paying a fortune in fees can work in peace. I suggest the library staff tell these party animals to move on and go to the pub rather than using the Barr Smith as party central. If not the students should get up a class action and sue the university. How can anyone think or study under the current conditions?

What do others say? We need things changed and we need them changed now.

Su Wilson

## MAKING COMMITMENTS

The Making Commitments Matter Initiative (MCM) is an international youth research project aiming to increase implementation of United Nations (UN) agreements among States. Established in 2008, MCM is a group of students and young professionals from over 20 different countries working on a voluntary basis to contribute to work of the UN. Our members are from countries including Australia, the United States, Germany, France, Croatia, Hungary and Tanzania.

Currently, a global database that comprehensively filters the vast amount of UN agreements accessible to the general public does not exist. Our main aim is to develop a model for a public internet database which consolidates all relevant and available UN agreements and resolutions. This database will be targeted at non-governmental organisations and any other bodies who may find it useful. It will assist organisations in lobbying governments to implement international obligations.

To develop an effective database we will be conducting unprecedented high level research into the ways in which civil society organisations and States process, interpret and implement UN agreements. Our research will branch across all issues on the UN agenda, ranging from the environment to human rights and development.

Our project has already gained substantial interest from various UN and EU institutions, as well as experts at Harvard and Yale Universities. The Initiative will hold an international conference in early 2010 to present its findings and model for an internet database.

Sponsorship of the global MCM project as a whole is welcome. Please let us know if you would be interested in such an opportunity, as our success depends on voluntary financial contributions from the community. We would appreciate your support.

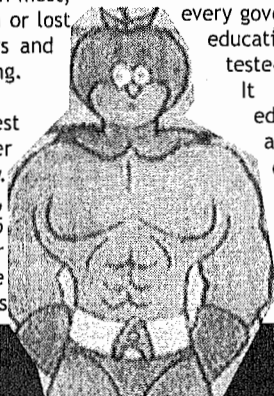
Emma Cocks

Country Team Member MCM Initiative  
P: 0401756853  
E: emmacocks@gmail.com

## VSU...DEAD?

There are some issues that just won't die. It may be as plain as day to many, even most, people that the battle has been won or lost and yet still the die-hard supporters and opponents continue their drum beating.

It seems to me that one of the biggest antagonistic issues for students over the years wallows in such a purgatory. Voluntary Student Unionism, or VSU, was the biggest student issue of 2005 and 2006. I think it's dead, the Labor party thinks it's dead, nearly everyone seems to think it's dead. But there's



this lingering doubt, a hovering shadow that seeks to reopen the debate.

I remember sitting in the Cloisters in 2005 arguing simultaneously with fifteen different people about VSU. It seemed that I was alone amongst my friends and colleagues in supporting VSU. My argument logged a lot of frequent flyer miles that year, and went something a little like this:

I was a first year med student back in 2002. Alongside lab coats, dissection kits and stethoscopes I had a bewilderingly large list of textbooks to purchase. I do not come from a rich family. I went to school in Gawler and grew up in a dozen different houses across Salisbury and Elizabeth. The Student Services Fee that I had to pay that semester was the difference between buying all the textbooks I needed and having to choose which ones to miss out on. I had the same problem in second semester. I failed first year, and whilst I do not blame anyone or anything but my own miserable attitude towards study, it's hard to believe that not having access to a recent edition of a pathophysiology text didn't have some effect.

Opponents of VSU always seem to argue that we need to fund essential student services and support programs. This, they say, justifies the compulsory fees and the compulsory membership. I say this is both hypocrisy and lunacy.

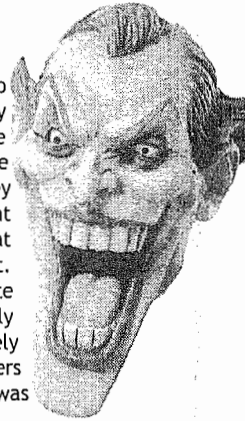
I will not for a moment argue against the importance of external funding for student activities. As Treasurer of the Clubs Association I am acutely aware of the need for money, and it doesn't take much to convince me that groups like the CA, the Sports Association, *On Dit*, and the AUU need funding. These organisations are integral to our campus culture, and it's this culture that makes University a life experience more profound than a mere degree factory.

But this is not the argument that should be had. It is not a matter of whether we need the funding or not, it is a matter of what is right. How many students would support our Union if it derived its funding from a breach of human rights? If it exploited its members? If it made money from child labour?

Compulsory student unionism is a breach of a fundamental human right - the freedom of association. Compulsory student unionism hurts students indiscriminately - unlike every government fee for university education, it is neither means-tested nor scaled to income. It is an upfront fee for education, and as such it is an horrendous imposition on our basic rights.

It is hypocrisy when those who support compulsory student unionism also argue that current HECS/

HELP fees are set far too high and routinely lobby for a lowering of these fees. When they oppose full-fee places. When they oppose any sort of upfront fee...except the one that our Union gets to pocket. That one they are quite happy to not only implicitly support, but actively advocate for. One wonders how much of our money was spent on this campaign...



Compulsory student unionism is simply bad policy. Unfair, unreasonable, and unjust. Funding for student services is essential and important. It is a shame to have watched so many other universities' student bodies collapse without funding.

That necessity presents a strong argument for greater public and taxpayer support of our students. It does not present an argument for stripping us of our human rights.

Daniel O'Brien

## LOCO LINGO

Dear Eds,

Pecuniam in loco negligere maximum est lucrum.

Don't understand that? Don't worry. As of next year, pretty much no one will. Since Adelaide Uni is abolishing second and third year classical languages (completely without notice, in the middle of our degrees, not that I'm bitter or anything), there'll be no place in South Australia that can teach you more than *veni, vidi, vici*.

So much for Adelaide's reputation as a sandstone university. What exactly is the difference between us and Flinders these days? Oh, right - their drama program is better.

Claire

## LOVE!

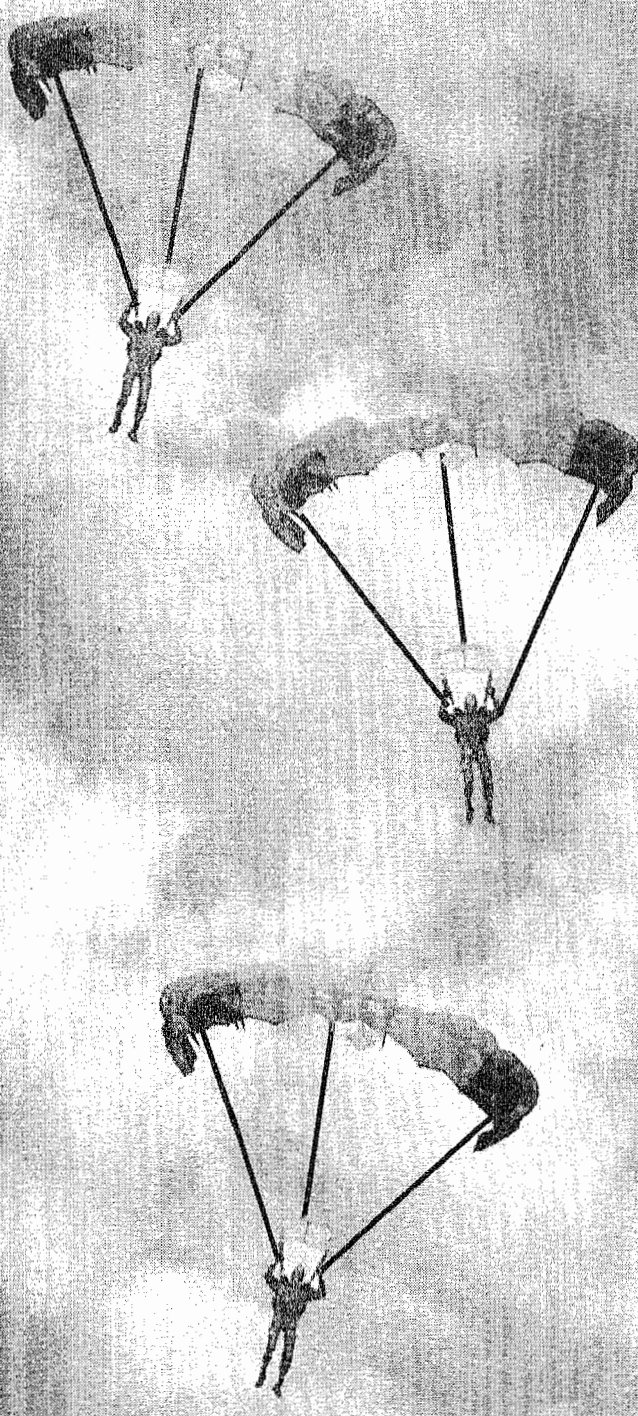
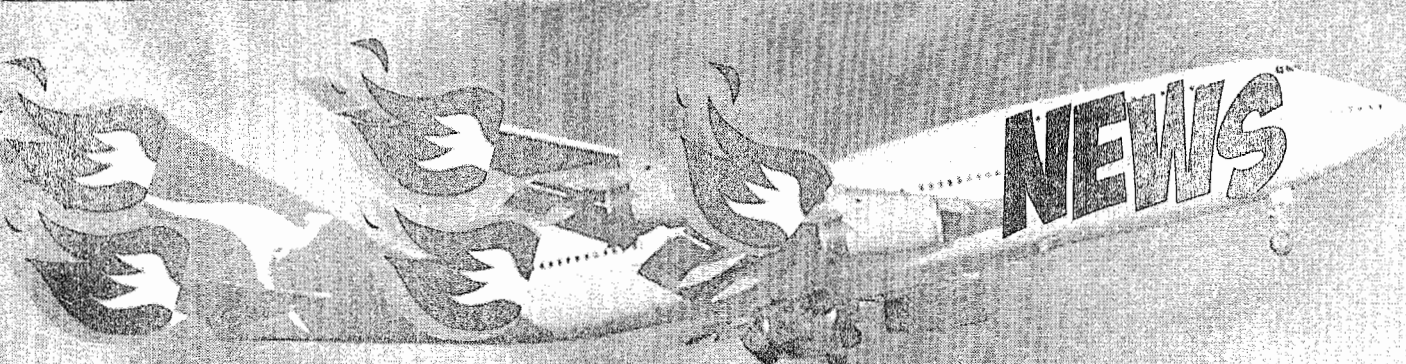
Dearest *On Dit*,

I just wanted to write to say I think you're doing an awesome job with the paper (my opinion recently reinforced after reading a copy of *Entropy*). While I don't think I have that much to offer, if you ever need any help with anything (distribution, cutting the crusts of sandwiches, etc.) I would be happy to help.

I think I'll leave it short and sweet, but once again thanks for all the effort you put in to produce *On Dit*.

Hayden

*\*\*Hayden, your love and hugs are always welcome.  
Love On Dit*



The word nemesis, although sometimes used to mean simply enemy, is actually deeper than this, and to rephrase my dictionary slightly, is nothing less than the implacable agent of DOOM.

To begin with the most topical item, QANTAS's nemesis recently became its own brilliant safety record. *Crikey* and Dick Smith have been harping on for a good six months about the Civil Aviation Authority's failure to adequately check both mechanical failures and the provision of air traffic control around busy airports at important times. QANTAS is trying its best, and must be commended for making the best of a nasty situation. But it should also be sharply rebuked for allowing short-term shareholder returns to get it into this situation in the first place.

*Rain Man* is an old film, but in at least one way, it is still not yet outdated. No one has ever died on a QANTAS flight. It is arguably the safest airline in the world. Nonetheless, in recent months and weeks, a series of strangely escalating disasters have forced flights with the famous 'QF' to return or perform emergency landings. So far, they have been lucky - accidents have occurred where a plane can still safely land, and by cancelling flights scheduled on the most heavily affected planes, avoid a potential disaster. But QANTAS flights continue, sometimes on planes with myriad defects. The company blames overtime bans imposed by their mechanics' union, as though they were in league to cause a crash. But the union blames new, cheaper, maintenance practices. Lower inventory means delays in getting the correct parts to repair planes - time the mechanic could spend on another plane. Outsourcing of some labour is also an issue, while management is seen as incompetent and ignorant of the problems in the hangars.

In unrelated news, air traffic control is at crisis point in Australia, with Sydney, Melbourne and Canberra airports regularly left unattended. This is what causes many domestic delays - airliners prefer to delay passengers than fly into uncontrolled airspace. However, international flights do not always have this luxury, and some say it is only a matter of time before tourism becomes its own nemesis; so popular are cheap airfares that they have pushed demand for flights far beyond what the current stock of air traffic controllers can safely handle. They argue it is a matter of when, not if, two jumbos crash into each other in the sky. This is third world stuff, but happening right here in Australia.

Another third world disaster is the Murray-Darling Basin. Its nemesis is Victoria, or the states generally if you take such a view. As I covered this fairly well last fortnight, I would just like to add that nothing much has happened since.

In politics, Messieurs McCain and Obama are necessarily each other's nemesis, while in Australia Prime Minister Rudd has Julia Gillard, Opposition Leader Nelson has both Mr. Costello and Mr. Turnbull, and the Democrats have, well, themselves. The Greens do not have a clear-cut nemesis yet, Climate Change is their *raison d'être* rather than a nemesis.

As a final note, I should like to report on a curious phenomenon: while flying is ever safer and ever more routine, we fear it ever more. While this is irrational, in the case of QANTAS we should all be wondering whether the oxygen masks would really supply oxygen when they drop from the ceiling. And whether it's the bottles or the ground that gets you first.

For discussion or to give feedback, email either *On Dit* or me directly at [eric.f.smith@student.adelaide.edu.au](mailto:eric.f.smith@student.adelaide.edu.au)

Rick

# HERO VERSUS NEMESIS

## OSAMA BIN-LADEN AND THE BATTLE FOR MEDIA COVERAGE

It continues to amaze me just how influential the media is. Even the most cynical of us cannot help be swayed by advertising or a well written political speech. The idea of a national or global nemesis has been sold to us throughout the ages, and continues to be sold to us in the form of news reporting. Since the U.S. terrorist attacks back in 2001 the popular nemesis has usually been a terrorist of some kind, particularly bearded Arabian fundamentalists like Saddam Hussein and Osama Bin-Laden. Since the highly publicized demise of Hussein the last nemesis standing appears to have risen to greater infamy in Western (including U.S. based) media. What makes me curious is just how responsible these individual leaders are for the terrorist attacks the media connects them with. While it may be a simple case of reductionism of ideas, it appears to me that in the quest to create a nemesis, the media has possibly exaggerated, blown out of proportion or otherwise distorted the facts. I could never condone the murderous and hateful actions of those who incite violence such as typical fundamentalist terrorists. However, I wonder if by placing the blame squarely on a handful of demonised leaders we are unable to clearly see, and therefore counteract, all perpetrators of terrorism.

The media has covered terrorism in a fairly broad way of techniques over the last seven years. Many of you will recall the constant and excessive television coverage of the World Trade Centre collapsing in New York, which utilised live footage to give a sense of urgency and panic, while cutting to quotes and interviews from various experts to lend an air of credibility. The very real death and destruction, which threw New York into a flurry at that time, was nonetheless heavily edited within media sources. During this year President Bush was quick to blame Hussein and specifically Bin-Laden for the attacks, often suggesting that he was the hero entitled to take revenge on these terrorists in the name

of the American people. Media coverage of speeches regarding the justification of invading Iraq suggests to me that a war was not only being fought on the battlefield but also in the media between the likes of Bush and Bin-Laden. After all, both are very media savvy, able to work with a strong PR team to construct rousing speeches and capable of broadcasting their messages to the media. Taking this into account it is understandable that Bin-Laden was automatically labeled by the West as a nemesis due to his threat to the 'hero' George Bush, and therefore the Western world. While the 'hero versus nemesis' dichotomy is not a new concept in politics (think Churchill and Hitler) it does tend to oversimplify the complex web of issues involved, and automatically imbue certain people with 'good' or 'evil' characteristics.

Terrorists are not strangers to using the force of the media to spread their messages, often attempting justification for attacks, further threats of violence and arousing support from their believers. The tapes, such as the infamous Taliban videos, have been broadcast many times over Western live news sources, usually dubbed or subtitled in English. Understandably these videos have dramatically different interpretations from media sources, depending on their political allegiances. Therefore, I'm not surprised that Western news coverage continues to highlight more threatening passages and down-playing less dangerous ones in an effort to show the threatening meaning of the video, rather than let it speak for itself. This editing destabilises the original pro-Al-Qaeda meaning of the video, which automatically draws support for those who are anti-Al-Qaeda.

Continuous and extensive coverage of such videos may also lead to an exaggerating of the threat such terrorists present. For instance, recently *Fox News* dedicated over an hour's worth of live news time to discussing Bin-Laden's latest video, airing it and debating

what it may mean. To give you an idea of how excessive this length was, compare it to the shorter coverage on Al Jazeera, which lasted about ten minutes. Potentially this latest media release from Al-Qaeda may have received such a large amount of publicity in America due to its status as a prominent and dangerous evil. Contrastingly, Al Jazeera was less likely to panic over yet another terrorist press release and correspondingly gave the topic less air time. What's worth remembering, in relation to this example, is that any terrorist topic will only be seen as newsworthy if it presents a particular threat to society; be it physical, social, or more importantly moral. It is plain to see that *Fox News* thought it a threat and accused the video as an incitement to war, calling in many authors, counter terrorist workers and analysts on the subject to confirm their theory.

As the Western world continues the 'Where in the world is Osama Bin-Laden?' game, issues such as media coverage of terrorism will continue to take place. My worry is that press releases from Al-Qaeda will continue to be blown out of proportion, potentially heightening public fear over the threat of terrorism. If in the media's quest to demonise the likes of Osama Bin-Laden fear of terrorism increases, doesn't this mean that terrorists have succeeded? Furthermore, it is worth remembering that even if we found Osama Bin-Laden tomorrow, all our terrorist related problems would not disappear. While for the media it is easier to give us a figure to hate, in reality we need to approach the problem of terrorism with a clearer head if we can hope to escape the tyranny of fear.

Genevieve Williamson

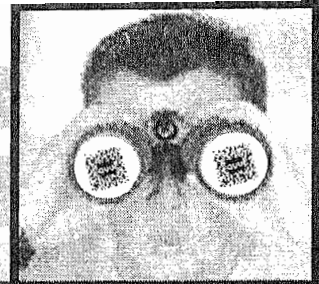
# AUU WATCH

Appropriately for this issue's article, we here at AUU Watch have been faced with two of a writer's most hated nemeses: an encroaching deadline and a slow news day.

As is common for election time, the Board is realising that they have run out of time for the electoral reforms that were so passionately talked up at the start of the year. One Board member has informed us that a lack of follow-through has left the Board in a position where it will not be possible to get the most important of the constitutional reform in place before the elections in the first week of September. Having to get constitutional amendments passed by the University Council only compounds the problem, as Council is inclined to pass nothing less than a comprehensive re-writing of the Constitution. The changes that have been successfully made are primarily minor changes to the wording to eliminate references to compulsory student unionism and the Board's former commercial holdings. The Board's constitutional committee hasn't met this year, and the reform that has made it to Board at all appears to have come from conversation between Lavinia and the General Manager, David Coluccio with reference to reform proposals by Matthew Taylor, who was the Vice President of the Board last year.

It appears that the Board is "stuck in a cycle" in which they will begin their term with all sorts of good intentions to reform the way that the Board is run and see to more reasonable election rules for the year after. Inevitably, these reforms will be blocked or just not happen due to general disorganisation or higher priorities, which holds up the subsequent Board and starts the cycle again. It could be a fondly regarded tradition if the consequences weren't so serious.

One example of the consequences is the outcome of the AUU's negotiations with the Australian Electoral Commission, which was approached to run the student elections in the first week of September this year. The AEC reviewed the rules for student elections and found that they did not meet certain minimum standards. Because the Board has to have changes passed by University Council they were unable to deliver any rule changes until the Council meets, one week after the elections. The AEC sought legal advice on this, and were advised not to oversee Adelaide University's student elections until these minimum standards were met. At this point, the only option was for someone from the university to assume the mantle of Returning Officer. This



*"Eds' Apologies, last edition AUU Watch was also co-written by Hannah Mattner"*

forces a political position upon a member of the university community, undermines the level of professionalism and introduces an unwelcome level of partisanship.

In other news, AUU Watch reported earlier this year that the National Wine Centre (NWC) was being taken to task by the Board over a number of issues. Since then the University is rumoured to have met with the NWC to express its displeasure over similar matters. The NWC made some noises at these complaints and students were told that the matters would be fixed in due course. Several months later and still nothing has been done. As a result, the Board asked the NWC to send a representative to the Board meeting on August 7th to answer the Union's 'please explain'. Hopefully by the time you read this column the NWC will have considered the complaints they receive at the meeting and will be on their way to working with students, rather than frustrating them.

Daniel O'Brien & Hannah Mattner

National Campus Band Competition is on from the 19-21 of August, so if you're interested in checking out some of Adelaide's hottest young musical talent (no, it's not just me with a tambourine singing 'Sexy Back'), then drop by the Adelaide University Union over the coming weeks to find out more.

The Student Representative Council is continuing its Internet Quota campaign this semester, trying to push up the MB per student quota. Adelaide has the worst start up student quota of the Group of Eight universities or any of the unis in SA, and also charges the highest fees for excess usage. This semester the SRC will also be running a campaign on illegal course costs. What Universities can and can't charge extra fees on is covered by federal legislation. The key one is course readers and textbooks. The uni can only set compulsory readings that are available for free elsewhere i.e. online or adequate supplies in the library. If you want more information or want to report a violation of this, drop an email to the Education Officer, robert.fletcher@student.adelaide.edu.au.

In Week 3, nominations will open and close for the Adelaide University Union Board and Student Representative Council. I encourage you to get involved and when election times come round, resist the urge to be dazzled by all the pretty colours and honey-sweet rhetoric. Instead, take the time to talk to a

few candidates about their policy platforms and what work they've done in the past. Student politics is dirty. Do not get involved for the money, the women/men or the fame - if you do manage to get any of them, you'll probably regret it anyway. I can confidently say that nearly everything I have learned in the last four years about myself and other people has been because of the student union. I have had the best and worst times of my life. The concept of student unionism is a wonderful thing. Unfortunately it is sometimes tarnished by the people involved and their motives. If you do choose to run, do it because you believe in student organisations. Be prepared to attend meetings and promote the organisation. Be willing to learn enough about the issues and then stand up for what you believe in. Do not believe the lie that you can't get elected without a faction, and if you chose to run with one, find out about their track record. But most of all, be passionate about what you're doing.

If you wish to contact me about the union, or if you wish to report sightings of the rumoured 'eligible bachelor' in Adelaide, you can reach me at:  
lavinia.emmettgrey@adelaide.edu.au.

Adelaide University Union  
President  
Lavinia Emmett-Grey

## STATE OF THE UNION

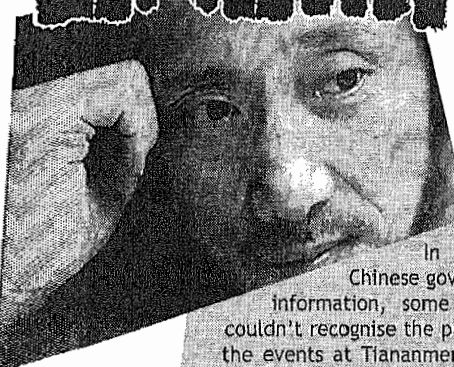


Photo by Robert Fletcher



# ENEMIES OF THE STATE

## China's Tiananmen Amnesia



In a recent testament to the Chinese government's skill at suppressing information, some Beijing University students couldn't recognise the photo that we all identify with the events at Tiananmen Square on June 4, 1989: a student standing in front of a tank in a futile attempt to stop the crackdown on the pro-democracy protests.

To exiled Chinese writer Ma Jian, his homeland is in the grip of a 'culture of forgetting', where people are willing to forget their government's past violence in the name of modernisation and the Deng-era motto, "To be rich is to be glorious." His new novel, *Beijing Coma*, is an attempt to preserve the spirit of optimism and protest that briefly emboldened the pro-democracy movement before June 4.

The story is told through the mind of Dai Wei, a student protestor who has been lying in a coma for the 10 years since he was shot in the head at Tiananmen. His lifeless body mirrors the 'lifelessness' that Ma sees in the Chinese people: their unwillingness to question the Communist Party and their newfound obsession with consumerism. Despite his vegetative state, Dai Wei is still able to sense what is happening around him, and this narrative is told in tandem with his recollections of the events leading up to the protests. As he struggles to remember the events that changed the rest of his life, we are given a slow, detailed account of the protests, from the students' initial hopefulness to the increasing anxiety as the tanks draw closer. Interspersed with this are poetic passages of how Dai Wei's mind senses the world around him without seeing or interacting with it, and descriptions of his mother's slow mental decay as she attempts to keep her comatose son alive with nothing but scorn and suspicion from her neighbours (it's a crime to be injured by the government, you see).

Dai Wei's father experiences during the Cultural Revolution, where he was branded a rightist for his love of American idealism during the campaign against "bourgeois liberalism", further remind the reader of the almost arbitrary government persecution in China's recent history. During his 22 years in a "re-education through labour" camp, he observed cannibalism among the Red Guards ("If you don't eat the enemy, you are the enemy") and one prisoner so desperate for food that he sorted through faeces for pieces of undigested yam. Even after his return, Dai Wei's father continues to extol the virtues of an American education, while Dai Wei's mother encourages him to "keep up to date with political developments", in other words, to

repeat *verbatim* various *People's Daily* editorials.

Though we already know the outcome of the novel before it begins, Ma successfully maintains tension as the increasingly dire situation of Dai Wei and his mother echoes the student situation of 10 years before. As their apartment is about to be torn down - a product of "modernisation" equally as relentless as the People's Liberation Army - his mother's impassioned protest provides yet another image of people helpless under the weight of the state machine.

Whether through sheer luck or a clever publishing decision, *Beijing Coma* could not have been released at a better time. While China dominates world headlines, Ma's message will have the best chance of making an impact - at least among foreigners. His books have been banned in China ever since his first, *Stick Out Your Tongue*, presented an unflinching, unromanticised account of Tibetan traditions that was deemed "vulgar" by the ubiquitous Chinese censors. *Beijing Coma*, too, certainly won't win Ma any friends in the Central Propaganda Department. Where *Stick Out Your Tongue* retained a detached objectivity, *Beijing Coma* burns with anger and frustration at oppressive government and an acquiescent majority. His emotive call to action is exemplified by a visit by one of Dai Wei's friends, whose legs were crushed under a tank in the Square:

*"We're the 'Tiananmen Generation', but no one dares call us that. It's taboo. We've been crushed and silenced. If we don't take a stand now, we will be erased from the history books. The economy is developing at a frantic pace. In a few more years the country will be so strong, the government will have nothing to fear, and no need or desire to listen to us. So if we want to change our lives, we must take action now."*

It's a change of consciousness of the Chinese people, not just international pressure, that is necessary if any political liberalisation is to occur inside China - I think it's safe to say that pro-democracy movements in the Eastern bloc did a lot more to bring about the fall of the Soviet Union than Joe McCarthy ever did. As a result, the most depressing thing about Ma's rather depressing book is that most of his target audience won't even get to read it.

Ben 'Late Submitter' Henschke



MA JIAN

BEIJING  
COMA

# REVENGE OF THE SLIGHTLY POLITICAL PARTY

"Now with Andrew  
Love...Yay..."



The Dub. Hon. Will  
Martin. MP  
Minister for  
Defence and Policy  
Undevelopment.

So, it seems that miserable traitor Andrew Love has returned. No matter. He can still be silenced by cutting off his column on page eleven with a gimmick ad. The power of editing. However for the time being, we must settle for a more 'equal' party, at least, until the police investigation regarding his mysterious disappearance subsides. On the topic of Love, SPP congratulates Erik Akkersdijk on breaking the world record for fastest rubiks cube assembly. The secret to his success - Love. Not that red schmuck Andrew, but sheer glossy, idealistic, pink, sparkly, chocolate-coated love. What a fiend. It's nancys like this guy that put shame on such an esteemed competition. The SPP renounces such sappy dedications, and I endorse Erik to buy some more vowels for his last name, and stop hogging all the 'K's.



The Dub. Hon.  
Harry Dobson MP  
Minister for  
Offense and  
Haireare.

At time of writing, the countdown had entered singled digits, the Games are fast approaching. Faster than Justin Gatlin charging down the track, well maybe if he hadn't spilled his medicine. As SPP media advisor I was personally stunned to hear of the new constraints that were to be placed upon the world's journalists at the Beijing Olympics. Well, stunned might be stretching the truth as the news did come to me shortly after the 45th Bintang in a seedy bar downtown. In any case, the restrictions would vastly affect the SPP's media relations with China and BOCOG and SMOG the last of which was also causing problems on a different front. Immediately I rushed to my Chinese liasion Sum Yung Gi who could only offer me this obtuse statement: '3 dim sims and one spring roll.' Needless to say I was puzzled and somewhat hungry. As I left his office I began to wonder, were the precious Olympic ideals becoming compromised? What did the government have to hide? Was I going to be deported?

## MORE BALLS IN MALL THAN SPP



### SPP - A SNAP IN THE RIGHT DIRECTION

**QUESTIONABLE  
A-GENDER: Rumours force  
SPP to rethink marketing  
strategies**

The SPP has undergone an 'internal review' this week after been condemned by former opposition leader John Hewson who claimed the party 'lacked balls' to stand up and do anything. The bold statement has

raised questions regarding the actual genders of some of its prominent members.

"We need to know who we're voting for!" Said Hewson. Is it Mr Dobson or is it Miss? If the SPP have nothing to hide they should reveal themselves for who they really are."

"Finally, I'm not the only one!" said a relieved Brendan Nelson.

This controversy strongly goes against one of the SPP's most traditional recruitment policies: 'No transies'.

Hewson's comments were denied furiously by Pseudo Ministers Harry Dobson and Will Martin on their weekly 'picnic getaway.'

