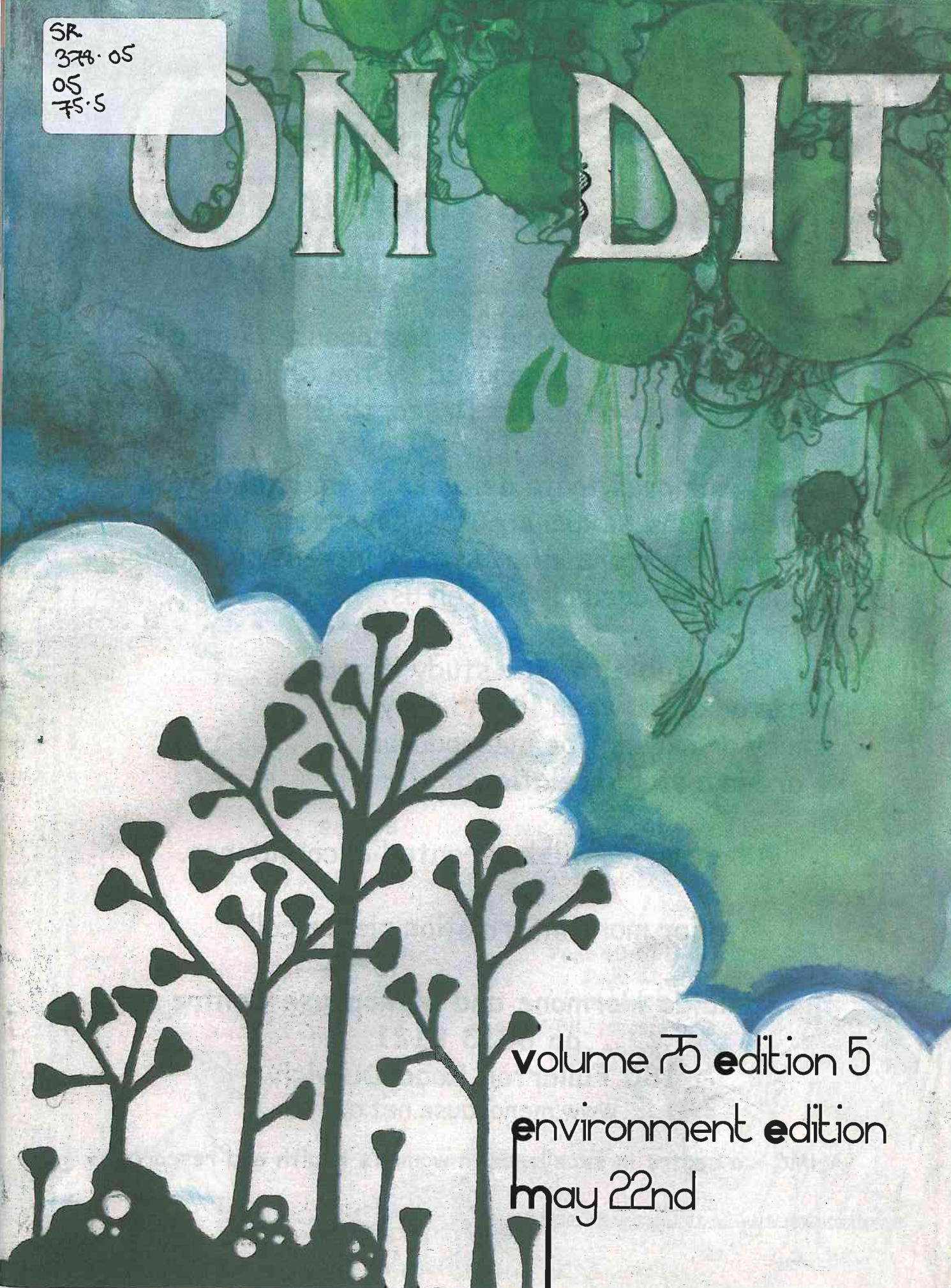


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# ON DIT



volume 75 edition 5  
environment edition  
may 22nd



# Are you interested in participating in new research in female sexuality?

The Adelaide Hormone and Menopause Centre is conducting this study, approved by the Children's Youth and Women's Health Service Research Ethics Committee.

This study will investigate a new experimental device to assess women's sexual arousal response to visual stimulation. If you are interested in increasing knowledge in this important area please call us.

You may be suitable for the study if you:

- ◆ are aged between 18 and 65 years,
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- ◆ are in a stable relationship

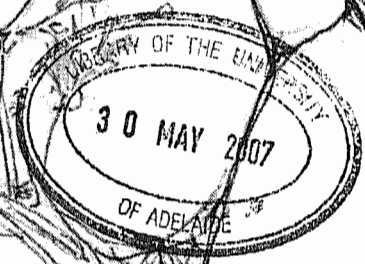
All enquiries will be treated in confidence.

For more information please call

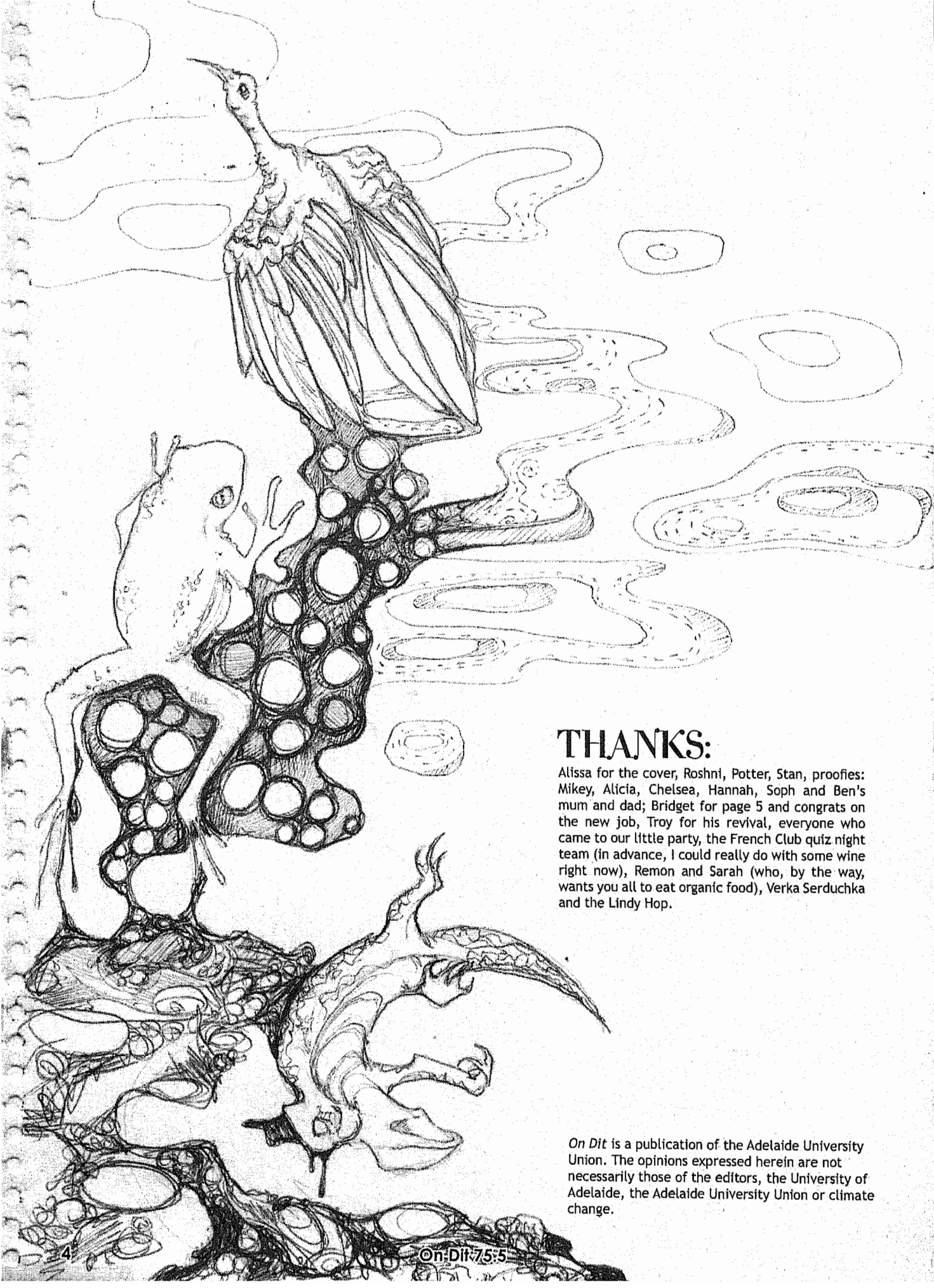
**Adelaide Hormone and Menopause Centre**  
on 8333 8121  
180 Fullarton Road Dulwich  
[www.menopause.net.au](http://www.menopause.net.au)

**AHMC - a centre in excellence in women's health and research.**

page 3, page 4 and Cover artwork by Alissa Cannon. Alissa is On Dit's resident artiste. We are her benefactors if you will, except she doesn't get paid, and we aren't old greying 19th Century men who wear monocles. Alissa is very talented and if you would like something to be made pretty and fabulous by her contact her via us at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au). Also, if you would like to be like Alissa, copycat and see your art in print 3,000 times, contact Ben and Claire on 8303 5404 or [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au). We're always looking for ways to make our layout look better and take half as long.



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- Page 2** Women Watching Porn
- Page 3** This Page
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## THANKS:

Alissa for the cover, Roshni, Potter, Stan, proofies: Mikey, Alicia, Chelsea, Hannah, Soph and Ben's mum and dad; Bridget for page 5 and congrats on the new job, Troy for his revival, everyone who came to our little party, the French Club quiz night team (in advance, I could really do with some wine right now), Remon and Sarah (who, by the way, wants you all to eat organic food), Verka Serdutchka and the Lindy Hop.

*On Dit* is a publication of the Adelaide University Union. The opinions expressed herein are not necessarily those of the editors, the University of Adelaide, the Adelaide University Union or climate change.

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### Nightlife

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### Gaming

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Australia's environmental policy is at a crossroads. There are a lot of decisions to be made: nuclear or no nuclear? How can we implement renewable energy while retaining the strong economy we're told is so important? *On Dit* has made our decision: a state-owned newspaper. Wait a while, then the costs associated with the implementation of solar, wind and geothermal power as an alternative to coal and nuclear will seem like peanuts. That's right: we made a fuckin' profit for this edition. Free-market capitalism, soy-based ink and us, all night long, baby.

All night long is a little too right though. With this edition being a 64-pager it did take a little bit longer than usual. But really, this is one unusual edition. A monetary profit is unheard of in the world of student publications and hopefully it will bring the Adelaide University Union's attention to the potential of our 'little paper that could' to steal a phrase from last year's editors. Well, the little paper did, and maybe some rewards could be thought up...? A bottle of Krüg wouldn't go astray, or even better, some payment so we could throw our own fucking Krüg party and bathe in the stuff. You know, whichever one suits you guys.

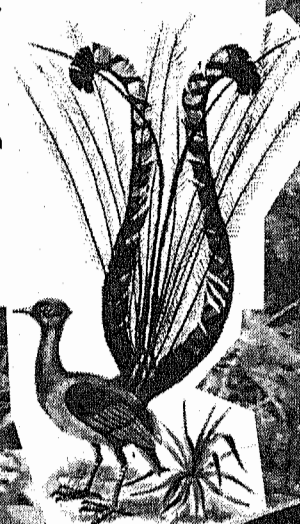
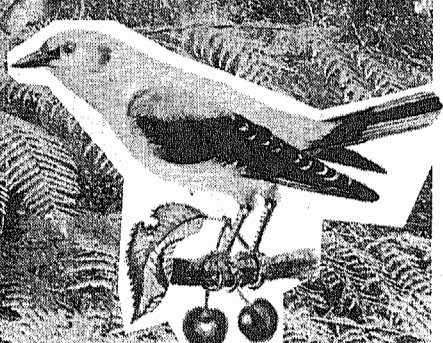
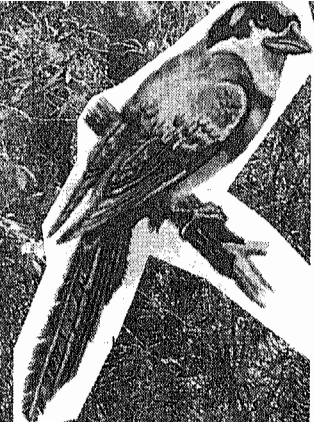
Having money does have a few, small, consequences, that we as editors have decided to forgo to keep this paper, and ourselves steaming forth (here endeth the train metaphors). Going up 16 pages is one, but what we like to term our Prince advert (one of our shining layout epiphanies) of volume 75, edition 2 has become a lie! The maximum of kitsch is still very much alive, but the minimum of clutter has become just under 20 ads in one edition. Watch out subbies - if not up to standard, your section could be replaced by medical research ads not touched by graphic designer hand. Also a few dubious submissions have been overlooked due to tiredness, but we will let you, dear reader, ponder on those without admission.

Weird and allusive comments aside, we hope you enjoy *On Dit's* environment edition, because this is the last one you'll be getting before next semester. Look out for *On Dit* goes Eurotrash coming out July 24th. It'll be Euro-tastic.

## Love Ben and Claire

We would also like to take this opportunity to formally apologise to all our subbies that we confused and who thought the deadline was 11 days after the actual one. Sorry kids!

# Letter S



Dear eds,

I must say I was a little disappointed last Monday. Picture this, I am sitting in Union Reception, I have just run full pelt up the stairs to get some nomination forms in, I get them in with one minute to spare and breathe a deep sigh of relief. Then I wait to see how many people have nominated for Union Board. Six.

Six nominations for six positions. Easiest Board elections ever. When everyone was expecting brutal, hard fought elections, it was a tad surprising. Particularly when you consider that we have just gone through an incredibly intense period of speculation including a referendum on our adequacy as Board Directors.

So here is what I am thinking. This By-Election was the perfect opportunity for those who did not like the way the Board was running to get involved. If you have such a gigantic issue then do something about it! True change comes from within and the huge let down that was the By-Election showed that the people who pushed the Referendum were looking for cheap publicity and self-promotion. For people who jumped up and down about the 'democratic process' it seems a little... odd... that they weren't all that keen to actually be involved in something that they all seemed to care about so much a couple of weeks ago. Disappointed that it was only six positions up for grabs and not eighteen?

So to all you readers out there, take heart that the people who sit on the Board are the ones who want to be there, who actually put up their hands and said, "I want to be part of this amazing organisation and I think I can make a difference." So congratulations to our new Board directors Emma Durdin, Emilio Roberts, Rhianna Alr, Ashlee McCarthy, Declan Pye and Brett Whibley.

This is kind of turning in to a weekly 'What's going on in the Union' column. Sorry about that but an open process is certainly better than a closed one! As always if you have any issue feel free to contact me on 0400273335 or at rhiannon.newman@gmail.com!

In Union,

Rhiannon Newman  
AUU Board  
Director 06/07

Dear eds,

Mondays at the best of times are no-one's idea of fun. At the worst of times, (ie: rainy, gloomy and skullfuck cold Mondays) they're very conducive to thinking the worst about the environment in which you exist and the growing legions of apathetic, conservative, popped-collar-cum-grandpa-top-wearing footy jocks who tend to inhabit this fine university. That's why when I turned to page 7 of *On Dit* (75.4) I was positively enthralled to read Michael Adams' surprisingly comprehensive summary of Australian development in the face of stifling opposition to liberation by some (cough, spiritual) sectors of society.

Well done Michael, I can only say that I wish you had been able to write an even longer article. From someone who has seen this university lose almost all of the (minimal) campus culture over the last six years that it once had, it is very encouraging to see that at least some vestiges of free thought and social justice still remain in a campus where it is no longer 'cool' to speak up about the oppressive economic conservatism that has consumed many of the fresh new faces I see every year.

Furthermore, it's also great to see articles (yours and others published in the same issue) that don't abide by the Liberal Government's newly created definition of "unbiased and balanced reporting" (*vis à vis The Glass House et al.*) and "political correctness". Anyone remember factual reporting? Anyway, that's my rant, keep up the good work.

Dave Z.

PS: What's with Choke the Rabbit? I mean, it's got cool graphics but what's with the jokes? It's like reading cartoons devised by a lobotomised Gary Larson on peyote. Are you guys just publishing it until someone flips out? Is it some sort of weird social experiment where you're waiting until someone writes in about it? Do I win a prize?

No prize Dave Z, unless you want sloppy seconds from the Vox Pop girls' comp in the Suburban Edition (it was some army pyjama pants for anyone who cares). Also, we take the Gary Larson simile as a compliment and we're sure the illustrator would too. Oh and Mikey says 'shucks'. - eds

Sir, Madam,

I'd like to draw your attention to the layout of page 5 of your previous edition. Warmed as I was to see the Peach Pit kids all together in a seemingly wholesome teen-pack, looking more closely left me shocked and intrigued. As a consequence of my fervour to relive how gloriously high-rise jeans were back then, I noticed that although all the Spellingites appear coupled in a Judy Blume's 'Forever' kind of way, there's an anomaly that suggests all wasn't right in Beverly Hills.

Twosome by twosome, they all look chipper as can be, but when you look a little closer at the Walsh twin dynamic, things have gone a little awry. Strangely, as Dylan fittingly cossets Brenda and Ondrea (sic) drapes Brandon, you might notice that Brenda's left hand has found its way into Brandon's front pocket, leading to the inevitable question: why has a sister got her hand down her brother's pants? Surely morals weren't so lax under the reign of Bush the First to allow for public displays of sibling petting whatever the intensity?

All I can think was that the public were too distracted by the diversionary marketing war between Reebok and LA Gear or the revolutionary parallel invention of Fruche and Le Snak to allow this to go so long unnoticed. The only passable explanation was that she was helping him fish the residual pumice stone fragments from the acid wash process from his pocket, but based on the angle of her hand, that theory is just about as convincing as a tumbler of Tab Clear.

Thank you, *On Dit*, for revealing the '90s for the moral wasteland they truly were. And thank you, MC Hammer, for being a true moral beacon by bringing us the anthem of the time 'U Can't Touch This'. Amen.

Q. Maximillian Pendleton.

Dear Monsieur Pendleton,

Your prodigious grasp of sexual semiotics surely hints at a future career in gender studies. May we suggest the undertaking of *Image, Text and Representation*? A bright future in a Bachelor of Media awaits. This, of course, pending our proposal for a new degree, the Bachelor of '90s Studies (with possible majors including High-Rise Jeans and Boy Bands' Hair Products).

I only remember one episode of 90210. It involved frozen yoghurt, which gave one character insight into her lover's infidelity. Weird.

Love Ben and Claire

OB

(singular, again)

Hello in a non-environmentally destructive kind of way,

This year Adelaide has the honour of hosting the National Union of Students National Education Conference from the 27<sup>th</sup> to the 29<sup>th</sup> of June! For those who are not aware, this is where activists from all over the country meet to discuss issues that are pertinent to students and ways in which they can be addressed. There are incredible guest speakers, workshops and panels and it is a great way to find out what's going on interstate! For more info please don't hesitate to get in contact with me; helpers for organising this event are also most welcome!

In other news, there are plenty of other conferences coming up. The National Organisation of Women Students Australia (NOWSA) will be in Sydney in early July, Students of Sustainability (SOS) will be in Perth mid-July at the same time as Queer Collaborations (QC) will be in Tasmania. There is also an International Students' Conference during this period. If anyone is interested in any of these please let me know so I can put you in contact with the appropriate people!

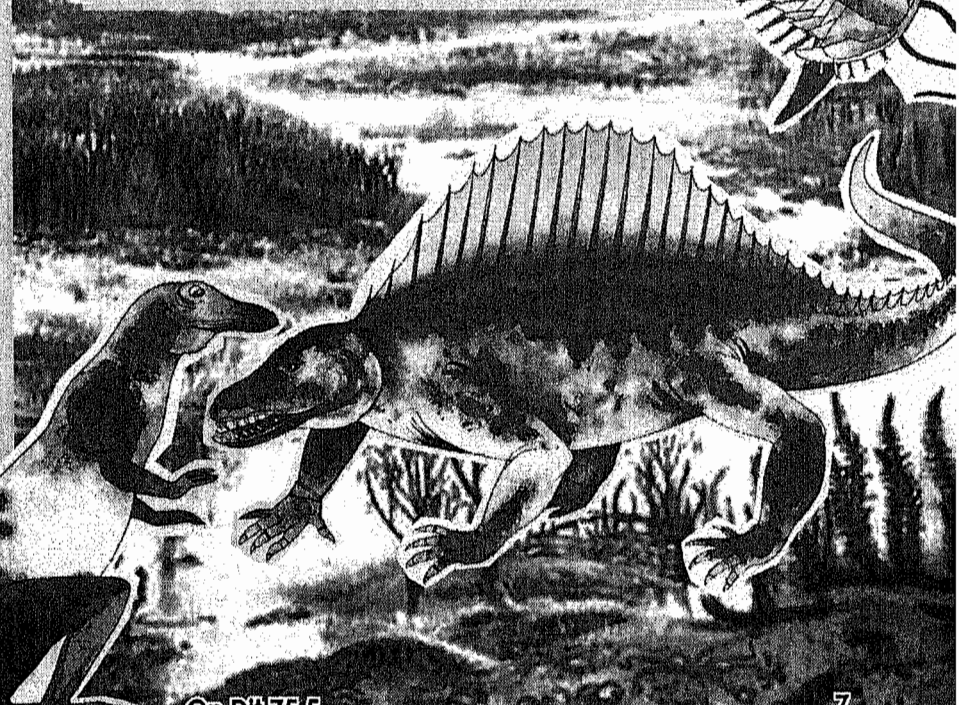
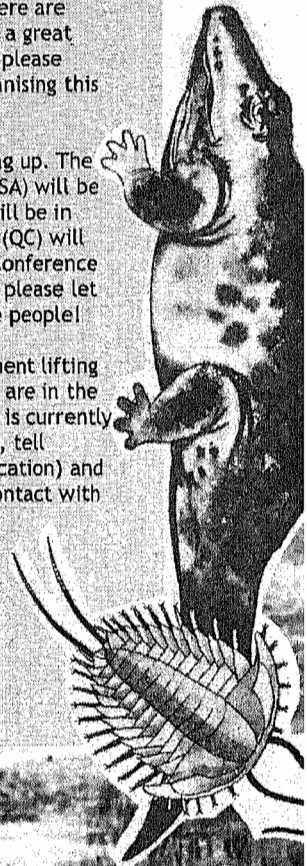
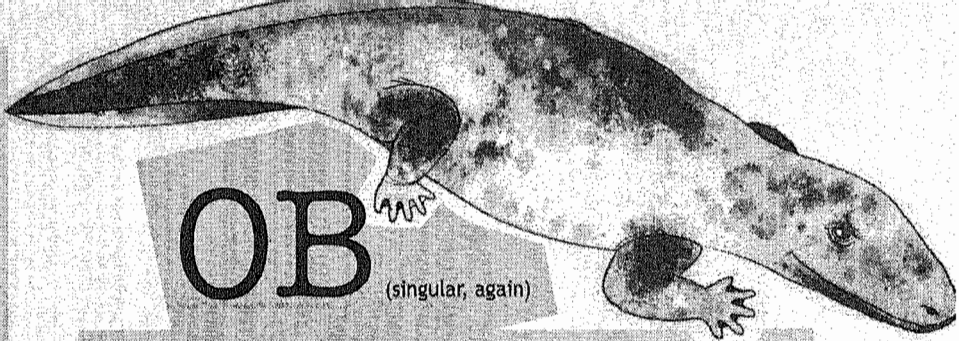
In Budget news what do we think of the Howard Government lifting the cap on full fee paying places? At a GOB University we are in the highest risk group for full privatisation, as Melbourne Uni is currently attempting to do. If you think that this is a negative step, tell someone about it! Write to Julie Bishop (Minister for Education) and tell her exactly what you think! Having trouble? Get in contact with me!

In Solidarity,

Rhiannon Newman

0400273335

rhiannon.newman@gmail.com



me english nicht verstehen.  
lets speak...

**DANCE!**

on dit presents

**EUROTRASH**

deadline july 13th contribute, ja.

vol. 75 edition 6



# INCOMING AT HQ COMPLEX

1 NORTH TERRACE ADELAIDE



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**EVERY WEDNESDAY NIGHT AT HQ**

**WEEKLY HOSTS**  
HEIDILICOUS / BECKY BLAKE / MC KIRK & THE FLASHDANCERS  
ON THE WHEELS OF STEEL  
JAKI J & THE WOLFMAN

**COMING SOON**  
BARTECARD MISS INDY 2007 AT HQ WEDNESDAY NIGHTS IN JULY  
\*FREE ENTRY TO FLASHDANCE WITH THIS ADVERT BEFORE 10PM IN JUNE 07  
\*OFFER ENDS THURSDAY 29TH JUNE

HAPPY HOUR 9-11:30 \$3.50 BASE SPIRITS HOUSE CHAMPS & TOOHEYS EXTRA DRY PINTS / \$5 COCKTAILS ALL NIGHT  
DOORS OPEN 8PM FREE BEFORE 9PM, \$8 AFTER



**MINISTRY OF SOUND**  
**SESSIONS TOUR**  
**SUNDAY 10TH JUNE**

DIRTY SOUTH (MELB) JOHN COURSE (MELB) SEAN QUINN (MELB)  
BRENDON / MOBIN MASTER / BILL FRAGOS / STEVE HART / PROFESSOR X / C4  
K2 / CHRIS D / ANGEL / STEVE DALY / DYLAN SANDERS / MC TIM

DOORS OPEN AT 9PM TILL LATE / ENTRY \$20  
HAPPY HOUR 9PM TILL 11.30PM



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**HARD DANCE - TRANCE - HARD NRG**  
SHOWCASING THE HARDER EDGE OF DANCE MUSIC  
FOR THE FIRST TIME AT HQ  
FRIDAY 22ND JUNE

FEAT: YOSHI (EYEDEAL RECORDS SYD)  
MR S (VOLATILE) / DEVIUS (ENCHANTED CREW) / BRETT JAMES (GLOBAL TRANCE)  
DR DAMAGE (ANTHEMS SET) / CONTAGIOUS (TRANCE SA)

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ENTRY \$5 BEFORE 12, \$10 AFTER  
HAPPY HOUR 10PM TILL 12:00 - \$3.50 DRINKS  
\$4 PINTS TOOHEYS EXTRA DRY ALL NIGHT



**EVOLUTION OF HOUSE 2**  
**FRIDAY 29TH JUNE**  
**A DECADE OF DANCE**  
**CELEBRATING THE BEST OF HOUSE MUSIC**  
**FROM 1994 TO 2004**

DJ'S AARON FEVAH (UK) / BRENDON  
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DOORS OPEN AT 10PM TILL LATE  
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\$4 PINTS TOOHEYS EXTRA DRY ALL NIGHT



# MEDIA WATCH

## Stupidity as Entertainment:

## Has Sam Newman finally gone too far?



When the name "Sam Newman" is uttered, it seems that almost everyone has an opinion on this local small screen star. Whether you love him or hate him, you have to admit that the star of Channel 9's *The Footy Show* has a certain something when it comes to entertaining the public. Feminists, like myself, tend to dismiss him as a chauvinistic womaniser whose public stunts tend to go a little too far. On the other hand, Australian men often find him hilarious and courageous for pushing the envelope when it comes to political correctness. Now instead of making this *Media Watch* an article which bags Sam's behavior and suggests that he is a male pig who must be stopped, I decided to look at his stunts and determine if they have gone too far, or if Newman's behavior is simply expressing freedom of expression within the media.

So why discuss Sam Newman at all? Well due to his latest stunt on public television I thought it was necessary. If you haven't heard already, Newman questioned how on Earth Hollywood actor Ralph Fiennes could possibly have had sex with a QANTAS flight attendant on a flight to India in the confined space of an airplane toilet. So, as he does most effectively, Sam Newman decided to demonstrate how he thought this incident may have unfolded live on TV. After unzipping his pants and getting half naked on national television, a mock up of a toilet cubicle was brought into the studio, complete with a life-sized mannequin that Sam proceeded to "demonstrate on". The crowd were in fits of laughter because half the doll wouldn't even fit in the cubicle. That wasn't the real controversy. It was when a midget dressed as a flight attendant came onto the stage and replaced the mannequin that people began to believe that the envelope was being pushed just a bit too far. As soon as Newman began to demonstrate on the midget, who was later revealed to be a male in a wig, that the shows host, James Brayshaw, cut to a commercial break.

A statement released by the Nine Network asserted that the show did not breach the Commercial Television Code, but the question here is not of legal codes, but of how much more the public are prepared to endure of Sam Newman and his antics. Some other incidents which have seen Newman thrust (no pun intended) into the spotlight have raised both positive and negative press reports. These include Newman wearing black face paint after an Aboriginal guest didn't arrive to one show and his constant on-air conflict with Shane Crawford, who exposed Newman's genitals on air after

pulling his pants down. A recent bizarre act was in March this year when Newman received botox injections live on air, causing many audience members to feel squeamish. Off air, Newman has been criticised for erecting a huge picture of Pamela Anderson outside his St. Kilda apartment and was told to take it down because he didn't gain council permission for it to be put there. He was also run over by a car in 1997 by a former girlfriend because he did not visit their newborn son until three weeks after his birth.

