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TURE OVER. ARIGHTO



MAC DADDY'S

TJ'S NIGHTLIFE

"He knows, because he goes"

harajuku: adurlade
stylez



JAPAN & STINGIN' IT

Konichiwa bitches from Beijing to Saigon. I'm not particularly sure how that's relevant, besides the Japanese greeting of course, but I think Robyn was definitely onto something. You gotta love Japan. These people gave us karaoke, Toyota and Nintendo. What's not to like? Don't even get me started on every boy's (and probably some girl's) wildest dreams of rocking up to the land of the rising sun, to shack up with the see-through panties-wearing, Scarlett Johansson. Who wouldn't want to get *Lost In Translation* with that, amiright? (Bill Murray, what a player.) Speaking of panties, I hear you can get used underwear in vending machines in Japan; land of opportunity or just plain creepy?!

When it comes to going out in Adelaide and the Japanese, there's not a lot I know about this. The extent of my knowledge on the Japanese-Adelaide culture stems from stumbling past K-Box on the way down Hindley street most weekends. On one occasion I had a momentary lapse in dignity which resulted in attending a friend's 21st at the ol' sing-a-long venue. I tell you what, get enough expensive sake (seriously, it's like an airport in there, prices are astronomical) into this night lifer and you might be lucky enough to hear an a capella version of 'A Whole New World' from *Aladdin*. Who wants to be my Jasmine? Classic. A word of warning, steer clear of Buddha Bar on Gouger, their definition of shots takes on a whole new meaning thanks to the Gouger Gangtaks.

I had ideas of grandeur for this edition's column as well as a few suggestions from our ex-nightlife subbie TJ. These included visiting some of the karaoke bars I mentioned, hitting many-a bung note and possibly 'japanesing' the social pages, but unfortunately, these days, my pockets are not lined with shiny gold dollars. Yes, that's right; I am in the middle of a heavy slog of saving. It's hell. At the end of the year I am following in the footsteps of TJ and taking off overseas; living the dream, getting me some 'cultcha', finding myself, etc., etc., wank, wank, wank, et al.

While the Aussie dollar has been doing better against the US dollar in recent times, Europe is still an exchange rate nightmare. So of course, it feels like an eternity since I have been able to enjoy a night out without thinking "every dollar I spend here is one less dollar I convert into foreign currency." Also, being the nightlife subbie doesn't help my cause as I owe it to *On Dit* readers to keep up appearances. Of late, I have become a slight alcoholic hermit; forgoing good times at Jive or the Exeter for lonely nights at home downing whites. Tragic. Although, can I just add that a few of my good friends have all left me for the bright lights of overseas or kicked life as a single and shackled up for winter so my status as the local stay-at-home guy is a little self-imposed, but also circumstantial.

How have I managed to stay in touch with the happening Adelaide night life and also make sure I don't spend too much? Well I will let you in on my saving tricks:

*RIDE EVERYWHERE (I don't condone drink-riding), but riding to a night spot, parking the bike and getting your drink on is a lot cheaper than having to do the "where did I park my car last night" routine that is so common on Sunday arvos. Luckily the "where did I leave my bike" routine ends up being a lot cheaper in the long run as you avoid the nasty ACC fines.

*Get this; Parents drink alcohol too. Raid cupboards, fridges, garages, the pool room etc. Turns out the stuff they like, and are prone to share with their stingy offspring, is actually a lot nicer than the stuff you been drinking from a shiny, silver sack.

*Happy hour is your friend. Learn it, live it, love it.

*By now I'm probably sounding like PR for the Exeter but seriously, \$10 carafes of something that is supposedly white wine is a sure fire way to good times, social acceptance and happy savings.

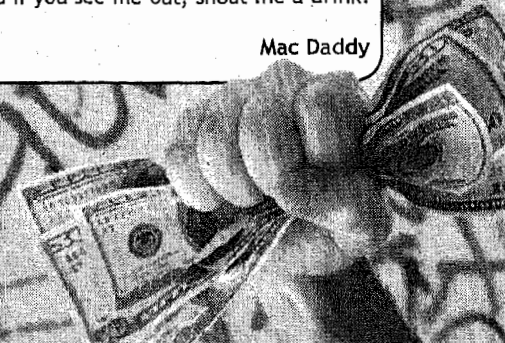
*Coats + hidden drinks = handy. On a side note, turns out that your girlfriend's oversized whatever label bag is actually a neat place to hide sneaky bevs.

Drink Responsibly, and if you see me out, shout me a drink. Arigato.

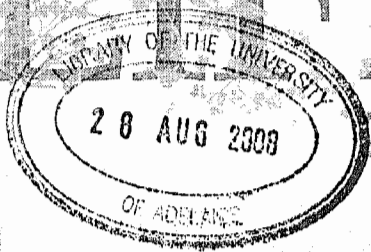
Mac Daddy



Scarlett.



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King Farook
4-Piece Feed
 MGM Distribution



Dirty Pretty Things
Romance at Short Notice
 Vertigo Records



The Dandy Warhols
...Earth to the Dandy Warhols...
 Beat the World Records

There is something inherently urban about King Farook's EP, *4-Piece Feed*. All four tracks start off lyrically earnest, musically aloof, before building to a crowd-tearing climax. They also remind me of cruising through inner-city Sydney, only with much better music than is usually blasted out of cars at such times.

Having recently dropped a member, King Farook has managed to retain the size of its eclectic rock/funk sound by combining bass and lead guitar, both of which are played by Mori, who also raps in what must be a visually impressive feat when performed live.

Indeed the EP shows the entire band to be extremely versatile, with no shortage of instruments and different vocal styles making their music infinitely surprising. 'Lip Sip Suck' is destined for my regular rotation. Containing much of the unusual juxtaposition that seems to be King Farook's trademark, it's driven by a heavy guitar riff, Beastie-Boys-style shouted lyrics interposed with a crystal-clear tenor.

My one criticism of the collection is with regards to pace. All the tracks are quite fast, which can be tedious on a second or third listen. Ballads certainly do not seem to be King Farook's forte.

4-Piece Feed ain't no classic. It's music for present consumption, infectious, joyful and busy. Music you can talk over without feeling sacrilegious, whilst being satisfied if you happen to listen in to what's going on. Music best performed live. The record's certainly worth a listen to as well, if only to familiarize oneself with what must make for an epic live set.

Myriam Robin

Doherty or Barat? Whose band is better? Some say the drunken efforts of Pete are far supreme to the snarling lyrics of Carl, but really, how can one take sides? They both deserve invariable fanaticism for creating something worth listening to after the mess left behind. But the focus here is Dirty Pretty Things with three quarters of The Libertines - Carl Barat, ex-Libs drummer Gary Powell and guitarist Anthony Rossomando and Didz Hammond from Cooper Temple Clause. Phew!

The tracks are classic brit-rockabilly, with the grunt of East London and the sass of West London. The opener 'Buzzards and Crows' is a drunken anthem to sing along to at Hoxton Bar, after a couple of pints with the boys from work and for those who know a little something about their music. Its powerful opener designed for listening to it louder than one could think possible. The tracks plough on to 'Plastik Hearts', a Libertines style track: an unabashed pop song with chirpy la la la's and gorgeous harmonies. 'Tired of England', is a classic patriotic anthem to the country where food poisoning is almost guaranteed from fish and chips, where a cup of chocolate tea is around \$10, and where Vitamin D is in the cereals. What were the Sex Pistols on about? According to Carl, England's awesome, I'm there!

'Come Closer', is an acoustic heart-melter. 'Kicks of Consumption', sung by Rossomando, is a disjointed piece of sheer guitar genius with a chorus so invigorating, like the Clash's 'Bankrobber' but 5 times faster. 'Blood On My Shoes' is the closer to this brit rock spectacular. Put your hostilities aside, The Libertines are long gone now but they have left something that will be used forever. Ask yourself, 'does this album make you happy?' Well, it'll probably make you less unhappy than usual.

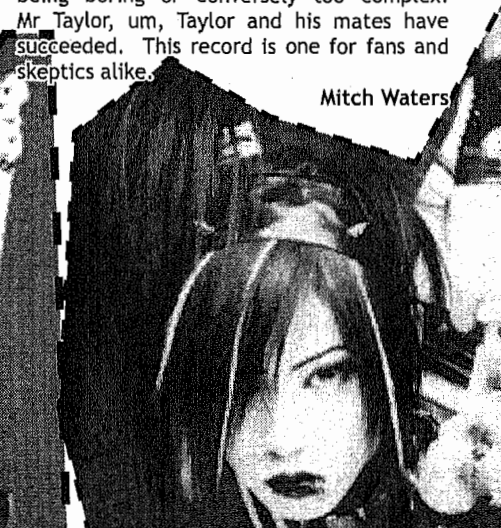
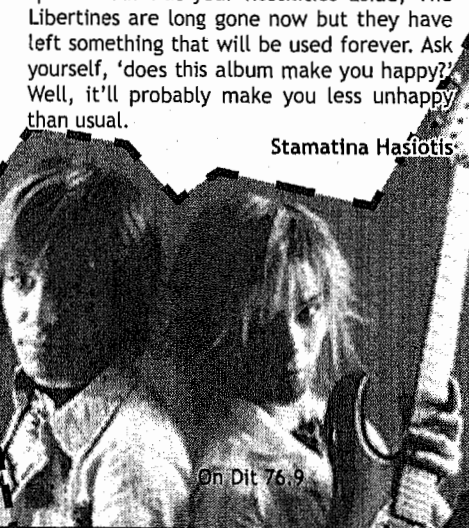
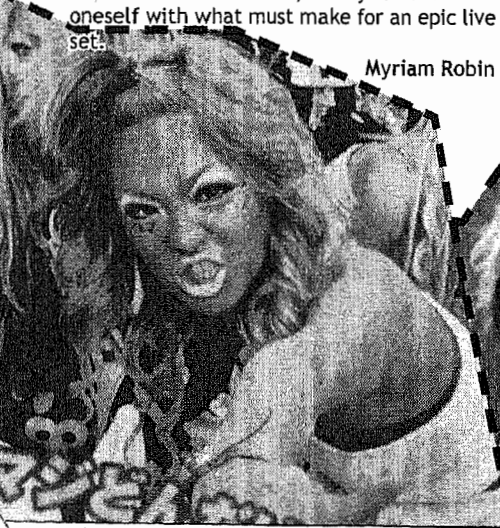
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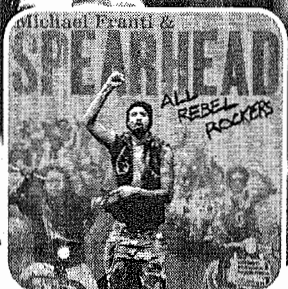
I have always been slightly ambivalent about the Dandy Warhols. I just can't tell if they are a cutting edge, experimental art-rock band pushing boundaries of contemporary music with their sometimes psychedelic sound ... or poseurs. Although the incredible documentary *Dig* changed the way I viewed the Dandy's for the better, it did little to improve my opinion of front man Courtney Taylor-Taylor. His prominent role in the production of the record meant that before I even listened to this CD the Dandy's were well and truly on the back foot.