"What is Hewson trying to prove? That we are actually women in disguise? I, like, so am not!" stated Martin rolling his eyes before telling jokes that were long winded and not funny at all.

"Bitch please," added Dobson in between tracks of

his II Divo CD.

However the public has reacted cautiously to Hewson's statements, with a newpoll revealing 84% of the public believe the party should be internally examined.

"Obviously I find the statement quite challenging," Said Medical Expert Samson Glove. "However, it would explain why the SPP always take the 16th to the 19th of each month off due to 'headaches'..."

"So that's why I'm sexually attracted to them!" claimed excited political dyke Penny Wong.

The SPP have been challenged to undergo medical examinations next week, however will only agree to the scheme if FCUK postpones its winter sales.

## LETTERS TO THE PARTY

You can now write to the Slightly Political Party and ask them to stop spying through your curtains or raise any other questions. Just send your hatemail to [SPP@live.com.au](mailto:SPP@live.com.au), or deliver it in a brown paper bag and leave it on Brendan Nelson's doorstep.

Dear SPP

Last week you didn't really take my question seriously. Don't you think that Labor's policies to boost the lower to middle class will heighten and strengthen our economy?

Bob Stove.

*Hi Bob. No, these policies are what we in the right business call 'Communism', otherwise known as 'treason'. The answer lies in the novel Animal Farm where you learn what happens when you give power and wealth to pigs.*

Dear SPP

How long do you believe Brendan Nelson will remain leader of the Liberals for?  
Dairy Summerfield

*Hi Dairy. Leading a party is an arduous task, particularly the Liberals. Brendan has so far managed to avoid oral herpes, however, which is a promising sign. Whether his anus can withstand more of Turnbull is a different matter, and is yet to be revealed.*

Dear SPP, what is your solution to the water problem?

Eric Omodishwashingpowder

*Hi Eric. I suspect we should drink less. That, or kill more people internally. Your last name is ridiculous.*

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Ignorance*



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Photo with SPP Pseudo Ministers  
Dub. Hon. Harry Dobson and Dub.  
Hon. Will Martin\*

- Generous kickbacks from AWB
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\* Camera and Film not provided. Subject to  
parole agreement.





# WAR OF THE POLITICAL CLUBS

On Dit randomly selected each political club's nemesis from a hat (The Nemesis Hat) and now we've let them run rampant with critiques on each other.

## **DEMOCRATS** critiquing Liberal

The biggest criticism that I could make of the Liberal Party is the use of the word 'liberal' as part of its name. While speaking about a new approach to climate refugees, as Andrew Bartlett said, "Australia should take a much more liberal approach" - 'liberal' in the true sense of the word, not in the totally bastardised sense of the word that we have had to swallow in this country by virtue of having the most illiberal party ever in government having the name Liberal attached to it. Which sums up my feelings on the issue precisely.

I could write many words on how and why I disagree with Liberal Party policy, but everyone is aware of these faults and that is the reason why they are no longer in government.

It was the Liberal government that introduced WorkChoices, that mishandled the Haneef affair, that was responsible for the children overboard saga, and ignored many people, including university students, during their twelve year reign.

Being that they are in opposition now, these things barely seem relevant, but as a Democrat I am not sure that I am in a position to criticise an opposition that is not doing anything. So while we will look upon the Howard years as some of Australia's darkest we can find relief in the fact that they are over.

The Liberal Party will struggle to find relevancy now that they are no longer in government in any Australian parliament. What I can say as a Democrat is that it is time for the Democrats to reconsider its place in Australian politics, and the Libs need to do the same if they wish to remain an effective political force. I'm not sure that merging with the Nationals is the best of ideas, but we'll leave it up to them.

Aleisha Brown  
aleisha.brown@sa.democrats.org.au  
Democrats

## **LABOR** critiquing Greens

Politics, it has often been said, is the art of the compromise. The Greens know nothing of this art. The Greens' refusal to compromise is often mistaken for moral purity. The moral high ground is a comfortable vantage point indeed, but for many of us, achieving progressive results is more important than a faux-principled refusal to compromise.

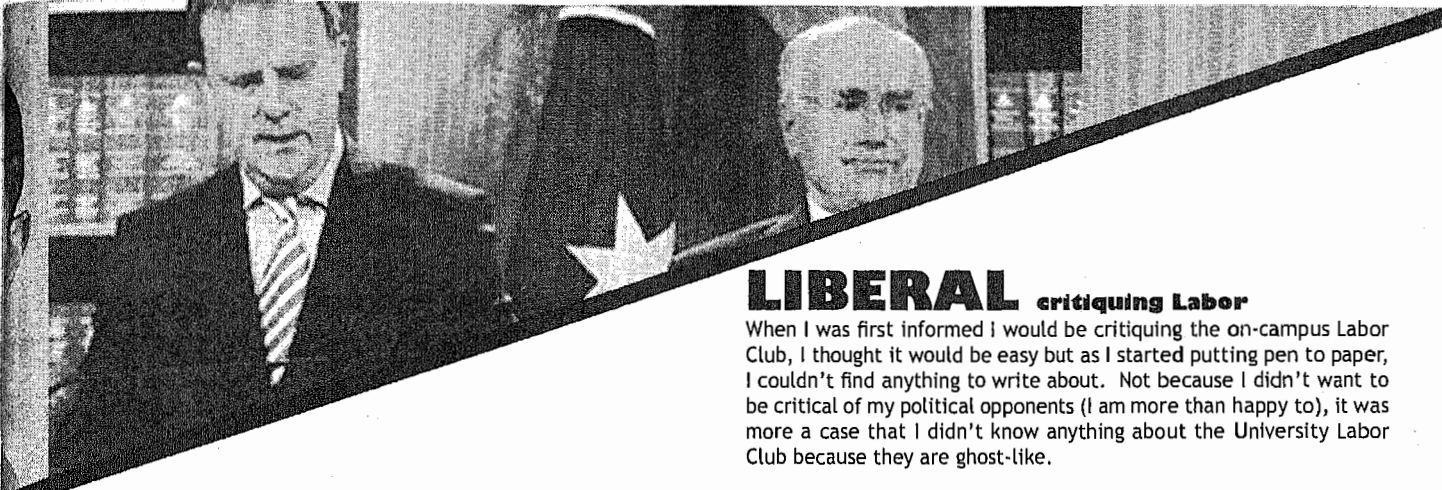
The idealism of the Greens is undoubtedly appealing. The Greens promise peace, justice, equity and other admirable ideals. However, their utopian policy proposals generally face no prospect of implementation. The luxury of any minority party is the ability to promise anything. Political realities are foreign to parties that have no prospect of gaining government. Because the Greens do not represent a sizable proportion of the Australian public, they fail to engage with the needs and values of the majority of Australians.

The true nemesis of the ALP, of course, is the Coalition, the right wing reactionary party of entrenched conservatism and disadvantage. The Greens are, granted, a progressive party. The party grew out of the environmental movement of the 1970s and 1980s. Undoubtedly this movement has achieved much, and continues to be a critically important part of our political discourse. However, as environmentalism has been integrated (or co-opted) into mainstream politics, the Greens have become increasingly divorced from realistic policy proposals.

According to their policy documents, the Greens are committed to establishing countless new ministries, departments and consultative bodies and increasing almost every welfare payment. Along with the broad promises of boundless government expansion are some fruitier proposals, such as lowering the voting age to sixteen and enforcing the broadcast of women's sport. Who knows what these policies mean, or how they would be implemented? Greens policies often escape critical scrutiny because they are ill-defined and bear no relation to the practicalities of governing Australia.

The two-party system is a reality of Australian politics and offers the best pathway for effecting real public policy change. It is easy to carp from the sidelines and champion utopia. What is more challenging, and ultimately, more rewarding, is to work with the majority of Australians in a fight for meaningful progress.

Nicholas Grealy  
Adelaide University Labor Club  
President



## **GREENS** critiquing Democrats

When the Greens were assigned the Democrats as our archenemy for the nemesis edition, I was entirely disappointed. The truth is, the Democrats are hardly the nemesis of anyone, and I suppose that was, in the end, the cause of their demise. In fact, the Dems no longer have any Senators in Federal Parliament, and their state MLC Sandra Kanck is almost certain to lose her seat to the Greens at the upcoming state election in 2010 (as well as spark cruel laughter whenever her name is mentioned).

I feel bad. Attacking the Democrats is akin to kicking a fat crippled kid when he is down and then stealing his lunch money. Instead, I would rather sing the praises of Natasha Stott Despoja, the progressive Democrat who served the Australian Parliament as an outstanding legislator, and a particularly effective advocate of young people. In fact, rather than bag out the Dems, I think we would all prefer a photo of my beloved Natasha to once more bask in the eternal glory of her stunning... left-wing politics. A misplaced polle if I ever saw one.



PS. Natasha, come get Greens preselection in 2010. Please. You know you want it.

Jake Wishart  
Greens on Campus  
g.orwell.1984@gmail.com  
0409 696 721 (...call me...)

## **LIBERAL** critiquing Labor

When I was first informed I would be critiquing the on-campus Labor Club, I thought it would be easy but as I started putting pen to paper, I couldn't find anything to write about. Not because I didn't want to be critical of my political opponents (I am more than happy to), it was more a case that I didn't know anything about the University Labor Club because they are ghost-like.

This ghost-like criticism is especially surprising given the left wing culture of university and their past stranglehold on student politics and the student union.

So instead of making it up I innocently approached several prominent members of the Labor Club asking if they had any comments to make or any ideas they wanted to share aside from the normal carping which finds its way into my student email inbox, and, well, the people I spoke to were not shy in 'spilling the beans'.

This in itself should be of grave concern to the President and the Senior Executive members - not to mention the sacred details shared with me. Now, I am not about to divulge every secret shared with me except to say I thought the membership list would be much longer and the bank balance a lot healthier.

However, the constant theme of the discussions was the on-campus factionalism that plagues the Club in every facet of its being.

I am reliably informed the feeling of hatred has become so deep there has been a total and nearly irretrievable breakdown of the relations between the Left and Right. So much so, the 'Labor Club' exists in name only and the activities of the 'Club' are held separately along factional lines.

Interestingly, unlike almost every other student Labor Club in Australia and for that matter the Parliamentary Wings, which are controlled by the Right - the Uni of Adelaide Labor Club is unique in that the Left (think Julia Gillard or locally Jay Weatherall, Pat Conlon and Mark Butler) have control and the Right faction (think Stephen Conroy or locally Kevin Foley, Mick Atkinson and Tom Koutsantonis) are a complete rabble, and have been so since the departure of David Pearson from student politics (good riddance I say).

The fact that the Left have control is even more surprising given the new National President of Australian Young Labor is our very own Matt Walton. His Facebook Fan Club tells the world he won convincingly but he cannot even organise a takeover of his own uni club (not for the want of trying, a prominent lefty told me).

My sources tell me that the Uni Labor Club got into some trouble from Matt and his factional crony Matthew Deane for starting a petition criticising the Rann Government over its Workcover changes and that these groups regularly butt heads. So much so that this year the Labor factions are set to tackle each other yet again in next month's student elections in their greedy quest for power.

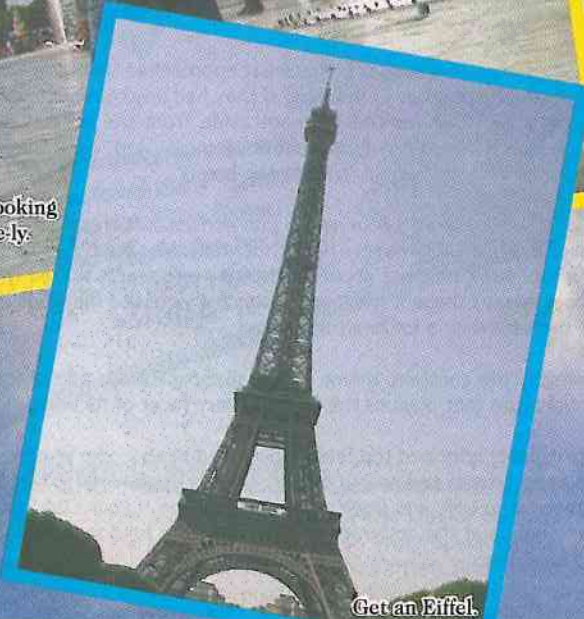
So, Comrades, I sum up by agreeing with Sir Winston Churchill, who wisely pointed out that political opponents sit opposite while your enemies sit behind you.

Todd Hacking  
Adelaide University Liberal Club  
President

# FAIL AT BIKE? TRY THE SIMPLE THINGS.



Alex looking Louvre-ly.



Get an Eiffel.

Following the bike riding failure of my last article, I decided to follow my dreams to Paris even if my bike didn't carry me there. (I do have to stop to wonder though if any one has actually read more than one of my articles, especially two continuous ones.)

There have been many things I have wanted to achieve since leaving Australia, some I have achieved already, some I am yet to achieve, some I could achieve anywhere but considering I am travelling, most are destinations. Right at the top of that list is Paris. Perhaps it was late night SBS films about hobos riding bikes and drinking wine, perhaps it was briefly learning French in high school. I don't know why exactly but ever since I was a child I have always wanted to visit France, especially Paris and the French countryside (I won't get to the countryside bit in this article but tune in next edition to see what happens.)

A week before I left London, I was fortunate enough to meet a young Parisian fellow who would be returning to Paris shortly. Being the only person I knew in Paris, I facebooked a place to stay with him. (Is that a new verb I smell?) He lives in a beautiful apartment in the north of Paris, an area called Pigalle that is just 200m from the Moulin Rouge. Baz Luhrmann's film makes the Moulin Rouge seem more glamorous than it is. It probably was once burlesque but these days burlesque is just a euphemism for strip club and there are many lesser known and less reputable establishments scattered around the same street playing off the Moulin Rouge's success.

All this sounds bad but I've always been attracted to the dodgier parts of cities because behind the dirty strip clubs are the little cafes and in the little cafes are the people and it's the people I want to meet. So on my first night in Paris I walked up and around Pigalle and the Moulin Rouge and I thoroughly enjoyed myself.

The following day I did what any self-respecting tourist would do, I went to visit the big hunk of metal (the Eiffel Tower) and the big hunk of concrete (the Arc de Triomphe).

Apparently when the Eiffel Tower was built a little over one hundred years ago most Parisians didn't like it. They thought it was an ugly, phallic eyesore that stood out too much, but after a while they have grown to love it because it is so representative of Paris and, as if I need to say it, Parisians love Paris. I felt the same way too when I went to the Eiffel Tower. Although it is an impressive structure I wasn't filled with the awe of human accomplishment but more so happy for myself to be in Paris; you can't *not* feel like you're in Paris when you're under the Eiffel Tower.

I spent the next day doing much the same, Paris Touring 101; The Louvre, Notre Dame, Sacre Coeur, The Opera House etc. Each one was impressive in it's own right and is not to be discounted but it gets a little tiresome after a while. There is just so much history and so many remarkable structures that it would be impossible to see them all and still do them all justice. Besides, that wasn't why I came to Paris. I wasn't going to go there and not go to the Eiffel Tower but what I really wanted to see and to feel was a French lifestyle.

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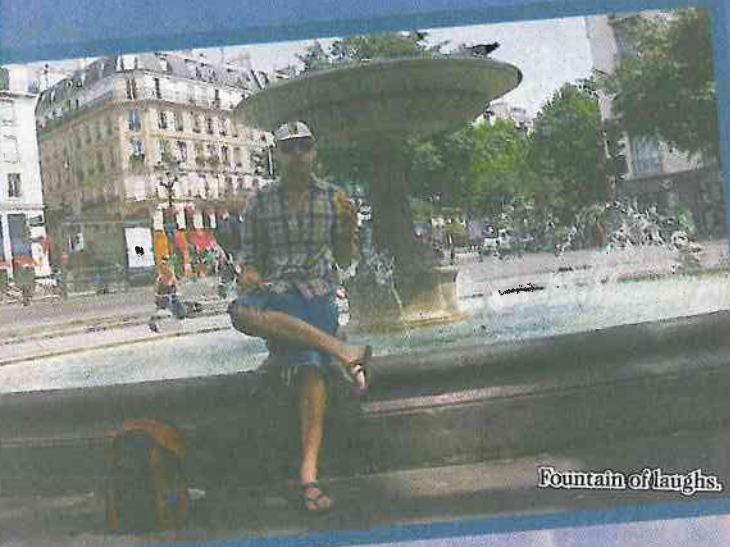
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Fountain of laughs.

The thing that most impressed me about Paris was that it really lives up to its stereotype. I lived in London and I didn't see one single furry hat soldier (and yes, I went to Buckingham Palace.) Also their teeth aren't that bad at all (in fact I saw some rather nice teeth.) But in Paris you will see men walking around in berets holding baguettes over their shoulders and the cafes spill out on to the street (I saw cafes block off bike racks, so they could create more tables out of the racks.) It's things like this that made me love Paris. A blatant disregard of rules but who cares because no one was getting hurt and the people needed to eat, so let it be. In Australia it would be all "you're under violation of section B, page eight as put forward by the council in blah blah blah."

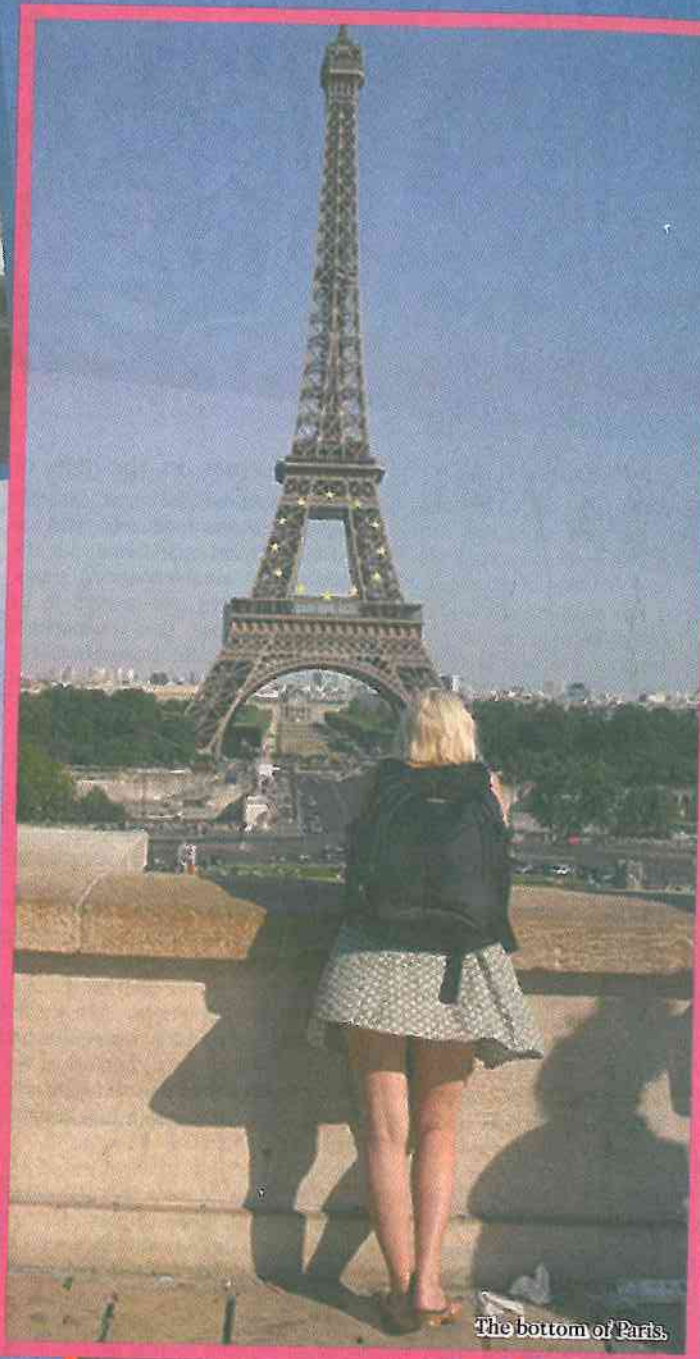
Without trying to sound pretentious but not avoiding it, I am a lover of the simple yet finer things in life (make sense?) and the French pull it off the best, especially bread, cheese and wine. I know wine can taste good because of the Barossa Valley but a simple cheese from the shelf of a supermarket here is better than the cheese from the bottom of David Jones (local? yeah, I'm local). I don't think the Atkins Diet would have ever made it big here either. I bought a 'Petit-déjeuner français' (French breakfast), which was an espresso, and a croissant all washed down with a baguette; enough carbs to run a marathon.

Paris is treating me well, I have another few days here and then I'm off to Barcelona for a week and then off to work on a farm in the Pyrénées for three more.

I'm not disillusioned. I know I'm just another 'fucking tourist' but it will sure be nice to get away from the other 'fucking tourists' and see a little of France for myself.

Keep in touch,

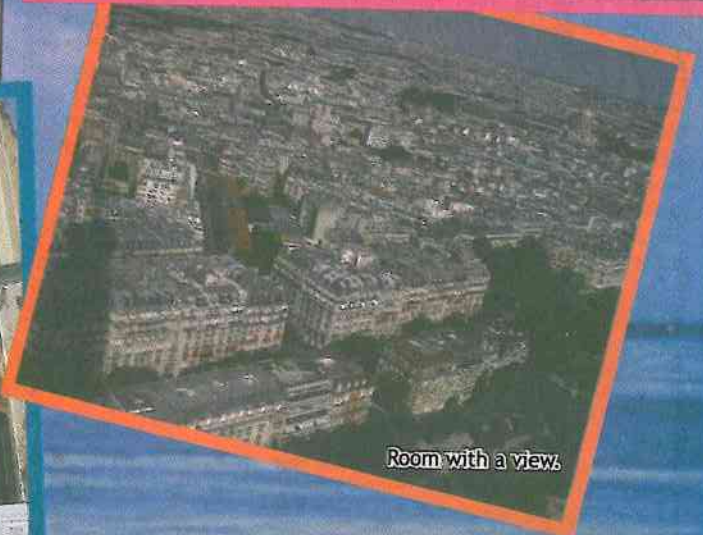
alex.



The bottom of Paris.

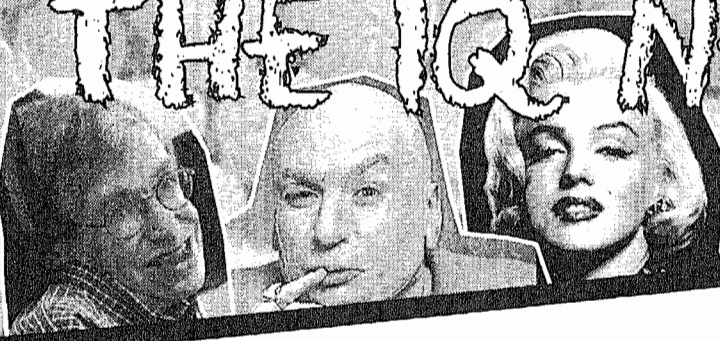


Voulez vous coucher avec moi?



Room with a view.

# THE IQ NEURALYSIS: A Brave New Mind



Biomedicine is a blistering performer in the age of scientific advancement. It has delivered the most tangible benefits to our quality of life in the form of new medicines, and has in the process occasionally strayed into ethical quandaries. But the new frontier of cosmetic pharmacology, or mind enhancing drugs, is the sleeping giant of our moral conundrums, and is soon to be awakened with a super-stimulant chemical dose. Can you perform better in exams if you take your kid-brother's Ritalin? How safe is it to give military personnel amphetamines? If you could erase your most cringe-worthy memories at the pop of a pill, would you do it?

Welcome to a new generation of psychiatric super-drugs. Firstly, there's the already commonplace use of stimulants such as amphetamines to maintain alertness during long periods of intense concentration. US military forces have used amphetamines since the Vietnam War, primarily for Special Forces soldiers on extended missions, who are often expected to function for 48 hours without sleeping. The use of amphetamines in this role is controversial: in 2002 two American fighter pilots mistakenly bombed a Canadian infantry unit, killing 4 of their allies in Afghanistan. The pilots later claimed they were pressured to take the drugs prior to their mission. More fundamentally, common side effects of amphetamines are not those conducive to waging war - increased jitters, aggressiveness and impulsive decision making, and are in the long term, addictive. Not surprisingly, the search for a better replacement has led militaries to Provigil - a new drug with the capacity to maintain functionality despite up to 85 hours of sleep deprivation.

In more benign situations, hyper-stimulants are very attractive. Whilst the idea of being on drugs is generally distasteful, it depends on where 'normal' lies for you. Perhaps one day we will be concerned if our operating surgeon is not on performance enhancing drugs, given that his or her fatigue could be deadly.

There are existing drugs that really do improve mental performance. Ask the person next to you to repeat back 7 random digits. Now try 8. Most people are fine with the former, but struggle with the one extra number. With practice it becomes easier - test somebody who works in a bank, for instance, and they may do 9 or 10. Ritalin, used for the treatment of ADHD, and Provigil, used for the treatment of sleep problems, can provide an extra digit. This may not sound like much, but it represents a demonstrable boost to mental agility and reasoning. A third favorite amongst overachievers, especially the classical-music performing variety, are beta-blockers, used to reduce anxiety.

Not surprisingly, a black-market trade in these prescription drugs has sprung up on many university campuses, and in a startling article by *Nature*, one fifth of (informally) surveyed scientists admitted to having used these three substances to boost mental performance at times of high stress.

Drug companies are, naturally, falling over themselves to push these boundaries further, and the profits would be spectacular. When asked, the drug companies say they are working on serious and debilitating conditions: Alzheimer's, schizophrenia and Parkinson's - and they are.

But what works on sick people often works on the healthy. As aging baby boomers provide a lucrative market for any company that can cure their increasingly frequent 'seniors' moments', the options for the academically ambitious will grow. The moral and practical problems of a drugged academy are prickly - urine tests before exams, anyone? But it only gets more difficult as the science progresses. Consider the memory altering possibilities - one line of rapidly progressing research is an attempt to selectively clear memories. Because the brain cuts items from the long term memory to the short term memory when recalling them, by nuking the short term storage it is theoretically possible to destroy pieces of our memory that are unwanted. Recall, inject and forget. So far the technique has been used to remove emotional connections, as opposed to complete images, but the science is improving.

The benefits of this are clear, but so are the pitfalls. Rape, crime or war victims, paralyzed by the horror of their experiences can escape to move on with life. But imagine the royal enquiry into a Minister's misdemeanour: "I don't recall Your Honour." Criminals could ensure they don't incriminate themselves. Generals could compel their soldiers to commit atrocities, promising to ease their consciences when they return to base. But there is a principle less dramatic but more sinister at risk. Whilst we all would like to erase a few cringe-worthy events, there is a public good served from remembering, and learning from our mistakes. Personal liberation from embarrassment and guilt is alluring, but collectively, represents an exercise in social dis-engineering.

As for Ritalin, Prozac and the nerve quelling beta-blockers, is this enhancement the perversion of medicine, or simply removing the cloud over our better selves? Prozac has often been described as making users feel "better than well", to which critics such as scholar Francis Fukuyama contend that if you need drugs to be yourself, do you really have a 'self' at all? The big question for students and universities is that of fairness under competitive exams, and whether controls are required will depend on just how effective the drugs will be. Nobody would suggest that a strong cup of coffee constitutes an unfair advantage, so the big questions will probably be a matter of practicality. The good news for those concerned is that pills don't substitute for hard work. There are many talented people and most are happy under-achievers, cruising through rather than pushing the boundaries. The medicinal payoff may simply be an easier road, not cut throat classroom competition. Likewise, concentration enhancers may provide the ability to put in 18 hour work days, but you still have to actually do it.

These Viagra-for-the-brain drugs are part of the human endeavour for betterment. They pose dramatic problems and great opportunities. Taking a short cut doesn't mean life's struggles disappear, just that now we can tackle the next ones. But in competition, mind enhancing drug use is no different to blood doping in the Tour de France, with health and ethical side effects aplenty. We already have a real world soma in the form of Prozac, now those Unibooks "insta-degrees" advertisements look to be edging a step closer. As noted by Fukuyama, it will be worth considering the ethics of tinkering with the organ from which ethical thought arises, but in the meantime, good luck next exam season.



# NEMESSES IN THE MIDDLE-EAST

When I saw the theme was 'nemesis' the first region that sadly came to mind was the Middle East. Violence and conflict can be found between many states, territories and groups in the region. There have been many interesting developments in the past few months, so I thought I'd have a (brief) look at what was happening with Iran and Israel, Syria and Israel and Lebanon and Israel (notice the pattern here!). I'll say at the beginning the obvious point that the Middle East is an incredibly complex region, and it's impossible to really sum up the problems there in 1000 words! Conflicts there always arouse passions and draw out people's biases, so I'm sorry if anyone feels I've been unfair in anything I've said.

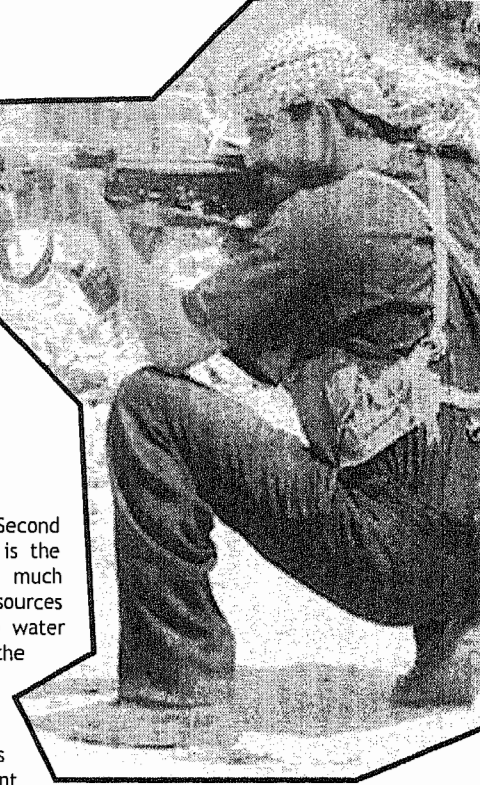
Iran has been a nemesis of many Western nations for quite some time. George W Bush infamously named the state part of the "axis of evil" in 2002 and there have been a series of incidents in the ensuing years. Most recently there were the ballistic missile tests, which most analysts said demonstrated nothing that they weren't already aware of. Iran has the capability to strike Israel, which is the biggest concern at the moment. You have to remember that President Ahmadinejad stated publicly that Israel was a "disgraceful blot" that should be "wiped off the face of the earth". There has also been continued debate about the possibility of a nuclear Iran. Iran insists although it wants nuclear power, it does not want to develop nuclear weapons. This claim is widely doubted by many countries, and Israel has made veiled threats about destroying any Iranian facilities. This is a highly credible claim - after all last year Israel secretly attacked a Syrian military site, a mission that is still surrounded by mystery. However there have been interesting further developments, with the potential for diplomacy between Iran and the US, the other major player in the affair. There has been talk of a US diplomatic mission in Tehran, and the US Under-Secretary of State has met with Iranian negotiators in Geneva. Hopefully military action in the country can be avoided, to prevent any more chaos in the Middle East.