It is clear from these examples that Newman is constantly in the media spotlight because of his antics on *The Footy Show*, a program that has been criticised for being an outlet for Newman's immature and often offensive behaviour instead of actually taking the game of AFL football seriously. Many suggest that it is time for Newman and his crew to move on and get away from these childish stunts but one must question if this is at all possible. If the ratings continue to grow for *The Footy Show*, it's a safe bet that Newman will be allowed to continue to get paid for conducting irrelevant antics on live television.

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**The question that the Nine Network have to ask themselves is the one that is asked at public relations institutions around the country: Is any publicity good publicity?**

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With Eddie McGuire's resignation as CEO of the Nine Network, it will be interesting to see whether his good friend and close colleague Sam Newman will be allowed to continue the sorts of stunts that we saw on *The Footy Show* a few weeks ago. The network's commercials for the show often show Sam's crazy stunts and leave us thinking "I better watch this week - who knows what will happen!" Will the continuation of these types of stunts boost ratings? Or is Sam pushing it too far and will he start to turn viewers off for good? I guess the question that the Nine Network have to ask themselves is the one that is asked at public relations institutions around the country: Is any publicity good publicity? I guess only time will tell if Sam Newman's career will continue to flourish or if the media and the public will get tired of the childish pranks he continues to play.

Lisa Ireland

## BLAIR TO BOW OUT

British Prime Minister Tony Blair has announced that he will resign on June 27<sup>th</sup>. In a statement in his constituency, Sedgefield, he urged people to reflect on the changes in their lives and in the country during his decade in power. There are already bets on what Blair will title his memoirs - because he will *obviously* write them now. 'In My Own Words' is the favourite at 4/1, closely followed by 'Hard Labour'. Blair has joined the elite club of British Prime Ministers to have made it past the ten year mark - even though some would say he's barely managed to limp over the line. We can only hope that Gordon Brown can control himself for that long.

# NEWS BYTES

## FROM THE GRAPEVINE

with Soph

### KNUT WATCH

The German media - including 'Bild', the publication that started the fracas in the first place - has announced that Knut the polar bear is losing his cuteness. After a scant month or so in the spotlight, some observers have relegated baby Knut to the celebrity dust bin. Knut is growing up, and looks - surprisingly - increasingly like a polar bear, rather than a fuzzy snowball. The realisation that Knut will grow up has prompted the Berlin Zoo to try to create a new image for him, or failing that, separate him from the Knut brand, currently worth millions. Fans still think he's as cute as ever, but there may still be people out there who think Macauley Culkin is to die for. Will Knut make it through the transition from child star to grown-up celebrity?

### REMAINS TO BE BROUGHT HOME

Britain's Natural History Museum is going to return the remains of 13 indigenous Tasmanians to Tasmania for burial. The skeletons were sent to Britain by scientists 200 years ago. The museum has already returned four sets of remains, and is waiting to complete tests on the rest before they send them home. Furthermore, the museum is in talks to determine what tests it will not be allowed to perform, to guard against invasive procedures before the handover. Activists have been lobbying for the remains' return for 20 years, and hail this agreement as a major breakthrough. The move may also put pressure on other institutions which currently hold the remains of Aboriginal Australians.

### BUSH THINKS IT'S PREMATURE EYACUATION

There has been bickering aplenty between George Bush and the rest of the United States Government. Bush vetoed a proposal put forward by the House of Representatives, which tied continued funding for the war in Iraq to a timetable for troop withdrawal. This places both Bush and Speaker of the House Nancy Pelosi in a tricky position, as the former needs the money, and the latter is under great pressure from other members to make sure the timetable measure is passed. The Bill was thrown back to Congress, which needs to muster a two-thirds majority to ensure it passes. Bush has reportedly requested more than \$US 90 billion to fund the war until September.

### FOOT IN MOUTH DISEASE


The gaffe was the must-have political accessory in May, and here are my two favourites for your amusement:

#### 1. GLORIOUS 230 YEAR REIGN

Making his third appearance on this page, President Bush made a highly entertaining misstep during Queen Elizabeth's tour of the United States. Bush got his dates a bit wrong during the ceremony welcoming the Queen to the White House, when he accidentally said that she attended the United States' bicentennial celebrations in "177...1976". In a welcome change to the normal drill, everyone present found his slip very funny.

#### 2. PYNE TOO YOUNG TO BE AGEING

Christopher Pyne, the new Federal Minister for Ageing, ruffled a lot of feathers after he reportedly said he was too young to hold the portfolio. Pyne allegedly told people attending a breakfast - including aged care providers - that he would prefer not to do things like open aged care facilities because he is a young man with a young family. And it's an election year. He defended himself by saying his remarks had been taken out of context. The most damning statement he reportedly made was that he would rather have the foreign affairs portfolio, which he categorically denies. Whatever the truth may be, it has been suggested that he be removed from the Ministership. After waiting all this time to get his hands on a portfolio, it took him only weeks to nearly lose it.



# When Tom Brookman Talks, Michael Adams Listens:

## a discussion about the down side to nuclear power

**Michael:** So Tom, what's the deal with nuclear power? There's so much controversy at the moment about whether nuclear power is the way of the future, the most economically viable way to proceed through the gauntlet between economic growth and environmental sustainability, that I have no idea about what's going on. The general Government consensus seems to be that nuclear power is the best way to go. But I'd like to talk about what nuclear power actually means to a society.

**Tom:** So how much do you actually know about nuclear power?

**Michael:** Pretend I don't know anything... not that that's true of course.

*\*Looks shiftilly around\**

**Tom:** Okay, I will outline the reasons for taking an anti-nuclear power stance. Firstly, one has to consider the amount of waste that nuclear power plants produce. That waste is radioactive, and has a half-life of thousands of years. There hasn't really been any comprehensive consensus amongst nuclear power advocates about where this waste should be stored. Secondly, Australia has a large source of uranium, and while a global nuclear power industry may put Australia in a very advantageous economic position in terms of an export market, it may also have drawbacks.

**Michael:** So we could potentially make a lot of money exporting that uranium to overseas markets if they take up nuclear power as a primary source of energy. In attempting to explain possible motives for the Federal Government's advocacy of nuclear power, that could prolong the resource boom, and enable the Federal Government to take advantage of the growing demand for uranium - it doesn't really seem that this is a 'global warming' focused policy. That line of thinking would hearken back to the traditional 'economy or bust' argument they run.

**Tom:** Also, Australia has, geologically, a relatively stable environment and there is a very real prospect that if we export nuclear materials, the countries that purchase that material will want to ship it back here to get rid of the waste. This would make Australia a dumping ground for nuclear material.

**Michael:** Would Australia make lots of money from that?

**Tom:** I guess that's possible were we to charge for waste storage, but that's not really the point. The point is that this stuff remains radioactive for thousands of years; I don't think people really comprehend that sort of timescale. For instance, 2000 years - that's the entire history of Christianity right there. This waste would remain radioactive for the longer than the entire history of Christianity. For a society that thinks in three-year election cycles, in a country whose entire white history spans just over 200 years, thousands of years is not an easy concept to grasp.

**Michael:** So what happens to get rid of it?

**Tom:** Well, one option is that we bury it. This comes with a set of problems all of its own. Can you imagine the hostility of State Governments about having nuclear waste buried in their 'backyard', so to speak? Especially when trials in so-called 'geologically stable' areas in the US have revealed the waste travelling through the landscape at many, many times the expected rate. Personally, I think we'll see a few High Court challenges revolving around this if we pursue nuclear power.

This concern also applies to 'shutting off' nuclear reactors. You can't really 'shut off' a nuclear reactor. Once again, it remains radioactive for long periods of time. So what do you do? You can encase it in a huge block of concrete, and then what you have is a massive block of concrete that, a) is taking up space that could be used for something else and b) is still radioactive at its core. So if you choose to decommission the reactor, then you are going to have to deal with the inevitabilities that it will produce.

**Michael:** Yes, that's all fair enough. One interesting argument I think relating to the idea of nuclear reactors is the idea that they will be significant terrorist targets.

**Tom:** Yes, although I think that the waste argument is of more concern in that it's a certainty, not a possibility; but, using simple logic it does seem that the more nuclear reactors we have, the more potential there is for a terrorist attack on one.

**Michael:** Also, I know that a major argument against terrorist groups acquiring a nuclear weapon is the fact that nuclear weapons are so difficult and expensive to produce; if nuclear reactors become more globally proliferated, then the potential supply factors of nuclear material, both contraband and legitimate, must increase, and subsequently it may become less expensive to create nuclear weapons, or even 'dirty bombs' made of radioactive material.

**Tom:** Yes, that's certainly a consideration. The other issue with nuclear power is that the new wave of technology hasn't really developed sufficiently. There was a debate on the show *Difference of Opinion* on the ABC about this. Traditionally, nuclear power has been very costly in terms of water and energy usage. New 'Generation 4' technologies have been touted as being the future of nuclear technology; they're sodium cooled instead of water cooled. But they haven't really been instituted properly yet. But regardless, there are other options; in Australia we have around 60 years of natural gas, a more environmentally friendly fuel than coal. To add to that, the Federal Government has proposed 25 nuclear power plants. These plants aren't really replacing coal; they're added to the existing coal infrastructure. To this end, actual annual emissions won't start to decrease with the current proposed implementation of nuclear power. Simply the amount that emissions are increasing by will decrease, I think the figure is something like 18%. Nuclear energy will also end up being more expensive for the average consumer, due to our plentiful sources of fossil fuel.

**Michael:** So there isn't really a market-based argument for the widespread adoption of nuclear energy.

**Tom:** No, in fact nuclear power has a large economic cost, because it needs to be protected and policed, and the waste, even after you decide where to put it, is expensive to house and protect. A nuclear-based industry would certainly not maintain current, low power prices.

**Michael:** Although I suppose that even the large-scale protection of nuclear plants and waste would create employment in itself.

**Tom:** Taxpayer-funded employment.

**Michael:** Yes, that's an interesting point... the Government would have to remain permanently involved in such a volatile method of resource production, wouldn't it?

**Tom:** Almost certainly.

**Michael:** So what are some alternatives?

**Tom:** Well, there are plenty... there's the old chestnut of approximately 300 years of coal, there's natural gas, which will tide us over for the next 60 years, there's renewable energy like wind and solar power.

**Michael:** There's a lot of talk surrounding renewables at the moment, what with all the climate change debate, are they really as good as they're portrayed?

**Tom:** Well, the Government seems to believe that the only way to provide broad-scale power is through mining the Earth - and unfortunately Labor seems to be opening itself to this idea too. Clearly this is not the case; other developed countries with high standards of living, like Denmark and Spain, derive huge percentages of their energy from renewables, principally wind. Wind and sunlight are two huge resources in Australia that we just have not harnessed properly; for instance, Germany has a much more advanced solar power program, and yet receives a fraction of the sunlight. I recall Alexander Downer saying that other countries think that Australia is crazy to be sitting on such a huge uranium resource and not converting to nuclear power. Well the stats show that globally, nuclear power is one of the slowest growing power industries at less than 1%. Wind, on the other hand, is growing at almost 30%; it seems like the old argument that 'everyone else is doing it, so we should' isn't really a valid one for nuclear... if it is at any time! Personally I think that a switch to significant use of renewable energy is the best choice: it's quickly implemented, unlike nuclear power which has been estimated that it will take about 25 years to implement; it can't really be used to blow people up and it has the potential to provide similar benefits to the economy both in terms of energy and financially.

**Michael:** So what you're trying to tell me is that nuclear power sucks.

**Tom:** Yep.

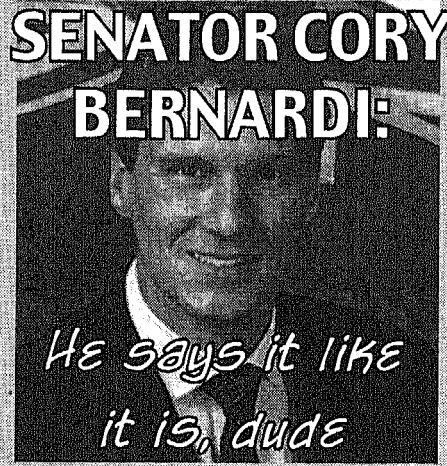
Michael Adams and Tom Brookman

SO IF YOU WANT TO READ SOME MORE STUFF ABOUT THIS GO TO:

- *Difference of Opinion* Episode 12 - [http://abc.net.au/tv/differenceofopinion/episodes/episode\\_12.htm](http://abc.net.au/tv/differenceofopinion/episodes/episode_12.htm)
- Australian Conservation Foundation: <http://www.acfonline.org.au/default.asp>
- THE SUSTAINABLE ENERGY and ANTI-URANIUM SERVICE INC: (They're pretty biased, but you know, who isn't?) - <http://www.sea-us.org.au/index.html>
- *Commonwealth of Australia 2006, Uranium Mining, Processing and Nuclear Energy - Opportunities for Australia?* Report to the Prime Minister by the Uranium Mining, Processing and Nuclear Energy Review Taskforce, December 2006 [http://mp3.news.com.au/bcm/1121-nuclear/Report\\_20Nov.pdf](http://mp3.news.com.au/bcm/1121-nuclear/Report_20Nov.pdf)
- *The Business Case for Early Action*, Australian Business Round Table on Climate Change, 2007, <http://www.busrroundtable.com.au/>

How are you finding the weather? The 'debate' (read: hysterical panic) on climate change always makes me think of the news footage I saw two years ago on the thaws in Greenland, which SBS presented to me, back then, as evidence of global warming, and indeed, when ice that hasn't melted in human memory suddenly DOES MELT, it is obvious that things must be warmer. The anxiety I experienced at that moment was not so much due to the challenging implications of the changes this phenomena threatened, it was had more to do with the realisation that I ALREADY KNEW, already believed, that global warming existed, but in fact denied to myself this knowledge until the media presented it to me with authority. The mind-tangling thing was, this presentation of 'global warming as confirmed fact' by my TV screen also presented me with evidence of the denial of my own knowledge I had been in while I waited for someone 'out there' to tell me what the truth was.

In actuality, had it not been the case that my own senses, my own skin already knew this? I noticed as clearly as my senses could indicate a greater sharpness to the sun, a harshness, the irregularities of weather, and of course we can't fail to notice today. Why did this not constitute knowledge, why and what is this situation in which I have on one hand 'the knowledge of my senses' which cannot be acknowledged, and the other knowledge guaranteed as knowledge, which must be acknowledged? My own body's indications had to be disregarded but the facts about Greenland, or Finland having its warmest winter in 900 years, or the mass die-off of algae (the very life-element which enables the engagement of the ecosystem into a network, that is the very element of the life-web) in the Amazon constituted knowledge, stability, a definition of things. Was this not, I thought, the real tragedy, this alienation from, and denial of the body? The knowledge from elsewhere than my senses arrives to me in mediated form, it is passed from another. It passes through a zone of obscurity (an unknown system of fact-checkers, editors, social pressures not to say anything too radical, or too conservative, advertising dollars, politeness, the peculiar social form which is the blank disinterest of the newsreader whose lack of any emotional reaction acts to confirm the 'objectivity' of the report) which because it is unknowable to me, actually works to guarantee the knowledge as knowledge. This very point of obscurity, which I know exists but whose exact existence I cannot determine, is what allows me to project upon the facts delivered the aura of 'true knowledge'. This is the knowledge which the Other confirms as true. And indeed, it is not a bad thing, altogether, that as humans we rely more on what many confirm, what can be made intelligible to many (even to all) in the form of demonstrable argument, rather on what is only intelligible to one, partial to a single perspective. And yet this socialisation of knowledge exposes all knowledge claims to the accusation of distortion (even, most radically, the claims



made by our own bodies: are you attracted to that girl, or is it just social norms dictated by advertising? Was that really an increase in heat you felt, or was it already a partially-imagined reaction to the idea of climate change? Do really need a cigarette? (actually, I do, back in a second.) Yet, at the same time, we all suffer from this need for someone else to guarantee our knowledge, always blaming this someone (the media, the right-wing establishment, the left-wing loonies, whoever) for the distortions of our knowledge, for the fact that we can't know exclusively for ourselves. We desire for our knowledge to be truly ours, self-constituted, secured by our own reason, yet at the same time require a social guarantee that what we are saying is not pure psychotic nonsense, the speech of someone who may not enter the community, who cannot say what the community is able to hear, or is only able to say what it is unable to hear.

Liberal Senator Cory Bernardi, who denies any link between human actions and climate change, is straddling a strange line here. His statement "... I have examined both sides of this debate and, when the alarmist statements are discounted, the scientific evidence that remains does not support the scenario that is being presented to us. The facts do not fit the theory" is absolutely constitutive of a self-made truth, he asserts his position as the possessor of this factuality, it is his reading of the facts that speaks, but also the facts through him (only through him can facts speak). What's more he poses this truth against a great mass of obscurantist's, popularians, corrupt scientists, political opportunists and radicals which form the reason all this climate change nonsense has gone so far. It's a matter of them having steered the debate to their interests.

Bernardi is obviously wrong, however, precisely because we sense this. But he is not wrong at the level of his subjectivity. It is not enough to counter Bernardi with the claim that he, in fact, represents the knowledge claims distorted by power, the various and fragmented powers of oil-giants, imperialist nations and the endless hunger for cheap commodities, the real power while those he lumps into a conspiracy are badly-funded activists seeking urgent reforms,

scientists pursuing pure research, and the common people of the world. We can't use the fact of 'scientific consensus' against him, because science can only take us so far with global warming: it can tell us what the risks are, with great uncertainty, but it can't tell us exactly what course to take, how soon or how radically to act, it can never be precise enough to substitute for the necessity of a pure subjective decision which we make as a sort of gamble. Bernardi, it seems is at least capable of this, while his less conservative opponents only point to others. We need to address that what his claim is missing is the very ethical level of self-recognition: it is a pandering to the basic human instinct for the abnegation of responsibility. For this very reason it is anti-scientific, as well as despicably cowardly. It represents a world-view which is metaphysical rather than materialist, a world in which cause and effect can miraculously skip the very point at which we operate as decision-makers, creating effects in our environment. I think you may find that a lot of anti-environmental thinking is religious in character, enthroning its version of development with immanent cosmic law. For instance:

"The Lavoisier Group's Ray Evans points out, the history of science is littered with hard-won battles of one man - such as Galileo - against a flat earth-like consensus. Evans also says he is a 'Genesis 1:28 man'. That's the passage that says: 'God said to them "Be fruitful and become many and fill the Earth and subdue it, and have in subjection the fish of the seas and the flying creatures of the heavens and every living creature that is moving upon the Earth.'" To put it in its bluntest terms, when you don't believe in God you don't believe in nothing. You believe in whatever is the fashion of the day, and environmentalism has scooped the pool."

That Ray Evans calls himself a scientist appals me. Environmentalism, is (or could be), in fact, the very paragon of modern, scientific enlightenment discourses: it takes its field as the external objective world and the consequences of human action upon that world. It sees nothing as given, and takes its cue from the desires of millions of human beings to live lives free from the hideous physical and mental effects of pollution. It takes its truth values from scientific events which change the way we see the world, and political changes which alter the balance of power in favor of these modest human desires. Its enemies are stuck as slaves of vengeful Gods. It needs to assert itself, take its truth claims as risks, like Bernardi. For conservatives, of course, it is easy to be arrogant about the truth and your mastery of it, because the powers that be already support it. For us, an uphill battle.

Brendan De Paor-Moore

#### (Footnotes)

<sup>1</sup> Melissa Fyfe "The global warming sceptics" *The Age*, November 27, 2004  
<http://www.theage.com.au/articles/2004/11/26/1101219743320.html>

# Unity, Separation and Reflection: the Humyn and the Natural

*I have made the forest suit me:  
tables and chairs, paper and prayers,  
Matter vs Spirit.*

- Saul Williams.

To characterise what we are now facing as being a crisis of ecology is to obscure the fact that the problem at hand involves something more than the purely ecological; something uniquely humyn. The situation in which we now find ourselves, the situation we have arguably been in for thousands of years, can equally be described as a humyn crisis, or more specifically, a crisis arising from the way that humyn beings relate to nature. Now it might seem tautological to state that the way we perceive ourselves in relation to the world will have some impact on the way we act in the world. Yet it seems to me that the question of what precisely we mean when we talk about 'humyns' and 'nature' is often glossed over in the sustainability debate, or even worse, answered through the lens of a poorly conceived mysticism. What is needed now is a drastic reassessment of the kind of relationships we have to nature, and the extent to which these relationships are the product of systems for understanding the world in which the definition of key concepts like 'humyn' and 'nature' have been crudely or illogically conceived.

One question that surfaces immediately when we begin to analyse ideas like 'humyn' and 'nature' is whether or not there exists any fundamental difference between humyn beings and the natural environment from which they have evolved and rely upon absolutely for survival. Indeed, there is a widely adhered to if rarely acknowledged way of thinking which refuses to draw any philosophical distinction between the two. The question, then, is whether to admit that some form of breach has occurred between humyn beings and their 'natural', or 'real' state of oneness with the environment, or to resign all humyn activity to the realm of natural processes. Both of these approaches have repercussions for the way that we conceive humyn agency, and thus our approach to environmental issues.

To pose the idea that the 'natural' state of humyn beings is to exist in a kind of oneness with nature, and that this natural state has been disrupted in some way by development, technology, civilisation and so on, is to create a dichotomy between the ideal state of humyns-as-one-with-nature and the actual state of humyns-separated-from-nature. Whilst the practicalities of how we are going to return to the original 'ideal' state are explored partially by theories such as permaculture, primitivism and green anarchy, the question of what precisely characterises this ideal state of unity with nature remains unclear; at exactly which point in humyn history did our separation from nature begin, and how can we be sure that the promised state of perfect unity with nature even exists, or that civilisation would not eventually develop again?

On the other hand, there is the perspective that asserts an unbroken unity of humyns and nature; from this perspective, humyns are logically and morally indistinguishable from any other living organism. This analysis is popular among environmentalists, finding its most mainstream expression in deep ecology, but there are some obvious problems with such a simplistic view of the world. Whilst asserting the moral equality of all life forms does provide a basis for limiting ecologically destructive humyn activity, the question remains of whether it is morally wrong to fight viruses and diseases; to which some deep ecologists have replied in the affirmative. Furthermore,

the practical impossibility of surviving without consuming other organisms represents a largely unaddressed contradiction in the 'moral equality' theory.

It would seem that we must draw some kind of necessary distinction between humyns and nature at some point; this much is obvious from the clear differences that exist between humyn beings and other forms of life in terms of our capacity for abstract thought, building highly complex structures, analysing reality, and most importantly, self-reflection. The bulk of European and Western thought up until now has been predicated on there being a fundamental and necessary division between humyn beings and the natural environment; from the biblical world created by an anthropomorphic god in which 'man' must resist the base urges of the beast within himself and others to the modernist myth of humyns rising above nature to a strange form of independence.

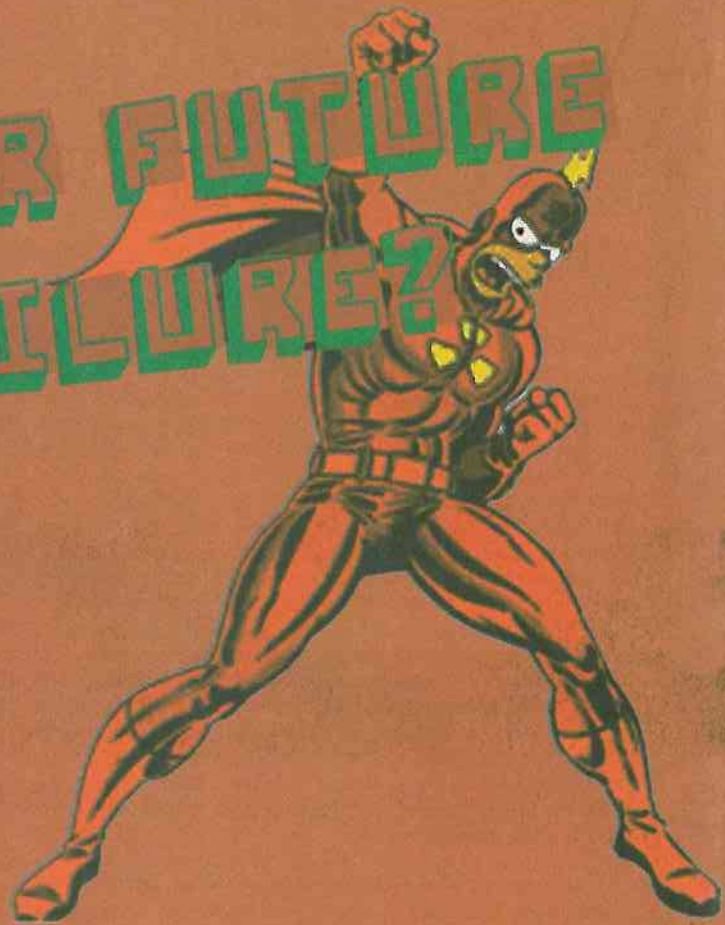
At its most extreme, the notion of a total separation between humyns and nature has manifested itself as a companion and adjunct to the neoliberal project, wherein the pressing need for direct engagement with environmental issues and immediate plans for their solution is brushed aside by the assurance that free market forces will take care of these issues where they have failed so many times before. Here we see the mythical promise of a totalising system created by humyns that will supersede and solve all the problems caused by living in a finite material universe; not unlike the similar promises that are made by science and technology, it has no more rational basis than the religious belief that god will solve everything but is admittedly more efficient. In any case, it is becoming increasingly clear that any kind of 'humyn project' cannot exist independently of material, biological reality and thus the natural environment. It seems obvious, but this is the perspective that environmentalists have to fight against every day when we come up against people who refuse, or fail, to understand that if you cut down all the trees and poison all the earth and the water, you'll be pretty much fucked. And it's as simple as that.

So between these two diametrically opposed perspectives, of which I have only provided a few brief examples and critiques, there exists an infinite array of shades of grey, within the majority of people actually live. You can't actually live as if you were no different from any other organism, or else you wouldn't speak, or wear clothes, or do anything else for that matter. And very few people are actually trying to say that humyn development can completely replace nature, although sometimes it certainly seems that way (cybernetics and nanotechnology, anyone?).

What I am arguing for is, at the very least, a wider awareness of how the way we construct ourselves subjectively in relation to nature affects the way that we act in relation to nature. Without a properly considered and rational basis for our actions when dealing with the environment, our actions can be unthinking and unreflexive, either contributing further to the massive ecological collapse that seems the desire of our society or languishing in the realm of poorly articulated moral and ideological absolutes. What must be questioned extends to the most fundamental elements of our identities; those that concern our principles of self and subjectivity - what we are, what nature is, and what *our* nature is. What is at stake if we do not consider these questions is nothing less than the difference between a planet we can live on and one we cannot.

>Matthew Allen<

# A NUCLEAR FUTURE OR FAILURE?



Does Australia need nuclear energy and are Australians ready for it? Linh Chung spoke with South Australian Democrats leader Sandra Kanck and Chief of Operations at the Australian Nuclear Science and Technology Organisation (ANSTO), Dr Ron Cameron about a nuclear future for Australia.

Prime Minister John Howard recently visited the Olympic Dam uranium mine in South Australia and has announced further investigations in uranium enrichment and domestic nuclear power.

Mr Howard also says Labor's opposition to nuclear energy in Australia is inconsistent, as they are interested in uranium mining and exporting but close their eyes to the possibility of using uranium domestically to generate nuclear power.

Labor leader Kevin Rudd believes other options are available to tackle climate change and Labor's \$500 million plan to cut carbon emissions by 2020 will not impact on the coal industry.

South Australian Democrats leader Sandra Kanck welcomes Labor's environmental efforts, saying there are alternatives to nuclear energy and the Federal Government should consider more benign sources of power.

"We have wind and solar power, even geothermal power," Ms Kanck says.

However, Ms Kanck has an optimistic outlook for the future of wind and solar energy in Australia.

"Where that challenge can be dealt with is going to be in the science and technology that's developing around batteries. If we are able to get better at storing the power, then we can access it anytime. There's been so much time and research spent on nuclear energy, but if we put the same amount of time and money into wind and solar power, we would have solved the problem of batteries and their storage capacity by now."

Chief of Operations at the Australian Nuclear Science and Technology Organisation, Dr Ron Cameron believes Australia should consider the environmental advantages of nuclear energy.

"All forms of energy emit some carbon dioxide. Coal and gas power stations emit considerable amounts, but nuclear power plants emit virtually zero. Nuclear power provides energy security such that it's not sensitive to fuel prices increases, unlike oil and gas. It's an efficient method of providing base load power, unlike renewables and it's a safe industry," Mr Cameron says.

Ms Kanck refutes Mr Cameron's claim that the nuclear industry is a safe one, either for its employees, for people living in the vicinity of nuclear power stations and for future generations.

However, Ms Kanck's main concern with nuclear energy is the treatment and storage of nuclear waste. The Federal Government has made failed attempts to dump nuclear waste in regional South Australia, and there is talk of creating a national nuclear waste repository in the Northern Territory. "I've argued that each state and territory should be responsible for its own waste, and we shouldn't ask one state or territory to bear the responsibility for the whole of Australia," Ms Kanck says.

Prime Minister John Howard has ruled out accepting any nuclear waste from other countries. When questioned on this issue he was adamant Australia would not be "used as a kind of repository for other people's nuclear waste problems."

Ms Kanck says the nuclear waste dumps issue is an interesting argument and feels that, in a sense, it's also a moral one.

"My view is that if you make the waste, you should be responsible for it. That would then argue for us to take back anything nuclear that has been processed overseas. I know this argument will be put back on Australia, and we'll be pressured from other countries to accept it back, making it much harder to argue against by virtue of being involved."