...Earth to the Dandy Warhols... is the band's eighth studio release and the first on their own Beat the World record label after they were dumped by long time label Capitol following the paltry performance of 2005's *Odditorium or the Warlords of Mars*. The freedom that comes with being an independent band is immediately evident in this new release. It takes until track six 'Talk Radio' until the band produces something moderately radio friendly and reminiscent of their most commercial work. This is a welcome development in my opinion. The album ebbs and flows and oozes experimentation with barely a conventional song structure in sight. The highlight for me is Mark Knopfler's cameo on 'Love Song' while the Hendrix-esque 'Beast of all Saints' comes a close second.

If their last studio release was such a disappointment then *...Earth to the Dandy Warhols...* is a most welcome return to form. The band has created an experimental rock album which is still refreshingly poppy and easy to listen to. It achieves all this without being boring or conversely too complex. Mr Taylor, um, Taylor and his mates have succeeded. This record is one for fans and skeptics alike.

Mitch Waters





Michael Franti & Spearhead
All Rebel Rockers
 Mushroom Records

I can say without doubt that Michael Franti saved my life. When things were looking pretty bleak in mid-2003, a mate and I trundled down to Thebarton Theatre to see what the fuss over Franti and Spearhead was all about. What transpired over those three-something hours was nothing short of amazing. I was hooked. Consequently the moment this CD arrived in the *On Dit* office I wasn't going to let anyone else get their hands on it.

All Rebel Rockers is the seventh studio release from Franti & Spearhead. It was recorded in Kingston, Jamaica by reggae royalty Sly & Robbie who have left their indelible mark on the album. The reggae sound is prominent throughout, nowhere more so than on the opening track 'Rude Boys Back in Town' and the first single 'Say Hey (I Love You)'. But as usual, Franti has not allowed himself to be pigeon holed. *All Rebel Rockers* draws musical inspiration from a myriad of sources including hip hop and dub, hardly unusual for a Franti CD, whilst 'I Got Love For You' would not sound too out of place on Paul Simon's *Graceland*.

As usual the content of Franti's lyrics fluctuates between the inspirational and the inflammatory. Although *All Rebel Rockers* is occasionally a call to arms, it is definitely a step back from the frontline of political activism for Franti. This is somewhat surprising considering his last project took Franti to some of the world's most volatile places for the filming of his anti-war documentary *I Know I'm Not Alone* and concurrent album *Yell Fire*. This fluctuation is becoming a common pattern and it occurred also when the politically charged *Stay Human* was followed up by the feel good *Everyone Deserves Music*. Of course this does not mean that Franti & Spearhead have compromised one bit. Merely this time around they set out to construct an upbeat party record with a social conscience that does not confront the listener with political themes at every turn. Undoubtedly they have succeeded!



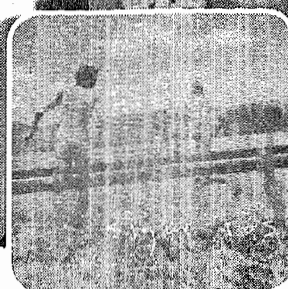
Girl Talk
Feed the Animals
 Illegal Art

With his fourth release, Girl Talk aka Gregg Gillis is establishing himself as the most technically accomplished bastard pop/mash-up artist going around at the moment. *Feed The Animals* is available on the 'pay what you like' basis online, which seems to be all the rage these days, and its scope is quite staggering.

For those of you that don't know, Girl Talk makes mash-up albums that take an incredibly frenetic approach to the art of sampling, with about 200 tracks sampled here, nothing is sacred. Trashy hip-hop is mixed with venerable pop classics, while venerable hip-hop classics are mixed with trashy pop and so on and so forth. The samples obviously don't last very long and the album is divided up into tracks, but it's hard to say exactly why they're split up as they are. What is undeniably impressive is that all these disparate samples are weaved together into a cohesive whole. The thought that must have gone into it is mind boggling, not to mention the sample clearance issues. Nevertheless, the end product is a kaleidoscopic listening experience.

I was going to list some of the highlights, name dropping some of the artists and combinations, but that sort of ruins the fun of the album—part of which is the discovery of what you know and the way it's distorted into something unfamiliar, whilst still sounding great (although reading the album's wiki, complete with list of samples, was great - that's my thorough research for you). Besides, text doesn't really do it justice and the number of smiles the first couple of listens brought to my face at the innate humour and cleverness of some of the mash-ups really does sum up the experience better than a list of artists ever could.

Still, beyond a trendy indie party accessory and amusing indulgence for music geeks, the appeal of albums like this is always going to be somewhat limited, as is its longevity. But *Feed the Animals* is a wildly enjoyable ride while it lasts.



Sigur Rós
Með suð í eyrum við spilum endalaust (With a Buzz in Our Ears We Play Endlessly)
 Capitol

After Björk, Sigur Rós is my second favourite band to come out of Iceland. Their music contains a delicacy and vulnerability, contained within beautiful textured instrumentation, electrical distortions and vocal themes which stretch their songs to new heights. Sigur Rós' latest album *Með suð í eyrum við spilum endalaust* does not betray their quintessential sound, yet it successfully experiments with pop and rock influences, and even English lyrics.

I particularly love the way this album combines vocal harmonies, piano, brass and string instruments together with a strong drum beat to build a song to a moment of eruption, leaving the listener gasping, particularly in songs like 'Inni mér syngur vitleysingur' ('Within me a lunatic sings'), or even the filmic 'Ára bátur' ('Row boat').

Gone are the wholly mellow signature pieces and in their place are songs that could even be described as poppy, with strong rock beats. Some fans have been highly critical of this move (which began in 2005 with *Takk*), suggesting it was purely based on making their work more generically popular. Songs like their opener 'Gobbledygook' falls into this pop category. However such lighthearted, rhythmic romps utilize the best of their pop influences, without getting bogged down by conventions. Harmonies, call and answer based verses and stunning backing vocals combine to form a poignant yet carefree album lineup.

Even in 'All Alright' (their English debut) the beauty of their ambient sound has not been relegated to the bin. Instead they find ways to combine the best of the old with the new, adding melodious harmonies and electronic sampling to a more consistent, contemporary pop beat. Followers of their more trance-like, introspective songs will enjoy the likes of 'Festival' and 'Ára bátur', which allows singer Jón Þór (Jónsi) Birgisson to show off his amazingly delicate and soaring voice. So although hardcore fans may have cried "Sigur Rós has sold out!" I am certainly not with them.

Genevieve Williamson



Mitch Waters



Angus Chiholm

Music Reviews



Cooper's Alive Live Music Showcase Lumonics/BrotherSister/Mr Wednesday

Jade Monkey - July 25

Promised "an evening of post-rock" by the posters scattered around town, I venture into the Jade Monkey, eager to have my mind blown by the showcase of local talent. The intimate, red-glowing venue slowly fills and soon, the night's first band; Lumonics, arrive on stage. With their laconic garage rock, they provide an accessible and fun introduction to the night. A commanding and disciplined rhythm section backs their smooth chord progressions, textured by sharp guitar leads and vocals traded between bassist and axeman. Playing songs like the rippling waves of 'Beggars' Choices', Lumonics grab the audience's attention and generate the perfect soundtrack to a night of reserved cool out on the town.

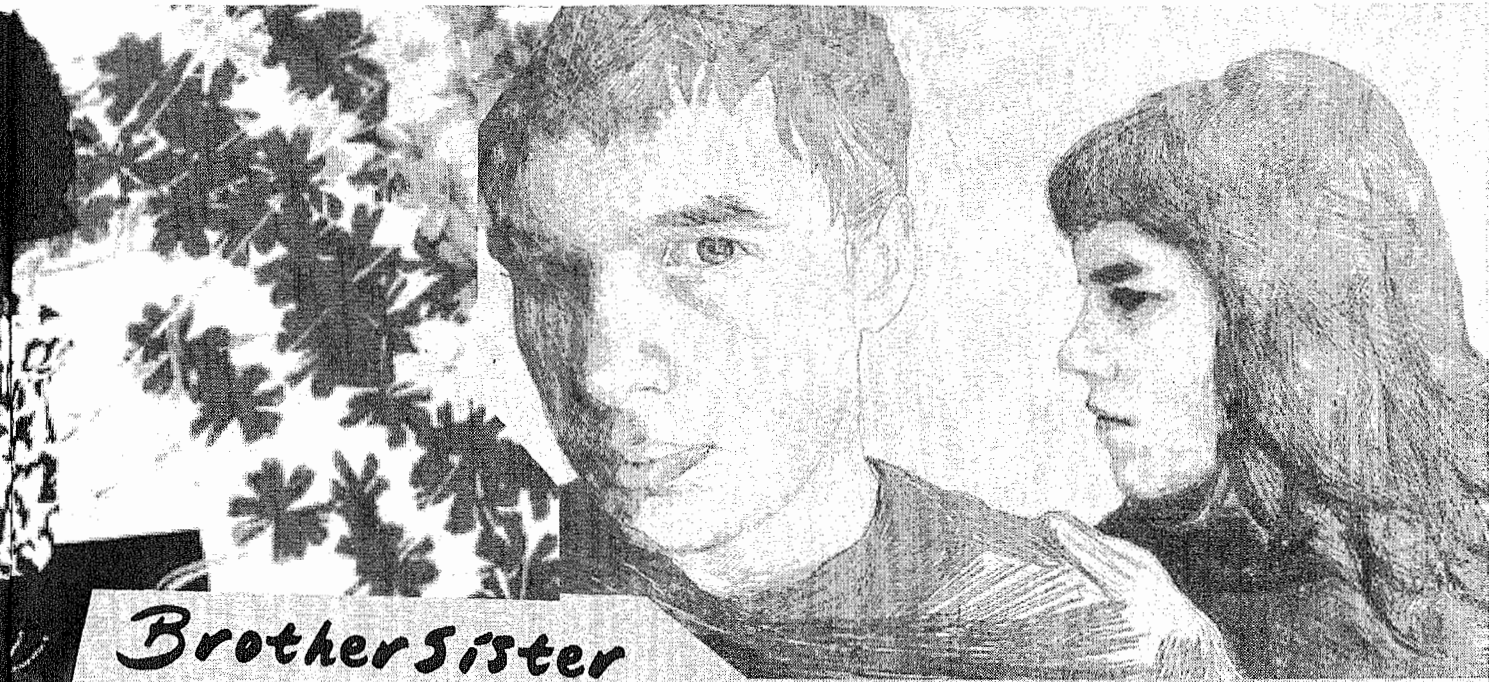
Lumonics finish their set and I wander the venue, waiting for the next act. Somebody nearby says, "I bought a new car last week, and I've already run over three cats with it." Felinicide aside, before too long, the evening's second band, BrotherSister, begin their set, launching into a song that showcases the folk and classical influences of the band and the beautiful voice of vocalist Xavia. Their music transposes the old world into the new world, bringing traditional instruments, such as their prominent cello - perhaps the band's instrumental centrepiece - into an atmosphere aided by the modernity of a keyboard. Dynamically, the songs of BrotherSister alternate from a mellow sweetness to a soaring beauty, taking us from a secluded forest to the eyes of a canyon's eagle. From the band's most gentle subtle moments to the anthemic guitar jangles of the final song's peak, BrotherSister moved us all to an angelic aural plane.