Diplomacy has also been at work in other regional disputes. Efforts are being made at bettering the relationship between Israel and Syria. Negotiations over the disputed territory of the Golan Heights have been taking place again, after failing in the past. There is the possibility of returning the territory to Syria (which was captured by Israel during the Six-Day War), although accusations have been made that Israeli Prime Minister Ehud Olmert is only embracing the peace talks to divert attention away from the corruption scandal surrounding him at the moment. The talks have been Turkish mediated, but at this stage it is still difficult to predict what the actual outcomes of the negotiations will be. Another interesting topic being discussed is water, one that is rarely mentioned in mainstream media. Israel actually has a serious water supply problem, coupled with increasing demand for the precious resource. Water is obtained from the disputed region and is therefore a key consideration. Professor of Political Geography at Israel's Ben-Gurion University, David Newman, observed about the peace negotiations, "the key issue between Israel and Syria is first and foremost the strategic importance, from an Israeli perspective,

of the Golan Heights. Second most important issue is the water issue, because much of Israel's water sources in a region of scarce water is coming in from the Golan, and there's no question that Israel would want to negotiate a very serious water-sharing agreement or some sort of water agreement with Syria if the Golan Heights were to be returned."

Moving onto another country, Lebanon has been divided over many issues but one problem relates to the ongoing problems with Hezbollah. In 2006, Israel entered the state during a war with Hezbollah that saw over a thousand people killed and many more displaced. Although a ceasefire was brokered, there certainly isn't any goodwill between Israel and the militants. Last month a prisoner exchange occurred, with Israel swapping five captured militants for the dead bodies of two Israeli soldiers. There have been various reactions to the deal, especially considering that one of the militants released was the notorious Samir Kantar. Kantar gained his notoriety by bashing the skull of a four-year-old girl back in 1979, an act that he has never expressed remorse for. It was reported that the group were received as heroes in Lebanon, with an official reception in the capital. Israeli Prime Minister Olmert said "Woe betide the people who celebrate the release of a beastly man who bludgeoned the skull of a four-year-old toddler." In Israel there were scenes of grief as the bodies of the two soldiers finally came home. 199 Palestinian and Lebanese fighters killed during conflicts in recent years were also returned by Israel during the UN mediated exchange. It's sad that so many people have died on both sides and continue to do so every day.

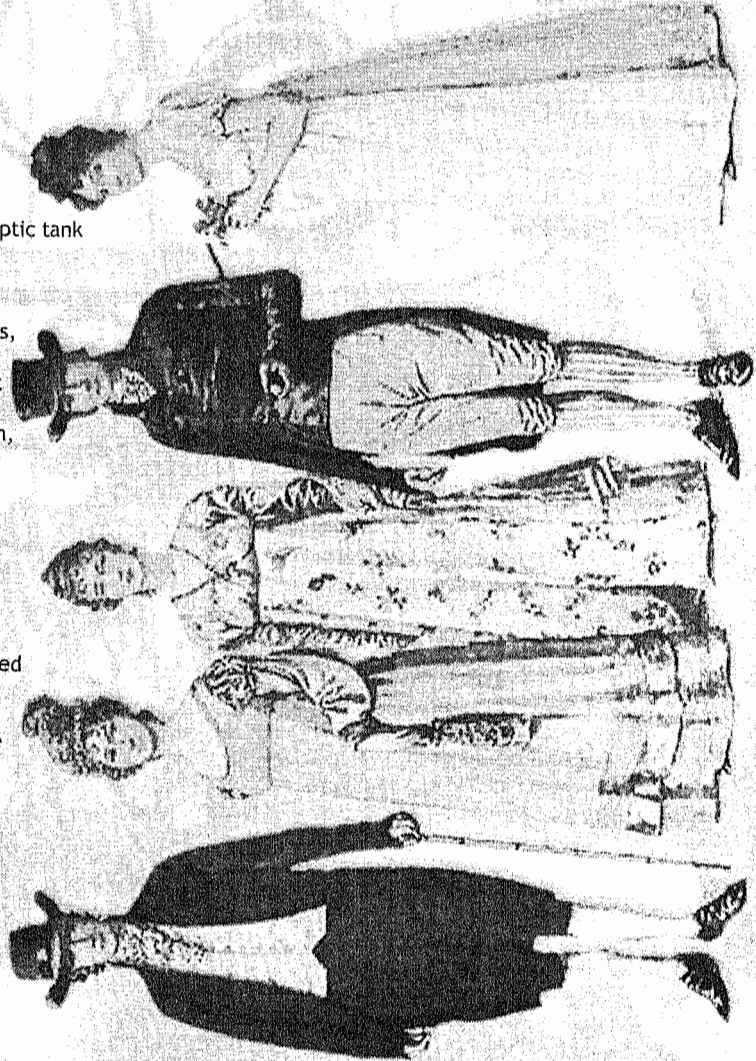
Finally there have been rumours that if US talks with Iran falter then President Bush would be willing to attack the country. A "highly placed security-political" official said that the attack would occur between the election date and Bush's last day in office in January 2009. Now rumours are rumours, but if that really did happen it would be a very nice present for Obama or McCain to begin their term with.



# ODE TO AUSTRALIA

By Jimmy Gartner

Australia - a monarch's dumping ground  
Her convicts, her bombs  
I still get headaches every day  
A babyfaced policeman once told me,  
"I joined to beat the blacks"  
And his baton looked much older  
He truly represents the community  
An insulated tribe, fat on this commercial septic tank  
Binding mountains with wire  
To fascilitate hermaphroditic phone sex  
I see it on TV every night  
Australia - where people scramble off the bus,  
desparately avoiding a lone package  
Reinforce this behaviour with a cathode buzz  
Australia, there is poison in your dirt  
Where my anaesthetic uncle was made to run,  
under the shovelled hydrogen leak,  
while men wrote observations in their charts  
The coldest poetry  
I am the golden staph bacteria  
My father survived much worse  
The delusion of a church  
A bible of quiet domesticity, so highly strung  
A constitution of warrantless pride  
Australians, so many of you should be sterilised  
Every day is a hangover  
But every night might have been worth it  
So pass me that empty gutter-dwelling bottle  
There might be a few drops left  
To blindfold this photophobia  
And lubricate my innate xenophobia  
My friends say I function better on the drugs  
It was then that I felt like a model citizen  
The cop waits for me to move  
So he can leap upon the prey  
He's almost as bored as me  
Watching people  
They flow like our lifeless rivers  
I am not a predator, just a scavenger  
Watching the crippled nest ooze through  
Crucifying every anachronism  
When we are one ourselves  
The pipes are running out of air  
Australia, you are a nation of humble mechanics and fast food managers  
Everybody keeps you well-oiled, then dies forgettably  
Australia, you should be unplugged  
When we run out of water, the food goes extinct  
I wish we had vultures



# SCIENCE WITH GOLDY

*"Eds - Goldy's Theme Song  
(to the tune of The Grate's - Science is Golden)*

*Science, science, science with GO-LDY  
Science, science science with GO-LDY  
Science science science...*

*"That's gold....Y!"*



THE GOLDIE

NEMESSES:  
NORTH POLE  
VERSUS  
SOUTH POLE

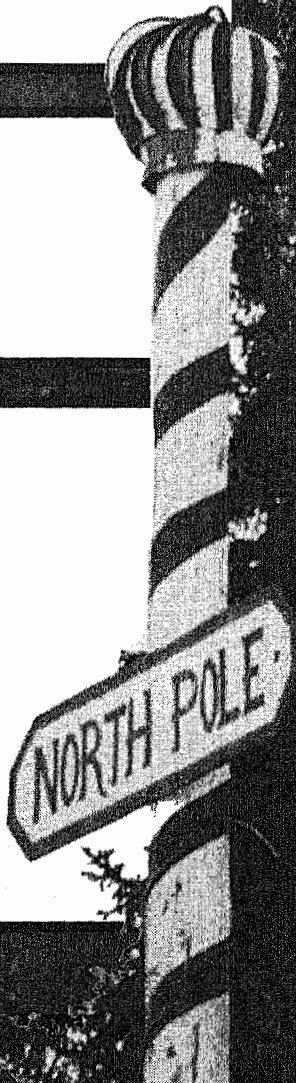
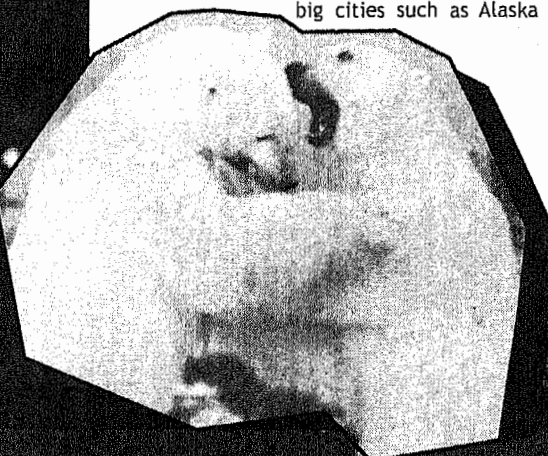


GOLDY

- To mark the North Pole, the Russians planted a flag at the bottom of the sea and by doing so, laid claim on the region in an escalating race for oil. To map the Arctic seafloor (when the gigantic, floating ice cap was disintegrating), a US Coast Guard icebreaker was dispatched. In comparison, Antarctica has long been administrated by an international treaty that prevents oil exploration and fosters scientific cooperation.
- If the penguins of the Antarctica were to cross path with the Arctic-dwelling polar bears, then these waddling birds would be a very easy prey for the giant bears. But given that one is in the north, while the other is in the south, the penguins need not worry about land predators, so their wings have adapted into paddle-like flippers, allowing them to swim in the ocean.

- The Arctic region is basically a frozen ocean surrounded by land. On the other hand, Antarctica is a continent made-up of mountain ranges and lakes, surrounded by an ocean.
- Antarctica is so freezing cold that snow never melts in many areas of the continent. The region's average temperature is about  $-49^{\circ}\text{C}$ , making it the coldest climate on Earth!!! In contrast to Arctic's average winter temperature, about  $-34^{\circ}\text{C}$ , getting warmer in the summer.

- South Pole (Antarctica) remains the only place not owned by anyone. There are no histories of native peoples, and since it's governed by the Antarctic treaty, it remains as a resourceful land used for scientific purposes. This is in stark contrast to Arctic, where around 4 million people live in small towns or big cities such as Alaska and Norway.
- Antarctica has an ozone hole that has grown to about 3 times the size of the land mass of the US. Arctic is losing ozone coverage as well. Though there's no actual hole; the "hole" depicts the region that is severely depleted of ozone - a chemical that helps protect the planet from harmful solar radiation. The ozone loss in the Northern Hemisphere is lower than the Southern Hemisphere. This is because the warmer Arctic temperatures limit the formation of the polar stratospheric clouds which are responsible for ozone depletion. However, the temperatures in the stratosphere, high above the Arctic have gradually decreased over the years, resulting in increased ozone loss.





LIONEL HUTZ  
100% ENDORSES  
THIS ARTICLE

Dumb Lawyer Quote # 34  
"I am as sober as a judge" - Henry Fielding

# Quick! Call My Lawyer

## Profile: Freddie Phelps

When I was looking for a 'stupid lawyer joke' for last edition's article, I came across the following: "Q: Why don't sharks eat lawyers? A: Professional courtesy." Cute. It's no secret that lawyers are not held in particularly high regard. So this edition, rather than rant on about some law, I take a look at someone who has brought discredit upon the legal profession, and this week's lucky winner is "Pastor" Fred Phelps.

Freddie is a man on a mission - to rid the world of gays. He is the self declared pastor of his home grown "Church", the Westboro Baptist Church. I had never heard of this guy until Heath Ledger died. He appeared on *A Current Affair*, saying how he was going to picket Ledger's funeral, because he was a "fag enabler." Ledger played a gay cowboy in *Brokeback Mountain*.

Freddie and his flock of 71 sheep are of the opinion that gays are responsible for all the problems in the world. He claims America's general acceptance of homosexual people has resulted in an emergence of sinners of all kinds who have led America down the secular path of destruction. Because the Bible speaks out against homosexuality, anyone who accepts homosexuality is hell-bound. This is the word of Fred Phelps - Amen!

What makes Freddie different from other fag haters are the measures he takes to spread his view. Freddie thinks that the Iraq War, 9/11, Katrina and almost every other disaster in America is God's punishment on America for accepting homosexuals. As a result he crashes the funerals of soldiers who were killed in action in Iraq and Afghanistan, claiming it is a "fag's war." His group holds up banners with tasteful slogans like "AIDS cures fags", "You're going to hell", "God hates fags" and so on. He also pickets the funerals of people who have died from AIDS and people who have been killed in gay bashing crimes. This brings us back to Ledger, where he told an *ACA* reporter he wanted to crash Ledger's funeral because of his role in the film.

His hate list is not just confined to fags, oh no. Anyone who is Roman Catholic ("Gay priests"), Jewish ("Christ killers"), Muslim ("Mohammed was a false prophet") and many, many more are doomed for hell. He now hates Sweden, because they imprisoned a priest for anti-homosexual preaching - see [www.godhatesweden.com](http://www.godhatesweden.com). Essentially, anyone who does not adopt Baptist-Calvinist religious principles is a faggot who is destined to burn in hell. His Church is the only true Church.

Several laws have been passed in the US to stop Phelps from picketing military funerals, Catholic churches, Synagogues and other targets. These have been largely successful, but his hate-preaching has been difficult to counter with Phelps using the First Amendment as a defence. He often takes on his opponents in court and has often been successful.

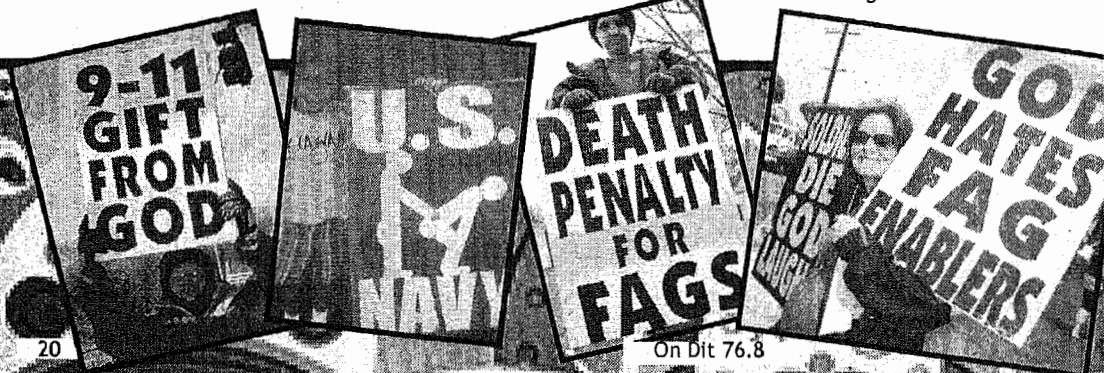
All of Phelps' preaching is based on his interpretation of Scripture. His main web page, [www.godhatesfags.com](http://www.godhatesfags.com), is littered with quotes telling the world why God does indeed hate fags and why God is the USA's terrorist. In fact, he has an "open letter to earthdwellers" which comprises 74 pages of Bible quotations telling us how we are all doomed for hell. The website also has the US flag flying upside down, the sign of a country in distress.

Phelps is an educated man. He has a law degree and his own law firm, Phelps Chartered. All members of this firm are members of the Westboro Baptist Church and most of Phelps' children are aspiring lawyers. Freddie himself has been disbarred, but others continue to practice. He also has a degree in Bible studies. He has, on several occasions, run for political office in the State of Kansas, losing all times. One of Freddie's daughters, Shirley Phelps-Roper, herself a lawyer, is launching a federal court proceedings on laws aimed against the Westboro Baptist Church, claiming they prohibit free speech.

Despite his actions, there is some, albeit scarce, decency to this man. He is a prone believer in civil rights, and before he was disbarred, he took on many civil rights cases successfully representing African Americans who had experienced discrimination. At one time his firm was responsible for over 20% of all civil rights cases in Kansas. He also speaks out against racism, saying that the Scripture only denounces homosexuality not "being black". Nonetheless he still despises Asians, not because they are Asian, but because their religions (Buddhism, Hinduism etc) are "false religions".

Whilst normal people would conclude that picketing funerals of soldiers killed in action and saying America deserved 9/11 is indicative of hate and mental instability, Phelps maintains that he is preaching God's word and that he does his actions out of love. He quotes Leviticus: 19 ("if you love these Sodomites [gays], you've got to warn them that they're going to hell or if you don't you hate your brother and your heart") and says he is warning his homosexual brothers and sisters, not condemning them.

Peter Bosco



# THE FUTURE OF IPODS

Whether they are inventing gravity or inventing iPods, Apple controls the world. With iPods everywhere these days, and growing in their applicability, it is not difficult to envisage the post-apocalyptic wasteland, in which iPods will be called upon for every task, from flushing the dunny to mowing the lawn; Huxley would indeed be proud.

What? You don't know who Huxley is? Well, never fear, enlightenment awaits through iLiterature. After all, with the immense environmental impact of books, with the clear-felling of Amazonian rainforests, extinction of animals whose habitats are callously crushed, the bleaching of Tasmanian waterways, and something that probably causes global warming somehow (because what doesn't these days?), Apple was eventually going to phase them out with mp3s of celebrities reading talking books. I'm looking forward to Ita Buttrose reading *Wuthering Heights*; there's just something about a television personality who needs speech therapy talking about twisted nineteenth century love polygons that I find damn sexy.

With the average iPod now small enough to fit inside a human chest, Apple will be providing heart-attack sufferers with the therapeutic value of music, coupled with the life-restoring convenience of a functioning circulatory system with the iPacemaker. With "beats per minute" now taking on a delightful double meaning that I'm sure you've all recognised, the iPacemaker comes with the following warnings: don't play Pink Floyd's *Money* - the heart wasn't built for seven-eight time; death metal will take on ironic literality via tachycardia, and; Pete Murray will put you right back where you started.

The humble pilot almost doesn't have a job these days: sitting two abreast in the cockpit just in case the autopilot goes balls-up. iFly lessens a pilots' value to society even further. With a combination of USB ports and wireless network doo-dads, iFly can store up to 10GB of navigational data, weather forecasts and mp4s, and is capable of belting out the *Blessed Union of Souls'* forgotten classic *Hey Leonardo* while taking a cabin-load of holiday-making souls all the way from Tullamarine take-off to Tokyo touch-down - except, of course, for take-off and touch-down, during which it must be switched off.

Need a smoothie while you listen to your fave tunes? Collapsible sides and a blade attachment on the rotating keypad are the key components of the iBlender, a compact device which can sing while it's thinning.

Think that pun was disastrously unfunny? Let the upcoming iPun come to the rescue. In addition to categorising songs by genre, artist, album and length, iPun has voice recognition software which monitors your conversation and interrupts to point out every time somebody says something with a double meaning (hence the working name iSmartArse). Also in the works is the iPun18+, which focuses entirely upon dirty double entendres; however, preliminary tests have shown its software to be too sensitive, quipping after 87% of all sentences, with varying degrees of maturity. For example, Apple was embarrassed during testing at a Boy Scout Jamboree, when the iPun18+ vocalised its opinions on the boys' ging gang goolies. Researchers are trying to detune the programming, so that benign words like "do," "in," "come" and "her forbidden attic" don't trigger immediate, immature responses.

It was probably not surprising that, in the end, Apple would literally reinvent the wheel. The iWheel is a regulation caveman-type wheel, playing rock 'n' roll (my iPun just said "as opposed to being a rock which rolls" and I threw it against the wall, thereby breaking it into tiny bits), and likely to be sat upon or stolen within three months, in traditional iPod fashion.

The iAphragm is a delightful addition to any steamy bedroom scene - the atmosphere of romantic music and the safety of contraception, all in one handy device. Groove to the seductive tones of Barry White, while your partner's squirt of Barry White is kept out of your forbidden attic. Be turned on by the sultry sounds of Hilary Duff without risk of finishing up the duff. Download fake orgasm sounds to fool your partner into thinking he is still able to satisfy your urges, while you lie back and dream about the iBrator you'll use once he's left.

One of the pearls of wisdom from Kevin Rudd's little summit was the decision that Australia would develop a bionic eye by 2020; since Cate Blanchett's endorsement guarantees our scientists' success in this venture, Apple is interested in investing,

and eventually fusing the invention with an mp3 player to provide former cyclopes with a neurologically convenient source of music. Of course, their choice of name, the iEye, has amused some, but angered the depth-perceptionally challenged, who have no intention of replacing their eyepatches with another pirate reference.

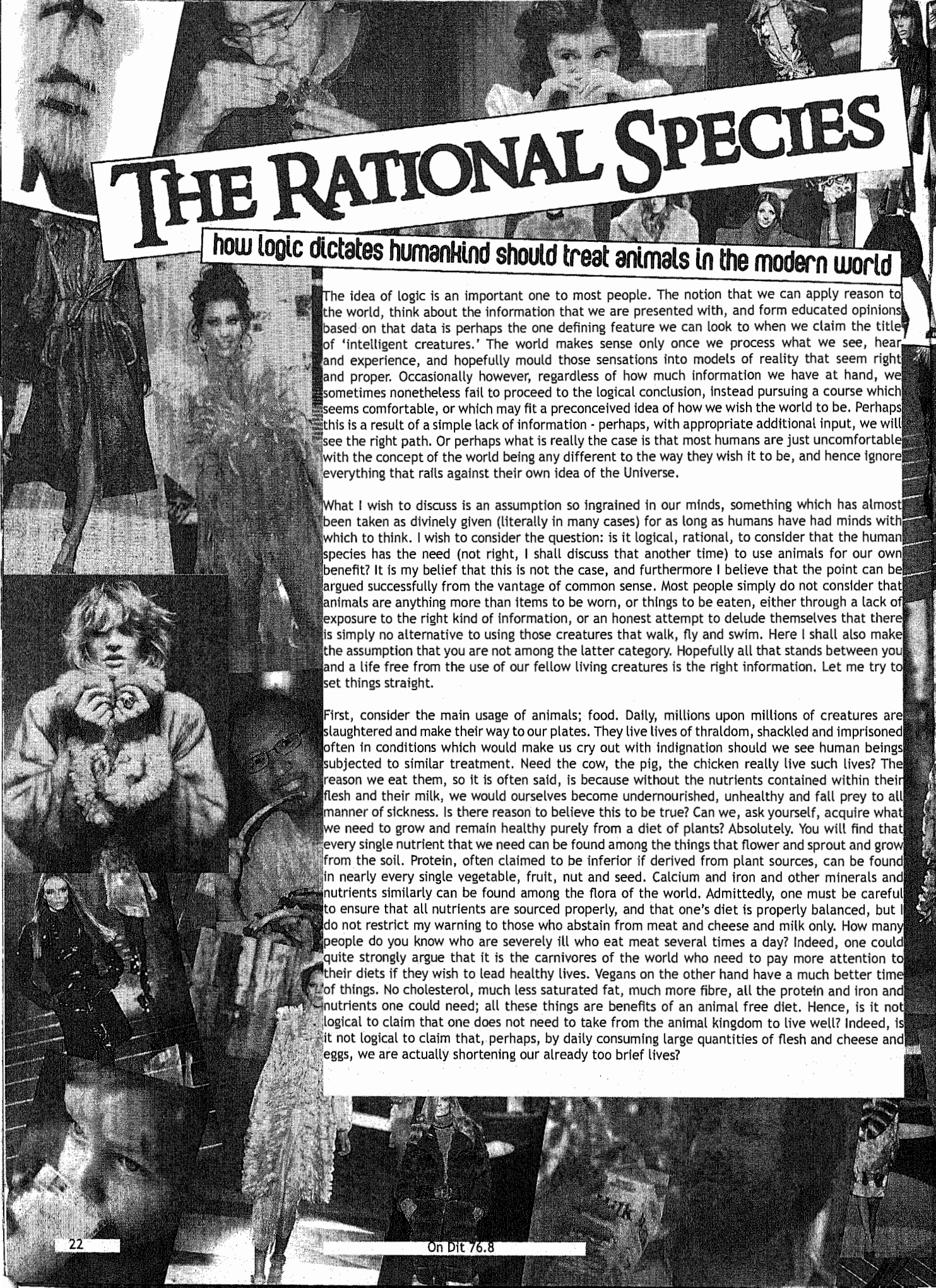
Ever wanted to slow-cook a nice juicy steak on the train while heading to one of those fancy universities with a train service? Well, perhaps you could use an iPod fused with a stove, which plays the hottest tunes while it heats those chunks of cow. Unfortunately, Apple isn't making one of those.

Apple's ultimate development is undoubtedly this last one, an exquisite combination of the two greatest inventions in musical history: the mp3 player and the harmonica. Dubbed the iHarp, it is the greatest marriage of technologies since unsliced bread and the knife. Of course, the benefits of having backing music integrated into your instrument are obvious, regardless of what "musical experts" think will happen to the harmonica's sonic quality. Apple considered integrating other instruments with iPods, including the iBassoon, the iClavichord, the iKelele and the iTriangle, but without the innate portability offered by the harmonica, these were doomed to failure.

It is only a matter of time before Apple controls the world. The QWERTY keyboard will be replaced with circular touchpads on all personal computers by 2025. The United States will have its first iPod president before its first female one. iPodia will be declared an independent nation by 2062. They will invade France two years later, and France will surrender more quickly than usual. World War Three will begin, but the iPods will lose after six months, when all of its infantry spontaneously succumb to planned obsolescence - yes, planned obsolescence is not a blatant scam by Apple to rob us all of money, it's a contingency to stop nuclear war. Thank you, Apple, lead us into a new era of prosperity.

Tarrant Falcke

*\*\*Eds - Many thanks to our friends at Lot's Wife (Monash University's student newspaper) and Engineering student Tarrant Falcke for this hilarious article.*



# THE RATIONAL SPECIES

how logic dictates humankind should treat animals in the modern world

The idea of logic is an important one to most people. The notion that we can apply reason to the world, think about the information that we are presented with, and form educated opinions based on that data is perhaps the one defining feature we can look to when we claim the title of 'intelligent creatures.' The world makes sense only once we process what we see, hear and experience, and hopefully mould those sensations into models of reality that seem right and proper. Occasionally however, regardless of how much information we have at hand, we sometimes nonetheless fail to proceed to the logical conclusion, instead pursuing a course which seems comfortable, or which may fit a preconceived idea of how we wish the world to be. Perhaps this is a result of a simple lack of information - perhaps, with appropriate additional input, we will see the right path. Or perhaps what is really the case is that most humans are just uncomfortable with the concept of the world being any different to the way they wish it to be, and hence ignore everything that rails against their own idea of the Universe.

What I wish to discuss is an assumption so ingrained in our minds, something which has almost been taken as divinely given (literally in many cases) for as long as humans have had minds with which to think. I wish to consider the question: is it logical, rational, to consider that the human species has the need (not right, I shall discuss that another time) to use animals for our own benefit? It is my belief that this is not the case, and furthermore I believe that the point can be argued successfully from the vantage of common sense. Most people simply do not consider that animals are anything more than items to be worn, or things to be eaten, either through a lack of exposure to the right kind of information, or an honest attempt to delude themselves that there is simply no alternative to using those creatures that walk, fly and swim. Here I shall also make the assumption that you are not among the latter category. Hopefully all that stands between you and a life free from the use of our fellow living creatures is the right information. Let me try to set things straight.

First, consider the main usage of animals; food. Daily, millions upon millions of creatures are slaughtered and make their way to our plates. They live lives of thralldom, shackled and imprisoned often in conditions which would make us cry out with indignation should we see human beings subjected to similar treatment. Need the cow, the pig, the chicken really live such lives? The reason we eat them, so it is often said, is because without the nutrients contained within their flesh and their milk, we would ourselves become undernourished, unhealthy and fall prey to all manner of sickness. Is there reason to believe this to be true? Can we, ask yourself, acquire what we need to grow and remain healthy purely from a diet of plants? Absolutely. You will find that every single nutrient that we need can be found among the things that flower and sprout and grow from the soil. Protein, often claimed to be inferior if derived from plant sources, can be found in nearly every single vegetable, fruit, nut and seed. Calcium and iron and other minerals and nutrients similarly can be found among the flora of the world. Admittedly, one must be careful to ensure that all nutrients are sourced properly, and that one's diet is properly balanced, but I do not restrict my warning to those who abstain from meat and cheese and milk only. How many people do you know who are severely ill who eat meat several times a day? Indeed, one could quite strongly argue that it is the carnivores of the world who need to pay more attention to their diets if they wish to lead healthy lives. Vegans on the other hand have a much better time of things. No cholesterol, much less saturated fat, much more fibre, all the protein and iron and nutrients one could need; all these things are benefits of an animal free diet. Hence, is it not logical to claim that one does not need to take from the animal kingdom to live well? Indeed, is it not logical to claim that, perhaps, by daily consuming large quantities of flesh and cheese and eggs, we are actually shortening our already too brief lives?