Dr Cameron says there are solutions for safe storage of current and future nuclear waste, as well as waste from de-commissioned nuclear power plants.

"Technically, we know the solution to the disposal of radioactive waste, and have done so for many years. The solution is a repository. We need to address the societal and political factors that are preventing this from taking place. Of the waste you've got left, there are a bit of long-lived substances, so the plan is to put it back into the reactor so it goes through fission and breaks down. This will reduce the time that things need to be stored."



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# ADELAIDE UNIVERSITY UNION 2007 BY-ELECTION DECLARATION OF RESULT

Only six nominations were received for the six vacant positions of General Member of the AUU Board.

In accordance with Clause 19 of the AUU Rule Concerning the Conduct of Annual Elections, By-Elections and Referenda, the following persons are elected as General Members of the AUU Board.

Rhiana Air  
Emma Louise Durdin  
Ashlee McCarthy  
Declan Pye  
Emilio Roberts  
Brett Whibley

Dated this 7<sup>th</sup> day of May 2007

DUNCAN REDMAN  
Returning Officer  
duncan.redman@adelaide.edu.au



# YOUR SLIGHTLY POLITICAL PARTY



**The Dub.**  
**Hon. Andrew Love, MP**

*'Integrity Going Cheap'*

Recently John Howard's integrity was placed on internet bidding site ebay. Advertised as a "1950s mindset with genuine period flaws," Mr Howard's integrity attracted bids of up US\$51. A photo of a blonde woman in a red dress gesturing to an apparently empty space accompanied the listing. This begs the question, 'How does one sell something that does not exist?' E-bay quickly remedied that problem by ruling that Mr Howard's integrity did not exist and that items sold on ebay must either be tangible or of value. Mr Howard's integrity met neither of these conditions. Surely this speaks volumes about the moral compass of our glorious leader... and suggests the time for his replacement is here. If a reputable institution such as ebay says it, it must true. So this coming election don't be swayed by empty budget promises, instead Vote 1 SPP. We have promised you sausage powered cars - we intend to honour that promise.



**The Dub.**  
**Hon. William Martin, MP**

*'Ronald McDonald's Evil Twin'*

This week, Britain's Marketing magazine released a poll revealing that instant noodles and McDonald's are Britain's most hated brands. I found this ironic, as put the two together and you are left with Pasta Zoo. Yet McDonald's are either oblivious to this or simply ignorant as they continue to ferociously market the product. I believe it is time to give up. No one will ever buy into a product that contains an animal-shaped condom dipped in a slop called 'zoo goo'. But there is still hope for Pasta Zoo, not as its original goal as a 'healthy alternative' but as a form of law enforcement.

In Dubbo, *Operation Get Smart* requires police to reward children's good behaviour with McDonald's vouchers in a desperate attempt to reduce Dubbo's youth crime epidemic. The fact is it doesn't reduce crime effectively enough. Children only learn from punishment. Therefore SPP is proud to present *Operation Get Stuffed* to reprimand Dubbo's juvenile delinquents with Pasta Zoo. Resistance is futile, children. Obey the law or suffer the sippa.

## SPP IN CINDERELLA STORY



**SPEAKING IN TONGUES:**  
*Mr Love slips Ms Gillard (quite resemblant of the Dub. Hon. Mr. Martin actually - eds) some mouth meat.*



**BARREN:** *The womb of Julia Gillard.*

Kevin Rudd has fuelled more political debate this week, this time challenging Australian males.

Any man that can successfully impregnate barren Deputy Julia Gillard will be rewarded half of Rudd's magical kingdom in addition to Rudd personally slaughtering his plumpest lamb in their honour.

After a week void of any acceptance, Gillard reluctantly turned to the Slightly Political Party's Andrew Love.

"Ms Gillard and I will be conceiving using the latest in IVF technology." Mr Love boasted yesterday.

"I will be donating one of my finest SPPerm, which will either become the greatest politician in Australian history, or find a co-starring role on *Kath and Kim*. Personally I'm fine with either."

But one man who is not pleased with the 'political donation' is colleague Will Martin. Being born of IVF treatment himself, the plan has ignited angst concerning Martin's alienation from his father.

"I never knew him. That lousy root rat..." Martin revealed in his 171<sup>st</sup> exclusive interview with *Today Tonight*.

Mr Love has proposed to help find Martin's father, in return for Martin signing and approving Love's character witness forms.

## SPP DANCE DISTRACTIVE JIG

After the release of the Government's election-bribing budget, the Slightly Political Party have staged a distractive dance routine which can only be branded as one of the most pathetic and shameless diversions in federal politics.

"They're just copying *The Simpsons*. I love *The Simpsons*," said Opposition Leader Kevin Rudd.

"Quatch! We dance because we have the fever," retaliated Mr Love, who was disqualified from *Dancing with the Stars* after attempting to rig voting numbers. "There is no budget, now watch us

polka," said colleague Will Martin.

The Party refused to answer any more questions, as they continued to dance deeper into the hole their brazen antics have dug for them.



**QUESTION TIME DODGE:**  
*Mr Martin and Mr Love dance distractingly.*

## SHELTER OF LOVE



**SOLD!!:** *SPP Sell Out*

Today witnesses the opening of SPP's Andrew Love Shelter for Washed-Up Politicians.

"I have opened this shelter because retiring politicians seem hard done by... super bonuses and tea luncheons aside," revealed an excited Mr Love.

Many prominent ex-politicians have already re-located to the shelter including Kim Beazley, Bob Hawke and Gough Whitlam.

Positions have reserved for John Howard and Bill Heffernan.

"You can have a good meal, you can get yourself clean, you can do whatever you feel."

The shelter was one of many recent real estate purchases by the SPP, most of which have ocean views, though significantly distanced from the shore line. The motives for the purchases are as yet unclear.

# WAR OF THE POLITICAL CLUBS.



We've noticed a lack of political content this year (for better or for worse), so to entertain our delusions of being the mediators of debate on campus, we thought we'd get some input from some of the political clubs around the traps.

This week we've given them free rein but we're looking to start fortnightly debates, starting from the next edition (published on July 24th). If you have any debate topics for all four clubs, or a question for a specific club, hit us up at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) before July the 6th.

Sadly, The Greens missed the boat for this edition (partly our fault) but hopefully they can join in next time around.

## MAKING YOUR WILDEST DREAMS COME TRUE



### The Adelaide University Australian Democrats

The Adelaide Uni Australian Democrats are the moderate sensible middle ground of political clubs at Adelaide Uni. With a strong focus on participative democracy, our members really do have a say in the direction of the club, its policy, events and day-to-day happenings. The Club has strong ties with the national Australian Democrats, but retains its own voice and speaks on behalf of its members (even if that goes against the national party line), necessary for a truly democratic club to ensure that like so many others, it doesn't become a token youth organisation with a voice in name only. So while many of the other political clubs' principles on campus may flip-flop in line with changes to policy at a national level, the Adelaide Uni Australian Democrats will always represent its members' views, voicing student's concerns.

Recently the Democrats led the charge with a number of other student groups (such as Sports, Clubs and notably the AUES) for a Referendum vote of 'No Confidence' in the AUU Board. It was conducted to highlight the corruption, and the lack of priority that the Labor/H2O coalition Board gave to student groups. For those who weren't aware: Clubs were funded \$0, Student Radio had their budget cut by \$9,000 and therefore their air time by two-thirds, and On Dit were funded \$0 with no staff support, all so that Board Directors could pay themselves more honoraria (up \$14,000, and create honoraria where none existed), double their presidential travel line item, and name rooms after themselves (Chin Wooh Cheah International Student Lounge).

All at the expense of student groups.

But we're more than about 'keeping the bastards honest', we offer practical alternatives that are only found through proper democratic debate and a process that hears all points of view. Had the AUU Board listened to Sports Association President Andres Lamilla, they'd be appointing a sponsorship officer, who could generate hundreds of thousands of dollars in income for Sports, Clubs and student media. Sadly the Labor Club has traditionally been opposed to seeking corporate sponsorship for these groups, instead clinging to the archaic Union model, whereby students are forced to pay huge amounts of money and receive little guarantee of the services they will receive. The Democrats believe that healthy Unions help students on campus through the services they provide (unlike many from the Liberal Club), but we are not beholden to the idea that the Union should dictate to students what they need. We also disagree with the poor financial handling of the current AUU Board, who (as at the Board meeting of the 07/05/2007) are running more than a \$800,000 deficit, thanks to an over-ambitious 'Loaded Card' scheme (\$450,000 deficit), O'Ball (\$63,000 loss) and a \$300,000 deficit budget. Having not consulted students about what price they're prepared to pay for Union membership, the Labor Board has come up short. Mind you the services at Universities that are so vital for students have been gradually eroded by successive Liberal governments, who don't believe all should have access to education. Education's an investment, and we'll continue to see huge skill shortages until it is adequately funded.

Get the facts, join the Democrats.

Cheers,

Sandy Biar

Hi Everybody,

My name is Scott Cowen and I am the newly elected President of the Adelaide University Labor Club. We are a social club of progressively minded students studying at Adelaide Uni; we get together for regular drinks nights and a variety of other social events throughout the year. The club was formed many years ago - with most recent research showing that it existed at least as early as the 1960s. Since then, many of its members have gone on to be community leaders and members of State and Federal Parliaments. Current Federal MPs who were once members include Julia Gillard, Penny Wong and Linda Kirk.

Last year club events included a Parliament House tour, and our annual 'Dress up like a Tory' party, with many of our members getting their inspiration from dissenting Libs over the Howard Government's inhumane immigration policies. It was a great night with all laughs directed at the Liberals! Members can participate in a variety of activities including social events (ranging from formal dinners to pub nights and film screenings) and political forums (such as Internal and external policy debates, issue-based activism, rallies and awareness-raising campaigns). This year we are hoping to again hold our H. V. Evatt Human Rights Lecture. The 2004 Inaugural Labor Club Human Rights Lecture was delivered by Stephen Kenny, the then Australian lawyer for David Hicks.

We also like to have a presence in protests on campus, already this year our members were abundant at the recent NUS-run protest marking the first anniversary of the so-called "WorkChoices" legislation. With the federal election this year we hope to make a presence on campus bringing politics to the front of students' minds. So if you, like me, desperately not wanting the Howard Government to be re-elected, come and join our club! You can find out how you can play your part to get federal Labor elected and make new friends along the way. Our membership is made of students from a wide range of disciplines, including Engineering, Science, Law, Medicine and Arts.

Joining our club costs just \$5 for the year so if you think this is the club for you, contact myself or club secretary Nick Grealy via email at [scott.cowen@student.adelaide.edu.au](mailto:scott.cowen@student.adelaide.edu.au) or [nicholas.grealy@student.adelaide.edu.au](mailto:nicholas.grealy@student.adelaide.edu.au)

It all starts with you. As a university student and an intellectual, you have a great opportunity to contribute to the development of a vibrant, fairer society through the club, and if you so choose, through the party, with your views that you hold now.

Few ALP members sign up to the party because they agree with all of its policies. Most members sign up because they want to build a stronger party in doing so build a stronger Australia. This is the same for our club.

You can find out more about our club & future events by visiting our website [www.adelaideunilaborclub.asn.au](http://www.adelaideunilaborclub.asn.au), which we will be updating soon - look out for our new forums section!

Cheers,

Scott Cowen  
President  
Adelaide University Labor Club



## Adelaide University Liberal Club

Liberals are often misrepresented in University media, and this is why I have taken this opportunity to outline who we are and what we believe.

Liberals believe in freedom of choice and freedom of association, unlike other political groups on campus and in the broader Australian political spectrum. There is no pre-requisite of being a union member, nor will favours be given to union buddies, as is the case within the Labor Party. The Liberal Party is a thinking person's party, unlike Labor where you are told what to believe and treated as a member of the pack, rather than as an individual.

Unlike the Greens and other environmentally focused minority groups, Liberals develop policies for all Australians. It is naïve and irresponsible for these extreme organisations to expect Australians to believe in their short sighted and dangerous policies. Whilst Liberals recognise the importance of environmental sustainability and have developed policies to tackle this ongoing problem, the jobs and futures of Australian families will not be sacrificed to satisfy a minority ideology.

Liberals believe in free markets, where the forces of supply and demand guide business and the economy toward prosperity. Given the opportunity and flexibility, businesses will expand and grow, in turn strengthening our economy and employing more Australians. This is why under the Howard Government Australian unemployment is at a record 4.4%.

Liberals represent the silent majority in this country. The same majority that believes in a strong nation with protected borders. The same majority that believes in democracy and in supporting an honest system; not catching a free ride on the back of the hard work of others. This is the same majority that believes in a prosperous future for Australia.

In such a short article I cannot tell you everything about what Liberals believe or who we are, but I hope that this has given you a chance to recognise that there is an alternative point of view, one that is often not canvassed broadly across campus. We are ordinary, hard working Australians that strive to further the prosperity of this country and its citizens. A prosperous and strong economy, led by forward-thinking policy, will continue to create jobs. This is why, under the Howard government, you will have unlimited opportunities with which to pursue your career after completing university.

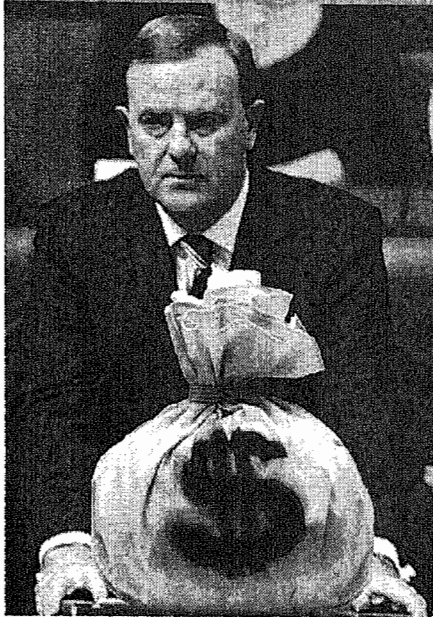
If you would like more information on the AULC or are interested in joining, please send me an email at [christopher.browne@student.adelaide.edu.au](mailto:christopher.browne@student.adelaide.edu.au) and I will endeavour to reply to you as soon as possible.

Chris Browne  
President  
Adelaide University Liberal Club

**We're totally having a worm as well.**

\*all worm graphs not determined by fact or reason, more by the mood and prejudices of the *On Dit* editors at the time of production. Thats student meida for you.

# Scrapping the Cap and Budgetary Pains



Two weeks ago the nation - OK so I exaggerate, some political nerds - waited with breathless anticipation for the unveiling of the Howard Government's new Budget. In a Federal Election year we all predicted a big spend up, tax cuts for all, money for healthcare, childcare etc. So I waited with bated breath for Higher Education...

\$5 billion for capital works in universities seemed great until you take into account that most universities are millions of dollars behind anyway and those billions don't go far when spread out over all the campuses. So still I waited for something that would top that 'Education Revolution' spiel we heard a few months back.

Next up is an INCREASE in HECS fees for Accounting, Economics and Commerce degrees of up to \$1239 a year. This is expected to be taken up by most universities. Ouch. That's going to hurt.

So it was with some trepidation that I approached the next part of the Budget, naïve enough to think 'Surely the Liberals want to get some student votes this time?' HECS has increased exponentially in the last few years; we had VSU, and we lost the textbook subsidy. You would think that they would be trying to buy back at least a few of those votes.

How wrong can you be? In a huge blow to students and potential students everywhere the Howard Government announced its plan to scrap the cap on full fee-paying places. As the situation stands, universities may have up to 35% of most degrees and 25% of medical degrees as full fee-paying places.

Full fee-paying places have been consistently opposed by students everywhere. The idea that you can buy your way into Australian universities is deplorable. We should be doing everything we can to ensure that students from all socio-economic backgrounds have equal access to higher education.

Removing the cap on full fee-paying places leaves it to the discretion of individual universities as to how many HECS places they will offer and how many upfront fee places they will offer. As an attendee of Adelaide University, which is a Group of Eight (GO8) University, you can expect that the number of full fee-paying places will rise exponentially if the proposed Budget is upheld.

The biggest implication of this decision is the vertical stratification of our Universities, returning us to a time where if you can pay, you can go and if you can't, then you can stick it. This will turn our universities into elitist organisations such as those that exist in America. Do we really want to live in a country where those with means can have access to higher education with the exceptions of those few token students on 'Government scholarships'?

Access to Higher Education should be based on academic merit and not material wealth. HECS was bad enough but the nerve of politicians who received free education to enforce this unfair system on us is astonishing. 'Un-Australian' if you will, to quote one of Howard's pet phrases. I want to live in a meritocracy not a classed society, I want Higher Education to be a right and not a privilege, but most of all, I want the end of anti-student legislation from all governments not just the Liberals. I guess you could say I have a dream...

The end is not nigh though. This budget still needs to get through the Parliament. While all hope is lost in the House of Reps with a crushing Coalition majority, the Senate retains a semblance of its role as a 'House of Review.' Labor, The Democrats and The Greens have all publicly stated opposition to this policy and Senator Barnaby Joyce (who crossed the floor on VSU in 2005) has indicated a potential willingness to cross on this issue also. That may leave the ultimate decision in the hands of Family First Senator Steve Fielding. Not known for his particularly pro-student views he remains our hope on this issue (almost ironically in my eyes considering his backroom deal on VSU.)

So what can you do? Email, call or write a letter to Senators Barnaby Joyce and Steve Fielding to let them know that students would appreciate being judged on their merit not their wealth. Need help? Call or email me and I can fill you in! Coz 'we're all in this together...' (Cue really bad television ads for encouraging people into trades) That's enough from me.

Rhiannon Newman  
0400273335

rhiannon.newman@gmail.com



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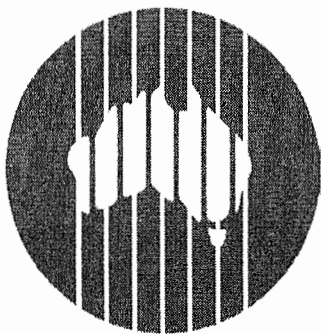


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phone: 0408 862 781 or 0420 226 059 [studentsofsustainability.org](http://studentsofsustainability.org)

Want to go to SoS 2007? Students from S.A. uni's and Tafe's will be organising collective transport and a rockin' fundraising gig to help pay for registration and transport costs. Get in touch for more information!  
Contact Matt: [matthew.allen@student.adelaide.edu.au](mailto:matthew.allen@student.adelaide.edu.au), or ph 0432 538 827.



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**Human Nutrition**

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CSIRO is looking for volunteers to participate in a research project to develop a way of measuring micronutrient levels in cells taken from the inside of the cheek. This new method, once fully developed and validated, will provide a quick, painless and minimally invasive means for obtaining important health data from children.

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- Male or female aged 65-75 years
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- Willing to provide a blood sample and sample of cheek cells

***Remuneration will be provided for reasonable costs and travel.***

If you would like to receive an information package please email us at ([studies@adelaide.hsn.csiro.au](mailto:studies@adelaide.hsn.csiro.au)) or mail us the reply slip below.

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**CSIRO Clinical Research Unit**  
**PO Box 10041**  
**Adelaide BC SA 5000.**

Name: .....

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# Volunteers Wanted



# Black Gold Despair

Slums, no electricity, running water, make-shift houses, no medicine or schools, you'd think this was in a poor nation. You'd be wrong. Instead this is in Nigeria, a country with a wealth of natural resources, by which I mean black gold: oil. For half a decade oil has been removed from the creeks, swamps and forests of the Niger Delta. This has earned the Nigerian government billions of dollars, but those who actually live in the area are yet to see a penny. However, it is only recently that there has been any kind of unrest. It was in the 1990s when the then military leader Sani Abacha invited residents of the Delta to visit the new capital Abuja and they saw the amenities that they were lacking, bought with oil money that they should have had, when dissent began amongst the people.

The resistance against the oil companies which were taking over and milking the country dry of oil began in 1992 when the Ogonis began to be forced by the government to abandon their land for oil extraction and were given next to nothing in compensation. The Ogonis were forced to take action and formed the Movement for the Survival of the Ogoni People (MOSOP). The primary targets of this group have been the Nigerian government and the Royal Dutch Shell. This began a chain of events which eventually led to nine people being executed in 1994. Later it was discovered by Greenpeace that these nine people had been falsely accused by two people who had allegedly been bribed by the military and Shell. These nine executions led to Nigeria having sanctions placed on it by the United Nations, the United States and United Kingdom. Not to mention the Commonwealth of Nations suspending Nigeria. However, this did not impact oil production at all.

Several groups have been formed besides MOSOP. Recent anti-oil groups include the Movement for the Emancipation of the Niger Delta (MEND) who protest the environmental impact of the oil industry on their soil, not to mention the squalid living conditions that the people of the Niger Delta. People who live in villages along the Delta try and make a living by fishing, but there are almost no paying jobs around. Yet they see these oil companies pumping billions of dollars of oil out of their home soil.

...anybody angry and begin them on a path to violent resistance if it seemed to be the only way. Therefore, when in January 2006 when MEND overran a Shell oil facility in the delta, taking four Western hostages in the process, their demands for proper compensation may not have come as a surprise to those who knew of the situation. However, due to the Nigerian oil being vital to the United States, President George W. Bush, in 2002, declared that with all other African oil imports, Nigerian oil was to be considered a strategic nation interest. Basically, this meant that to protect all the oil, the U.S. military could be sent over to protect access to it.<sup>1</sup> As Nigeria does supply the U.S. with a great deal of its

cheap oil, which they would be functionless without, and the shaky relationship the U.S. has with Saudi Arabia; it does leave the United States in a bit of a pickle as to what they are to do without this oil. Economic crisis may happen.

However, it is not just the oil companies at fault. There must be blame laid at the feet of the seemingly corrupt Nigerian Government. They control the energy sources since 1971 when the oil industry was nationalized. Under the name of the Nigerian National Petroleum Corporation, the government owns between 55-60% of multinational oil operations onshore. In 2005 this earned the government approximately 60 billion. Nonetheless, this money, in 2003 according to the head of the Nigerian anticorruption agency, 14 billion has been stolen or wasted.<sup>2</sup>

Nobody knows how many of the Delta people have decided to fight against the oil companies and the government, however, when they do, the Nigerian military responds in violence. In one instance when a soldier was killed during an abduction of an oil construction worker, the military completely destroyed the village in which the abduction had taken place. Approximately 3,000 had lost their homes and livelihood. In one month though, the groups have abducted at least 18 people and returned them after hefty ransoms have been paid. Oil workers have to travel with armed escorts. It does seem that at least in the eyes of the Nigerian people, that oil is a curse. Nothing good has ever come from it. There has been nothing done for the people and all the money goes to lining the government official pockets.

It seems to be an uphill battle for the Niger delta people. Regardless of their distress and lack of wealth, the damage done to their homes and environment, no one seems to be helping them. "When someone loses hope, he is devastated, and he will say, 'Either I fight, or I leave this world.'"<sup>3</sup> Let's just hope that the oil companies soon realise that they need to change their attitudes towards the people of Nigeria before it is too late.

For further reading on the Niger Delta oil problems, check out Wikipedia under [http://en.wikipedia.org/wiki/Conflict\\_in\\_the\\_Niger\\_Delta](http://en.wikipedia.org/wiki/Conflict_in_the_Niger_Delta) and click on the links.

(Footnotes)  
<sup>1</sup> Junger, Sebastian, 'Blood Oil', *Vanity Fair*, February 2007, p 114  
<sup>2</sup> O'Neill, Tom, 'Curse of the Black Gold', *National Geographic*, February 2007, <http://www7.nationalgeographic.com/ngm/0702/feature3/index.html>  
<sup>3</sup> ibid



# Attention Marketing and Media Students

Looking for some part time work?

**Fresh Publishing** is responsible for the advertising in *On Dit*. With the introduction of VSU *On Dit* is no longer funded by grants and therefore must rely on advertisers to be published.

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What is involved: A minimum of 10 hours a week where you would learn first hand the skills required to succeed in the publishing industry as a media sales consultant.

Skills that you would learn would include: Sales, marketing, account management, basic artwork design, customer service and relationship marketing.

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## *Attention all Up and Coming Artists*

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Fresh Cards is committed to the promotion of Australian artists. So if you would like your work to be exhibited all around Adelaide, SA and Australia and earn some money in the process, please forward your submission no later than 31<sup>st</sup> July 2007.

Payment to artists is by way of royalties so come and have some fun and let Australia see your work -

Other positions available: Three (3) Territory sales representatives: to sell cards to Newsagents, Gift Stores, Galleries and Card shops. One (1) Graduate Accountant for part time work. Terms and conditions negotiable. Contact Paul Mason: [fresh@letsgo.com.au](mailto:fresh@letsgo.com.au)

# PSYCHIATRIC DISORDER OF THE WEEK

## KLEPTOMANIA

**STEALING FOR  
PLEASURE!**

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and Winona Ryder  
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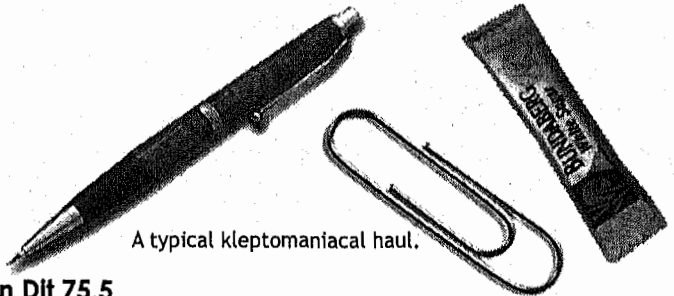
In most cases, people steal for personal gain. In some cases, they steal to cause torment to others. But we've all heard of people who suffer from compulsive stealing. They have one of the most clichéd and well-known of psychiatric disorders - this issue's Psychiatric Disorder of the Week, in fact... *Kleptomania*.

### Happiness is a Stolen Sugar Sachet

Kleptomaniacs steal for one reason only: they are compelled to. Unlike shoplifters and common thieves, kleptomaniacs do not steal for gain. Kleptomania is, in its most succinct definition, the inability to resist the impulse to steal things. There is no physical 'need' to steal; the sufferer just does it, sometimes without even realising until after the act has taken place. He or she experiences feelings of tension, stress or unrest before stealing something, followed by subsequent feelings of relief, gratification, pleasure and satisfaction after the stealing. Fortunately, the items stolen are frequently of little value, as in the case of pens, paper clips and sugar sachets. However, kleptomaniacs can have subconscious preferences for certain items, in some cases quite important ones like remote controls. Guard them well.

### Another Pesky Impulse-Control Disorder

Like compulsive hair-pulling (Trichotillomania) and fire-setting (Pyromania), Kleptomania is an impulse-control disorder - a condition characterised by the inability to resist harmful impulses. However, this doesn't mean that kleptomaniacs aren't aware of the fact their actions are wrong, and don't feel guilt or remorse for stealing. Many sufferers fear being caught, and sometimes return stolen items to their rightful place of origin. Naturally, the disorder often causes personal, legal and career difficulties. It may be sporadic, episodic or chronic, yet even after multiple convictions, it can continue. Interestingly enough, Kleptomania may be associated with compulsive buying or spending (of the sort my mum does at the travel agent), as well as other disorders, including mood, personality, eating and anxiety disorders. Final fun fact: samples indicate that around two-thirds of sufferers are female.



A typical kleptomaniacal haul.

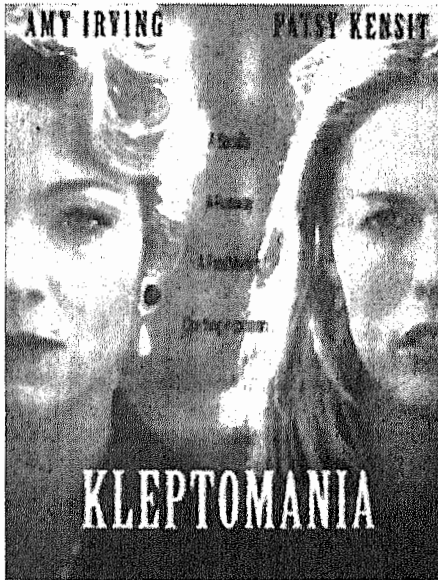
On Df 75.5



Don't let your car be the next victim of kleptomania.

## Did Somebody say 'Drugs'?

Yes, drugs. In psychiatry these days they're practically indispensable. Just some of the drugs used to treat Kleptomania, among other things, are: fluoxetine, fluvoxamine, paroxetine, sertraline (they all rhyme), lithium, trazodone and valproate. In an upcoming issue, I'll be discussing in more detail the main players in the pharmacological hood that is psychiatric medicine. For now, all we need to know is that the drugs above are mood stabilisers that help to combat the state of mind leading up to kleptomaniacal episodes. More interactive forms of treatment are behaviour modification therapy and family therapy, both with the aim of altering or curbing undesirable behaviours such as Kleptomania through positive and negative reinforcement. More on this treatment in the next issue.



*Kleptomania* - It's also a really bad mid-'90s film, starring Patsy Kensit, failed '80s pop star and former wife of Liam Gallagher. "I cried everyday of my marriage", oh boo hoo Patsy, how about crying over your dismal movie career.

## The Final Diagnosis

Kleptomaniacs steal on impulse and often without realisation or control. Yet many judiciaries fail to accept Kleptomania as a defence in cases of theft. However, the disorder is recognised in the holy and most revered of psychological publications, *The Diagnostic and Statistical Manual of Mental Disorders*. So is it fair to punish kleptos for their disorder? Or should we sentence them to behaviour modification therapy instead of community service? Without psychological assessment, can Kleptomania really be used as a defence in court? I feel another juicy debate brewing, so juicy I could bottle and sell it. E-mail your thoughts to me, especially if you're a kleptomaniac. My address, as always, is angus.maxwell-clark@student.adelaide.edu.au.