As BrotherSister begin packing their gear and we eagerly await the night's climax, I find myself conversing with a fellow punter about our perceptions of humanity after hurtling forward through time several millenia. While agreeing that post-apocalyptic anarcho-primitivism is an ideal direction for this ever-convoluted cathode-bloated stock-market inertia guzzling lawnmowing species to go rolling down, our views part way at my disdain for the Darwinian struggle which would be inherent in such a civilisation. Alas, the existential harmony of

a reset earth could be empathy's loss. Thus, with our projections returning to the realm of TONIGHT in HERE, the evening's headlining act - Mr Wednesday, my favourite band from Adelaide - hits the stage. Full seven-piece lineup (plus a guest acoustic guitarist for a single song mid-show) filling the stage, the band launches into their swirling opener, an extended instrumental piece, before soon being joined by vocalist Moon, whose enigmatic soul looms above the songs he sings on. Their unique sound - the building orgasm of a melodic great wall - pieces itself together with guitar riffs that swing between post-punk energy and echoing ambience, bass and drums that drive the songs forward like an orchestral army, and keys that provide both beautiful melodies and an introspective atmosphere, enhanced by the longing draw of the violin and cello.

Mr Wednesday's music manages to be simultaneously anthemic and inward, a mouthpiece that speaks to everyone, who all let it set in their heart and brood with a bittersweet yearning - cynical yet hopeful, political and personal, angered yet peaceful, lonely but still so warm. Their setlist flows with no interruption, with songs gracefully ending before the band quickly launches into another. While the band plays a number of tracks from their album, *The Garden Where Parties Grow*, some of the night's highlights are the unknown songs, imaginably from their forthcoming album. Of the three gigs I've now seen Mr Wednesday play, this has easily been the best. While I would have enjoyed hearing certain unplayed songs from their album, I cannot complain about the brilliant choices of songs they did perform - they could have played any of their work and it would have been invariably powerful. My advice to anybody reading this is to see this band.

The night served as a glowing example of the eclectic and original talent that sits below the surface of Adelaide's music scene, a vibrant and provocative community of artists with both talent and the potential to grow even further. When you head out to town on a Friday night, skip the usual haunts and instead support talent like this. I can't wait to see these bands again.



Brother Sister

In 2005, siblings Xavia and Dante Nou decided to form a band. The only problem was they were on other sides of the world. Xavia was living in Nashville working with various musicians including indie-pop bands, folk artists and even a thrash metal band. Meanwhile, Dante was in the UK working in a street performing company, entertaining crowds with shows in which he transformed into a giant slinky. But the inherent creativity bred into the siblings' blood did not allow distance to inhibit their talents, and Xavia and Dante created their music by sending music files to one another. The result was their debut albumette, which they have now followed-up with their full-length album *The Wunder Tales*.

"I guess it's a little bit better hopefully," Xavia laughs when comparing *The Wunder Tales* to their debut. "A lot of people have said it's a bit more mature...a bit more refined I guess than the first one."

"I'm personally really proud of it and I think Dante is too," Xavia smiles humbly.

And they should be proud. *The Wunder Tales* is a superb album which showcases the unique sound that is BrotherSister. Combining electronic beats, haunting melodies, soaring vocals, underpinned by elements of classical and folk, *The Wunder Tales* has you hooked from the opening track. With Xavia and Dante singing on the album, both voices are as strong as each other, offering something different with their own musical intricacies, however maintaining an overall consistent, defining sound that is often rare in bands in which there are multiple vocalists.

The Wunder Tales is certainly an intriguing title, with "wunder" meaning "a place where a collection of rarities and curiosities are exhibited". I had to ask Xavia and Dante how this theme played a part in the album.

"It's kind of like a lot of the songs are based

around things that are in the past, a lot of childhood stuff," Dante answers. "They're heaps story-like."

"Yeah, a lot of the songs refer to something to do with the outdoors or adventures, or things from childhood or things kind of like fairytales but a bit darker," Xavia agrees.

"Wunderkammer is like a shop or a room where antiques are collected, and you can imagine just like hodgepodge of skulls of elks and jugs from the 15th century and all these different things," she adds. "Hopefully people won't misinterpret, but even if it's wonder or wunder, you know that it kind of gave a bit of a sense that it's a set of tales and a collection of things that we've done or things that we've thought, not necessarily always in the real world but it's a good idea to somehow try and sum it up."

BrotherSister have been compared to the likes of Radiohead, Portishead, and Air, and while these influences are apparent, BrotherSister's sound is definitely unique and very addictive. Stand out tracks on the album are 'Drop' (which certainly has a Radiohead feel to it), 'Guin' (featuring Xavia's exquisite vocals and a very cool opening guitar riff) and 'Still Run' (where the voices of both Xavia and Dante are combined to create something seriously special). Another interesting track on the album is 'Long For', which features vocals that are performed by what sounds to me like a chipmunk, supported by a far more up-beat, cheerier accompaniment as opposed to most of the other more sombre sounding songs on the album.

What also makes *The Wunder Tales* such a beautiful album is its artwork, which was designed by Grammy-award winning NYC firm SHILO. Not only does the album cover feel so good when you run your hand over it due to its deliciously smooth texture, but it also features a very cool image of a bird

perched on a tree stump in a courtyard, while a landscape of mountains, dark skies and a full moon hides in the background.

"I kind of came up with a really rough idea for the artwork...and we sent that over to them (SHILO)," says Dante. "It's meant to have a chair and someone looking out on like a courtyard with mountains on the walls and fake trees...and a city in the background. We kind of got halfway there, but it looks cool anyway," he laughs.

"Yeah I think that's one of my favourite things about the whole album," Xavia says as she refers to the album's artwork. "It was really great they wanted to make the empty room that we had in mind and the whole kind of image on the front cover, they wanted to actually make models. So they got the interns in New York to go around to all the hobby shops and actually put together the scene and put together a little stage and whatever. So they took the idea and kind of boosted it and it looks so good."

And the artwork certainly encapsulates the essence of *The Wunder Tales*, in which open landscapes hold stories and tales full of wonder and curiosities, with an overall darkish edge. This second album from BrotherSister certainly showcases the band's musical talents and ability to combine multi-instrumentation with electronic and experimental sounds, while at the same time creating hauntingly melodic songs that leave the listener interested and intrigued.

Amelia Dougherty

* If you would like to find out more about BrotherSister, head to their website: www.brothersistermusic.com

Adalita Dishes the Dirt... and it's magical.



Being dropped by a once supportive record label almost seems a pre-requisite these days to becoming an iconic Australian rock band - You Am I and The Vines quickly spring to mind as bands that have tasted sweet success in Australian and International music circles before being periodically dumped by corporate types. It takes a determined and devoted act to continue to finance albums, but the truly great bands find an extra gear when their fans need them most. Now we can add Magic Dirt to this 'exclusive' list of commercial drop-outs. Born out of the grunge era in the early nineties, The 'Dirt' have done it all, pounding out radio hits like 'Locket', 'Dirty Jeans' and 'Plastic Loveless Letter' at all the right places and to all the cool people.

Now, operating entirely independently with only their own resources: vigour, fervour and, most importantly, creativity to call upon, they have blazed in to the most prodigious and prolific phase of their fifteen year career. A new baby *Girl* on the shelves and a 40 date whirlwind tour across the country - it seems Adalita and co. are more interested in seeing what our Great Southern Land has to offer rather than the insides of a dingy recording studio.

"We've had a blast so far on tour, we've just been to far north Queensland to start the tour off and I have to say it's been awesome to be back on the road," Adalita confesses. "We had a pretty crazy time up there to put it mildly - lots of highway madness, the shows were great, you know, it was just good to be back on stage again!"

"Having said that, we've already had a 'hair in the sandwich' incident, and I'm not talking about a strand, this was an entire clump of hair from the chef! I took it up to the counter and the lady was completely feral about it. She picked it up with her hands and said to the chef, 'This gal reckons you've shed some hair in her sandwich' - it was like something out of the Deep South. But if that's the worst thing that happens then we're going alright!"

"Going alright" seems to undermine what these guys have achieved over the past couple of years. Apart from dabbling in a spot of film making (collaborating with director Glendyn Ivin to create the short film *Paradise* which debuted at the Melbourne International Film Festival in 2008), and running 'rock star' workshops to thousands of high school kids nationwide, they released their highly acclaimed album *Girl* in July - and Triple J were quick to add the rollicking single, 'Romy' to high rotation.

Nonetheless, 16 years into their grungy, yet glamorous career (Adalita famously posed nude for *Black+White* magazine in 1997) it has to be said that the band has seen more fruitful times - *Girl* failed to make a dent in the ARIA charts. In any case, Magic Dirt are giving it all back to their fans on this current tour, stopping by all the towns that primarily exist to service the half empty bellies of passing truck drivers. And be sure that these rockers will be stocking up on berocca and maxalon before they hit the country.

"Usually the country towns are ready to party really hard - and they do! They don't care what night it is. Generally in the country the crowd is a lot more appreciative of the effort you've put in and the whole community gets involved, whereas in the capitals I guess you're just one of the crowd, y'know, it's hard to stand out in a capital city. Melbourne and Sydney in particular are spoilt for choice in a way so we're really happy that we've had backing from the government to tour through regional areas - it's something we've always wanted to do."

Not content to just travel across the country sending their strong legion of fans into fits of orgasmic rage, Adalita decided to start up a competition to find local support bands for each show.

"Oh man, we've still got CD's coming in by the bucket load, it's really quite exciting and we've got a heap of really cool bands that we've booked in to play with us - it's a diverse range of genres but we're really looking forward to meeting them all and seeing them play - especially in the regional areas it's good to hook up with the local band and hang out!"

And make no mistake, the band listened to each and every entry - no work experience kids in sight.

"Hey! Now that's an ideal Nah, we all sat down and listened to them all. Most of them we listen to from start to finish, but there's a couple that are out of the CD player within the first bar - and I'm not mentioning any names!"

Be sure to make the trip down to the Governor Hindmarsh on Sept 6 to catch Magic Dirt. The lucky winners of the support band competition, warming up the stage are SWORDS and MISS GOLLY GOSH.

Eddy Sheens



TV Rock

If you find it hard to bust a move on the D-floor, don't be disheartened, you may still have a career within the industry.

Ivan Gough, a self-confessed maladroitness booty-shaker, is one half of the highly successful electronic dance outfit TV Rock and is testament to the notion that you don't have to be a good dancer to be a good dance producer. According to Gough (sounds like 'cough'), a sense of timing "helps when you're starting out as a DJ to learn how to...mix properly" but experience as a percussionist or drummer can be just as helpful as dancing.

The success of TV Rock has changed the musical landscape in recent times. As pointed out to me by Gough, songs like 'Flaunt It' have been fundamental in bringing House music into the mainstream listening habits of Australians from the initial obscurity of the almost unknown "small underground venues... [where] you had to know someone to get in". 'Flaunt It', the debut double ARIA award winning single from the Melbourne duo, was record breaking. Spending five weeks at the number one position in the singles ARIA charts, it continued its dominance by creating a new record for the most number of weeks within the Top 10 ARIA singles chart, dethroning Silverchair's 'Tomorrow'.

The work ethic of TV Rock is impressive. In addition to their commitments as residents of superclub One Love and other side projects, both convene at Gough's residence daily. Gough acknowledges it is a team effort. He is mainly involved in the studio production and Smillie "does a lot of the business end" including sending emails and liaising with managers and booking agents. It is clear that he holds his musical partner Smillie in high regard.