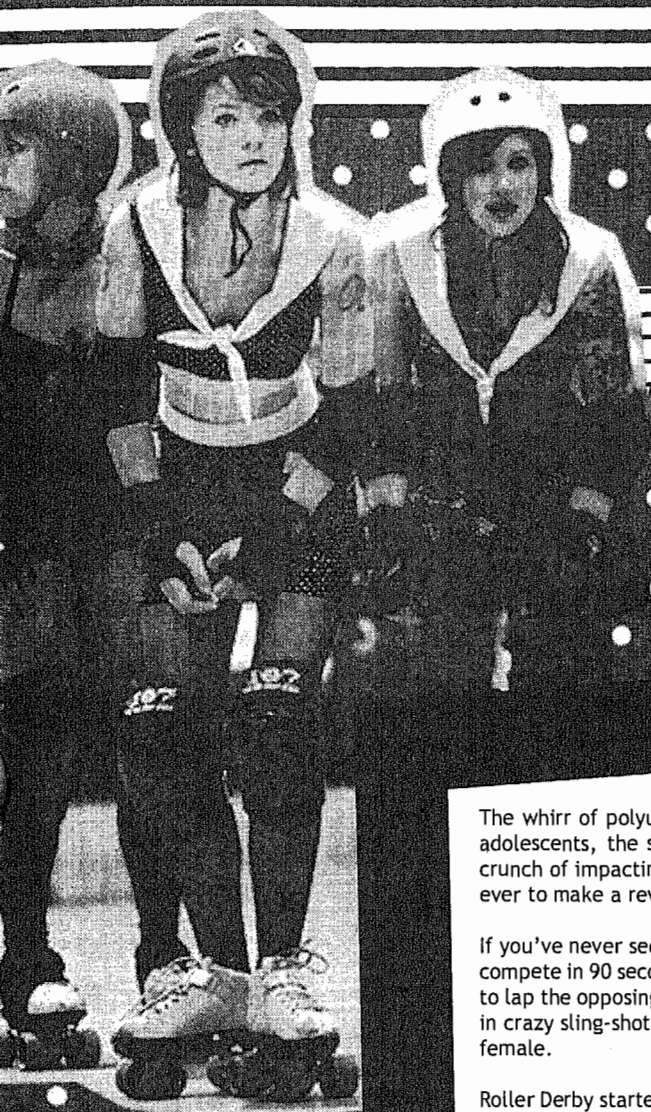
Next to the consumption of that which is stripped from the bones of the farmyard creature, adorning ourselves with their skins and other products is the biggest way in which we wrong the natural world. Leather, wool, silk, feathers and more are thrown together in varied ways for myriad purposes to make our lives comfortable. Clothes which fetch thousands of dollars make use of furs and skins, and down, which costs perhaps a few cents, is used to stuff our pillows and sheets. We find bugs ground up to make shellac, and animal byproducts in material as unlikely as cement. Do we really *need* to call upon animals to provide these things? Would we honestly freeze to death, walk naked through the streets, have our cars stop running and our houses collapse around our ears if we were to withdraw the knife from the sheep's neck? Once upon a time, in a world which is distant from the one in which we live by many years, perhaps this might have been the case. But we no longer live in tents made of buckskin, nor do we need to draw tightly our fur clothes on a cold winter night. The world we find ourselves in is a marvellous place, and will be marvellous without the suffering and death which results from our misplaced belief that it is still necessary to use animals as if they were building blocks, or some kind of raw material. We live in a synthetic age, but also an age in which we should be able to see more clearly than ever that there are other sources to be utilised in nature. Shouldn't we then turn to the cotton gin as opposed to the shearing shed, and replace the tanned hide with something that didn't suffer to cover our own hides?

I have neglected to provide much fact in my above argument. Instead, I have chosen to argue based on logic and reason, and trust that you have the ability to seek out answers for yourselves. Something is no less true simply because it has not been fully illuminated. I urge you to think about what I have said, to ask yourself whether there is any merit in what I say. Be critical, question every point and every sentence. But also be critical about what you have been told by others, and about what you have to date thought to be true about the world. The most important opinion is your own, and it should be formed by unbiased information and by reflection upon what is and isn't true. If you take nothing else away from having read this article, I dearly hope that you will at least now be aware that we no longer *need* to prey upon the creatures with which we hurtle through space on this tiny ball of rock. It's a choice we make. Choose wisely.

Wade Shiell  
President, Adelaide University Vegan Society

The Adelaide University Vegan Society is a group dedicated to educating people about the idea that we can live in a cruelty-free world if we only decide we want to. If you're interested in discussing the ideas presented above, would like more information about veganism and animal rights, or would like to know more about the society, email [wade.shiell@student.adelaide.edu.au](mailto:wade.shiell@student.adelaide.edu.au)





# Kick out the Jams!

## ROLLER DERBY

WAYVILLE SHOWGROUNDS, SATURDAY JULY 26TH

The whirr of polyurethane wheels on cement, the hollering of excited children and drunken adolescents, the smell of beer and hot chips, the flash of brightly coloured costumes, the crunch of impacting female bodies. Welcome to Roller Derby, quite possibly the coolest thing ever to make a revival.

If you've never seen roller derby, it is essentially a sport in which two teams of roller skaters compete in 90 second periods called 'Jams' to score points by taking turns to try one-at-a-time to lap the opposing team whilst their teammates attempt to defend and propel them onwards in crazy sling-shot manoeuvres, over the course of two thirty-minute halves. Oh, and it's all female.

Roller Derby started in the 1920s, regained popularity in the '70s and has enjoyed a grass-roots revival of late all across the world. The Australian Roller Derby Association has been organising games for some time, South Australia competing in the 'Skate of Origin' competition last year. South Australia has only two teams at the moment, and competition is fierce but friendly, the two teams combining forces to represent SA in the national competition.

What I saw that Saturday night excited me more than any sport I've witnessed to-date (bar perhaps sumo or curling). We entered the Jubilee Pavilion and to my surprise the room was packed! Stainless steel bleachers were erected in a wide oval around the track, marked out in red tape without any sort of protective fencing. Custom hotrods flanked the room, which also featured hot and cold food and a fully licensed bar with reasonably priced drinks (Dr Tim's @ \$6, spirits/mixer cans @ \$10) considering the venue and current taxes, along with various merchandise stands. We were quickly greeted by a ginger-haired Roller Girl in a red/black/leopard print outfit who invited us to sit on the marked outer ring of the track, so that we might be lucky enough to be crashed into, an invitation we gladly accepted.

Having dragged several friends along, and bumping into more once inside (everyone loves Roller Derby), my friend Tess asked me who we were barracking for. A little unsure, having just seen the flyer mere days earlier, I figured we would be more than happy to watch the spectacle unfold as gleeful fence-sitters. However, upon spotting the sailor costumes of The Salty Dolls I knew exactly where my newfound loyalty lay. One of the greatest things about this new grassroots Roller Derby movement is the camp nature of the whole affair. The teams all wear bawdy yet cute uniforms and sport equally kitschy Derby names, including Rollin' Dynamite, ZZ Don't Stop, Velvet Thunderground, Candy De La Ghetto and Barrelhouse Bessy.

IF YOU CAN'T  
PLAY NICE  
PLAY  
ROLLER  
DERBY

# Kick out the Jams!

First out in an introductory lap, to the thumping tune of RATM's 'Renegades of Funk', was the aforementioned Salty Dolls, dressed in navy and white sailor uniforms, complete with hats and some very short skirts. A few laps and I'd found my favourite in a speedy blonde dubbed Violet Krumble. Next out was the flight-hostess themed Mile Die Club, garbed in red and black with leopard print flight attendant hats, and carrying some suspiciously stable drinks trays. The teams have a brief slow-motion demonstration lap to give the crowd some idea of what was going on, and then it was all-hands-on-deck for the first bout.

What followed was sheer athletic chaos. Derby Girls raced and shunted for Lead Jammer, weaving between one another with a combination of finesse and roughhousing. There were numerous tumbles where half the pack would crash over one another, and a Jammer would soar ahead around the mess. Collisions would tumble into the crowd now and again, and every so often one skater would grab a team-mate and slingshot her past the pack. It was fast, frantic and utterly riveting. Soon we were guzzling beer and hotdogs and screaming out in joy as our favourites lapped the opposition, the crowd roaring even louder when the pack when down in a pile of crunching bodies. Despite the aggression of such a fast paced contact sport, all the girls seemed close and friendly to one another and it seemed all in good fun, the Salty Dolls beating the Mile Die Club by a mere handful of points.

With an audience made up of parents and children, punks and trendies, young and old (I saw a group of three pensioners sitting avidly on the track-line in wheelchairs), Roller Derby really is an awesomely camp and fun, fast-paced contact sport that can be enjoyed by anyone. I'm off to buy some roller skates.

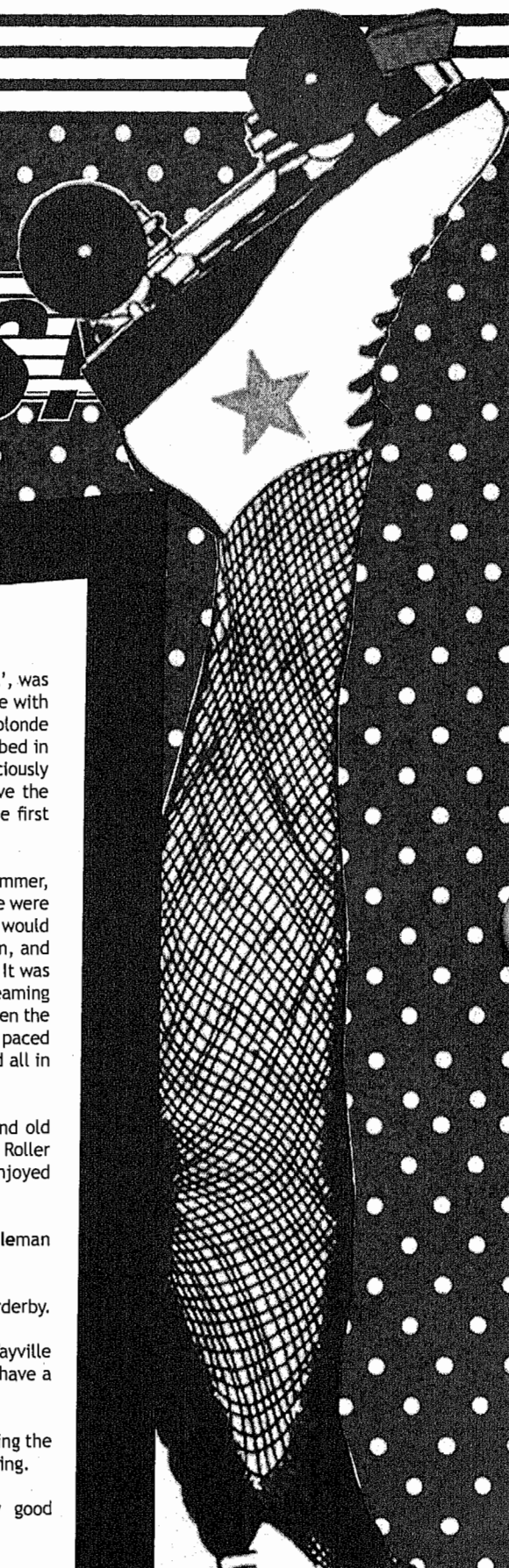
Vincent Coleman

Check out the Adelaide Roller Derby Inc. Myspace at:  
<http://www.myspace.com/adelaiderollerderby>.

The second of three matches is to be played on August 16th @ Jubilee Pavilion, Wayville Showgrounds. Entry is \$10, Doors open 6pm. Feel free to dust off your skates and have a whizz-around too!

Many thanks to Jess @ <http://www.jess.vividcolour.com.au/wordpress/>, for supplying the awesome pictures from the night. Check out her photography Blog, it's quite stunning.

Also, <http://entertainment.howstuffworks.com/roller-derby4.htm> has a pretty good guide (pictures!) as to just how Roller Derby is played.







During the making of film *Broken Hill*, our Pitch bitch; Claire E. Knight managed to catch up with some Hollywood locals... *Napoleon Dynamite*... *Spy Kids*... ring any bells?

## ★ CHRIS WYATT ★

When you think of a 'hollywood producer', the mind wanders to those personified in shows like *Entourage*... the slick, sharp, uber ambitious 'suit' with no personality, impeccable dental work and a 'cell' permanently glued to their ear. So when chubby, bubbly Chris Wyatt with his mane of curly blonde hair, Australian sunburn and daggy T-shirt introduced himself to me, I was slightly taken aback. Hey, I don't even think the dude was wearing shoes.

Despite his appearances, Chris is becoming a bit of a big deal in the US movie world, with credits such as *Napoleon Dynamite*, *Coyote* and *Beneath* to his name. I asked him about his involvement in what was to be one of the most widely known (and quoted!) cult films of our generation.

"[*Napoleon Dynamite*] was always a low budget film. I went to uni with the writer/director. We always knew it was going to be a special film, but we weren't sure... it's the kind of humour that certain people don't get."

Well here in Australia, we certainly caught onto the joke. I tell Chris of the myriad of 'Vote for Pedro' T Shirts and abundant capability of anyone under the age of 30, give or take, to spout quotes like "Tina! Eat some ham!" and "Gosh! Worst day of my life what do you think?" To this, he modestly responds, "It was very well appreciated... but just as many people come up to me and tell me how much they hate as people tell me how good it is... and those who don't say anything, I can see their seething anger. We made it for less than half a million dollars and we were really honoured that people got the joke and liked it."

Before the success that came with *Napoleon*, Deb, Tina, Pedro and friends, Chris was a hardcore sci-fi computer geek. "I had a series of podcasts

... it was called youth radio television. A very confusing name because it wasn't on radio or television. It was online. Exclusively online" he adds with a wink.

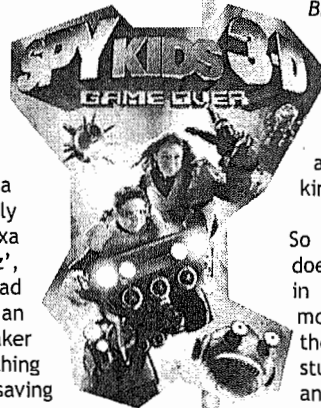
"I was a journalist for a magazine called *Cinescape* which was a sci-fi, fantasy and horror... I interviewed Haley Joel Osmond once" Chris announces

when talk turns to child stars such as Vega, with whom he is working with in Australia.

And our sunburnt country? What sort of a reaction has the *Broken Hill* producer met with here? "I think generally, everyone was very welcoming and very nice. No one was very critical at all." Chris remarks. "I mean, we had a few notes because in the first draft of the script, everyone sort of walked on their hands and waved their feet in the air. Because that's what we assumed. Because, well, you're on the bottom right? No, everybody from the US loves Australia. They love movies about Australia; they talk about going here... Americans love Christmas, mom, apple pie... and Australia. It's fact. Do you know what Outback Steakhouse is? We have a whole chain of restraints devoted to simulating the experience of going to Australia."

## ★ ALEXA VEGA ★

Did you ever watch *Spy Kids*, the series of sci-fi kid's films with Antonio Banderas, Alan Cummings and Teri Hatcher... the films that were so cool you even got 3D glasses with one of them? Well, as a young fan I was totally psyched to meet Alexa Vega, aka 'Carmen Cortez', the feisty, Latino redhead who can roundhouse kick an alien right in the babymaker whilst dodging fire breathing dragons and ultimately; saving the world. She's now a grown up nineteen-year-old and since *Spy Kids* has gone on to star on Broadway and on US TV.



"Since *Spy Kids*, apart from *Broken Hill* it's just been a lot of TV and I went and did a play in New York... I did *Hairspray*." Alexa had never done theatre before and admits it was nerve racking. "I had no idea what to expect. The theatre world is so completely different than the movie world... there's a little bit more ego", she adds with a laugh, "I feel like people on Broadway have something they want to prove to everybody. I don't know if it was just me coming from a film world but it was a little difficult to adapt. There are some divas in the theatre world."

In her Broadway debut she played Penny Pingleton, "the insane best friend", also portrayed by Amanda Bynes in the film

adaptation. "I've known Amanda for a couple of years now and she actually came out to see the show. It was really weird because the premiere of the movie hairspray was actually the next week so I felt kind of awkward on stage as I'm watching her in the audience... like woaah this is weird." I ask Alexa if she considered auditioning for the film. "I didn't even know they were making a movie until I did the show! Bad timing hey? Ah she did great."

Alexa's down to earth demeanour extends to her opinion of the industry and her previous work. "I'd also done some daughter roles, the kind that people don't really care about. You know, when you watch a movie and there's like a kid in the movie, you don't really pay too much attention, then they have a couple lines then they go away and the movie's about something else." she says of most of her TV work, as Chris adds "That's how I felt about sixth sense, I'm like, its good except for the kid."

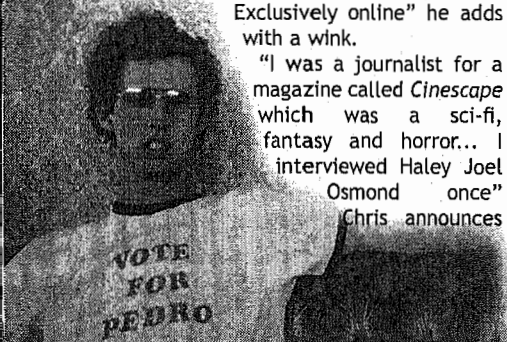
Alexa, like her producer, is unassuming in character and willing to talk about anything. She tells me of her latest film project before *Broken Hill*; *Repo*, a futuristic sci-fi opera. "It really came about from me singing on Broadway" she admits. "It's a super crazy idea, it's like *Phantom of the Opera* meets *Rocky Horror Picture Show* and they were hoping to have that kind of *Blade Runner* feel."

So with such a musical background, does she get to rock the mic right in *Broken Hill*? "I play piano in the movie, but not well, I fake playing the piano. For *Spy Kids* I did some stuff, but it was more of a joke than anything real. In *Repo* the whole film is done in song. Which was lots of fun, we were able to have Sarah Brightman come in and do some stuff with us, and lots of other talented people."

Speaking of talent, this is one girl who's got plenty. Whilst it can be difficult to breakaway from that 'kids film' niche, Alexa is giving it a red hot go, proving that she's more than a child star. So, is there anything else she's keen to clear up while I've got her?

"Oh because of vegemite, people think my name is pronounced 'vegga'. Haha. It's vay-gal"

Keep a look out for *Broken Hill*, also starring Adelaide kid Luke O'Laughlin (*Chuck Finn*, Former Child Stars) and Rhys Wakefield (*Home and Away*, *The Black Balloon*).



# Television: Midnight Amusings



It's the witching hour on Sunday night and my mind is spinning; I can barely concentrate on anything because everything in the room has taken on a disturbingly profound meaning. The other scoundrels in the room are quiet as mice as we're all united in enjoying the numbing warmth of the television and the atmosphere of the murky living room. While I'm trying my best not to sound too much like an unwanted party guest or a "Lets just ignore him" gonzo blogger; this dear friends was the state in which I fleetingly discovered an absolute gem of a program.

Airing in this graveyard shift on the Seven network; *It's Always Sunny in Philadelphia* is a situational comedy that breaks no conventions (whatsoever) when described in one line:

"Four friends in their late 20s who run an unsuccessful Irish bar, Paddy's Pub, in South Philadelphia".

If I'd read this first I would've just gone to bed. I mean, the bar didn't even have an interesting name. I would've probably given up purely just because the complete lack of thought put into the name of the pub... "Paddy's Pub"... it's just infuriating.

Anyways, had I indeed gone to bed, I would've made a huge mistake. As it turns out, *It's Always Sunny in Philadelphia* is, for my best guess given the situation - incredible. I wasn't even sure if it was a dream or a real show until I Googled it and found the Wikipedia entry.

An excerpt from this page follows:

"The series deals with a variety of controversial topics, including abortion, gun control, physical disabilities, racism, sexism, religion, the Israeli/Palestinian situation, terrorism, transsexuality, slavery, incest, sexual harassment in education, the homeless, statutory rape, drug addiction, pedophilia, child abuse, mental illness, gay rights, prostitution and Nazis."

Whoa, hold on a minute.

So, I'm watching the episode and seeing the obvious sitcom character archetypes; there's a George and a Jerry, and an Elaine... etc. But with *It's Always Sunny in Philadelphia* it all just comes together to be this 'indie-masterpiece' where every line and action has been meticulously executed to keep the flimsy basic concept afloat. Now, I must confess/clarify - I've not seen a single episode since, but as soon as I track it down on DVD...

Now, if this rambling hasn't sold you, I have an ace in the hole. For some reason, Danny DeVito plays the father of two of the good-looking/not tiny and Italian/20-somethings, which is really badass. So, even if it is for a mismatched Hollywood stalwart appearing in a youthful indie sitcom for no reason, give *It's Always Sunny in Philadelphia* a shot. It deserves it.

NOTE: Ok, so it wasn't the witching hour.... *It's Always Sunny in Philadelphia* airs on Seven at 11:00 on Sunday evenings.

Sammy Boy



**ELLI (LEFT)** BELIEVES HER GREATEST WEAKNESS IS THAT SHE TAKES THINGS TOO PERSONALLY, ESPECIALLY WHEN THEY COMMENT ON HER APPEARANCE, SO IF YOU'RE READING THIS, ELLI'S NEMESIS, JUST TELL HER THAT HER BUM LOOKS BIG IN THOSE JEANS. **MIRIANA (RIGHT)** THINKS THAT THE GREATEST NEMESIS OF RECENT TIMES WOULD HAVE TO BE HEATH LEDGER'S JOKER AND CHRISTIAN BALE'S BATMAN AND SHE ALSO THINKS HER GREATEST WEAKNESS IS THAT SHE CARES TOO MUCH ABOUT WHAT OTHERS THINK OF HER. BOTH GIRLS USE SARCASM AND GUILT TRIPS TO VERBALLY DEFEAT THEIR ENEMIES AND TO GET EXACTLY WHAT THEY WANT.

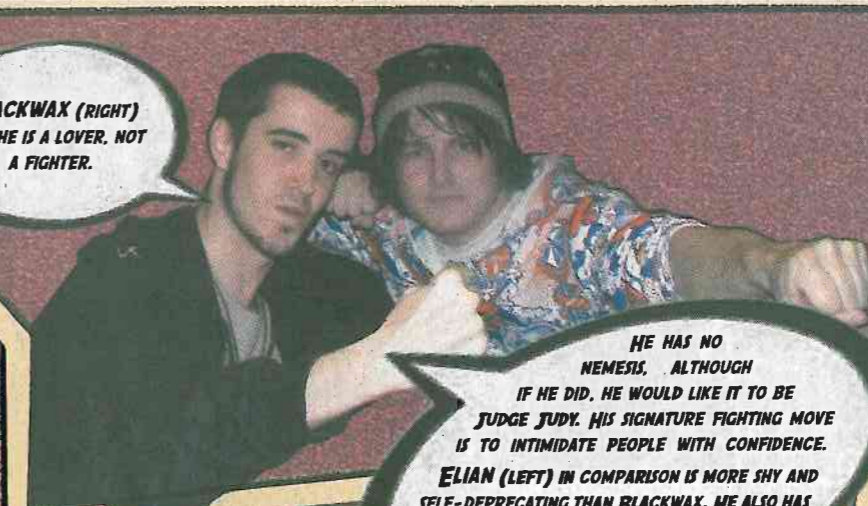


"YOU ONE SOCIETY ABOUT TEN YEARS! THAT'S THE SENTENCE JUDGES ARE HANDING OUT THESE DAYS FOR YOUR CRIMES!"

THE BATMAN!



**BLACKWAX (RIGHT)** SAYS HE IS A LOVER, NOT A FIGHTER.



HE HAS NO NEMESIS, ALTHOUGH IF HE DID, HE WOULD LIKE IT TO BE JUDGE JUDY. HIS SIGNATURE FIGHTING MOVE IS TO INTIMIDATE PEOPLE WITH CONFIDENCE. **ELIAN (LEFT)** IN COMPARISON IS MORE SHY AND SELF-DEPRECATING THAN BLACKWAX. HE ALSO HAS AN AVERSION TO FIGHTING, PREFERRING TO STUN PEOPLE INTO INDIFFERENCE WITH HIS RAZOR SHARP WHIT.



... BUT, JUDGING BY APPEARANCES, THE PLACE IS DESERTED.

EH?

AH



**MILLIE** JUST CANNOT TELL A LIE BECAUSE HER CHEEKS GO WAY TOO RED.

BUT HER GREATEST WEAKNESSES ARE FOR CHARMING YOUNG MEN WITH MUSCULAR ARMS AND NOT BEING ABLE TO ANSWER QUESTIONS ACCURATELY OR CREATIVELY WHEN PUT ON THE SPOT. SHE BELIEVES THAT THE GREATEST, THE MOST EVIL AND THE SLIMIEST CHARACTER EVER CREATED BY WALT DISNEY WAS URSULA FROM 'THE LITTLE MERMAID' AND WHEN SHE FINDS HERSELF IN A FIGHT THE ONLY RESPONSE SHE HAS IS A PATHETICALLY WEAK PUNCH WHICH HURTS HER MORE THAN IT HURTS HER OPPONENT.



...ARMY DEERTERS... PROFESSIONAL MUSCLE... WILLING TO DO ANYTHING FOR A PRICE...

**ANDY'S** MANTRA IS FLIGHT NOT FIGHT. HE'S A LITTLE OUT OF PRACTICE SO IF HE FOUND HIMSELF IN A STICKY SITUATION WITH HIS NEMESIS HE WOULD PROBABLY BE A SNEAKY SQUIRREL AND DISCRETELY SLIP AWAY. THAT NEMESIS IS DAVID KOCH FROM THE SUNRISE PROGRAM BECAUSE ANDY IS SUSPICIOUS OF BALD MEN IN GENERAL. ANDY'S SIGNATURE FIGHTING MOVE IS THE LITTLE KNOWN SNAPPING-GUITAR-STRING-IN-THE-EYE MOVE, THAT HE LEARNT AT HIS WEEKLY WIN CHUNG CLASS.



A COLD THAT PRODUCES A SKIN RASH? I WAS AFRAID OF THIS...

# VOX POP

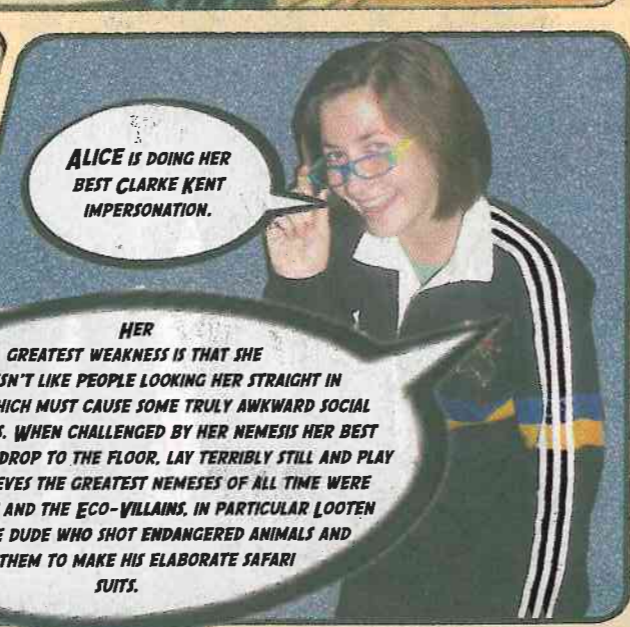
BRINGS OUT THE GOOD AND EVIL IN EVERYONE



...IN OTHER WORDS... FILTH!

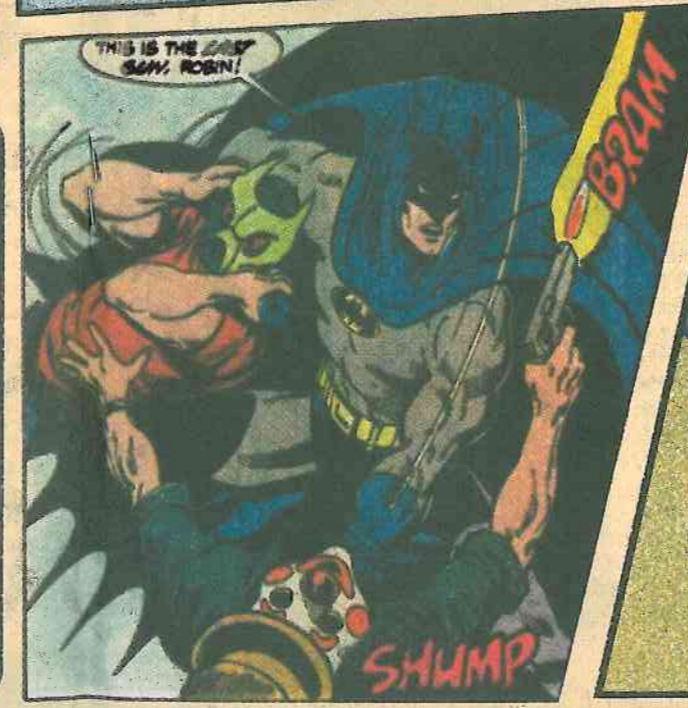
DO YOURSELF A FAVOR, SONNY! PUT IT DOWN!

NOT WHILE I'M BREASTING!