## And a cathartic post-scriptum:

Yes, I know this is a short and clichéd article. Do you know how difficult it is to write free inconsequential pop psych essays for mass publication and still fit in time for study, work and social lives? I thought not. Only my fellow editors would understand. Now, excuse me, I must stay up even later and format this nicely. Damn you, incompatibility between Microsoft Word and Adobe InDesign! My comp sci friends will streamline your binary asses!

\*end rant\*

Coming up next issue:

# PYROMANIA

*Burning things down for pleasure!*

Sources (Did you know Google's motto is 'Don't be evil'?)

*Kleptomania*

URL: <http://en.wikipedia.org/wiki/Kleptomania>

*The Diagnostic and Statistical Manual of Mental Disorders IV (Text Revision) (2000).*

American Psychiatric Association.

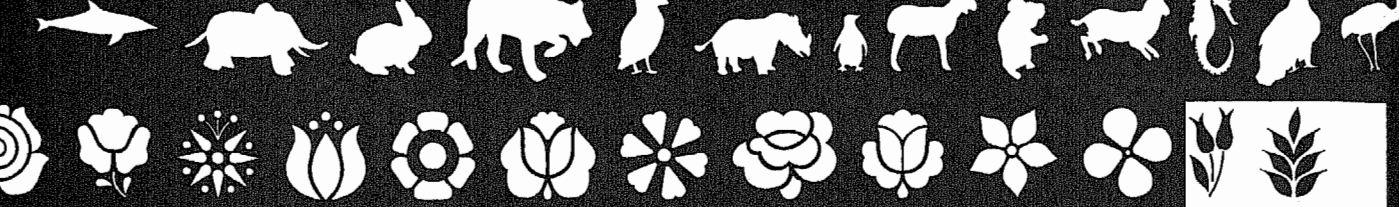
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# LITERATURE

'We should make the same use of a book that the bee does of a flower, she steals sweets from but does not injure it.' Now that bit of advice is out of the way, I have a bit of a rant. I know that at the start of the year I said that I wanted people to know that telling the bookstore shop assistant only a vague description of the cover of an obscure book does not automatically mean that we'll know what it is. We may work at a book shop, but remember, there are hundreds of thousands of books in the store and we do not have the memory capacity to memorise every single book in store!

But now that's over, this issue I present two interviews with vastly different authors, one's an American blockbuster action writer and the other is a satirical Australian writer. I also give you Jo and Charlotte's latest list and the latest reads for everyone. Reviews, comments, questions, recommendations? Let me know at [ondit.literature@gmail.com](mailto:ondit.literature@gmail.com) or drop a note off to the *On Dit* offices, I may be there, or not.

*Hell, we probably won't even be there - eds*

Cheers,  
Alicia

## AN INTERLUDE WITH A SOUTHERN GENTLEMAN

*The Alexandria Link*  
Steve Berry  
Hachette Livre

I met Steve Berry at a restaurant in Hyde Park. He was running a little late as the plane had been delayed due to bad weather. So for this interview I had to interrupt his luncheon with several independent book shop managers. He didn't appear to mind as much as I would have. Greeting me, after excusing himself from the table, he introduces himself in a gentle, drawling, southern accent. Courteous, gentlemanly (hence the title of the article), he was extremely cheerful and excited to be in Australia. It's the one place that he's always wanted to come. He's currently here with his fiancée and while they're not able to see as much of the country as they'd like, he definitely plans to come back. From Georgia, in the southern part of the United States, he admittedly misses his routines, but is pleased that he's able to visit and meet new people. He graciously signs my mother's book for her as we settle down for a quick interview so he can rejoin the others to finish his lunch.

As a fan of political and historical thrillers, Steve was inspired to begin writing his own. He adheres to the idea, "don't write what you know unless you love it. Write what you love." For him, writing these novels is a way of escaping from the miseries of the practice of law. The books take him about eighteen months from the initial idea, to completion of the first draft. He spends six months with the preliminary research and then a solid year writing and following up with research. While he does get to travel to some of the places he portrays in his novels, *National Geographic* is credited for inspiring him too; it's one of his little tips that he gave me. Even if you can't go to a place, *National Geographic* will have gone and they have pictures that you can look at to help you plan your ideas. Interruptions are also vital to his writing process. Where other writers shut themselves off from the rest of the world, when Steve began writing, he was constantly interrupted. He would write, get interrupted, write, get interrupted. So he never had that choice to seclude himself from the intruding world.

The recurring main character of Cotton Malone in *The Alexandria Link* grew in Steve's mind on afternoon while he was sitting in a café while in Copenhagen. He decided then and there that Malone

needed to live in Copenhagen, worked out all the schematics in that afternoon, then went home and wrote *The Templar Legacy*. There are also several more books due out with Cotton Malone featuring in them. When Steve knew that Cotton was going to be around for a while, he knew that some similarities were going to crop up between the two. While he doesn't run around the world with guns, the way that Cotton thinks is similar to his own thought processes.

Steve always planned to write about the Middle East, but he didn't want it to be the run-of-the-mill plot. *The Alexandria Link* is about the Middle East, but with a twist. Steve stresses that this is a work of fiction. While some of the things in it may be real, this is fiction, not real at all. *The Alexandria Link* sees our hero selling books in Copenhagen, having recently retired from the Department of Justice's Magellan Billet, who investigates international problems. But when his ex-wife, with whom he has a strained relationship, shows up telling him that his son has been kidnapped, Cotton is plunged into a mission to find the Alexandria Library to save his son as he is the only one with the missing link to finding it as his past in the Department of Justice comes back to haunt him.

A lawyer by trade, Steve has only just begun to scale back his law practice to accommodate his writing. He used to only devote a third of his time to writing in the mornings before he started his day job, but now it is the opposite. But Steve is being cautious. He's not giving up his steady job just yet. Admittedly, he hopes to do so in the next three or four years. He has a plan for his writing and he's only halfway through it. So he has time. However from April to July in 2008, Steve is predicting a hectic and stressful time. His term is up as commissioner for District 3 (there are five) in 2008. He's been serving for seven years and he has to campaign in that time for the election. But out of the entire year, April to July is when he's only in the preliminary stages of writing, so it's the best time for him. This is not a hardship for Steve though. He has previously served on the Board of Education for Camden County and enjoys the fact that he can serve his community and make a difference.

I enjoyed reading *The Alexandria Link*, it was fast paced, action packed and intriguing. It was well written and had some interesting plot twists. Meeting its author was illuminating as well. If you liked *The DaVinci Code* and are looking for something new to de-stress with after exams, then this is the book!

# Super Quick Fixes

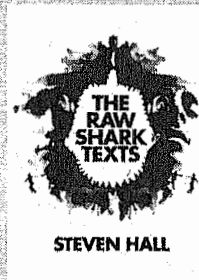
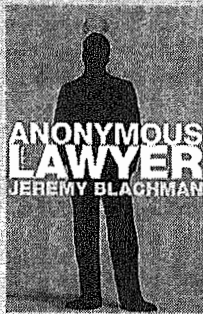
**Anonymous Lawyer**  
 Jeremy Blachman  
 Vintage Originals  
 (Fiction)

Written in blog and email form, *Anonymous Lawyer* is about the life of a lawyer who decides to tell all online. He tells about the trials and tribulations of his life; his wife who spends more than she earns, his rival who is determined to grab the chairman's position, being uncovered as the anonymous blogger - the list goes on...

**Read it...**if you're a lawyer in the making. Even though it's American, it may make you think twice before devoting yourself to a corporate life. Or if you hate lawyers, read it and it will validate your feelings of resentment.

**For Fans of...**I couldn't find a book/author similar. It's entirely unclassifiable. But if you enjoy satire and want something different, read it.

**Fact...**there really is a blog that Jeremy Blachman writes, but he isn't a hiring partner in a prestigious firm. Check it out at <http://anonymouslylawyer.blogspot.com>.



**The Raw Shark Texts**  
 Steven Hall  
 Text Publishing Company  
 (Fiction/Literature)

When you wake up to discover that you have no idea of who you are, where you are and what you've done in your past, that would be enough to severely distress someone. However, discovering that you're being pursued by a shark which may or may not be a figment of your imagination probably would push you over the edge. Eric Sanderson has to find out what happened to him and begins a quest that may destroy him or help him discover how he lost the first Eric Sanderson.

**Read it...**if you like puzzles, are into typographic games and codes, not to mention like there to be many questions along the journey.

**For Fans of...***Fight Club*. While it is nothing like it plot-wise, it crackles with the same intensity and originality.

**Fact...**Steven Hall will be participating in the Sydney Writers' Festival in May.



**Red Carpets and Other Banana Skins**  
 Rupert Everett  
 Abacus  
 (Memoir/Autobiography)

From the beginning of Rupert Everett's life, you begin to see that he has always been a bit of a drama queen (forgive the pun!) and has embroiled himself in several sticky situations. But regardless of all this, he has been pursuing his love of acting since he was fifteen years old. Besides performing in big Hollywood blockbusters with Julia Roberts (*My Best Friend's Wedding*), befriending Bianca Jagger and Andy Warhol, not to mention being acquainted with Princess Diana, Everett has remained honest and true to himself through his entire career. His memoirs contain a little glitz, a little glamour and a lot of gossip.

**Read it...**if you enjoy reading witty and honest portrayals that flow like a fiction novel.

**For Fans of...**those of you who enjoy the British commentary of Evelyn Waugh and Julian Fellowes.

**Fact...**He had a crush on Colin Firth, only after until they both starred in *The Importance of Being Earnest* and Colin Firth was caught smoking marijuana in Everett's trailer.

**Allied and Addicted**  
 Alison Broinowski  
 Scribe

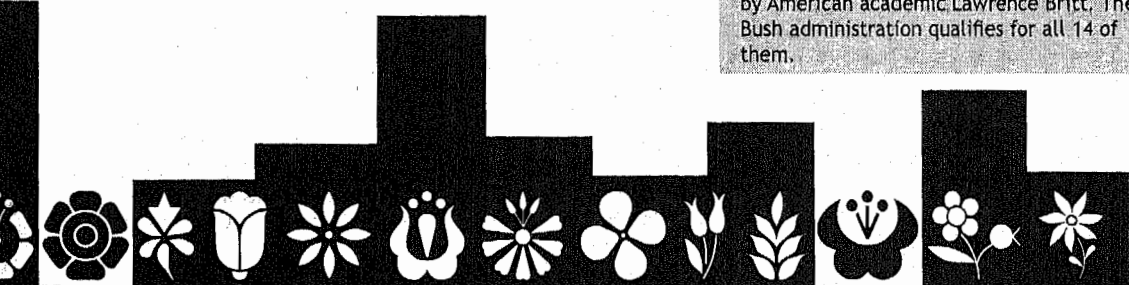
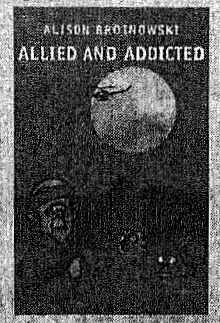
(Non-Fiction/Current Affairs)

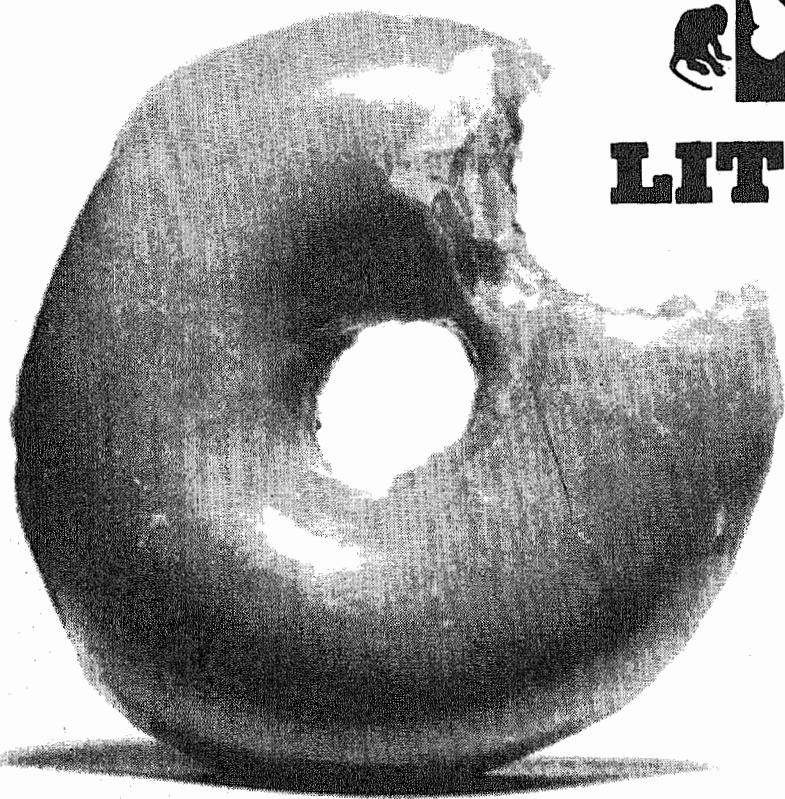
A former diplomat and now a visiting fellow of Asian Studies at the Australian National University, Broinowski has written a book that derides the "culture of subservience" towards the U.S. and its interests. She argues that where Australia seems willing to defend the U.S. in everything it does, the same may not necessarily apply if Australia were to be threatened. As many writers have already done, she highlights the "culture of deception", in which Howard has reneged on promises such as not implementing a GST and not deregulating university fees.

**Read it...**for socialist-chic cred.

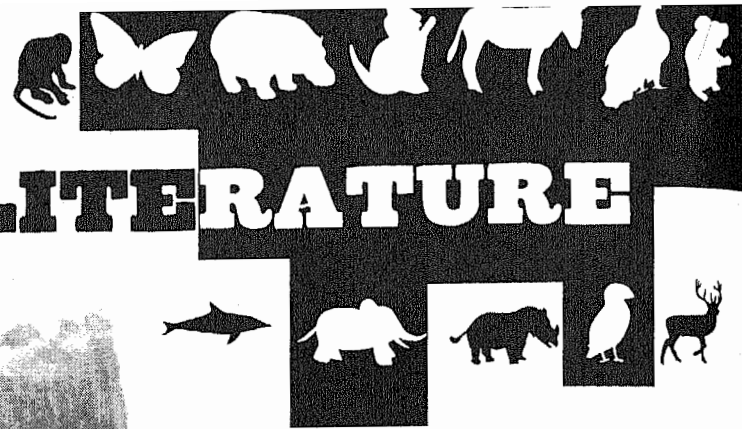
**For Fans of...**Michael Adams's columns (*On Dit* pg.12-13. Check it.) Not for fans of the Howard Government's foreign policy.

**Fact...**Australia displays 13 of the 14 characteristics of fascism identified in 2003 by American academic Lawrence Britt. The Bush administration qualifies for all 14 of them.





# LITERATURE



## A MORNING CONVERSATION WITH MAX BARRY *Company* Scribe Pub

To be a sales person, you may have to compromise on your mental health. This is wise advice to all you out there who are contemplating a career in sales. There will be trade offs if you decide to become successful corporate business person. Also remember, 'customers are vermin', so if you can find a company which functions without them, good for you. You'll be much happier for it. Listen to these pearls of wisdom, they will serve you well in your jaunt into the real world.

9am is very early in the morning for this person who rarely rises before midday. But I had a reason to awaken, an interview with a witty and interesting author who has written my new favourite book. *Company* is a brilliant satire about working in the corporate world. Max Barry's experience comes from working for Hewlett-Packard, selling computers. He dedicated the book to Hewlett-Packard because of it. It was also because, he explains, that while he worked there it was a decent place to work, where the employers cared about the people. However, now they have merged with Compaq, what was known as the "HP Way" (basically caring for employees' welfare) has disappeared. He misses the company of people, but not the actual job, admitting that if he was still working there, he would kill himself. This does not bode well for those of us who plan to work in a corporate environment. When asked what job he enjoyed before working for a corporation, he tells me that his fondest job memory is when he used to pump petrol. He explained that there was no after hours job responsibility; you went home and don't think about petrol until you began your next shift. He remembers having fun, hanging around on the night shift, occasionally filling the odd tank of petrol and enjoying the freedom.

It's interesting to note that *Company* has actually been released in the United States. Max doesn't understand why it's easier for him to get published over there, but this is why he's stoked that he's being published in Australia. He explains that while it's great that he is getting written about in US papers, he doesn't know these newspapers, so he doesn't understand the significance. But he is very grateful for being published in the US, as it allows him to write

full time over in Melbourne where he has lived practically his entire life. That's one thing I noticed during this interview, Max is able to see the good things in all situations.

Discussion on his favourite books is interesting. He tells me that he was initially extremely excited to get free books to read so he could quote something (he has quite a cult following in the US), his excitement slowly faded as he realised that most of these "free" books were not the best things ever written. Nevertheless, one book he read recently for a quote has turned out to be a fantastic book. One that he definitely recommends to people. It's called *Apathy and Other Small Victories* by Paul Newland (now available in Australia from [www.angusrobertson.com.au](http://www.angusrobertson.com.au)). It's about a man who knows that he has to go out and get his life together, but doesn't really want to and spends most of his time in the toilet sleeping. Apparently it's hilarious and I must read it. I must say that it does sound like a book all uni students who are unsure of their next move after graduating must read.

But one book I know is definitely funny is Max's latest book. The novel begins with a donut scene. Someone has taken two donuts instead of fairly taking just one. Roger, one of the sales reps, begins to make a fuss, in an understated way as only someone who works in an office can. It is here we are introduced to our characters. However Jones, our main character doesn't realise what he is getting into when he steps into this "typical" work environment. There is a secret here, which nobody but Jones seems to question and when he finds out what it is, questions of immorality (in a corporate sense, of course), management policies and life arise.

*Company* has been a work in progress for many years. It began eventually in 1995, with copious numbers of drafts being written, but finally he found the perfect beginning for *Company*. Max sees it as a form of 'colonic irrigation', cleansing himself of all of his criticisms towards corporate life. He freely admits that he made it as 'vicious and biting' as he could. For those of you who love *The Office*, you will adore *Company*. Actually, even if you don't, you'll adore this book. It tells the truth in a way that is honest, but incredibly sharp and funny too. Read it, while it may turn you off corporate life, it will be time well spent.

1) *Flowers in the Attic* - Virginia Andrews

There are four kids, their dad dies and their mum decides to suck up to her rich father so she can get back in his will now her husband is gone. Sucking up to daddy involves hiding her children in his attic. For a loooooong time. An unnecessarily long time as it turns out. There is some incest. They're the flowers. Its a metaphor. The sequels continue to abuse the art of the metaphor in their titles.

2) *Watership Down* - Richard Adams

Rabbits head off into the great big world after being warned their warren is about to be destroyed. They have adventures and lose their fluffiness. Eventually they settle down. Actually not too bad. Worth a mention because the rabbits, while eloquent speakers and having an elaborate folk-lore, don't wear clothes and think about rabbit-type things. (OK yes, sex and food mainly. But that's realistic)

3) *The Wind in the Willows* - Kenneth Grahame

About a much more anthropomorphised group of animals - mainly Mole, Ratty, Mr Badger and Mr Toad who do various un-animal like things like drive cars and escape from prison and steal their homes back from evil weasels, ferrets and stoats.

4) *Snow Falling On Cedars* - David Guterson

A (white) man gets dies at sea and another (Japanese) man is on trial for his death. There's war, racism, a crippled journalist, a Moby Dick reference, and a pretty landscape. The lesson? Accented rules every corner of the universe, except the chambers of the human heart. Hopefully any of this relates to the title in some way because I honestly don't see the connection.

5) *The Enchanted Wood* - Enid Blyton

Back by popular demand Blyton has returned to the list. Let's see how long we can make her relevant. There's this wood. The trees talk and in the middle lives the magic faraway tree which is so tall it leads to far-away lands (surprise!) and populated by various fairy folk. There's also a massive slippery dip to the bottom. And for PC reasons Dame Slap-a-Lot was kicked out and Dame Snap-A-Lot is in.

6) *The Orange Girl* - Jostein Gaarder

A young boy finds a letter his father wrote to him while dying of cancer. The letter relates the story of how his parents met. His father depressingly concludes that it is better to never have been born than to love life so much, then be forced to leave it. Draw your own conclusions.

7) *The Four Bears* - Jasper Fforde

The second in the Nursery Crimes series. Jack Spratt and partner Mary Mary return to investigate a serious crime involving bears, Goldilocks and pudding. Yes, it's hilarious and Fforde is a genius.

8) *Of Mice and Men* - John Steinbeck

...and how their best laid plans go astray. Two friends with a simple dream start work on a farm and infect other outcasts with their hopes. Being Steinbeck, it all goes horribly wrong just when their plan actually looks achievable.

9) *Five Senses* - Judith Wright

This book includes some of Wrights best work. Wright can relate the beauty of the Australian landscape in a few simple lines and at the same time examine the impact of colonialism.

10) *Gone with the Wind* - Margaret Mitchell

Back to metaphorical titles. Epic tale of Scarlett O'Hara and how she consistently screws up her own life, marrying the wrong men and when finally getting the one she wants - Ashley Wilkes, wanting Rhett Butler instead. All against the backdrop of the American civil war which conveniently only takes around nine months. What went with the wind? Probably Scarlett's self-respect.

(but really they only have Flora or Fauna in the title...almost)



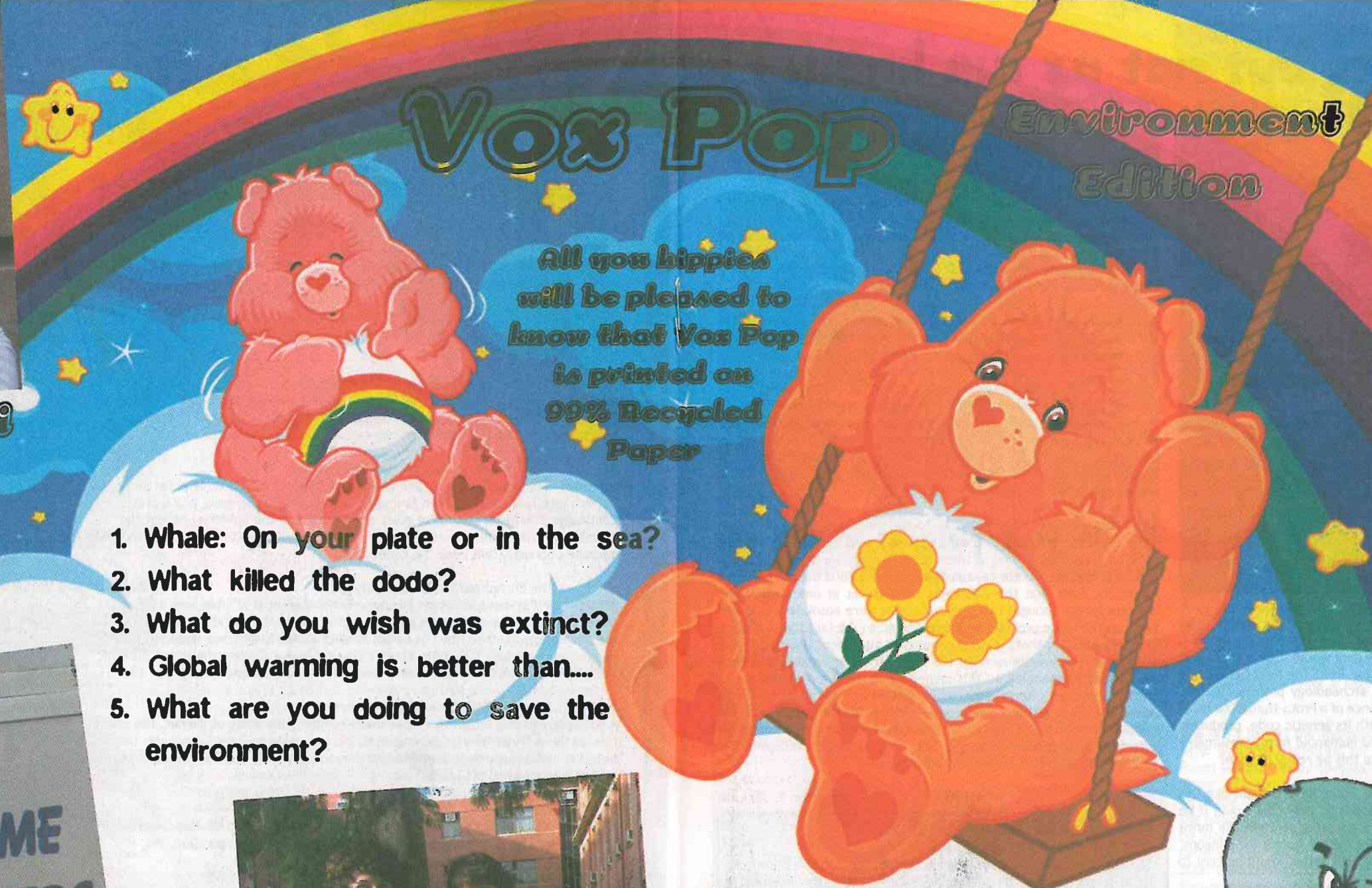
### Yuki-Li

1. Mmm...whale burgers. Every Friday night with my Harajuku girls.
2. White people.
3. Hangovers.
4. North Korea.
5. Catch buses - but I drove to uni today.



### Kiffy

1. Carve 'em up!
2. The dodo's own stupidity.
3. Media Theory.
4. That guy sitting over there - I bet he loves internet cafes.
5. Reduce, Reuse, Recycle.



# Vox Pop

## Environment Edition

All you hippies will be pleased to know that Vox Pop is printed on 99% Recycled Paper

1. Whale: On your plate or in the sea?
2. What killed the dodo?
3. What do you wish was extinct?
4. Global warming is better than....
5. What are you doing to save the environment?



### Sam & Mic

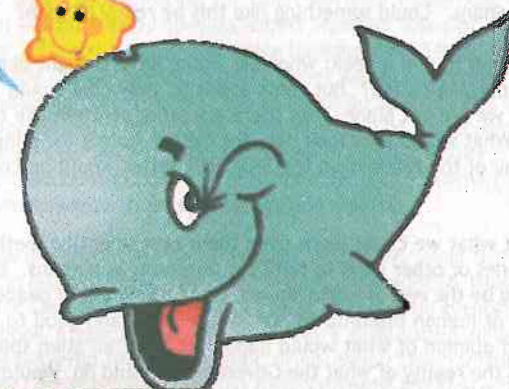
1. In the ocean.
2. Retrograde metamorphosis.
3. Annoying stuff.
4. AIDS
5. Sam - I don't cut my hair.

Please email your suggestions for the upcoming Eurotrash Edition to [voxpop-edu@hotmail.com](mailto:voxpop-edu@hotmail.com)



### Mike

1. In the sea.
2. Video.
3. Port Power.
4. Global cooling. - I like sweaty.
5. I wear a T-shirt that says 'Keeping SA Greener'.



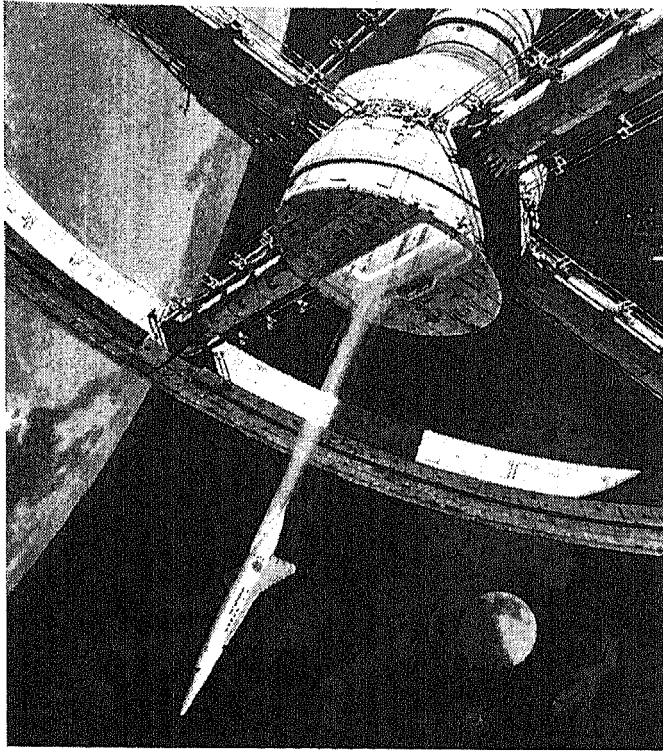
### Arj

1. In the ocean.
2. Extinction.
3. War.
4. Global cooling.
5. I drive a great big V8, so I'm trying to plant some trees to compensate. Yay, Vox Pop loves rhyme!





# It's life Jim, but not as we know it!



As many of my friends know I'm a Trekkie from way back and upon hearing that there is a Class-M planet so close to our lonely little globe I almost wet myself. So while I sat there downing my morning cup of coffee I thought to myself, "How cool would it be if there was intelligent life on this planet?" In the *Star Trek: The Next Generation* episode 'The Chase', Captain Picard's archaeology professor Galen, hypothesises and later proves the existence of a Proto-Humanoid race, which seeded several class-M worlds with its genetic code, producing a tendency for sentients to develop into humanoid form, presumably including humans. Could something like this be really happen?

OK, I will admit it, I'm a geek; who else would have thought like this over their morning coffee? But think about it: how cool would it be to find that we are not alone, that there are other sentient life forms out there? What would they look like, for me I'm opting for Klingons, although any of the races from the *Star Trek* series would be cool to meet.