Of all of his TV Rock duties including live performances and international jetsetting, Gough's "favourite thing in the world" is working in the studio. There is no set routine for TV Rock (although I suspect Smillie frequents the gym routinely) but an afternoon may consist of "collecting sounds... making up some new presets to some of [their] new synths" and writing new songs. Gough's dedication to his art is undeniable, his enthusiasm borderline overbearing and his love for his "never boring...great job" unquestionable. All this augurs well for a repeat of their dominance and a longevity that will dismiss their most common criticism as one hit wonders.

The near future will be an interesting time for TV Rock as they move away from the indie electro genre with which they have been so popularly associated. The "trend back towards more traditional house and techno"

Interview:

Ivan Gough

on dance music,
performing and being
true to yourself...
grr, grr, grr.

is growing overseas and will feature in their next musical productions. Their focus will be on producing songs for clubs "and if they cross over into radio [it's] good, but if not it's not going to bother [them]" - a lesson learnt from their debut album *Sunshine City*.

To the budding DJ or musician at University, Gough imparts this wisdom: "be true to yourself...do what you're good at...stick to what you know and know your limitations". Growing up inspired by Jean Michel Jerre and Tangerine Dream, he first became interested in the medium from his grandfather playing the Hammond organ. When he first heard House music it "ate [him] alive". Gough's advice seems remarkably honest given the passion for his genre, as shown by these past experiences.

Gough gives a practical assessment of the effect of the Internet on the music industry. He acknowledges that downloading songs is an inevitable "part of the modern culture" but thinks "it's a bit of a gyp" when songs are available for purchase. He is also aware of the effect Internet has on bringing "people to the attention of a wider audience". This honesty combined with his passion shows a character that is humble, modest, energetic and engaging.

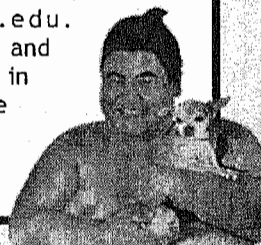
I wouldn't be surprised to see TV Rock in Adelaide soon. Ivan is a fan of the "good little scene bubbling away".

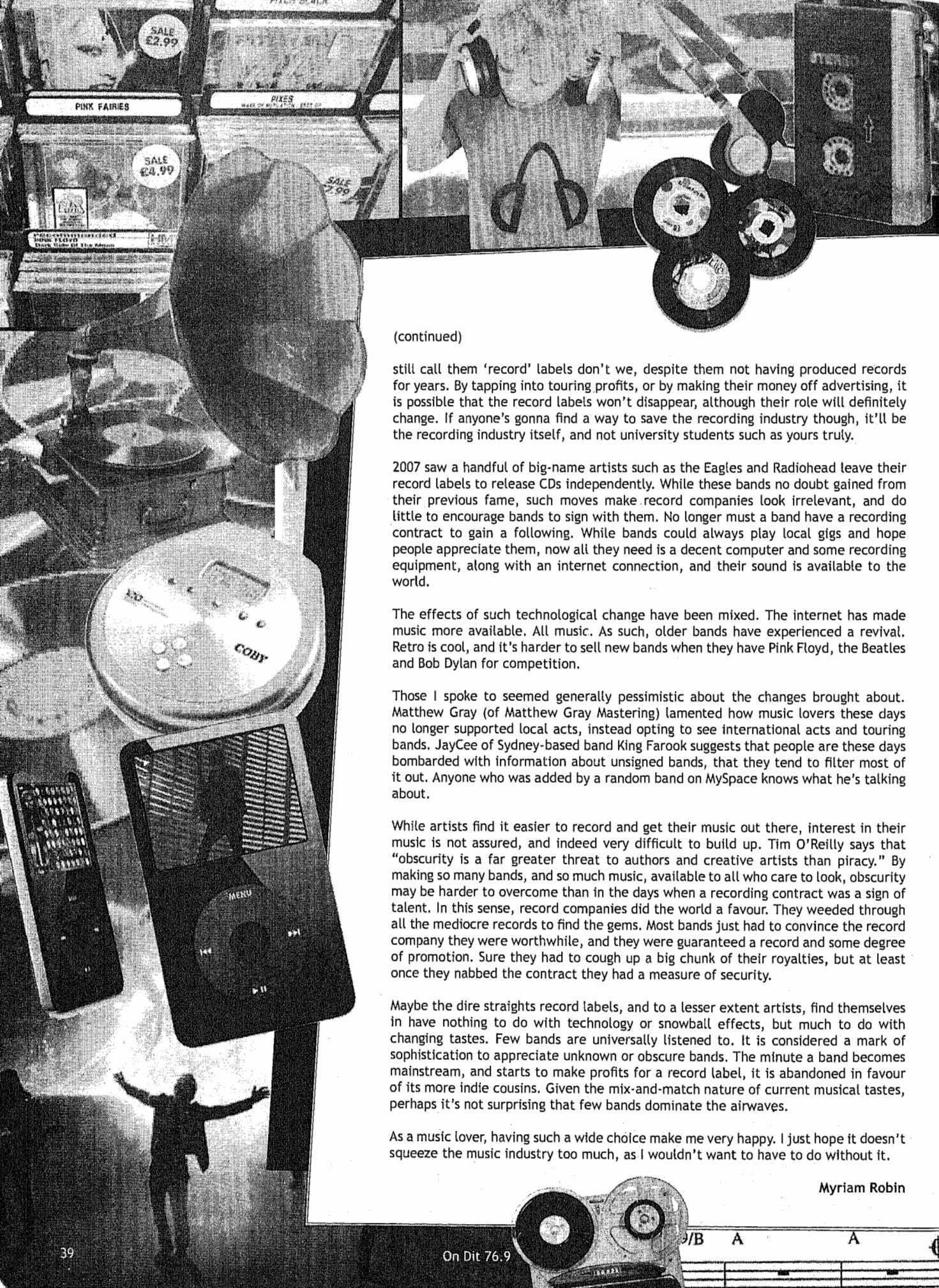
TV Rock mix Disc Two on One Love (Neon Nites), which is out August 9th.

Jarrold Dean

Parklife Tix Up For Grabs

TV Rock aren't playing at Parklife but you can catch 2ManyDJs, Soulwax, Peaches, Van She, Ladytron and more on Sept 29. Just e-mail: ondit@adelaide.edu.au with your name and number - you'll be in the draw to win one of ten passes to an awesome day out!





(continued)

still call them 'record' labels don't we, despite them not having produced records for years. By tapping into touring profits, or by making their money off advertising, it is possible that the record labels won't disappear, although their role will definitely change. If anyone's gonna find a way to save the recording industry though, it'll be the recording industry itself, and not university students such as yours truly.

2007 saw a handful of big-name artists such as the Eagles and Radiohead leave their record labels to release CDs independently. While these bands no doubt gained from their previous fame, such moves make record companies look irrelevant, and do little to encourage bands to sign with them. No longer must a band have a recording contract to gain a following. While bands could always play local gigs and hope people appreciate them, now all they need is a decent computer and some recording equipment, along with an internet connection, and their sound is available to the world.

The effects of such technological change have been mixed. The internet has made music more available. All music. As such, older bands have experienced a revival. Retro is cool, and it's harder to sell new bands when they have Pink Floyd, the Beatles and Bob Dylan for competition.

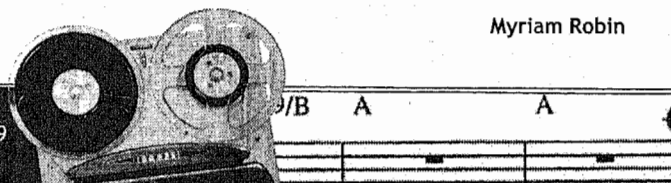
Those I spoke to seemed generally pessimistic about the changes brought about. Matthew Gray (of Matthew Gray Mastering) lamented how music lovers these days no longer supported local acts, instead opting to see international acts and touring bands. JayCee of Sydney-based band King Farook suggests that people are these days bombarded with information about unsigned bands, that they tend to filter most of it out. Anyone who was added by a random band on MySpace knows what he's talking about.

While artists find it easier to record and get their music out there, interest in their music is not assured, and indeed very difficult to build up. Tim O'Reilly says that "obscurity is a far greater threat to authors and creative artists than piracy." By making so many bands, and so much music, available to all who care to look, obscurity may be harder to overcome than in the days when a recording contract was a sign of talent. In this sense, record companies did the world a favour. They weeded through all the mediocre records to find the gems. Most bands just had to convince the record company they were worthwhile, and they were guaranteed a record and some degree of promotion. Sure they had to cough up a big chunk of their royalties, but at least once they nabbed the contract they had a measure of security.

Maybe the dire straights record labels, and to a lesser extent artists, find themselves in have nothing to do with technology or snowball effects, but much to do with changing tastes. Few bands are universally listened to. It is considered a mark of sophistication to appreciate unknown or obscure bands. The minute a band becomes mainstream, and starts to make profits for a record label, it is abandoned in favour of its more indie cousins. Given the mix-and-match nature of current musical tastes, perhaps it's not surprising that few bands dominate the airwaves.

As a music lover, having such a wide choice make me very happy. I just hope it doesn't squeeze the music industry too much, as I wouldn't want to have to do without it.

Myriam Robin



It's a long way to the top if you wanna rock'n'roll

January's *Economist* tells how in 2006, EMI invited some teenagers to talk to its top management about their listening habits. At the end, they were directed to a bunch of free CDs on a table, to thank them for their time. None of the teenagers took any of the CDs.

We are surrounded by noise. Music is blared from every store we visit, our mp3 players take us into a private world of sound, while our ringtones broadcast our musical sensibilities to all those in our immediate vicinity. Music is a form of self-expression to a greater extent than ever before, not only for those making the music, but for those listening to it. Technological improvements have made recording music easier than ever before, leading to an explosion in musical content of all genres and styles. In economic terms, the focus is no longer on the production but on the consumption of music. Without an economic value, music's value is almost entirely emotional. In a world of such fierce competition for our ears, it is listeners who have the power.

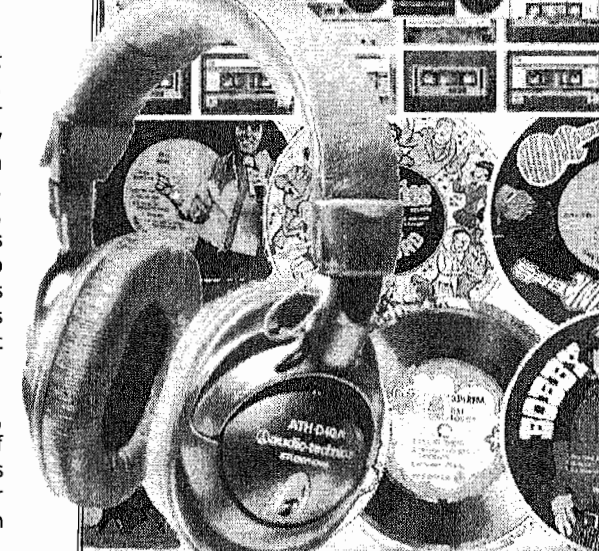
It's not much fun being in the music industry these days. Or at least, it's not much fun trying to make money off the music industry these days. Music is not losing its appeal, but the ways to capitalise on its value are diminishing. While the touring business is thriving, this has traditionally been the domain of artists and their managers, who don't appreciate record labels getting their hands in the jar.

