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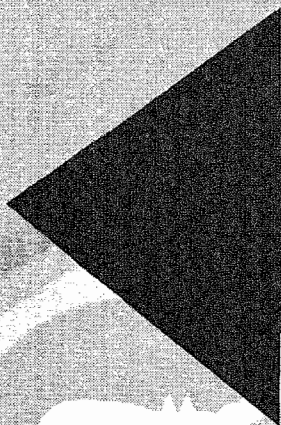


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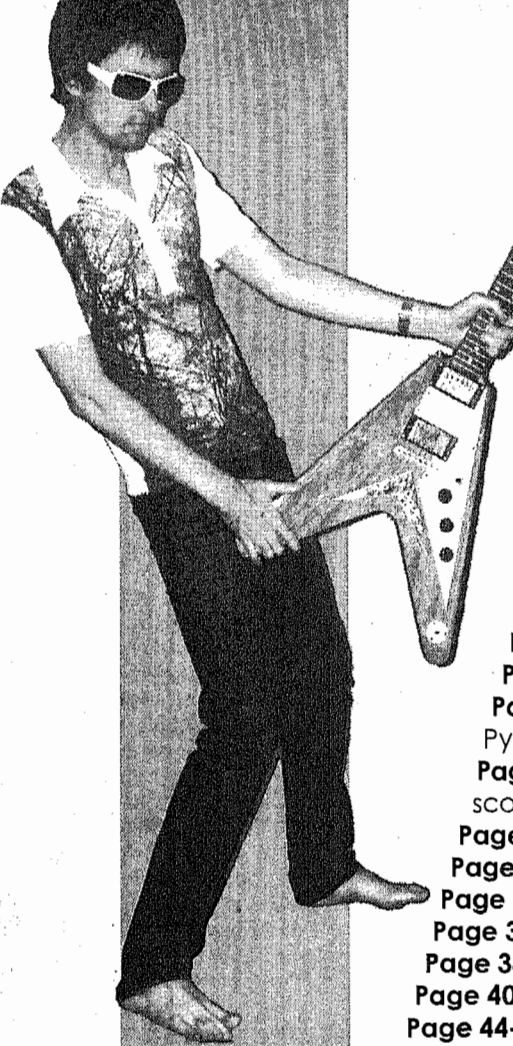
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Vox Pop
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Volume 76 Edition 6

EURO TRASH

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 or the Adelaide University Union or Alexander Lukashenko. I reckon he'd hate *On Dit*.



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EDITORIAL

You may notice the lack of Eurotrash pictures and content in this edition. This is a result of the fact that after a couple of searches for 'Donatella Versace', 'Jean Paul Gaultier' and 'loafers' we realised that we were pretty much out of ideas. Just like the screenwriters for *Kevin and Perry Go Large*. Do you remember that movie? God that sucked. Speaking of large, I find it unfathomable that there is a market for Lolo Ferrar's breasts, but that's another story entirely.

Now for another story entirely. We haven't noticed how much we procrastinate with food until we had a work experience girl come for five days. I mean, we had waffles for breakfast! (Belgian waffles to keep it in theme) I think the extent of what she learnt while she was here was how to waste days surfing YouTube and the best place in town to go for Baba ghanoush. Oh, and she rotated the text. We would like to dedicate this edition to you Chloe, for bringing some joy into our office and a song in our hearts, even though the song was 'Stop'. Thank you very much.

Thank you also to Clare and Adrian for the company, the proof reading and the wine, Potter for his agility, Sarah for making our office smell like taleggio, Dave and Pury for the visits, Cat for the cheery messages, the good people at Jerusalem, Nat & Cat, Angus, Olivia, Kim and the SPP boys for being total layout demons, Bobak for the impeccable taste, Matt for the camera and blue screen that challenged even the wonders of magic eraser, and last but not least Andrew 'Helmut' Fleming for channeling the Eurotrash we knew was inside you all along. Danke schön mein Freund.



VON DÄS UNION



Dear Eds,

I think it's great that you've included the political debates within the pages of *On Dit* and with this being a Federal Election year; it's great that there is an opportunity for political debate to occur here on Adelaide Uni campus! However, I just wanted to respond to a number of claims that were raised within one of the student political clubs in the Environment Edition of *On Dit* in regards to the AUU.

It appears that the AU Australian Democrats, led by Sandy Biar want students to "get the facts" so I would like to take the opportunity to paint a more detailed picture around the activities of the AUU.

To begin with, Sandy claims that "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". It is my understanding that it was a decision of previous Board's that the AUU could no longer sustain funding grants to affiliates in a VSU environment. However, claiming that clubs aren't provided with financial support isn't entirely correct. While Clubs haven't been provided with a grant from the AUU, we have been committed to providing financial support in order for Clubs to continue to operate - so costs associated with telephone, computer, office space and other equipment and resources - have been borne by the AUU. In addition, the AUU provides free venue hire and discount rates to all clubs who are affiliated to the Clubs Association. Interestingly, in the past six months, free venue hire and discounts to clubs have calculated to a total of \$70,960 worth of in-kind support that the AUU has provided to clubs. So while a funding grant hasn't been provided to the Clubs Association, I'm very certain that individual clubs rely heavily on the ability to hire venues for free and receive a discount rate on equipment and catering in order to continue to operate. Furthermore, the AUU Activities Crew has launched a Grant Scheme that was emailed to all Clubs/Sports and AUU Members recently. This grant scheme provides up to \$500 for clubs/sports or individuals to run events on campus and it has generated a great deal of interest. And this is another way that the AUU has

sought to provide assistance and support to individual clubs or sporting groups.

Furthermore, in relation to Student Radio, it is my understanding that the Directors of Student Radio indicated that they didn't have the time commitment to be able to manage a large amount of air-time and had therefore sought to apply for less air-time which was more easily managed - hence the budget reflected this to indicate a saving. Moreover, in regards to *On Dit*, while the AUU has not provided a funding grant to *On Dit*, I have worked in conjunction with Ben and Claire to developing strategies around seeking sponsorship for *On Dit*, so that it covers the costs associated with printing. This has resulted in an Advertising Manager coming on board to support both Ben and Claire in seeking sponsorship and my understanding is that this has proved extremely successful.

Mr Biar has also claimed that such cuts to student groups have been made so that the Board can pay themselves extra honoraria, increase travel line items and name rooms after themselves. Unfortunately the Board wasn't able to control the resignation of the former President who took it upon herself to take her entire honoraria in a lump sum payment before resigning. As a result, I have elected to take only a percentage of the honoraria that would normally be allocated to me, in my role as President, and have also begun working on implementing policy to ensure that elected officials of the AUU are unable to take their honoraria in a lump sum payment. Also, Chin Woon Cheah withdrew his application to name the International Lounge after himself, so that resolves that particular issue.

Mr Biar continues by claiming that the AUU Board should have listened to the Sports President Andres Lamilla, in appointing a Sponsorship Officer. I'm pleased to be able to say that the AUU is listening to Andres and has sought to include in the Marketing and Membership Officer role, a specific KPI in seeking sponsorship to raise revenue. However, simply seeking sponsorship to maintain services cannot be viewed as a sustainable model moving forward into

the future. Furthermore, Mr Biar and the Australian Democrats disagree with the poor financial handling of the current AUU Board. While I acknowledge that the AUU isn't in the best of situations financially, this isn't to say that the AUU Board isn't seeking to rectify this situation. The AUU Board has committed to a long term sustainability strategy for which the AUU will embark and it has been with great pleasure that the AUU has adopted recommendation made by me to install a new till system within our Commercial Outlets, so that the AUU has a better understanding of its business with a particular focus on individual outlets. Furthermore, the AUU Board has approved a number of recommendations around internal building renovations, re-branding of AUU Events package and a feasibility study into the UniBar and Mayo. These recommendations are all aimed at seeking to ensure that our Commercial Operations are sustainable moving to the future. And this is only the beginning in terms of the strategies that the AUU will deploy in the coming months to further the competitiveness and profitability of our Commercial Operations.

So while I welcome the interest that Mr Biar and the AU Australian Democrats have in the activities of the AUU, I am pleased to be able to provide further information surrounding claims that the AU Australian Democrats have made, and welcome further interest in the AUU's activities, including further suggestions of how to ensure a better AUU - I am always available to discuss students' suggestions or concerns. And there is one thing that I don't disagree with the AU Australian Democrats and that is that 'Education's an investment' and I look forward to the higher education strategies to come from the major political parties in the lead up to the Federal Election.

In Union,

David Wilkins
President, Adelaide University Union

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aha

...it's the letters page.

Take On Dit, Take Dit on.

Dear Eds,

I'd like to respond to Rhiannon Newman's (ex-president of the Student's Association [SAUA], since the Student's Association now sadly exists in name only) self congratulatory letter to herself in your last edition. Her counter-logic always ceases to make me chuckle, then reflect depressingly on how terrible the situation is.

The irony is incredible. Here is the Student's Association (ex) President, holding a position which is almost entirely about activism and advocacy for the under-represented, saying that the only true change is "from within", condemning a grass-roots student activist movement for asking why AUU Board Directors (of which she is a member) would pay themselves more than the combined funding of the Club's Association, Student Media and the SAUA, which if you believe the previous Student Association banter, represent all the students of Adelaide Uni. As such I encourage Rhiannon to close up the SAUA officially, since she no longer believes in it, evident by the presence of the SAUA on campus this year. We at the grassroots will start a real student advocacy group. The crux of it all was hearing her as 'activist' president, preach against voting during the referendum. Little wonder she was worrying about a by-election... It would be hard to win while being against voting. Let's take a reality check, the Union is now really about student politicians, not students. So I encourage all readers to remind Rhiannon and David Wilkins (Union President) during student elections that they disagree with voting on critical issues because it is a 'manipulation of the constitution' and to walk away and vote for someone who agrees with democracy. Perhaps they could take a leaf out of Matt Taylor's example, who has been actively asking clubs what they need and want. Check out the 'War of the Political Clubs' later in this edition.

Cheers,

Sandy

Hi there,

I've been wondering something for a little while now. Why don't you folks have a website/online edition? It's very inexpensive

(heck, server space can probably be obtained for free without too much difficulty if you know the right people), and would allow you to do all sorts of interesting things that you just can't do with a paper version.

Putting aside the fact that you could then archive and keep track of the popularity of articles from different issues and whatnot electronically, you could do things like: allow readers to comment on articles, do polls/vox-pops on a MUCH larger scale, discuss ideas (and indeed just the world) using a built-in forum, add / manage content easily, and so on and so on. I guess it'd be easier to get user submissions too, in theory. Heck, you could even try to cultivate a non-Adelaide audience (though that might prove to be difficult), and maybe use online advertising like Google AdSense to earn a little bit of extra money for the paper edition (I suppose that assumes you're able to wheedle free hosting from somewhere).

Anyway, just thought I'd ask because I'd have thought it might be something that'd exist already (and it doesn't, does it?) because it'd be fairly easy to do with an opensource (i.e. free) php / MySQL Content Management System (CMS) of some sort. I also reckon (especially with reader comments and the possibility of discussion forums and so on), it'd add to the 'community' feel of On Dit in a rather exciting fashion.

Anyway, just an enquiry.

Cheers,

Chris

(a curious reader who perhaps ought to submit something some time).

Hey Christopher,

You're right, an online version of On Dit would certainly open us up to a larger potential readership and we would be able to do some rad stuff, but unfortunately we just don't have the man power, the interest or the time to do it ourselves. We are most definitely prepared to accept any offers of help: are you offering Chris? In fact, we shall put the call-out now for anyone that may be interested in establishing and maintaining an On Dit website, drop us a line at ondit@adelaide.edu.au. Don't call us because our ruddy phone isn't working.

Ta Ra,

Eds

Dear Editors,

After reading the advertisement by Chris Browne of the Liberal Club I was greatly relieved to see that the quality of politician and political analysis in this country shows no indication of changing; in the brief seven paragraphs we see a remarkable level of misrepresentation, half-truths, shallow enquiry and self-delusion: ondit

* The President tells us that Liberal, unlike others, are free to believe anything they want - and then goes on to specify, most precisely and in reasonable depth, what Liberals believe.

* He makes a snide attack that the ALP will help 'union buddies' without making a similar comment about how the Liberal Party fairly consistently helps its 'business buddies' (e.g. one of the biggest tax evaders in Australian history - state funeral!)

* He uses the tactic of marginalisation (he must be watching that little man on the tele too much) when discussing environmental parties - as an aside the Greens are not just environmentally focused, they have a strong commitment to social issues as well (read their policy statements).

* Many claims have been made about the causes of Australia's current low unemployment levels, while the Liberal economic and IR policies cannot be discounted, globally we are in an period of economic growth and the economic policies of the Keating government have had a significant impact on Australia's current economic climate. Mr Browne, also fails to discuss the negative socio-economic implications of the Government's policies; the increasing economic divide between rich and poor, the increasing level of the working poor and rates of work related stress... * Mr Howard... forward looking?!

I'm sure the Labor Club are a bunch of dicks too, although dressing up as a Tory sounds sort of fun... can I wear fishnets and high heels, or do I have to come as a little monkey with a head like a cocónut?

Dr Dan

Doctor, we are glad that this "War of the Political Clubs" section has sparked some debate as intended. Send us in a question for the next edition and make it hard because after all, this is media training for these future federal and state pollies. On Dit prefers to think of our Johnny as a more talkative Hans Moleman. But we're weird.
Eds

What went down in the holidays?
I'm glad you asked:

Bulk carrier *The Pasha Bulker* was pulled free after running aground on Nobby's Beach in Newcastle on June 8. Many salvage attempts were launched but the ship was finally guided into deeper waters earlier this month. The first attempt to free the ship resulted in a minor oil spill and because of this, rescue attempts were halted. The second attempt to free the vessel was successful and on July 2nd the ship was finally on its way home after spending nearly a month stuck on the New South Wales coast.

Princess Mary of Denmark has announced the name of her daughter of ten weeks in a christening ceremony that took place in Copenhagen earlier this month. Her daughter, dubbed 'Mini-Mary', was named Isabella Henrietta Ingrid Margrethe. Those at the ceremony gasped when the name was announced as it was seen as an unexpected choice. The little Princess, wearing a gown first worn by her great-grandfather in 1870, slept through most of the ceremony and her older brother, Christian, sat quietly on dad Prince Frederick's lap. The Spanish name Isabella was such a controversial choice because it is not seen as being royal enough. The royal couple later revealed that they chose the name only two weeks prior to the ceremony and that they found Isabella on a distant branch of the royal family tree.

Three children under the age of five have died after contracting the A strain of influenza in Perth. Parents have been warned that if their young children are showing signs of respiratory illness then they should see a doctor straight away. Many parents in Western Australia took this advice with the Princess Margaret Hospital in WA seeing 237 patients in one day. The Director of Communicable Diseases in New South Wales, Dr Jeremy McNulty, has tried to reassure the rest of the country by agreeing that the flu season is in full swing, but that there was nothing to suggest that it was going to be more serious than usual. Health experts agree that although three young children have died, an epidemic is unlikely to occur this winter.

Wembley stadium in London was the location of a memorial concert for Princess Diana this month. 60 000 people attended the six hour event which was hosted by Princes William and Harry. Elton John opened the event with his classic, 'Your Song'. The night then continued with acts like Duran Duran, Fergie, Tom Jones and The English National Ballet gracing the stage with their presence. The Princes told the crowd that they organised the event to remember their mother on what would have been her 46th birthday. It has been ten years since the Princess died and her sons stated that they wanted their mother's charity work to be remembered. The broadcast was seen in 140 countries and an estimated 500 million people tuned in.

A Hell's Angels bikie club member shot three people in Melbourne on June 19. Christopher Wayne Hudson was getting out of a taxi with a female companion, Kaera Douglas, who screamed for help after Hudson pulled her by the hair. A lawyer on his way to work, Brendan Kellar, then tried to assist the woman and was shot dead by Hudson. Hudson then shot Douglas and a Dutch backpacker who also tried to assist the lady. The 29-year-old man has been described as very dangerous by the police. Hudson was later caught by the authorities and is now in custody awaiting trial for murder and attempted murder.

We've all heard the news about Paris Hilton being in jail. If you've been living under a rock and don't know what happened, here's a brief low-down. Hilton was sentenced to time in jail for driving with a suspended license. She was later released because of "claustrophobia" and was put under house arrest. She was finally put back in jail because of a public outcry against her being "locked up" in her million dollar mansion. She was then released after spending only 23 days in jail when she was sentenced for 45 days. But the story about Hilton that I found most appealing was not directly about the heiress. Mika Brzezinski, a news anchor from MSNBC refused to lead her news bulletin with the news that Hilton was released from jail. The journalist tore her script up on air when she read that Hilton was the lead story. Brzezinski's outburst was on live television and this footage has been viewed on YouTube more than 870 000 times. Too bad there aren't more journalists willing to stickup for their beliefs like this woman did.

Desperate Housewives star Eva Longoria was married in Paris this month. The 32-year-old actress wed 25-year-old San Antonio Spurs basketball star Tony Parker in a lavish ceremony that took place in Saint-Germain-l'Auxerrois; a chapel which is in close vicinity to the Louvre. Guests included *Desperate Housewives* co-stars Teri Hatcher and Felicity Huffman. Longoria rose to fame through her portrayal as Gabrielle Solis on the popular television series.



News
BYTES

with Lisa

This is Media Watch

"Ja!"

Genderless
Timeless
Omnipresent

Media Watch's Blog Entries:

Ever wanted to tell a politician exactly what you think of them? *MySpace* might have created a place for you to do exactly that. *MySpace Impact* is apparently designed to give everyday schmoes like you and me access to the political elite, formerly sequestered in their glistening ivory towers and only allowed out under the cover of a total eclipse. It's been touted as a great way for younger people to see that politicians, contrary to much debate, are in fact real people too. Although *MySpace Impact* is new to Australia, it's old news in the U.S. Presidential hopefuls Hilary Clinton and Barack Obama have integrated *MySpace Impact* into their campaigns, and head the growing number of American politicians getting online.

MySpace Impact certainly promises to be something extremely cool: a place to interact directly with various politicians, where you can get your views across without having to go through a middle man. I had a bit of a nose around the site, to see what's what. Given that the *MySpace* site does not get along very well with my dialup connection, my flit around the *Impact* pages was necessarily brief, but interesting.

Media Watch's Interests

General	Fat kids, dodgy builders, Aussie battlers, neighbours from hell
Television	Aunty, SBS
Heroes	Kerry O'Brien, David Marr, Lee Lin Chin

When the homepage loads, you get the privilege of having 20 determinedly smiling faces staring back at you - with the exceptions of Andrew Bartlett, Greg Combet and our very own Prime Minister, who all look very serious indeed. Howard doesn't even have a *MySpace* page, having snubbed the plan. The leader of the Democrats, Lyn Allison, is also conspicuous by her absence. If you click on the photo of Howard - and a very leaderly snap it is too - you go straight to a page all about the Liberal Party. No biographical info about the PM, not even a hint as to what his favourite band is.

Media Watch's Friends

john



kevin



naomi



mel and kochie



Perhaps it is not surprising that more Labor polities have jumped at the chance to get on *MySpace*; they decisively outnumber Liberals taking part. The site also includes politicians who represent the Democrats, Greens and Family First. Their *MySpace* pages have everything that ours do: photos, bios, blogs and all the other random stuff we feel like chucking in. And, like our pages, some are a lot more detailed than others. Naturally, there is a fair bit of plugging for whichever party they happen to belong to. Just in case you ever wanted to know: Kevin Rudd likes *The Chaser's War on Everything*, Joe Hockey has 'Who Let the Dogs Out' playing on his page, and Bob Brown is a twin. Kevin Rudd has, at last count, 7732 friends, and Family First leader Steve Fielding has amassed only 23 thus far. However, fascinating and amusing though the insight into their faves lists may be, you have to wonder: Do they really write all this stuff themselves? Or do shadowy 'MySpace consultants' lurk behind the scenes? It's a bit dramatic, but these people have their image to consider. One ill-considered choice for favourite movie could spell election doom.

However, *MySpace Impact* isn't all about political personalities. Although the homepage sports links to the Young Liberals, Young Labor and the ACTU, it also has links to the *MySpace* homes of the 40 Hour Famine, *The Big Issue*, and Zero Seven, part of the Make Poverty History campaign, as well as *Deadly Impact*, a voice for Indigenous people. There's also a link to a guide on how to enrol to vote. This would suggest that the site is not only designed to connect polities with the younger market, but to raise awareness of other political and social issues among the latter group. This site could really be of use to people out there who want to get involved, but have no idea where to start.

Media Watch's Comments

eds



Wow *Media Watch*, you are really awesome. I think I'll read *On Dit* fortnightly and volunteer my services for proofreading whenever the editors need me to.

PS. I got so smashed the other night.

As the election draws ever nearer, how many more of our polities will jump on the *MySpace* bandwagon? Given that *MySpace* has over 3.5 million users in Australia, this is certainly a good way for them to worm their way into our computer rooms. Just as the television brought the politician into the home, *MySpace Impact* might bring them onto our friends list. Knowing that a national leader shares your taste in TV shows could go a long way towards liking them just a little more than their opponent. Will the net do for Rudd and Howard what TV did for Kennedy? Will *MySpace Impact* hold our interest after the novelty wears off? Who knows, but I'll bet that in the coming months, polities will decide that in this case, it's probably wiser to be involved than hold themselves aloof. Besides, if someone loves *The Simpsons*, I want to know about it.

If you want to have a look, *MySpace Impact* can be accessed at: [http://
impact.myspace.com](http://impact.myspace.com)

Sophie Donoghue

LITTLE CHILDREN ARE SACRED

It's been a most depressing couple of months. What with the attacks in Glasgow, the continued deaths of soldiers and civilians in Iraq, and the release of the report detailing the abuse occurring in Indigenous communities entitled 'Little Children are Sacred', it seems like there is little good news emerging from the news wire these days. One has to wonder; with all of humanity's vaunted traits, such as reason, compassion and empathy, how can we have created a world so dominated by hate and fear? People try to provide answers - "it's capitalism's fault," or perhaps the fault of 'the cultural left' - and pin the blame for global events on a single operative ideology, structure or creed for a multiplicity of reasons. Perhaps they are scared. Maybe they have vested interests in actively denigrating their opponents for political gain. It could be that they are just small-minded and weak. There is the off chance that they could be right, I suppose... but that's about as simple to prove as the existence of a god or the truth of man's altruistic nature.

Whatever the reasons, it is becoming increasingly apparent (to me at least) that there is something lacking within the human framework, some repetitious flaw that blinds people to the obvious; that the very composition of 'us versus them' dynamics feeds the fires of hate and separation that have undoubtedly, regardless of one's ideological perception, fuelled most of the violence that has occurred since the birth of humanity. This is because it is all too simple to put a badge on somebody and define them according to one's prejudice regarding race, colour, gender or political affiliation.

In order for a particular situation to be resolved, a dialogue must be opened up between the parties involved in the dispute. This is a philosophy that has expressed itself, at least theoretically, in the legal and political systems of which we are so proud. You learn the grievances driving a particular ideology, and either explain them to that ideological majority's satisfaction or deal with the reason driving the grievance, if it be legitimate. This removes the justification behind that ideology, which is demonstrated to be untenable or unsustainable. The opposite binary contention will inevitably be the destruction of that ideology, which generally puts you at odds with a whole bunch of other people who dislike you as much as you dislike them. What this then means is that the guys with the biggest guns win, which is a relatively simple solution, but one which results in a lot of pain for those involved, and has historically spawned as many new conflicts as it resolves. It also creates a culture in which criticism is discouraged, a great danger to any society dedicated to progress and growth.

So where the hell am I going with this philosophical meandering? I'm going to apply

what I've written to a situation in which there is significant danger that dialogue may be abandoned in the course of implementing an ideology of control and domination. In turn, I will demonstrate that this approach merely breeds new situations that replicate the past, mistakes and all. The only way that people will break from destructive ideology, no matter what it is, or how 'extreme' that ideology may be (although I like to say that ideology is both destructive and extreme by its very nature) is to feel like they are actively and honestly participants in the global debate over what is 'right'. Rational debate breeds rational decisions - deception and mistrust manifests the opposite.