Think about what we could learn from them new scientific methods, new medicines or other ways to fulfil our potential as humans. Could this meeting be the end of world hunger, bring a new era of peace and be the end of human disabilities? OK, it's all well and good to have an idealised opinion of what would happen if I met an alien species, but there is the reality of what the Government would do. Would they capture and dissect the alien as soon as they met them? Or would they attempt to form some sort of alliance? One would hope it would be the latter. NASA has been attempting to communicate with extraterrestrial life forms in conjunction with SETI institute. On the side of *Voyager* a satellite it had on it a diagram of what we would like extraterrestrial life forms to initially know about us as a race. These diagrams show the human race as hopeful, innocent and in some ways naïve. Would the species that finds this spacecraft want to make first contact? Or would they prefer to observe us from a distance, believing us not worthy or ready for the initial contact with a species of intergalactic space travellers. Or would they just want to blow us out of the solar system? If aliens did want to destroy us could all humans put aside their differences and join together to defeat this common enemy? Maybe we could and there have a positive action come from this intergalactic reaction.

The language of the alien species would more than likely be very

different to ours and would take quite some time to learn; would we need some form of translator microbe implant to help us communicate with them? This technology could also be used to communicate with others from various countries as well, breaking down the global language barrier.

If an alien species did make first contact could they have answers to many of the questions we as humans have about life and the universe, they just be opening a larger bag of questions? For example, could their beliefs in their own God clash with our belief in our own God, thereby repeating the vicious cycle we have on our Earth only on a universal scale?

At this point you're probably saying, "Who cares?" but for many people the prospect of communication with an alien life form is exciting, and presents a future where we as a species have not completely killed ourselves, as they may have some of the answers that we need for issues such as global warming. I would be willing to travel to another Earth-like planet, even if it meant spending several YEARS on a spaceship (even if we could get ships to travel close to the speed of light, this planet is still 20.5 light years away) and with limited resources. It would be like travelling to (the only equivalent I have is) the American Wild West, with its new frontiers, new laws, and a new way of governing the people.

The Hubble Space Telescope has found there may be 125 billion galaxies in the universe. So surely there would have to be another intelligent species on one of these other planets. It wasn't long ago the Earth was seen as the centre of the universe, and the sun revolved around it, even that the Earth was seen as flat at one stage. The average person thought that these theories were absolutely true and fact, until science proved they were wrong, so the fact that for many years we thought that we maybe the only intelligent life could soon be defunct! Scientists look for life forms at the microscopic scale; I say instead of spending all this money fixing the international space station, build an intergalactic space station and set it up as a safe haven for other sentient life from elsewhere in the galaxy. Or the population of Planet Earth could join together and with a combined effort we build spaceships and go searching for other intelligent life. To boldly go where no human has gone before.

Gryphon T. Jackson

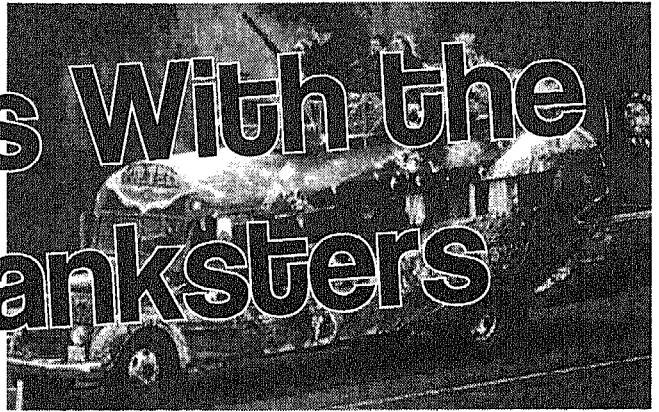
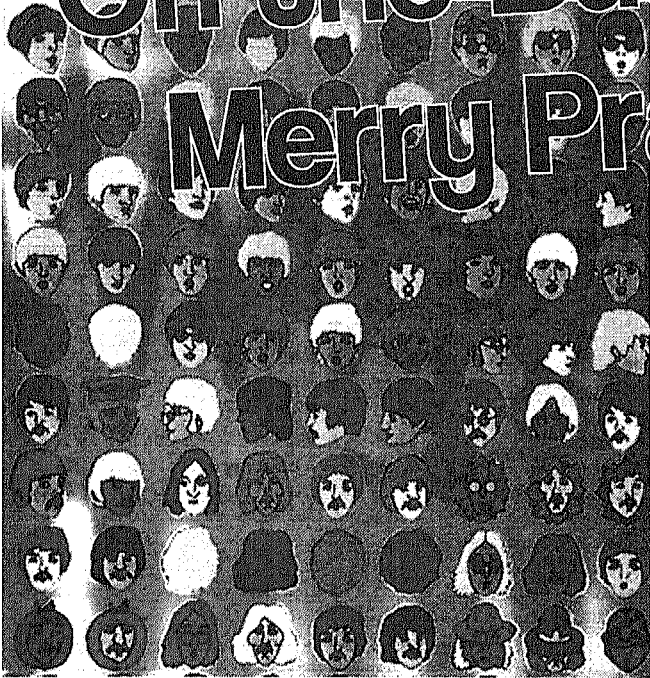
## Adelaide University Fencing Club

The AUFEC (Adelaide University Fencing Club) wishes to advise that its AGM will be held on Tuesday 29<sup>th</sup> May 2007 in the Thebarton Sports Centre in the Thebarton precinct of Adelaide University. The meeting will commence at 7:00 p.m.

The year has started with a very active program of novice fencers ready to test their skills going electric on the piste. There has been a good participation rate of Adelaide Uni fencers in State competitions throughout April and May. Russell Hartup remains undefeated in the Men's Open Sabre, with good performances from Damien Warman and Bob Kounov. Jo Wilkins and Kit Poon have represented the club in both foil and sabre. Nick Flood has also returned to foil competition. Nick Pittman (foil and epee) and Meredith Coleman (epee and sabre) are competing at Veteran level. The recent National #1 Fencing competition was held in Adelaide with six of our fencers entered. Meredith Coleman, Leo Fan, Russell Hartup, Bob Kounov, Nick Pittman and Damien Warman fenced over the three days and all came away with their national rankings boosted.

IF ANY OTHER SPORTS CLUBS WOULD LIKE TO ADVERTISE COMING EVENTS FREE OF CHARGE, SEND ABOUT 100 WORDS TO ONDIT@ADELAIDE.EDU.AU. WE PROMISE WE'LL NEVER LAY IT OUT THIS INEPTLY AGAIN.

# On the Bus With the Merry Pranksters



It was 1964. The Beatles had not yet discovered drugs, still recording songs like 'I Want to Hold Your Hand' rather than 'I Am the Walrus' and 'Strawberry Fields Forever'; San Francisco had not yet become the centre of the American counterculture and Woodstock, Hendrix and The Summer of Love had not yet imprinted the hippie ideals into the mainstream consciousness.

The counterculture of the early '60s was generally associated with beatniks left over from The Beat Generation of the 1950s rather than the long-haired, psyched-out hippies of later in the decade. The foundations for the hippie lifestyle and philosophies were laid in part by *One Flew Over the Cuckoo's Nest* author Ken Kesey, his band of disenfranchised youth, who called themselves the Merry Pranksters, and a lot of drugs.

Kesey had volunteered for a number of clinical tests with psychoactives including LSD, mescaline and DMT in the early '60s, which subsequently formed the inspiration for *One Flew Over the Cuckoo's Nest*, some of which was written high on acid. He was eager to further experiment with psychedelics, so for a road trip to New York in 1964 he and his Pranksters painted a school bus in Day-Glo colours, called it "Furthur (sic)" and proceeded to drive cross-country carrying a load of weed, amphetamines, acid and open minds.

The bus's driver, the hyperactive, perpetually high Neal Cassady (who was the inspiration for Dean Moriarty in Kerouac's *On the Road*) was dubbed by novelist Robert Stone as "the world's greatest driver, who could roll a joint while backing a 1937 Packard onto the lip of the Grand Canyon." He and Kesey were connections between the beats and the hippies, "too young to be beatniks and too old to be hippies," and helped the transformation of the counterculture between the '50s and '60s. On the other hand, Cassady's influence upon the counterculture is questionable, as he seemed to follow anywhere where there were drugs and a party.

Tom Wolfe chronicled Kesey and the Pranksters' road trip and acid tests in his 1968 book, *The Electric Kool-Aid Acid Test*. Though Wolfe did not take drugs himself, or at least to the same extent as Kesey, the book attempts to explore Kesey's drug-hazed philosophies. Kesey believed that psychedelic drugs, when taken in the correct setting, could provide spiritual enlightenment and that when taken by a sufficient number of people, could provide a stimulus for widespread social change. So, to test his theory, he began testing it on people without their knowledge and studying the results. He threw a series of large parties, known as 'Acid Tests', wherein he would spike Kool-Aid, provide suitably trippy lighting and music (usually provided by The Grateful Dead) and wait.

Of course, this widespread change didn't really happen; by the early '70s the mainstream popularity of the hippie lifestyle had waned after the Manson killings and a few concert deaths. However, the Merry Pranksters' influence on alternative culture in the '60s and beyond is immense. The stereotypical image of drugged-out hippies on a bus comes directly from them, and the Pranksters helped introduce LSD as a mainstream drug of choice in the late '60s.

## Notice of an Annual General Meeting

Adelaide University Sports Association Inc will be holding its Annual General Meeting on Thursday 31<sup>st</sup> May 2007 from 1:10pm in the Margaret Murray Room level 4, Union House to be followed directly by Sports Council.

Nominations are called for the following positions:

A one (1) year term for:  
President  
Deputy President  
Hon. Secretary  
Hon. Treasurer

(Please note that the Secretary and Treasurer MUST be currently enrolled students of the University of Adelaide)

and

three (3) general positions for a two (2) year term to be determined at the Council Meeting following the AGM

Nomination Forms will be available from the Sports Association Office (ground floor George Murray Building) from 9am Monday 7<sup>th</sup> May 2007. Nomination Forms MUST be submitted by 5pm Friday 18<sup>th</sup> May to the Sports Association Office and must be signed by two (2) members of the Association. Only FINANCIAL members of the AUSA will be eligible to nominate for a position.

Voting will take place from 9am Monday 28<sup>th</sup> May - 5pm Wednesday 30<sup>th</sup> May, if necessary (with campaigning to run from Monday 21<sup>st</sup> May - Friday 25<sup>th</sup> May), for the 4 Executive positions in the Student Hub, level 4, Union House

If anyone has any queries please contact the Sports Association Office on 8303 5403.

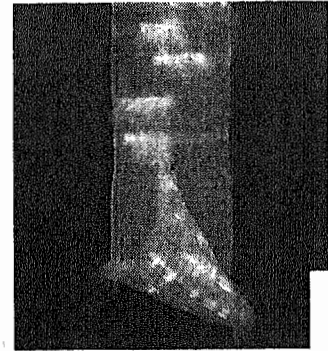
# GREEN GLAMOUR

Eco-friendly living was once preached by guys with beards and ponytails wearing batik shirts who were trying to sell you crystals to fix your back, or dream-catchers to help you find yourself while you slept. I even bought a plastic rectangular disk that claimed to deflect the radiation coming out of my laptop. It seemed that to minimise your ecological footprint you needed to throw out anything vaguely stylish, because the two were just at opposite ends of the spectrum. Fortunately, this has all changed and the future looks brighter, well, more like a mild glow from your Kennedy and Violich "Give Back Curtains" that are a photo-luminescent curtain that soak up the sun's rays during the day and then glow at night to light your home.

You can't say you haven't noticed your eco-conscience creeping up on you through pop culture and your everyday life. I first noticed the trend when the Body Shop was booming, you could take in your old bottles to get recycled and buy a African mud mask that helped a community feed its children. People started to become aware that we all needed to do little things to help preserve life on this small oasis in our universe. Now, finally, it's not about wearing black Gucci loafers and drinking coffee, it's about taking your shopping bags with you to the supermarket and buying hybrid cars. I particularly loved the South Park episode where Stan's Dad was so smug with his hybrid car that he enjoyed smelling his own farts. That's when I knew things had changed. Yuppies, were now the people who were installing water recyclers to their waste water pipes so they can use the water on their garden. Reducing your contribution to climate change had become fashionable and everyone was getting on the band wagon. Leonardo DiCaprio drives a Prius, while Cameron Diaz bought hers after she started surfing with Kelly Slater who built an ecologically sound house in Hawaii. Not to mention that 'An Inconvenient Truth' got an Oscar (okay it was for best documentary and I had never heard off the others, but the song written for the movies also got an Oscar). The song 'I Need To Wake Up' by Melissa Etheridge got Best Achievement in Music Written for a Motion Picture, this meant that people liked what they heard. Ecology had tweaked Hollywood's conscience and they liked it!

The environment is big business, the industry waited with baited breath for the boom when the Climate Change Conference opened in Nairobi on the 15 of November 2006. This meant that people would have to take this whole climate change thing seriously. 'Green Glamour' is taking over and the industry isn't short of ideas. Just look at the Citrëon C-Métisse (Métisse means half breed). Its not one of those stupid "Smart" cars that you can't fit more than 2 people and a backpack in, it's huge. 4.74 metres long and 2 metres wide with gull-winged doors at the front and a smooth curvy shape that is reminiscent of the cars of the 1930's. The ergonomic interior has the cleanest futuristic lines with a head rest that comes down from the ceiling. Did I mention it goes from 0 to 100 km/h in 6.2 seconds on a diesel/electric motor? That's fast, for those of you who are already trendy and don't like the smell of petrol. (watch out Jeremy Clarkson, the fashin girls are nipping at your heels - eds)

The environmentally-conscious ideas have taken their most drastically stylish form in architecture and town planning. The "Seoul Commune 2026", by Korean architects Minsuk Cho and Kisu Park is a glimpse of the possibilities that are an option for a future where energy won't come from a socket in the wall. These guys have introduced the concept of communal areas for all ages to reduce space and energy use per head. There is still a little space of your own in the huge cactus-like structures that they have scattered amongst parks and communities areas. Architect Werner Sobek has also designed an eco-house, the 'House R128'. It has a steel frame that can be assembled in three days and the walls consists of three layers of mirrored glass with a noble gas filling the cavity in between to increase insulation efficiency. Like-wise, clothing designers have embraced the 'Green Glamour' movement. Stella McCartney has been a vegan all her life, has never used animal products in her designs and had an organic cotton T-shirt in her 'Stella McCartney for Target' range. I know being kind to the animals doesn't mean that pollution hasn't been produced but at least it brings renewable resources to the attention of high fashion. Another contributor to eco-fashion is America Apparel designer and owner, Dov Charney, who has managed to not only help the environment by recycling the tonnes of off-cuts from the millions of t-shirts and hoodies he sells weekly but also reduces emissions through his vertical business concept that keeps everything under the same roof to reduce transportation. This guy has also built a business that allows all of his machinists to be paid above the average wage, as well as have access to affordable healthcare for themselves and their families. I could go on forever about his guys' ability to run a hugely profitable business without screwing his employees and the environment (something that I wish a few of my old bosses could take notice of, we've all been there). However, Mr Charney doesn't come without his quirks, he has been known to interview people in his underwear and give employees vibrators for Christmas. I guess genius comes at a price. So does being eco-friendly. Just like the trends before it, 'Green Glamour' comes with a hefty price tag, but at least we'll have an inhabitable planet to enjoy it on.



Above: Kennedy and Violich "Give Back Curtains"



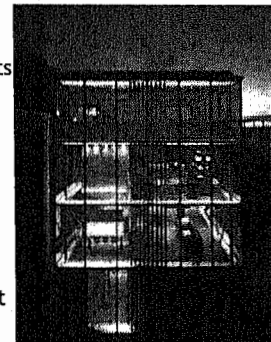
Cameron Diaz and her Prius.



Citrëon C-Métisse



"Seoul Commune 2026", by Minsuk Cho and Kisu Park



House R128 by Werner Sobek



Dov Charney

# DOES YOUR SKIN NEED A BIT OF AN ENVIRONMENTAL BOOST?

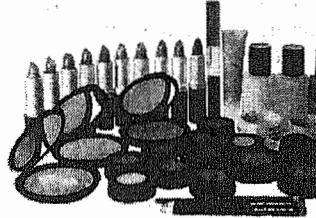
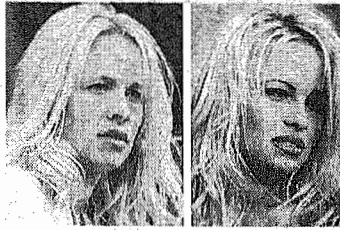
Since the theme for this edition is all about the environment I thought it would be quite nice to include some fab ideas about how to get skin that is good enough to eat! I know that most of you insist of having about a quillion products for your face but I challenge you to take a step back and look at all your products and ask yourselves, do I really need all these products and what are they really doing for my skin?

I believe that 9/10 times you will find at least one product that is useless. I think it is about time we got back to nature and allowed it's essence to benefit our skin. Think about it, the actual ingredients in your beloved products are simply a chemical soup, containing unnecessary toxins and many other nasties. I also find it particularly amusing when a product is described as containing "natural" extracts!



Situated in the heart of Tasmania in the little sweet town of Hobart is Beauty and the Bees. This company is available on the net and products are able to be shipped to you! The products are reasonably priced and all are available to view and buy on the net. The products are also all listed with their ingredients. Lovers of this company include Dannii Minogue and Rachel Gavin. We love the Seaweed, Honey and herb polishing scrub. This company also has a men's range as well, so ladies and gentleman, get online today!

Dannii says "I adore the Honey and coconut cleanser as it removes all traces of stage make up and keeps my skin super soft. I love that it's all natural!" Hal



Here is a typical list on a jar of common hand cream: Water, - Stearic Acid, - Sorbitol, - Glycerin, - C-12-15 Alkyl Benzoate, - Sodium Borate - TEA, - Cetyl Alcohol, - Dimethicone, - Aloe Vera, - Phenoxyethanol, - Propylene Glycol, - Quince Extract, - Tocopheryl Acetate, - Potassium Sorbate, - EDTA, - Allantoin, - Methyl Paraben, - Propyl Paraben, - Butyl Paraben, - Menthol



## Makeup ALERT!

With prices ranging from \$1 to \$75, there is surprisingly little variation in the ingredients found in most products. Make up consists of a colouring agent and a carrier. Some make up includes sunscreen or vitamins said to improve the skin's condition or allow the make up to last longer. Most ingredients in make up are unpronounceable, and the ingredients are not always good for the skin.

### The nasties:

Talc is a known carcinogen and can cause lung damage. It clogs pores and can cause blemishes. It also fades quickly and creases easily. It is approved for use in cosmetics, because it is felt to be safe in small amounts. It is used in make up because it is cheap and widely available.

Propylene glycol is included in many make up and beauty products as a humectant. It is also included in brake fluid and antifreeze. According to the Material Safety Data Sheet, it can cause headaches, nausea vomiting, and central nervous system depression and can reach the blood stream through skin absorption.

Coal Tar Dye (which is usually listed as D&C Blue #1, Green #3, Yellow #5, Yellow #6, Red #33, or phenylenediamine) is found in shampoos and hair dyes and in some make up. It can cause severe allergic reactions, headaches, asthma attacks, fatigue and increased risk of lymphoma and multiple myeloma.

Mineral oil is a petroleum by-product that clogs pores, worsens acne and slows down skin regeneration. It can cause premature aging and coats the skin so that it cannot eliminate toxins. It is in many products, including baby oil, because it is extremely cheap.

Aluminum is found in most anti-perspirants. It blocks pores so sweat can not escape the skin. It has been linked to Alzheimer's Disease.

Bismuth Oxychloride is a by product of iron mining. It is used in some mineral make ups. It is a large molecule and can clog pores, cause stinging and skin irritation and increase break outs in people with sensitive skin.

Beauty & the bees

Our factory - Tasmanian Wilderness

Our workers - the Leatherwood flowers and the bees

The result - our luxurious products

## Tasmania's Fresh Skincare Deli

islands. They make up more than half the total number of known bird species, and comprise about one-third of the total list of families.

This very profusion and diversity is the main reason why we face the... another, authors h... that show... allot a sep... a specialis...

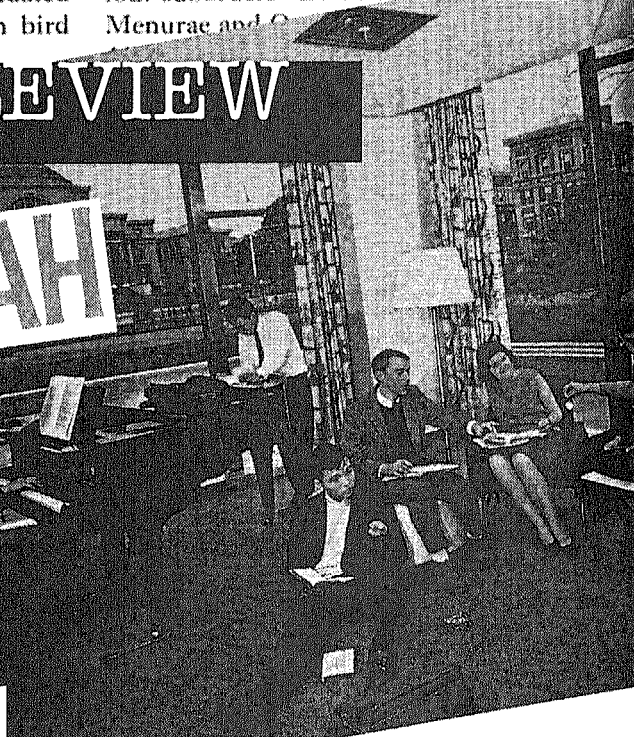
# LIVE REVIEW

NO THROUGH ROAD  
 the group Others

## LEADER CHEETAH

### LINE HONOURS

es = Passe  
 Saturday May 12  
 ÜRTEXT Studios,  
 14 Grenfell St



Before I begin, I should declare a few small conflicts of interest. All three of these bands consist of friends of mine. I live with the guitarist of one band, and the front man of another serves me beer at my favourite pub. I'm also advertising manager and co-editor of the publication (*Excitement Machine* magazine, [www.excitementmachine.com.au](http://www.excitementmachine.com.au), [subscribe@excitementmachine.com.au](mailto:subscribe@excitementmachine.com.au)) that was launched at the same event. I'm on the committee that runs the venue, and I helped book the show. My mate Dan V mixed the sound and my other mate Dave lent us his 700-Watt PA. Really, I have no business reviewing this event.

Having said that, I *am* an impeccable arbiter of taste. I'm not exactly involved in any of these projects for the money - *Excitement Machine*, Ürtext Studios and the musicians, artists, writers and hangers on within the general sphere of the old Tattersalls building are to my mind the cream of emerging talent in this two-bit town, and certainly worthy of your attention.

Line Honours are a case in point. Having played only a handful of shows since their debut earlier this year, the three piece are piquing interest in several quarters. Guitarist Ben Vistoli (formerly of Straight to Video) is among the better songwriters in Adelaide, with a grasp of harmony and composition that leaves you all but convinced that you've heard his melodies somewhere else. Margie Lewis's voice treads a confident line between worldliness and innocence, and her practiced violin lashes the whole package together into a combination of Dirty Three, Art of Fighting and something else altogether. There's a simplicity and an absence of cliché that is lacking in other bands of the same slow-core genre.

Meanwhile, Tony Marshall has, like, a degree in drumming or something. He's the busiest drummer I've seen for some time, yet somehow he manages to keep the urgency in check. Currently in the studio with Kynan Lawler (Hit the Jackpot, et al), this slow-burning trio are a welcome addition to Adelaide's winter collection.

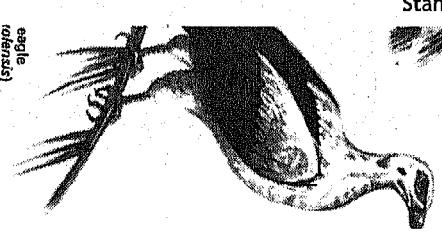
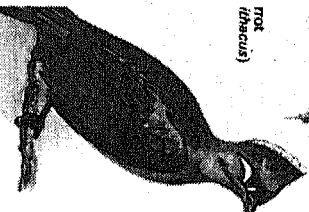
Enter Leader Cheetah, the brand new four-piece consisting

of former members of the highly-rated Pharaohs, who for a brief period rocked the local scene with the likes of Bad Girls of the Bible, Artax Mission and Wolf & Cub. Front man Dan Crannitch and lead guitarist Dan Pash share a brilliant rock and roll brain, which has produced at least one smash hit *in utero* in the startlingly catchy 'Bloodlines'. Their debut at Ürtext couldn't have been much more successful. The place was packed, and the acoustics of the old ballroom suited the mellower, slightly more western reincarnation of the old Pharaohs lineup. Keep your ears peeled for this lot - they've emerged full-formed and poised to develop a ready made following.

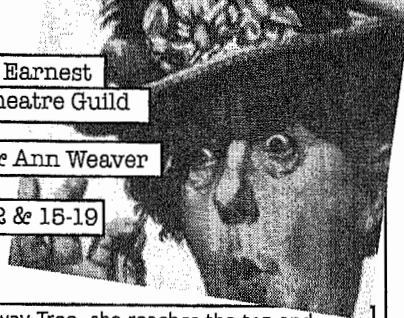
Finally, the grand finale. No Through Road's popularity has endured over the three years since songwriter Matt Banham saw fit to flesh out his skeletal solo show with a veritable arsenal of Adelaide indie superheroes. Stevie Banham (Matt's Little Brother), Ianto Ware, Steph Crase (Birth Glow), Nic Datson (Straight to Video) and Marcin Kobylecki are each accomplished local musicians in their own right, but combined they put on a live show that makes you remember how good it felt to live in tattered all-stars and stripy polo shirts all through the mid-nineties.

On stage, Matt Banham is the seven-foot archetype of the goofy-haired indie slacker. Imagine Hitler and Elvis raising a repressed kid on a diet of nothing but Pavement and Bright Eyes records. One time I saw him attempt Eminem's 'Lose Yourself' at the Jade Monkey. It was one of the most harrowing experiences of my life. I think I actually love him.

No Through Road are about to embark an another national tour, winding up at Rocket by the end of June. Meanwhile, stay tuned to *On Dit* and *Excitement Machine* for more events at Ürtext. If I can keep this place afloat much longer it'll fast develop into one of Adelaide's most popular 'underground' venues.



In coast  
 The Importance of Being Earnest  
 University of Adelaide Theatre Guild  
 By Oscar Wilde  
 Directors: June Barnes & Ann Weaver  
 Little Theatre  
 May: Sat 5, Tues-Sat 8-12 & 15-19



which they  
 almost clos  
 lar displays  
 When a child climbs the Faraway Tree, she reaches the top and buzzes with the excitement and uncertainty of the land she will enter. If one is in love with a play, one encounters the same sensation when on the threshold of seeing it in the theatre. Like a child having entered the land of carnivals or never-ending wishes, I beamed for as long as I dared as The University of Adelaide Theatre Guild brought to life what had been acted out, only in my imagination.

For those of you unfamiliar with the three-act play, written by literary genius Oscar Wilde; *The Importance of Being Earnest* wittily narrates the intellectual and decorous society of the Victorian era through the leisurely conquests of Algernon and Jack. The gentlemen's 'bumburying' between the city and the country leads to their earnest pursuits for brides Cecily and Gwendolyn, who in turn seek their own men named 'Ernest'. This is not of course, without some complication, particularly with Algy's audience-commanding Aunt Augusta (Pam O'Grady) in hot pursuit of a suitable groom for her only daughter (Gwendolen) and superfluous social status.

I must admit, I had my worries. A play as clever and perfectly written as *The Importance of Being Earnest* still has the possibility of being battered by modernisation, bad casting and not to mention bad accents. Nonetheless, the directors Barnes and Weaver opted to stay true to Wilde's intentions and nattily knew that this exceptional play needed no modification. The actors were perfectly cast and all fit into the 19<sup>th</sup> Century setting perfectly, apart maybe from spirited

Cecily, who seemed a tad orange compared to her pale English-looking company; which of course could be put down to merely matching her 'sunny' disposition. Lane (John Sharpe) and Merriman (Norman Athersmith) were perfect butlers and aptly brought the hysteria down to solemnity and ceremony when required. Marieka Hambledon plays the part of Gwendolen with wild abandon and Andrew Laylor; the composed Algy and David Thring; squeamish Jack played their contrary characters brilliantly, encouraging their childish squabbling. A personal favourite was Miss Prism (Lindy Lecornu) who lit the stage with a beaming bundle of energy when she encountered the lovable Dr. Chasuble (Gary George), undoubtedly reinforcing the chemistry and explosive fondness between the two.

There are three acts in the play and this production uses two intervals. The second is after the climactic point in the play where witty sparring turns into a hefty quarrel. The mood is brought up to a point of excitement and the fifteen minute break seems to spoil the tension, but once the play resumes it is clear that this is intentional. It brings down the tone of angst to one of indifference as Algy and Jack, in true gentlemanly style, charm the play into a rewarding resolution.

This production is far from a large, ordinary, brown leather handbag; even just the costuming, lighting and props were impressive with fetching use of expressive colours and rich fabrics. I do not want to sound like I am gushing but *when I see a spade I call it a spade* and quite frankly the University of Adelaide Theatre Guild's production of *The Importance of Being Earnest* was thoroughly enjoyable.