Indeed the days of the big recording conglomerates are over. The same *Economist* article I've mentioned before outlines the factors leading to the inevitable decline. Firstly, as sales decline, department stores and the like leave less shelf-space for CDs, hence further decreasing their sales. Secondly, as firms cut their costs, they devote fewer resources to marketing and promotional support for their bands, which is a big part of the reason bands signed with recording companies in the first place. Thirdly, given the general caution that record companies face from their backers, they are reluctant to move into more lucrative areas of the music industry such as merchandising and touring, and even if they were, bands are unlikely to agree to give them a larger share of their earnings without gaining better promotion/deals on CDs. Given the inability of recording companies to make profits on their big acts of the magnitude they are used to, they find themselves less willing/able to support newer acts.

Many have argued that the recording industry dug its own grave. In the long run, people find ways to get what they want. By pricing albums above the budgets of many, especially those casual listeners who only like a song or two an artist has released, the invention of p2p file-sharing only needed time to occur. Stephen Debner (of *Freakonomics* fame) notes the irony of technology forcing record labels to return to their past, namely selling singles as opposed to whole albums.

Peter Rojas, an economist who has written extensively on the issue, states that "the fact of the matter is that the majors thrived in an era of inefficiency, when there was value in physically producing and distributing music." Technology has made music cheap to produce, and virtually free to distribute. The place of a recording label in such a world is tenuous to say the least. While the labels may hang on by the skin of their teeth for a few years, unless they are needed, it is only a matter of time until their end.

On the other hand, the demise of the record labels has been predicted for decades. There are those who argue that the introduction of every new musical medium has led to new challenges for the big players, but they've largely survived. After all, we





Foundation and blush

The most important thing when selecting a foundation is to make sure you get the colour right. There is nothing worse than having a different coloured face to your neck. Also, it is important to alter the shade you use with the changing seasons. Apply a slightly lighter shade for winter and a little darker shade for summer. A pale pink blush was applied to Serene's cheeks to add a little bit of colour and that completed her makeup.

Eyes

Our makeup artist went for a smoky, smouldering eye look. This was achieved by using dark colours for the eye makeup. Firstly, dark grey eye shadow was applied to the whole eyelid. Then black eyeliner was used to give definition to the eyes, it was applied to both top and bottom eyelids. Some of the dark grey eye shadow was also used beneath the eye to give an added smouldering look. Finally, black mascara was applied to both top and bottom eyelashes. A great tip for all of you who don't have naturally curled eyelashes is to get yourselves an eyelash curler (average retail price between \$8 and \$12), as curling your eyelashes will make your eyes appear larger.

Lips

Serene already had great shaped lips, so lip-liner was unnecessary. However, good advice for those with less full lips is to apply lip liner to the outer bounds of the lips before applying lipstick, as this will give the appearance of fuller lips. Firstly, a base shine was applied to the lips to give a moisturising effect as well as giving the appearance of natural shine. Next, lipstick was applied in a light pink, natural coloured shade. Finally, a slightly more colourful burgundy lip-gloss was applied to complete the look.

Clothes

The makeover team put Serene's outfit together, with the white singlet and jacket sourced from Adelaide based boutiques, the jeans were Serene's and the belt was provided by Dolce and Gabbana just for our shoot.



Hair

The team decided on a hairstyle with a little bit of curl and more body than Serene's previous hairdo. Our stylist used ceramic hair straightening irons to twist and curl the hair, and then used a fine tooth comb to tease the top layers and give more body to the overall look. Finally, hairspray was used to keep everything in place for the shoot.

The results, as you can see, are just stunning! A special thank you goes out to the members of the makeover team, particularly to our busy fashion photographer for slotting our shoot into his hectic schedule, and also to Serene for her involvement.



Fashion

with Jenifer Varzaly
and friends

Help Me! Make Me Over!



Before

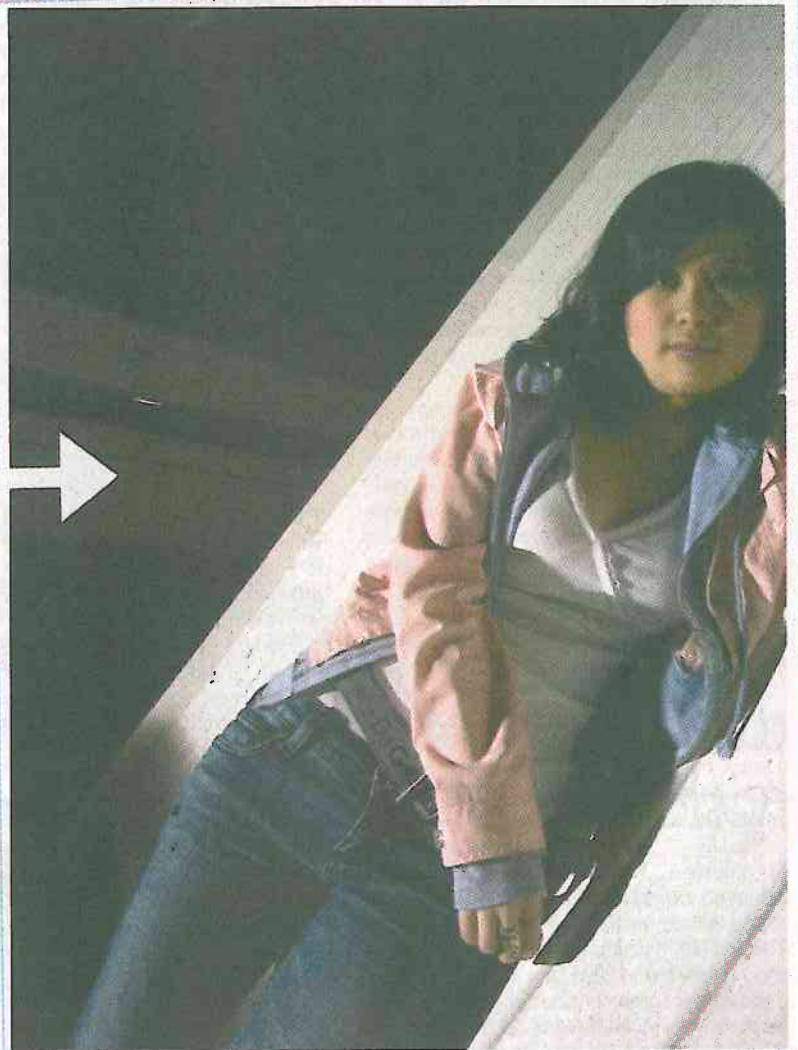
Keeping up with all the latest fashions in clothing, hair, makeup and accessories can be quite daunting. This difficult task seems all the more unattainable when you are a busy student with all the pressures of performing well in your studies; not much time is left for the task of being fashionable.

Many of our *On Dit* fashion readers have expressed this difficulty, which gave us the idea of a supersized fashion makeover for one deserving student this edition. Of all our applicants we chose a Business School student, Serene. Congratulations Serene on being selected!

Then the fun began...

We put together a grand fashion team to undertake the amazing makeover. A hair and makeup specialist (Sara), a fashion stylist (Mia), and fashion photographer (Mitko) all helped us to create the final stunning result. The fashion photographs were shot on-site at Adelaide's beautiful Festival Theatre and its surrounds.

For those of you that would like to learn from our experts, we present the techniques and tips of the fashion makeover team (left).



After

The Make-Over Team:
Professional Fashion Photographer - Mitko
Hair and Makeup - Sara
Fashion Stylist and Makeup - Mia
If anyone would like any further information about the makeover team or the fashion photographer please email: jenifer.varzaly@student.adelaide.edu.au

bookshop speak

When I first started to work at the shop people were saying that there would be a dramatic decrease in book sales in the next few years. I wondered if that was true. In a previous issue of *On Dit*, the literature page had an article about the fact that bookshops are beginning only to stock the blockbuster title. I disagree completely with that. Bookstores do, admittedly, stock some rather low brow books, but I have always believed that books should appeal to everyone. I'm a reader. Really, to work in a book store, you need to have an appreciation for books, even if you don't really read a lot. You may have a particular interest in certain types of books. For example, my manager has a thing for cooking books. She loves them. She will buy them, borrow them or beg for one to be sent as a reading copy. Another co-worker has a thing for travel books. She loves travel biographies, travel guides and giant coffee table books about different countries. Or you get another co-worker, who is a fan of the crime section and any type of thriller.

I myself read a remarkable amount of different books. While most people only see me reading trash (and yes I admit I read an enormous amount of trash), they are always so surprised to hear me talk about what is classified as literature. For example, I've read Salman Rushdie, Tim Winton, not to mention Alex Miller and Helen Garner. I like them, but if I had a choice between say, *We Need to Talk About Kevin* by Lionel Shriver and *One for the Money* by Janet Evanovich, I would choose the Evanovich because reading is a pleasurable thing. Anyway.

What is literature? How does something get classified as literature? All I really can tell between "literature" and "fiction" is that one is depressing and the other makes you happy. I can say one thing for certain. During high school when I was going through my Mills and Boone stage of life, my vocabulary expanded more from reading those books, than it did reading *Catcher in the Rye* (well, it did expand with this book, but not in the way my parents had hoped).

What the writer of the article a few issues ago did not seem to realise is that, the bookshop is not a dying thing. It needs to evolve and change with the times. If it only stocked highbrow literature, who would buy it? Who would want to? A book store is a business, one which needs to make a profit. So many writers of literature are finding themselves turning to more mainstream genres to find readers. Take John Banville. He writes under the pseudonym Benjamin Black and he has found more commercial success in that genre. He still writes wonderful literary books, but they've joined a more popular genre which allows him to gain readership.

So don't feel bad the next time you go into a bookstore to buy a book which is not generally considered to be a "literary" book. Read what you want, if you're enthusiastic about it, who cares. Really, we shop assistants won't be mocking you behind your back. We'll be mocking those who are try hards and are purchasing "literature".

Alicia Moraw

fifteen minutes with william kostakis

At nineteen, William Kostakis has already achieved things that many aspiring writers would wish to even come close to. Winner of *The Sydney Morning Herald's* Young Writer of the Year Award in 2005, not to mention being a published author of *Loathing Lola*, a young adult novel, it's all looking up for William.

Loathing Lola is about Courtney Marlow, a regular Australian teenager. She was offered the chance to have her life broadcast on national television and accepted, without any thought of the consequences. Courtney was going to be a positive role model in an age of Britney Spears. And she was going to do it without having plastic surgery and an eating disorder. However, with her stepmother in one corner and her manipulative best friend in another, it was going to be a lot harder than she thought.

This was a phone interview done in a haste as when I had organised it, I didn't quite think it through, what with the half hour time difference between Adelaide and Sydney. So when I set my alarm for nine-thirty, thinking I had half an hour to compose myself, I didn't consider the fact that it actually was ten where William was. So when I did eventually get up and thought about it, well, panic ensued.

Luckily for me, William didn't seem phased when I called five minutes late.

Writing from the age of eleven, and a fan of Morris Gleitzman, William wanted to be "eleven year old author William Kostakis", however, as it didn't occur at eleven or twelve, he's decided to settle for "nineteen year old author William Kostakis".

One thing I commented on is the fact that the main character in this novel is a female, and a remarkably good female voice comes through. When I mentioned this, William told me that it was partly due to a really good female friend who jumped down his throat when it wasn't correct from a female perspective and was just him being "an asshole". Not to mention his editor, as a woman, steering him in the right direction when the main character was not speaking as a fifteen year old girl, but rather, as an eighteen year old boy.