The subject of the analysis is the Federal Government's response to the circumstances outlined in the 'Little Children are Sacred' report. The response rests on several main platforms. The first platform is the banning of alcohol and pornography in specific areas in the Northern Territory and Western Australia.¹ This is related to reports that pornographic images and scenes are fuelling the fires of child abuse in Indigenous communities. The second platform is there are calls to make welfare payments to Indigenous families in these areas conditional upon spending it upon food and other necessities.² At the moment, this has been set at 50% of the total welfare payment.³ There are also conditions set upon only paying welfare if children are attending school.⁴ Extra police have been recruited from New South Wales and Victorian states with the aim of bringing a level of protection to the vulnerable in the communities. A history of neglect and alienation has created this atmosphere of mistrust between the Indigenous communities and the majority of Australian society, which is why some Indigenous community figures have criticised the measures as being an overly authoritarian response to the problem.⁵ The Greens have also criticised the Federal Government's response to the child abuse issues as being authoritarian and have highlighted that the strictness of the measures taken to react to the problem are a direct result of the years of government inaction relating to the degeneration of the rule of law in Indigenous communities.⁶ Andrew Bartlett has pointed out that if Indigenous groups are not involved in developing solutions, the solutions won't work.⁷ Not involving Indigenous communities in the solution will ultimately lead to the failure of that policy; this is the reason for the very existence of concepts such as democracy and human rights, those of inclusiveness and empowerment, to provide a sense of freedom and determination to peoples. It may result that removing determination from these peoples will prove to be manifestly undemocratic and impractical.

Historically, the relationship between the government and Indigenous people has been,

...AND THEY WIN VOTES.

to understate, somewhat strained. The situation in which Indigenous people live is not new. Indigenous children are considered over-represented in child protection departments throughout Australia. This has been traced back to the lack of a rule of law within Indigenous communities and is considered to be the product of poverty and alienation from mainstream economies and social programs.⁸ The problem manifested in many Indigenous communities is the result of the aggressive replacement of Indigenous customs with Western legal norms; unfortunately this replacement has confused the nature of Indigenous custom to such an extent that it is no longer clear what is *bona fide* law and what is not. It is very difficult to suggest a course of action in this case; it has been noted that increasing levels of self-determination in indigenous communities cannot be undertaken without empowering indigenous children through education.⁹ Unfortunately, it is difficult to educate without placing the child in a position of security.

It is well enough to say that the 'Aboriginal' child abuse is a problem that must be resolved. I would have three questions for the policy makers: the first is this. If protection of children is so important, why has Australia not as yet implemented Federal legislation protecting their cultural and social rights as recommended by the UN?¹⁰ Why has Australia historically and continually failed to meet its obligations under the Convention for the Rights of the Child, particularly in regards to refugee children?¹¹ Why is there confusion about the definition of 'child' in domestic state criminal legislation?¹² Why do we not have a national framework explicitly protecting children through legislation in Australia?¹³

Hmm...I suppose that was more like four questions in one. Moving on, the second *group* of questions I would ask follows along these lines; can this manner of 'paternalistic' conduct by a government towards a disadvantaged minority be justified to have been a success historically? The resounding answer must be an emphatic no, even if Australia's own local history is the only frame of reference. Take, for example, the methodology following the policy surrounding the Stolen Generation. Behind such legislation as the *Aborigines (Training of Children) Act 1923* was the intention to, "Better control and train... the rising generation, which consists principally of half-castes... This much needed legislation should result in fitting the young to become self supporting members of the community and an asset to the state."¹⁴ Obviously the Northern Territory intervention is not another 'Stolen Generation'; that would be politically untenable. What I am attempting to highlight here is the consistently paternalistic attitude that Anglo-Australia has taken towards the Indigenous peoples. Indeed, it has been argued that the Howard Government has generally disapproved of the trend towards self-determination and away from a presiding government hierarchy and control over all people.¹⁵

The third group of questions would centre upon the following proposition; why specifically *Aboriginal* child abuse? Yes, the abuse in Aboriginal communities has been horrific. But guess what? All child abuse is horrific. Why doesn't the government, instead of saying "We will stamp out child abuse as far as is humanly possible in the Territory,"¹⁶ say "we're going to stamp out child abuse...no matter where it is, or who it is, or how it occurs?" The answer is obvious. Voters can focus upon the communities as being a problem, and the government as being the providers of a solution. It is much harder to examine society as a whole as being a problem that must be 'fixed', or changed. Additionally, the government might be slightly nervous about 'all' perpetrators of child abuse being punished. Tampa, anyone? I wonder if media exploitation is a form of abuse?

I'd like to think that there are honest, justified answers to all of these questions. I suspect, however, that our Government is driven by the same forces that have always determined government policy; political expediency, the emotional reaction of voters and ideology. Sometimes this works. Often, it can cause lasting damage to legally legitimate

but publicly unpopular sections of the community, as it always has for minorities in a country that is internationally renowned for its racist attitudes. As for the current policy: do I disapprove of it? Not in spirit; after all, some Aboriginal communities have applauded the measures,¹⁷ and Sue Gordon was correct when she stated that children must be protected as a priority.¹⁸ My core issue with the floated policy is that a) it resonates in ideological spirit to the arrogant justifications behind the morally reprehensible and practically unsuccessful Stolen Generation policies and b) the Australian Government has historically ignored implementing national tools to better safeguard against child abuse, surely in part because of its own dubious behaviour regarding asylum seeking children. In short, I do not believe the Government can be trusted, and the current policy goes only a short way towards providing the comprehensive counselling the Indigenous people need to recover from their plight.

As for those fools who claim that criticism of the Government's policy is tantamount to endorsing child abuse, I sincerely hope a special hell is specifically created, for the sole purpose that you may burn there. Free critical discourse is the cornerstone of any democracy, and those opposing it are, in a word, undemocratic, and subsequently quite unimportant regarding any meaningful debate. Respond to the criticism, not the critic, twits.

Michael Adams

(Footnotes)

¹ Joel Gibson, 'Northern Territory Grog Ban' in *The Sydney Morning Herald*, June 21st 2007.

² *ibid*

³ *ibid*

⁴ *ibid*

⁵ Debra Jopson, Joel Gibson and Jo Chandler. 'Leaders lament: it's a knee-jerk step back' in *The Sydney Morning Herald*, June 22, 2007.

⁶ 'Greens Welcome Bold New Aboriginal Plan For NT' *The Greens* website, Press release 10/07/07 http://greens.org.au/media/releases/release.php?release_id=360

⁷ Peta Donald, 'Indigenous child abuse a 'national emergency'', *PM*. Thursday, 21st June, 2007.

⁸ Terri Libesman. Indigenising Indigenous child welfare. [online]. *INDIGENOUS LAW BULLETIN* 6 (24) December / January 2006-2007 : 17-19. Availability: <<http://search.informit.com.au.proxy.library.adelaide.edu.au/fullText;dn=20070961;res=AGISPT>> ISSN: 1328-5475. [cited 20 May 07].

⁹ *ibid*.

¹⁰ Terri Liebesman. Indigenising Indigenous child welfare. [online]. *INDIGENOUS LAW BULLETIN* 6 (24) December / January 2006-2007 : 17-19. Availability: <<http://search.informit.com.au.proxy.library.adelaide.edu.au/fullText;dn=20070961;res=AGISPT>> ISSN: 1328-5475. [cited 20 May 07].

¹¹ THE UN Committee on the Rights of the Child : concluding observations on Australia's CROC compliance. [online]. *AUSTRALIAN CHILDREN'S RIGHTS NEWS* (40) December 2005 : 1,4-5. Availability: <<http://search.informit.com.au.proxy.library.adelaide.edu.au/fullText;dn=20060135;res=AGISPT>> ISSN: 1320-7091. [cited 11 May 07].

¹² Simon Cleary. UN criticises Qld criminal justice. [online]. *PROCTOR* 26 (1) February 2006 : 12. Availability: <<http://search.informit.com.au.proxy.library.adelaide.edu.au/fullText;dn=20061856;res=AGISPT>> ISSN: 1321-8794. [cited 11 May 07].

¹³ Sue Howard. How well does Australia stack up internationally on child protection? [online]. *AUSTRALIAN CHILDREN'S RIGHTS NEWS* (42) December 2006 : 19-24. Availability: <<http://search.informit.com.au.proxy.library.adelaide.edu.au/fullText;dn=20070890;res=AGISPT>> ISSN: 1320-7091. [cited 11 May 07].

¹⁴ Anne Haebich, 'Sister Kate's Children's Home' in *Broken Circles: Fragmenting Indigenous Families 1800-2000*. Fremantle: Fremantle Arts Centre Press, 2000. p. 280.

¹⁵ W.G. Sanders. 'Indigenous Affairs After the Howard decade: An administrative revolution while defying decolonisation.' *Howard Decade Conference*. 3-4 March 2006.

¹⁶ Laurie Oakes. 'Interview: Tony Abbott', *Sunday* July 1st 2007.

¹⁷ 'Imanpa Community Pleads for Help', *National Indigenous Radio Service*, June 29th 2007

¹⁸ 'Child Abuse Response not Racist, says Indigenous Leader' in *ABC News*. Saturday 23rd June 2007.

War of the Political Kings

Debate Question:

This issue is far too important to play party politics with. No child deserves to grow up trapped in such desperately violent situations as detailed in the media following the release of the report. All levels of government must now work together to address the magnitude of social problems faced in Aboriginal communities.

That said, we must ask questions of the Government. We still do not know the extent of their plan and what consultation (if any) there will be between the Federal and Territory Governments. The reality is social problems in Aboriginal communities does not stop at the borders of the Northern Territory. We still do not know how the Federal Government plans to tackle problems elsewhere in Australia, where it does not possess the same legislative powers it can impose on the Northern Territory. The fact that the social problems faced in Aboriginal communities have been allowed to continue for such a long time is indicative of Australia's attitude to dealing with its 'Aboriginal Problem'.

Sadly, child abuse is occurring everywhere in Australia, not just in Aboriginal communities. Such an emotive issue must not be used to scapegoat Aboriginals. The Government must work with Aboriginal communities to help provide a better quality of life rather than imposing what it deems to be appropriate solutions on them. Not all Aboriginals are alcoholic, drug-addicted child abusers and as such ensure any future legislation that is to be brought before Parliament must be closely examined to ensure it does not have negative impacts on law-abiding Aboriginals. A one-size-fits-all approach will simply not work.

We must also ensure that any actions taken by the Government do not threaten existing Aboriginal land rights and customs such as community ownership. There are some who believe the underlying agenda of the Federal Government is to use the emotive issue of child abuse as a tool to alter Aboriginal land rights. Fears have been expressed that the Government's real agenda is "to dismantle the foundations of the Northern Territory Aboriginal Land Rights Act. [Seeking] to excise residential community settlements from the Aboriginal land estate under special Commonwealth Government five-year leases, and the abolition of an authorisation entry protocol called the permit system." The reality is at this stage the Government has not provided the public with enough information for us to rule anything out. The announcement by Howard was so sudden that it took everybody by surprise and unless the Government fully consults affected Aboriginal communities there will understandably be many more fears like these raised; particularly since land title reform has been central to the Howard Government's indigenous policy in the past.

So far if nothing else the Government has at least succeeded in bringing media attention to the issue, but obviously much more must be achieved than just media attention. How people will judge this is still open for debate. We really have no idea what the Government's true intentions are until the proposed legislation is put before Parliament, which is expected to be recalled for a special sitting on the issue.

The lack of a comprehensive plan by the Government further fuels my fears that this is nothing but another election ploy by Howard wanting to appear decisive in the wake of successive bad polls for both the Coalition and his personal approval rating. Hopefully I am wrong; only time will tell. Future generations will judge this either as one of the Coalition's few humanitarian achievements while in office, or its futile attempt to win back public support before the 2007 federal election.

Scott Cowen
President
Adelaide University Labor Club

The Age, Opinion - 'An entire culture is at stake'. <http://www.theage.com.au/articles/2007/07/13/1183833765256.html>

How do you think the Government's recent action in the Northern Territory's Indigenous Communities will be remembered in years to come?

The Australian Government intervention in the Northern Territory is a sad consequence of inaction by the Territory Government and individual communities in combating problems within isolated indigenous communities. Such problems include alcohol abuse and petrol sniffing, but most significantly, child abuse.

The primary objective to the intervention is to protect Aboriginal children and ensure that they can live better lives. Physical and sexual abuse of children is one of the most horrendous crimes within our community, yet in these isolated centres it has been allowed to go unnoticed and without penalty, silently ruining the lives of young children.

In the years to come, this intervention will be remembered as a key turning point in indigenous community development. Many of these isolated and impoverished communities will now have direct access to the resources they need to develop such as health care, as well as a police presence to ensure that the resources provided are used effectively by the entire community.

The intervention will also prevent alcohol and X-rated porn making its way into the affected communities. These are two key problems that it is believed are to some extent responsible for child abuse. Children in these communities will also have access to free health checks and further treatment, if necessary.

This intervention will be viewed by history as the starting point to what is sure to be an ongoing project to give all Australians the same basic rights to freedom, and the right to not be abused.

Some of the hype created regarding the Army and Federal Police intervention has been taken out of context. The Army presence does not include battle tanks and attack helicopters; rather it is comprised of unarmed soldiers who are ensuring that there are enough people on the ground to help. Many of these soldiers are from NORFORCE, which is a primarily Indigenous reconnaissance unit of the army reserve which will play a crucial role in communicating with local communities as well as facilitating any transport needs.

The fact that some groups and individuals have politicised the issue by labelling the government intervention as 'racist' is appalling. Many individuals, often representing minority sentiments or aiming to push their own agendas have seen this as a great opportunity to attack the Federal Government in an election year. I do not believe that they are acting in such ways because they do not take child abuse seriously. However they do not seem to realise nor respect the magnitude of this crisis and the inadequate and in some cases non-existent measures that were previously in place to deal with this widespread problem.

History will remember this intervention in a positive light as a great step towards equality within Australia. It is likely that this example will encourage State Governments to act, and in turn benefit remote Indigenous communities in need right across Australia.

Chris Browne
President
Adelaide University Liberal Club

Unfortunately we don't have the dictators, rigged elections and revolutions of Europe, but we don't have to lederhosen or eat borscht everyday. Once again, we did extend the offer to The Greens' contact on campus but no response. Damn it Greens, respond to our emails! Stop smoking the ganja and get debating! Negative stereotypes aside dear reader, send your suggestions for ripsnorting debate topics to ondit@adelaide.edu.au so we don't have to come up with our own un-ripsnorting ones.

The Howard Government's latest stand in the Northern Territory is nothing less than a political stunt aimed at drawing the public's attention away from the plethora of other damaging mistakes and actions of the last few months. The 'plan' was enacted so hastily that not even the Prime Minister or his cabinet actually knew the details of the action, let alone a long term solution to the alleged abuse. Even Parliament has not been privy to the proposed plan.

In a high-profile 'shock and awe' style operation by the Defense Force, the arrival of troops emphasised the lack of understanding shown by the Government in dealing with the issues of indigenous communities. Having wound up ATSIC, cut funding and health and education services to communities, the Government is clearly completely clueless about how to make long term change, both here and abroad. The solution must lie in building complementary links with communities and strengthening positive developments rather than only using force. The same could be said about Iraq which is clearly worse off now under the occupation and subsequent insurgency, because the US and Australia have chosen a heavy-handed approach with significant short term impact, long term scars, and a serious lack of long term investment (both in skill development and economic development). It is unimaginable that the Government would ever implement such a program in a white community, nor even suggest the compulsory physical examination of all under 16-year-olds for sexual abuse. The long-term emotional scarring of strangers sexually examining small children would create a greater separation between indigenous communities and other Australians, further exacerbating the exclusion of indigenous peoples from education and social services, and a fear of medical treatment.

In reality, it appears that the latest move against the Northern Territory is more likely an extension of a racist White Australia policy from a bygone era. Howard, having never said sorry or expressed a desire for reconciliation with the indigenous people of Australia, has jumped at the chance to step in and take away their remaining rights, and become imposing occupiers. Is this really a job for the Defense Force or for the police? Lets face it many of the problems stereotypical of indigenous communities have been introduced and deliberately fed by the surrounding white communities, such as the sale of petrol and alcohol, even to people clearly inebriated. The Government needs to ensure that any action it takes prioritises people's rights and dignity if its arguments of being the 'saviour' of Australia's indigenous children is going to be even remotely credible.

Thanks,

Sandy Blar
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Political Map of Europe

What country is feuding with who? Are there dirty commies still lurking in the depths of the Russian tundra? Does Yugoslavia still exist? These questions are the ones that gnaw at us all as we watch the newly-formatted SBS news and hear about those crazy Europeans and their crazy Union. The most pressing questions however, are whether Genovia is a real country and when am I going to be surprised with the news that I'm a rich European princess and once my hair is straightened and my glasses come off, I'm also rather beautiful. Waaa!

But really, the political leaders of some of our favourite European countries are a fruity bunch of bananas so *On Dit* decided to give you a quick lesson on the quirks and quips of some of Europe's most influential people.

Lithuania:

Vaivas Adamskus became President of Lithuania for the second time after the impeachment of Rolandas Paksas who only lasted a year and two months (Feb '03 to April '04). Roland was a bit of a naughty boy, involved with the Russian Mafia and pulling strings and using his influence to give a well known Russian gun trader Lithuanian citizenship. He was impeached after it was found he had leaked state secrets.

The Netherlands:

Prime Minister Jan Peter Balkenende is well liked by his countrymen and seems quite nice, as do most of Europe's Nordic leaders and the Swiss leaders are so non-controversial they don't rate a mention. But Balkenende has one distinguishing feature: his looks resemble those of Harry Potter. In 2003, a Dutch children's program *Jeugdjournaal* announced that the PM would star in *Harry Potter and the Prisoner of Azkaban* as James Potter, Harry's dead father. April Fools!

Germany:

Angela Merkel is Germany's first female Chancellor. She also claims to be the first head of government to have a daily video podcast. Despite her grasp of technology and her attempt to connect with tha' kidz she is known for dowdy appearance and has been referred to as Germany's Margaret Thatcher. She sounds like a barrel of laughs.

Poland:

Poland's leadership is in the family, with twin brothers as President and Prime Minister. Lech and Jaroslaw Kaczynski starred in the 1962 Polish film *The Two Who Stole the Moon* as four-year-olds. Their careers have obviously progressed and their ideals developed, with both known for their distike of gays. Lech was given the name of 'Poland's Potato' by the German media and you can download a Dashboard Widget that is a countdown of his time remaining in office. (see www.apple.com/downloads/dashboard/justforfun/lechkaczynskicountdown.htm)

France:

Recently elected French President Nicolas Sarkozy is of the conservative and short-statured nature. Differing from Chirac, Sarkozy is an advocate for reducing the gap between church and state, a recipe for controversy, as well as having a hard stance on immigration. Before his election, on a trip to the U.S, Sarkozy made clear his admiration, respect and affinity for the United States, a view that is not traditionally associated with French leaders who are often very independent and disapproving of foreign power. So a short jogger, scared of foreigners and enamoured with the U.S. Sounds like someone we know.

Slovenia:

Janez Jansa could be nicknamed the Nelson Mandela of Yugoslavia, if that's not blasphemy. Part of the rebellion against the Yugoslavian People's Army in the 1980s, the Slovenian Prime Minister was heavily involved in independent and political journalism. His many controversial articles meant that he and his comrades were heavily followed by the State Security Service and his passport was eventually confiscated. In 1988 Jansa was jailed for his political activism and his part in the publication of a paper many consider to be the catalyst that brought about Slovenia's independence. Called the Trial of Four (all four defendants were journalists), Jansa was forced to spend two months in a cell with no water or toilet and was sentenced to 18 months in a high-security prison after a trial in which he was refused representation. He was released after serving one third of his sentence due to public pressure.

Russia:

Vladimir Putin certainly has something against the noble profession of journalism. Known for his extreme measures of media censorship, The Committee to Protect Journalists claims fifteen journalists have been killed while Putin has been President. Anna Politkovskaya was murdered in 2006 after her media campaign exposing corruption in the Russian Army and the military's conduct in Chechnya. Perhaps more famously, however, was Alexander Litvinenko's murder by polonium poisoning after he accused Putin of personally ordering Politkovskaya's assassination. Putin also bears a slight physical resemblance to several fictional characters including Monty Burns and *Harry Potter's* Dobby the house elf.

Belarus:

Termed by the U.S. administration as "the last dictator of Europe", President Alexander Lukashenko is one sneaky little monkey. Accused of rigging Belarus' 2006 elections, banning all independent media (calling it a weapon of mass destruction) and having any opposition investigated by Belarus' KGB, he has also disbanded the parliament that was trying to impeach him, and hand picked a new one. He jailed one of the 2006 election runners-up Alexander Kozulin on the charge of hooliganism and he claims that death squads have eliminated his political opponents. He is a self-confessed fan of Milosevic and Adolf Hitler, even donning a Hitleresque moustache. Lukashenko rules his country with an iron fist.

Hungary:

Hungary's PM Ferenc Gyurcsany is generally a bit of a dick. In a leaked speech, Gyurcsany referred to his Government as "boneheads" and said that he had lied to the people of Hungary on several occasions. "We lied in the morning, we lied in the evening," he stated between swear words. "It is totally clear what we are saying is untrue." After this fiasco, another leak occurred with a video posted on the internet showing the PM dancing around his office, emulating the scene in *Love Actually* with Hugh Grant. Many saw this as a political stunt to gain popularity with Hungary's younger generation.

Serbia:

Unsure whether we have enough room to delve into the politics of Serbia, *On Dit* will jump on the bandwagon and look towards Serbia's promising future led by Eurovision Song Contest winner Marija Serifovic. Another influential Serbian, President Boris Tadic is helping the cause by urging his countrymen not to remember the nationalist (and may I add barbaric) policies of former President Slobodan Milosevic but work toward a more Europe-friendly Serbia. Popular amongst the young professionals of Serbia, Tadic has long been a political activist and was involved in the Bulldozer Revolution which effectively ended the reign of Milosevic. When he was Defence Minister, one of Tadic's first moves was to allow soldiers more than one shower a week.

ATHEISM IS THE NEW BLACK



Well, it certainly seems that in this year's philosophical fashion, Atheism is the new black. Long relegated to the bottom drawer by tie-dyed agnosticism and DIY faith, Richard Dawkins has brought it right back on to the red carpet. As if his best selling book didn't make enough of a splash, he now has a TV double spread, over two weeks (of which I have only, at the time of writing, seen the first), where the charming, bike riding, quietly passionate Oxford professor explains why he thinks that 'those of faith' are the biggest fools on the planet. Not to let Australia be outdone by a Pom, the ABC also found room in its schedule for our own loveable larrikin Andrew Denton's foray into "the world of faith," all within a month of *The Australian Magazine* questioning the wisdom of having an 'evangelical Christian management wonk' at the head of the national broadcaster.

How to respond? I myself am a member of the Evangelical Union, have Muslim and Jewish friends, know Buddhists, Taoists, Hindus and Many-other-shades-of-'faith'-ists. It seems that we are collectively now being seen as the '80s haircuts of the thinking world. At the same time I am studying statistics - something which revolves around the scientific method and critical appraisal of data. Is Dawkins right that these cannot go together?

Well, that's enough complaining about the media (and enough with the fashion analogies - they don't befit someone involved with the Maths Club). I suppose that the strange thing was, watching both Dawkins' and Denton's documentaries, I found myself agreeing with them quite a lot. I agreed with Denton that the association of faith and money at the NRBA (National Religious Broadcasters Association) doesn't sound normal or healthy. I agreed with Dawkins that simply accepting tradition is stupid. I agreed with the criticism of Republican politics and G.W. Bush, the problems with the intelligent design movement, the criticism of Zionism, the questioning of the dogmatic authority of 'Christian leaders' and many more issues. But I had problems with all of these things before I watched the show, and afterwards I still remain a Christian. Why? here are a few comments:

Not all 'faiths' are equal.

It is interesting that (this incarnation of) Atheism appears to simply assume that everyone who believes something will believe pretty well the same thing, despite there being limited numbers of Hindus in the intelligent design movement, a low correlation between Buddhism and terrorism and very few Muslims who would accept the idea of reincarnation. Different belief systems need to be looked at independently, and so it is unfair to criticise Christians because of the actions of Muslims, Muslims because of the actions of Hindus, or even Atheists because of the actions of Christians that live in the same country as them. To simply lump people together and pick on what you see as the worst bits of each doesn't convince anyone except yourself.