**ALICE** IS DOING HER BEST CLARKE KENT IMPERSONATION.

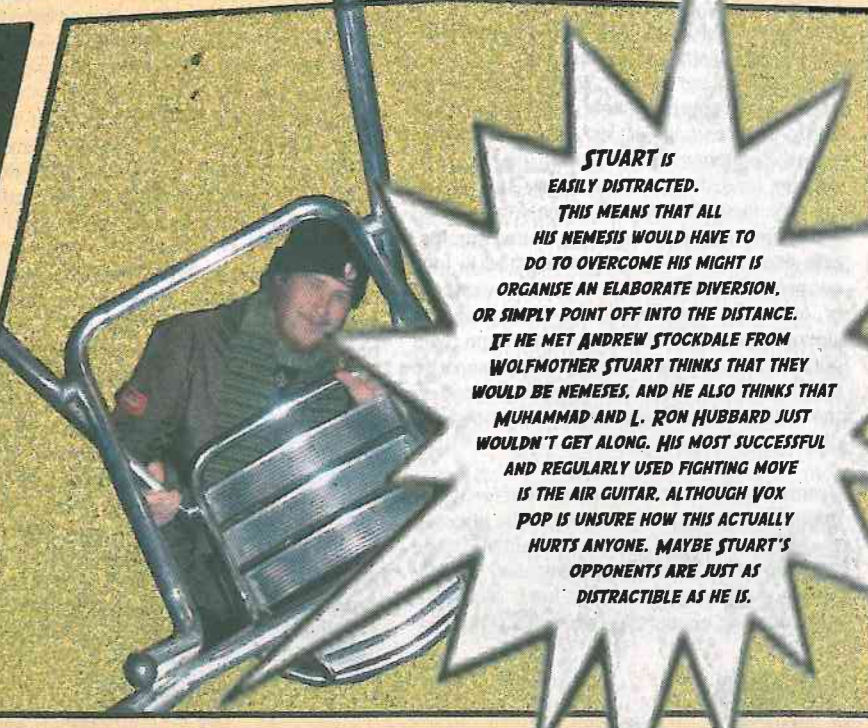
HER GREATEST WEAKNESS IS THAT SHE DOESN'T LIKE PEOPLE LOOKING HER STRAIGHT IN THE EYE, WHICH MUST CAUSE SOME TRULY AWKWARD SOCIAL INTERACTIONS. WHEN CHALLENGED BY HER NEMESIS HER BEST STRATEGY IS TO DROP TO THE FLOOR, LAY TERRIBLY STILL AND PLAY DEAD. SHE BELIEVES THE GREATEST NEMESIS OF ALL TIME WERE CAPTAIN PLANET AND THE ECO-VILLAINS, IN PARTICULAR LOOTEN PLUNDER, THE DUDE WHO SHOT ENDANGERED ANIMALS AND USED THEM TO MAKE HIS ELABORATE SAFARI SUITS.



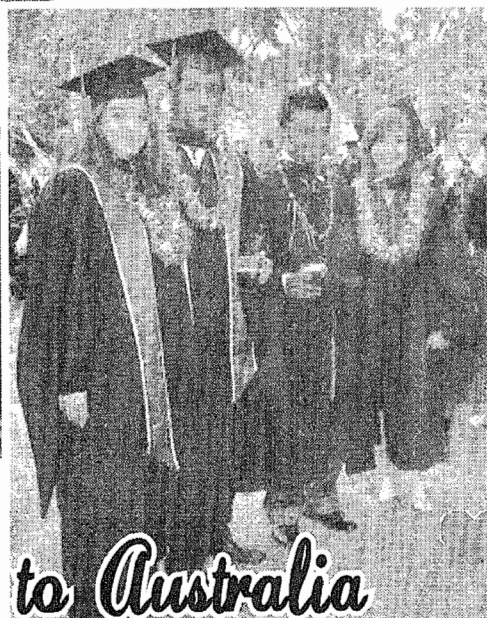
THIS IS THE BEST GUY, ROBIN!

BRAM

SHUMP



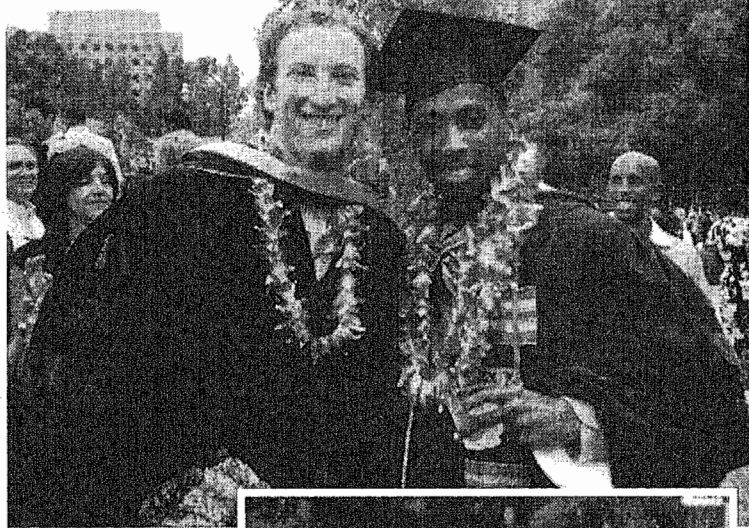
**STUART** IS EASILY DISTRACTED. THIS MEANS THAT ALL HIS NEMESIS WOULD HAVE TO DO TO OVERCOME HIS MIGHT IS ORGANISE AN ELABORATE DIVERSION, OR SIMPLY POINT OFF INTO THE DISTANCE. IF HE MET ANDREW STOCKDALE FROM WOLFMOOTHER STUART THINKS THAT THEY WOULD BE NEMESIS, AND HE ALSO THINKS THAT MUHAMMAD AND L. RON HUBBARD JUST WOULDN'T GET ALONG. HIS MOST SUCCESSFUL AND REGULARLY USED FIGHTING MOVE IS THE AIR GUITAR, ALTHOUGH VOX POP IS UNSURE HOW THIS ACTUALLY HURTS ANYONE. MAYBE STUART'S OPPONENTS ARE JUST AS DISTRACTIBLE AS HE IS.



# California Love: Campus Fashions from LA to Australia

Dearly beloved University of Adelaide fashion friends, have you ever wondered what it would be like to travel abroad to another campus and check out their fashions? If you have you need look no further, as our guest University of Adelaide student abroad, Nicole Lidis, has provided us with the low-down on UCLA campus fashions. That's right, the heart of California brings forth some fashion misnomers that you might not believe...

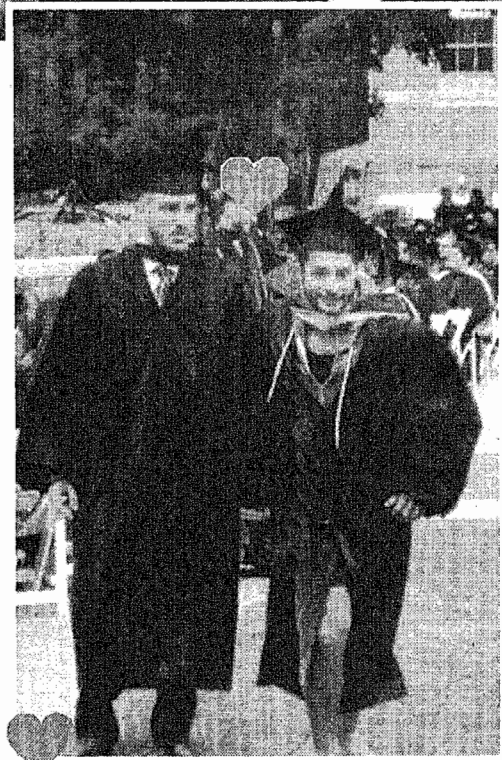
by guest contributor Nicole Lidis



Southern California. To the average American, these two words characterize sandy beaches, wide open coastlines, Hollywood, and the laid-back, relaxed lifestyle. Well, this is the way it is, if you ignore the Los Angeles traffic! But putting this aside, after coming to domicile myself in southern California to discover just what the hype was all about, I found myself in a city very Australian in its weather and stunning beaches. The individual style and diversity of the city, however, is something so unique, that I have never experienced anything like it. The University of California, Los Angeles, as well as presenting a new challenge, also has one of the most diverse (and difficult) schools of law in the country. I know what you're thinking - stuffed shirts, preppy, polo playing, Shiraz-sipping, brie expert students, only interested in long conversations about the intricate workings of American economics and discussing the current policies of President Bush...hmm, well perhaps this was just me! But what a surprise I had awaiting - the fashions on-campus as the UCLA School of Law truly represented this diverse and relaxed city!

dress their individuality, political aspirations, and cultural pride, and they did so with much confidence! I actually felt conservative in my "old favourite" jeans and tank! Why didn't I have any fancy, catch-cries of our Australian politics embroidered on the back of my jacket? "A Change We Can Believe In" - uttered by Senator Obama's most faithful - was a regular on the tees and jackets of the UCLA School of Law students and just one of the many examples I saw of political enthusiasm at its best.

Another significant point about Los Angeles is the multiculturalism it celebrates. There is a significant population of Mexican Americans because of the proximity of the city to the Mexican border, and the city has happily embraced this wonderful culture, and as a result it is normal to see signage in both English and Spanish. The city is further made up of a myriad of foreign migrants, and perhaps a quarter of all those studying at the UCLA School of Law were the second or third generation of this. This appeared often in the fashions of the students, as people often combined western fashion with a cultural splash. A particularly beautiful



# Fashion

with Jenifer Varzaly



## Fashion...Help Me!

Discussion with some of the wonderful *On Dit* fashion readers always helps to inspire a little advice for those lost in the fashion abyss that is our modern world. This issue's advice is motivated by those of you who are not confident with your body shape or size but still want to look excellent. The answer simply is that everyone can look great - size or shape does not matter; it is all about dressing for your body. Thus, your glamorous look is only a few steps away...

**Tip #1** - You should always dress for your current body size and shape. Don't put off dressing yourself well because you are waiting for your body to change size, for you to lose weight, or (especially for boys) for you to add muscle. Also, don't sit back and wait for the time to be 'right' either, or you may never indulge in the best current fashions. Whatever body weight, shape, or size you have now is completely fine; you just need to dress in the best way to flatter your current curves. That does not mean missing out on any fashions or limiting yourself to a boring wardrobe, it just means believing in yourself enough to find the right fit and cut to suit you. It always helps to shop with a close relative or friend who will give you honest advice, or if you don't feel confident to do this you can always call up a fashion adviser or personal shopper to help you. For example, Westfield has been providing style consultants over the last few seasons to shoppers and David Jones is usually a good place to start if you want to receive useful advice from well-trained sales staff.

**Tip #2** - You should focus on fit and not size when you are creating an outfit or when you are out shopping for the latest trends. Don't look at the size number on the tag and take it as gospel, you need to consider a range of different sizes to see what fits you best and flatters your figure. Every brand is a slightly different size and cut, so you need to see what works best for you. A good Australian brand example is *Bardot*; girls always need to go one or even two sizes up in these jeans due to the slim cut. It's nothing to feel bad about at all, it would be much worse to squeeze yourself into jeans that are way too tight and be known as 'the chick with the muffin top'. It does take great patience to find the right fit sometimes, but when you get it, your hours of labour will be well worth it - because you will look phenomenal. Have faith, the perfect fit is out there for those of you that persevere.

Jenifer Varzaly

Chinese-American in one of my classes often had earrings, tees, belts and various other accessories with golden trim, Chinese symbology, and English slogans in Chinese text. One of my professors, an elegant and confident African-American woman who was adored by all her students, spoke openly about embracing her heritage, and often wore her long, dark hair in perfect cornrolls.

Okay, so this is the most inspiring of what I saw in campus fashions, but as always, there must be yin to yang; so let's now turn to the hideous, the eye-catching atrocities of UCLA on-campus fashion! With such a liberal and relaxed atmosphere, unfortunately people felt they could wear absolutely *anything* they desired, even if it was such a fashion crime that they should be carted off and left in the deserts of Texas to reassess themselves! I would see young women with ultra-short skirts, long striped socks, ballet flats, hair in messy pigtailed and not one of the colours complimented the others! A young man in one of my classes had so many piercings through his nose, ears, lips, eyebrows, and other random positions on his face that I'm sure he has trouble every time he attempts to get through security at LAX. One girl in her final year (and unfortunately in many of my classes) honestly had no concept of *daywear* versus

*bedwear*: she turned up at uni in pyjama trousers, slippers, large baggy shirts (*shirts*, with buttons - the sort of shirt my mother purchases for my grandpa each Christmas), and her hair in one ridiculous ponytail on top of her head. And it could be the subject of many bets as to which direction the ponytail would fall, sometimes over part of her face.

I always thought the gold shoes older ladies wore at the Burnside Village were rather toffee, but let me tell you, we have the cream of the crop here! I will never forget having drinks at the lovely Beverly Hills Hotel - famous for its appearances in the *Beverly Hills Cop* films - and there was one lady who appeared to be in her mid-sixties who was wearing a sequined leotard, white fishnets, gold stilettos and her (obviously extension-attacked) hair curled down her back. Her hair was white, by the way. And her face had apparently gone under the knife so many times that she made *The Bride of Wildenstein* look like Jennifer Hawkins. Plastic surgery is over the top here - I think any surgeon who specializes in lip collagen and brow lifts would probably drive the latest Jaguar car and own several tropical islands. Often you see women that have had their face pulled so many times that I'm pretty sure they now have eyes in the back of their head.

But this is LA, and I was told over and over again that anything goes, and people were encouraged to express themselves in any way they felt. However, on Commencement Day (the UCLA School of Law graduation for the Class of 2008) you would expect the grand-old Oxford robes, pressed shirts, suits, and the usual garb. Wrong again - remember, this is LA! The flavour of the day was wearing Hawaiian-style leis with your robes, and underneath people wore such "fashionable" items such as sweat pants, calf-length sports shorts, bright orange dresses, thongs (or "flip-flops", as they identify them here), and one guy *didn't even bother with the robes at all*! No, he wasn't naked; he just wore normal clothes and the hood, which was *meant* to be accompanied with robes but, hey, he was making a statement that he was a non-conformist! At least he wasn't naked, I guess. People also massacred the gowns themselves, by adding their own personal touches. One girl I remember scribed a huge white Peace symbol on the top of her mortarboard - nice!

So the ultimate verdict?? Los Angeles: casual, funky, scary, ridiculous, amusing, laid-back, stylish, funny, but mostly unique and relaxed! Hey, you can be yourself in LA (and who wouldn't give an Aussie "cheers" to that?!).

# PERFORMING ARTS

with EDWARD JOYNER

## Beethoven Festival Wrapup

### Comment:

A collaborative effort between the Adelaide Festival Centre and the Australian Youth Orchestra has yielded great results. The plan is a complete cycle of the piano concertos and symphonies over two years, conducted by Beethoven specialist John Nelson. Credit must go to the Festival Centre for this undertaking - one sincerely hopes that they ride on this wave of success and programme more classical music events in the coming years, perhaps at the expense of the Guitar Festival (1). Particularly heartening is their willingness to involve the AYO and show their support for the next generation of orchestral musicians. Adelaide is, in many ways, an ideal location for the Australian Youth Orchestra to hold its seasons and camps: accommodation, facilities and performance venues are so conveniently located; indeed, National Music Camp will be held in Adelaide again next January. Next year's Beethoven Festival will be held at the end of July, and will include Symphonies 6 to 9.



## Concert I Australian Youth Orchestra Festival Theatre July 24

Under the vigorous direction of American conductor John Nelson, the Australian Youth Orchestra treated an appreciative Festival Theatre audience to exuberant performances of three lesser-heard works from Beethoven's oeuvre. An unscheduled performance of *Leonore Overture No. 3* opened the programme, which gave the Orchestra an opportunity to warm to the task at hand. *Piano Concerto No. 1* followed: accomplished Romanian-born pianist Herbert Schuch displayed virtuosic but controlled technique, sensitive and delicate touch, and always appeared completely at ease - even in the heat of the first movement's formidable cadenza. The Orchestra matched Schuch with similar poise and control, permitting a great dynamic range and variety of expression.

Sandwiched between *Eroica*, his third symphony, and the fifth, ever popular with audiences (if only for that opening), *Beethoven's Symphony No. 4* is often and unfairly overlooked. Schumann astutely described it is "a slender Greek maiden between two Norse gods". Beethoven, evidently in good spirits throughout the writing of the symphony, weaves mischief and fun into passages throughout the symphony, demanding considerable agility from the orchestra. After a couple of spots of untidiness in the opening bars, the orchestra was honed for a sharp and accurate performance, simply getting better as time went on.

Balancing the music and the vibrant enthusiasm of the relatively young players was the visual impression of the orchestra. John Nelson's engaging baton-free conducting and Heinrich Schuch's very animated playing were captivating (to the point of distraction, occasionally), and even the layout of the orchestra (violins across the stage, violas and cellos behind; timpani top centre of stage) added to the picture and the new Beethoven Festival.

Alistair Knight

State Theatre Company -  
Attempts on her Life  
August 1 - 23  
Dunstan Playhouse  
[www.statetheatrecompany.com.au](http://www.statetheatrecompany.com.au)

Adelaide Symphony Orchestra  
August 15 & 16  
Adelaide Town Hall  
[www.aso.com.au](http://www.aso.com.au)

## ARTS DIARY

State Theatre Company - Architektin  
August 29 - September 20  
Dunstan Playhouse  
[www.statetheatrecompany.com.au](http://www.statetheatrecompany.com.au)

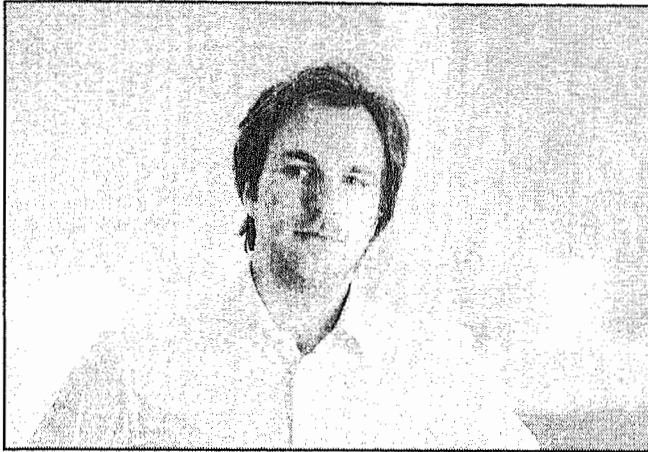
Elder Conservatorium Choirs -  
The Three Choirs  
August 30  
St Peter's Cathedral  
[www.cathedralseries.com](http://www.cathedralseries.com)

State Opera Company -  
The Marriage of Figaro  
August 30 - September 6  
Festival Theatre  
[www.saopera.sa.gov.au](http://www.saopera.sa.gov.au)

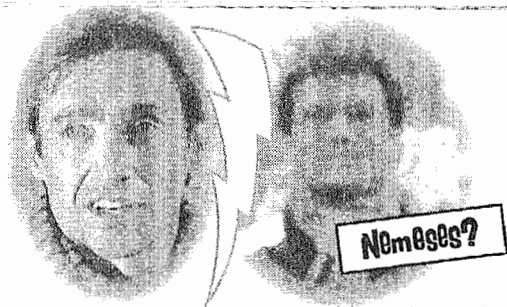
## Concert II Australian Youth Orchestra

Festival Theatre  
July 25

The second concert in the Australian Youth Orchestra's Beethoven Festival saw American conductor John Nelson guide the group through *Piano Concerto No. 4*, *Leonore Overture No. 1*, and arguably the most revolutionary of Beethoven's symphonies: *Eroica*. From the well-united melodic entry of the strings in *Leonore No. 1*, the hard work put in by maestro Nelson and the Orchestra for this series of concerts was evident. The playing was articulate and controlled, with great clarity in the detached passages. The winds were exceptional, tossing off the descending figures with great accuracy.



German Pianist: Herbert Schuch



German pianist Herbert Schuch joined the Orchestra for the *Piano Concerto*, gliding from sonorous chordal figures to mischievous virtuosity. The Orchestra acted as an accompanist and partner, guiding Schuch's gorgeously-shaped playing with love and support. The *andante con moto* was given a particularly moving performance, with the piano and orchestra's separate themes interweaving beautifully. Apart from a slight dryness in the strings the orchestra were indistinguishable from a professional group.

After interval, the Orchestra were able to take the spotlight in the monumental *Eroica* (third) symphony. The slight dryness of the strings vanished as the immortal opening theme came to life vividly. With such a talented group, Nelson could have driven the orchestra even more in the bombastic forte sections. The funeral march held its liquid tempo throughout, and the flutes tossed off their fast passages with joyful abandon throughout the *scherzo*. The *allegro molto's* brilliantly-constructed fugal entries built up with excitement and energy until releasing into a glorious orchestral finale.

In an age where it is possible for young professional orchestral players to have never played the core repertoire, the inclusion of the Beethoven Festival in the AYO's season is a stroke of genius. Its players now have these brilliant works as the backbone of their orchestral experience.

Robert Macfarlane

## Concert III Australian Youth Orchestra

Festival Theatre  
July 26

The grand finale of this year's Beethoven Festival consisted of two orchestral blockbusters: the *Emperor* piano concerto (No. 5) and *Symphony No. 5*. The Festival Centre's huge publicity campaign paid dividends, with this night completely sold out. Once again the orchestra was joined by the impressive line-up of virtuoso pianist Herbert Schuch and conductor John Nelson, and once again the concert began with an unscheduled overture from *Leonore*.

Schuch's playing was nothing short of extraordinary; performing from memory, his attention to detail, delicacy of touch and remarkable dynamic range had the audience gasping in disbelief. He was the perfect choice for a soloist; similarly, snaring John Nelson, one of the world's pre-eminent conductors of Beethoven, was a real coup. Amongst others, he has conducted all the Australian orchestras, plus the London Symphony Orchestra and the New York Philharmonic. Schuch's highly theatrical style was also perfectly suited to an audience-building event such as this Festival. The Orchestra were at their best in the *Emperor*, particularly the wind.

Beethoven's *Symphony No. 5* contains probably the best-known motif in all classical music, and an audible murmur of recognition rippled through the Festival Theatre as it began. It must be said that by this stage, the Orchestra seemed to be tiring, and there were a number of ensemble issues - particularly early in the first movement. That said, Nelson's expertise and highly expressive conducting style guided the young players through to the end most convincingly.

The excitement with which this youthful orchestra took to these works was very heartening. Those I know in the Orchestra spoke of how much they were enjoying Nelson's conducting and the whole experience. One can hardly wait for next year's Beethoven Festival!

Edward Joyner



Australian Youth Orchestra



# DIT



## eat like the prime minister

After spending hours researching the favourite foods of our world leaders, it seems that the most detailed information out there is that George Bush loves something called a 'cheeseburger pizza,' Kim Beazley chooses Weetbix over everything else, and John Howard likes curries, but "only if they're not too spicy." Further afield, both the Japanese PM and Russian leader love ice-cream. So, as should be done with all food related matters, I'm keeping it simple and local...presenting our very own Prime Minister's special chocolate cake recipe, which incidentally he got from his mum. Awww.



## kevin rudd's family chocolate cake recipe

### Ingredients

- 185g butter at room temperature
- 155g brown sugar
- one tsp vanilla essence
- two eggs at room temperature
- 190g self-raising flour
- 30g cocoa powder
- 125ml milk

### Method

1. Cream butter, sugar and vanilla, add eggs one at a time. In another bowl sift the flour and cocoa together, then fold it and the milk, alternating, into the creamed butter and sugar.
2. Bake for 40 minutes in a moderate oven fan forced about 150 degrees.
3. Icing
4. One-and-a-half tablespoons cocoa, 1 tablespoon warm milk, 75g butter (room temperature) cubed, 125g pure icing sugar, half teaspoon vanilla.





# LICIOUS



with Hannah Frank

the hottest things on the dit-licious table  
this week

- Liberal MP Christopher Pyne's campaign for fair trade chocolate. It's (almost) enough to make you turn Liberal. 'Almost' being the key word.

- Gordon Ramsay's interview on *Enough Rope* recently, and *Jamie Oliver's Fowl Dinners* which I hope has put y'all off battery chicken and eggs forever.

- Perpetual stew. Originating in medieval times, the idea is that you throw anything on hand into a big pot to cook, replacing ingredients each time you take some out, so that the pot is never empty. Apparentley some Polynesian families have stews which have been cooking continuously like this for over a 100 years.

- The bar dude at the Wheatsheaf who took the time to explain the origin and flavour of a bottle of their house rosé, without being prompted.

- The Pooraka Sunday Market. A totally undiscovered gem up Main North Road, next to the industry-only Adelaide Produce Market. Herbs, vegetables and eggs are collected fresh off the farm and sent down the road to the market every Sunday morning, where from 7am onwards you'll find a warehouse including massive loaves of wood-oven bread, tray upon tray of fresh bakery goods, country killed meat and organic eggs. It's also a flea market with casual sellers bringing trailer loads of bric-a-brac, plants, toys and even live birds to sell to the public. It feels like one of those country markets where everyone's friendly and prices can be negotiated, especially towards the 1pm closing time.



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# Literature

**Editors: Alicia Moraw  
and Connor O'Brien**

## Interview with Serious Author Zachary German

Zachary German is 19 and lives in New York City. He has written an e-book called *Eat When You Feel Sad* which is going to be published in an extended form very soon by a prestigious 'alternative' publisher. *Eat When You Feel Sad* is a 'thinly veiled' autobiography that is simple, nihilistic, existential, sarcastic, and funny.

The magazine *Time Out New York* has described Zachary German's fiction as "deadpan and richly minimalist." *The Village Voice* described Zachary German's fiction as "an enthralling, nauseating panorama reminiscent of Bret Easton Ellis's work." I instant messaged Zachary German.

ZACHARY GERMAN: hello

CONNOR O'BRIEN: hi what time is it in america?

Z: 8:25 am

Z: is it 10pm there

C: hmm i feel stupid saying 'do you want to start the interview'

Z: sure lets start

C: okay well first maybe could you type a bit about what is going on with zachary german as a serious author (like your publishing deal for 'eat when you feel sad')

Z: i submitted 'eat when you feel sad' to two publishers. one accepted, the other said they were interested but it needs work. i am meeting with the second publisher this afternoon.

C: what are you talking about with them?

Z: ways to make it better probably.

Z: i hope they say 'we'll publish it if you make it better.'

C: is the second publisher 'better' than the first one?

Z: no. they are the same amount good. i would just feel better if more people wanted to publish me. i would tell both publishers that i was going with them and not the other one, and then they would both publish my novel, or start to, and then at some point they would realize what was happening, and stop publishing my book, and i would 'get in trouble.' that's what i want.

C: that sounds good. i think that would be exciting.

C: can you give 'eat when you feel sad' a blurb so that the people who read this interview will go out and buy two copies of your book as soon as it is published?

Z: 'voice of a generation.'

C: how many people do you think will buy your book or would you like to buy your book?

Z: i want 100,000 people to buy my book. i think 80,000 people will buy my book.

C: do you think are you more 'influenced' by 'contemporary' writers like tao lin and noah cicero and ellen kennedy, or older writers like ernest hemingway?

Z: contemporary.

C: have you seen the new batman movie? i feel as though i need to include something about the new batman movie in this interview

Z: oh yeah. i like it a lot. i've seen it twice. i was going to see it last night but it was sold out. i like it a lot. heath ledger's 'the joker' is really good. so is 'batman.' so is 'harvey dent.' i think they are all really good characters. i like them all. i like the new batman. i want to marry it.

Z: i think i am like 'the joker.'

C: i feel like i should concentrate on your writing somehow for the interview. do you think that you have a 'writing style'? how has your 'writing style' changed over time?

Z: in fiction, my writing style is simple declarative sentences. in poetry i don't think i have a writing style, or it's harder to define. a year ago i was writing a lot differently. it was 'stream of conscious' i think. after reading tao and other people, i started writing with mostly declarative sentences. while editing my novel i started using only simple declarative sentences.

# Book Shop Speak

In the next few months or so the lead up to Christmas will begin. Thus, my living nightmare will begin. It's not as if I don't like the concept of Christmas. I enjoy the present giving and receiving, love the Christmas carols, not to mention I adore the Christmas decorations (my own speciality is the Christmas tree decorations). Nevertheless, I hate Christmas in the retail world. The customers are always grumpy, not to mention irate. It's at Christmas when customers are at their worst. However, it is not customers that I loath the most. It's the shelving which makes it a nightmare.

In my shop, when books have been processed, tagged and priced, they are piled on the floor for people to shelve. In piles of ten or more books (depending on whether they're novels or coffee table

books) they are lined up waiting to be shelved and no sooner than you have shelved the five piles of books waiting there, another ten appear. Then another twenty. It's no wonder at Christmas I have recurring nightmares of never-ending piles of books waiting for me to shelve them. And at the moment I mistakenly put a book in the wrong place alphabetically, my number of piles quadruples. Its like my own personalised punishment in hell, like Atlas or that guy who is constantly pecked to death by vultures in the Greek myths.

My only consolation is that at Christmas time all the cute boys come out to buy Christmas presents. And books are their choice du jour for presents because they're so easy to wrap. If I had a dollar for the number of times I've had to help a boy pick out a book for their mum/sister/grandma, I'd be extremely rich. So all you single girls out there, if you're looking for a boy around Christmas time, look in a book store...just not mine.

Alicia Moraw

C: is there a reason why you use only simple declarative sentences, how do you think it changes the 'feel' of what you write?

Z: i just want it to be really easy to read. the children's publishing market is booming i think.

C: what do you think of being called a 'hipster writer'?

Z: i want there to be t-shirts that say 'hipster' or 'not a hipster' and i want to see teenagers wearing them. i want to be a 'hipster writer.' have i been called that? are you calling me that?

C: maybe. yes i am.

Z: i think i was the first hipster

Z: norman mailer was referring to me in 'the white negro'

Z: i think

Z: or my older brother

C: you and your older brother invented 'hipster'

Z: i think so

Z: what's it like in australia

C: it is raining right now

C: what is it like in new york?

Z: really cool

Z: i used to live in 'philadelphia'

Z: everyone wanted to live in new york

Z: i wanted to live in new york

Z: now i live in new york

Z: it's really cool

C: i was expecting you to say, "new york isn't as good as people think it is"

Z: 'new york isn't as good as people think it is'

Z: but i think it's better than other places

C: does tony o'neill live in new york?

C: i am interviewing him as well

Z: yes he does

Z: he lives in 'queens'

C: 'flushing, queens', i know about that from start of 'the nanny'

Z: i think the woman from 'the nanny' is attractive

Z: or was, in some 'old navy' commercials with a monkey

C: fran drescher?