When asked if he planned to move into the realms of adult fiction, William mentioned high hopes of one day moving there. However, he showed remarkably good taste and intelligence when he told me he was going to stick in young adult books for a while as a lot of writing was sticking to what you know and drawing on the past experiences. He is a nineteen year old who still has a teenage voice in his writing. He's not about to go and write about a "fifty-four year old single mother, dealing with the hardships in life" because he hasn't experienced that yet. He's still a "nineteen year old laughing at LOL caps on the internet". William is a big believer in the 90% what you know, with 10% imagination when it comes to writing. He admits that *Loathing Lola* is a bit out there, but the characters, experiences and feelings are things that he does know, and it's the story which is the imagination part.

A full time uni student at Sydney University, studying Media and Communications, not to mention writing on the side, compared to William, I feel slightly like an underachiever. However he is also kind of an inspiration, showing that you can be an author at a young age and that the field is not just limited to adults in their thirties.

Alicia Moraw

sex, knives & bouillabaisse

by Teri Louise Kelly

Teri Louise Kelly is surprisingly masculine for a chef who can't resist the urge to jump in heels.

Sex, Knives & Bouillabaisse covers Kelly's early career as a professional chef. The book attempts to create a world beyond the placid restaurant dining area through to the kitchen beyond. The character takes the reader through to an alien culture which runs parallel to our own, that of the hospitality worker. The book is set in London 1975 with Kelly as an apprentice chef in the despotic world of a 5-star hotel.

The book is packed full of anecdotal stories which the character acquires during his apprenticeship and is great at keeping up the pace. The alcohol and violence driven lifestyle of professional cookery charges forward without leaving pause for reflection. There is a great mix in here. Also the rowdy narrative makes you want to get sloshed, stumble into a restaurant at closing and berate the staff.

A quality read, though too short. Perfect for those who don't like getting bogged down in a book, but not enough for people who are avid readers. If anything in this book can be trusted, don't order the fish! I would be happy to pay \$17 for this one, but then again I'm a cheapskate.

Hayden Moriarty

jack heath: action and adventure in the capital city

At 21, Jack Heath is the author of three novels. His first book was published when he was eighteen. His series about Agent Six of Hearts has received fantastic response, with comparisons to Anthony Horowitz and he has a brand new stand-alone novel just released this month.

It began as a really bad blind date (except he has a girlfriend and I am in a relationship with my television). I was waiting in a little bookstore in Manuka, Canberra (which, by the way, did not have any of his books in stock) and I had organised to meet with young author whom I had never met. That in itself was dangerous as he didn't know what I looked like.

So there I was waiting in the Science Fiction aisle, reorganising the books to be in proper alphabetical order, when this giant walked through the door. It was Jack Heath. It was slightly awkward as, well, he just knew he had an interview. After the awkwardness had passed, we decided to go and get coffee. Mundane act right? Wrong. I got the waitresses in trouble. I assumed that it was a go to the counter to order your own coffee... but it wasn't. So I was feeling very wary of my coffee when it finally came out to us.

Anyway, after that debacle, we settled down to talk about his books, moving out of home, the opposite sex, retail and entertainment. I happened to mention I work in retail, and Jack mentioned that he was considering getting a job in retail to help him get out of the house a bit more. As a veteran of the retail world I strongly tried to discourage him from this course of action. However, when he explained his motivation, I could understand why he was considering it. As a full time writer, Jack can pretty much work anywhere, and he writes at home. Having recently moved out of home, he was still

getting used to the independence. Being a writer doesn't automatically mean that you get paid really well at first, so a second job would be helpful there. He has a roommate too, but unfortunately, they're like two ships passing in the middle of the night, which means he's at home all by himself most of the time. A job in retail would get him out and mixing with actual people, rather than the characters that he creates.

One thing I had to ask Jack though was, why Canberra? As a young and up-coming author, why stay in a small city like Canberra, why not move to Sydney or Melbourne. It all came tumbling out. He's slightly unnerved by the thought of leaving the comfort of Canberra, where all his friends are and what he knows for a big city where he is intimidated by the thought of all the people. But then again, he doesn't like the idea of moving to a small town, because he likes the conveniences that a city provides, like cinemas and shops. However, he does admit, that his girlfriend (aww, shucks, he's taken ladies) is a jeweller, so eventually, he may be forced to move if she needs to for a job.

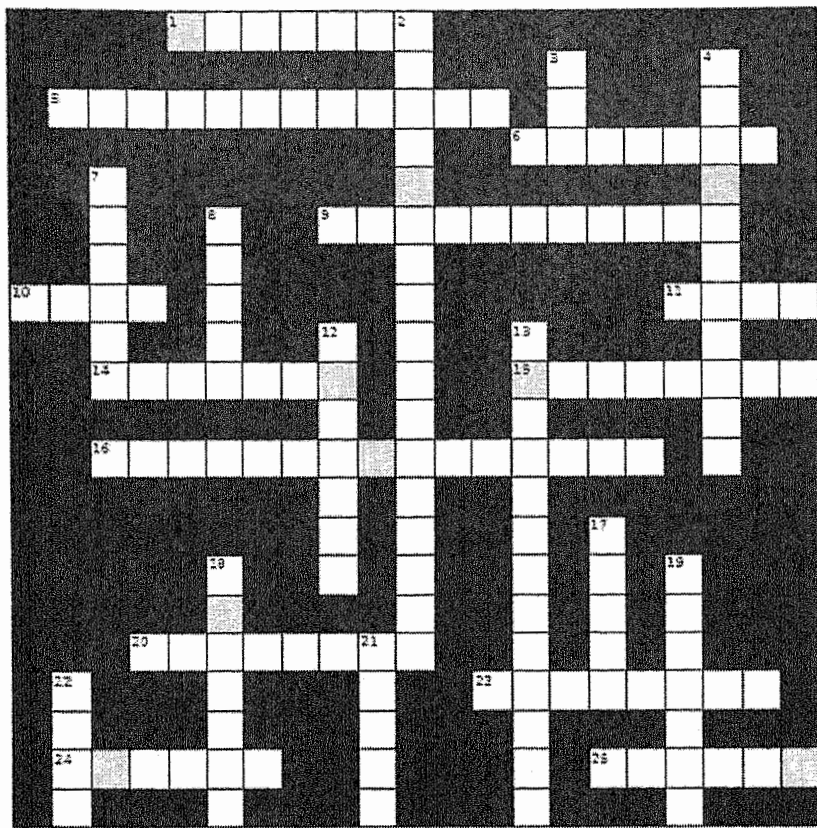
Jack has been writing since he was thirteen. I was impressed about this until he told me that it began as a way to impress a certain girl. As he tells it, he had a crush on a girl and she really loved books. So what does he do, but announce to her that he was a writer. When he did so, she was not impressed as when she asked him what he had written, well, he hadn't written anything at all at that time. So he got to it, and it just grew from there. So, not as impressive as I thought, but still, he writes, gets paid and gets the books published. It's interesting though, as a young adult writer, he was telling me that he has very few guidelines and restrictions, but they are concrete. There is to be no sex or drugs in any of his books. In the second Agent Six of Hearts book, *Remote Control*, he was telling me, there is a moment when the main character is drugged against his will, and Jack had listed some of the ingredients. He had to change one of them as it was the same ingredient which was used in a street drug - even though it was one that was administered *against the character's will!* We couldn't understand why it could be seen as encouraging drug usage to impressionable teens.

It was an interesting time as we discussed movies and books to read. I was happy to find an author who didn't just read the literary books, but enjoyed the blockbuster novels that few admit that they like. I must say that the interview did diverge from the original topic to talk about books that we enjoy, not to mention books that we didn't. We traded book recommendations and talked about authors that Jack had met through his panel discussions and Writers' festivals. However, we were there for a reason, so I reluctantly steered the conversation back to his work.

His new book, *Money Run*, revolves around two fifteen year olds who believe that \$200 million is hidden in a billionaire's building. They want to find it and steal it. However, what they don't realise is that there is a hit man in the building and they are going to get caught up in a hell of a situation. This is a departure from his previous novels, which had more of a science fiction bend. Jack described it as wanting to write something a bit more real to life (well, as much as you can get with fifteen year old thieves and a hitman). He's had some bad experiences with the cross-over genre, losing out on awards because his work has been hard to categorise. This has all the trademark action and adventure that marks it as a Jack Heath novel though.

As our interview ended (after nearly two hours), I was unsure of where to go to catch a bus back to the city centre (because the Canberra public transport system is even harder to comprehend than Adelaide's!). So after asking me where I was heading, Jack gallantly offered to escort me on the appropriate bus (as he was catching a bus that went in the same directions). So it was a pleasant bus ride discussing books, DVDs and magic (he's an avid magician). I must say, that I was so dazzled by this gallantry, I forgot to get the books I had with me signed. So I was not a popular person when I got home, as I had not gotten the autograph for my God son... Well, I'm sure there will be many other chances, because Jack doesn't look like he's going to stop writing anytime soon.

Alicia Moraw



- Across
- 1 Laura Linney and Phillip Seymour Hoffman film *The _____* (2008)
 - 5 Latest del Toro film to deal with the Spanish Civil War
 - 6 New Seth Rogan and James Franco film *Pineapple _____*
 - 9 Writer and Actor in 1987's *Roxanne*
 - 10 Brother to Maggie Gyllenhaal
 - 11 *Stranger than Fiction* (2006) screenwriter Zach _____
 - 14 Hitchcock film and Romijn's given name
 - 15 Director of *Magnolia* (1999) and *There Will Be Blood* (2007) - P.T.
 - 16 Ellen Page/Bruce McDonald TIFF 2007 selected film *The _____*
 - 20 Fincher's new film *The Curious Case of _____ Button* (2008)
 - 23 Aaron Eckhart starred in 2005's _____ for *Smoking*
 - 24 Comedic silent film actor and director _____ Keaton
 - 25 Nicole Kidman/Jennifer Jason Leigh film _____ at the Wedding
- Down
- 2 Starred in *Lost in Translation* (2003) and a Tom Waits fan
 - 3 Kidman's first role and 1983 hit _____ Bandits
 - 4 Director of *The Darjeeling Limited* (2007) and *Rushmore* (1998)
 - 7 Spiderman's real name Peter _____
 - 8 Chuck Palahniuk's second book to be made into a film, starring Sam Rockwell
 - 12 Penned *Adaptation* (2002), Being John Malcovich (1999) and *Eternal Sunshine of the Spotless Mind* (2004) Charlie _____
 - 13 The Female Bob Dylan in *I'm Not There* (2007)
 - 17 *The Dark Knight* (2008) director Christopher _____
 - 18 SNL headwriter and star of *Baby Mama* (2008) and *30 Rock*
 - 19 Follow up to *Paris, je t'aime* (2006) - *I Love _____*
 - 21 50's sitcom _____ Lucy
 - 22 2002 Burr Steers film _____ Goes Down

Win tickets to *Tropic Thunder*! Simply send the word revealed on the darker squares of the crossword (or alternatively, send your pleas and bribes) to onditfilm@gmail.com and you'll get a double pass for free. Lovely.