'Faith' is not what people think

For a Christian, 'faith' is not a synonym for irrational belief. Rather, faith is a synonym for trust, and in particular trust in a person. Therefore, I have faith that my wife tells me the truth when she tells me that I am the father of her baby, I have faith that my mother is not out to poison me when I eat her food and I have faith that my lecturers are teaching me good statistical methods. Faith can be misplaced (for example, the faith that the Government will always act in my interests), but that is a comment more on the person in whom we trust than on the trust itself. For Christians, we have faith in God, that he loves us and will not judge us as we deserve.

Christianity has never been fashionable

Real Christianity is not a fashionable choice. Christians are called to love others as God has loved us, giving himself up for our sake. We are called to give up the temporal treasures of this world, the 'sinful desires' of this life and to live without taking pride in our own strength. We are called to forgive and even love our enemies, from the least to the greatest, even when they persist against us. Christians are not promised the easy life, and the vast majority of Christians in the world do not see it. Why would anyone accept this? Perhaps it comes down to what Richard Dawkins himself pointed out - perhaps it is better to go for the truth, even if it seems less pleasant.

Samuel Cohen

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PS. I must admit I found Denton's doco amusing and fairly presented. I just hope that people don't associate me with the 'gold specs' guy; that was crazy talk...





YOUR SLIGHTLY POLITICAL PARTY



The Dub.
Hon. Andrew Love, MP

"Hogan's Heroes is for pooftas."

In 1994 US Air Force Laboratories proposed a gay bomb research project. Had the project had been funded, the US Military might now be in possession of a weapon which would cause enemy soldiers to become not only gay, but also "sexually irresistible" to each other. To my mind, this gay bomb is an excellent idea. A well placed bomb, targeted at an enemy military installation, could turn the troops into a bunch of 'pillow biters' in a matter of moments. Use for the gay bomb would be slightly limited; the world's Navies would be impervious to such a weapon. However, the bomb raises a number of concerns. Is there a way of containing it? Could I become gay as a result? And what of the consequences to the next generation? The last thing we need is a nation of nancy boys! These concerns aside the Gay Bomb is no longer in development. At least that's what they're saying at the Pentagon. Possibly they haven't yet developed the Gay-Dar needed to direct the weapon.



The Dub.
Hon. William Martin, MP

"The answer is always more power."

A few weeks ago we mourned the death of Princess Diana.... again. I for one am not a supporter of the 'People's Princess', and I have evidence revealing P.Diddy was not one either. Regardless of this, her death raised the question of security, and how much protection is necessary for a public figure. It is curious to note that the Royal Family is in fact protected less than the new *Harry Potter* book. I was infuriated to see the photographs of Prince Harry's raunchy antics all over yet another *Woman's Weekly* (which I was browsing through for political purposes) to see that our beloved Prince was recklessly left in a nightclub of all places, not carefully stored in a secret warehouse monitored with a GPS tracking system. Even his drink orders weren't password protected. I myself believe the safety of important public figures like myself is imperative, and have since found comfort amidst a humble collection of Imperial Storm Troopers. I urge all other celebrities to do the same, our lives are too important to waste. Except Lindsay Lohan. She's rubbish.

OZZILLA STRIKES!

Terror has struck the hearts of Australians after the rampage of a dangerous monster scientists are calling 'Ozzilla'. The 60-foot mutant reptile mysteriously emerged from the Simpson Desert and has victimised thousands of people, not only with its fire breath and diamond teeth, but with a monstrously despicable Australian attitude.

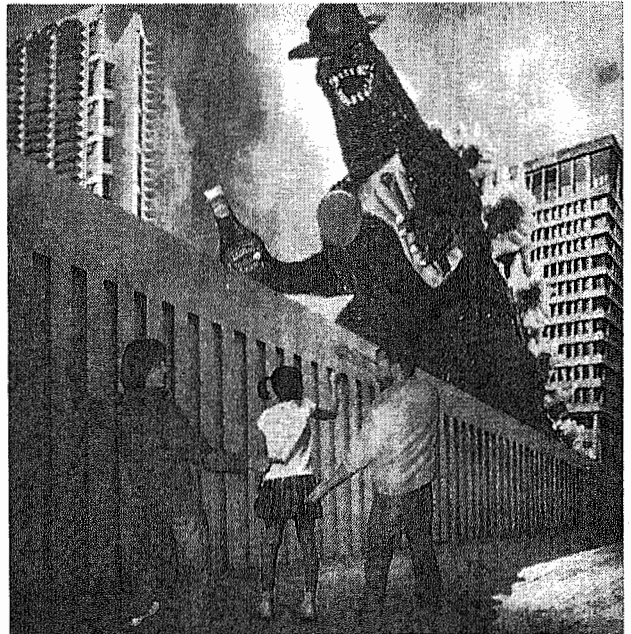
"He destroyed ten high rise buildings!" said a shocked victim. "Then he climbed the Rialto Tower and nicked me fags..."

After extensive research, the Secret Service has linked Ozzilla to both the Slightly Political Party and Al-Qaeda.

"That's outrageous," said Will Martin as he frantically packed his bags for an 'impulsive holiday to Fiji.'

Ozzilla was last sighted in Melbourne, violently roaring, "Where the bloody hell are you?"; an act the Department of Tourism refuse to comment on.

The damage escalated further when Sheik Al-Hilali claimed he was 'more Australian' than



Ozzilla, which led the creature to angrily urinate on hundreds of ethnic minorities.

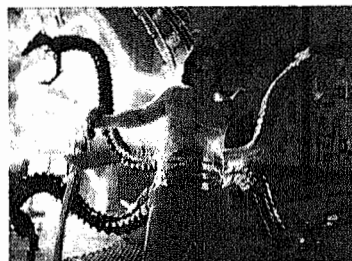
"The SPP believe him to be monstrously misunderstood," stated Mr Love. He refused however to comment on the claims that Ozzilla has signed a contract to endorse the SPP. "Let's just say we have a monstrously engaging election campaign lined up..." boasted Love before

POLITICAL NEGOTIATIONS:
The Slightly Political Party offer eight-year-old 'Ying Chu' as a tasty sacrifice to Ozzilla.

being arrested again for pun repetition.

Ozzilla has so far proved resistant to military weapons, however it is rumoured scientists are developing a 30-ft deadly lamb sandwich in order to end the beast's continuing chaos.

SPP NUCLEAR PLANT EXPOSED!



OCTO-MORON: Mr Martin hopelessly attempts to sustain nuclear power in their Simpson reactor.

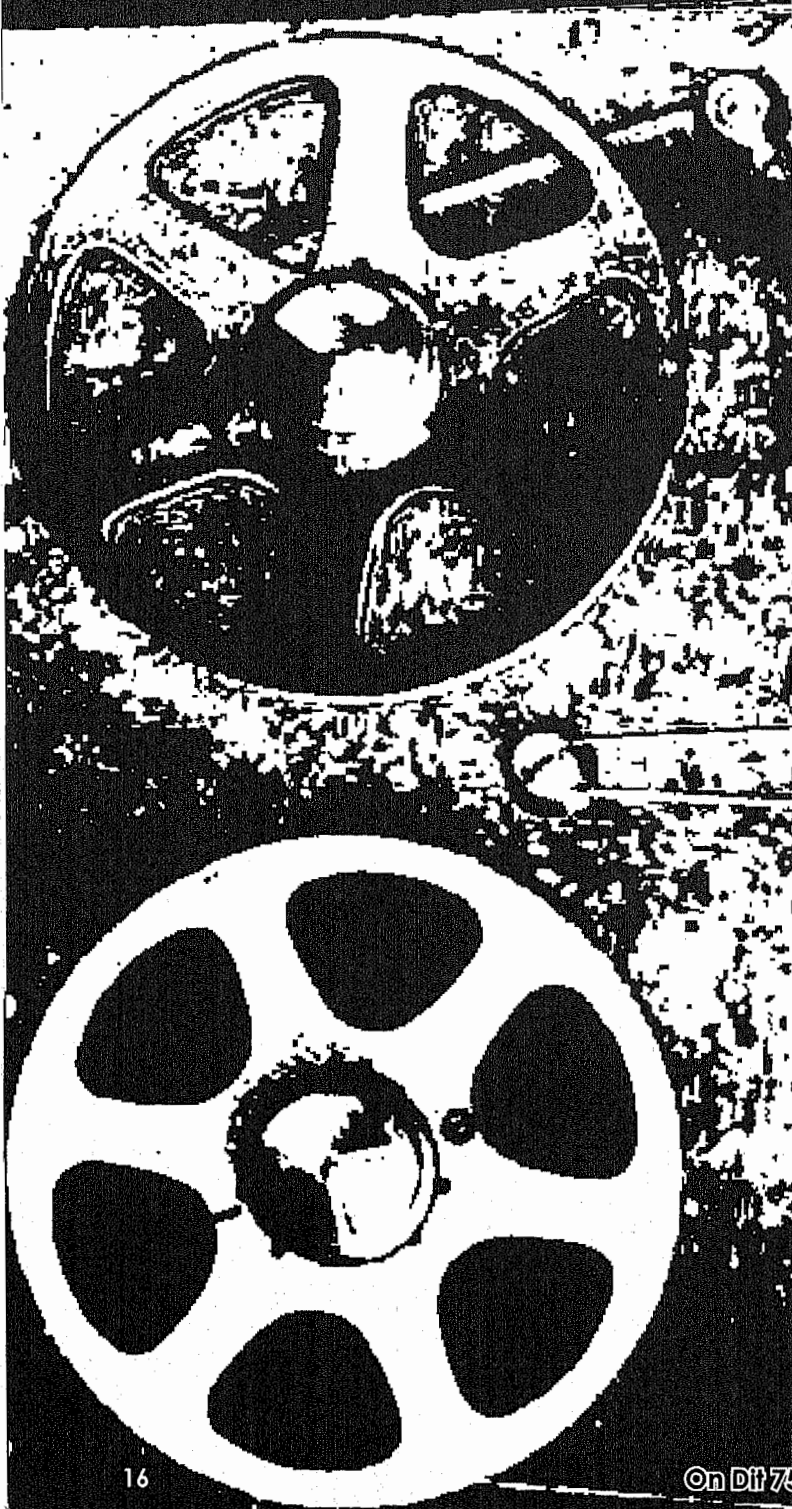
Police have revealed that they have discovered a secret nuclear power plant believed to be owned by the Slightly Political Party. Located in the Simpson Desert, search squads discovered a pile of debris and rubble emitting high levels of radiation.

"Whoops!" said Mr Love when faced with the allegations of nuclear devastation.

Scientists also believe that the beast Ozzilla was in fact the product of SPP nuclear testing. Mr Love has been released after 72 hours in the lock-up for crimes against literature but will be detained again for further questioning tomorrow. Mr Martin however never made it to his Fiji holiday and his whereabouts are currently unknown.

FICTION

TAPE



First there is an hour and ten minutes of what is mostly silence. The tiny wheels click as they turn - silently, unless you hold it right up close to your ear - and a long roll of ribbon unwinds itself from one reel and wraps itself around another. There's no data on the ribbon for the first hour and ten minutes and for that same amount of time I don't say a word. I do all my normal stuff, stuff which is probably all your normal stuff too. I wake up to a beep and press a button on a tape machine. Okay, from now on it's probably all your normal stuff too. The machine clicks on. For the first hour and ten, yeah, it pretty much lives on clicks. I leave it on the dressing table and heat up a shower. In the middle of summer I have the water just as hard and sharp with almost scalding heat as I do when you can't see down the street for the fog. This day I'm telling you about, right now, could be either of those kinds of days so I'll just leave it ambiguous. It doesn't matter, it's not the point, and those kinds of things just distract you anyway. It's just a day.

I get out of the shower, towel myself dry - completely dry - and put on a pair of trousers. Same trousers, any trousers. Button-up shirt and shoes, pick up the recorder and slip it into the breast pocket of my shirt. It's a very slim little unit, and by this moment, as I step through my bedroom door and towards the kitchen, fifteen minutes have passed. In case you got caught up on whether I did my hair or not, I didn't, because I don't have any. I keep it short, all the time. It's a lot easier like this.

So I make my breakfast in the same way you do, unless we eat different things in the morning, but if I don't tell you what I make then we eat exactly the same thing as each other. There's not much to say about the breakfast experience. It's pretty much the same every day, and since I can't really cook I'm not too keen on experimenting with that kind of thing. So I keep it simple, wash my dishes and brush my teeth. Do that kind of morning stuff. I live alone so I can do whatever I want until the bus comes and I have to leave for work. Usually I'll sit and watch a bit of morning TV, or read the bits of yesterday's newspaper I didn't read then. Books are great but I just can't read anything solid in the morning. Something about the amount of light at this time of day makes it hard for me to focus on anything the writer is trying to put into my head. I think for the first hour or so of being awake, my brain is still trying to deal with the light after so many hours of darkness. It gets put off easily by things like that so I have to keep it simple in the morning. Thirty-five minutes have passed so I make sure I've gotten all the things I need for work and walk out the front door, with five minutes to get to the bus-stop and five to stand there and wait.

MACHINE MAN

JOHNSTON E. JOHNSTONE

I get onto the bus and there is the usual assortment of ruffians, low-lives and snobbish elitists sitting side by side either, gabbling incessantly to one another or gawking out of the window in some kind of half-conscious stupor. Generally the same seat is always free by the time I get onto the bus. I hold a cancerous suspicion within me that the thick-legged old lady who leaves the bus at my stop is actually the one who gives me her seat. Thankfully this isn't ever confirmed since there are always a couple of seats available. The conversation around me sounds the same as it always does, and I can never tell if this is because of my obvious disconnection from the state of the people talking or because they're actually saying the same things every time. Five days a week, every week.

The bus drives for a while, but since the drivers are usually punctual I'm almost always at work on time. At the most I'll be a few seconds early and either seem particularly keen or a bit late and somehow out of time. I've studied everything so carefully and tweaked the system so finely that I'm never more than a few seconds out. It's over an hour into the tape when I walk into my work building and greet the first of my co-workers, the secretary, who I see exactly twice a day.

She looks up as the doors open for me and smiles as I greet her. "Hi, Samantha. How're you?"

"Hi! I'm good thanks, how're you?"

I smile and let her know I'm doing fine. I keep walking and make my way to the room where I work. There's not really much room for leeway in a situation like this. Hanging around for no reason is likely to throw the entire day out of order and leave me with an enormous headache at the end of it. I get to my office and sit down at the computer. Everything in this company is grossly overestimated, especially the amount of time it takes a worker to complete a given task. Obviously none of the staff are going to say anything about it to anybody who could change it, so as long as the management's happy so are most of the people working here. Every now and then someone with stars in their eyes joins the company and tries to do things in a realistic amount of time. They usually either change their mind about how fast they should be working, or they leave. Either way, it's because of certain pressures put on by the rest of the staff. They all know they're onto something good, but it's crazy how much effort they can put into making sure they won't have to put in much effort.

Whenever I get into my office in the morning I always allow myself a few minutes to wind-down from the bus, so I sit in my chair and stare out the window. At nine-thirty the secretary buzzes everyone on the intercom, asking if anyone wants coffee. I let her know that I do. Ten minutes later she arrives with my coffee, since she knows how I like it she doesn't have to ask, and I don't really have to think about anything as I thank her mechanically and drink the coffee with what I think is obvious pleasure.

Lunch rolls around a few hours later and I find myself leaving the building. I time it all so I don't have to talk to any of my co-workers on the way out. There's an alarm on my computer which I set to a time when I know everybody else would be out of the way, and when it goes off so do I. Wandering down and around the streets, I have about five minutes to find somewhere to buy some food. During this time I always wonder how my life got to the stage it's at now. It doesn't particularly bother me at all. I mean, it's a very easy life, and given the choice, most people would choose an easy and predictable life over an interesting one packed with horrendous difficulties at every disastrous turn. I decided to make that choice and wallow in it when I realised that I was heading down the predictability route anyway - so I may as well make it as easy as possible. Why fight it? All glory to the cheerfully dispossessed. We know what's going on and we know we can't stop it, but we keep on ticking anyway.

"Just this lot thanks," the man behind the counter looks at me a bit strangely because all I've put on the counter is a roll, but charges me anyway and thanks me as I pay.

"Thanks," I smile again and walk back to the offices.

The rest of the day passes like any other. I always get a phone call just before four from my stockbroker who lists some figures and wants to tell me something about my options. I don't really listen to what he's talking about but answer politely and inquisitively anyway. Just enough to make him feel acknowledged but not enough to make him talk for very long or start asking friendly questions about my personal life. His calls always send me off on a bit of a thought pattern, like whenever a blind person's collecting for charity and you feel bad because not only can you see, but you're not going to give him any money, either. When I get off the phone to him I tend to think about how I don't have much of a family or personal life to talk about and secondly how I'm being indirectly rude to him by giving him the same conversational material to work with every time he calls up. On the other hand though, it's just his job, and I feel a bit better (although my moods only rise and fall within the shallowest parameters) and watch the trains pass and glint in the sun, and get a very comfortable feeling that I've done all of this before.

The day rewinds itself as I finish up and leave the building. The secretary leaves before me so I don't see her again, and the bus is the same as the earlier one. The only difference is that the sun is in the opposite position in the sky. The tape has swapped sides almost completely now, the right reel is thin while the left one is fat, as if it's been doing all the work while the other just ate all day. But it didn't, and both tiny reels are as important as each other as they wrap and unwrap themselves like tiny daily Christmas presents. I walk in over my driveway and the sun is melting orange wax over the side fence. I take the tape recorder out of my pocket and leave it to rest on a table in my house. Its little motor winds backwards and prepares itself for another day.

Love and Marriage:

do they
necessarily
have to go
together...?



I'm a romantic. I'd just like to specify this because this article may make me look like a total cynic in regards to my view on issues surrounding the concept of marriage. My relationships don't work out. For those who don't know me, I tend to pick the wrong men and try to change them into someone I could see myself being with. Carrie Bradshaw is my hero. Not a very good role model you might say. Her fictionalised relationships never became anything until the final season of *Sex and the City* when Mr. Big turned into the Prince she had been waiting for. I know, I live in a dream world...

When faced with relationship problems, I tend to consult my friends who get tired of hearing me whine. One of these friends once told me about a book called *The Answers*. For those of you who don't know, it's a book written by a psychic who believes in divination. You think about a problem that you're facing, close your eyes, open the book and stop turning the pages when you feel the "time is right." There on the page lies the answer to your problem. Sounds simple huh? I once consulted this book when trying to decide what to do about my ex-boyfriend. The result was not promising. I kept getting all these signs that he wasn't right for me. He was my first love. I fell absolutely head over heels for him. My parents didn't like him which, for me, made him all the more appealing. We broke up twice. Even though he broke my heart by leaving me for the army (kinda sad, hey?) I always believed (and sometimes still do believe) that we were destined to be together. When we broke up the first time, we parted at a railway station. We were both in tears as I boarded the carriage and let the man of my dreams slip out of my grasp. I should write more fiction.

Being brought up in a semi-religious household and being raised by married parents, I tended to believe that being in a relationship was an important thing for a woman. This idea stuck in my head until I got my heart broken and until I discovered the bright lights of feminism. It was then I realised that the whole reason marriage was invented was so that a father could receive five camels in exchange for getting his eldest daughter off his hands. Even though I believed it was a woman's right to choose her destiny, women in my family tended to rely on their partners and it was normal to have kids. It wasn't until this year that I questioned, why do we need to get married, rely on a man and have kids? We support ourselves, have friends for life long

companionship, use vibrators for orgasms and call up a sperm bank if we want to have children. With 50% of marriages ending in divorce and the number of pre-nups on the rise, the notion of marriage is no longer a romantic idea and has become a scary prospect. I'm not sure if I'll ever be ready to take that step. Why rely on a man when I can rely on myself? I know you might be thinking 'I already know all this stuff' but it was a shocking revelation for me. I'd always fantasised about my wedding day when I was a little girl, but now I find the notion of wearing a big white dress and changing my name totally outdated. The excitement of a wedding would be great but a marriage? That part I'm not too sure about. I don't want to lose part of myself just to be able to say "I'm married."

Then I got to thinking: had I become a total cynic because of my experiences with men? Has the sexual liberation meant that men now only see women as sex objects who they have no desire to marry? Seriously, the only people my age that I know that are getting married are religious individuals who don't believe in sex before marriage. 'But wait!', you say, 'What about LOVE?!' Ahh yes, love. All it does is inhibit your judgement. The line 'love is blind' is probably the most accurate description of the phenomena. Can you believe that I'm a romantic? But why get married if you're in love? Shouldn't being in love be enough? What makes that piece of paper the Holy Grail for so many women? All I know is that I want a relationship filled with passion and excitement and it seems to me that if you add marriage to this equation, then the chances of this passion lasting a lifetime are slim to none.

Maybe I'll change my mind about this one day. Maybe I'll find 'the one' if that person even exists and decide to throw all these ideas out the window. All I know is that I've met many couples who seem to be quite happy not to get married. Marriage seems so final that it might take the fun out of a relationship. Do we really want to get married or are we upholding the traditional values of our family and society? As Richard Wright from *Sex and the City* once said to Samantha Jones: "Why have a wife when you can have a life?"

Lisa Ireland

wow, hey, how is this any different from online dating?

i've made a business card sized survey that i give out to every member of the opposite sex that vaguely appeals to me. i'll give it to you, yeah? yeah? yeah i will it says

"tick where applicable:

1.
i dress real hot on the first date but actually look unimaginably ugly in any other dress/shirt/pant combination than the one you first see me in and i will never wear that same combination again just to rile you real bad because i will never ever look hot to you again ha! serves you right you sex-obsessed pig. []

2.
i lie about my general intelligence on the first date and only much later do i reveal that when i said i graduated university i actually meant the mcdonald's fast-track customer service training program and when i said passed i actually meant fail but only by three percent []

(flip the card over)

3.
i pretend to care about you on the first date and in fact right up until just after our absurdly overpriced wedding

upon which i reveal myself as an undone psychopathic emotional cripple with a severe commitment phobia dating back to a vaguely remembered but still hazy freudian early childhood incident involving one or both of my now-senile parents that can only be unearthed after ten years of intensive therapy upon which i will leave you for the psychiatrist who is twenty-six years your elder and who bears a perversely striking resemblance to my own father thus leading me to a complete collapse as soon as i realise that sigmund freud was spot on with his research on the electra complex which i previously ridiculed as the ramblings of some long-dead ugly sexually repressed austrian guy []

4.
i like the taste of fake strawberry better than the taste of real strawberries []"

"the writing is very small," you said to me straining and put on your reading glasses. still, you ticked every one of the four boxes and i told you that you had passed the test because i wanted a normal member of the opposite sex and normal these days is sort of like fucked up if it hasn't always been that way which i would guess it probably has been.

connor o'brien

ADELAIDE UNIVERSITY UNION

Planning to run an event or activity on campus but need some assistance?

Read on....

One of the key goals of the AUU is to develop campus culture and the best way to do this is to create a buzz by having lots of events and activities on campus.

In pursuit of this goal, the AUU is launching a program to assist Clubs and/or Sports who are interested in running an event or activity in Semester 2.

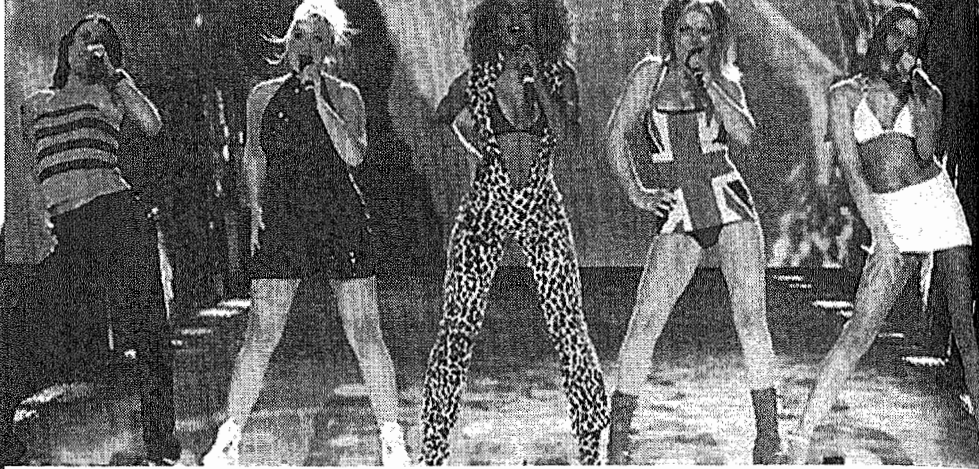
The program allows individual Clubs or Sports to apply for grants of up to \$500, which will be applied towards the cost of running the event or activity - plus the AUU will assist in its promotion.