Earnestly awaiting the Theatre Guild's future seasons in June, August and October; the plays most certainly seem worth a gander. Details can be found at: [www.adelaide.edu.au/theatreguild](http://www.adelaide.edu.au/theatreguild)

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# DIT • UNUSUAL

with Clare and Cass

What is the environment but a cycle of sustenance? Food is essential to life and all food is a product of its environment. By appreciating the environment we can only improve the quality of the food we eat. I agree that at the moment humans are behaving like self-centred teenagers and treating the Earth like it's their smelly bedroom. Hopefully one day we will become enlightened adults working hard to pay off the mortgage and renovate our damaged world.

I love food and I love the environment. I was fortunate to be born in Sunraysia, a beautiful wine and fruit growing area. With its sunny climate, irrigation, loam soil, and John Steinbeck characters it's a bit like California. Our home is located right on the riverbank next to Commonwealth land with one of the best views of the mighty Murray. I remember wildlife everywhere: kangaroos in the front yard (is there any animal more elegant than a moving kangaroo?), a frog in the fountain, beady-eyed goannas stalking the grounds, flocks of endangered birdlife, such as our Blue-Capped Wren family and a bossy Willy-Wag Tail. The whole area was organised around the fruit and grape picking seasons. Summer meant stinking hot days, an influx of pickers, real grapes (not the seedless eunuchs we get today) and sun warmed watermelons. I know what ripe figs taste like, the pungent smell of rotting oranges and the frustration of yabbing. As Sunraysia shares a large Italian and Greek migrant community, everyone seemed obsessed with food. Real food was a birthright.

This brings us to the review of an environmentally friendly takeaway restaurant. Goodlife Pizza Glenelg is a trendy eatery famed for its organic, locally-sourced produce. The Handsome One and I chose to have takeaway after a long day of moving house. I wasn't in the kindest of moods and certainly wouldn't have been very tolerant of any delay to my dinner. The waitress who answered my phone call was friendly, alert and gave a clear indication of the length of time required to make our order. Importantly, when we arrived our order was delivered on time despite it being a very busy night. We selected the Barossa Valley Double Smoked Bacon for The Handsome

One and a gluten-free Margarita for me. I have very strong principles with pizza. I believe that the ultimate symphony of flavours comes from the simple combination of basil, ripe tomatoes, mozzarella cheese and freshly ground pepper. Even balsamic vinegar can be a tad too sharp for this heavenly combination. Goodlife seems to share my appreciation as their Margarita topping flattered my fortunate tongue. Unfortunately, my complaint is with the gluten-free flour base. The base isn't made onsite, it's too thick and the gluten-free pizza's are tiny. I appreciate that it is difficult to work with gluten-free mixtures as they have a very heavy texture and the dry, crumbly taste dominates the flavours of the pizza. I hate having to give up gluten but it simply isn't fun having to live with the symptoms (this is a food article, I won't describe them as it will put you off eating). However, why should I have to suffer yucky pizza base just because I failed to consider my parents genetic composition before I was born?

The Handsome One was very spoiled with his Barossa Valley Double Smoked Bacon pizza. Goodlife uses good quality thick-cut bacon with a rich smell and juicy colour. A sweet gesture was the gift of garlic bread straight from the oven. It was real garlic too, the kind which sparks the tongue and fills the room with a salivating scent. Oh jealousy is a terrible thing, as naturally it was made with wheat flour. From a casual glance, the environmental practices of Goodlife appear sound. The pizza boxes seem to be unbleached and because they are made from paper we could recycle them (naturally). The string tying the bundle is a homely touch but ultimately pointless. All in all, a very good dinner and we'll be back.

Clare\*

*This was written in honour of Tom & Ma, our two tomato plants I unintentionally murdered last summer. Thanks for trying to grow my darlings. Unfortunately I have not inherited a green thumb. Baz the Basil plant & Orlando Oregon send their regrets.*

*\* Mwah ha ha we tricked you all. P.Chi has been Clare all along! Pseudonyms are sneaky.*

## Gluten Free?

Hi Cass,

Do you know of any dessert recipes that are gluten free, low in fat and sugar and YET, delicious?

Matt

Sure do Matt,

I can sum it up in one word.... BANANA. Otherwise, such a thing does not exist. Gluten free I can do. Low in fat - No worries. Low in sugar - easy! But all three together... I'm a chef, not the son of God.

Don't believe all that new-age, hippy propaganda that says you can lead a happy and fulfilling life on a meat, sugar, gluten and lactose free diet - you can't full stop\* Unless you want to go through life as a wan, semi-transparent...

OK, I'll try to be a little less offensive and personal, I don't want to risk alienating my readership (both of you). I used to think Coeliac was French for 'wanker', but as I've matured (stop sniggering, you in the corner), I've come to realise that there are some people who have a genuine medical reason to avoid gluten. It's all the rest of those tossers who jumped on the bandwagon who shit me.

You've thrown me a curly one Matt, but I seriously think fruit is your answer. You could make a nice fruit salad and serve it with a blob of honeyed yoghurt, or track down a nice sorbet and serve it topped with fresh strawberries (or whatever happens to be in season at the moment).

Another good option would be to avoid the sweet dessert altogether and make a nice cheese plate. While cheese is not particularly low in fat, especially the good ones, it can be served in relatively small portions. Put a couple of slices of fresh pear, a dried fig or two and a handful of rice crackers on the plate with small wedges of brie, mature cheddar and a nice ripe blue and you've got a dessert to leave the person you're trying to impress wobbling at the knees. Unless they're lactose intolerant, in which case, you've just poisoned them. Oh well, natural selection's a bitch!

Hope that helps Matt, good luck with the dessert.

Cass

\*Note: written punctuation indicates emphatic, will-not-hear-otherwise-ness.

## Easy Poached Pear

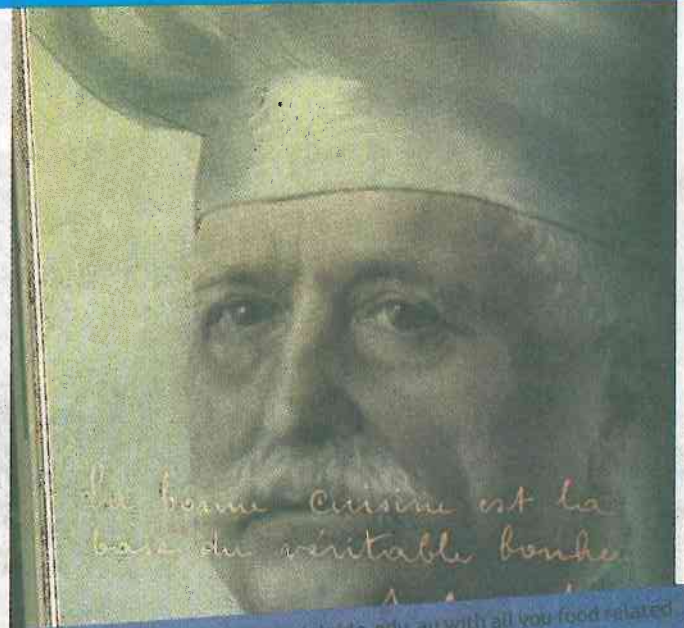
Not enough recipes in this food section, so here's one to do with pears, which are in season right now. It can be served as either a dessert but also makes a yummy breakfast if served with yoghurt, strawberries and a handful of toasted and chopped almonds.

### Ingredients

- 1 pear per person
- Enough water to cover them in a deep saucepan.
- For each cup (250mL) of water, half a cup of caster or plain white sugar
- 2 cups Madeira, red wine, sweet sherry or port
- 2 cinnamon sticks, 3 whole star anise, 2-3 leaves of lemon myrtle (optional, you could also use the zest of one lemon)

### Method

Boil your water then reduce the heat until it's barely simmering. Add sugar and stir until it's dissolved, then add the booze and spices. Peel your pears, making sure to leave the stem on, and lower them by said stem into the liquid. Allow them to simmer away until they start to go soft (7-10) minutes, then remove them from the liquid and set on a plate to one side. Turn up the heat and boil the liquid until it's reduced in volume by about two-thirds. You'll know it's ready because it will have gone all thick and syrupy. Serve on a plate with a couple of pieces of shortbread and a dollop of good vanilla ice cream, with the syrup drizzled generously over everything.



E-mail [cass.selwood@student.adelaide.edu.au](mailto:cass.selwood@student.adelaide.edu.au) with all you food related questions. Audience participation makes On Dit all the more fun!

# Coffee!

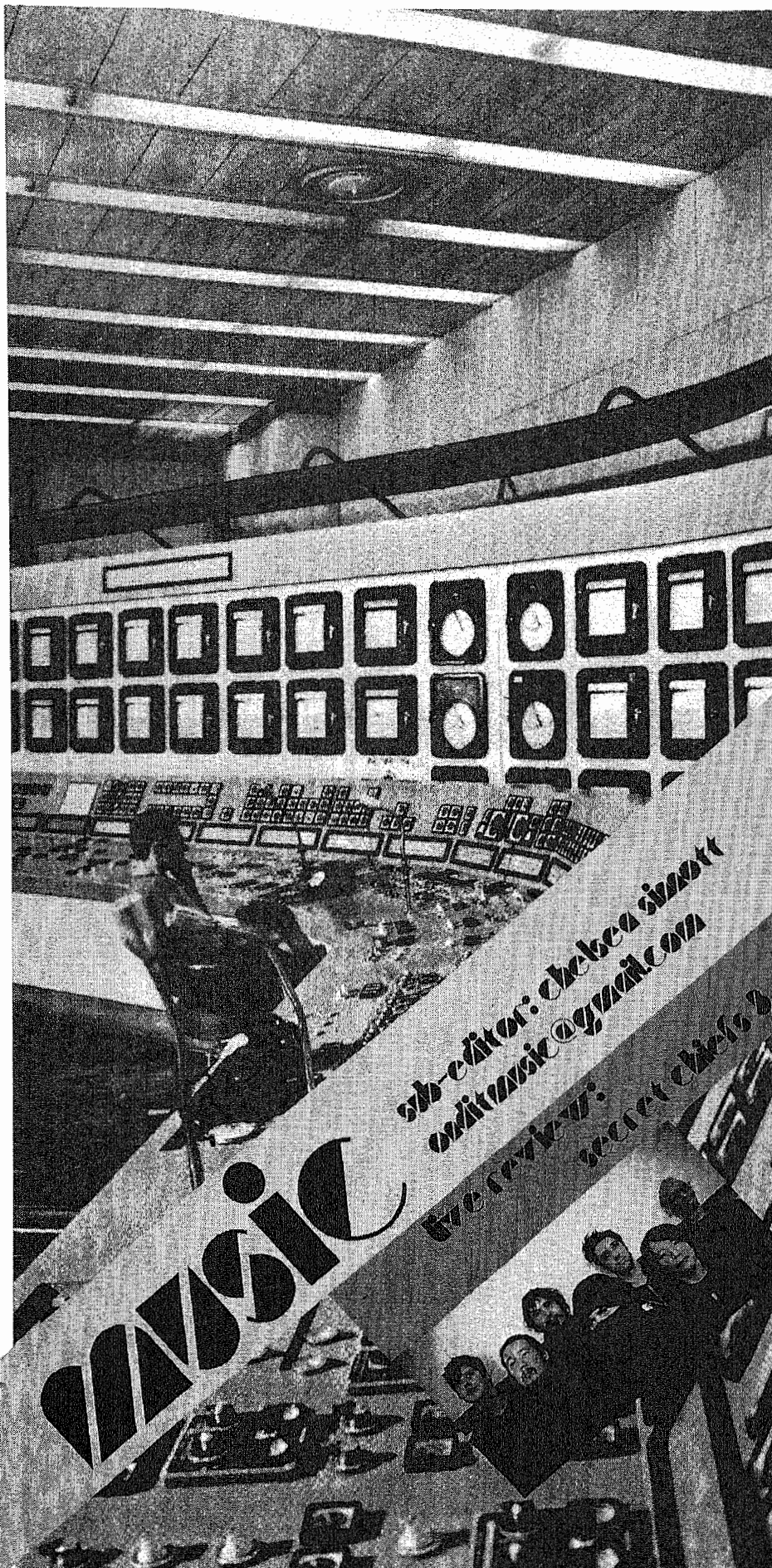


I didn't have time in the last couple of weeks to visit any new cafes because we're preparing to move into a new house next week, so my time has been severely limited. What I can do though, is talk about the fantastic, the wonderful, 'The Coffee Bean Shop' at the Adelaide Central Markets.

I've been making my own coffee for the last few weeks and this is the den of guilty delights from which I've been obtaining it. The service here is always top notch, with the attendants well versed in the needs of coffee connoisseurs. They'll always ask what vessel the coffee is to be made in and grind it to an appropriate fineness (did I just make that word up?). Even when I needed 500g ground in two different grades, they didn't flinch, nor did they charge me for 2x250g lots. A smile, 'no worries!' and it was done.

Now I'm in the envy of all my workmates, who hunch at their desks, muttering 'bloody elitist!' into their mugs of Bland 43 as I stroll past with my plunger, the odour of freshly brewed Kilimanjaro Dark filling the room.





I was so excited to see Secret Chiefs 3 live that I was literally bouncing off the walls in anticipation at the front bar at Fowlers Live on Friday night. A friend had sent me a text informing me that they would be taking the stage at 7:45 for the first of three glorious sets.

For the majority of you who have absolutely no idea who Secret Chiefs 3 are, prepare to be enlightened. Secret Chiefs 3 are pretty much an offshoot of Mr Bungle. Adelaide has always had a pretty longstanding rapport with anything Mike Patton; far more so than the Eastern States; this being one of the reasons that Alien Ant Farm got traded for Tomahawk at a Big Day Out for Adelaide a few years ago and we can all congratulate ourselves in retrospect for our superior musical tastes. But I digress.

Secret Chiefs 3 was originally comprised of Trey Spruance, guitar genius, Bar McKinnon on sax and flute, Danny Heifetz on drums and Trevor Dunn, widely considered one of the best bass players still alive and kicking. Much to my surprise and somewhat crushing horror, Trevor Dunn had been replaced. This is the second gig in as many months where I have been fooled by advertising which pictures a member of a band who doesn't actually get up and play (I'm looking at you Eagles of Death Metal, bastards!)

So after waiting around for about two hours - apparently the band had decided against the early start after all - the crowd was increasingly irritated by Dr El Suavo. Rumour has it last time this guy came to Adelaide, the crowd actually beat him up after the show. Secret Chiefs 3 finally took the stage for a set that can only be described as awe-inspiring. The band seemed to work backwards in time, covering their newer songs from *Book of Horizons* and *Book M* first, and then closing the sets with tracks from *Second Grand Constitution* and *Bylaws*, *Hurqalya*.

Personally it was the blistering end of the set that really proved the exceptional musicianship of this band. I've always wanted to hear 'Renunciation' live and it was seriously as good as I could have ever imagined. Shazad Ismaily proved a brilliant bass player and impressed me greatly, even though I'm a devout Dunn fan and have been for many years. Spruance was his usual brilliant self and Heifetz was simply stunning on the drums; it was great to see him assisted by Ches Smith on percussion, who I recognised from Mr Bungle's California tour at Adelaide Uni some six or more years ago. The surprise of this gig had to be the unbelievable ability of Timb Harris on violin. This guy played like the violin was an extension of his body rather than an instrument itself and I will definitely be following his work in the future.

So all in all a great night, I can't wait for them to tour again, maybe next time Trevor Dunn will see to coming on board as well!

Chelsea

Interview:  
with Matt from  
Little Birdy  
4/5/07

I caught up with Matt, the drummer from Little Birdy, currently on tour with Eskimo Joe and heading our way for 'The Carnival is Coming to Town' in early June, to ask the one question that was really bothering me - why is this an Adelaide-only show? "I'm not sure. 'Cause Adelaide is great! We're looking forward to it though. We generally don't get a chance to party in Adelaide, but we might get to this time. When we came to Adelaide last time we went to Jive. Someone knew the owner and we were getting free Jagerbombs all night - very messy."

Little Birdy are no strangers to the Australian scene and the release of their second album *Hollywood* in August of last year has seen the band cover a fair amount of distance on the tour trail. "We played our first show of the tour (with Eskimo Joe) last night in Brisbane and it went great! Last year I was watching them play in little clubs in WA and a year later they're playing massive shows. I used to play in a band with Kav (bassist/singer of Eskimo Joe) and Joel (guitarist) so it's a bit weird - it's like watching your brothers playing onstage. Touring is fun!"

Well it seems so! Little Birdy have already played some diverse shows this year, including one as part of the MySpace secret show series. "That was cool. It was at a little venue in Fremantle called Mojo's, which is a really well known place for gigs in Perth. It gave us exposure to people who would never normally hear our music, which was great." But the one I wanted to know about was their set of shows supporting REM during their last tour down under: "It was amazing. That's surreal - getting up onstage and having Michael Stipe introducing us every night. Everyone in the crowd was like, 'Michael Stipe? What the fuck? He's not supposed to be onstage for two more hours!'"

*Hollywood's* "combustion of deliciously disparate elements" was a drastic change in sound for Little Birdy, whose debut album of 2004, *BigBigLove*, was acclaimed for its poppy, guitar-driven, upbeat feel. When I asked Matt what the next album would sound like, he wasn't sure. "I think we'll probably completely change again maybe. We haven't started writing for the next one yet, but we don't want to keep doing the same thing, so I don't know where it's going to take us. Right now we've just got to finish touring and see what happens next." That you do.

Little Birdy will be joined by Jet and Eskimo Joe for the Adelaide-only showcase 'The Carnival is Coming to Town' on June 9. *Hollywood* is available now through Eleven/Shock.



Interview:  
the dairy brothers

The Dairy Brothers have been busy of late, recording, touring and playing more shows around town than I can list here. I caught up with bass key-tarist Rom Rockchild, and vocalist One Hundred Dollars to get some background on the band. "The two of us started out with the drummer (Michael 'Bam Bam' Bidstrup) in a band in about 2001. I think we quit that in 2002, because we weren't very good. We then reformed at the end of 2003 and got a new guitarist and so became The Dairy Brothers." As for why they chose their name, there is apparently no exciting reason, although the guys did confirm it was the shortest name they could come up with, the alternative being 'Doctor John and his Dangerous Stick Wielding Mob'.

The Dairy Brothers were recent recipients of an Arts SA recording grant, which led them into the studio for the recording of their latest EP, *Got Rock?* "For some reason the government thought we would be a good investment and they were wrong! But they gave us money anyway, and we took it and spent it at QEM Studios, we went to some weird country house for a weekend and then over a period of two months we went through the process of recording the vocal tracks and drum tracks and things like that." Recording locally allowed the guys to take their time with the release, taking about a year and a half from the initial grant to the release date. "One and a half years for six tracks; that means that each track has about three months of rock and or laziness." It's no wonder that the guys are a little sick of the songs, although they did pick 'My Neighbourhood has been Overrun by Baboons' as a favourite track.

Being that the *Got Rock?* title was an obvious play on the successful 'Got Milk?' advertising

campaign; given an unlimited budget I wondered how the guys would go developing an ad campaign for their CD. "I think we would start with a fleet of zeppelins. Two for each country so that when one's refilling the other is still up there, so there's constantly a Zeppelin. It wouldn't even say *Got Rock?* though or The Dairy Brothers; it would say something else; something really controversial, like a scare campaign, something like 'Death to the Infidels'. That's how I'd advertise." An interesting idea. Perhaps it will go some way in assisting The Dairy Brothers get away from their dairy roots. They are now trying to distance themselves from the dairy ideologies that once saw six-foot dancing milk cartons, milkmaids and cows gracing the stage with them, noting that this does force people to view them as a novelty band.

Even without the visual spectacular, The Dairy Brothers are still a kick-ass band to go and see and you can check them out next at either the Enigma on the 23/6/07 with Booster, or with the legendary Peter Combe at Rocket Bar on 7/7/07.

Chelsea  
**Giveaway!**  
On Dit has three Dairy Brothers *Got Rock?* CDs to give away.  
email onditmusic@gmail.com  
and the first three will win a kick-ass place in rock heaven or something. Too slow and you'll get nothing.

one love: you also will eat you  
various artists



Black Rebel Motorcycle Club  
Baby 81

Expatriate  
In the midst of this

Spawned from one of the most successful club/dance brands in Australia comes this second helping of trance-y treats. Disc one is a disc of electro house mixed by Melbourne producer, Dirty South. American Tommie Sunshine takes care of the cool mix on disc two, while rising stars Denis The Menace & Jerry Roper bring back the funky beats on disc three. Okay, I won't lie. I haven't listened to it, and if you saw the cover artwork you'd see why. The front sleeve looks awesome, and that's why I grabbed it - really should've taken a closer look! Opening the front cover is like opening a photo album full of schoolies pictures, each more cringe-worthy than the last. There's Ali, the school's most popular chick posing suggestively with her best mate Kristen (not quite as cute, but she'll do), Darren: the resident trend-setter in his faded MTV tee and 3D glasses and his best mate Mike (Pez addict). There's even Sam - not quite a 'loser' but usually wasted enough to make everyone laugh at his expense. All of those awful characters you were friends with at highschool (and have attempted to forget) are contained within. If you're looking for a trip down memory lane (or just fancy looking at pictures of inebriated people licking each other) then this is the CD for you!

With their fourth full-length release, *Baby 81*, Black Rebel Motorcycle Club have regressed to the loud, dirty, but ultimately clichéd rock-and-roll sound that characterised their early releases. Their previous album, *Howl*, featured a remarkably well-realised classic Americana sound that was a complete detour for the band. Unfortunately, they have since discarded their harmonicas and slide guitars, along with everything else that was good about that album, in favour of lifeless, emotionless noise rock.

Where the band's first two albums included a handful of catchy tunes that managed to escape the otherwise murky sheets of noise, *Baby 81* lacks the hooks to make many of the songs captivating. The first single, 'Weapon of Choice', is instantly forgettable, lacking the infectious sexiness of the band at their best (see *B.R.M.C.*'s 'Spread Your Love'). The lyrics are also tired, save for a few, remarkable only in their blandness ("How's it gonna feel/When you don't know what's real", for example).

It's only when the band do away with their bad-boy pose that they manage to produce some decent songs. 'Not What You Wanted' is a standout, though its upbeat pop melody seems out of place amongst the rest of the album. 'All You Do Is Talk' hints at the maturity that the band showed on *Howl*, but I simply can't make myself like a song that features the lyrics, "You're lucky words don't bleed."

It's difficult to determine the motivation behind the band's sudden change back to high-volume rock, after *Howl* was rightly lauded in the music press as their best work. Though they've disappointed this time, hopefully they take the hint next time around and return to the ambitious, accomplished, interesting music they've shown they're capable of. Hopefully.

Expatriate, the unique indie, alternative rock band from Sydney's inner west have returned and released a fresh album in the midst of this. This new addition to the bands repertoire has evolved from it's two prior EP's *Lovers Le Strange* and *Play A Part* produced by John Goodmason, known for his woks with Wu Tang Clan and Blonde Redhead. The four piece band has proved their depth of song writing with a poetic lyrical approach that is tightly supported by a drum, keyboard and multiple guitar outfit.

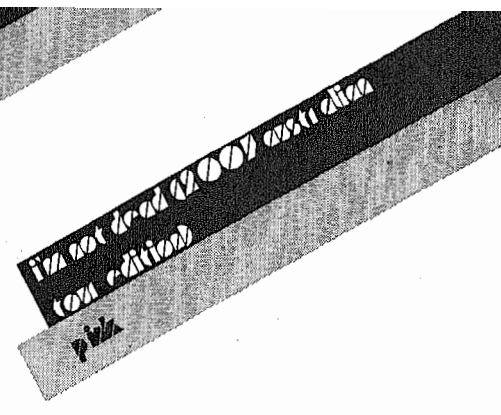
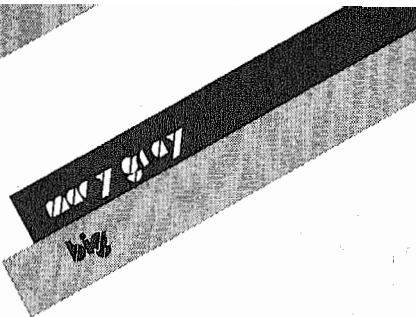
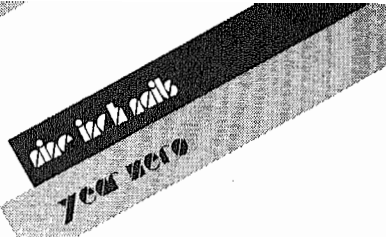
*In The Midst of This* is refreshing. It's good to hear an album that hasn't been over produced and tampered with. It showcases the natural skills of the band and impresses with it's intelligent and artistic style. The relatively simple approach musically, combined with the intriguing and addictive voice of Ben King, is a blend which would translate into a great live performance. Songs such as 'Crazy', 'Times Like These', 'The Spaces Between' and 'Shooting Star' are real standouts that at some points expose a soft punk vibe from the guitar trio. This sound is one of a few trends on the album that keep you interested, along with a sometimes darker, more meloncoly feel. Expatriate's style has helped them earn the right to perform with bigger named acts such as The Grates, Wolfmother, Simple Minds and The Presets.

Overall in the midst of this was a pleasant surprise and I would strongly recommend it makes it's way into your own CD players. Going on the band's live performance portfolio, I wouldn't miss them on their only South Oz gig at Fowler's on Morphett Street on Saturday the 21<sup>st</sup> of July.

Listy

Bartholomew Huxtable





Nine Inch Nails fans will understand first hand how incredibly frustrating Trent Reznor can be when it comes to releasing material. On average five years can go by without hearing the slightest hint of a tune from Nothing Studios. But when it does, we've been conditioned to expect something brilliant, layered, emotional and real. That is, of course, up until *With Teeth* was released, easily the biggest pile of crap that I ever had the misfortune to listen to. Thus I was somewhat apprehensive when the good folk down at Universal sent me a copy of newly released *Year Zero* for my listening pleasure.

The concept behind *Year Zero* is fucking amazing by anyone's standards. As a fan I actually have some basic understanding of what Reznor has been doing for the last 4 years other than playing video games. Reznor used a massive viral marketing campaign to get this album off the ground. He left USB drives with tracks on them in bathroom stalls at gigs, fans found them and leaked material to the net. Numerous websites have been set up inviting fans to crack codes found on nin.com, an automated phone line, other sites and even the disc itself. The physical disc has been thermo-cromed, so when you see it lying in its cover, its almost completely black, start playing it and the disc heats up, turns white and reveals another code. All these codes and symbols lead the listened to the theme of the album. Set about 20 years into the future, *Year Zero* is Reznor's warning of what is going to happen to the world if we keep the US Government in power. All well and good, but unfortunately the music is a bit lacklustre. Its not that the music on this album is inherently bad, in fact tracks like 'HYPERPOWER', 'The Beginning of the End' and 'In This Twilight' are actually good, in that they show brief glimpses of Trent Reznor actually having some balls. Most of it though, is totally obvious. Gone are the days where you read into his music, the layers of music and meaning creating such beautiful depth and feeling. Nowadays, Trent Reznor obviously writes for the masses, so although a brilliant concept, *Year Zero* has been toned down, and dumbed down. In saying that though, if you are new to Nine Inch Nails, it might be a good place to start, there's certainly a wealth of gold at the end of the back catalogue rainbow.

Have you ever listened to something which made you want to rip your ears out and fry them in oil just so you wouldn't have to listen to it again? Well I have. Normally it's when people are scraping their nails on a blackboard, but this time it is Macy Gray's new album *Big*. Well, actually, I exaggerate. I had the misfortune to listen to it at work on continuous shuffle repeat, incorporated with other dubious mixes, so it was slightly (just slightly mind you) tarnished for me. But the good news is, if you're a fan of Macy, while this is not a return to her fabulous form last seen in her debut album, this is a respectable fourth album for her. This at least has several catchy tunes on it. It will be more memorable than her last album...what was it called again?

On *Big* there are some very catch tunes, one being the track 'Get Out', co-produced by Justin Timberlake. It has a fun and upbeat feel to it, one that you could definitely dance to. I find myself bopping my head to it whenever I hear it, no matter how annoying it seems on the twentieth time of hearing it. One of my favourites, and I have been told that my taste is lacking, is 'Treat Me Like Your Money', which features will.i.am who also is one of the main producers for this album. It has 'You Spin Me Right Round (Like A Record)' sung by her backing vocalists, which for me, is the only reason needed for listening to a song. 'One For Me' is an excellent song, although slow, it is dreamy and romantic, putting people in a good mood.

Regardless of these three stand out tunes, there is nothing else which grabs your attention. This is not the best thing when you have an album of thirteen songs. If you were excited about Fergie featuring on the album, don't be. The song they collaborate on is nothing special. 'Glad You're Here' is a generic waste of space really. It does nothing for Macy and reinforces the fact that this album can only ever be classed as mediocre.

Dear Pink,

There are a few things we need to sort out, a few things I feel I need to share in regards to your new album, especially since I've managed to get a copy of your tour edition (!) Opener Stupid Girls is pure gold. Not for the song, just for calling Paris Hilton a "porno paparazzi girl." Perhaps you should ask Kelly Clarkson to guest on the next album. You sound like her puppet on 'Long Way To Be Happy'. As for 'Nobody Knows', stop your whinging. As you quite rightly state in 'Cuz I Can', my house could fit in your swimming pool. Suck it up and get on with it. My faith is restored in you when I hear tracks like 'Who Knew', 'I'm Not Dead' and 'Leave Me Alone (I'm Lonely)'. Attitude-driven, well-written pop songs that I'm glad to see you've co-written. 'Dear Mr. President' is an interesting protest song. Understand that having the Indigo Girls guest on your album doesn't give you credibility, just nice harmonies. And you should definitely track down your record executives here in Australia and give them a right kicking for including the dance remixes they did. The DVD is pretty bad too, Pink, although it is worth it to see you take the piss out of Jessica Simpson in the 'Stupid Girls' video clip. This CD hits and misses so constantly that one minute I'm loving you and the next I'm cringing. But I did buy tickets to see you live cause I think you're hot.