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Breaking Dawn
 by Stephanie Meyer
 Atom Books

With the movie coming out in December, the final book in the *Twilight Saga* has landed. I don't know why it is so popular, but it seems to speak to the romantics out there. Although I know plenty of people who don't enjoy it, I am certain that most fans of the series will be content with the ending.

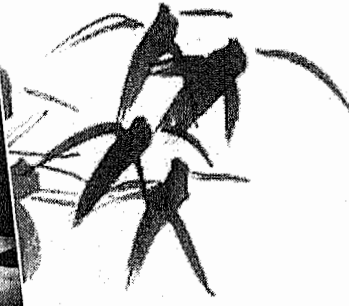
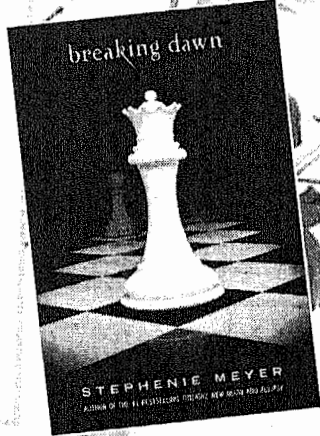
When we last left Bella and Edward, they were on the brink of getting married. *Breaking Dawn* begins with the wedding. However, with 754 pages, it doesn't end there. I know all you fans out there are wanting to know if they actually end up turning Bella into a vampire, breaking the treaty with the werewolves, etc... Well, you'll just have to read it to find out!

Meyer brings the *Twilight Saga* to a interesting ending and rounds the series off very well. For all you uninitiated, don't read this one until the end as it requires explanations. However, just because it's about vampires, do not be put off. The supernatural aspect of this book is secondary. If you're after a book with romance, ethical dilemmas and well, yes, vampires - look no further. This is the series for you. Try it, you'll be hooked.

Alicia Moraw

literature

is starting in a weird spot this edition
 Editors: Alicia Moraw & Connor O'Brien



Film Reviews

Not Quite Hollywood (MA15+) Season commences: August 28th

During the hey day of Australian period films such as *Picnic at Hanging Rock* there was an undercurrent of super successful B grade films. Cinematically speaking, Australia was slumming it and the result was 'Ozploitation' film. Ozploitation is the term coined by Mark Hatley, the writer and director of this film, to address all the vulgar and hugely successful Australian films of the 70s and 80s. Hatley presents one of the most entertaining, accessible and mind-blowing documentaries you'll ever see.

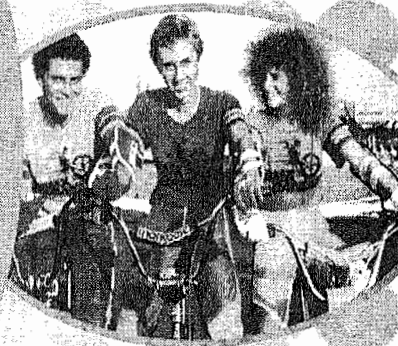
Australian genre exploitation films of the 70s and 80s exported all over the world and paved the way for the more renowned Australian films such as *My Brilliant Career* to be made. *Not Quite Hollywood* covers a new period of Australian cinema; one not constrained by the tyrannical censorship of previous years. The collapse of censorship created one of the most inexhaustible and successful periods of filmmaking for Australia. However, if this eccentric period in film is mentioned in histories, it's only referenced as a moment where Australia slept below its league. The overwhelming popular cycle of Ozploitation genre was built on pubes, boobs, tubes and kung fu, and that's exactly how the documentary is arranged.

Not Quite Hollywood covers a plethora of cult films from *Mad Max* to *Stork* and the Barry McKenzie films all the way to *The Man From Hong Kong*; be prepared for an inundation of films that walk the line between amazing and absurd. At a time when Australian society and cinema was experiencing a highly conservative period there stood a small legion of filmmakers who pushed the boundaries. The most charming aspect of *Not Quite Hollywood* is not the blatant nudity, the action, horror or even the violence, but the genuine nostalgia and love for the under-appreciated genre as described during the interviews.

The interviews are conducted with remarkable finesse, rich in hilarious anecdotes, history and insights. The most famous on the list of interviews include Tarantino, Jamie Lee Curtis, Bruce Bresford, Dennis Hopper, George Lazenby, Greg Mclean and Phillip Adams. This is finally your opportunity to see something truly entertaining about Australian cinema, if in doubt - check the trailer!

4.5/5

Steph Walker



The Edge of Love (M) Now Showing

I must say I went in haphazardly expecting little more than a wartime romance from *The Edge of Love*. The initial thirty minutes delivered as promised, lulling the viewer through the usual romantic haunts. However, the film sharply deviates from romance to pathos as the plot intensifies. Perhaps an explanation is required to qualify my unusually strong admiration for this film.

Based on the life of charismatic, intellectual yet flawed Welsh poet Dylan Thomas (Matthew Rhys), *The Edge of Love* centres on his wartime relationship with the two women in his life. Vera Philips (Keira Knightley) stumbles across her childhood lover Dylan in London, ten years after leaving Wales. Independent and streetwise, Vera paves her way through the uncertain times ahead as a cabaret singer. Dylan unenthusiastically gets by through writing government propaganda films. In the crucible of uncertainty and danger surrounding them, the pair starts picking up where they left off. In a spectacular fashion, Vera is shocked to find Dylan is already married to Caitlin (Sienna Miller). The pair becomes a trio as the two women, despite initial tension, form a strong bond. Dylan's feelings for Vera are betrayed as she hastily marries a young English soldier (Cillian Murphy) who is soon shipped off to fight. As the initial excitement of the war subsides, the trio is left in a mood of sobriety as they begin to comprehend the devastating effects of war.

This beautiful, dark and haunting film originates from a script written by Knightley's mother and is directed by John Maybury. It is well-written and poignantly followed through by Maybury. This ensemble cast has dynamic chemistry, particularly that between Miller & Knightley who share many intimate scenes. The evolving feelings between the two are directed tastefully. Murphy is also another highlight as the brooding and haunted husband of Vera. Maybury harnesses special effects to create some of the best depictions of war-related trauma I have seen. After debuting at the Edinburgh International Film Festival, this film has had rather a sheltered release. While this is possibly due to its mixture of art and Hollywood names, *The Edge of Love* should not be left to rot on DVD shelves.

4.5/5

Thomas Glaister



Global Metal (M) Limited Screenings

What does one usually associate with heavy metal and its plethora of sub-genres? Iconoclastic occult images? Burly tattooed leather-clad men sporting bush-ranger beards, folded arms and stern looks? Or the oh-so common black band tee-shirt; ranging from Metallica to some unknown Scandinavian black metal group vehemently opposed to anyone not living in accordance with Anton LaVey. In stark contrast *Global Metal* plays out like a well constructed and thoughtful essay. This may come as no great shock as co-directors Sam Dunn & Scot McFadyen pick up where *Metal: A Headbangers Journey* left off. Anyone unfamiliar with their first metal instalment will be pleased to know that it is not just an amalgamation of obscure metal bands outside of Europe and North America. Rather, our travel guide, metal devotee and anthropologist, Sam Dunn, sets out in search of some serious answers. In the first film Dunn concluded that metal, with its challenges to mainstream religion, commercialism and morality will always be "a culture of outsiders". In this second film he asks, "what happens when a culture of outsiders meets the global village?" This leads him to explore emerging metal scenes in Asia, South America, the Middle East and the rigid political and social systems that encompass them. As rock 'n' roll liberated western youth in the 1950s, Dunn argues that metal is a political platform for many disaffected youth residing in these countries. Dunn shows us how these young metal fans from the likes of China, India and Israel are making new metal genres propelled by their views.

Global Metal is a very interesting journey under the social microscope and is as much a look at cultural globalisation as of metal. Fresh off the Melbourne International Film Festival circuit, *Global Metal* premieres in Adelaide August 22-23rd at the Mercury Cinema.

4/5

Thomas Glaister

Film Reviews



Brideshead Revisited (PG) Now Showing

Adapted from the Evelyn Waugh novel of the same name, *Brideshead Revisited* concerns a young middle-class painter, Charles Ryder (Matthew Goode), and the tumultuous relationships he shares with a young student, Sebastian Flyte (Ben Whishaw) and his family who occupy the titular mansion of Brideshead.

Meeting at university, the young impressionable Charles is soon taken under the wing of the flamboyant and fanciful Sebastian, the innocent boyish friendship blossoming into something much greater when Charles is invited to spend the summer away from his boorish and distant father, spending his holiday at Brideshead, the family mansion's opulence drawing Charles further into the lives of the Flyte family, ever under the thumb of overbearing matriarch Lady Marchmain (the taughtly menacing Emma Thompson). Charles' perceptions of the family he never had begin to change as he discovers the complexities of love within the worlds of family and religion, unexplored realms for the young atheistic artist. Travelling through the late 20s and into the beginnings of the Second World War, Charles is reunited with Brideshead over and over, each reacquaintance bringing about chaos to the lives of those under its roof.

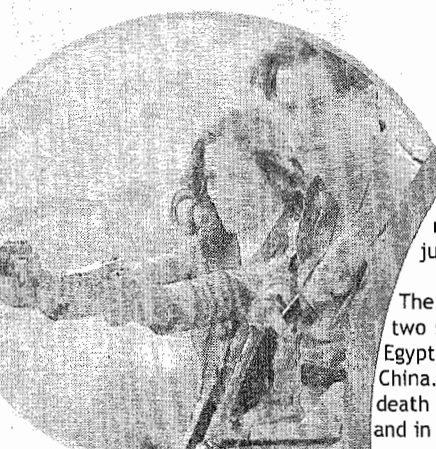
Less decadent and spectacular than Waugh's other recent film adaptation, *Bright Young Things* (starring the ever-magnificent Stephen Fry), *Brideshead Revisited* maintains a more sombre tone, focussing on the emotional and social decadence of the roaring 20s, a generation of highly educated youth living in the shadow of one World War while looking towards another. The warm, sunny lawns and rivers of the University and Brideshead grounds are juxtaposed with the moody and glum chapel within the Flyte family mansion, as the boys revel in their friendship whilst running from their homes, roaming as far as Venice and India.

Brideshead Revisited does amble on somewhat over the two and a half hours, but the film is cleverly segmented into periods of innocence, love, lust and loss, the crackling tune of Sebastian's gramophone following the story across lands and time. *Brideshead Revisited* is a delightful film and a pleasure as guilty as the era it portrays.

3.5/5

Vincent Coleman





**The Mummy:
Tomb of the Dragon Emperor
(M)**

Season commences September 11th

The Mummy...yet again? I admit I was dubious when I first heard about this film and was then horrified to discover that Rachael Weiss had declined to reprise her role. When I discovered that Maria Bello was going to take on Weiss' role, well, that just freaked me out.


The third installment of *The Mummy* franchise follows the set formula that has made the first two so successful. It begins with the background story but this time, instead of being set in Egypt, it is set in China. About a warrior (Jet Li) who is determined to take over and control all of China. However, once his quest to rule had been completed, his next course of action is to conquer death and become immortal. After the complete tale of the warrior, it then cuts to the O'Connells and in the late 1940s/early 1950s, just after the Second World War.

They're living a rather quiet life in rural England, with Rick taking up fly-fishing (with rather spectacular, but unfortunate results), Evelyn writing books about their adventures, and their son running around causing trouble. Which brings us to our plot. Alex O'Connell has been working on a dig in China to try and uncover a long lost King's tomb. Well, he finds it, but someone wants to bring the king to life, which could mean the end of civilization as we know it.