Running an event or activity on campus is a great way for a Club or Sport to promote itself to students, as well as having heaps of fun!

So if you have plans to run an activity or event on campus in Semester 2, pick up an application form from the Student Hub or download one from the AUU website. Submit forms via email to activities@adelaide.edu.au or fax to 8223 7165.

Get moving as funds are limited and applications close on Tuesday 31 July 2007.

For further enquiries, or if you need assistance in completing the application, please contact Lara on 8303 6952.



It's happening all over again, hurrah. Yes yes. The "feminist", all-girl pop group of the nineties is back, once again, to encourage seven-year-old girls all over the world to "zig-a-zig-ahhh." Strangely clear memories of being forced by my grade two friends to dress up at Sporty Spice, when I really only ever wanted to be Baby, overwhelm my mind and dutifully stick there. Scary.

However, I must admit that when I found out the spicy ladies were only visiting Sydney, I nearly cried, as did most of my now year-eleven friends. We were planning a disgustingly nostalgic roadtrip; so we could go and see our '90s idols tell us what they want, what they really really want! But decided against this when one mate decided to see how much the tickets actually were. The cost hasn't been released yet apparently, but one website estimates that one general admission ticket is aroundabout £245. Over \$500 to recreate early childhood memories? Many thanks, but I could be buying a shitbox of a car with that money. A tiny crappy little shitbox that barely runs, while the five Spices who can barely sing (a random revelation I had about a year ago) are earning 20 million each for 11 gigs. Meh. We probably wouldn't even have been able to afford the petrol. My friend Sam has just reminded me hitchhiking is always a good option. The idea has potential

So the road trip and seeing the Spice Women live in all their Union-Jack-miniskirted glory proved to be completely out of our reach. A sad and bitterly defining moment in our teenage lives. However, this does make it even more satisfying to read about all the problems the girls are having, coping with each other's needs to be Superior Spice, which could obviously end in them quitting the tour, which is something that would make me laugh maniacally. The high-school-like bitching ensued after Posh-ish decided she is now leader of the Spice Rack, rather than the obvious choice of Geri the Ginger, who was always the main enforcer of the Girl Power. Victoria, since she and Sir David have just moved to the US of A, is keen to make a good impression on the already anorexic-celebrity-obsessed nation. Public fisticuffs between Miss Posh and Nicole Richie, if Nicole decided to get a rather copycat boobjob, would be fairly amusing for my juvenile mind. She has even gone as far as to put the rest of the girls

of diets of starvation and poverty, not unlike her own. The strict diet and exercise regime includes 200 sit-ups per day, and eating only Edamame soybeans, strawberries and lettuce. Considering Emma "Baby" Bunton is heavily pregnant with her first, laugh, baby, and scary lady Mel B just gave birth to Eddie Murphy's child, the diet probably isn't the best idea. Maybe Sporty needs to do one of her trademark high kicks, right into Victoria's head. The lady even looked like a robot with her scary platinum-blonde almost-emo haircut, black sequinned pants and pointy black corset top at the press conference for the Spice Girls reunion. Stop right now Victoria. Thank you very much. They need somebody with a human touch.

Speaking of the press conference, there were many forcibly defensive points made by the girls. When asked whether they would be fit enough to recreate the energetic dance moves they had displayed in their hey-day, Scary Spice jumped into the crowds of journalists and for some totally bizarre reason tried to undress the male journalist who asked the question. When it was implied to the five girls that their voices would be digitally enhanced on the tour, the girls obviously denied the claim. However, when the journalist asked them to give a demonstration of singing together, Sporty told her that, "We don't need to prove anything." It was obvious a journalist had hit a raw nerve when receiving Geri's reaction to the stating of the fact that the Spice Girls have between them, six children, and only one husband. Who has had numerous claims of affairs and the like, I might add. But anyway, this fact has led people to believe that the Spice Girls are not good role models, and Geri is not happy. She says they are "real people" and they "are examples of their time" since there are "millions of women out there who are single mothers".

Writing this article actually makes me want to go see the Spice Middle-Aged Ladies even more. That is actually really saddening. I suppose I'll still be contented by buying the Greatest Hits CD they're supposedly bringing out to coincide with the concert. Damn my mother for ripping up my Spice Girls T-shirt for cleaning rags. Tragedy, that.

Chloe the Work Experience Girl

STOP,
right goddamn now.

ADELAIDE UNIVERSITY UNION NOTICE OF 2007 ELECTION

POLLING DATES: Monday 27 August until Friday 31 August 2007

NOMINATIONS: Open at 9.00am on Monday 6 August 2007
Close at 4.00pm on Friday 10 August 2007

POSITIONS AVAILABLE FOR ELECTION:

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

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

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

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

TO NOMINATE AS A CANDIDATE:

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

NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS WILL NOT BE ACCEPTED

POSTAL VOTES FOR THE ELECTION:

Applications for a postal vote should be made in writing to the Returning Officer, by no later than 4.00pm, Friday 17 August 2007.

QUERIES:

Any questions concerning the Election should be directed to the Returning Officer on 8303 5401 or to duncan.redman@adelaide.edu.au.

Published and authorised by the Returning Officer, July 2007. Please recycle.

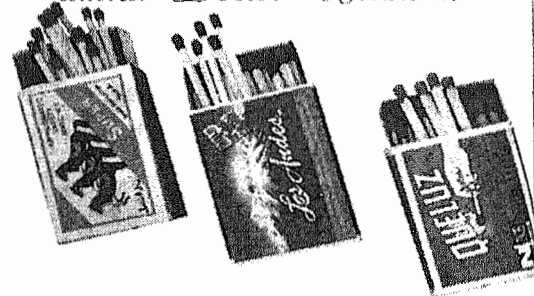
PSYCHIATRIC DISORDER OF THE WEEK

PYROMANIA

- Burning things down for pleasure

Hot, sexy flames of seduction. Mrawr!

With Angus Maxwell-Clark,
a.k.a. 'Doctor Unethical'



Sit down on my lap and let me tell you a story. Well, maybe just let me tell you a story. In January 2005, some friends and I were shooting a scene at my house for our upcoming and hilarious parody film *The Matrix Mercilessly and Brutally Ripped-Off*. You are all encouraged to support the arts and make charitable contributions to the production effort (funds to my account in Zurich, please). Anyway, I live in the Adelaide Hills, an area quite prone to conflagration. In fact, it practically begs to be lit up like a Dutch brothel. And on this day of filming, it was.

There we were in my living room, about to film the crucial revelatory scene in which Lesspheus informs Neil of the true purpose of the Matrix (to turn human beings into cacti), when suddenly we lose power. It was a hot day, so we assumed that it was due to excessively high power demand. But no! A minute later, there's a call from the next-door neighbour, informing us of the apocalyptic plume of smoke and ash to be witnessed outside the very window. Well, well. It seemed my suburb was on fire. Fortunately, we had two video cameras on us, and were able to film the carnage from the very centre of the action (but no TV crews were interested in our footage. Let's face it, they couldn't afford us.) In the end, some properties were singed and the whole hill could have done with a facial remodelling, but nobody was killed. Getting to the point of this highly promotional and self-indulgent story: who was the culprit? Who set fire to my hill? We don't yet know. But it may, just may, have been a person suffering from this issue's Psychiatric Disorder of the Week... *Pyromania!*

There's more to being a pyromaniac than simply setting fires. Many pyros are fascinated by equipment associated with fire and fire-fighting, including fire trucks, fire stations, fire extinguishers - just like an episode of *Quizmania*, you name it. A person is not considered a pyromaniac if they set fires for personal gain or to make a statement, or if they are under the influence of drugs or psychosis. Pyromaniacs enjoy watching fires, seeing people fight them, and reading about the aftermath, especially if it's the sufferer's own work. They may plan their fires to a considerable degree, with an indifference to destruction of property and life. A significant number of pyromaniacs actually become firefighters in order to be close to their beloved flames. In short, they light fires for their own sake, out of a psychological need to watch things burn.

Feeling hot, hot, hot!

Most of us think of pyromaniacs as compulsive fire-setters. In a nutshell, that's true. Pyromaniacs like fire and are in fact obsessed by it. *Pyrophilliacs*, on the other hand, are sexually aroused by fire, but that's another condition entirely. According to the Bible of Psychiatric Diagnosis, *The Diagnostic and Statistical Manual of Mental Disorders*, "the essential feature of Pyromania is the presence of multiple episodes of deliberate and purposeful fire setting." The sufferer experiences feelings of rising tension or emotional turmoil which may include sadness, anger or loneliness before lighting a fire, followed by relief, pleasure and satisfaction after lighting it, witnessing it, and participating in the, er, afterglow. If Pyromania sounds similar to Trichotillomania and Kleptomania, the subjects of earlier articles, that's because it is. Compulsive hair-pulling, stealing and fire-setting are all impulse-control disorders, in which sufferers simply can't help themselves from doing something that is harmful to themselves or others.



An enthusiastic pyromaniac sets fire to himself. Ingenious.

Pyromaniac Rising

What causes compulsive fire-setting? Well, there are a few theories about. Psychosocial hypotheses suggest that fire-setting could be a vague, unconscious form of communicating a wish, desire or need, coming from those with limited social skills. Another suggests that it stems from sexual frustration, with the danger and excitement of fire being a symbolic solution. Biological research points to hypoglycaemia (low blood sugar levels) and/or abnormal levels of the neurotransmitters serotonin and norepinephrine playing a role in Pyromania, as these are all important for healthy cognitive functioning, of which impulse control is an important part. The disorder frequently occurs along with behavioural, learning or

attention disorders in children, and has also been linked with abuse and alcoholism in adults. Whereas two-thirds of Kleptomaniacs are female, almost 90 per cent of Pyromania sufferers are male. Having said that, it is quite a rare disorder, affecting less than one per cent of the population, based on most clinical studies.

Modify your behaviour boy, or I'll remove that stimulus

Treatment for Pyromania primarily takes the form of behaviour modification therapy - using positive and negative reinforcement as well as positive and negative punishment of certain behaviours. Here commences a refresher in first-year Psychology. Reinforcement and punishment are fundamental to learning, development and behaviour in organisms. Positive reinforcement consists of offering a positive stimulus (a 'reward'); negative reinforcement consists of removing a negative stimulus, such as pain. Positive punishment consists of introducing a negative stimulus (a whip, for example) whilst negative punishment consists of removing a positive stimulus (a lollypop). Therefore, the introduction and removal of stimuli, the rewarding and punishing of specific behaviours, is quite successful in leading to the alteration or extinction of certain behaviours, in this case, fire starting. Here the lesson endeth.

But wait, there's more! More psychodynamic approaches seek to identify the root causes of the emotions that lead to pyromania, with the aim of addressing these causes. In this way, the symptoms are removed when their cause is resolved. And finally, as with many, many psychiatric disorders, drugs are used. Here, they are SSRIs - antidepressant drugs that work by altering the balance of the brain chemical serotonin, which assists in regulating mood.

The Final Diagnosis

Perhaps it wasn't actually a pyromaniac who set fire to my hill. It could have been an accident. After all, one study found that only 14 per cent of fires were started by pyromaniacs or others who were mentally deranged. Pyromania can occur in kids as young as three, but it is rare in adults. Only a small percentage of people arrested for arson actually suffer Pyromania. The result of Pyromania or not, that was a very significant fire and a very significant scene to me, a scene that was set back in our production schedule at least a day! Kids, don't light fires. Just play computer games. Or email me at angus.maxwell-clark@student.adelaide.edu.au.

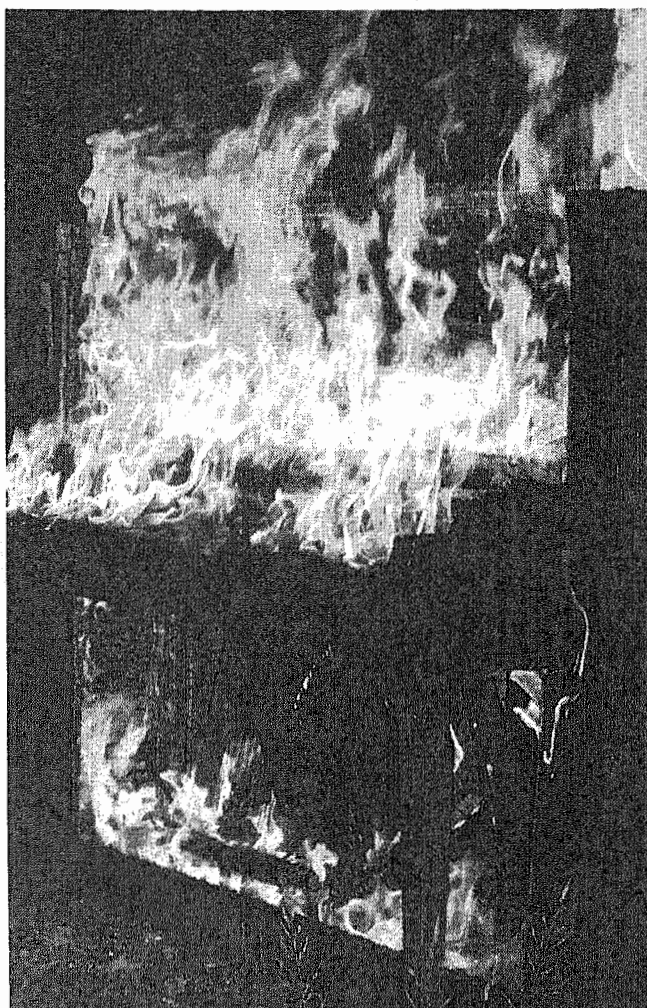
Coming up next issue: Personality Disorders - How not to perceive, think about and behave in today's world

Sources of Sources

Gerrig, R.L., & Zimbardo, P.G., *Psychology and Life*. Boston: Pearson Allyn and Bacon.

The Diagnostic and Statistical Manual of Mental Disorders IV (Text Revision) American Psychiatric Association: 2000.

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



*A burning piano. It's tenuously related to pyromania, isn't it?
Burn, piano, burn!*

And now... what we were supposed to film the day before fire interrupted us:

Neil: Machines?

Lesspheus: Yes, around the year 2034 we marvelled at our magnificence as we gave birth to AI - Artificial Intelligence - a singular consciousness that spawned an entire race of machines. We don't know who struck first, only that we were the ones who ran away. The machines grow humans, Neil. They need us to survive. And learning this, I realised the truth. What is the Matrix? Control. The Matrix is a computer-generated dream world built to keep us under control, in order to change a human being into this.

Lesspheus holds up a miniature cactus.

Neil: A cactus?

Lesspheus: Yes Neil... A cactus.

Neil: No, I can't believe it. I won't.



1. What springs to mind when we say Eurotrash?
2. Which country do you believe harbours the trashiest European-ness?

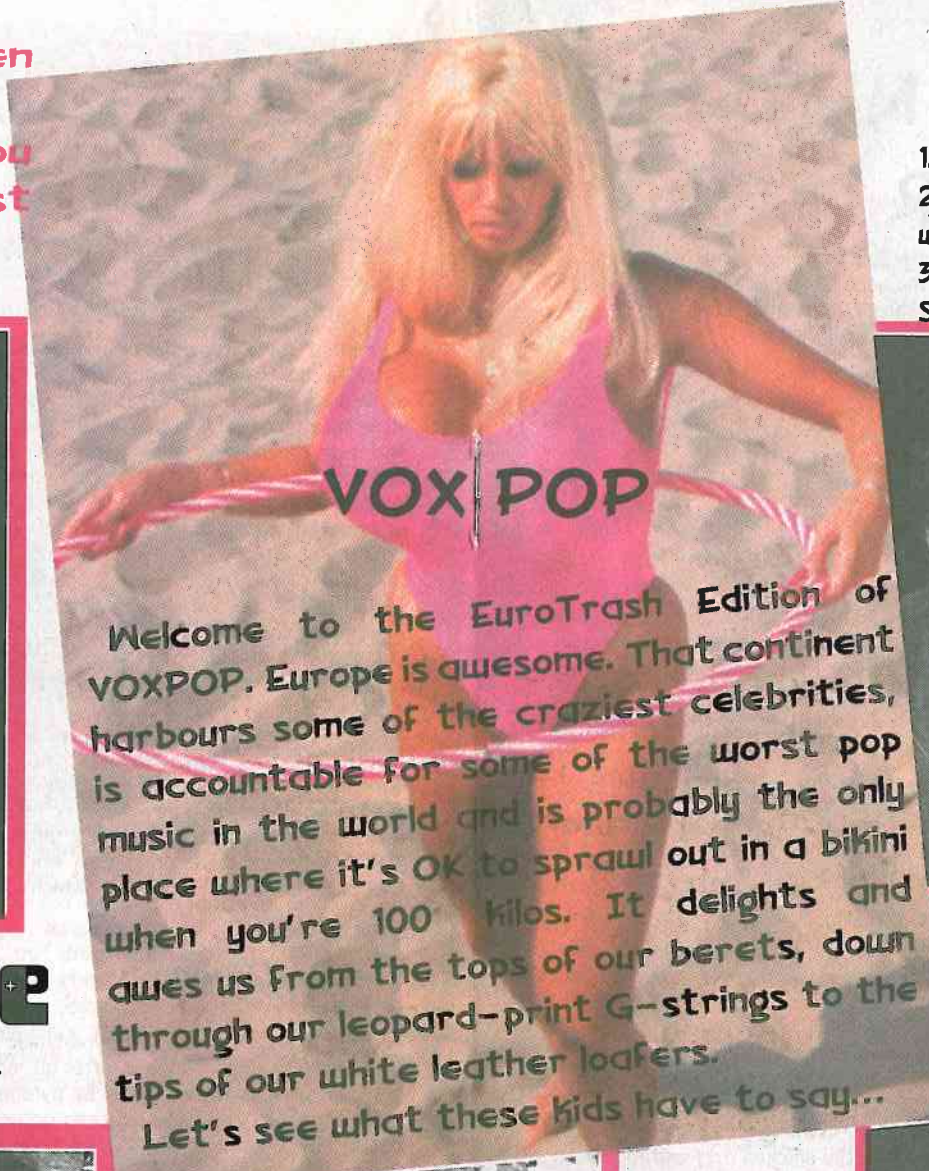
3. You have the opportunity to make it big in Eurovision... What would be your:

- Country
- Song
- Group name?



1. Eurovision
2. Spain
3. Finland. 'Lentoveen' by Gimmel.

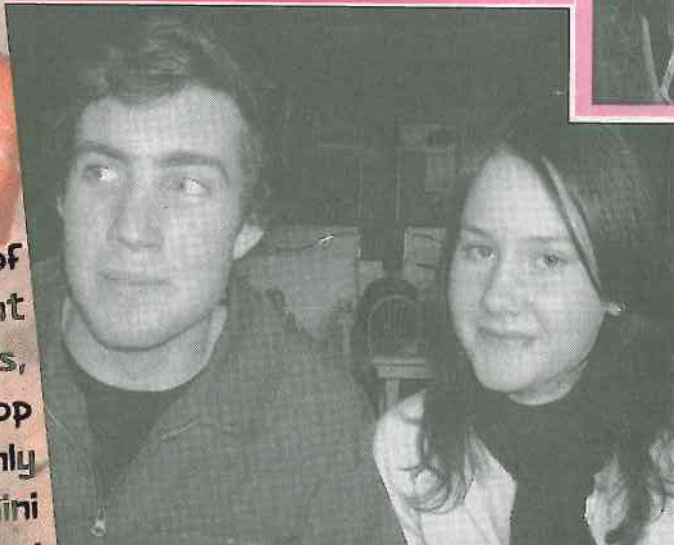
RENEE



Welcome to the EuroTrash Edition of VOXPOP. Europe is awesome. That continent harbours some of the craziest celebrities, is accountable for some of the worst pop music in the world and is probably the only place where it's OK to sprawl out in a bikini when you're 100 kilos. It delights and awes us from the tops of our berets, down through our leopard-print G-strings to the tips of our white leather loafers. Let's see what these kids have to say...

JAY.H.

1. Frullets (front mullets)
2. Whichever one Britney Spears last went to where they liked her.
3. Holland. 'The Popsicle Song' by My Sweet Moves.



1. J. Litter, in particular chip wrappers.
M. Eurovision.
2. J. Uzbekistan.
M. Amsterdam.
3. J. India. 'Rolling on Sunshine' by Candy Pops Galore
M. Romania. 'We Can Flip' by Skinny Little Girls.

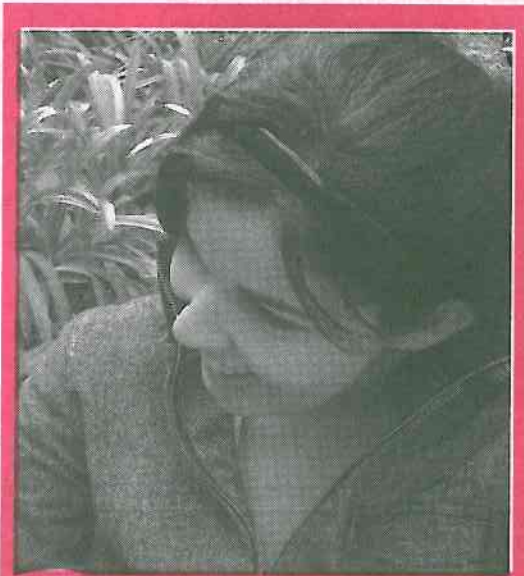
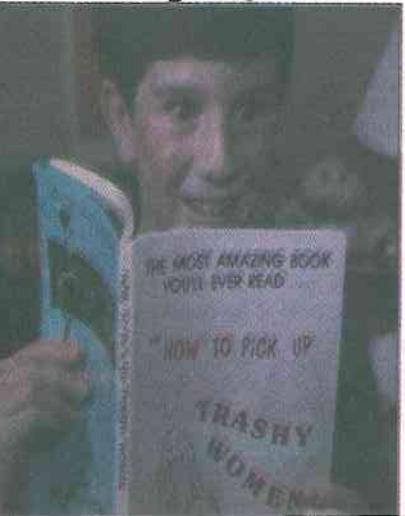
JONAS + MEL

We'd like to take this opportunity to point out that neither Uzbekistan nor India are actually in Europe and Amsterdam is not a country. We assume these two don't study geography - eds.



JT

1. A party with, like, 15 people having an orgy accompanied by blow-up dolls.
2. Germany.
3. Poland. 'Super Massive Great Night' by Felix von Sexy Pants.



RACHEL

1. Donatella Versace and her ever-present tan. *- And again.*
2. Amsterdam.
3. Germany. 'Mein Bratwurst ist Lecker' by Danke Schoen



PETE

1. Snobby artists.
2. France.
3. Spain. 'Haste Manana (To Go Tomorrow)' by The Infidels.



TRAVELLER PROFILE

Mathias Montenegro

Backpacking Europe with his Mum - I know I laughed too!

Origin: San Diego, Chile

Current Location: Florence, Italy

Next Stop: Munich, Germany

Studying Pschyology

Favourite European Place: Berlin

European Idol: Benedict XVI

Longest time w/o shower: 3 days





SCHNITZEL FOR TWO

Adelaide seems to be going through a bit of a schnitzel renaissance at the moment, so I thought I might provide my own take on this most European of meals.

- 2 x whole chicken breasts
- 1 cup breadcrumbs
- 1 teaspoon ground coriander
- 1 teaspoon ground cumin
- 3 eggs
- 1 cup plain flour
- 1 lemon
- Vegetable oil
- 100g butter

Eurotrash food, Eurotrash food... hmmm*. I'm not sure why, but the first mental image I get when I combine these two words is Jean Paul Gaultier and Donatella Versace rolling around in a coke-crazed fondue orgy surrounded by semi-naked body builders in angel wings fanning them with ostrich feathers. My counsellor says I'm making progress.