Z: yes

C: do you have poetry reading groupies, i'm not sure how poetry readings work in new york

Z: no poetry readings groupies. 'i wish.'

Z: i have to get dressed to leave for work in ten minutes.

C: that's okay, where do you work

Z: i walk dogs

C: really

Z: yes

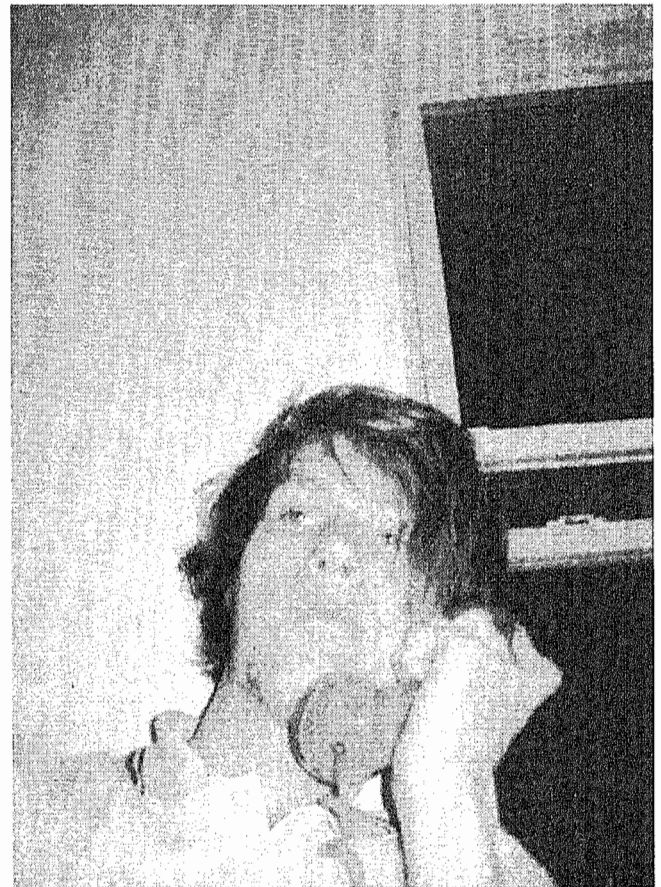
C: thanks for being interviewed

Z: thank you

Z: good night

C: good morning

Connor O'Brien



Excerpt from 'Eat When You Feel Sad' (available at [www.bearparade.com/eatwhenyoufeelsad](http://www.bearparade.com/eatwhenyoufeelsad)):

Robert scrolls through his phonebook looking for someone who might want to sleep next to him. He doesn't find one but finds many other people he knows. He deletes some people he doesn't know anymore. Robert looks at his computer. Robert turns on his computer and opens iTunes. Robert looks behind him and sees his cat on the floor. Robert adjusts his position for added comfort. Robert looks at his computer. Robert listens to Oh What A Night (December 1963) by Frankie Valley and the Four Seasons. Robert feels happy.

(Zachary German has a blog at [www.zacharygerman.com](http://www.zacharygerman.com))



## Entertainment This Week by Alicia

From Julian Fellowes, the writer of the biting debut novel and film *Gosford Park*, comes one of the most interesting and humorous novels about the foibles and eccentricities of the British upper crust. *Snobs* chronicles the life of a young woman, Edith Lavery, who finds herself marrying a British lord. The novel follows her social climbing and the mistakes she makes along the way. The narrator of the novel is an actor who is part of this world by default. His observations are honest and resonate well, as they cover all types of good manners.

Another young woman who is grasping to stay in the spotlight is Tori Spelling. While she's never going to be a star, she is remarkably resilient when it comes to surviving and staying in the spotlight. From *Beverly Hills 90210* to *Tori and Dean: Inn Love*, no matter what happens, it's dead certain that Tori will remain in the world of tabloid fodder. Her biography, *sTori Telling*, is frank, interesting and covers the ups and downs of her life. There's humour woven in this book which makes a person want to root for Tori, instead of throw her

under a bus. The biography is supposedly written by her, but I remain deeply suspicious, as it is actually well written for a biography.

Someone else who has survived, regardless of the criticisms which have been heaped upon his head is William Shatner. In his almost sixty years of acting, he has dabbled in almost everything. He's written books, sung with Ben Folds and acted in film and television. From iconic roles such as Captain Kirk in *Star Trek* to Denny Crane in *Boston Legal* (which he won an Emmy for), to Stan Fields in *Miss Congeniality*, Shatner is everywhere. In *Up Til Now: The Autobiography* Shatner talks about his life, his journey to being one of the most enduring actors and what is next for him.

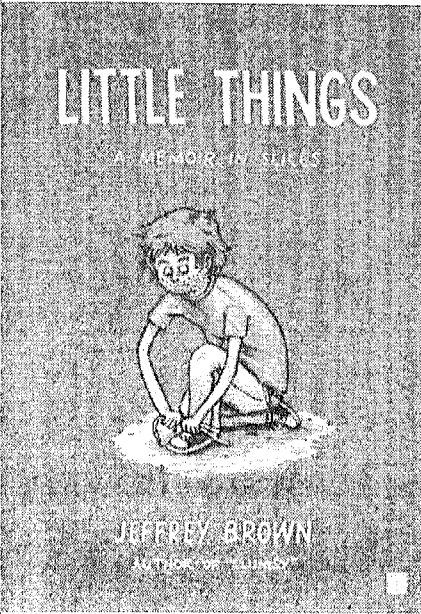
In *Girls Like Us: Carole King, Joni Mitchell and Carly Simon - And the Story of a Generation* by Sheila Weller, the lives of three of the most important women in musical history are documented. These three women came of age in the late 1960s and created an important place for women in the world of music. The book is written like a novel, but is actually all truth, which makes it worth reading.

With television and films making such an impact on popular culture, I would be remiss to not mention a book that is becoming a huge phenomenon, especially leading up to the release of the movie due out this year on the 12/12. *Twilight* by Stephanie Meyer is aimed at teenagers, however it is beloved by women of all ages. Bella Swan has just moved to live with her father and on her first day she meets the boy/man of her dreams. Only one problem - he's a vampire. The relationship that plays out between the two main characters makes this book compelling. But be warned, if you're of the practical bent you will probably find Bella annoying.

**Bored? In need of a new method of procrastinating? Doing a (slightly pointless) media degree? We can help you! Or at least sympathise with you. If you'd like to write for *On Dit* please email us at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au). We don't bite. Unless you're into that kind of thing...**

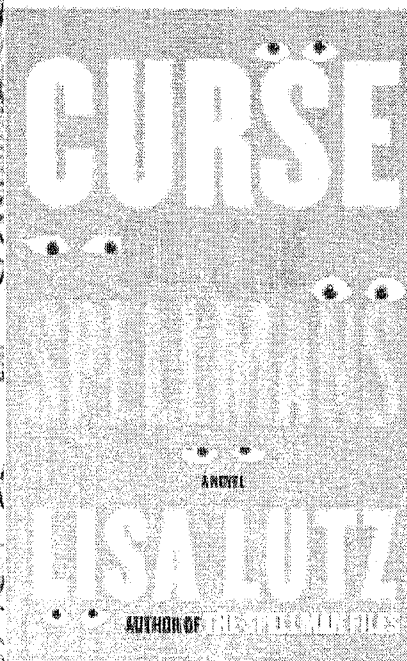
**Watch out for our next Japanese-themed edition, out on August 26!**





## Little Things by Jeffrey Brown (Touchstone)

Jeffrey Brown's 'autobiographic graphic novels' are all amazing. This is Jeffrey Brown's latest 'autobiographic graphic novel'. It is amazing. It is autobiographic. It is 'twee'. It is about relationships. It is plotless. It is set in Grand Rapids, USA. I don't know what else to say. Go to Pulp Fiction Comics near the corner of Rundle Mall and King William, and buy it. I love Pulp Fiction Comics. Just go and buy anything from the 'independent' section of Pulp Fiction Comics. Buy all of Jeffrey Brown's graphic novels, *Persepolis* by Marjane Satrapi, and all the issues of *Acme Novelty Library* by Chris Ware. Spend all of your money on independent graphic novels from Pulp Fiction Comics and lend some to me so that I do not continue to spend all of my money on independent graphic novels from Pulp Fiction Comics.



## The Curse of the Spellmans by Lisa Lutz (Simon & Schuster)

A sequel to *The Spellman Files*, Lisa Lutz returns again with a brand new story featuring the slightly wacky, very eccentric private investigators The Spellmans. This time we find Isabel 'Izzy', our intrepid trouble making P.I. arrested for the fourth time in three months. We find out the reasons in her explanations to her retired lawyer/friend. Izzy writes it off as a job hazard, however, with her family acting stranger than they normally do, and caught up in trying to figure out who is copying her childhood pranks and vandalising a neighbours elaborate decorations, it's hard to keep up her observations on her parent's new neighbour. When her sister almost runs over her best friend Inspector Henry Stone, we are introduced to the books main humorous selling point - The Stone and Spellman show, which Izzy's mother makes her record as she finds it amusing. As it is a sequel, please read the first one as it relies on the reader's prior knowledge of the insanities of the Spellman family. This is for fans of Janet Evanovich or Carl Hiaasen.

Alicia Moraw

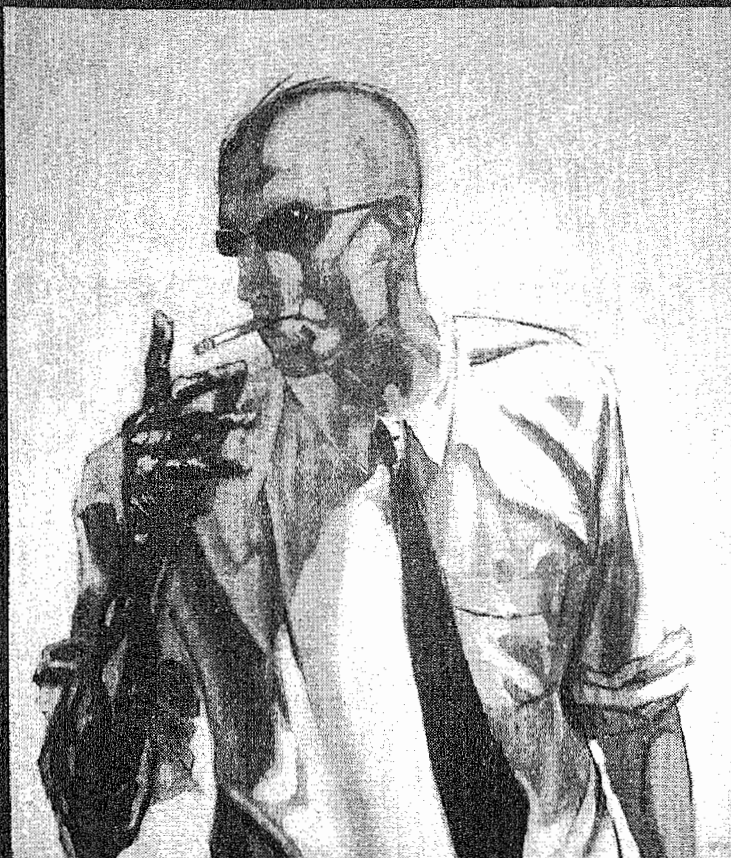


## Apples by Richard Milward (Faber & Faber)

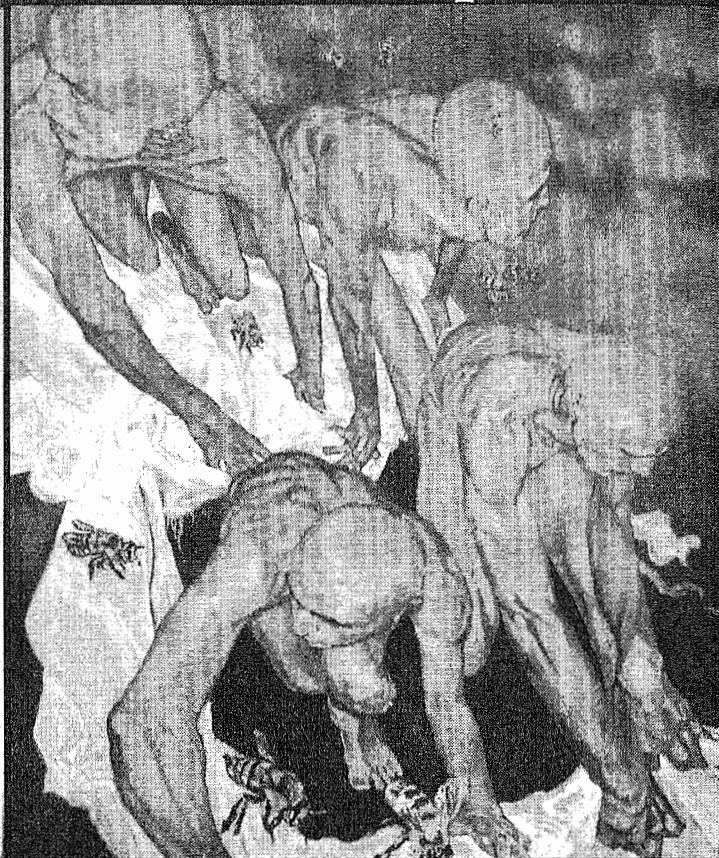
This book is about the 'drug-fuelled adventures of a group of teenagers living in a shitty British housing estate'. This book was written by a 19-year-old, which immediately makes it suspect. I didn't want to bring neurology into this review, but at the age of 19, your brain isn't yet fully developed. This means that if you are 19 and you try to write a novel, unless you are a complete fucking prodigy, said novel will probably be pretty embarrassing. Said novel will probably have a lot of 'explicit sexual references and drug abuse' in order to appear 'cool and cutting-edge'. Said novel will probably have little to no depth or realism. Really, this book is the exact same novel I would have written at this time last year when I still thought that taking ecstasy was 'hardcore' and Irvine Welsh was a 'cutting-edge author'. This novel is like watching an episode of *Shameless* or *Skins* without the depth, humour, or likable characters. The good thing is that you can use the paper of this book to roll a joint or snort crushed E pills.

[Update: I think I was much too harsh on this book. It is not as bad as I just made it seem. It is actually pretty good. I am just jealous because I'm 19 and don't have a renowned novel out.]

# INEXORABLE DIVINE RETRIBUTION: AN INTERVIEW WITH ROHAN FRASER



'ASSAILED', 2008, OIL ON CANVAS, 137 X 168 CM



'FAMINE 3' 2008, OIL ON CANVAS, 102 X 122 CM

*"Also deadly Nyx bore Nemesis to afflict mortal men."  
(Hesiod, Homer's Theogony, 223)*

Nemesis: daughter of night, distributor of just desserts, harbinger of inexorable divine retribution. Nemesis presents herself as a dark, surreal character who lurks in the shadows between good and evil. And so, as far as the local art world is concerned, there is no one better to turn to in matters of Nemesis - sister of Death, Dreams and Dissolution - than local dark knight, Rohan Fraser.

LS: Your art is dark. Dark like the depths of hell and pitiful loneliness. For goodness sake, why?!

RF: I like nice things the way they are, so I don't feel the need to document or manipulate them. If I see a nice tree on a nice hill on a nice day, I will appreciate it and leave it alone. There's also something undeniably attractive about drama. In a way it unifies us as humans. Sometimes my art is not dark - sometimes it's just absurd.

LS: Who is your nemesis, and why?

RF: Myself! My work is often about the contradictions in ourselves.

LS: For those that don't know your work, give us an idea of what it is that you do.

RF: That's hard. I draw and paint, I try to get at the visceral core of a feeling and also depict icons of the contemporary urban environment. I'm beginning to adopt a few reoccurring characters, which is fun. They all inhabit the same world, which is like a grubby mirror to our own.

LS: Where does your inspiration come from? Why do you paint?

RF: My inspiration comes from dirty alleys, violent cartoons, heavy metal, the Internet, bird shit. Pop, surrealism, libido, religious iconography. I paint because I unravel if I don't.

LS: Who is your all-time favourite nemesis, and why?

RF: Satan.

LS: The nemesis concept is represented in a lot of pop culture references: as a DC comics character, several Marvel characters (long story), a Swedish doom metal band, a starship in the *Transformers* universe, and the title of a spattering of video games and films. Why do you think the idea of a 'nemesis' is so popular? Do you think there is a nemesis character in your work?

RF: Well, I mentioned before that I am my own nemesis. Perhaps this is the case with many people, and perhaps that is why the nemesis theme is so abundant in creative works. I wouldn't cite that. As to the second part of the question, I think we have probably established that!

LS: Describe a day in the life...

RF: If I have a canvas, then I paint. Time in between paintings is spent drawing, drinking coffee, attempting to socialize, and generally waiting to paint again. I've been playing *Worms Armageddon* a bit lately. A friend also put me onto *League Of Gentlemen*, which is gold.

LS: Where is the future leading for Mr. Rohan Fraser?

RF: More artwork. Nothing else is certain. Actually, I wouldn't mind learning to animate as well.

Rohan Fraser will be presenting a solo exhibition at Gallery 139 (139 Magill Rd, Stepney) from 27 Aug - 7 Sep.

Lauren Sutter

# Welcome to America

Visually Artistic Exploits  
with Sankey ©



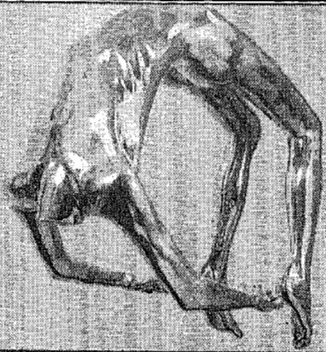
*The lady herself* ★

Welcome to America. Land of the plentiful. Home of the free. So far, in my experience, the plentiful has certainly lived up to its name. Things in America are bigger, in every sense of the world. The quantities of food to the amount of paperwork needed in virtually every situation.

Since having left Australia, I have fulfilled my duty as *On Dit* visual arts sub-editor by trying to poke my head into every big gallery in each city I visit. My limited time in Paris meant that I didn't have time to scout out the smaller galleries and stuff my face with croissants, so I only hit up the big ones. The Pompidou Centre was crammed with just as much contemporary art as you can stand before your vision goes blurry. But a particular highlight was visiting Le Musee d'art Moderne de la ville de Paris. This was an unexpected gem due to the Peter Doig exhibition on display. Doig was born in Scotland in 1959 and his paintings are now some of the most expensive in Europe. His large scale paintings are often landscape portraits that depict scenes from his childhood. While strolling through the vast collection it was hard not to be drawn into the bizarrely tranquil yet spooky images. It isn't hard to see why his work has become so highly sought after.

My biggest disappointment in Paris was missing a chance to participate in an interactive installation piece by Swiss artist Christoph Buchel. "Dump" is not a play on words and upon entering the room (with ceilings at least 15 feet high) the viewer is left aghast by a ceiling-touching, grand mass of trash with a long piece aluminum tubing protruding right from the centre. Had we more time, I would have booked in for a chance to crawl through the tunnel in what I could best understand (from the French guy explaining it to me) would have led to a garage, followed by a restaurant, followed by a room that contained all the miseries of the world. Not an experience for the faint hearted (or claustrophobic) I imagine.

New York is every bit as exciting as people

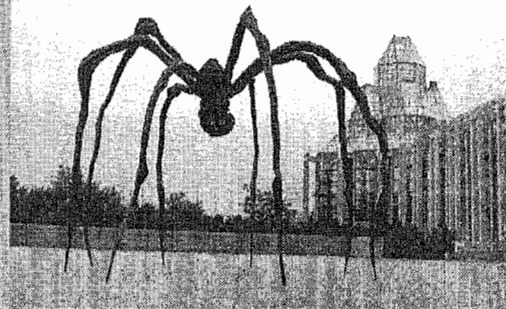


*Arch of Hysteria (1993)* ★

say. The city buzzes with this inner source of energy and exudes this sort of magnetic power that allows you to walk for hours without ever feeling tired. From the jazz bands playing in central park, to the hip hop concerts heating up Brooklyn, to the jumbo size frozen yoghurts in Bloomingdales. It's hard to sit still in New York. The only regret I have about the week I spent in New York was the mere fact that I had to sleep at all. It felt much more like an inconvenience than it ever has before, and as many of my friends can validate - i love my sleep. There are too many galleries to name and so many that I didn't get to see. I was particularly disappointed that I missed ex Talking Heads frontman David Byrne's (turned artist) installation piece titled "Organ". Byrne has taken over a deserted factory in downtown Manhattan and installed a DIY organ that can be played by visitors at will.

The Solomon R. Guggenheim Museum could show the most hideous art known to man and still be strangely enthralling. This is solely due to the interior architecture designed by Frank Lloyd Wright. Unconventional in its structure, the Guggenheim is a huge sloping spiral of a museum that invites its patrons to slowly ascend each circular ring without feeling like they were on a bad show ride. Whilst the first thing my Aunt Claire and I commented on was how fun it would be to ride a skateboard down the smooth creme spiral, it was also noted as a perfect space for a Louise Bourgeois retrospective.

Louise Bourgeois was born in Paris in 1911. After studying at the L'Ecole de Louvre she moved to New York City with her husband Robert Goldwater. Her art has become internationally recognised and is arguably one of the most important female sculptors in the visual arts community. Each aspect of her career was covered in this exhibition. From her early work in the 1940s which dealt with the confinement of the female in the home right up to her most recent works which are essentially made with cloth - an homage to growing up around the tapestry business



*Maman (1999)* ★

(within which both her parents worked). Her most famous works are the "Cells" that she began creating during the 1970s. Each 'cell' works like a small room that seeks to convey a certain idea or theme. Surrounded by walls, they allow the viewer to peak in from different restricted view points.

Bourgeois has made a large impact on the feminist community and has become a figurehead of sorts. The infidelity of her father (she watched on as he maintained an affair with her nanny) has played a large role in shaping her work, with references to her troubled childhood appearing in many pieces.

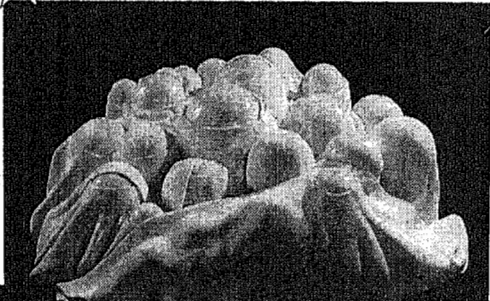
It was hard not to be in awe of the sheer volume of Louise Bourgeois' work so far and even harder to believe that at age 97, she is still producing work with vigor. Her work can be found all over the world. So if you happen to be in Ottawa in Ontario, Canada, stop by the National Gallery to see her nine-metre-high spider titled "Maman". Similarly, you can hit up the Kemper Museum in Missouri and find another copy of it.

If you are interested at all in sculpture or just seeing some aesthetically astounding work; it is worth Googling Louise Bourgeois name. A great website to see and hear about how some of her work came to fruition first hand, check out the art at the 21 website:

<http://www.pbs.org/art21/artists/bourgeois/card1.html>

Clara Sankey

★  
*cummul*



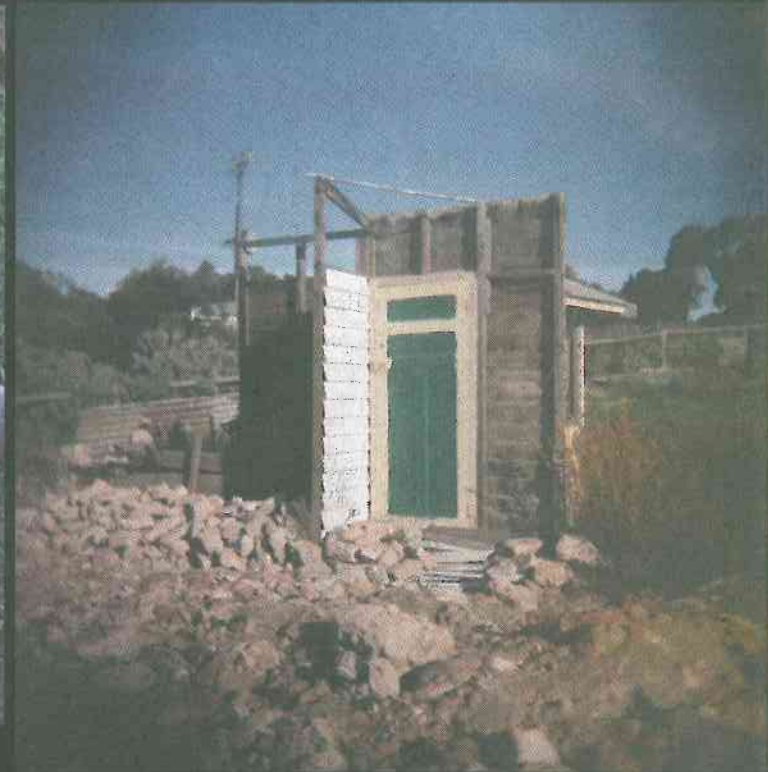
# SIA DUFF

A playtime dream...  
Digital Photographs by Sia Duff

## PHOTOGRAPHER



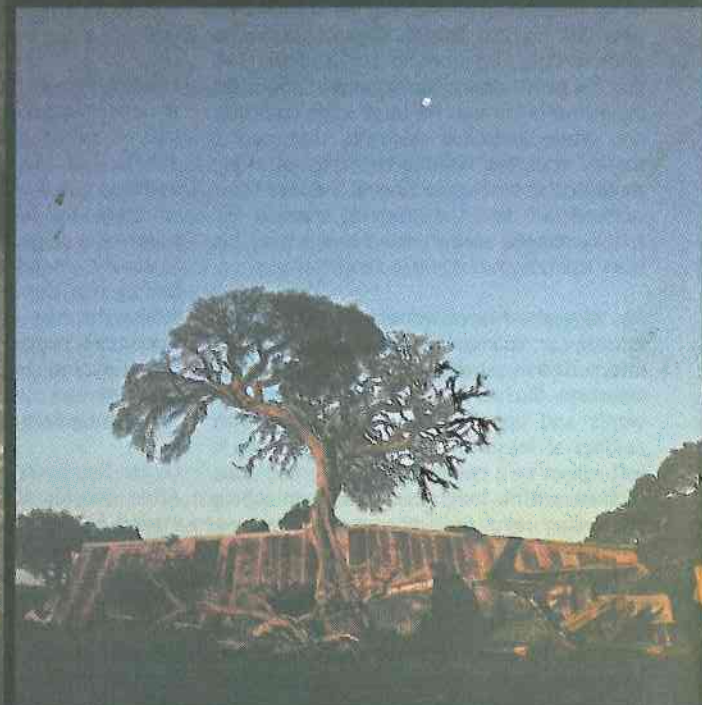
*Through the Looking Glass*



*The Door*



*Down the Rabbit Hole*



*One Tree*





Solitary

Siobhan (Sia) Duff, 22, is a student at the University of South Australia, currently in her second year of visual arts and majoring in photography. When asked about her work, Sia's response was :

**"As a photographer, I find that aesthetic inspiration comes in from anywhere at any time, and my approach is rather simple, fuelled by a desire to seek the unknown and discover the harmony of light and shapes within the shadows. Through the lens I aim to isolate and juxtapose the whimsical from the mundane and explore it with a somewhat poetical detachment that is neither premeditated nor contrived."**

To see more of Sia's work, visit:  
<http://pictureparanoid.blogspot.com>.

Send kudos / request info:  
[sia.duff@gmail.com](mailto:sia.duff@gmail.com)

If you too would like to get your work published in *On Dit*, please e-mail us at:  
[ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au).



# FILM

Editors: Aslan Mesbah,  
Vincent Coleman  
& Steph Walker

Nemesis. *Nemesis*. What a bizarre theme for *On Dit*. But our dear ed. Natty seems determinedly keen on it, so I'll persevere if you'll bear with me. Some internet dictionary or other<sup>1</sup> defines 'nemesis' as:

Dictionary: nem·e·sis (nēm'ī-sīs)  
n., pl. -ses (-sēz').

1. A source of harm or ruin: *Uncritical trust is my nemesis.*
2. Retributive justice in its execution or outcome: *To follow the proposed course of action is to invite nemesis.*
3. An opponent that cannot be beaten or overcome.
4. One that inflicts retribution or vengeance.
5. *Nemesis Greek Mythology.* The goddess of retributive justice or vengeance.

Now that you're properly informed and I've taken up a good chunk of the page, onwards.

I'm sure you all have nemeses in your life. That supervisor at work always on your back about napping in the storeroom. Amazing shoes on sale that don't quite fit. That mature-aged student who talks too much in lectures<sup>2</sup>. Film of course, is brimming with nemeses. Right off the bat we have the nemeses within film. Heroes! Villains! If the recent spate of comic book adaptations is anything to go by we can't get enough of nemeses. This is essentially the entire plot for the amazing *Dark Knight*, the Joker's "unstoppable force" against Batman's "immovable object". Han Solo and Boba Fett. Jay & Silent Bob and La Fours. Connor MacLeod and The Kurgan<sup>3</sup>. Point is, conflict between two unbeatable enemies "locked in eternal combat" is a pretty staple (and awesome) feature in film.

There was also a *Star Trek* movie entitled *Nemesis*, but it wasn't very good.

The process of cinema and Hollywood however, has further nemeses within. Censorship. I've covered this somewhat in the (s)exploitation piece of our beloved 'Sexuali-dit' issue, and if you want some further insight, check out the tops doco *Indie Sex*. Beware the cover mind you, desite the "featuring Dita von Teese" tagline, it actually features very little of Dita von Teese. And not the 'very little' you're probably looking for. We all know how much censorship screws with films, banning artistic content due to nanny-state regulations. What's worse is how the scandal of censorship takes very average films, and by banning them gives them some sort of 'street cred' through scandal. Take a look at the infamous rape-revenge film *I Spit On Your Grave*, recently unbanned and re-released. Actually, don't. It's shit. Censorship, it messes with film viewers and film, good and bad alike. Fuck off censorship, and let parents do some parenting.