Sincerely,

KD



*Rock the Vote* is an initiative designed to get young people involved in the political arena, specifically encouraging informed voting. The concept was developed, oddly enough, by record companies Sony and Virgin in the USA back in 1992. In the US *Rock the Vote* aimed to raise awareness in youth and encourage them to vote, and also is used as a mechanism to push against artist censorship, something that has become increasingly prevalent in the US as years have gone by. The *Rock the Vote* concept is about to be launched nationally in Australia, and the launch will actually be held here, in Adelaide. I recently caught up with the national coordinator of the launch, Karen, to see if she could explain why *Rock the Vote* is necessary, in a country where voting is compulsory. "Statistics are showing that in the last election, one of every five young people that should have voted, voted incorrectly or not at all, this is alarming, particularly when considering more young people are not even enrolled to vote. This constitutes a group of people that could be very powerful if they pulled together. The Australian Electoral Commission considers

anything above 5% of informal votes in a seat to be considered a concern. In the last election nearly every seat in NSW and SA were above 5% and many in WA and VIC were at this level also. Because the States already segregate themselves in this issue, *Rock the Vote* has been developed as a national program." So basically, many of us who are voting are doing so incorrectly or are uninformed, and many more of us just aren't voting at all, reasonable cause for alarm when you think about the considerable effect government funding has on youth activities and resources, like universities...

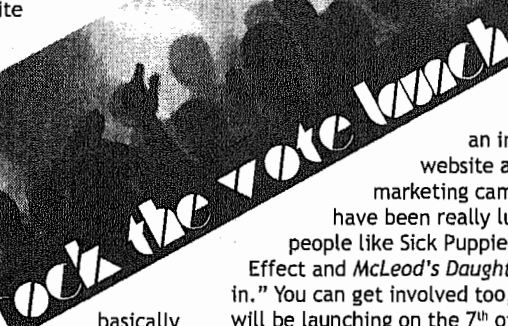
So, how does *Rock the Vote* aim to educate and excite Australia's youth?

"Well the launch will

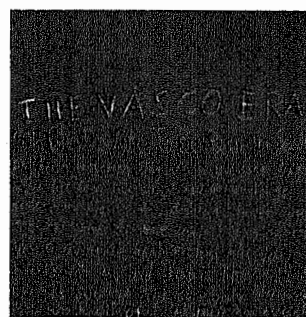
we will begin enacting our programmes which will include more music based concerts, an education programme which will go out to schools, TAFEs, universities and also non-education facilities like youth groups and community centres. We will have a Street Team which will encompass a peer education type model of

teaching and learning, an interactive website and a viral marketing campaign that we have been really lucky to have people like Sick Puppies, the Butterfly Effect and *McLeod's Daughters* involved in." You can get involved too, *Rock the Vote* will be launching on the 7<sup>th</sup> of June at the Gov. The night is all ages and free, you can catch artists Soft White Machine, DJ Josh, Terra Firma, Chris Finnen, Fighterpilot, The Dairy Brothers, Tony Font Show, Funkoars and others. The night will be hosted by Dustin Clare of *McLeod's Daughters* fame, it starts at 7, and there will be plenty of freebies and music on the night.

basically be letting everyone know that we have arrived in Australia, that we are a non partisan and not for profit organization dedicated to building youth empowerment through the media and entertainment industry. The launch itself will be split into three parts, the main section being the public launch. From there



Chelsea



Chelsea

The Vasco Era have been making a few waves with their release of *Oh We Do Like to Live Beside the Seaside* recently, and I caught up with the guys to see how they felt about their new lifestyle of global jet setting, international recording studios and stunt man fill-ins. "Well we started out in Apollo Bay about four or five years ago, we all grew up there, and then we moved to Melbourne about three years ago. We decided to move up there and play for a year to see how we would go. When we started out we were playing gigs like The Empress, but now we've been playing places like The Evelyn and The Espy a lot," bass player Ted reveals.

I asked Ted about the recording process for *Seaside*. "It was really intense, we did 27 12-hour days. It was fulfilling though; we had never really done a full recording before, and this time we had the time to work the sound. *Miles* (their prior EP release) was recorded really differently. We had Jeff Saltzman who had done The Killers producing it, and he was really good and suggestive. We went with Jeff because he understood that we wanted to do the most." If you are familiar with the *Miles* release, you will recognise the scrawled handwriting and stick figure picture depicting the guys on stage. According to Ted, the picture was in fact drawn and by a local kid named Miles in Apollo Bay, and the handwriting is singer Sid's best attempt at being neat. He should stick to singing. Actually it's Sid's vocals that make me love this band so much. He sings with such raw intensity, a passionate howl echoing days gone by when bands actually gave a shit about their music, when there was meaning in it all. It also makes me wonder how he gets away with singing like that without losing

his voice, particularly in the air conditioned confines of a studio. So I asked Ted about the vocals on 'Honey Bee', a particularly vocally intense piece of music. "Sid did that one in about four or five takes. We left the vocals until one of the last takes because of how strenuous it was. He's actually not doing too much damage to his voice, he had it checked out, the only time he really loses it is when he gets too drunk and yells, just like everybody else." Good news for those of us looking forward to catching The Vasco Era live at Jive on the 30<sup>th</sup> of June. "We can't wait to get back to Adelaide", Ted muses, "We haven't been there all year and Jive is always fun." I for one can't wait. *Oh We Do Like to Live Beside the Seaside* is out now through Universal Music, and you can catch the awesomeness that is The Vasco Era at Jive on the 30/6/07.



To live an idyllic life as a part of nature and creation itself: that is the (hippie) dream. Vashti Bunyan had that dream and lived it for most of her adult life, but not before releasing an album about the natural (as well as unnatural) beauty of the world. Released in 1970, her debut *Just Another Diamond Day* contains calm considerations of the world with a pastoral, indeed rural, feel fused with images of solitary meditations in a range of different backgrounds.

I had never really heard about Vashti (we're on a first name basis; we go way back) until I started getting into the so called "freak folk" scene of today with such artists as Devendra Banhart, Joanna Newsom and Animal Collective. I began to realise that Vashti was a common denominator that all of these artists acknowledged as a great influence. Thus I came to find that the psych-folk revival of the 21<sup>st</sup> century owes a great deal to Vashti as well as *Just Another Diamond Day*.

Reissued in 2000 on CD (it failed upon initial release and was not reprinted in vinyl form; original pressings go for a fair bit) with several bonus tracks, it's a great calming album that would fit well going for a walk in the countryside or chilling out, trying to forget the weight of the modern world, thinking of a simpler life where the little things matter: "And there's an oak leaf turning green into brown/And there's a pine so proud of her evergreen gown."

Minimalist in terms of the instruments used, Vashti is content to have her soothing voice high in the mix, flowing over her fingerpicked guitar, recorders and sometimes strings. Thus the priority of her music becomes the painting of vivid pictures with her lyrics about the process of living, asking questions and more importantly activities such as chasing dragonflies around a lily pond.

Vashti the person is almost as interesting as her songs. She learned guitar while attending art school and got expelled for spending more time writing songs than painting. She recorded a Jagger and Richards song, it didn't work out for her, so she moved to the country and spent some time in the Isle of Skye with Donovan. There she wrote the majority of the songs that appear on *Just Another Diamond Day*. Discouraged by the reception her debut received, she left the music industry, moved into the country with the philosophy that "horses don't need petrol" and concentrated on raising a family, gardening, and other productive matters. Thirty odd years later Devendra Banhart sent her some mail, she replied and appears on *Rejoicing in the Hands* and on Animal Collective's EP *Prospect Hummer* before recording her sophomore album *Lookaftering*, 35 years after the first. Definitely check out her site to hear her full story (<http://www.forthstreet.demon.co.uk>).

The relative brevity of this article reflects Vashti's ideals. Short. To the point. Seemingly stupid, but beautiful. Get *Just Another Diamond Day* and be captivated by the sincerity and purity of her vision: the way human activities beat with the rhythms of the natural world, albeit sometimes out of time but always as if they are just another feature of the world, never the main attraction.

If you enjoyed:

*Rejoicing in the Hands/Cripple Crow* - Devendra Banhart

*Pink Moon* - Nick Drake

*Ys* - Joanna Newsom

Bobak Bahrami

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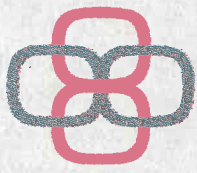


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# Deliver Us from Evil

Rated MA

Season Commences May 25th

Were an educational institution, such as the University of Adelaide, ever found to be knowingly harbouring paedophiles, it would probably be shut down. Not so, the Roman Catholic Church. In this unsettling documentary by Amy Berg, the personal tragedies of sexual abuse are paralleled with the clam-tight silence of the Vatican. The result is a very human, very honest film; a film with a firm sense of being long overdue.

Berg breaks a rule or two along the way. The film tracks the deeds and delusions of Oliver O'Grady, a parish priest operating in several Californian locations from the 1960s until his arrest in 1993. The absence of a narrator is a drawback, but Berg compensates by empowering her interviewees with the responsibility for telling their story, on their terms. There are no professional actors, no dramatised re-enactments. Berg's film is a kaleidoscope of interviews, location footage and old photographs, each adding, bit by bit, a tiny brushstroke to the ugly and hopeless picture she tastefully paints.

If such a film could spawn a hero, he surely must be Father Tom Doyle, whom Berg interviews extensively about the O'Grady case, and the can of worms it has since opened. Doyle, an advocate for abuse victims, is followed by Berg's cameras as he takes his campaign for Vatican action all the way to the cobbled streets of Rome. Simultaneously, they roll in front of Oliver O'Grady himself, as he reflects upon the 'inappropriate' actions of his past from the streets, parks and school-fences of Ireland, where he now lives with relative ease in Church-sponsored exile from the United States.

A category winner in four prestigious film awards, *Deliver Us From Evil* itself neither condemns nor pities O'Grady. It opens up painful memories. It lets skeletons out of closets, and then lets them run around for a while before the curtain falls. It edges near to political activism without becoming a lynch-mob call. Its abuse victims are people like you and me; its rage is directed at history and culture, not individuals.

Some will fear this film; most, I think, will applaud its arrival in the public sphere.

Rating: 

John De Laine



Sub-Editors:  
Aslan Mesbah, Steph Walker  
and Genevieve Williamson  
onditfilm@gmail.com



## Infamous Rated M

Now Showing in Selected Cinemas

*Infamous*, an account of Capote's investigation of the Clutter murders in Kansas, the event that became the material for his influential book *In Cold Blood*, shows us a writer who is both charming and charismatic. Truman knows how to get what he wants from people, but is utterly self obsessed. Based on the book by George Plimpton and directed by Douglas McGrath, the film shows us how risky Capote's gamble really was. Spending time in a cell with murderers made him come close to being assaulted, raped, and maybe even killed. He is often terrified when he is confronted with one of the murderers (played by an assured Daniel Craig) and we get a feel for his great commitment to his art.

Capote (Toby Jones) and Nelle Harper Lee (Sandra Bullock) arrive in Kansas to investigate the murders. They meet obstacles at every turn. The sheriff refuses to co-operate. The townspeople refuse to talk. Yet Truman has an undeniable magnetism, along with the ability to entertain people with his stories and he finally manages to get people to open up. Once he gains the trust of others, he gets the co-operation that he needs to write his book. Yet along the way, he betrays the trust of the prisoners, tells lies about them to his friends, and is maniacally focused on his book to such an extent that he seems to lose all human kindness. When the killers appeal the guilty verdict, he hopes that the appeal is overturned, and that they are executed in the end. It is an outcome that would make a better ending for his book. Capote objectifies the people whose trust he gains and turns them into mere 'characters.'

It is ironic that Capote, a consummate liar, wrote a seminal work of reportage. The irony is enhanced in the film when we see Toby Jones as Capote. What a scheming liar he is! Capote is difficult to like. Jones' Capote, with his thin high-pitched voice and outrageously camp manner is deeply memorable.

The empty rural landscapes of Kansas are captured well by Director of Photography Bruno Delbonnel. The sound of gunshots and women screaming (the Clutter murders are recreated here) chill us and remind us of a primal urge that exists in man; the desire to take the life of another in cold blood.

Rating:

Cherian Philipose

## Tales from Earthsea

Rated M

Season: June 14<sup>th</sup> to 23<sup>rd</sup> (Limited release)

Hayao Miyazaki has enchanted his fans for years with animated films like *Howl's Moving Castle*. Now his son Goro Miyazaki has made his first animated feature, *Tales From Earthsea* adapted from the writings of Ursula LeGuin. And what an illustrious debut it is!

Animated films, when made skillfully, have the effect of creating an alternate world that we want to live in, at least for a while. This film provides us with that delicious pleasure, the pleasure of escapism, and also gives us a tale with a moral. Aaren is a young and impetuous prince who kills his father and runs away from the castle. He is befriended by the wizard called Sparrowhawk, who with his calm demeanour and wise remarks becomes this film's equivalent of a Guru. He takes Aaren in hand and the two then travel and begin their adventures together. They arrive in a kingdom racked by immorality, evil and environmental degradation. Slave-traders kidnap young children and sell them. Aaren rescues a girl from a gang of slave traders; this gives him an opportunity to channel his courage and stand up for what is right.

There are flying dragons in this film, along with chases aplenty and scenes set in rooms in spooky castles! There is even an evil wizard who wants to use his powers to become immortal. Films of this sort appeal to the child in us because a rattling good story about the fight between good and evil always entertains us, and we know that good triumphs in the end. Yet, as adults, we often demand something more than a simplistic tale where everything ends comfortably and this film provides that with its focus on ecology. 'Balance' would be the key word if the ethos of this film had to be summed up. The earth is out of balance and evil flourishes when the good do nothing. We must restore the equilibrium, the sacred Tao of Chinese spirituality, in order to have harmony within and without. In order to achieve this, ordinary people who have never thought of themselves as heroes, must stand up and fight for what is right. It is a philosophy to restore us to inner peace and indeed global peace. And in a world where climate change and terror continue to dominate the headlines; this film could not have come at a more opportune time.

Rating:

Cherian Philipose



# The Page Turner (La Tourneuse de Pages)

Rated PG

Now Showing in Selected Cinemas

*The Page Turner* is a tad different from your typical run-of-the-mill thrillers. While it can be described as intriguing suspense film, it has a distinct French flavour with a very subtle bitter aftertaste, dragging any unsuspecting audience member into psychological confusion. Mélanie Prouvost (Deborah François) plays a failed pianist, who becomes governess for the son of famous pianist Ariane Fouchécourt (Catherine Frot). The cause of Mélanie's failure stems from Ariane, who distracted her during an audition as a child. However Mélanie's motivations for working for her enemy are unknown. She is shy and blank, moving with the grace of a ballerina through a myriad of motivations. The audience continuously asks whether she will take her chance to bring revenge on Ariane and her family, or are her feelings towards her something deeper? We are never sure, until the final scenes, what Mélanie intends to achieve and this unease provides the greater part of the suspense.

Primarily, the psychological focus of the film is strengthened by the fantastic performances of the two key women, whose relationship towards each other appears to change scene by scene. Yet this is an underplayed film; there is little violent intimacy, instead much is made of a lingering glance or a touch of a hand. While the seemingly distant and cold Mélanie may discourage sympathy for her plight, it certainly does not prevent any underestimation in her abilities to cripple those around her. In all fairness the acting style may not be to everyone's taste, as it is often so alien to our ordinary habits of moving and speaking. Yet the style is incredibly effective at depicting the visible surface tensions of the minds beneath.

There is something distinctly Hitchcock-like about this film. Small and enclosed spaces either deeply shadow or highlight the faces of the actors in hallways and back stage areas, encouraging a claustrophobic atmosphere in the classic, Gothic sense. The original music score by Jérôme Lemonnier provides grace and tension, infesting the minefield of actions with sinister possibilities. Director Denis Dercourt (*My Children are Different, Lise and Andre*) certainly knows how to twist an audience around his little finger. *The Page Turner* is an absorbing, ambiguous and elegant little thriller, which, unlike most typical thrillers, will keep you guessing almost to the very last scene.

Rating: 

Genevieve Williamson



52



# The Science of Sleep

Rated M

Now Showing in Selected Cinemas

Michel Gondry seems captivated by the shy guy romance flick. In his last movie, *Eternal Sunshine of the Spotless Mind*, Joel (played by Jim Carrey) was the shy guy with a crush on the wild Clementine (Kate Winslet). In *The Science of Sleep*, both of our protagonists are sensitive and shy, appropriately named Stephane (played by Gael García Bernal) and Stephanie (Charlotte Gainsbourg). And Gondry strikes out on his own this time, having co-written *Eternal Sunshine...* with Charlie Kaufman and Pierre Bismuth.

This is a fresh film that explores the (literally) surreal life of Stephane, for whom the barrier between waking and sleeping is so hole-ridden that his dreams leak into his real life, and vice-versa. Remember that scene in *Eternal Sunshine...* where lanky, middle-aged Joel hides under a chair in the childhood kitchen of his memories? Cube the strangeness of that scene and you have *The Science of Sleep*, where taps spout streams of cellophane and where behind Stephane's eyes is a wacky world of dreams called 'Stephane TV'.

We enter Stephane's life following the death of his father and his subsequent move to the city to live in his mother's apartment. Stephane is an 'artiste', and so his mother hopefully sets him up with a job at a calendar making company. The job turns out to be mind numbing grunt work, and it is against this backdrop that Stephane's sleepwalking mind flourishes. The object of most of Stephane's dreaming is the girl-across-the-hall, Stephanie, in a story of alternating, unrequited love between eccentrics.

Much of the movie is comical, and there are too many hilarious quirks to mention. Take, for example, the moment after Stephane wakes from dreaming about skiing with Stephanie, to find that his feet are frosting to a block in the freezer. In true dream fashion, his sleeping mind jumbles up his memories: Stephanie is conflated with his co-worker Martine, who organises ski trips for employees.

Even the apparently 'real' in the film is bizarre: pianos falling down stairways, and the eventual success of Stephane's screwball calendar idea called 'Disasterology', containing monthly crayon sketches of horrific events 'buried in the public consciousness' (e.g. plane crashes and earthquakes).

This is another charming love story from Gondry. His narrative is so playfully tacked together, like a moving collage of people and egg cartons, without ever feeling confused. All of the acting, direction and set designs are remarkable.

Rating: 

Prithvi Varatharajan

# Romulus, My Father

Rated G

Season Commences May 31

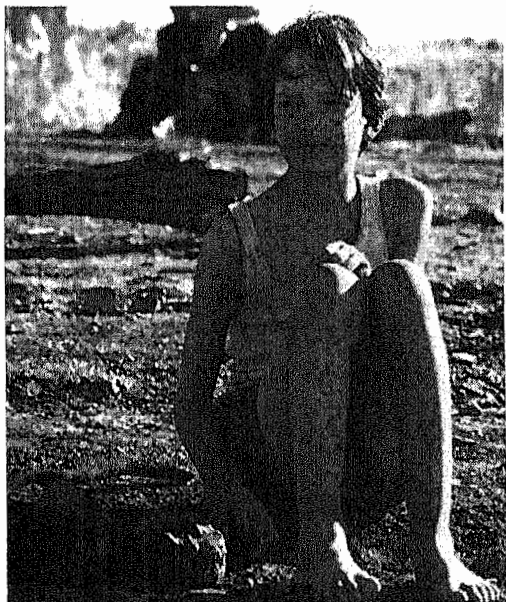
The Australian bush with its dryness and its heat, its sparse brown vegetation and its tough, resilient people forms the stage for this accomplished film from director Richard Roxburgh. Philosopher Raimond Gaita grew up in country Victoria and wrote an acclaimed memoir about growing up with his father. The adaptation of the book has a very confident Eric Bana playing Romulus (Raimond's father) and Kodi Smits-McPhee playing Raimond. Romulus is an Italian migrant who has married a fickle and unstable German woman, played by Franka Potente. She has given him a son (Raimond) and has then moved in with another man. She still visits her husband and son. Young Raimond is about nine or ten. He is extremely fond of his mother, but has a very hard time of it; he wants his mother to stay and at the same time, he has to look after his hardworking but mentally disturbed father. At one point, his father attacks his best friend and very nearly attacks his own son. After that he has to be sent to an asylum where he receives electro-shock therapy. It is a sad story, but it is Raimond's character that strikes the note of redemption. He is extremely strong through all the crises he is called upon to face.

One of the themes this film explores is how kids cope when their parents themselves are the worst possible role models. Raimond's mother is faithless and irresponsible. She seduces men with her charm and good looks and then becomes hopelessly dependent on them. They have to slave in order to support her. She has a child with the man she moves in with but is not even nominally maternal and various other people (including Raimond) have to look after the baby for her. Narcissism and self-absorption come to their full development in this woman. At one point Raimond even sees his mother having sex with a stranger in a shed. How would a child cope with this? Raimond is brave, but how would all this influence his ideas of parental authority, his sense of right and wrong?

Raimond Gaita had a harsh childhood. But it might well have been the right upbringing for a man of ideas for it made a philosopher out of him. His childhood was the best springboard for his later intellectual development, and it is *this* development that is explored so skilfully in this film.

Rating: 

Cherian Philipose



## Into Great Silence (Die Große Stille)

Rated G

Now Showing in Selected Cinemas

It is rare that a film comes along that does more than simply entertain you. It teaches you both a new way of life and a new way of thinking. *Into Great Silence* is one of these films. It's a documentary depicting the daily lives and thoughts of Carthusian monks, living in one of the world's last secluded monasteries, Chartreuse Monastery in the French Alps. These monks, who have taken a strict vow of silence and contemplation go about the simple process such as cooking, making their robes and shaving their hair, as well as religious rites, including dawn prayers, and their hauntingly sung mass in relative quiet.

While we often do not learn names to characters, the monks form strong characters, often associated with their actions. The old and wizened tailor smiles enigmatically at the camera, and the caretaker clears out a creek, shooting self-conscious glances at the camera. The story of the blind man's approach to divinity is particularly touching, exploring issues surrounding our own mortality and our constant quest for happiness. Despite his silent and sightless world, he describes himself as happy. The seasons make their mark in this film, taking us one by one through their year, letting the sounds of birds, wind, rain and snow fill the sound landscape. Director Philip Gröning avoids such traps that may distract us from these sounds, such as voice-overs or narration. Instead simple quotes are interjected in text form, reminding us of the religious goals of these monks.

If any criticisms can be made about this film, it would be that the film runs for a mammoth 169 minutes. While I do believe we need time as audience members to become fully absorbed into the silent and slow world of the monks, its length is very trying, not least that many motifs are repeated more often than strictly necessary. Not only is patience needed, but skills at deciphering words. The text quotes from various sources, mostly religious ones, are written originally in French, translated into German and then into English.

I have never felt the full impact of sound until I walked out of that cinema into the bustling world after this film. Gröning waited 16 years for permission to film this documentary, and it was well worth the wait. The solitude and piousness of these men both touch and inspire, suggesting a call to return to a more simplistic life, free from technology and complexity, but rich with connection to our environment and ourselves.

Rating: 

# COMPETITIONS

This edition's film section is quite the treasure trove of goodies. Thanks to Palace Nova Cinemas we have 10 free double passes to each of *Leonard Cohen: I'm Your Man* and Eric Bana's new film, *Romulus, My Father*. Also, thanks to Roadshow Films we have 10 double passes to *Death of a President*.

## LEONARD COHEN I'M YOUR MAN

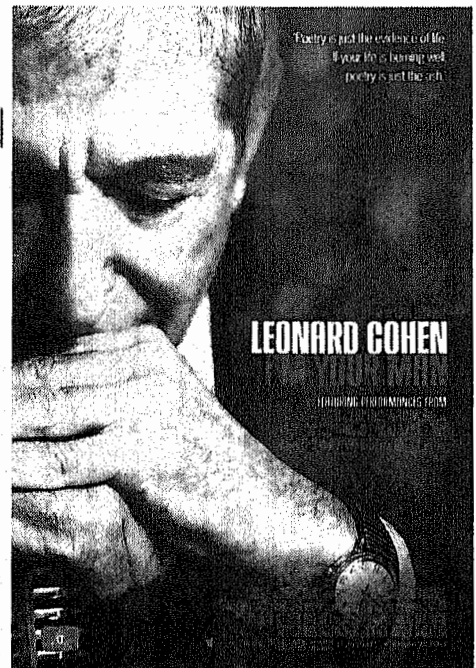
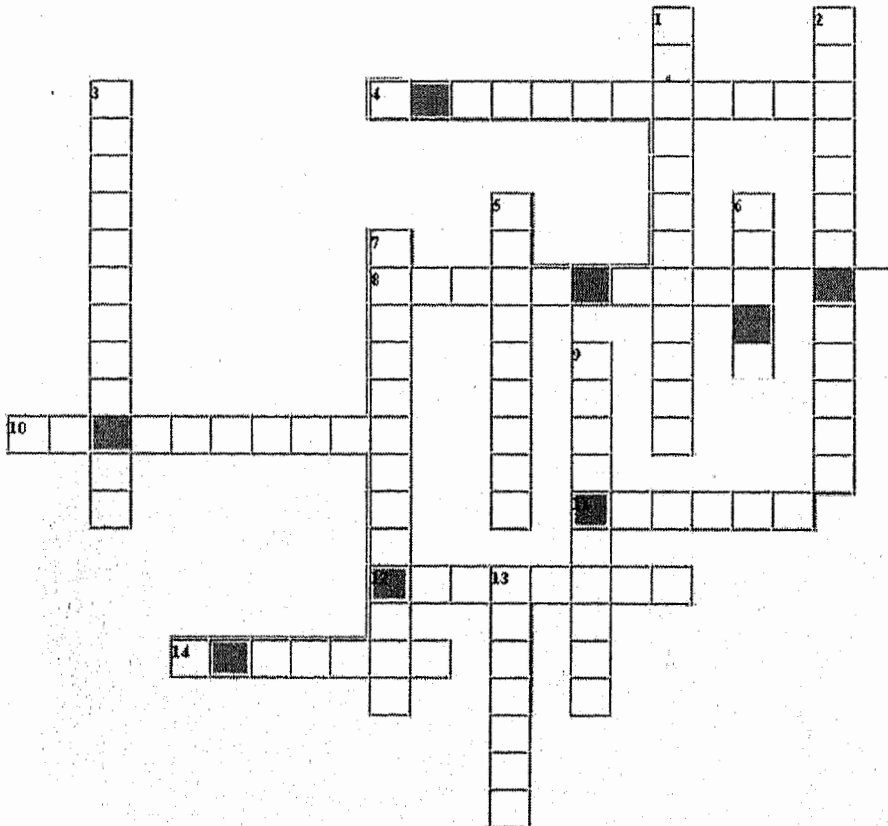
### ACROSS

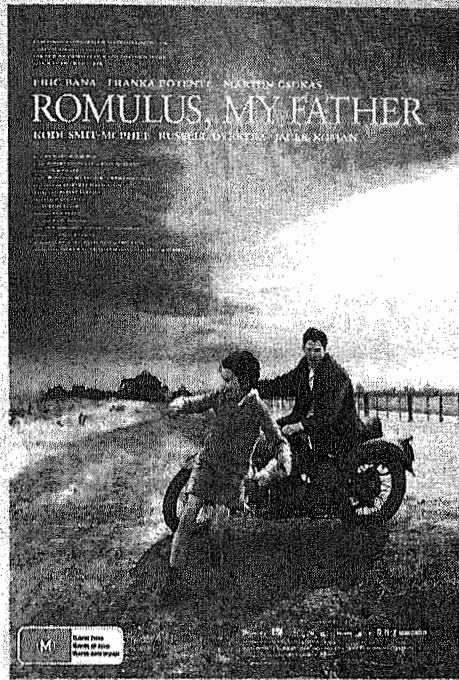
### DOWN

To win tickets to *Leonard Cohen: I'm Your Man*, complete the crossword below and rearrange the highlighted word to spell an Adam Sandler film, then send your answer to [onditfilm@gmail.com](mailto:onditfilm@gmail.com).

4. Venue of the most recent Oscars ceremony
8. *Breakfast at Tiffany's* star
10. Famous *Gone With the Wind* star
11. Last name of Spiderman's love interest
12. First name of Kirsten Dunst's character in *Bring It On*
14. Last name of actress with most Oscars for acting

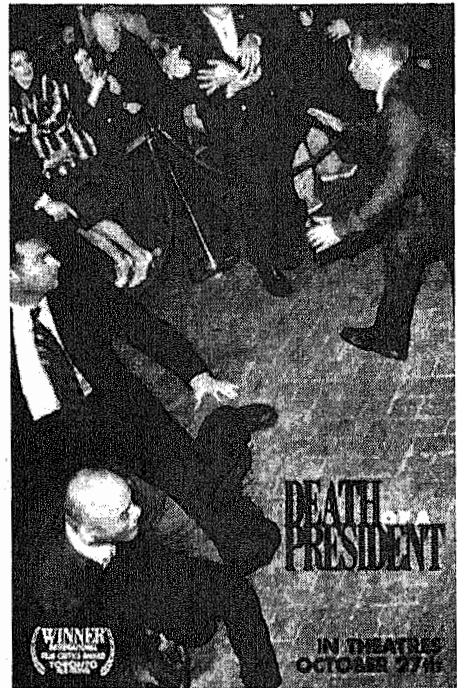
1. Film starring Tom Cruise and Nicole Kidman
2. "I don't think we're in Kansas any more" is a quote from this movie
3. Name of the film set in Adelaide that recently won the AFI Award for Best Film
5. Last name of *Reservoir Dogs* director
6. \_\_\_\_\_ the Hutt - *Star Wars* character
7. Australian film from 2003 starring Toni Collette
9. Hitchcock thriller
13. Nurse \_\_\_\_\_, character in *One Flew Over the Cuckoo's Nest*





To win tickets to *Romulus, My Father*, send the name of a character Eric Bana made famous in *Full Frontal* to [onditfilm@gmail.com](mailto:onditfilm@gmail.com).