But seriously, trying to cover the whole of Europe when talking food presents a considerable dilemma, because of the sheer number of distinct and engaging cuisines. Italy, Spain, France, Germany, Scandinavia, the Eastern Bloc, Russia; there's just too much to talk about!

So instead I thought I might interpret the theme to mean European food to eat when you're trashed or planning to get there.

The Spanish have the right idea, with *tapas* available at every bar and café in even the smallest village. The story goes that, back in the dim, distant past, the King became concerned at the level of inveterate drunkenness apparent in his subjects, so he ruled that taverns etc must serve food with drinks to curb the problem. *Tapa* means, literally, 'lid' in Español, and the food was named so because it was served on a small plate and placed on top of the mug of *vino* or *cerveza*. So basically the drinker was forced to go through the food to get to the booze; an enforced stomach liner, if you will.

As anyone who's been to Spain will tell you, the range of *tapas* available is astronomically (and gastronomically) diverse. Each region, even each town, has its specialties and every bar serves its own unique version of it.

My particular favourite is *Pulpo Gallego*, octopus boiled in huge copper cauldrons then roughly chopped up and served on wooden plates doused in salt, olive oil and paprika and accompanied with a bottle of the local *Vino Tinto* (red wine). This can be ordered in restaurants and bars across the country but the best place to find it is at the *Ferias*, or local village fairs/markets in Galicia, the North Western province of Spain. The farming families gather under the tarpaulins of the *pulpo* tent once the business of the day has been concluded, while a posse of short, round, black-clad old women, barely tall enough to reach over the rim of the pots, dish out the platters and bottles. It's not only a commercial event, but also a social one, where people gather around the long communal tables to catch up on news and gossip from around the region.

The best thing about *tapas* is that it isn't that expensive (or at least it wasn't when I was there in pre-Euro 2000). You could expect to pay around \$20 for enough booze and food to make driving home a bad idea. Unfortunately this concept hasn't really translated in Australia, with *tapas* bars being generally overpriced and too fancy by half. I must admit, I haven't been to any since moving to Adelaide, but the ones I went to in Sydney were full of cocktail-sipping yuppies willing to pay \$12 for a plate of olives. Give me a trio of smoked pigs' ears, a bottle of *Estrella Galicia* and change from \$10 any day!

Cass

*obviously so yummy it deserves to be stated twice! - eds

First, squeeze the juice from your lemon then set up your three crumbing dishes, which can be dinner plates, plastic containers or whatever you have that's big enough to hold a whole chicken breast. In the first put the flour, the second has the eggs, well beaten, and the third holds the crumbs and spices, all mixed together.

Next, trim all the yucky bits off each breast and lay them flat. Slice each breast horizontally through the thickest part, from one end to the other, so when it folds out it looks a bit like a chicken heart.

Dip each piece first in the flour, then the eggs, then the crumbs, making sure you get an even coating of each before proceeding to the next. You should have four, raw crumbed chicken bits.

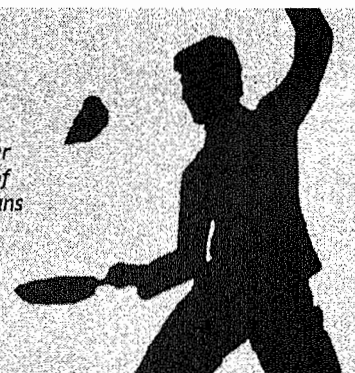
Heat a frying pan on a medium-hot heat and allow it to get nice and hot before adding enough oil to cover the pan and half of your butter. Once the butter's sizzling put your chicken in and fry on that side until it's browning nicely (about 3-4 minutes). Turn the chicken over and repeat on the other side.

Put the cooked schnitzel to one side and place the pan back on the heat. Once it's hot add the rest of your butter and allow it to melt. Just as it's all melted, pour in your lemon juice and add a pinch of salt. Mix it around for about 20 seconds then drizzle it over the schnitzel. Serve it on mashed potato with some steamed broccoli or spinach and wash it all down with a beer. Very Nice! (Borat-style accent)

PS. This story is loosely based on one I heard once in a bar, late at night, after many-a Spanish beer, so should not be taken as anything even vaguely resembling fact.

Also, Cass had diagrams that didn't quite fit in. They were fabulous. Although if you don't know how to crumb a schnitzel you have serious problems. - eds

Picture from a German film called *Schnitzelparadies*, which I can only infer is set in a paradise of schnitzels. Vegetarians beware.





MUSIC

SUB-EDITOR: CHELSEA SIMMOTT
ONDITMUSIC@GMAIL.COM

INTERVIEWS

KATE MILLER-HEIDKE

Brisbane singer/songwriter Kate Miller-Heidke has stepped into the media limelight in a very big way over the last couple of months. The release of her first full length album, *Little Eve* has been met with an avid response from radio stations, music lovers and the general public alike. The released single 'Words', has been intoxicating and irritating the nation with its inescapable catchiness.

Recently I had a chat to Kate about *Little Eve* and the inspirations behind it. "Yeah, *Little Eve* is a really big milestone for me," Kate explains, "I have released two EPs (*Circular Breathing* and *Telegram*) but this is the first time I have released an album. The album was recorded over two months last Summer in Brisbane at Black Box Studios. Magoo (of Midnight Oil fame) produced it and I had Transport play the music on it."

Kate had already built a reasonably strong national following prior to the release of *Little Eve*, and this is particularly the case in Adelaide. Her emotionally-charged and overly quirky live performances have seen her increasing her venue sizes over the last 12 months here. Existing fans would have noticed some tracks that Kate performs so beautifully live, recorded in all their glory on *Little Eve*.

I asked Kate about her song writing processes. "It starts on the piano, and song writing with Kier (Kier Nuttal is the singer from Brisbane band Transport). I work out a lot of the music with the band, the band is intrinsic to the sound of the music, I really trust those guys." As for the songs that are on *Little Eve*, Kate says, "I've kinda been saving up the best tracks for a couple of years now, but some of them are new songs that you wouldn't have heard live before."

Regarding the lyrics on *Little Eve*, Kate confirms that, "there's not really an intended running theme on this album; some of the lyrics deal with things that we take for granted, like relationships, or technology, and sometimes it's a little ridiculous." Kate's lyrical content has always been somewhat more intellectually challenging than her pop contemporaries, in fact, Kate's tongue-firmly-in-cheek take on Britney Spears' 'Poison' has delighted audiences across the nation. I asked Kate what she thought of the ideology that making it in today's music industry requires a certain level of selling out, and that this ethos is particularly predominant with female singers and musicians. "There's always a place for good music," Kate replies. "Vocals will always reach people. I try not to think about whether people like it or not. We keep having more people at gigs though, which is encouraging!"

Indeed Kate's last show, on the 8th of July, saw her reach capacity at the Festival Theatre Piano bar at 2pm on a Sunday afternoon. Impressive things by an impressive woman. Keep an eye out for her coming live again in the near future, but in the meantime *Little Eve* is available now through Sony Records.

THE BEARDS

"We are a bearded four piece who exclusively play songs about beards, and having beards, and we are musically very diverse, but lyrically, we're limited. I guess were folk but we also go into some rock, some soft metal, jazz, a bit of blues, so we cross genres, but the thing that makes all of our songs fit together is that they're all about beards, and having a beard. Why don't you have a beard?"

Meet The Beards, a musically diverse, lyrically limited Adelaide band that have been entertaining audiences nation wide with their brash, bearded ways for the last couple of years. This week, they're releasing an album and this interview is meant for readers who have beards currently, or are serious about growing one, as according to The Beards, no one else is worthy.

The Beards are very thorough in their discrimination of the beardless. "Lots of the mainstream recording studios in Adelaide don't have bearded engineers, and there's no way we would ever even think of recording or being mixed by someone who doesn't have a beard. But we eventually found a guy called Kim in Spare Room Audio and he had a good beard and recorded us over a pretty long period. The album actually has a bit of everything, its got plenty of studio tracks, its got some live tracks, radio snippets and some interviews, so it's a good introduction to The Beards."

I asked The Beards what the fascination was with beards, to try and determine how it all started. "For us, beards just make sense. If you just sit there, not doing anything, you'll grow a beard. I'm growing a beard right now, and everyone reading this is growing a beard right now. To interrupt that natural cycle seems ungodly. However you were created, you were meant to have a beard. God had a beard, Jesus had a beard, Mohammed had a beard. Beards transcend race, religion and gender. I think that women are just lazy for not having beards. Growing a beard doesn't necessarily start on your face, it starts in your heart. Women have a lot of issues that they need to work out in their minds so that they can start growing beards, because beards are the way we're meant to be."

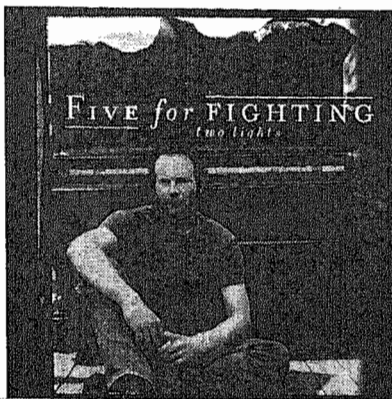
The Beards are a fantastic act to see live. There is always a great crowd, great sound and an awesome vibe. Unfortunately, sometimes it can be hard to get into a gig. "Eventually you will only be able to come and see The Beards if you have a beard. Right now, we let people with beards in for free to see our shows, and we make all the beardless losers pay. But eventually those beardless losers won't even be able to get in. But by that stage we would hope that they would have grown beards of their own, and they can all come and be a part of our special club. Directly in front of the stage at our CD launch there will be a reserved V.I.B area, which will be sectioned and roped off, there will be a bouncer, and only the very best beards will be able to go, and if it's full, then the people with the worst beards will be removed and replaced with the people with better beards. People with the best beards should have the best seats."

The Beards even have plans to start their own Beards Club, where everyone there has to have a beard and they have beard-based themes. But for now, we will have to be content with The Beards' beard-based CD launch, this Saturday the 21st of July at Jive, free for those of you with beards. You can catch a bearded Chris Finnen and the bearded Grandma's Shotgun as support.

Chelsea

On Dit 75.6

Chelsea



FIVE FOR FIGHTING TWO LIGHTS

This album has piano, reasonably good vocals and competent guitars. However, a lot of the songs sound like each other. The piano is ubiquitous and the playing is not always good. John Ondrasik, who sings and plays piano, could cut down on the piano. What the songs need is greater variety. The musicians in Five for Fighting have a very limited palette.

The song 'California Justice' takes a satirical dig at justice in Arnold Schwarzenegger's California, a state whose former governors included Ronald Reagan. The songs are so monotonous that even when the band takes on important themes, we find it difficult to take them seriously. It is okay to take on these matters but musical variety is important. Instead the political lyrics unfold endlessly without being accompanied by good music and the album ends up with the flavor of a badly written newspaper editorial. Sometimes the lyrics can get really bad too. Take the following for example, from the song 'I Just Love You' (one would think any songwriter would have avoided a song with that name):

"I...I just love you
I don't know why, I just do
When are you coming home
I'm just coming home soon
And I just love you too"

Well, we thought songwriters would consciously set out to avoid cliché and repeating the sentiments of other songwriters. Apparently not.

There is very little in this album to recommend. In order to improve themselves musically, the members probably should enroll in a music school and learn to compose with greater originality.

Cherian



KATE MILLER-HEIDKE LITTLE EVE

Little Eve is the first album by Kate Miller-Heidke, the zany urban folk-singer whose talent is bound to become obvious to Australian audiences in the near future.

When my best friend gave me Kate's *Circular Breathing* EP to listen to earlier this year, she said, "This girl's amazing - she's opera trained." I really liked the EP, particularly the songs 'Out and In' and 'Apartment', but while it was clear that this girl was a very talented songwriter and vocalist, I didn't think her music sounded like opera. If anything, she sounded rather girl-next-door. She keeps her Australian accent when she sings, and writes about everyday subjects like love and relationships, parents and public transport, crap days and good moods. Then recently I was lucky enough to see her perform at a free Sunday session at the Festival Theatre, and by the end of the first song, I was thinking, "Yep, this girl's an opera singer." She comes across as incredibly down-to-earth, but her training gives her an unusual skill with her voice. Her singing is both powerful and theatrical, and at other times pretty and light.

On *Little Eve* she's achieved a good mix with the songs she's included. Some, like 'I Got the Way' and 'Make it Last', are fun and catchy; others, like 'Little Adam' are fabulously imaginative, while still others, such as 'Space They Cannot Touch' and 'Don't Let Go' are beautiful and touching. The lyrics are witty and clever, and she's backed by a terrific band. The overall tone of the album is fresh and upbeat, with a warm personal feel.

To get the best out of Kate Miller-Heidke, you probably need to see her live, where she can show off her abilities as an entertainer and you can be enveloped by her sound, but since you can be with her in the theatre all the time, a copy of *Little Eve* is a great thing to have in your CD collection.

Madeline Bradford-Becker



ERICA BAXTER THROUGH MY EYES

Erica Baxter sings about two main themes: solitude and relationships. The songs are all autobiographical. The rest of the world does not peep into her universe at all. There are no political issues, no social concerns, no issues that do not immediately deal with her. She sings well, however, and the pop songs collected here (many of which she has co-written) find her singing about love and the many moods associated with it.

In 'Hey' Erica sings about the flat feeling we all get when we see a lover we have moved on from. "You can always tell me a thousand words/But I'm just a stranger from your past/You can always say hello, goodbye/And with a smile we walk on by."

Erica explores the same motif in another song, 'I Don't Feel a Thing'. Here, however, she talks about love fading and how surprised she is when she finds that she can deal with it.

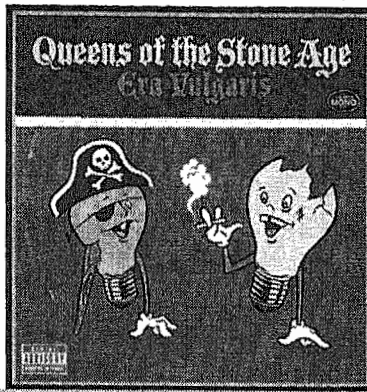
There is more, however. Erica also sings about a time when she was betrayed by a lover and, possibly a friend. In 'Brokenhearted' she sings about how a lover "kissed and told." Some cad has betrayed her confidence. These things happen in love, unfortunately. The mixture of pleasure and pain that comes with Eros has made poets sigh and it is now Erica's turn to join them. She yearns deeply for her lover in 'Kiss me Again': "So how long do I have to wait?/It's been too long I'm starting to break," she cries. How long indeed! Let us hope she has found fulfillment by now!

The songs are all peppy and up-tempo. Though they do not stand out too much from the other songs on the radio, they are at least honest. The instruments are well chosen and the strings, guitars and backing vocals complement Erica's singing.

'So Beautiful' is probably the best song on the album. It is slower and has a pensive quality. This is something that comes up again on 'Country Girl', a song in which she interrogates her roots and the journey she has been on. "I was told there was nothing I could never do, so/so at almost seventeen/I packed my bags to go." She certainly packed her bags and went and people have been noticing her talent and her beauty ever since.

Cherian Philipose

We have 4 copies of Kate Miller-Heidke's new album, *Little Eve*, to give away. Just e-mail onditmusic@gmail.com to reserve your copy, then come into the On Dit office and dance for the editors. Then we'll give you your CD. But *only* if you dance!



WILL CONNER
SOUTHERN HEMISPHERE

QUEENS OF THE STONE AGE
ERA VULGARIS

RASTAWOOKIE
PERFECTLY ORDINARY

Will Conner's album is a delectable mix of guitar riffs, dobros and vocals. The very first number is a perky one called 'Break Me Down', which, with its sheer gusto and lightheartedness could be the best song on the album.

"Pour yourself a glass of wine and take it easy," sings Conner in 'Glasses to the Sky', a catchy, atmospheric number. "You're best friend's just got himself a new lease on life." This is relaxed, witty songwriting. 'Southern Hemisphere', the title track, is a paean to our cherished antipodean way of life - "Southern hemisphere I'm thinking of you." Magpies and veggie pies get a mention along with the privilege of being able to drink all day and play cricket or croquet. The song is a celebration of the antipodean temperament and being able to live, "without too much hassle from The Man."

This album has consummate vocal harmonies especially on 'Count Me In', a song written with Beau Young. The whole work has an honest, acoustic feel to it, without being overproduced in any way. It is unpretentious and uncluttered and boasts the traditional virtues of songwriting: vocal harmonies and great musicianship.

'Love in the Heart and 3.01' is a song of great romantic devotion. He explores a love that is really intense. He sings about loving someone so much that even if she disappears he is going to keep loving her in his dreams. He is certainly smitten in this song and while it is very heartfelt, it is probably the most saccharine song on the album and stands out from the others.

Track 9, 'Home', is an exceptional number. Conner evokes the charm of the coastal home, with its breezy windows and rustling papers. "Let's go home," he sings, and we can imagine living in a beautiful house on the beach and taking in a dramatic sunset. 'Times of Changed' is a number about spiritual awakening. It features rousing vocal choruses that praise the experience of finding the truth.

Conner is an excellent songwriter and a very good singer and guitarist. He deserves to have his work appreciated internationally.

Cherian

Queens of the Stone Age's fifth full length release is certainly more mature than any of their previous offerings. Not only does *Era Vulgaris* have a new found lyrical depth but it also encompasses a musical complexity above that of the standard 4/4 drums and catchy chord progressions that QOTSA have built a very solid foundation on over the years. For this reason I'd suggest this album is probably going to piss a lot of people off.

Personally, I love *Era Vulgaris* and have had it on high rotation since the moment I opened its wrapper. Although the album doesn't flow as well as its predecessors, the overall quality of the songs are better. One of the main reasons the album doesn't flow as smoothly is due to the variations in the song writing.

Era Vulgaris starts innocuously enough, 'Turnin on the Screw' is the quintessential QOTSA album opener, a dirty, dark ditty that sets the mood for what is usually to come. 'Sick, Sick, Sick' is an obvious single, there are remnants of *Lullabies to Paralyze* on this track: Gothic overtones, mumbled lyrics, driving guitars and a pretty messed up accompanying film clip depicting a cannibalistic chick.

From here, the album gets pretty erratic; songs are seemingly thrown into order, Desert Sessions highlight 'Make It Wit Chu' makes a welcome appearance; it's been redone and well mastered but its soothing groove is somewhat shattered by following track, '3s and 7s', a guitar-driven rock anthem which will undoubtedly be a contender for the next single release. From here Homme and co. treat us to one of the most bizarre QOTSA tracks ever. 'Suture up you Future' is a 4 1/2 minute blues rock classic that is instantly familiar and oh so catchy.

Intermittently strewn throughout the album are absolute rock 'n' roll gems in their own right, so although this album definitely doesn't have that 'concept' edge of *Lullabies* or *Songs for the Deaf*, it makes up for it with its overall song depth and quality.

Chelsea

I believe the press release of Sydney's Rastawookie - their new album *Perfectly Ordinary* cannot be classified into one specific genre. On the first listen immediate comparisons can be drawn with Blue King Brown, Ozomatli, The Cat Empire and the like, but Rastawookie's fusion of latin, reggae, Spanish and Cuban rhythms layered with electronic samples and supported by strong horn arrangements make their style unique in its own right.

The First track 'Open Sesame' and the title track 'Perfectly Ordinary' have subtly infectious qualities, with strong grooves and catchy choruses that will find you singing along in no time. 'Cada Vez Mas' (a personal favourite) sounds like Ani Difranco invited the Cat Empire around for a jam at her place. 'Hutchy Dub,' 'Rise' (another fav with Kosheen overtones) and 'Deep Bass Thrombosis' highlight Rastawookie's electronic, instrumental side.

'Keep On' is the one track on the album that you just know would go off live, with its addictive chorus line, demanding musicianship and beautiful dark and light contrasts. 'Interstate' leaves me with thoughts of The Police and desperately wanting to experience Rastawookie live.

The strength of *Perfectly Ordinary* is the way the album matures as it progresses. In part due to the versatility of lead vocalist MC Janny, superior musicianship of guitarists Coelho and Ledesma, understated contributions of DJ Patto and feverous energy of rhythm section players Torres and DeMasi, Rastawookie's fusion of hip hop, reggae, drum and bass, funk, bossa, swing and ska highlight the band's ability to write a great song, whatever the genre. *Perfectly Ordinary* is a CD that I can't imagine anyone would be ashamed to own.

KD



LIVE REVIEW

THE CARNIVAL COMES TO TOWN

JUNE 15, ENTERTAINMENT CENTRE

How fucking hard does it have to be to find three other people to come and see this concert with me? I mean, seriously! I know that Little Birdy, Eskimo Joe and Jet are not everyone's favourite bands in the entire world, but the tickets were FREE! So I gave up. 5:30 in the arvo (the concert started at 6... damn all ages gigs) and I'd cracked the shits and thought, "forget it, this is just too hard." And then a phone call from a friend (with the promise of finding more people to come) sees me out of the door in 15 minutes and on the way to the gig. Bloody miracle.

It seems I wasn't the only one in the world who was not a particular fan of either of these three bands- the Entertainment Centre was barely half full. A beer across the road at the Gov meant I missed local act No Through Road, but I did make it back in time to see Little Birdy, although I can safely say that after this show I am embarrassed to be an Adelaide gig-goer. Gig Etiquette Rule #1: always clap. These performers are up on stage playing for you - the least you can do, Adelaide, is show some fucking respect. You don't have to like the music to be courteous. I was appalled at how little response Little Birdy got from the audience considering how good their set sounded, how amazing Katie Steele looked as a blonde and how hard they worked to get the crowd going. 'Bodies', the set closer, was the only song that managed to elicit any response from the crowd. Nice try, bad luck. Audiences can be shits, can't they?

Eskimo Joe... what can I say that won't sound too offensive? I used to love these guys. I first saw them play with Frenzal Rhomb (back in the day... can you hear the bones creaking?) right before the *Sweater* EP, and they were great. I now think they are tossers. Don't get me wrong - some of their songs are very well written and they are a superbly tight band on stage. I just don't like watching a frontman focusing on his costume changes instead of his playing, or bands getting too Coldplay on my ass. Get rid of the lights, strip it back a little and prove to me that you're still a good rock band - then we'll chat. The only real highlight for me was 'From the Sea'. And yes, my friends and I were the ones who were constantly yelling out for 'Sweater' and 'Who Sold Her Out.' Bring back the good ol' Eskimo Joe. And bring back the unplanned encores! Who the fuck begins a planned encore with an acoustic song titled 'Suicide Girl'? Way to put a dampener on the already shit proceedings.

The crowd was really only here to see one band. Making their way out onto stage in their familiar mod-style, '60s-inspired clothing (complete with scarves), Jet, from the very first note, showed why they were the supreme rock band of the evening. Running through the now-familiar set of songs (found on your nearest commercial radio station) including 'Are You Gonna Be My Girl,' 'Rollover DJ' and personal highlight 'Cold Hard Bitch,' Jet were happy to show why costume and instrument changes aren't necessary for a good show. The Jet-emblazoned Aussie flag backdrop was an overbearing, patriotic reminder that one of the best rock bands in the world had come to Adelaide as part of this one-off gig and had played their arses off. Pity there weren't more people there to see it.

SICK PUPPIES

How does a band escape THAT label? You know the one I'm talking about! For instance, Kelly Clarkson will always be 'the girl who won *Idol*,' the Rogue Traders will always be 'that band with that chick from *Neighbours*' and Stephanie Macintosh will always be... wait, who?

"You can't get away from it, it's always going to be there, so you have to embrace it," says Mark, drummer with expat Aussie band the Sick Puppies whose fame grew considerably with the release of a video titled 'Free Hugs' on YouTube, accompanied by a track off their new album (*Dressed Up As Life*) called 'All the Same.' Tell that to Holly Valance, Mark. She will never escape *Neighbours*... mmmwaaahhh! 11 million hits later and appearances on *Oprah* and *Jay Leno* has seen the Sick Puppies exposed to a new, massive audience. "'Free Hugs' turned into something huge, a surprise blessing and a life-changing experience."