Piracy! Arrrr! Does it really damage the industry? Are we burning ourselves? Do those cheesy-ass ads do anything beyond get a few laughs and maybe turn the odd person to shoplifting and grand theft auto? Do you really want to watch *Iron Man* in glorious 2.0 megapixels? Fucked if I know, it's cold in my study, and we'll go into it with the upcoming issue on said topic. For now, join the Union, film tickets are piss-cheap then. Or review for us and get to see them in advance, for free!

And finally, what greater nemesis does film have than the humble film reviewer? With scything words we cut down years of work and hundreds of thousands of dollars. Perhaps not myself or my esteemed colleagues, but when you hear David and Margaret laying the smack down on the latest Hollywood cash-crop do you really dare to part with your hard earned dollars? Then again, they never award anything more than 3 and a half stars. Just read *On Dit*, and we'll do the hard work for you, unbiased, unabashed and (sadly) unbearded.

Vincent Coleman

1. <http://www.answers.com/topic/nemesis>

2. If you are a mature aged student and offended by this, apologies. Unless you talk too much in lectures, in which case shut the hell up.

3. If you don't get this, you suck. There can be only one.

4. No, really, please do!



**Les Femmes de l'ombre  
(Female Agents) (MA15+)  
Now Showing**

Mercifully, *Female Agents* isn't as pedestrian a movie as its unfortunate and non-literally translated title suggests. A group of French women are recruited, somewhat reluctantly, by Louise Desfontaines (Sophie Marceau) on behalf of the British Special Operations Executive. They are tasked with rescuing a hospitalised geologist who has been scouting the beaches of Normandy ahead of the D-Day invasion to gather vital intelligence to prepare for the landing. Meanwhile, an SS colonel is suspicious of an Allied invasion in Normandy but cannot convince his compatriots of that somewhat implausible plan, and thus needs to gather evidence - from the geologist - to convince the Nazi hierarchy that the shit is about to hit the fan, as it were. Things become complicated when it emerges that the colonel is a former fiancé of one of the SOE team.

All of this sounds like a recipe for a cracking war film reminiscent of the kind made around the middle of last century, which, sure enough, is exactly how the movie starts off. It's not especially sophisticated, plot or drama-wise but it's all reasonably entertaining. Then, suddenly, the movie seems to take a tonal shift from nostalgic war yarn to high melodrama. Not to say that the melodrama is particularly bad, in fact it's quite suspenseful and intriguing at times, and it's nice that Colonel Heinrich isn't a completely one dimensional Nazi baddie, but it catches you off guard all the same.

Co-writer (with Laurent Vachaud) and director Jean-Paul Salomé was supposedly inspired by the obituary of Lise Villameur, an SOE commandant, which appeared in *The Times* in 2004. Knowing that, you can't help but feel that, if melodrama was the target here, there might have been some more poignant, true stories from the war to be told with this subject matter. In spite of that the admiration of and dedication to the women who served during the war and in the resistance has a certain poignancy regardless.

Despite the uncertainty in tone, *Female Agents* still succeeds on its own terms as an entertaining yet ultimately sobering war film. It might have been a more resonant success if it had a more singular vision that it adhered to throughout but with competent performances and direction, is still worth a look if this genre interests you at all.

3/5

Angus Chisholm

**The Bank Job (MA15+)  
Now Showing**

Based on real events, Jason Statham returns in the latest London heist/comedy/crime/thriller *The Bank Job*. Exactly 30 years before 9/11 four criminals rented a shop adjoined to Lloyd's Bank of London, tunnelled underneath, broke in and emptied the vault's safety deposit boxes of 3 million pounds. While a good-old fashioned bank robbery may seem fairly routine by today's standards, the aftermath was anything but. Shortly after the crime was made public MI5 (or MI6?) issued a "D-Notice" wiping the crime from all public records. As the story goes, compromising photographs of a member of the royal family were being held in a safety deposit box belonging to infamous underworld figure Michael X. These photos were so damning that the identity of the criminals, the details of the crime and even the length of their sentences will not be revealed until 2054. Until then we have this film.

Jason Statham once again plays the man at the centre of it all, Terry Leather a London petty criminal turned family man turned car dealer wanting to "get out of it all". His chance presents itself in the form of an old flame, Martine (Saffron Burrows) after she arrives with a proposal of a slightly different nature. That is, to romp Lloyds for all it's worth.

My initial reservation was that this is not a Guy Ritchie film. The words Ritchie, crime and Statham go together as well as gold, frankincense and myrrh. While not as rigorous or satirical as *Lock Stock & Two Smoking Barrels* or *Snatch* the film still works. The presence of Statham is a given, the film's Kiwi director Peter Donaldson is no lightweight and has worked very hard to visually restore London to the early 70s through montage, design and sound. The real mark of authenticity is in the script. Seasoned British TV and film writing team Dick Clement & Ian La Frenais (responsible for *The Likely Lads* in 1964) have added that oh-so working-class smattering of birds, booze and fags as well as a multi-layered plot and some hilarious characters.

3.5/5

Thomas Glaister

Win free tickets to *The Bank Job!* Turn to the next page for details.



## Wanted (MA15+) Now Showing

Plot takes a backseat to style and aesthetics in *Wanted*, an action film directed by Kazakhstan-born Timur Bekmambetov and loosely based on the Mark Millar comic book. *Wanted*, similar to the film's actors, Angelina Jolie and James McAvoy, is so ridiculously goodlooking that peripheral issues such as storyline shouldn't inconvenience the audience too much. Luckily, this action film is rather tongue in cheek, knowingly flamboyant nearly to the point of parody. Despite the plot holes, the dialogue is surprisingly poignant, brimming with a mix of sarcasm and a genuine yet humorous commentary on the 9 to 5 office existence.

Office drone Wesley Gibson (McAvoy) lives the monotonous office existence, he hates his boss, his girlfriend is cheating on him with his best friend and his only remedy is downing anti-anxiety pills. When Wesley happens upon Fox (Jolie), he is, it's safe to say, rather shocked when he is told of a group of elite assassins ineptly referred to as the 'Fraternity'. Fox introduces Wesley to Sloan (Morgan Freeman), the only actor capable of convincing the audience of the history of the Fraternity and their methods for assassination. Sloan also informs Wesley that his 'anxiety' is actually a genetic condition, inherited by his father, who passed a special trait on to his son before abandoning him after his birth. The physical condition allows Wesley to speed his heart up and increase his reaction speed, making him a top candidate for the currently empty position of top assassin.

The Fraternity approaches Wesley after his father is murdered by a rogue assassin named Cross (Thomas Kretschmann). Jumping at the chance to break away from his humdrum existence, Wesley joins the Fraternity and is trained in order to avenge his father's death. He is indoctrinated into supporting the order of assassins, who only kill the bad: 'kill one, save a thousand' is their motto.

*Wanted* is not without twists and turns, despite the inevitable lead up to Wesley's showdown with Cross. The film is just too beautiful of an action film for the philosophy and know-how of the Fraternity to really get in the way of an audience viewing. James McAvoy treads a line between comedy and action with unadulterated skill, replace him with a more traditional leading man and the film would surely sink.

3/5

Steph Walker



## The Square (MA15+) Now Showing

Where would film be without brotherly partnerships? How would Hollywood be different without the famous Polish brothers' Warner or the comedic genius (excluding brother #4) of the Marx Brothers? Would Javier Bardem still have succeeded, if not for the Coen Brothers' shot in the arm? Would Ben Affleck's *Gone Baby Gone* have been as successful without Casey's star performance? It seems Australian brothers Nash and Joel Edgerton aspire to join the list too with their first feature *The Square*.

Billed as a suburban noir thriller, Raymond Yale (David Roberts) longs to escape his loveless marriage with his mistress Carla (Claire Van Der Boom). Hope turns into reality as the beautiful young femme fatale Carla presents him with a bag full of stolen cash. Unknown to him, his girlfriend has taken the money from her mullet-sporting, tow-truck driving husband Smithy (Anthony Hayes). What starts out as eloping soon turns into lies, arson and murder as Ray tries to run from his conscious in true Hitchcockian fashion.

Scratch the surface of *The Square* and it reveals a collaborative effort encompassing some of the brightest upcoming stars in the Australian film industry. Renowned Aussie stuntman/editor cum director Nash Edgerton teamed up with his younger, more theatrically gifted brother Joel and producer Lousie Smith to bring together this film. Originally conceived by Joel (who also has a part in the film), *The Square* was fleshed out by Mathew Dabner. As editor (and bit-part player) Luke Doolan retains much of the freshness and suspense of *The Magician* through some picturesque establishing shots and tightly framed close-ups.

However impressive their multi-tasking is, J & N haven't got it all covered. In her debut feature role, the gorgeous Claire Van der Bloom shines. Indeed this will be a space to continue watching. The second lovely and upcoming young lady is 16 year old talent Hanna Mangan-Lawrence. Her reactionary style performance displays her command as an actor (McGregor Casting agency must be pleased!). That is not to say that the film is without a guiding hand. No doubt the presence of Bill Hunter, Anthony Hayes, Peter Phelps and Damon Herriman were valuable resources. Let's hope *The Circle* is on the way soon.....

4/5

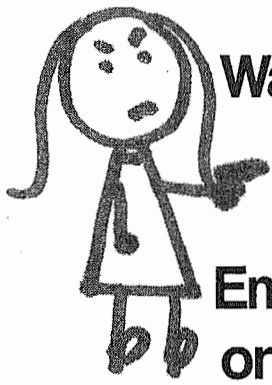
Thomas Glaister



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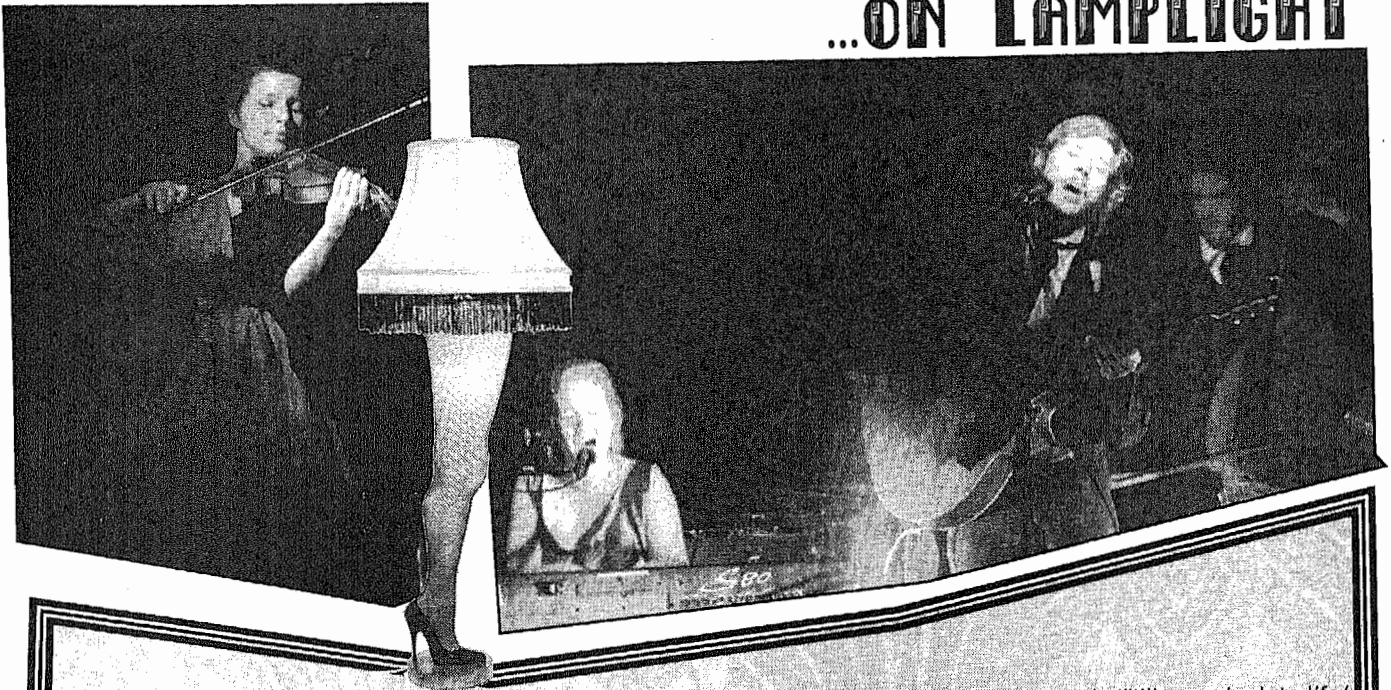
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# MUSIC MUSIC MUSIC MUSIC

## SHINING THE (LAMP) LIGHT

## ...ON LAMPLIGHT



I met Melbourne melodramatic folk outfit Lamplight a little while ago and spoke to them about the new album, the recording process and the surrounding tour (they hit Adelaide last month). I met up with Mijo (pronounced "Mee-yo"), Kirsty, Alex, and Luke (violinist Indiana wasn't present, unfortunately).

The album *Ship in a Bottle* is an eight-track nautical-themed piece of stripped back brilliance, with songs ranging from the lush 'Ship in a Bottle' to the bare-bones 'Time is Now' and the orchestral 'Capsize'. I tried to get a sort of blow by blow account of the album by the band, but it descended into a sort of free-for-all wrap about the album, the lyrics and the band in general. Good fun. Here 'tis, then.

The opening track, 'Ship in a Bottle', builds from some crunchy guitar chords and spooky chorus line vocals, to a wicked horn section climax, and floats back down again with some severely cool melancholy violin breakdownage. The video clip is a steampunk, pin-puppet, masterpiece, done in stop motion by Mijo's partner, and features the band-as-puppets; tiny ships in bottles being shipwrecked, a giant cracken and the band's own little cardboard ship sailing across a vaudevillian stage. A bit slicker sounding than some of the other songs on the album, 'Ship in a Bottle's' lyrics reference the music industry and, in guitarist/singer Mijo's words: "Australian Idol stuff - the industry kind of churns out these pre-packaged pre-sold items for people to listen to. They're the

ships in bottles cast into the sea, and there's so much shit out there that they collide and sink to the bottom. Then the other part of it is bands like us, independent little acts that build their ship on the shore and sail it into the ocean."

Independent is right; they are their own managers, and recorded this song in some (rare) studio time at Melbourne's NMIT, where most of them have studied or are studying. That being said, the studio environment really had an effect on 'Ship in a Bottle' and 'A Sun That Will Not Rise'. Both songs are a lot richer and more layered than the other tracks on the album, most of which were recorded on the fly with a portable studio set up in a dry creek bed with a campfire at five a.m. ('One Piece to You, One Piece to Me'), a studio/barn/nig tin shed in the bush owned by a sculptor friend of violinist Indiana's parent's ('Time is Now'), and Castlemaine motherfuckin' Jail ('Swallowing the Key'). Not to mention the fact that all these recordings were within a few days of one another, and the album was released barely months after the recording sessions. Kirsty noted that "[we] started recording in the beginning of January, and had our launch on the 29th of March... Everywhere we went we took a recording studio, set it up, packed it down and moved it on, setting up the next morning somewhere else."

"It was crazy," Mijo quipped. No foolin'. "Swallowing the Key," Kirsty's favourite track (and mine, come to that), is intense. Crazy-dark. It starts off all ambience and piano, with some of the most haunted vocals

I've ever heard. ("I'll come back to life/ next time use a knife...") then comes in with some huge drums, voodoo-piano and amazing group vocals. The reverb-heavy percussion you can hear on this track is the band stomping on the metal walkways in Castlemaine Jail, and the "Nah nah nah" outro was recorded with them marching up the long wooden tables in one wing. The atmosphere of the place must've been quite something; this track is amazing. Nick Cave would probably approve. I sure do.

Another standout track is 'Capsize', an orchestral-sounding song with Kirsty on vocals, cello, piano, and what sounds to me like a clarinet. This is sort of what I would've liked that Tom Waits cover album Scarlett Johansson did to sound like, only it's even more melodic and climactic. Absolutely on-the-ball horns, drums and minimal electric guitar chording. The song sort of undulates between crescendo and decrescendo, and does it perfectly. I wish there were more bands putting stuff like this out, it's absolutely sublime.

*Ship in a Bottle* in summary:  
The Single? Great.  
The videoclip? Awesome.  
The Album? Fucking brilliant.  
Umpteen stars.

Kirk V. Special.

# MUSIC MUSIC MUSIC M

## THE SHINY BRIGHTS

FRIDAY 11<sup>TH</sup> JULY AT JIVE

## AT FATES MERCY

The Shiny Brights are quickly gaining a reputation as one of Adelaide's finest live acts, and this momentum shows no sign of slowing. With their debut EP *Let's Not And Say We Did* available from September 1st, the boys have just landed the support for The Wombats' Adelaide shows at The Gov and are soon to be jetting off to New York and Los Angeles to woo American audiences at two industry showcases! But after exhausting their bank balances on their EP, The Shiny Brights decided to throw a fundraiser at Jive for their trans-Pacific trip.

Local band Jupiter Lead kicked off the night, and while there were no real memorable tunes, the band had a couple of tracks that showed promise. Busting out some solos reminiscent of Muse's front man Matthew Bellamy, the singer/keyboardist Tim Haslam was the highlight of Jupiter Lead's set, giving his all in a final performance before he too heads overseas.

Next up was Mona Lisa Overdrive, a local four-piece that initially had me interested with their psychedelic trance style. However, despite some piercing guitar solos (during which I'm told one of the guitarists actually ripped out his guitar strings by hand!) the band soon become quite dull, with each song sounding like the next. None of the songs seemed to have any actual ending; rather the band simply stopped playing once the singer had finished screaming incomprehensibly into the microphone. All in all with their antics it wasn't a bad show, but rather one of those sets that can only be described as "interesting".

Finally the band that everyone had come to see took stage, and the night suddenly shifted up a gear. The dormant dance floor burst to life as fans rushed the stage in anticipation of the local five-piece indie sensation. And let me tell you; despite falling noticeably short of the 250 expected crowd (perhaps the \$30 a ticket was a significant factor), The Shiny Brights played an absolute kick-arse show with enough energy to warrant a crowd at the Big Day Out. Right from the start, lead singer Wolfgang led the charge in a high-octane performance that immediately put the support acts to shame. With a voice that would give Grinspoon's Phil Jamieson a run for money, Wolfgang leapt around stage with limbs flailing as if he was constantly seconds away from a self-induced seizure. However, while Wolfgang is definitely a standout, he does not make the band. Rather the entire band worked superbly together to deliver such a polished performance that is rarely seen in a local gig. The crowd too was no less energetic, handclapping in unison at every opportunity and somehow singing along to most songs (despite the fact that only two songs are available on MySpace and the debut EP isn't out just yet).

The night ended on an absolute high as the band brought down the house with their unavoidably catchy song 'Electric Tigerland', which stayed in my head for a good couple of days after the gig. All up, a surprisingly great night of local music from a band that completely deserves to be supporting The Wombats. Make us proud in New York lads!

You can catch The Shiny Brights before they head overseas at their EP Launch Party, 30<sup>th</sup> August @ The Gov for \$10 + bf.

Niall

A band born from a love of guitars; At Fates Mercy formed late last year when two guys, James Covino and James Horwood, invited drummer Chris Strong to jam with them. After finding singer and lyricist Benn Cox, the boys laid the foundations to their sometimes brutal, yet always catchy sound. Having gone through several bass players, they eventually found Steve McGrath, lead singer and guitarist of Adelaide band The Open Season (RIP), and the guys knew instantly he would make the perfect addition to their round up.

At Fates Mercy sounds something like a cross between Parkway Drive and Alexisonfire, however, they are far from the cookie cutter screamo band. By blending different influences, from punk to indie and through to metal, they have a unique take on the hardcore genre. "I think that's one of the key things" Covino explains, "is that everyone in the band brings different influences to the music". With lyrics as dramatic and intriguing as the guitar thrashing and skin smashing, each listen to their recently recorded demo heralds new surprises. The five-track demo, recorded at Origin Studios, is full of catchy tunes that leave you tapping your feet and screaming along, but is not without its fierce moments either. According to the guys, they try to make songs that sound interesting and that they themselves would listen to. This goal, along with their constant practising, makes listening to their music an enjoyable experience, one which is as good (if not better) live.

Newcomers to the live scene, At Fates Mercy proved they have what it takes to capture the audience when they played at the Unibar on July 25<sup>th</sup> supporting Closed Casket, Vices for Virtues, The Seduction Code, and Farwest Battlefront. One of their first gigs, the band put their nerves aside and put on an energetic and stimulating show that had the crowd nodding along and cheering as if they had been together more than just a few months. If you have any interest in good hardcore or screamo, you should definitely check these guys out. Head to their MySpace page: [www.myspace.com/atifatesmercy](http://www.myspace.com/atifatesmercy) for info on any upcoming gigs or to have a listen to their demo -they are certainly a band to keep an eye on.

Erin Veide





**The Black Ghosts**  
*The Black Ghosts*  
Liberator Music

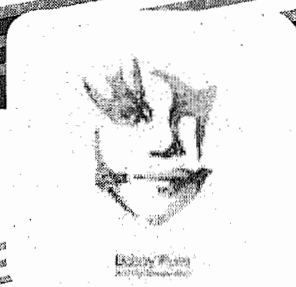
The Black Ghosts have created a modern gothic romance. It's like Timbaland and Serge Gainsbourg had a secret love-child, well, two really - and the result is this album filled with more synth and electro-pop hooks that makes 'gettin' jiggy wit it' easier than ever. Like HQ needed more reasons to stay open.

The opener is the sleek 'Some Way Through This.' It's a fairly practical song - no real hooks, no tricks, just a simple string arrangement with the all too familiar drum machine and vocals reminiscent of a typical top ten hit. There's nothing special there, and sadly there's really nothing special for a while. One would've thought that putting forth a debut album would mean creating something new, something special; but this album just takes what's already out there, puts a set of sappy lyrics to it, and hey presto—another mediocre charts album! But hey, let's not get carried away here.

'Anyway You Choose to Give It,' has a certain melodic beauty, coupled with a Presets-esque rhythm which results to a sure dancefloor anthem. Similarly, 'I Want Nothing' (as heard on Triple J) is another stellar example of dancefloor genius where Daft Punk influences are clearly evident. (Sure it's a cliché these days to say that electro outfits have DP influences but what sort of half-decent electro review would it be without mentioning the godfathers of electro?). As the 38-minute album draws to a close, the mood changes with 'Something New', a mix of sweet jazz and drum machines, a pinch of Serge Gainsbourg and a dash of David Axelrod.

The Black Ghosts, unfortunately, are nothing special. The album is nothing special, but that's not to say that it won't be special to somebody. It's a synthetic extravaganza which contains more club hits and dancefloor groove potential than most electro albums (except Cut Copy - they're so awesome.) So if you want to get your groove on, do buy this album.

Stamatina Hasiotis



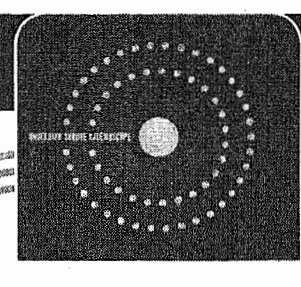
**Bobby Flynn and The Omega Three**  
*Out Front*  
Shock Records

I have to say I'm a sucker for reality TV, and a few years ago when Bobby Flynn graced the screen on *Australian Idol*, I immediately fell in love with his voice. Ever since he disappeared from the show, I have been waiting patiently to hear Bobby's music once again, and I am pleased to say that his debut album *Out Front* bears no disappointment.

*Out Front* is the creation of Bobby Flynn and his band, The Omega Three, and is full of laid-back, cruisy pop tracks blended with some tasty elements of jazz. All songs on the album are Bobby's originals, apart from his cover of 'Under The Milky Way', which is certainly a standout track on the album. *Out Front* is a pleasure to listen to, with each track smoothly moving into the next, featuring a variety of songs which showcase the diversity and uniqueness of Bobby's voice. However, while *Out Front* is very easy to listen to, the songs on the album hold hidden complexities, with various tracks leaping onto unexpected tangents, with very clever arrangements, and overall great production

A particular highlight on this album, for me, is the tender and intimate 'The Boy Had Trouble', featuring Bobby's gentle vocals and a stunning string section. This tenderness is also apparent in the final track 'Come Get Away' which is a beautiful way to end the album. What also impressed me with this album is the artwork, involving a modest white front cover with an outline of Bobby's face made up of birds, while the inside holds a kaleidoscope of magical, colourful images. The fact is, Bobby's voice is so darn good, that I could listen to it all day, no matter what he is singing. Nonetheless, *Out Front* demonstrates Bobby's unique musical intricacies that we first saw on *Australian Idol*, but at the same time, this album certainly sets Bobby apart and beyond his talent show credentials.

Amelia



**Underoath**  
*Survive Kaleidoscope*  
Tooth and Nail Records

I have never really been a fan of live CDs: the sound isn't as good as the studio version and it doesn't quite capture the energy of seeing the band live. Underoath's *Survive Kaleidoscope* is no exception.

Featuring 12 songs from their albums *Define the Great Line* and *They're Only Chasing Safety*, this CD gives fans nothing new, and newcomers nothing great. Recorded at various different shows across America, this cross-section of their best songs is the best they have to offer... and it's a bit of a let down.

Don't get me wrong, Underoath's live skills are nowhere near the bad end of the scale, but without the energy to back it up, it's no where near fantastic either. That being said, *Survive Kaleidoscope* also features a DVD of their headlining concert in Philadelphia. Having visuals to back up the live music makes the band seem much more enthusiastic and stimulating. With all the jumping around and swinging of both guitars and hair you would expect from a metalcore band, the DVD makes for enjoyable viewing that has the effect of making you wish you were there in the crowd.

The production is rather impressive, with seven different camera angles and interesting cuts, it gives scope to the entire show (including the random "arty" footage being projected behind the stage). For die-hard Underoath fans, I would recommend picking up a copy of *Survive Kaleidoscope* - if only for the DVD. For everyone else, I would wait for their new studio album due out later this year.

Erin Velde

**CD REVIEWS**

**GET YOUR ROCK ON!**





**Coldplay**  
**Viva La Vida**  
Capitol/Parlophone

X&Y had Coldplay daunted with anticipation from fans waiting three years for fresh meat and what was served up was overcooked steak - expensive yet inedible. Coldplay had the fame and the money to do something amazing and produced the equivalent to an orchestra playing nursery rhymes. I always defended Chris for being 'whiny' but three years of waiting made me lose interest and... well as you can probably tell, I hated X&Y. But this isn't about X&Y; this is about *Viva La Vida* or *Death and All His Friends*.

I think that Coldplay will be happy to know that they have been redeemed in my eyes. Not only are their radio hits, including 'Violet Hill' and 'Viva La Vida', pulsating and desirable but their other tracks are just as capable of taking you to their happy place. Yes friends, they have found it once again after losing their groove post-*Rush* and the Chris-Paltrow tragedy.

The melodic blundering that made up their third album seems to have dissipated, still holding onto the elements of simplicity that Coldplay do best. Just like their album cover, *Viva La Vida* is reminiscent of something classic, recreated - giving it an entirely different feel that is distinctly Coldplay (wanky). Their atmosphere signature starts and ends the album - you may recognise it from their big-budget live shows; "And we lie awake and dream of making an escape". *Viva La Vida* takes me back to *Parachutes* but with more rhythm and a bigger sound. In fact, Will Champion just has that bass thumping all the way through moving it all along to its ultimate peak that just so happens to be 'Death And All His Friends'. This song twangs the heartstrings reminiscent of 'Yellow' days - melodically stimulating and doing all the right things and ending in a chorus of elation.

You'll recognise the voice, the lyrics and the feel, which are quintessentially Coldplay, but this time they've got the chemistry and have truly produced a journey similar to 'Life In Technicolour'.

Phat Natty

**WERHOOD!**

**RADIOHEAD**



**Radiohead**  
**The Best of Radiohead**  
EMI

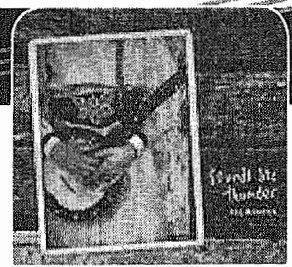
In October of last year, Radiohead released their 7<sup>th</sup> album, *In Rainbows*, causing quite a stir in the music industry, not only for allowing fans to pay what they liked for the album, but also for leaving record label giants, EMI - releasing, promoting and distributing the album off their own backs. Predictably, fans downloaded the album by the bucket load, generating more buzz and subsequently more sales when the physical CD was released in stores. EMI saw not a cent.

Furious at completely missing out on the pot of gold at the end of this *rainbow*, EMI sought their revenge on the band they had supported for the six previous albums, in the form of allegations that the band wanted a ridiculous amount of money. On Radiohead's website, Thom Yorke angrily disputed the claims in a blog entry entitled "FYI - If You Care", saying 'we did not ask for a load of cash from our old record label EMI to re-sign. That is a LIE.' Following this, EMI also released (without permission from Radiohead) a discbox set of all the band's albums from *Pablo Honey* through to *Hail To The Thief*, and now this: *The Best Of Radiohead*.

Individually, the songs are magnificent, with tracks such as 'Paranoid Android', 'No Surprises', 'There There' and 'Pyramid Song' making their way onto the list. As a complete CD, however, it is an annoyingly inaccurate representation of Radiohead's greatest works in their ten year history with EMI. There is no real effort made to conceal the fact that this is a compilation of the band's most commercial songs, rather than the best songs.

Most songs have naturally come from Radiohead's second and third albums, *The Bends* and *OK Computer*. It would have been nice to see more of *Kid A* and *Amnesiac* on the compilation, but for people who have only heard (and like) a few of the band's songs, this CD won't disappoint. It is a nice introduction to a great band, but is not a thorough representation of all their work - experimental phases and all.