To win tickets to *Death of a President*, send the names of two assassinated U.S. presidents to [onditfilm@gmail.com](mailto:onditfilm@gmail.com). (George W. Bush doesn't count, smartasses)



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 WRITTEN BY THOMAS LEIGHON DIRECTED BY ROBERT RYAN CARANT & THOMAS LEIGHON & KEVIN KEENEY  
 CASTING BY JIM LINDRUM  
 MUSIC BY ROBERT RYAN CARANT & THOMAS LEIGHON & KEVIN KEENEY  
 COSTUME DESIGNER JIM LINDRUM  
 EXECUTIVE PRODUCERS ROBERT RYAN CARANT & THOMAS LEIGHON & KEVIN KEENEY  
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## Brown Paper Packages Tied Up With String vs Bee Stings: Self-Esteem and the Cinema

Global warming, famine, drought, environmental disasters: these are just a few of the things I ignore in this article when considering the theme for this edition - environment. Instead I prefer to focus on the worldwide themes of university and cinema environments - and that term we've all heard on *Dr. Phil*: Self-esteem.

Self-esteem. At one point you had it on you, but then it went through the wash with your pants and it's just not the same anymore. This seems to happen all too often and all you need to do is look at university and film to see how it filters through to everyday life. Cinema and university can both be seen as an environment of escapism, however both can also display harsh realities. Film editors, being noble, deeply charismatic and self-deprecating folk, are those most aware of this tripartite of inevitable doom.

I was laughing at self-help books and overly positive social environments since before it was cool; maybe it's the critic in me coming out. Yet there must be a reason why Oprah can make quite a substantial living from marketing self-esteem to the masses. Whilst listening to many flamboyantly egotistical and deeply self-deprecating conversations recently, I decided to help the only way I know how: using film. Looking at the new releases out, as well as some classic films, it is obvious how universal and explicitly prominent the premise of self worth is.

Does the cinema play with our self-image as well as our emotions? As an ever-consuming movie patron I think it's naive to blame the unravelling of our social fabric solely on two-dimensional images flickering across a screen. So for this edition I have made a Top 5 list of must see self-esteem films.

### Anger Than Fiction

As an IRS auditor, Will Ferrell finds himself the subject of narration only he can hear: which leads to his battle with self-esteem and the battle for his life!

### Little Miss Sunshine

A family try to get their young relative to a beauty pageant, take a cross-country trip of self-discovery and learn respect for each others eccentricities.

### Being John Malkovich

A puppeteer discovers a portal that leads literally *into* the head of the movie star, John Malkovich, and uses the portal to further his own life ambitions.

### Adaptation

Real life author Charlie Kaufman writes himself into a screenplay about orchards due to his hilarious mental novelties and fragmented ego.

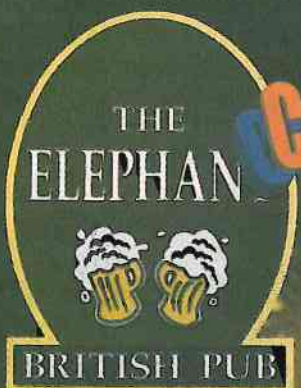
### The Science of Sleep

A young man overcomes his own low self-esteem by living through his dreams where he courts a French neighbour through his own creative realms.

My advice to you is to remember Julie Andrews when battling it out at university. It was Julie Andrews in *The Sound of Music* who soulfully measured up the good (brown paper packages tied up with string) and the bad (when the dog bites/bee stings). Consider the Sister Maria way of life; after all she can *ad lib* a song about confidence with finesse and isn't that really what we're all dreaming of?

Steph Walker

*I'd like to thank my family, friends and Australian Contemporary Film course, without which my various identity and self-esteem quandaries would not have been possible.*



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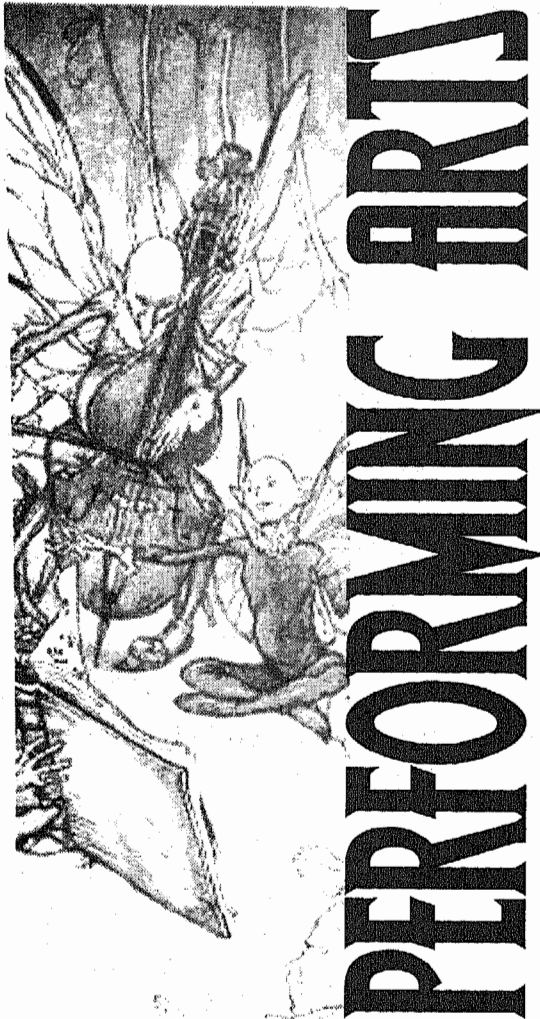
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# PERFORMING ARTS

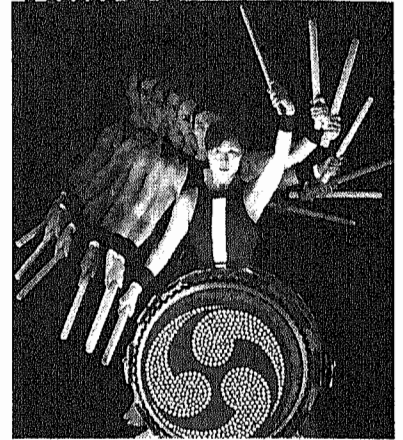
**TaikOz: The Gathering**  
Musica Viva  
Adelaide Festival Theatre  
April 19

Musica Viva is an organisation that is not afraid to present unusual or avant-garde productions; in the past the Absolute Ensemble springs to mind, and more recently TaikOz, a Japanese drumming ensemble. This is to be applauded, as these days performing arts companies must consider their bottom line as well as artistic considerations. That said, Carl Vine's decision to include the Sydney drumming group TaikOz in this year's season was a bit of a gaffe. Compared to the other ensembles Musica Viva has toured this year (such as the Jerusalem Quartet and the Choir of Westminster Abbey) TaikOz just doesn't cut it.

TaikOz is as much about the drama and choreography as it is about the music. The black-clad musicians walk with carefully rehearsed poise and play in a similarly choreographed manner. Sometimes they play whilst prancing around the stage in a ritualised fashion; their music is inspired by Japanese rituals such as *mochitsuki*, the annual celebration involving pounding rice. Some of the music also included vocal contributions from the performers, such as shouts and even singing (something that I would recommend against in future performances).

But perhaps I'm being too harsh. The Festival Theatre is a huge space, and

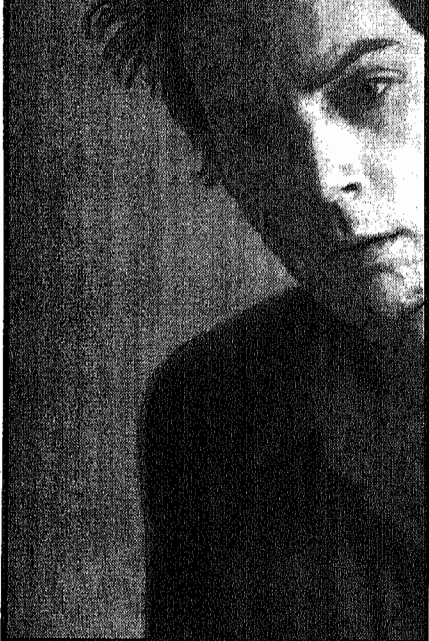
# MUSICA VIVA BLINDERS WITH TAIKOZ



much of the power and immediacy of the huge drums is lost when you're sitting a million miles away. It was clearly a thrill for the performers to be on tour and they are obviously successful in what they do. It just seems that Musica Viva could do a lot better than this. In fact, their next concert (the Australian String Quartet with the Jerusalem Quartet) should be fantastic and will probably sell out.

Edward Joyner

# HAMLET TRIUMPHS



## Hamlet

State Theatre Company of South Australia  
The Dunstan Playhouse  
March 30 - April 21

The State Theatre Company took a calculated risk when they cast young actor Cameron Goodall into the title role of Shakespeare's tragic masterwork; get that wrong and they would have had a complete disaster on their hands. Luckily, Goodall rose to the occasion in spectacular fashion, his youthful demeanour adding another dimension to the character. His sulky, brooding and at times merciless Hamlet had audience members on the edges of their seats. Goodall switched effortlessly between dealing out icy stares and cutting remarks to his step-father, to the warmth of his interactions with his few friends. Goodall's Hamlet is a rather gothic figure, in his dark clothes and his messed-up hair. From director Adam Cook's notes, it seems like there's a bit of Cook's own youth in this portrayal; indeed, Goodall's casting reflects the tone of the whole production.

Goodall wasn't the only pleasing aspect of this production. Cook and his team hadn't

attempted to create an overly "modern" production, but instead used tried and tested ideas successfully. The huge war memorial-style honour-roll that dominates the stage (thanks to designer Bruce McKinven) was stunning. The lighting too (Gavan Swift) was subtle and effective, so that it didn't detract from the action, but rather added to the atmosphere. Kathryn Sproul's costumes were not inspired by any one moment in time; they didn't seem particularly concerned with one era, but suited each character.

Claudius, Gertrude and Polonius (Sean Taylor, Barbara Lowing and Dennis Olsen) were also well-cast, their auras of experience contrasting well with Goodall's youthful Hamlet. Less successful were Ophelia (Emily Tomlins) and Horatio (Daniel Murphy), who seemed somewhat out of place. Ophelia's mad scene was slightly awkward, and Horatio seemed like a bit of a wimp. The final duel was spectacular, as were the associated special effects - nothing quite like some well-directed blood. A great show; more like this please, Mr. Cook!

Edward Joyner

## TRUMPETING SUCCESS



### *Virtuosity*

Adelaide Symphony Orchestra  
May 4-5  
Festival Theatre

Surely one of the blockbusters of this year's Master Series concerts, the Adelaide Symphony Orchestra's concert entitled *Virtuosity* centred on an exceptional performance by trumpeter Håkan Hardenberger. Negotiating difficult leaps from low notes to high and back again, the soloist showed his stunning technique, while also giving Zimmerman's 'Trumpet concerto' an interpretation that was full of character. The work's title, 'Nobody knows de trouble I see', gives an insight into its overall mood, and the blues/jazz influenced style provided something a little different from the usual Master Series fare. The only disappointing aspect of Hardenberger's performance was its brevity, though his encore of 'My Funny Valentine' exhibited amazing breath control and a smooth, silvery tone, giving the audience more of what it wanted to hear.

Gershwin's 'An American in Paris' was an appropriate companion piece to the concerto, but the more substantial works came in the second half of the programme, with Stravinsky's 'Scenes de ballet' and Mussorgsky's 'Pictures at an Exhibition'. Ravel's well-known orchestration of the latter requires terrific ensemble as well as technical skill, and at times the strings were struggling with the frenetic pace. The 'Scenes', on the other hand, with their quirky harmonies and style were tackled with greater success.

Overall, this was one of the best performances by the orchestra in recent years. Young conductor Baldur Bronnimann's relatively restrained gestures seemed to have more effect than some other conductors' wild flailing does, and the ASO is to be congratulated for luring this energetic new face here. The combination of the orchestra's raised standard with Håkan Hardenberger's mastery produced the sort of concert that one wishes was a more regular fixture on the Adelaide arts calendar.

Benedict Coxon

## BALTIC BRILLIANCE FROM CHAMBER SINGERS



### *Rites of Passage*

Adelaide Chamber Singers  
April 20-21  
St John's Church, Halifax St

As the membership of the Adelaide Chamber Singers' core group evolves, it seems that the changes in personnel make no difference to the quality of performance. Their first subscription series concert for the year featured a varied program of works linked by the theme of rituals, from sacred to rustic, and trod territory both familiar and unfamiliar, showing the ACS at their best.

Schlütz's 'Musikalische Exequien' suffered from a shaky start, but once the voices were warmed up and the ensemble tightened a little, this was a fine performance. Notable among the soloists were Tom Flint and Emma Horwood, while Anthony Hunt and Hilary Kleinig provided a sensitive continuo accompaniment.

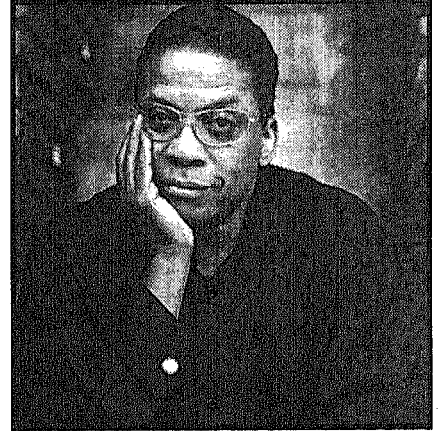
Some of the Chamber Singers' old favourites followed, with a fair chunk of Renaissance music punctuated by Pärt's cheeky 'Solfeggio' - quite an effective juxtaposition, as it turned out; however, it was the evening's finale that deserved most of the praise. A small selection of pieces by Vejlo Tormis required perfect ensemble throughout some particularly furious passages. This was performance on a knife-edge, and it brought out the best in ACS. Not only were the challenging technical aspects well-executed, but much was made of the subtle harmonies and the opportunities to inject some humour. And the difficult Scandinavian/Baltic languages surprisingly seemed to pose no problems!

It was a pity that only a relatively small number of people were present at the first of the two performances, but if ACS continues on its current track there should be no problem filling the seats at the remaining subscription series concerts.

Benedict Coxon

On Dit 75.5

## HANCOCK IMPRESSES DESPITE ORCHESTRA



### *Herbie Hancock and the ASO*

Adelaide Symphony Orchestra  
April 27-28  
Festival Theatre

There's no doubt that Herbie Hancock is a giant of jazz who will pull a crowd wherever he goes. Why then must he hitch his wagon to an orchestra, thereby sucking the life out of what could otherwise be an exceptional evening of music-making?

It was a disappointing fact that the pieces on the programme that had the most sparkle were those featuring only the pianist and his band (Nathan East on bass, Vinnie Colaiuta on drums and Lionel Loueke on guitar). A very funky 'St Louis Blues' had the audience stumbling out of the theatre for the interval in an excited state.

Much of the rest of the programme, particularly the Gershwin-inspired first half, seemed like an attempt to overcome the challenge inherent in putting together a jazz ensemble and an orchestra. In the end, it didn't work. It's not fair to lay blame on the conductor/arranger Robert Sadin, nor is it fair to put it down to the orchestra. Perhaps programmers just need to realise that these cross-over concerts are rarely effective.

That aside, Hancock still managed to stun the audience. From the reflective 'Maiden Voyage' to the manic 'Actual Proof', his quirky harmonisations meant that players and listeners alike were on the edges of their seats. The rhythm section accompaniment was always on the money, and Lionel Loueke's slick guitar-playing combined well with his vocal exploits, which were themselves aided by some clever technological tricks.

The solo piano encore was a welcome change from some of the leaden orchestral pieces that had gone before, and would have left people hoping that when Hancock returns he does so without the encumbrance of an orchestra.

Benedict Coxon

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# GAMING

DANIEL PURVIS

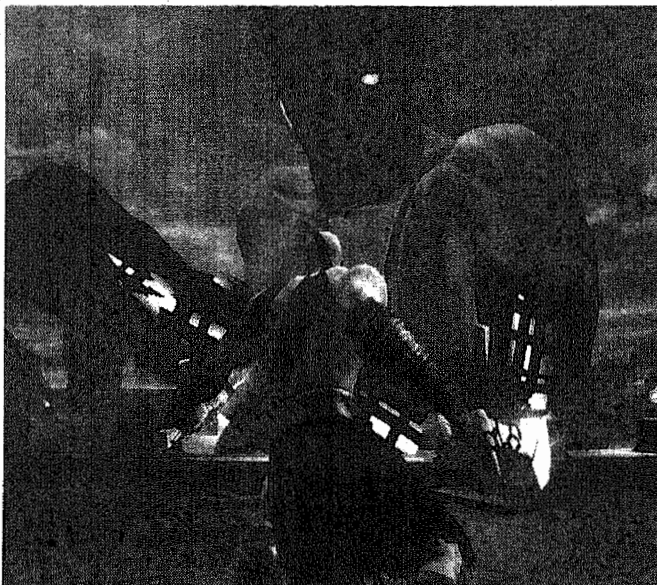
PURVIS.DANIEL@GMAIL.COM



## GOD OF WAR 2

DEVELOPER: SCE STUDIOS SANTA MONICA

PUBLISHER: SONY COMPUTER ENTERTAINMENT AUSTRALIA



Usually I like to get into more depth about a game I'm reviewing, but alas time has it in for me. And those damned Sisters of Fate seem to want nothing more than to see my downfall at the hand of Zeus. Damn you Zeus for your betrayal! I already work full-time, write for *On Dit* and do radio gear, not to mention all the other junk I whore myself out for.

To put it simply, *God of War 2* is one of the best games I've played in a long time. All the epic gameplay from the previous title is heightened, the bosses are bigger, the weapons badder. A set of wings (attained later in the game through tactical use of Greek mythology) and Rage of the Titans increase the range of abilities in battle two fold, providing new ways to take down those huge guys.

Kratos has gotten angrier, could you believe, and not for false reason. An epic betrayal takes place early in the game (following one of the biggest battles against a giant colossus seen since *Shadows of the Colossus*). From here, its about revenge as Kratos sets his sights on bringing down Olympus with the aid of the Titans under the guidance of the earth mother Gaia.

Finishing moves are found in abundance, with the continuation of fatalities started in *God of War*. By matching button presses once certain enemies are low on health, it's possible to kill them in some hideously glorious ways.

*God of War 2*, aside from being one of the smoothest and finest looking games on the PS2, looks unreal on the PS3. In fact, to many degrees, *God of War 2* played on a Playstation 3 looks as though it was built for the next generation console, which is sheer brilliance.

Look, I'm going to stop here because there's no point continuing. Let me rehash the standard, "the sound is excellent, the graphics are excellent, the gameplay is excellent, the story is excellent" blah blah blah. To get my point across, I'll just implement a rating system, which I don't believe I've done here before - *God of War 2* gets 10/10. Five Stars, A+++ . Get it? .

Daniel Purvis

# S.T.A.L.K.E.R.

DEVELOPER: GSC GAME WORLD

PUBLISHER: THQ

It attracted hundreds of fans, fan stories, fan art and general ovations and that was just after it had been announced, five years ago! Many thought that it would never grace the shelves... ever. That was before THQ took control of the project, streamlined development and finally got the game on shelves.

*STALKER* is an ambitious title, blending traditional first-person shooter mechanics with typical RPG elements. For a rough comparison, it's like the old RPG *Fallout*, with a rough, relentless and unforgiving Post-nuclear-Apocalyptic setting, providing numerous side-quests, weapons and armour, with a difficult learning curve, open environments, huge variety of interactive characters and detailed story-line. These RPG-like elements are then combined with what is essentially a first-person shooter similar to *Half Life*.

Set in 2012 in the now radioactive wastelands surrounding Chernobyl, *STALKER* blends real life events with fiction. A second radioactive blast occurred at the initial meltdown site. Vast portions of the land are smothered in radiation with the block surrounding the meltdown site called "The Zone." Within the Zone, physical disturbances called Anomalies are scattered across the darkened fields, some invisible, which grind flesh into mush, some visible such as mini tornados and electrical traps and other more interesting changes to reality. The animals inhabiting the area, such as dogs, have mutated in a variety of ghastly ways and The Zone plays host to other creatures, such as zombies and ghost like monsters. The deeper into the zone you travel, the stranger things become.

Scavenging the sickly landscape, men known as STALKERS travel in search of rare artefacts, whose properties alter physics and can be sold to scientists and traders for a small profit. Funds in turn provide the cash for better protection against radiation and weaponry, allowing STALKERS to travel deeper into the Zone.

You play as an unnamed STALKER, known as The Marked One for the 'STALKER' tattoo on his arm as you travel the Zone searching for Strelok, someone a message on your PDA indicates you're to kill.

Above all what makes *STALKER* stand out is the atmosphere. Traversing The Zone is an eerie, tense and dangerous experience. Constantly low on ammunition, low on health, bleeding, scavenging corpses for the last magazine clips and food they may be holding, out of breath and still ducking from gun fire or avoiding the sharp teeth of mutants, *STALKER* is about survival above else.

The story drives you further and deeper into The Zone, getting more dangerous as you venture further. A variety of better armour goes some way to absorbing radiation and vodka helps kill the pain. Through conversations with barkeepers, traders and other STALKERS, often in heavy European accents, additional hints are provided as to the whereabouts of Strelok and into the mystery of the explosion and The Zone's growth.

Is it fun travelling The Zone? Well, it can be.. The atmosphere is tense, you can never relax and you are constantly forced to rush to protection as a hidden threat makes its way towards you. The game

feels as natural as an FPS could. Without a cross hair, aiming is done through the sights of the rifle you carry and forces you to concentrate and plan strategic attacks on your enemies.

The graphics aren't as up to date as they could be, though do well enough to provide the grit necessary for such a torn down world. The draw distance is exceptional, allowing you to see far into the horizon and letting you plan attacks on unsuspecting enemies, however it also draws attention to the relatively small size of some sections of the map, when you can see for miles but have to load in order to access that space you can see into.

Lending itself to the largish maps are detailed structures. Research facilities, military complexes and decrepit houses litter the landscape with rusted cars and burning barrels. Between the trees and rocks are power lines and junk yards. Together with the excellent physics engine, it's possible to use anything as cover and fire through dense stacks of rubbish. *STALKER* has one of the best landscapes for makeshift cover ever.

At the centre of *STALKER*'s atmospheric brilliance is the exceptional lighting incorporated into the levels. Headlamps pop on in the darkness indicating in pure black where the enemies are, or aren't, or where you are! Guns light up the darkness, broken lamps throw complex shadows and the glowing of green substances bubbling on the ground is creepy enough to make you bring up your own green mess.

When entering radioactive zones, the screen crackles and becomes distorted, indicating the strength of the radiation and enemies using psi-attacks will corrupt your sight, leading to double vision.

*STALKER*'s sound effects provide a feeling of isolation in open environments, with wailing winds and howling enemies, and in close quarters, explosions and gun-fire do well to confuse your senses.

An over-abundance of side quests are available and the number of stalkers with which to interact is amazing, both those that wish to help you and those that would wish you harm. In the world of *STALKER* the military are more than happy to pull the trigger. It's even possible to align with certain factions. The alliance system feels a little underplayed, however, with the end result usually resulting in you playing through as a loner anyways. But still, the alliances can result in some nice quests and additional swag.

*STALKER*'s biggest downfall is the time it takes to traverse the landscape to complete quests. Trekking from one place to another is accomplished on foot, and without the stamina to run the entire length of the map you constantly find yourself stopping to catch your breath adding unnecessary time to the quest. *STALKER* also suffers from the need to save and reload constantly, as death is often provided quickly, especially due to the random nature of the game. But this intense difficulty, the feeling of mortality, is definitely one of *STALKER*'s best attributes.

*STALKER*, like many games I've come to love, is definitely not for everyone. For the number of people who can bear to die and try again in an unrelenting environment, for fans of the old style *Fallout* RPG, for those that have no problem with frustration and fear, *STALKER* is the game for you. Even for its flaws there is so much to discover. An intriguing story of human experimentation, morbid mutants, intense gunplay and thrills, a vast wasteland awaits your exploration. If you're not inclined to struggling through limiting inventory systems, constant death, deep but difficult to understand storyline and wide-open landscapes, you may want to skip this one.

If all else fails, *STALKER* has one of the best gaming concepts to surface in, oh, I don't know... the past five years?

Daniel Purvis

SPIDERMAN 3 (XBOX 360)

DEVELOPER: TREYARCH

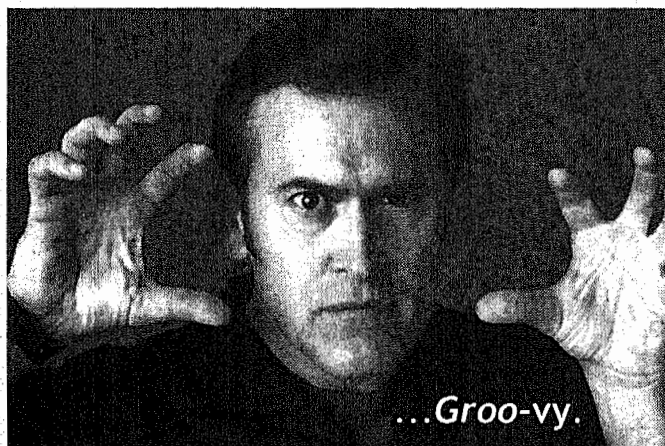
PUBLISHER: ACTIVISION



So the time is 2am and Dan's called on me yet again to write up another last minute article to hit the press tomorrow. As uni approaches the period where it's time to dust off those readers and teach yourself 10 weeks of Ancient Imperial Roman culture in a day, gaming tends to take a back seat as you shout expletive's at all for your dilly of a pickle.

*Spiderman 3* has been in the limelight but not without a wealth of criticism. Some say it crammed too much into one movie, others say it wasn't true to the comics (neither were the first or second...) but a many are accusing it of wasted potential.

Through all the criticism though, in my eyes the movie is entirely redeemed by one man: Bruce Campbell. Offering the standout performance as a French *Maître d'* in the latest blockbuster (upping his terrific performance as a Snooty Usher in #2), everything the veteran of B-grade horror graces turns to gold in my eyes. Whether it be an aging Elvis Presley stuck in a retirement home, fighting for his life against an ancient Egyptian cowboy mummy in *Bubba Ho-Tep* or starring briefly as a D-grade actor in the F-grade sequel to *From Dusk Till Dawn*, he can do no wrong.



Sadly whilst everything his chin touches turns to gold, not even Bruce Campbell's witty narration can save this latest game cash in, ultimately guaranteed to dominate sales charts regardless.

Following on from the respectable efforts of last generation, I'd expected the next-gen systems to rise to the challenge and finally capture the ultimate childhood fantasy of being everyone's favourite web slinger.

Presented with a world nearly two and a half times bigger than that of *Spiderman 2*, it also proceeds to offer two and a half times the boredom as you swing through a city seemingly absent of life. I want to be stopping thieves as they snatch a woman's purse, I want to hunt down rapists stalking Central Park, hell I want to be helping little old ladies cross the road and rescuing cat's from tree tops if I so wish. I don't necessarily want to attempt any of these tasks but I just want them to be there and feel natural. The game takes the sandbox mould, but what's the point when it's all so scripted, you can't interact with the world around you. After *Crackdown* earlier this year, the bar has been raised for sandbox super human gameplay and *Spiderman 3* is just not up to scratch.

It's all just too plain and easy. It just seems like a mash-fest half the time and a backwards step for the series, whilst I'd like to remind those still yet to hit puberty they'll still get their kicks just being Spiderman, I doubt you're actually reading this.

Admittedly watching your character is the most fun you'll have in the game.

Forgive me Bruce for I have sinned.

Matt Williams

So I actually asked Matt to NOT write about the game and instead tell a tale of how his eyes burned through his sockets and his hands melted onto the controller because *Spiderman 3* is obviously poisonous, trashy filth. - Daniel

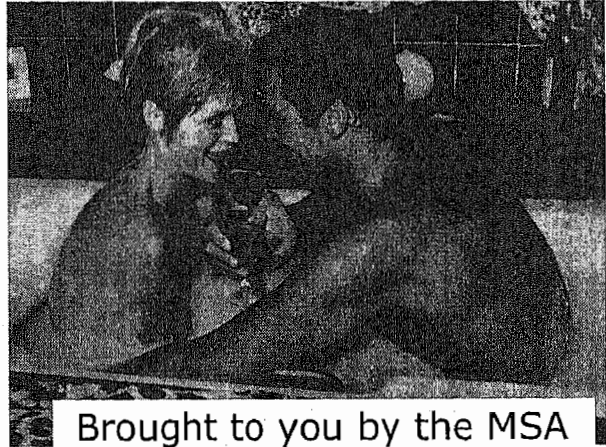
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