Speaking with Mark (drums) and Shimon (vocals/guitar) on a tour break in New York City via phone, the excitement about playing shows in Australia is obvious. "I've only been to Australia once (for the Big Day Out earlier this year) so I'm looking forward to coming back down in October," said Mark. What was it like to play the Big Day Out, Mark? "Oh it was great. I hadn't been to one, so it was surreal."

Surreal? That's it? Give the phone to Shimon...hurry up! [In best interviewer voice] Shimon, what's it like to play the main stage at the Big Day Out? "Insane! It's every Australian kid's rock star dream! It's great to watch the Big Day Out from side of stage, and great to hang out backstage with some awesome musicians." That's the response I was looking for :)

Dressed Up As Life, the band's debut LP, is a polarising album, criss-crossing the fine line between original hard rock anthems and clichéd Nickelback wannabes (is that possible?!) Opener 'My World' and mellow tracks 'All the Same' and 'Anywhere But Here' are the picks off of the album, showing that the Sick Puppies really can avoid comparisons with other bands - such as Matchbox 20 and Hinder (!) - when they put their minds to it. As Shimon explains, "'My World' was the first track we wrote when we moved to the United States. It was an important moment for the record. Our producer told us to 'set ourselves apart' and this track was about pulling out all stops and trying to write songs on a deeper level." To a certain extent this objective was achieved, but in a really naff way. "We try to capture the rollercoaster ride we have been through as a band when we play the songs live every night, and a new face in the audience singing along will always bring something different to each song," said Mark.

While definitely not "striking a blow against the horde of faceless modern rock bands" as their press release claims they are, I can only hope that the Sick Puppies mature as time goes on (perhaps into DOGS?!?! Bad joke. Sorry.) and eventually avoid being grouped with other generic rock bands of our era. Or perhaps it's just an album for the American market and I'm not supposed to get it.

Dressed Up As Life is available now through Roadshow/Sony. For more information on the Sick Puppies, Google them... you'll get 2 million hits!

INTERVIEW

KD



BLAST FROM THE NOT-SO- DISTANT PAST

The Urban Dictionary defines Eurotrash as "Post-modern, degenerate, trendy, or out-of-style European cultural phenomena masquerading as avant-garde high art."

I was introduced to Mew by a close friend during my final year of high school. Upon his recommendation I acquired their then recently released fourth album *And the Glass Handed Kites* and had a listen. Then I had a problem. The Nigel Tufnel (of Spinal Tap fame) haircuts, the Stooges-esque album art, cheesy and ridiculously high falsettos, seemingly meaningless lyrics... were these guys for real? Then it dawned upon me: these guys are THE progressive rock band of our time; none of this pretentious Tool or Mars Volta crap (I actually like the earlier works of these two bands but there has to be a limit to how much sparse noise (wanking/masturbation) is recorded on an album). Prog where only the last two songs are longer than five minutes. Prog with a solid dash of pop. Scandinavian prog written by four pieces of Eurotrash. Prog for the 21st century.

To define the sound of Mew is difficult but since as humans we desire to organise freedom, the closest thing I can think of is *Close to the Edge* era Yes. But you have to make Jon Anderson's voice approximately 50% more saccharine, extend his vocal range 124%, cut down the tracks by about 15 minutes, add a dash of the atmospheric qualities of Sigur Ros and you'll get an idea of what these dudes (and dudes they are) sound like.

The first of the major strengths of this album is in the song to song transitions. The songs flow together seamlessly, especially in the first ten or so songs so that you don't realise how many songs you have listened to. Heck, the title track of *Close to the Edge* could have easily been divided into smaller tracks for easier digestion in the same way (it is indeed an amalgamation of four motifs according to the tracklist).

What I like to call my "Awesome 1-2-3" utilises these transitions perfectly. The fourth track 'Fox Cub' starts off with the vocal lead, a guitar, keyboards... the drums enter and gain momentum, the guitar warms up and before you know it you are in 'Apocalypso'. Then the entire last minute of 'Apocalypso' is just building into the indie pop/disco (and album highlight for me) 'Special'. The way that 'Apocalypso' and 'Special' seem like one song is amazing and they are presented this way on the 'Special' single as a live version.

Although this is an album to be listened to as a single entity there are some very strong songs that can stand their own on mix-tapes or "playlists" (my readers inform me mix-tapes are much out of fashion in the 21st Century) (*Have they not seen High Fidelity? Cretons - eds*). To quote from the print on Jarvis Cocker's 2006 CD, *And the Glass Handed Kites* "can be broken into convenient bite-size pieces but probably works best when swallowed whole."

Another selling point of *And the Glass Handed Kites* is the guest appearance by J Mascis of Dinosaur Jr. fame on the third and tenth tracks. To make a statement about guest appearances in songs they are sometimes pointless or just plain annoying. The contribution of the featuring artist is minimal or adds little to the overall strength of the song. Case in point: Bowie appearing on TV on the Radio's brilliant *Return to Cookie Mountain* (read: best album of 2006). A few backing vocals on 'Province' didn't really change the awesomeness of that song for me (but heck, Bowie's interest in TV on the Radio was a great



AND THE GLASS HANDLED KITES

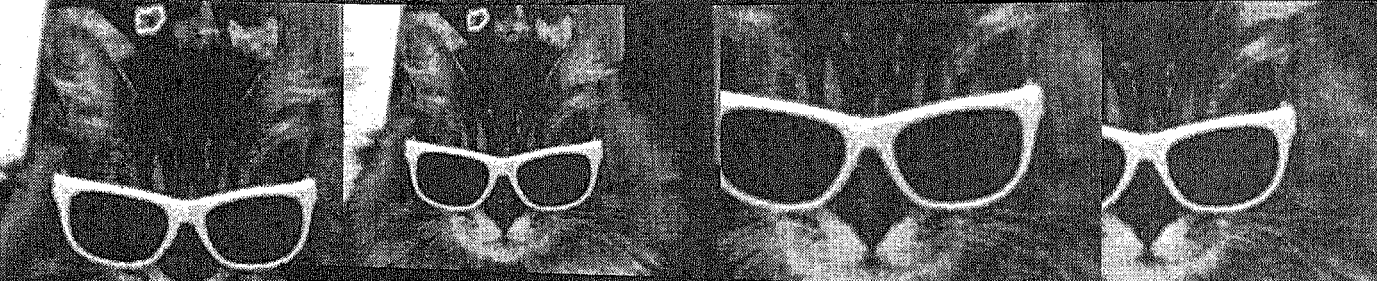
part of the reason I got the damn album). Going back to the album in point by Mew, the contrast between J Mascis' laid back vocals and Jonas Bjerre's soaring voice makes for an excellent collaboration and a good example of what a guest appearance should be.

I'm the kind of guy that likes to study the lyrics of the songs once I have got over the impact of the music itself. This is where I hit a brick wall with Mew. These guys speak perfect English and yet the lyrics just don't make any sense put together, they just seem like a group of words that happened to sound good and work well together. The vocals are in a strong way just another instrument in the same way they were in My Bloody Valentine's *Loveless*. Nevertheless you will find yourself humming, whistling, singing along to the killer vocal hooks (as best you can). Heck, Jonas Bjerre's vocal range puts Mika to shame. Put the hooks and range together and Bjerre could be the Freddie of our time.

...But he isn't, at least in terms of popularity and I find this ridiculously hard to believe. It is not as if the singles taken from this album couldn't hold their own. There are some damn strong songs here and I cannot understand how Death Cab for Cutie can have such a massive hit with 'Soul Meets Body' if 'Special' doesn't have that wide an appeal. It has catchy bouncy guitars and a great hook for a chorus. Indeed, according to my media library, 'Special' is my most played track of all time. Even though Mew are signed to Sony/BMG internationally, have been championed by NME with their "Single of the Week" for 'Comforting Sounds' from their third album *Frengers*, are possibly the biggest band in Scandinavia at the moment and have the name of the elusive 151st Pokemon, international marketing is clearly a major issue.

But that doesn't matter. These guys can be one of those great well kept secrets (like how to obtain Mew in Vermillion City), Eurotrash that they may be. Though I doubt by the time of the release of their next album, minus their original bassist who left the band six months after the release of *And the Glass Handed Kites*, they will be that small in places such as Australia, the UK and the US for much longer.

Bobak Bahrami



Random Article «No connection with Eurotrash theme whatsoever»

Eurotrash theme... *Ja! Ja! Wunderbar!* There probably are many trashy European TV programs I could write about, but let's face it, only a very small percentage of you would actually have watched them anyway, so I shall take this opportunity to educate you about something I intended to write about for the environment issue... but didn't. *Ja!* If you are desperate to learn more about the fascinating social experiment that is *Big Brother* in Sweden, Google it or check out YouTube; that's what it's there for.

However, in order to make sure I am in keeping with the Eurotrash theme in some way, I am writing this whilst wearing a spandex bodysuit and I have turned my rotating disco ball on. To be honest, this article doesn't even have anything to do with TV, so I will try and slip in some random *Simpsons* quotes in order to better deliver this important message. There is also a slither of a *Python* quote in there, and one Ali G quote if you are generous enough to call two words a quote. There are eight quotes all up. If you find them all, congratulations! Your achievement means that you have a high intellect and far too much time to watch TV. If you found more than eight quotes, that is more than I intended to put in... so you should write next week's article. Please email it to me at brianna.rositano@student.adelaide.edu.au.

This edition I will try to educate you all about the responsibilities associated with owning a pet cat, because trying is the first step towards failure. Much to my immense distress, a vast majority of cat owners seem to be under the delusion that cats should be allowed to roam free. D'oh! Where did this delusion originate? I have no idea, because unlike most of you, I am not a nut.

The truth is that cats are perfectly happy to live inside, and this is so much safer for them and the environment. There are so many bad things that can happen to a cat wandering at large. Allow me to provide them to you in an easy-to-read list format:

1. Fighting with other cats.

Male cats in particular are more than happy to fight to the death to defend their territory. Cats have lots of not-at-all nice bacteria in their mouths. Fights with other cats lead to nasty abscesses, which, if the cat owner is responsible enough to take their pet to the vet, generally lead to expensive treatment.

2. Fighting with cars.

Cats like to hide under cars, and to run in front of cars at night, which is generally not a good idea, and may lead to puss passing on. Some people think that this is just a problem that cat owners have to deal with. It is not. It is cruel to allow your pets to be exposed to such a risk. A person allowing their cat to be loose on the road is just as responsible for the cat's death as the person who ran the cat over.

Not only is this highly dangerous for the cats, but also poses a risk to motorists. A person swearing to avoid a cat risks injury to themselves and other road users.

3. Fighting with dogs.

Some dogs have been brought up with cats and some haven't. Needless to say, those that haven't may not react favourably to the neighbours cat entering their yard.

4. Illnesses and parasites acquired by contact with other cats.

Fleas, ticks, worms and ringworm can all be easily transmitted during a fight or any contact between your cat and another, even when your cat is vaccinated. There is currently no

vaccination available for feline 'AIDS', which destroys your cat's immune system. If your cat isn't vaccinated, there are even more diseases that can be contracted. Did I mention toxoplasmosis? Feline leukaemia? Think about the vet bills!

5. Poisoning.

By allowing your cat to enter an environment over which you have no control, you may expose your cat to the danger of eating dangerous substances. Unfortunately, people do attempt to control mice, rats and even possums by poisoning them. In its vast explorations of suburbia, your cat may be eating poisoned rats, mice or possums, or even directly eating the poison left out to kill those animals.

6. Falling in someone's swimming pool and drowning.

I'm hoping that this is self explanatory enough.

7. Being abused by some sicko.

Although hopefully not too common in our society, sicko animal abusers do exist (ask anyone who has worked for any society aimed at preventing cruelty to animals). I admit that your cat being caught and abused by a sicko is only a slight risk, but even so, any risk that can be easily avoided, should be!

8. Getting trapped.

Your cat could squeeze in somewhere where it can't get out. If it is not found in time, it may suffer a slow and painful death from dehydration and starvation.

9. Getting deliberately trapped by a person.

If your cat continually visits someone who is not a huge cat fan, that person is perfectly entitled to trap your cat (in a humane way of course) and take it to their local animal management organisation. If there is no method of identifying your cat, it may be euthanased.

Similarly, if your cat does not wear a collar or have a microchip, and wanders onto another persons property, that person may assume that the cat is a stray and keep it.

10. Getting lost.

If you let your cat out on the streets, it might not come back. 'Nuff said.

11. The effect of stress

Pet cats are domesticated animals and any of the above problems, when not causing death, will cause stress. Cats, like us students during exam periods, suffer from stress related health problems, such as stomach ulcers, a depressed immune system and possibly even stunted growth.

I am hoping that at least one cat owner among our readership will realise the risks they have been taking with their poor cat and will decide to keep it inside. Then I will be able to say, "I can't believe it. Reading and writing actually paid off!" For exciting cat rescues, check out *Animal Precinct* on Foxtel. Ay caramba! Until next edition, let us all bask in television's warm glowing warming glow.

Article on the actual theme of the week:

Okay, so while I was out Googling to get some inspiration on a topic that isn't particularly inspiring to me, I hit the jackpot. There was a soft porn show called *Eurotrash*, and Jean Paul Gaultier was actually in it. Wow! But I've never watched it, so that's it from me on that topic.

Brianna Rositano

Literature



Editorial

I'm writing this after an exhausting day of work. I must say that although it is a book store, make no mistake... I don't just sit around reading books and on the odd occasion dusting shelves. My list of jobs includes bringing in and out heavy tables with piles of heavy books on them, carting piles of books around, dealing with irritating customers and shelving. However, one thing I am looking forward to is *Harry Potter and the Deathly Hallows* being released. Although it's not only just because I can't wait to read the ending. It's also because if I have to take another pre-order of *Harry Potter* and explain the difference between the adult's and children's covers I will scream and pull all my hair out.

Anyway, this issue is more of a cut and paste. I have some reviews and a new list, this time from someone new and different! I promise that next issue will be devoted to Harry Potter and all things magical. But until then, ciao. By the way, just think about it. No more Harry Potter books after this! Whatever will people do?

Alicia



Fanatic Meeting

Interview with Richard Roxburgh and Nick Drake for *Romulus, My Father*

I was nervous about this interview, meeting Richard Roxburgh. I had been a fan ever since seeing him in the BBC production (you gotta love the BBC) of *The Hound of the Baskervilles* as Sherlock Holmes. However, I had seen him in numerous other things such as *Moulin Rouge*, *Van Helsing*, *Mission Impossible II*, *The League of Extraordinary Gentlemen* and *Stealth* (what can I say? I like mainstream blockbuster movies). It's important for you readers to know that in moments like these, the things that I plan never actually eventuate the way that I want them to. I always end up looking and feeling like an idiot. However, thank God that Nick Drake, the screenwriter for *Romulus, My Father* was there as well, or I'm sure I would have ended up sitting there in a shroud of stupidity. If you read our last edition, you would know that *Romulus, My Father* is about Raimond Gaita's father. It is a moving and beautiful memoir about a man who had such a deep impact on his son's life and it tells of the love that each held for one another.

It was interesting to note that Roxburgh had been developing this project for seven years. It has taken a lot of time and patience, not to mention tenacity to pull this off. He eventually convinced Gaita to let him develop this film after the initial phone call from Namibia telling Gaita that he was interested. Drake signed on to adapt the screenplay after picking up the book and reading it non-stop on a train. The book does differ from the film, as the book is not a novel, so there is not a plot; rather it is a series of descriptions and memories. However to make the film, Drake adapted it to convey a "spirit of the truth rather than the letter of the truth." This is why there are scenes in the film not in the book.

One thing that was kept in the film were the animals that played a role in the two Gaitas' lives. Nevertheless, there is an adage in the film-making circles: Never work with animals or children. Roxburgh learnt that this, or at least part of this saying is true. With only 36 days to film, it was a stressful time, which was added to when things went wrong. On Roxburgh's film video diaries, there is one day in particular when everything goes wrong. It was to do with the animals. All the animals on this film were 'little bastards'. Eventually all of the scenes which had animals in them were shrunk as the animals were quite "naughty" (Roxburgh's own words). However he felt that they had hit the jackpot with Kodi Smit-McPhee who played the young Raimond.

In the book, the scenery is not obvious, but I felt that it played an important part in the telling of the story. Drake agreed with me, that the Australian scenery was an important part in the film. It's so beautiful, yet so isolating. When he wrote the first draft of the screenplay, Drake had never been to Australia, but the book was so descriptive of the scenery, that he could visualise it. The landscape and seasons play a large part, with Roxburgh readying himself for filming by taking some shots of the landscape at an earlier time with an Eric Bana (who plays Romulus Gaita) look-alike. It was not hard to decide on Bana as a lead. Roxburgh describes him as a paradox, who has this gravity which allows him to convey a range of emotions without needing to verbalise them. Especially when you consider that he started out his career in comedy.

As this was Roxburgh's directorial debut with film as well as Drake's film screenplay debut, I thought that it was only fitting to ask what advice could they give to students wanting to act, write or direct. Their main advice is to do what you love and what is close to your heart. You may be under a lot of pressure from external forces around you to do things which are good for your career, but try to do what you love. Drake adds that writing about what you know is not as important as writing about what you love. And hey, they must know, with both having built successful careers doing jobs that they love.

Alicia

If you only ever read one Italian book (yes, it can still count if it's translated into English. So long as it was done by William Weaver) in your life (and let's be honest, so few of us do) make sure it is one by Italo Calvino.

Calvino is a hard writer to sum up. He wrote novels, short stories, novels made up of short stories. He dealt with fantasy, but was also very much a realist. He could take extraordinary circumstances and render them almost commonplace as in the novel *Il Barone rampante* (*The Baron In the Trees*). He was postmodern, for example his novel *Se una notte d'inverno un viaggiatore* (*If On A Winter's Night a Traveller*) is narrated by the reader and you go on an exciting quest spurred on by your continuously read books that don't extend past the first chapter. Yet he was also a traditionalist, once traveling around the Italian countryside collecting and publishing traditional folktales.

Calvino could also be topical. His *Marcavaldo* collection deals with city life in Italy in the 1950s and 1960s, examining the relationship between nature and progress. He could also be hilarious - my all time favourite short story can be found in *Mr Palomar*, (which, at the same time, was a brilliantly, in actual fact mathematically, structured and deeply philosophical book) and my second (third, fourth, fifth) in the posthumous *Numbers in the Dark*.

Fortunately Calvino's genius is recognized by most libraries (including the Barr Smith) and isn't too hard to track down. Whenever you're in the mood to open a book and be repeatedly surprised, Calvino is the best read you can find.

Jo B.

EuroTreasure: Italo Calvino

(Like that pun? Thought of it myself. You can see why I'm writing lit reviews)

Poetry Corner



***In the garden* by Miriel Lenore
Unruly Sun: Friendly Street Poets 31 ed.
Erica Jolly and Ivan G Rehorek**

Lenore's collection of poems would serve well as the unofficial anniversary guidebook of the Adelaide Botanical Gardens (the 'garden' of the title, from which each poem in the collection takes its root. Pardon the pun.) Each piece addresses some aspect of the garden in a form of free verse which, if it never particularly stretches or tests the style's abilities, at least never seems like prose that has been spliced into four-word lines in order to constitute 'poetry'.

The book is rather like a warm afternoon's stroll through the Gardens themselves; meandering over the grass you spy individual flowers and trees, statues, people getting married, sunburnt, painted, wined and dined from sneaky little flasks - all very pleasant, non-taxing, and leaving everything blurred into one overarching image that can only be described as 'pretty'.

As if describing her own work, Lenore remarks, "So many rose poems, so many metaphors" (51). She is particularly fond of reflecting on plants' names, such as the cactus *Mammillaria* ("Covered in spines / yet the man saw / welcoming nipples"; 46) and fuchsia varieties ("Zazz Fifi and Impudence are festive / but was the Abbé Farges so small?"; 50). Others take their story from the plant's suggestive appearance ('Coco Indecent'), history ('Our Royal Palm'), mythology ('Venus, Diana, etc.'). or, quite often, a botanical fact-for-the-day ('Graffiti'). Others reflect on changes undergone by the garden, such as replacing the ordered rose garden with herbs ('Herb Circles'), or Lenore's reaction to them ('Euphorbia'). It's well written if not exciting, and perhaps most interesting for its insights into the Garden, arguably the most beautiful place in Adelaide.

The back cover of the latest *Friendly Street Poets* anthology also contains a poem about the Botanical Gardens: Michael Kingsbury's 'Rules for lying down in public places'. This is, however, a very different, rather more edgy Botanical Gardens - where dwell "British backpacker[s] pretending to be Australian and probably drunk", who here take poetic precedence over the *prunus persica*.

If you're at all interested in contemporary poetry, the *Friendly Street* anthologies are terrific value for their sheer variety; the current edition includes eighty-eight different poets, whose writing varies between the freest and the most traditional of verse; from the one-line pieces of Dennis Wild, and Peter Eason's edgy 'Becoming', to the sonnets of c m runnel and Juan Garrido-Salgado, and villanelle of Erica Jolly.

The poems also vary widely in subject matter, with some taking a political stance (such as Pauline Small's 'The Wounded Christ'), while others are neatly-captured moments of beauty, pathos or reflection (Lidija Simkute's 'Sun Splinters', and Mary Bladley's 'The Bather' being two of my favourites from the collection).

Jolly and Rehorek have continued *Friendly Street's* good work and compiled a quality collection within this anthology's unassuming covers.

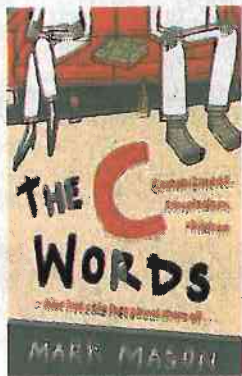
Emily

Thalia's list of Over and Under Rated Books

Books are items which I treasure deeply. However, there are certain books I think are under-rated and there are others which I believe have too much hype about them. I do believe that Oprah has a lot to be held accountable for. I know that there are people who could argue that Oprah encourages people to read, but look at the books that are chosen. They are aimed at appealing to the masses and not actually encouraging people to read the 'real' literary classics that are available. Oprah has just made a lot of trash popular.

Five of the Most Highly Overrated Books

1. *The Secret* by Rhonda Byrnes
If you didn't see *The Chaser's War on Everything*, let me refresh your memory. At the same time as Oprah was pushing *The Secret* on Channel Ten, the presenters of *The Chaser* were busy with their own informative segment. In it they explained that if you visualise what you want, you will receive it. I don't know about you, but, to me that sounds a little dodgy. Not to mention, this book is actually just a mish-mash of other people's books/ideas. So why do people keep buying it?
2. *The Da Vinci Code* by Dan Brown
I didn't actually mind this book. I read it; I even recommended it to some friends. However I don't believe that it can ever be touted as the "greatest American novel of our times" as it has in the US media. I take great exception to this. *Catcher in the Rye* by J.D. Salinger or *On the Road* by Jack Kerouac are the great American novels. *The Da Vinci Code* is a good story, but not very well written (kinda like this list).
3. *A Million Little Pieces* by James Frey
Embellished crap that Oprah plugged. Need I say any more?
4. *My Sister's Keeper* by Jodi Picoult
It's a sad story, but really, it's not quality reading. It is basically a book waiting to be film optioned into a movie of the week. In actual fact, it is one of the few books by Picoult that I read and didn't feel like vomiting, but highly overrated.
5. *Inside Little Britain* by Matt Lucas, David Walliams & Boyd Hilton
It's not really the book that deserves to be on this list, but I'm sick of hearing about *Little Britain* everywhere. I think it's gross, and not really very funny. The only reason this book came about was due to their popularity... so hey, I'm perverse. I don't think it's really all that the hype makes it out to be.