Michael Zubreckyj



**Sal Kimber**  
**Sounds Like Thunder**  
Vitamin

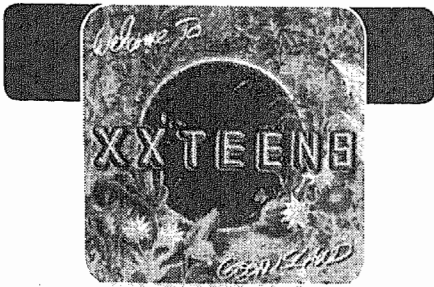
*Sounds Like Thunder* is the debut album from Melbourne singer/songwriter Sal Kimber. The album is the result of her experiences living in the big smoke after growing up in a country town in Victoria's North East, and this is reflected through the lyrics and themes on the album. Sal Kimber's music can be described as blend of country, folk, jazz and ragtime, but the strongest flavour, without a doubt, is country. The instrumentation used on the album is modest and unrefined, with Sal being accompanied by her band, The Good Ole Boys on guitars, drums, accordion, xylophone and that wonderful instrument - the banjo. Sal Kimber certainly has her own unique, earthy sound, which is created through the instrumentation, as well as her very Aussie accent. Likened to the twangy accent of Missy Higgins, some may find it grating, but I think it's great!

The standout track on this album is 'MET Police'. This song tells the story of how a 92-year-old woman drops her ticket as she gets onto the train and is then harassed by power-driven, grumpy 'MET Police'...don't we all feel like that sometimes?! Besides the entertaining lyrics of the song, 'MET Police' is also a standout due to the truly talented song-writing that went into this track. Just when you think it can't get any better, the song moves into another section and elevates the energy even more.

Other highlights of this album include the opening track 'Drive', as well as 'Sunnyside' and 'Platform'. I certainly prefer the up-beat songs as opposed to the slow ballads on this album, and I must admit that I do tend to get lost within the slower tracks. However, whenever I start to tune out, Sal delivers another punchy, catchy country track and my foot resumes its tapping.

And one other thing...don't be alarmed if you hear an unusual banjo medley of the Pussycat Dolls' 'Don't Cha' and Timberlake's 'SexyBack' about ten minutes after you finish listening to *Sounds Like Thunder*. That's just the bonus track which is rather strange, but nonetheless an interesting ending to a really great album. Sal Kimber is definitely a talented Aussie singer/songwriter to look out for!

Amelia



**XX Teens**  
*Welcome to Goon Island*  
Mute Records

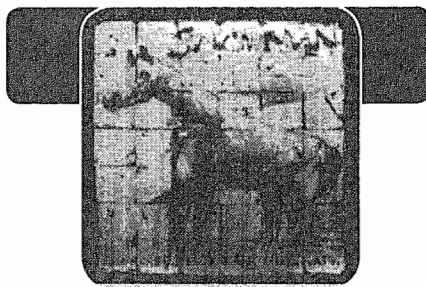
I've been waiting for this for two years now, since having had the shit intimidated out of me when I saw these kids live. They were called Xerox Teens then, and although the name may have changed, they sound mostly the same. Good thing, too.

This London four piece sets their drum kit front and centre onstage, with the singer in black sunglasses standing statue-still at the very back of the stage, staring down the audience. The drums consist of a kick, snare, one cymbal and a tom which is only used for the sampler to rest on. Limbs flail, the cymbal crashes and the singer slurs with a laziness and simplicity that belies the cleverness of the band.

*Welcome to Goon Island* has its moments of pop, surrealism, psych, surf, sitar, horns, live and programmed drums, scary Theremin, samples and hilarious lyrics; consequently the sum of the parts makes for a diverse listen. Diverse, but you do always know what you're going to get and it certainly didn't disappoint me.

They're a bunch of art school hipsters and there's no getting around it. Live, they were reminiscent of the Velvet Underground, mainly for their crisp white shirts, smart black pants and black tie uniform. Thankfully they've not been caught in the trap of style over substance, but if "imagey" bands irk you, then this is not for you. The "imagey" sound comes through but, I think, to no great detriment to the songs.

Check this out if you're into left-of-centre, cooler-than-thou music. How many albums have you heard with songs about a guy who loses his Czech Republican hat and gets punched out? I thought so.



**Snowman**  
*The Horse, The Rat and The Swan*  
Dot Dash Recordings

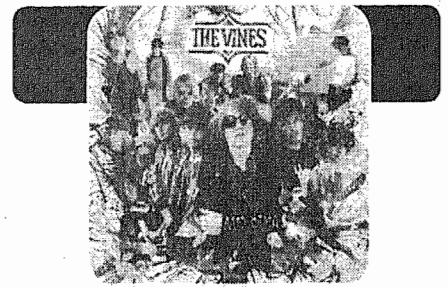
I first saw Snowman at the 2007 Big Day Out in Adelaide and they blew me away, combining their white-noise post-punk rock with surf and rockabilly elements, creating a sound you could describe only as epic.

While the latest release by Snowman, entitled *The Horse, The Rat and The Swan* departs somewhat from their earlier sound, it is no less epic in tone or concept. The surf and rockabilly is noticeably absent, and despite the caustic nature of the songs there is a definite pop aspect in it, separating *The Horse, The Rat and The Swan* from the usual abrasive and atonal mess that constitutes post-punk. Where Snowman once conjured nostalgia for bands like My Bloody Valentine, and harkened to The Mars Volta, this incarnation has more in common with *Paranoid Android* era Radiohead.

The vocals have taken on a menacingly ambient and atmospheric tone, almost ghostly in nature. The more discernable nature of the vocals still sheds little light on the lyrical content. Something heavy is going on in *The Horse...* although to be honest I'm not quite sure what it is. Not that it really matters, Snowman being more concerned with musical textures.

The musicianship however, is more than enough to carry the bizarre lyrics, borne upon some of the most thunderous drumming I have heard in some time. Its relentless beat drives the songs, along with thumping hypnotic bass lines. Each song is embellished with brilliant yet sparse instrumentation. 'Our Mother' features electric violin lines which sound like they were sampled from an old kung-fu movie, along with a dirge-like drone akin to Mongolian throat-singing, while in 'The Gods of The Upper House' knife-edged string sections play alongside hellish phantom-of-the-opera piano. The single 'We Are The Plague' is a standout track with its ghostly vocals and spooky chiming guitar.

*The Horse, The Rat and The Swan* sounds like a soundtrack to pre-biblical chaos. Scary, occult and loud.



**The Vines**  
*Melodia*  
Ivy League Records

The press release that came with this album talks about how cliché it is to compare the Vines to the Beatles and Nirvana. Seems like the PR folk are trying to pre-empt a certain kind of review. Fuck it, why break tradition? The Vines have three songs: grunge, garage and Beatles. It's like colour-by-numbers, the songs follow the *same damn formula* every time. On top of that, the vocals are dubbed and over-dubbed so thick on most of the tracks that Craig Nichols' voice sounds like Cher (Remember when rock n' roll was dirty? Forget it.) Lyrics are, for the most part, inane. Take 'A Girl I Knew': "Ooo-oo, Yeah! Yeah! Yeah! I'm your daddy, Yeah! I want it!" It's not like I'm begging for emotional depth or anything, but at least sing ABOUT something.

Anyway, the grunge songs: 'Get Out', 'Manger', 'Jamola' and 'Scream'. Yup, they sound like Nirvana. Especially 'Scream', the lyrics of which go, roughly, "AAARRGGHHGHH! YEEEEEEEEAAAAAHHHH!" Why listen to this bland, over-engineered porridge of sound when there are bands like the Silents, the Black Hollies, Be Your Own Pet and, shit I dunno, I'm not a Nirvana fan myself, but when the songs are *that* similar...

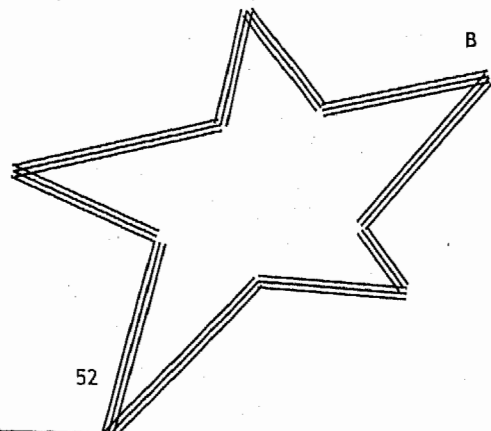
Moving on to "Garage" we find the insipid single 'He's a Rocker'; 'MerryGoRound', (which has, I'll admit, a sweet breakdown halfway through); and 'Hey!' (yawn). These songs are cleaner-sounding, with clangy guitars and fewer screams. They bore me to death. If you want garage, and you're leaning towards the Vines to get your fix, try instead the Black Lips, Eddy Current Suppression Ring and locals the Mona Lisa Overdrive. Much better.

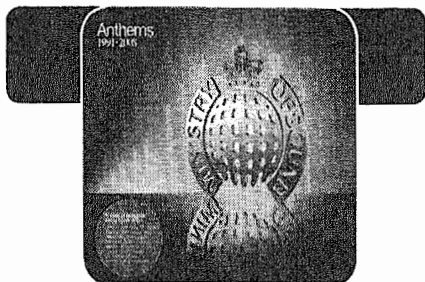
The Beatles-inspired pieces on the album ('Autumn Shade III', 'Orange Amber', 'True as the Night', 'Kara Jane' and 'She is Gone') are fucked. It's like a cheap cover band, but with pretentious new lyrics. I feel ill. Jet are bad enough, but now we have *another* band that sounds the same! Come to it, I've never seen the Vines and Jet in the same room. Just saying.

This shit's gonna be blaring from Boost Juice stands across the country.

Kirk V. Special

Vincent Coleman  
On Dit 76.8





**Ministry of Sound**  
**Anthems 1991-2008**  
**Universal Music**

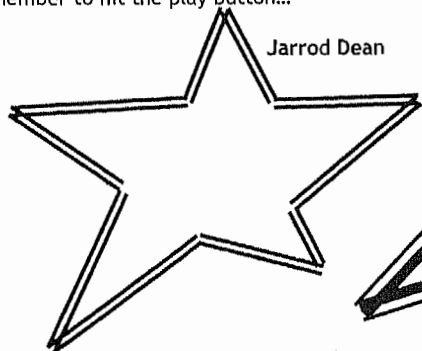
*Anthems 1991-2008* is a necessary addition to the musical collection of the sexually incompetent and rhythmically impaired. The latest offering from Ministry of Sound (MOS) collates arguably some of the best "sex music" in recent years. Whilst not overtly sexual in nature, the tracks create a high tempo electronic backdrop for gyrating hips and high speed humping. Even if inadvertent, this compilation effort from the expanding MOS franchise is a time traveling foray into the sexual realm.

MOS established itself in 1991 as the Mecca for hardcore clubbing, attracting Londoners to its non-alcohol serving nightclub with a 24-hour dance license and state of the art sound system. *Anthems 1991-2008* is a three-disc album with popular tracks that span the superclub's history, most of which are instantly recognisable and in recent years have been very successful commercially. I wonder if founders J. Palumbo, H. Waterhouse and J. Berkman ever contemplated the growth that would occur from these humble beginnings. Today the MOS brand is recognisable internationally and can be found plastered over electronic goods and various media outlets.

Many bloggers attest to the invigorating potential of MOS compilations and the injection of energy and passion into their love lives. These albums consistently rank at the top of "sex music" charts internationally and one blogger claims to have been "transformed from Pee Wee Herman to Ron Jeremy". Each disc loosely defines an era of influential moments with some tracks remixed. 'Funkatorium' by Jump and 'U Sure Do' by Strike will certainly get the juices going. If you reach disc three, you'll hear more recent tracks such as Benny Benassi's 'Satisfaction' and Eric Prydz's 'Call on Me'.

So next time you reach for that condom, remember to hit the play button...

Jarrod Dean



**Black Devil Disco Club**  
**Eight Oh Eight**  
**Lo Recordings**

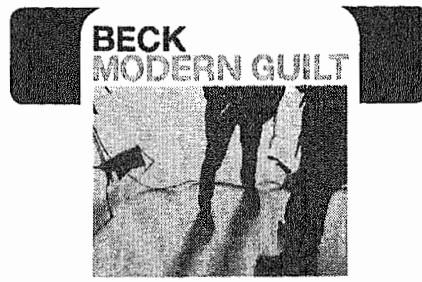
Spacey, futuristic and angular, this album sounds like an eighties fantasy. This record is a Dalek's wet dream.

Word on the street is that Black Devil Disco Club made some amazing record way back when (1978) and if you have it on vinyl it's worth about eleven billion dollars. Their 'difficult second album' came some twenty eight years later which was just as revolutionary. Now, their third offering *Eight Oh Eight* is out and ready to wreak havoc on your life.

Although the band name has 'disco' in it, I'm not sure that I would quite describe the music as disco. Certainly not Donna Summer disco, it fits more into the Italo Disco category so you know it's going to be weird and wonderful; only the most confident and intoxicated dancers are going to bust out moves on the dance floor to it.

*Eight Oh Eight* is six tracks of really strange music, to be totally frank. Just when it seems to be settling into an industrial sound, glam-sounding synthed-up vocals strut over the top. One minute it's a soundtrack to an astronaut floating in space and the next you get bombarded with that sound that Super Mario makes when you make him hit his head on bricks.

Haunting, peculiar and transfixing, this is a record that should be heard by anyone who wants an education in how intricate and complex electro can be.



**Beck**  
**Modern Guilt**  
**Universal Music**

The overly-eclectic Beck returns to the music scene with his Danger Mouse-produced album *Modern Guilt*.

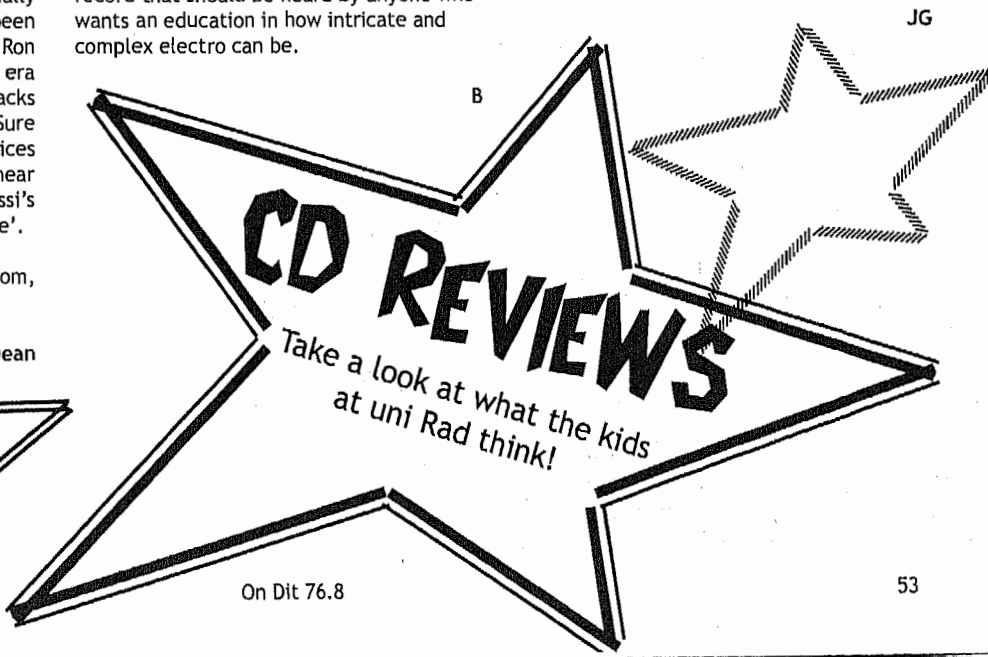
Beck's latest release elegantly summarizes his experimentation with genre and production, from the surf-rock flirtation of 'Gamma Ray', to the shoegazey detachment of 'Chemtrails', through to the softly danceable beats of 'Youthless'.

The eternally quirky man's lyrics have become more worldly and cynical, from the removed horror of 'Gamma Ray': "If I could hold, hold out for now/With these icecaps melting down" to his declaration that "Misapprehension is turning into convention" in the title track.

Beck's latest aural blast is a mellow record - not mellow in the sense of his 2002 album *Sea Change*, which was the sound of a heartbroken man pouring his feelings out with an acoustic guitar - but more in a worldweary, fatalistic sense.

He still sings and plays with an aloof cool, but now deals with contemplations of a more universal empathy and fear. Spin *Modern Guilt* at your houseparty as it wearily unwinds in the early hours of the morning, and quietly contemplate as he sings "I don't know if it's my illusions that keep me alive" in the gentle final song.

JG



# BITCH FIGHT! LEX LASHES OUT

A woman's nemesis is always another woman. It's as simple as that. A woman that poses a threat of domination is a nemesis, a more beautiful woman is a nemesis, a more daring woman is a nemesis, even a friend is a nemesis. Any person that poses a scrap of competition instantly becomes your nemesis.

The nemesis that I can never understand nor accept is the plain nemesis, who by way of some magical charm (or beer-flavoured nipples) always ends up with the man whom you have chosen for yourself. The plain Jane, the bore bore, the overly nice girl, the one who lives in jeans and doesn't own a pair of heels, the girl wearing paw paw ointment, the flat-chested, never-dyed-my-hair, prudish, cutesy bird is my ultimate nemesis.

There's no point denying it. I can't stand those plain Jane types simply because I'm not one of them. I simply do not understand the thrill of the bore bore. Discreet little mouth, straight short hair, *composure*; it all makes me want to throw up. I have nothing in common with these women, and I certainly don't want to. They will always be the enemy because they are clearly not as fabulous as me. I have carefully selected people to be part of my life to compliment me, not make me bored shitless. But I am always left uneasy. These plain Janes get on my nerves. And they do so because no matter how 'fabbo' I am, they always seem to get the man. The ultra cool, funny, hard working, good looking, caring and zexy man that you've always had a crush on - a crush that could develop a lot further if only you were given the chance... But *nooooooo*, she has to swoop in on her plain white cloud and oh so politely draw his attention away from you, the girl who reminds people that they are alive, and become mesmerised with the girl whom people can't remember meeting in the first place. Grrr!



"I hate that girl, she's soooo boring"

So what do you do to win this little game of favourites? Well, the only thing you can do is take a long hard look at the *man* in question. You are fabulous, your friends are fabulous. If this man is in lurrve with this creature, can he really be that fabulous himself? I don't think so. Essentially, boring people attract boring people and lookers stick together.

As soon as you can harness your hatred and turn it into pity, the fear of the nemesis has disappeared! Aren't you lucky your hair is wild, your make-up smudged and your conversation witty, charming and memorable?

This man that you adored now fades into the background like your nemesis who once was. He becomes every bit as tedious and useless as she does and you end up seeing how perfect they were for each other in the first place. What a way to make yourself feel better?!

But just because you've mentally solved and dismissed this one nemesis, doesn't mean there aren't plenty of others in your life. The only thing to do when it comes to a nemesis is not to get too serious about it. Do not spread rumours. Do not be mean (to her face). Bitch about her in PRIVATE with only your closest friends. Do not be envious of anything that she may or may not have, because no one likes a hysterical green monster on a Saturday night to party with. What you can take from your nemesis is one, knowing you are way cooler than her (just because you are who you are) and two, knowing that whoever doesn't fall head over heels for you is certainly NOT the most amazing man in the world and she can have him!

Be safe (and free from bitch fights).

Lex xx



"He knows, because he goes"

# NEMESIS

*I'm not perfect. I can admit that. I've always wondered if there is someone out there that shakes their head or their fist behind my back when I walk by. It might be Seinfeld-esque like Newman or maybe I'm so oblivious that I have secret nemeses I don't even know. With the advent of Facebook, stalking your enemy (or future lover) has never been easier. In previous editions, TJ taught us the ways of keeping e-tabs on those around you. It's a scary thought, hence why I set my profile to private. I may have mysterious enemies, but in the spirit of nightlife and the theme, I shall let you in on my boozing related nemeses.*

## BOUNCERS/LINE-UPS/COVER CHARGES

No matter how hard I try to schmooze the bouncers of various venues around Adelaide I can't seem to catch a break. It seems that even when I do manage to know someone on the door at a bar, there is still a bouncer in the way so although I don't have to pay, I still have to wait. I am yet to find the perfect storm of a venue where I know the bouncer and the door bitch and therefore, skip the line and save my pennies. Email *On Dit* if you have any tips. Please.

## HOT CHICKS

Don't be fooled by the jaw dropping beauty of smokin' hot females. They may be great to ogle in their own *FHM* kind of way, but unfortunately, they are generally an obstruction when going out. Firstly, the chances of the 'look but no touch' rule go out the window when you realise their beefier, angrier, testosterone-filled male friends will take you out if you peruse the merch. Secondly, they may be all smiles and laughter before the free drink transaction you are about to perform, but they'll disappear faster than you can say "come here often?" once they've got what they want. Thirdly, they skip lines. I wish I had a pair of cha-chas I could flaunt and in turn skip the line but alas I don't so mosey-ing up to the bouncer and kissing both his cheeks is not going to get me anywhere. Lastly, but certainly not least of all, they use OUR toilets and a lot of the times complain about the state of affairs whilst doing it. I don't care if it's busy in the girls' toilets, bad luck. Hold it and don't diss the décor. Give me a cute homely girl any day.

## ANTIBIOTICS

From snap polling amongst friends and young people alike, I have come to the conclusion that I have been shafted by everyone's favourite 'get drunk quick' scheme. I don't advise mixing alcohol with antibiotics but from the stories I have heard, apparently it's a quick way to a cheap night out. Regrettably, for me, it's a one way ticket to side-splitting migraine hell. Not something I plan to ever do again. And just for the record, I had one beer whilst on the stuff and bailed immediately.

## VOM SESH

The dreaded vom sesh is a quick way to end a good night. No one plans to chunder but it's always on the horizon when hitting the piss. It can strike at any point in the night, even when you've been so careful and gone against the well known adage that "eating is cheating." With TJ having the mother of all stories and not enough space to pick one and tell, you will have to take my word for it.

## 'GAMBLOR'

I generally find that this is more for the guys. The flashing lights of the pokies, the rush of putting everything on red; it's like an adult's Disneyland - the casino. Combine mates egging you on to spend your hard earned on something that is "a sure thing" with copious amounts of pre-mixers and you have a recipe for disaster. Take my advice; get a \$10 note, put it in the rubbish bin and walk away. That's generally what the casino is all about.

## NEMESIS VENUE

It's only taken me three years to find my feet whilst legally bar hopping but these days I don't really have a nemesis venue. Unfortunately, this was not always the case. In my misspent youth, we knew the night was a disgrace if we ended up at mansions or the casino, alas, it often did.

## NEMESIS DRINK

As with the venue, my years of experience have slowly but surely seen my evolution from a constant binge drinking vomiting teen, into a responsible binge drinking twenty-something (minus the vomit.) If you ever see me out about and enjoy watching someone suffer from stomach heaving, buy me a shot of tequila or anything really. Shots = the devil. Milk based drinks are also high on the list of alcohol I steer well clear of.

*On a side note; the power of Mac Daddy was well and truly out in force at the UniBar. A uni mate of mine decided to catch up with me for "three beers max" and ended up ruining his vomit-hiatus that had stood since 2003. Good times, drink responsibly - Mac Daddy.*

TJ iz mah nemesis.



## Notes From The Silver City

I'll tell you a tale of the 'city' they call silver, nearly six hours outside of Adelaide. This is a town that's not quite sure who it is. Found in NSW yet the locals love their AFL. Closer to Adelaide than Sydney or Melbourne, but you won't find too much love for the Crows or Port. Pubs on every corner with beers of every type on tap; West End, Carlton Draught, Coopers, VB. The only allegiance to be found tends to be to alcohol. Don't wind your clocks forward when you travel to this town, they share Central Standard Time with SA. That's Broken Hill for you, just don't tell the locals that they're confused. Affectionately known as 'Broken', what a place to visit!

Your loyal music subbie Mill-dawg invited Phat Natty-O and myself (editors in chief) to experience her hometown and we happily obliged. If there was ever a country town with a healthy and rip-roaring nightlife, 'BH' is the top of the list. Per capita there are more pubs in Broken Hill than anywhere in Oz; well that's what the locals would have you believe. They love a good drink and even more so, a bit of a boogie. Unfortunately (or fortunately) there's only one place in town you'll find everyone at after midnight on a Saturday, The Dirty Demo (pictured below.) Come for the d-floor, stay for the horrendous tunes.

All in all, a great place to visit and bloody cheap for drinking ('alcopops' and bottled drinks were no more than \$4 at pubs; take that Rudd) and housing in Broken Hill is insanely cheap, although you are living about six hours from anywhere. But who cares when you've got nice, clean, country air. Big love and thanks to Millsie, Jocko and the Dougherty Clan, can't go past good ol' country hospitality.

Oh, and by the way, would anyone else be confused by the phrase "Cow in the fridge?"?



# Adelaide University Union Notice of 2008 Election

NOMINATE NOW

MAKE A DIFFERENCE

GET INVOLVED

POLLING DATES: Monday 1 September until Friday 5 September 2008

NOMINATIONS: Open at 9.00am on Monday 11 August 2008  
Close at 4.00pm on Friday 15 August 2008

POSITIONS AVAILABLE FOR ELECTION:

**GENERAL MEMBER OF THE AUU BOARD (18 positions)** - the AUU Board is the governing body of the AUU and is responsible for managing its affairs. The AUU provides funding for activities, events and services on campus, as well as providing support and assistance to affiliated student organisations. The Board meets monthly and has various sub-committees in which Board members are expected to participate.

**NUS DELEGATE (6 positions)** - the National Union of Students is the body that is charged with the responsibility of representing student interests. Delegates will be invited to attend State and National conferences of NUS and are expected to contribute to the development of policy and action at a State and National level.

**ON DIT EDITOR (1 position, however up to three students may nominate to be joint editors)** - responsible for the publication of the AUU's student newspaper which is published during academic term-time. It is highly desirable that the successful candidate(s) have some knowledge of print media (if you are considering nominating, please find out what is involved).

**STUDENT RADIO DIRECTOR (1 position, however up to two students may nominate to be joint editors)** - responsible for the coordination of the Student Radio programs on Radio Adelaide and the coordination and training of students involved in producing programs. It is highly desirable that the successful candidate(s) have knowledge of producing radio programs (if you are considering nominating, please find out what is involved).

**CHAIR, UNION ACTIVITIES COMMITTEE (1 position)** - responsible for the co-ordination, promotion and participation of activities and events on campus.

**Student Representative Council**

**SRC PRESIDENT (1 position)** - responsible for the overall co-ordination and leadership of the SRC and as chief spokesperson for the SRC.

**EDUCATION OFFICER (1 position)** - Acts to highlight issues relating to student's education and other academic concerns.

**WELFARE OFFICER (1 position)** - Acts to promote the welfare of all students and to promote and strengthen support for students.

**WOMEN'S OFFICER (1 position)** - Acts as an advocate for women's interests, a co-ordinator of women's action on campus. To be eligible to nominate for this position candidates must identify as a woman.

**INTERNATIONAL STUDENT OFFICER (1 position)** - Advocates on behalf of students enrolled as international students at the University of Adelaide, and to promote equality and opportunities for international students. To be eligible to nominate for this position candidates must be enrolled as an international student at the University of Adelaide.

**POSTGRADUATE STUDENT OFFICER (1 position)** - Acts to advocate on behalf of postgraduate students of the University of Adelaide. To be eligible to nominate for this position candidates must be currently undertaking postgraduate study at the University of Adelaide.

**ETHNO-CULTURAL OFFICER (1 position)** - Acts to advocate on behalf of students with a cultural or linguistically diverse background. To be eligible to nominate for this position candidates must identify as having a linguistically or culturally diverse background.

**ATSI OFFICER (1 position)** - Acts to advocate on behalf of students who identify as Aboriginal or Torres Strait Islander. To be eligible to nominate for this position candidates must identify as being Aboriginal or Torres Strait Islander.

**QUEER OFFICER (1 position)** - Acts to advocate on behalf of queer students, to promote and strengthen the rights of queer students on campus and to combat discrimination at university and the wider community. To be eligible to nominate for this position candidates must identify as queer.

**ENVIRONMENT OFFICER (1 position)** - Acts to advocate for environmental sustainability within the university and broader community.

**SOCIAL JUSTICE OFFICER (1 position)** - Acts to highlight issues relating to social justice.

**GENERAL COUNCILLOR (8 positions)** - Acts as an advocate for all students, assists office bearers in the fulfilment of their functions.

**TO NOMINATE AS A CANDIDATE:**

1. Only students currently enrolled at the University of Adelaide who are financial members of the AUU may nominate. Members must be over the age of 18 years, able to hold a liquor licence and be legally able to hold the position of a director of an incorporated association.
2. Nomination forms are available from the opening date of nominations and can be downloaded from [www.union.adelaide.edu.au](http://www.union.adelaide.edu.au) or collected from the AUU Reception - Level 4, Union House (between 9.00am and 5.00pm weekdays).
3. Completed nomination forms must be lodged at AUU Reception, Level 4, Union House (between 9.00am and 5.00pm weekdays) or via Registered Mail addressed to: The Returning Officer, Adelaide University Union, University of Adelaide, 5005, by the close of nominations.
4. A policy statement and photograph can be submitted if desired with the nomination form as follows:
  - Policy statements must not exceed 200 words and will be cut at that limit.
  - Electronic versions of the policy statement and photograph should be provided on disc or CD. Alternatively these can be e-mailed to [auu@adelaide.edu.au](mailto:auu@adelaide.edu.au)
  - Policy statements will be accepted in Microsoft Word or Plain Text with digital photos accepted in JPEG or TIFF format, with a minimum 300dpi (for clarity).
  - If you are unable to submit your policy statement or photograph as above, please contact the Returning Officer to arrange an alternative method of submission.

**NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS WILL NOT BE ACCEPTED**

**POSTAL VOTES FOR THE ELECTION:**  
Applications for a postal vote should be made in writing to the Returning Officer, by no later than 4.00pm, Friday 22 August 2008.

**QUERIES:**  
Any questions concerning the Election should be directed to the Returning Officer on 8303 5401 or to [david.coluccio@adelaide.edu.au](mailto:david.coluccio@adelaide.edu.au)

Published and authorised by the Returning Officer, July 2008. Please recycle.

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