Five of the Most Underrated Books

1. *The Money Penny Diaries* by Kate Westbrook
If you ever thought that James Bond novels were sexist, male-oriented and completely filled with double entendres, but still enjoyed them anyway, this is the book for you. This is James Bond from Miss Money Penny's point of view. It's enjoyable, female-oriented and an excellent read for anyone who likes James Bond.
2. *The Eyre Affair* by Jasper Fforde
Have you ever wanted to actually meet the characters in your favourite book? Thursday Next can. You know that this author is going to be good when Terry Pratchett is quoted saying that he needs to be nervous about this author. This is the first book in Fforde's Thursday Next series, filled with adventure, mystery and even a tinge of romance. It is fabulous!
3. *Q & A* by Vikas Swarup
This is a seriously excellent novel. It is about a poor man who is jailed because he won on the fictional program *Who Will Win a Billion*. It is a social commentary which makes you think while still being a book that you want to read. It's a book that has flown under the radars of people. I would definitely recommend it for everyone.
4. *The C Words* by Mark Mason
If you've ever read a Nick Hornby novel and liked it, this is the book for you. I know it's a cliché writing about thirty-somethings who are single and looking, but really, this book is funny, insightful and makes you laugh. It's not a book that was ever mentioned, but it is one which should be talked about if you're after a light holiday read.
5. *Smoked* by Patrick Quinlan
I'm a huge Tarantino fan, but I've never found a book worthy of being compared to him before now. Reading *Smoked* I immediately felt that connection that sometimes is felt when you pick up a book that speaks your language. This book was it for me. I picked it up at a library somewhere and could not put it down. Eventually I had to go find my own copy, but it was so hard to find. I had to order it from eBay to get a copy before I returned it. Loved it!

(Footnotes)

This is an unsubstantiated fact - I just vaguely remember someone on television once saying it. It suits the purpose of this list to have it be true.

CONTRIBUTORS NEED

LOOK ON THE NEEDS A
 NEW SOLUTION IS THERE.
 SOMETHING WE'VE IGNORED
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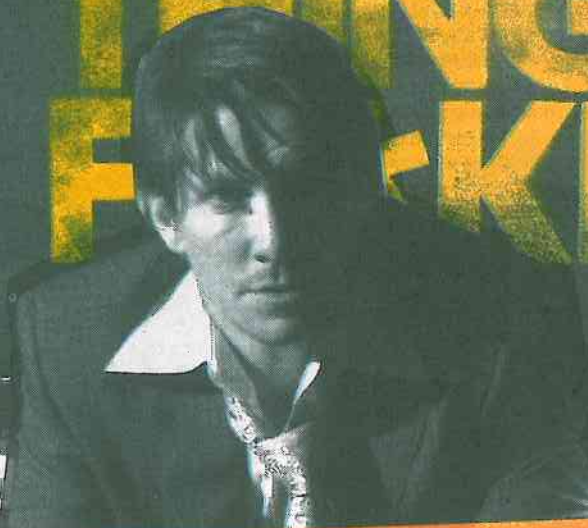
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 LANGUAGE.



...AND THAT'S OK

Coopers
 Positive
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The Fashion Girls... *Eurotrash* it!

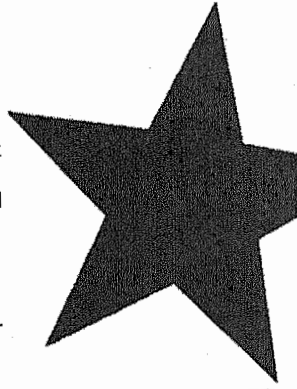
I have a very strong European background and have become accustomed to heavy accents, socks with sandals and gaudy jewellery. Yet while studying Fashion Design I was informed that Europe was the centre of the fashion world. This pedestal that Europeans are often placed on appears to be crumbling beneath the weight of their oversized Galliano jewellery and D&G studded jeans.

For those of you who have not had the chance to experience true Eurotrash, you're in for a treat. Once you finish uni I'm sure that many of you will do your mandatory backpacking trip through Europe and probably working in an English pub. You will not see true Eurotrash here. True Eurotrash hang out in Ibiza, Monaco and St Tropez in the summer months and then disappear off the face of the Earth until the middle of winter when they pop up in the ski fields (still with a dark tan).

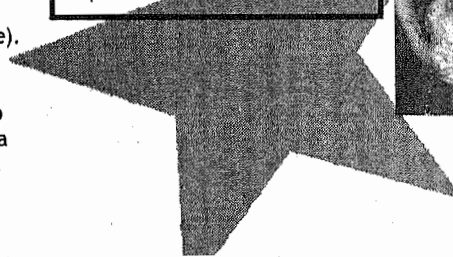
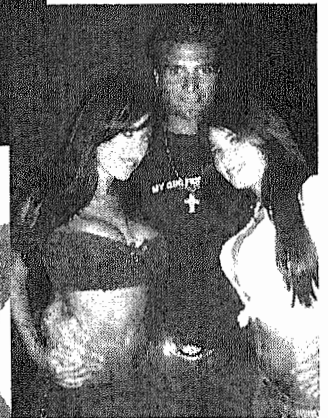
The Eurotrash male is almost a metrosexual, with his use of masculine cosmetics and designer taste, however he is also often unshowered and instead opts for a heavy dose of his latest cologne. He never has more than three buttons done up on his shirt (never the top ones) and has a collection of expensive watches even though he is never on time. His pants are tight - like, crotch-hugging - it's advertising as far as he's concerned. Animal skin is a staple of the Eurotrash wardrobe, usually in the form of pointy toe boots or a blazer and usually from animals such as snakes, lizards, eels and shark, all of which he closely resembles. These guys sunbake in designer Speedos during the day or drive around in rented exotic sports cars (in the same outfit, may include a shirt and some loafers). By night he prowls the hippest bars and clubs for models or extremely wealthy widows (often a valuable source of income). Did I mention no socks? These guys don't wear socks... ever.

The Eurotrash women are often peroxide blondes with a deep leathery tan. Surgical enhancement is necessary to maintain a bikini body, but when everything goes south she'll still be out there in her Dolce and Gabbana bikini and all her jewellery. All clothing is tight and I mean skin-tight (think Donatella Versace). She has everything dripping in rhine stones, gold studs or designer logo print. She either comes from money or is a professional gold digger.

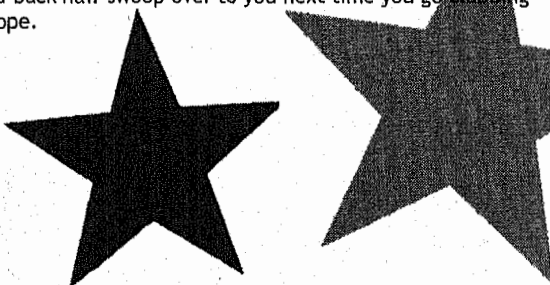
The thing with Eurotrash is that they don't have real jobs. Their income often comes from their trust fund, marrying much older Eurotrash or some dodgy association with the Russian Mafia, which they manage to run from their laptop while laying on a sun-bed next to the pool. Eurotrash are like Australia's equivalent to a cross between a dole-bludging bogan and a wealthy Surfer's Paradise retiree. So now you know. You'll feel that grin creep across your face when you see that greasy, sticked-back hair swoop over to you next time you go clubbing in Europe.



Random fellows with hot women. Try rubbing paper on these guys and it will go clear. The grease is enough to cook your fish and chips!



Guido spotted in sunbathing in Venice.



Unfortunately not all those who aspire to be true fashion icons actually make the cut. The ladies of Ab Fab, Patsy and Eddy unfortunately fall into the latter category. Try as they might these ladies just get their European fashion so wrong but hey that's one of the things that makes the show so hilarious. Eddy fully embraces the wearing of multiple gold chain and florals and Patsy is a lover of the Dior handbag with the large gold chain as it's handle. Ick it makes me hurt just thinking of it. Another candidate for the Eurotrash empire is Lolo Ferrari duped by our friends at wikki (as being the woman with the largest breasts in the world" though their size was artificially induced. Good observation skills wikki friends!). This classy lady was like so many before her made famous by her breasts a typical girl who came from a poor family and she was a true follower of the Eurotrash trends with many of her outfits consisting of leotards and cleavage plumbing dresses.

As Ity fabrics



Patsy and Eddy are dressed like they mean it



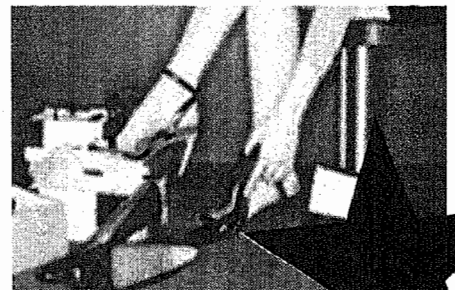
Ivana: she exudes '80s Eurotrash elegance!



Lolo Ferrari (we discovered that Lolo is the French slang word for boobs. Classy.) posing for the cameras shortly before her back gave up the ghost. You see, Lolo died as a result of an overdose from prescription drugs that were given to her as relief from her back pain. With boobs this big it's no wonder. Lolo's cause of death is still the subject of much controversy.

Hints to avoid becoming a victim of Eurotrash:

1. Make sure it's your size. That includes shoes. One size smaller does not make it your size. It won't stretch and you won't lose weight.
2. Socks and sandals are never okay! Sandals are a summer shoe, period.
3. A tan's great but don't roast yourself because you don't want to look like a Chloe handbag by the time you are thirty.
4. Just because it has a designer name on it or it is on sale doesn't mean you can pull it off. Face the facts; you just can't.
5. If you wouldn't wear it out of the shop then you probably won't wear it out your front door.
6. It needs to go with at least two items of clothing you have at home.
7. Florals rarely suit most people. Keep this in mind when searching through the sale rack.
8. Ghetto gold jewellery is rarely pulled off well.
9. Select jewellery to compliment an outfit. Don't just wear it all at once. Remember, less is more.
10. Finally, visable chest hair, bum cracks or excessive cleavage is not acceptable in public (except at a pimps and prostitutes party)!



Evening (M)

now showing in selected cinemas



Evening is based on the book by Susan Minot, and was adapted for screen by Minot and Michael Cunningham, who also penned the novel/screenplay *The Hours*. The film follows three storylines; Young Ann in the 1950s, the story of Ann's daughters and Ann's demise.

Ann Grant played by Vanessa Redgrave lies on her deathbed in the present-day flowing in and out of consciousness. During this her two grown daughters Nina & Constance (Toni Collette & Natasha Richardson) try learn about Ann's youth as she turns decrepit, whilst facing their own problems. Young Ann is seen through a series of flashbacks at a most important time in her life: the weekend of her best friend Lila's (Mamie Gummer) wedding in the 1950s, where Ann sings at the reception. Young Ann is played skilfully by the magnificent Claire Danes and supported by the equally dramatic performance of Mamie Gummer, accomplished daughter of Meryl Streep - both play the young and old Lila.

The defining moment of Ann's life revolves around her weekend and her friendships with Lila (Gummer), Lila's brother Buddy (Hugh Dancy) and all their relationships with Harris (Patrick Wilson). Both Lila and Ann developed or cradled a desire for Harris. Buddy remains more of an enigmatic character as the audience tries to figure out his own strange behaviour and the secret he has. The weekend is a pivotal moment in the lives of all characters that mark them for the rest of their lives.

There are many similarities between *The Hours* and *Evening* other than the four actresses (Streep, Danes, Richardson and Atkins), which have graced both films. *Evening*, like *The Hours*, cuts between different moments in time and works of the idea of life mistakes, mortality and relationships.

Abstract illustrations of Ann's demise ultimately let the film down as it detracts from its reality. The story of Ann's children also subtracts from the movie's worth as the audience lacks the capacity to genuinely empathise with the characters. Most other parts of the film, however, are rather interesting, with the '50s and '60s scenes being the most compelling. The relationship between Lila and Ann (both young and old) and between Ann and Buddy are the most forceful and superbly acted.

Rating out of 5:



Steph Walker

Cashback (M15+)

commencing July 26th

Expanded from the Oscar nominated short film of the same name, *Cashback* explores the importance of living each second. Often dark (particularly at the start) but humorous, the film also explores the protagonist's relationships with women, past and present through flashbacks. Sean Biggerstaff plays Ben, an arts student who, after a messy break-up, finds that he has developed insomnia. To fill up the extra hours he has accumulated by not sleeping, he gets a job at the local supermarket where he discovers that he can stop time, allowing him to sketch the now still-life customers. While working there he also shares experiences with the other staff members in the store including Sharon (Emilia Fox of *Keeping Mum* and *The Pianist*) who he becomes infatuated with. There are many observations about working in retail which may hit home with some viewers.

Overall, it is a quite entertaining movie which was handled cleverly for the most part, particularly with the camera work. The effects showing Ben once he had stopped time, while low tech, were more effective than the CGI ones which would've been used in their place. Because the film was expanded from a short film, some scenes felt tacked on and did not add anything to the main story arc or character development (particularly the soccer match). This affects the overall flow of the film, but luckily, does not happen too often. The main characters were performed well, but very straight. It was those in supporting roles who added the most interest, crafting very off-beat characters which added flavour to the ensemble.

The film starts to lose interest in the third act as Ben sorts out his issues which were the main source of drama throughout. The amount of nudity provided by Ben's still-life subjects and the effort put in to create very different and distinct visuals makes the movie a much more riskier and interesting affair than that of most mainstream cinema, so it was surprising and disappointing that the film had such a cliché ending. Ultimately, the film is quite good, but does suffer from trying to bridge both mainstream and indie tastes.

Rating out of 5:



Josh Hopkins



→ Film

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This Is England (M15+)

commencing August 16th

England in 1982. Thatcher's capitalism and the Falklands War. There is high unemployment in England and immigrants are being resented. Shaun (Thomas Turgoose) is a 12-year-old boy whose father has been killed in the war. He is lonely, is picked on at school and does not get on very well with his mother.

He is taken in by a gang headed by a bloke called Woody (Joe Gilgun). Finally Shaun has people he likes to spend time with. However, things change rapidly when they are joined by Combo (Stephen Graham). Combo is a skinhead who has just spent time in jail. He begins to influence the boys with his racist views.

Soon, the boys split into two groups. Shaun stays with Combo's group. Together they are influenced by the National Front, a right wing organisation. Shaun begins to take on the ideology of the group he is in. Together, they hold up a Pakistani's cornershop and abuse him.

One night, things come to a head. Combo, who has been rejected in love and feels insecure about himself, brutally attacks Milky, a black Jamaican. Seeing this, the terrified Shaun comes to his senses. He realises what sort of outfit he has joined and gets out of it.

The film shows how easily brainwashing can occur. A person looking for love can easily fall prey to a group with cultish views. It also shows us the easy oversimplifications that hate groups indulge in. The National Front calls itself 'patriotic.' They want to revive the use of the word 'England.' They use the Cross of St. George as their emblem. They target people who are different and blame the problems of the country on them.

This film, by director Sean Meadows is set in the gritty schoolyards and housing estates of the North of England. Everything is grey and bleak and cold. It is beautifully done. Combo is a scary sociopath. He can change from being endearingly friendly to being explosively aggressive in an instant. Shaun, played by Thomas Turgoose is utterly brilliant. He is entirely natural. At no point in the film does one think he is 'acting.' At a time when the West increasingly seeks to define itself in terms of the 'Other,' this film opens up for us, the mindset that leads to a hatred of those who are different.

Rating out of 5:



Cherian Philipose



Amazing Grace (PG)

commencing July 26th

Amazing Grace, directed by Michael Apted, revolves around famous abolitionist William Wilberforce during the 18th Century in Britain. William Wilberforce (played by Ioan Gruffudd) was responsible for steering anti-slave trade legislation through the British parliament.

The film opens on Wilberforce who is taking a break from his unsuccessful political career, the stress of which has left him rather ill. On holiday with his cousin he is introduced to his future wife Barbara (Romola Garai).

Amazing Grace flashes back 15 years earlier when Wilberforce was entering politics. We hear him sing the hymn 'Amazing Grace' that gives the film its name, which turns out to have been written by slave dealer turned minister (Albert Finney), a mentor to the young Wilberforce.

The movie progresses through Wilberforce's life from the time he begins his campaign against slave trade in Parliament in his 20s to the time it is eventually abolished. The film focuses on the time in between these two events, focusing on the hardships, successes, and relationships he goes through during that time. One of the most important people in Wilberforce's life is his wife Barbara who convinces him to return to politics and fight for abolition, despite his reservations. *Amazing Grace* runs back and forth through time where we meet a young woman named Barbara Spooner, wonderfully played by Romola Garai (*Capture the Castle*).

The film has been criticised for portraying Black people as passive, perhaps because the film doesn't have many Black characters. Unlike previous films on slavery this film has decided not to focus on the slave trade but rather Wilberforce himself and his own battle and life. As the flashbacks are rather long, the audience may lose their sense of time and place. However a strong cast including the luminous Albert Finney and Michael Gambon support the film very well.

Rating out of 5:



Steph Walker

Lucky Miles (MA15+)

now showing in selected cinemas

Michael James Rowland, an Australian director, makes his debut with *Lucky Miles*, a movie inspired by true stories. This asylum seeker comedy (a new genre?) opens on an Indonesian fishing vessel carrying refugees from Cambodia and Iraq, which dumps its passengers on Australian shores. The trouble is that they've landed miles from anywhere: the fishing vessel's captain offloads his passengers, promising that a bus route to Perth is just beyond the dunes. Finding no such bus or road, the dazed and angry passengers split into groups and start trekking across the great Australian desert. The crew of the fishing vessel is soon in the same predicament, as a dropped cigarette lighter blows them into the water.

Thus begins a journey through sand and scrub, as our two groups of refugees (plus the Indonesian crew) get lost, get lost again, and run afoul of authorities, plodding on in hope of finding sanctuary – once they've found a living Australian. The coast guard is soon on their tail, but they'd rather be kicking the footy and fishing than giving chase.

This is essentially a culture clash movie, with a twist of originality in its light-hearted treatment of the subject, refugees. You can see its potential as a comedy. There are some genuinely funny touches, such as the characterisation of the coast guard trio, or when our Cambodian heroes mistake an empty coke can for a land mine. However, the refugee characters are a bit caricature-ish, and their accents seem part-way Australian when they speak in English

(though I'm aware cultural accuracy in a comedy is a tough ask). The other quibble I had was with the camera work – there are a lot of unnecessarily long landscape shots, and the camera lingers a bit too long on disgusted facial expressions for comic effect, like in a kid's movie.

That being said, if you want to see a light movie with a fresh take on the refugee experience, and by a local director, you'll enjoy *Lucky Miles*. The rest of the crowd was belly laughing at the jokes while I was stuck on the accents and camera work.

Rating out of 5:



Prithvi Varatharajan



Lucky Miles

Competition

We have 10 passes to give away to *Lucky Miles* showing at Palace Nova Cinemas. All you have to do to obtain one of these tickets to see "a road movie without a road" is answer one simple question: What was the name of the vessel involved in the 2001 Children Overboard Affair? Easy peasy lemon squeezy. Film nerds, send your answers to onditfilm@gmail.com.

A Crude Awakening: The Oil Crash is a documentary directed by Basil Gelpke and Ray McCormack about the Earth's oil reserves being depleted, its effect on society and the events that have caused it. Interviews with former oil CEOs, consultants, economists and government advisers form the backbone of the documentary as they discuss society's current dependency on oil, how the companies alter the statistics, oil's contribution to war and what life will be like after we start to run out. These interviews are intercut with visually interesting footage which serves to illustrate the speaker's point or show society's attitude to oil in the past. Of a special interest were the before and after shots of oil rich areas in the US and Venezuela which showed what happens to a community whose economy is based heavily on oil exploration when the oil runs dry.

Filled with information that is usually difficult for the public to get access to, the film effectively illustrates the scope of the problem without making it too difficult to comprehend. The film also effectively creates a feeling of concern but at the same time making it seem reasonable. It could have been all too easy to display the information here and come out looking like Chicken Little with the sky is falling. It is paced well, clocking in at 85 minutes that don't drag on. One aspect that was not covered however, was the effect that dwindling oil supplies would have on pharmaceuticals and plastics, as the film focuses predominantly on oil's use as petrol for transport.

This is one of the few times outside horror movies where a film has made me scared. While *An Inconvenient Truth* ended on a hopeful note, this does not. The last half hour is used to dismiss the current

thinking of how the problem will be fixed and ultimately ends by saying that this is one big hole we need to dig ourselves out of. A good film though, but be prepared to feel guilty when you drive home from the cinema.

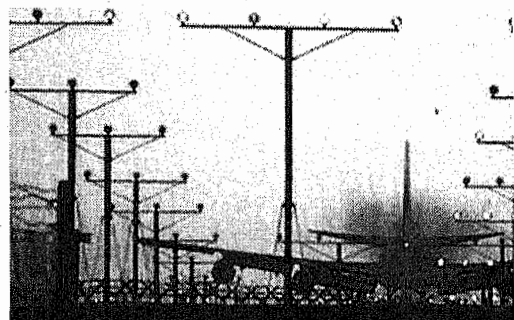
Rating out of 5:

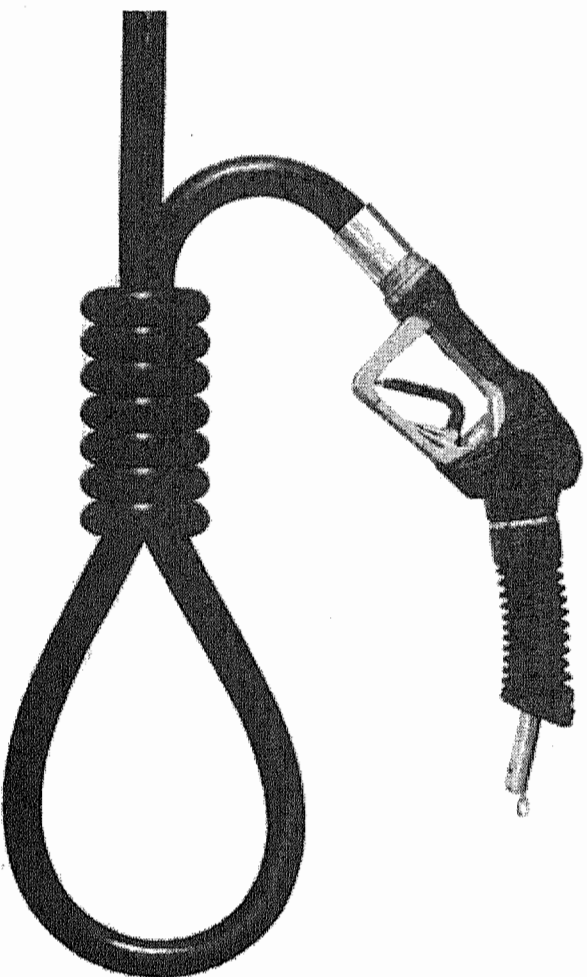


Josh Hopkins

A Crude Awakening: The Oil Crash (G)

now showing in selected cinemas





Director of 'A Crude Awakening: The Oil Crash'

An Interview with Ray McCormack

Ray, your film A Crude Awakening talked about how oil reserves are running low and how oil has traditionally been a magnet for war. Could you talk a little bit about what attracted you to this subject and how you went about making this film?

I've been a producer for almost 20 years and my fellow producer/director on this film, Basil Gelpke is a veteran of TV documentary. In 2002, he read a briefing paper from an Australian investment fund that explained the Peak Oil phenomenon, which the film deals with. He thought it the most urgent and shocking revelation he had come across in more than a decade of TV journalism and resolved to make a documentary feature about it. In the last century, I took time out from film production to gain a degree in Environmental Policy with the intention of making this type of film.

My fellow director really got going on the project in 2004 before my involvement. He was in the middle of researching the topic when one of his regular clients needed 2 TV docs in a hurry. So he was able to partly fund the first part of the shooting (Azerbaijan, Germany, USA, UK, Venezuela) by making these docs. I then became involved - putting together a very rough cut - with a lot of holes in it - with which we raised more private investment to complete shooting (USA, Ireland, Switzerland) and basic post-production. We sent a rough cut to SXSW and - thank you Matt Dentler; we were invited to compete there. As soon as the SXSW line-up was announced, we were getting calls from sales agents and were then able to go back to our investors for funds to complete post-production (colour correction, upconversions, etc.) and clear rights to music and archive. I think you can manage a production in this way when you're making a documentary, in fact it's an advantage not to have shoot it all in one period.

There WAS a strain of optimism in the film. Some of the people interviewed talked about how we moved from coal to oil in the past and how we might be able to find a way to move to alternative sources of energy and about how human ingenuity has managed to solve even the most difficult problems. What do you think? Is this the end of human civilisation as we know it, or are there grounds for hope?

Yes, there are grounds for hope. The response to a declining, non-renewable resource is comprised of two components: replacement and adaptation. We're only beginning to acknowledge the reality of peak oil and, therefore, only beginning to figure out how oil in the many uses we have put it to, can be replaced. Until we have a better idea of this, it's difficult to know how large our adaptation will have to be and how fundamentally we will need to change the way we live. The longer we take to answer these questions, the more difficult and turbulent the transition to the post-carbon world is going to be. But we will certainly have to re-imagine the way we live because there are no replacements in sight for many of the things made from oil e.g., aviation fuel, and fertilisers & pesticides; and no hope of replacing many others in anything like the quantities we now consume them, eg. transport fuel.

One of the things that struck me is that all the people you interviewed for this documentary took pretty much the same line. There really were no dissenting voices. Now there are plenty of dissenting voices out there. Recently Newsweek magazine ran a story by a man called Leonardo Maugeri. This story said that even the most advanced technology can't tell us how much crude oil the Earth holds. "Oil is trapped in sedimentary basins. So far, only about 30 percent of the estimated sedimentary basins that are believed to exist have been adequately explored." Also, "today the average recovery rate for oil is about 35 percent of the estimated oil in place," which means that only 35 barrels out of 100 may be brought to the surface. With better technology, we will be able to bring up more of those barrels. How do you respond to facts like these?

The two standard responses from those who disagree that we have a problem are aired in the film: Marcello Colitti who says, (and I paraphrase) "peak, what peak" and Manouchehr Takin, who says more or less the same as Leonardo Maugeri, who works for ENI. Both of these responses are dealt with in the film. These three gentlemen are part of a very small minority within the oil industry when they claim (a claim not a fact, by the way) we don't know how much oil there is in the ground. What is a fact is that annual discovery rates have been falling steadily, remorsefully, for almost 40 years and production will inevitably follow, starting within the next decade. Right now we're consuming 3 barrels of oil for each one discovered. Recovery rates are improving (most optimistic prediction is 60% in certain fields) but the oil that is extracted after the first 30-40% is heavier and requires more energy and different types of refineries to be built in order to be processed. This will of course slow down the rate of decline of production, but that's all it will do.

Do you think nuclear energy holds out some hope for us?

Uranium is a non-renewable resource also, but, as David Goodstein explains in the film, it could certainly buy us time - the question is at what cost? And, as we can see, governments around the world are granting permission for new facilities to be built almost every week. So Australian mining companies will be in business for a few years yet!

What are your future plans? Would you like to make more films on environmental themes, or do you want to move on to something else? Make a feature maybe?

As directors, we will stick to docs but not only environmental themes. Next up most likely is a four-part TV series to follow up the film looking at what life in the post-carbon world might be like and how some of us are already preparing for it. We have a number of feature docs in development.

PERFORMING ARTS

AN UNNERVING VIRTUOSO

'Tasmin Little Plays Elgar'

Adelaide Symphony Orchestra

June 14-16

Adelaide Town Hall

The overture from Wagner's *Tannhauser* was a rousing opening to the latest installment of the Adelaide Symphony Orchestra's Master Series, and the orchestra improved markedly on a relatively recent performance of the *Parsifal* overture.

Tchaikovsky's symphonic fantasia *Francesca da Rimini* was all (well, mostly) fire and brimstone, with surging strings mimicking the flicker of Hades' flames. The poignant middle section featured a particularly beautiful clarinet solo by guest principal David Griffiths and the orchestra's ensemble was tight in spite of the many flurries of notes.

Undoubtedly the high point of the evening, though, was Tasmin Little's seemingly perfect performance of Elgar's *Violin Concerto*. The most striking aspect of this was the soloist's pure, warm tone. Virtuosity was a given - somehow all of the most difficult quick passages, double-stops and harmonics were negotiated without breaking a sweat.

The trade-off was Little's slightly unnerving habit of singing along with the orchestra when she wasn't playing, as well as her quasi-dancing. She almost could have been conducting... Speaking of which, conductor Nicholas Braithwaite was on the button all evening and deserves credit for the orchestra's better-than-average performance. Even without the increasingly common encore by the soloist, patrons would have left the Adelaide Town Hall feeling that they'd more than got value for money. What more can one ask for?

Benedict Coxon



NATUKO RISES TO THE CHALLENGE

'Prokofiev & Brahms'

Adelaide Symphony Orchestra

May 25-26

Adelaide Town Hall

The Adelaide Symphony Orchestra's string players aren't always at the top of their game, but they certainly were for the orchestra's fifth Master Series concert of 2007. This made for an exciting account of the suite based on Janáček's *The Cunning Little Vixen*, which gave verve to the concert's opening.

Natsuko Yoshimoto took on the demanding role of soloist in Prokofiev's *Violin Concerto No. 2*, and impressed with extraordinary dexterity. The many quick passages were generally handled well, although the odd hiccup or minor intonation problem underscored the difficulties that a violinist faces in tackling such a challenging work. Despite returning to the stage several times to acknowledge the enthusiastic applause of the sizeable audience, Yoshimoto refused the implicit request for an encore - understandable, considering that her hands were probably burning after the explosive final movement!

SOARING SUCCESS FOR CATHEDRAL-CON COLLABORATION

'Innocence'

Elder Conservatorium Evening Concert Series

June 9

St Peter's Cathedral

John Tavener's *Innocence*, written in memory of innocent victims who have died across 'the frozen chain of centuries' (the composer's words), is a demanding work to perform. It includes much music lying at the extremes of singers' ranges and possesses little harmonic certainty. In an impressive display, the Elder Conservatorium Chorale tackled these challenges with great success. Even more impressive was Greta Bradman's performance as soloist (Sophia). Her ability to float astonishingly high notes over a mass of sound was used to great effect in the resonance of St Peter's Cathedral.

Cameo solos from Thomas Flint and Robert Macfarlane were also well sung, and cellist Louise McKay's and organist Anthony Hunt's contributions were superb. The



Brahms' *Symphony No. 2* was the offering in the second half of the program. This time the sparkle that the strings displayed in the Janáček suite gave way to a pure warmth that was supported well by the rest of the orchestra. The occasional blooper from the horns was not enough to cause more than slight annoyance.

Conductor Luke Dollman, originally from Adelaide, was the star performer of the evening. This youthful maestro showed why he is gaining a worldwide reputation, ensuring a polished performance in all respects. For the second time in the space of a few weeks, the ASO has made a good choice in working with a young up-and-comer. May it continue to do so.

Benedict Coxon

only criticism to be made is of the work itself. Drawing on a disparate collection of texts, *Innocence* strives for coherence but ultimately fails.

Allegrí's famous *Miserere mei, Deus* was more standard fare, and rounded out the first half of the program nicely. A small group of soprano soloists excelled as they soared over the rest of the choir in an interpretation that was firmly focused on the text.

The concluding work was Morten Lauridsen's *Lux Aeterna*. This rather saccharine five-movement piece was largely performed in hushed excitement, but while the Chorale's efforts were admirable, the lack of variation in the music made it a little tedious.

It must be said that the cooperation between the Conservatorium's Evening Concert Series and the Cathedral's own series produced a presentation of high quality and such joint ventures are worth pursuing.

Benedict Coxon

GREAT IDEA, GREAT PERFORMANCE, BUT...

'Little Women'

State Opera & Theatre Companies of SA
May 19 - June 2
The Dunstan Playhouse

The Australian premiere of Mark Adamo's *Little Women* was impressive, to say the least. Using the books of the same name as his inspiration, Adamo's opera has been remarkably successful - this performance marked the 40th engagement since its premiere in 1998. It's not hard to see why Adamo's opera has charmed audiences; unlike many modern operas, it combines an approachable storyline with interesting, clever music, which can then be staged in a manner sure to delight audiences. The music is an interesting collage of styles, ranging from lyricism to 12-tone techniques; Adamo is clearly a composer of the highest quality, and his writing for the quartet of sisters was exceptionally beautiful. Adamo himself wrote the libretto, which seemed rather cringeworthy in places - it was also annoyingly difficult to follow what was going on, and I was glad that I was familiar with the story.

The co-production between the State Opera and Theatre Companies seemed to work splendidly - let's hope it is a relationship which lasts. Director Adam Cook's production was excellent; the set and costuming were particularly fine. The State Opera's predominantly young cast, including a number of Opera Studio singers, performed admirably. Sally-Anne Russell, in the lead role of Jo, was the star of the show, but the efforts of the young trio of Kylie Bailey (Meg), Eleanor Blythman (Amy) and Jessiça Dean (Beth) were also particularly good. Young tenor James Egglestone (Laurie) also proved once again that he is a singer to watch out for in future productions.

It must be said that although this performance attracted a huge amount of interest, for many, the ticket prices (\$90+) were prohibitively expensive. As a result, \$20 ticket offers quickly emerged in an attempt to fill the theatre. Next time, it would be nice to see more sensible pricing, perhaps similar to that of the State Theatre Company - not too cheap, not too pricey, and with good deals for young people.

Edward Joyner



NO CLICHÉS AS GUEST LEADER EXCITES

'Hope'

Australian Chamber Orchestra
July 10
Adelaide Town Hall

The Australian debut tour of young violinist Patricia Kopatchinskaja with the Australian Chamber Orchestra demonstrated the phenomenal individuality of her playing. Her approach to music was extremely fresh and highly personal. Her playing also illustrated quite clearly that classical music playing, to a large extent, has been confined to traditional and predictable repetitions. The ACO was without its artistic director, Richard Tognetti, but this did not diminish the usual tight ensemble and clear intonation. As well as being the soloist, Patricia Kopatchinskaja led the ACO through the unconventional program magnificently.

Klein's *Partita* was composed during the Holocaust, when the composer was held in a concentration camp. The piece was characteristically heavy, with thick and rich harmonies describing the essence of the work. Hartmann's *Concerto funèbre* was also composed during the reign of the Nazis. Kopatchinskaja's interpretation was extremely original, and conveyed the

powerful nature of the piece. Her techniques were flawless and she was well supported by a disciplined ACO. The ACO's virtuosity was displayed by the brilliant performance of *Rumanian Dances* by Bartok.

Kopatchinskaja considers composition as an important part of her musical life, and her new piece, *Per Australia*, certainly reflected her highly original creativity. Unconventional use of instruments was utilised to convey mysterious landscapes and plants, such as tapping the side of a harpsichord and singing, effectively captured the audience in her artistic world.

Many in the audience might have had reservations about the authenticity of Kopatchinskaja's interpretation of more traditional pieces, especially Vivaldi's *Concerto in D Major*. She attacked the piece in the same way as she did in the more modern pieces. The result was stylistically very unconventional and somewhat controversial. All the traditional techniques, such as small vibrato, were ignored and instead, she focused on the character of the music, independent of the era in which it was written. Her playing was, however, highly enjoyable and showed the way in which classical music playing should be directed, to avoid it becoming a clichéd repetition.

Yasuto Nakamura

JERUSALEM TOO STRONG FOR ASQ

Jerusalem Quartet & Australian String Quartet

Musica Viva
May 31
Adelaide Town Hall

Mendelssohn's famous *Octet* is much-loved, but rarely performed due to the nature of the ensemble required. This makes any opportunity to combine the talents of two world-class string quartets in a performance of the work extremely valuable; however, it is ideal that the quartets be suited to playing with each other, and the Jerusalem Quartet and the Australian String Quartet simply weren't.

The robust playing of the Jerusalem Quartet frequently threatened to overpower the more restrained ASQ, and yet the *Octet* requires a delicate lightness to achieve its full effect, particularly in the *Scherzo* third movement. The visiting quartet was more at home with Janáček's *String Quartet No. 1*, with its grating *sul ponticello* outbursts and rhythmic vitality.

This was followed by Ross Edwards' *Veni Creator Spiritus*, which after a promising Gregorian chant-inspired opening descended into an unmemorable few minutes in the concert hall. The composer's direction that the house lights be turned out was gimmicky to say the least.

The second half of the program gave the ASQ a chance to play on its own terms, though Schubert's *String Quartet No. 12* ('*Quartettsatz*') didn't lend itself to a change of pace from the Jerusalem Quartet's bold playing. The local ensemble instead showed its technical polish in the brisk single movement.

Technical polish was equally, if not more, on display in the final work on the program, the Mendelssohn *Octet*, though as mentioned above, the quartets were a little mismatched. The virtuosity of the players still made for an exhilarating finale to the concert, as the Jerusalem Quartet marked the halfway mark of its four-year residency with Musica Viva. Despite the undoubted talent of this youthful group, the jury is still out on whether such a residency is preferable to inviting a wider range of ensembles to perform in Musica Viva's seasons.

Benedict Coxon



Well hello all. It's been some time since I sat to write for *On Dit*, some time indeed. In fact, with the amount of time between writing, this doesn't even seem like a chore! Not that it ever was of course.

While this edition of *On Dit* is based on Eurotrash (read: unwaxed masculine bodies, sleazy smirks, busty babes and gold - sorry if I'm buying into stereotype) I'm ignoring the theme all together. The largest annual gaming conference, E3, has just passed and thus, I'm much more interested in reporting the biggest news from that. Let's begin with Microsoft, Nintendo and Sony.

Microsoft

The big M and the Bill Gates Money Machine Microsoft started things off as Peter Moore, the Corporate Vice President of Interactive Entertainment Business, Entertainment and Devices Division (read Microsoft Games head honcho) took the stage. While fumbling through a quick game of the highly anticipated *Rock Band* (allowing singer, guitarist, bassist and drums to be played à la *Karaoke Revolution* and *Guitar Hero*) and presenting *Halo*-trash, we heard nothing new. The buzz around Microsoft is held fast by reliance on *Halo 3*, which is due out for release later this year. While looking superb on the 360, *Halo*-haterz such as myself can't see the difference between any game in the franchise. It's all filth to me! Oh, by *Halo*-trash, I refer to the ugly Xbox 260 abomination

Call of Duty 4: Modern Warfare - appeared to be the most detailed and awesome war-based game to date. Featuring unbelievable graphics, physics, audio and premise, it's the game to look forward to (next to *Halo 3* of course).

Sony

The Sony keynote was filled with anticipation and some big news. Jack Tretton, Kaz "Riiiiiiiiidge Racer" Hirai and Phil Harrison all took the stage in turn, using the current beta model *Second Life* come Myspace, Playstation HOME interactive space, to alternate between speakers.

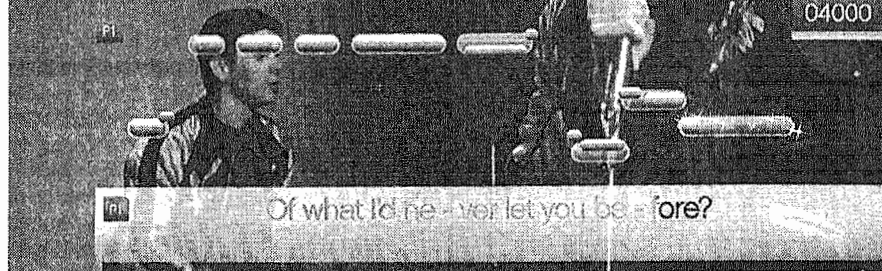
A short summary of the biggest news on offer:

PSP Slim - a new model Playstation Portable handheld gaming and media device was unveiled. It is 33% lighter, 19% slimmer, with a more efficient battery and larger amount of caching ram (doubling up from 32MB to 64MB) which may be used to decrease the load times of some games. It'll be released worldwide in September and may be found in black, silver and white with Darth Vader printed on the back.

Killzone 2 - The show-stopper. While people were expecting to see an in-game version of title, the high quality of the title really

GAMING

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shocked everyone at the show. Featuring astounding graphics, nearly as good as the original concept render shown at the E3 in 2005. The level of detail, blood-soaked battle-field, grittiness and design has launched it past the status of *Halo*-killer into the realm of *Gears of War* killer, without even needing the Unreal Engine. *KZ2*, truly a masterful work and something to look forward to.

Nintendo

Presented by the all-powerful Reggie Fils-Aime, Nintendo didn't have much to announce. Of course there was the all-powerful *Super Mario Galaxy* on display for people to see in action, and it looks fantastic. We even get new mushrooms that can turn Mario into a bumble-bee so he can fly and stick to stuff (sarcasm implied)! Honestly, *Super Mario Galaxy* is looking to be one of the best *Mario* titles ever developed, following on from the fantastic *Mario 64* precedent that any 3-dimensional *Mario* platformer should be of astounding quality, both graphically and gameplay-wise. *Mario Kart* for Wii was also announced as well as Nintendo's bid to help the fat kids of America by demonstrating Wii Fit.

"The active-play phenomenon started by Wii Sports now spreads to your whole body thanks to the pressure-sensitive Wii Balance Board (name not final), which comes packed with Wii Fit. The board is used for an extensive array of fun and dynamic activities, including aerobics, yoga, muscle stretches and games. Many of these activities focus towards providing a "core" workout, a popular exercise method that emphasizes slower, controlled motions."

PC and Mac

For those that don't follow the next-generation console norm, instead satisfying their need to constantly upgrade and replace pieces of their doubly expensive computers running DX10 and phat 8800GTX graphics cards (and even those owning a Mac), be happy. Epic's *Gears of War* and *Unreal Tournament 3* will both be debuting on both the PC and Mac, with *GoW PC* getting more levels and tweaks. Unfortunately, attempting to play either on anything over six months old will most likely fry your system.

Eurotrash Gaming News

I WAS able to find some Eurotrash announcement news. Ever hear of *SingStar* on the Playstation 2? It's a top quality, karaoke party game requiring you to sing the lyrics and melody of songs into a pretty nice USB microphone. Not surprisingly, *SingStar HD* was announced on the Playstation 3, featuring HD video clips, more songs, better microphones, more teenage girls and the advent of downloadable content via the Playstation Network. This downloadable content comes in the form of new songs and you'll now be able to download songs in languages other than your own. What does this mean? You SHOULD be able to download everything from J-Pop, Greek Anthems and hopefully, Eurovision Eurotrash. That's my wish, to be able to sing along to the latest shocking-hit from some country too small for me or the rest of the world to care about. Sweet.

Daniel's Gaming Tip of the Year

Start saving your fucking money now. If you haven't already started, put away everything you earn, book time away from your partner (or break up with them till the end of the year) and start researching the extensive games list for the end of the year. Starting September (even late August) the number of games YOU. SHOULD. PLAY. hits an all time high, with big hype titles getting released by the masses and plenty of titles that will cost you \$100+ to even purchase. Should I run through a list? *Halo 3*, *BioShock*, *Lair*, *Heavenly Sword*, *Blacksite Area 51*, *Haze*, *Guitar Hero 3*, *Rock Band* (which could cost mega-bucks for all the controls), *Turok*, *WipEout Pulse*, *Enemy Territory: Quake Wars*, *Unreal Tournament 3*, *Super Mario Galaxy*, *Call of Duty 4: Modern Warfare*, *Metroid Prime 3* and God knows I've missed a fuck-tonne of other titles.

Now you've probably got a few ideas of which titles interest you the most (for me: see all of the above) so start throwing down your \$20 bills at your local game shop and get in your orders now. Many of these titles WILL be high demand on release and are more than worthy of your attention.

PaRappa The Rapper (PSP)

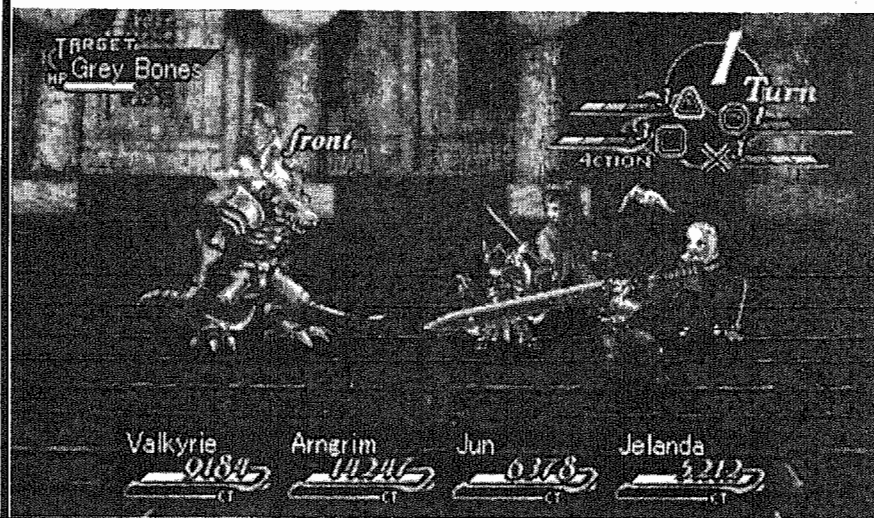
Publisher: SCEE

Developer: SCEI

This title was released on the original Playstation approximately a decade ago, featuring some of the most unique graphics and gameplay at the time, it was a pioneer in art of rhythm based games. Featuring the weird, orange-frog-beanie wearing dog thing. Playing it back in the day, I was amazed at the principle of a rapping dog, learning lessons from onion-headed karate masters, butch, moose driver instructors and Rastafarian frog junk sales people - all in 2D cartoon and technicolor animation. The core gameplay required mimicking the teacher rapper by mashing the face buttons, X, O, Triangle and Square as well as the shoulder buttons L1 and R1 in time to the beat. This made sense, strangely enough, and arguably helped spawn the slew of other rhythm-based titles to come from both Japanese and American developer, including Harmonix, responsible for *Amplitude*, *Guitar Hero* and *Karaoke Revolution*. *PaRappa the Rapper* got progressively harder with every level, requiring precision timing and insane reflexes (or memory). And why? So that PaRappa could impress his sunflower-headed freak show girlfriend, Sunny Funny.

Nearly a decade on, *PaRappa the Rapper* has had a much anticipated re-release on the Playstation Portable. Having played through the original for a while, though not long enough to complete, and following Matt's second opinion, nothing has changed. Sure, PaRappa has been optimised for the bright LCD and had the widescreen treatment but that would be all. There's also a multiplayer mode allowing up to four players to rap together but in my opinion the gameplay is broken so there's no point. In fact, even the original sound hasn't received an upgrade, which resulted in my surprise at the amount of distortion pumped out through my phat headphones when at a louder volume. There are remixed tracks available for download but at time of writing I wasn't able to access these and can't report on their quality, maybe the audio HAS improved, I just couldn't experience it.

For nostalgic value, *PaRappa the Rapper* is spot on but I'm not sure it's worth the walk



Valkyrie Profile: Lenneth (PSP)

Publisher: Square Enix

Developer: Tri-Ace



down memory lane. While impressed back in the day, playing this latest iteration was just sheer frustration. No matter how on the beat a button press may be, you'll always be off, even Matt said there was a "trick" to it. Why would you need a trick to pass a game that should be simple at face value and not require trickery *per se*? How come the audio sucks in comparison to even some of the older titles that have been remade? These questions remain unanswered. The PSP is severely lacking in rhythm action games but while *PaRappa* might be seen to fill this void, I strongly suggest seeking out *Guitaroo Man* instead.

Daniel

A PSP remake of an old Playstation title. The original was never released in Australia though was readily available in NTSC format via "backed up" discs. You play the Valkyrie Lenneth, sent from Valhalla to find and train the souls of humans who have recently deceased so they may be sent to fight the holy war, Ragnarok, for the good of the gods. Epic.

The game blends strange elements of 2D platforming and exploration, with an excellent story, beautiful animation and strange battle-mechanic. While it could be called an RPG with a turn-based battle system, combat requires timed button presses corresponding to individual characters allowing for extensive combos for massive damage. Levelling up is done by battling enemies, questing and triggering certain events, with certain statistics altered by selecting from a variety of traits you would like your character to excel in. In addition to the questing and combat, you must strike a balance between training heroes to be stronger and sending them to Valhalla to fight the good fight. A sort of strategy game if you will.

Valkyrie Profile: Lenneth is one of the most entertaining RPGs you'll ever play. Though it's not particularly long, a lot of time can be invested in it. The story is intriguing, the battles fluid, the platforming solid, graphics appealing, sound excellent and the best PSP-based RPG 'til they fucking port *Final Fantasy VII* in a legitimate form. eBay is the best source for *Valkyrie Profile: Lenneth*, as you'll be hard pressed to find it in stores.

I'd give it 8/10 if I was giving ratings!

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