I really did enjoy it. However I did go in not expecting a lot. It was the traditional action which was fun. However, the gags were a bit over the top. Maria Bello's Evelyn alternated between the previous Evelyn and an insipid little thing who spoke with a cockney accent. It was enough to make you laugh...but not in a good way. The chemistry between Weiss and Brendan Fraser in the first two *Mummy* films was fantastic, but in this one it feels contrived and uncomfortable. The film was enjoyable, but definitely not up to the previous ones.

3/5

Alicia Moraw



**Son of Rambow
(PG)**

Season commences September 4

After premiering at the Sundance film festival last year, *Son of Rambow* has gone on to show at both Seattle and Toronto. Soon Australia will receive what has been best described as *Billy Elliot* meets *Napoleon Dynamite*. Hailing from creative team Hammer & Tongs aka Garth Jennings and Nick Goldsmith (*The Hitchhiker's Guide to the Galaxy*), *Son of Rambow* is a story inspired by Jennings' own childhood fascination with 'Sly' Stalone's *Rambo: First Blood*. Set over a long English summer in 1982 Will Proudfoot (Bill Milner) lives as part of an exclusive Brethren community. Will is a pleasant yet naive young man who spends much of his time alone working on his artwork. Belonging to a family full of females doesn't help young Will either. At school he is very much left to his own devices by the academic staff, as well as his peers. While neither ostracised nor bullied, he seems able to slip through relatively unnoticed. A chance encounter in a hallway leads young Will to meet Lee Carter (Will Poulter). Carter, a troublemaker and almost compulsive thief, cons Will into helping him make a movie for a local video competition. Unknown to Lee, he is responsible for exposing Will to his first ever media experience *Rambo: First Blood*. The rather emasculated young protagonist is (understandably) blown away. As a result his suppressed creativeness is unleashed. The result is *Son of Rambow*, Will's homage to his own personal Jesus.

However incoherent the plot may seem, the film is essentially a coming-of-age/buddy movie. Distributor Paramount Vantage has also worked hard to market this with a particular indie feel. Jennings & Goldsmith have invested a lot in the look of this film: it is impossibly kitsch and reminiscent of Gondry's *Be Kind Rewind*. Poulter and Milner are impressive leads in their first ever feature length roles. It is fantastic to see such dramatic and comedic understanding from those so young. Poulter in particular seems like a young Jason Statham, his performance is a particular highlight. *Son of Rambow* also contains trappings of family cohesion and identity, something that is not lost in amongst the unusual narrative. This helps balance out some of the hilarious and unruly comedic moments. *Son of Rambow* is a truly unique film with genuine warmth, wit and flair.

4/5

Thomas Glaister

日本のフィルムは驚くばかりの性交である (Japanese Films are Awesome! aka a journey into the Tentaclesque)

Japanese cinema is totally freakin' awesome. Much like Japanese culture in general. Restrained to the Nth degree 9-5 and totally busting out on the weekends so to speak. Thank god, the glorious tradition of the Japanese-Game-Show has filtered down to us via channel 7's *Wipe Out* (on Tuesdays, be there or be square). Just remember to turn down the volume and pretend its *Takashi's Castle*. I digress. Japanese film is freakin' awesome.

Samurai movies. Japan had the coolest warrior-class ever. There are too many samurai films to list, not to mention the hilariously dubbed 60s TV series *The Samurai* starring the infamous Shintaro, but play it safe and you can't go far wrong with Akira Kurosawa. He took the spaghetti westerns of Sergio Leone, reinterpreted them into epic slashfests filled with tales of honour and betrayal and in turn influenced future cowboy films like *The Magnificent Seven* (*The Seven Samurai*) or *Last Man Standing* (*Rashomon*, a remake itself of *A Fistful of Dollars*). Best of all is Kurosawa superstar Torisho Mifune. Torisho Mifune is freakin' awesome and will kick your ass.

Monster movies. Everyone has seen *Godzilla*. Unless you're lame, in which case, go and get *Godzilla Final War*, in which our beloved protagonist Gojira/ Godzilla fights a whole series of monsters. A recent neo-classic of this genre is *The Host*. Note the classically not so subtle stabs at American ignorance and their destruction of nature. My personal favourite Japanese monster is Gamera, a giant prehistoric turtle monster who can climb inside his shell and fly around like a spaceship and protects Japan from other monsters. Fuck yeah, Japanese Monster Movies are freakin' awesome.

Anime. Once upon a little while ago Anime was pretty much reserved for geekdom, and only screened on the *Saturday Night Cult Movie* on SBS (remember the dorky guy with the thick glasses?) Now everyone is into it. JB HiFi has a huge amount of DVD space dedicated to its numerous boxed-sets and AVCon has become a much-loved annual event hosted at our fine University. The sheer insanity of Anime is just awesome. Take Yaoi, an Anime subculture mostly populated by young girls who are obsessed with films about young homosexual male relationships. AVCon has featured several Yaoi panels, including students who did their PhD on Yaoi! Oh, and tentacles. Anime is freakin' weird. And awesome.

Horror movies. We were all so happily complacent with our slasher films, wondering how long until the pretty blonde got cut to pieces before the plucky brunette outwitted the killer. Then along came *The Ring* (remake) and made audiences once again scream and shit themselves, afraid to answer the phone for totally new reasons. My latest personal favourite is *Sick Nurses*. Long black hair has never been so scary. Or tentaclesque. Japanese Horror movies are freakin' awesome.

Vincent Coleman





XOR: JAPAN'S EMPIRE OF COOL

By Joe Roberts

It's hard to emphasise just how much I wish I had starting writing for *On Dit* before the Nemesis Edition, as Hell hath no fury like a computer techie who troubleshoots Microsoft software for a living. However, there will be other times for that and as a geek Japanese popular culture also holds no end of material for crazed ranting by misanthropic, obsessive loners such as myself.

My forays into this colourful, cartoony epileptic world began in late high school with my two best mates indulging in some strange tradition known to themselves as "Anime Nights". The appeal behind this odd obsession evaded me until I found myself in the unfortunate position of repeating Year 12. Suddenly, without any familiar people to talk to in the extensive lengths of free time throughout the school day known as "recess", "lunch" and "study classes", I soon found myself departing from newly learned social skills to fall back upon plentiful, shallow diversions. Queue cartoons and comics about hot looking chicks with neon hair, carrying ridiculously oversized weapons and living with in harem-like conditions with a relatable nerdy, young guy.

While I'd hate to admit to being addicted, there's a disturbingly truthful phrase in the anime community that goes, "Crack. It's cheaper than anime". Admittedly, this is not just a comment on the addictiveness of anime. It also says plenty about the ability of certain American corporations to license a cheaply-made show from a foreign market for peanuts, hire the cheapest voice "actors" they can find to dub it, and then release the show a couple of episodes per DVD at monthly intervals, charging the same amount per DVD as whole box sets of great shows actually made for the Western market. Still, as a result of said dodgy voice acting, I've developed a preference for subtitles that now annoys the hell out of everyone else ever watching TV with me.

Exorbitant costs aside, this is not to say there aren't some great anime and manga series actually worth buying. Assuming that they're all shallow kid's stuff just because they're all animated is like saying *Everybody Loves Raymond* is on par with *Arrested Development* or *Scrubs* because they're all sitcoms. Frankly, I've killed for less. Anime and manga are made for all audiences in Japan, so you'll find titles as diverse in content as anything produced in the West (if not more) with sci-fi, romance, comedy, action, thrillers, and of course how many Western shows make a point of showing panty shots every 2 minutes? If the answer is anything other than "not enough" I'm afraid there's no helping you.

Variety aside, it's probably safe to say that the biggest market for anime and manga in Japan is male teens (or lonely men in general), as there's no lack of cheaply produced shows about pathetic young males suddenly surrounded by crowds of hot chicks all dedicated to making him a man while somehow remaining oblivious to the rest of the world's male population. Still, who's complaining? In my early naivety I struggled to identify my obsessive fascination with this mesmerising new concept. To quote an old blog entry about the first manga I read, *Love Hina*:

"I don't know what it is about it. I suppose a simple observation would probably be that I'm male and a lot of the art could be thought of as softcore porn. Frankly, I'd like to think it was much more tasteful than that."

Yeah, nah. It was softcore porn, and impeccably drawn at that.

Still, if softcore is too, well, soft for you, Japan has plenty more up its sleeve. There's no end of diverse erotic material available in Japan, including computer games, much of which is now translated and exported for your viewing pleasure. Of course, the term "erotic computer game" is probably rather generous. "Pornographic slideshow" would probably be more accurate. The abundance of "hentai" or "ero" in Japan is seemingly at great odds with its highly traditional and conservative culture. Which probably explains why it tries (and fails) to overcompensate by legally requiring all "naughty bits" to be obscured. Of course, with modern technology this simply means producers can use a common algorithm to jumble images, which can be easily undone with programs you can find through Google. Viva la Revolution!

But it's not all about family fun. There are some useful things to be learned from Japanese cartoons. For example, in Japan there's apparently no such thing as a school girl that isn't smoking hot, and odds are any given one of them is either a ninja or pilot of a giant robot off to fight a potential Armageddon on a regular basis. None of them have parents either. Also, any mortal injury can apparently be cured by simply applying bandages to someone's hair. Makes you sorry to think of all those poor suckers masochistically studying medicine for so many years... Of course, you wouldn't want to be around when they try to remove said bandages, but any grievous bodily harm they may inflict upon the person responsible for treating them can, of course, just be treated in kind. And you have to ask yourself, isn't that the kind of world we'd all like to live in?



Slightly Fabricated

Horoscopes

With Hayden Moriarty

Ever felt like the fates of our lives are governed intrinsically by the gravitational forces manipulating the heavenly bodies in our solar system? Me too! Wow. Well then, using my impressively expensive magnifying glass, I have been keenly studying the skies and discovered some subtle truths.

Aquarius

Jan 20 - Feb 17

This is a time when you have been professionally stifled by your manager's lack of appreciation for you. That promotion is nowhere in sight, it would be easy to become frustrated by the situation. Though there is a way to get what you deserve, start stealing from your workplace. Remember if you were paid what you were worth then you would buy all that stuff anyway so it's not really stealing.



Pisces

Feb 18 - Mar 19

The universe will be in balance and harmony if you look for the right signs to act. Make sure you keep a look out for your super special lucky colours; yellow, red and blue. Whenever you see these colours or any combination of them you should feel a warm glow of happiness. If you can't feel the glow then you're not doing it right. Come on, glow dammit.



Aries

Mar 20 - Apr 19

Unexpected developments are likely to occur. Some things which are expected with also occur. You will reconnect with a primary school friend. Some financial changes occur though these may be expected. Unexpected the expected. You'll be glad you did.



Taurus

Apr 20 - May 20

Unfortunately you lucked out. During this time you will be cursed with horrible luck. When you go to the unibar there will be no seats or jugs left. Then you'll be given a parking ticket or the flu if you catch the bus. Sadly after all this, your internet will crash and you won't be able to watch YouTube for a month! To avoid these terrible fate just make a cash donation to my account to ward off the bad spirits which plague you.



Gemini

May 21 - June 20

Love is in your tangential plane during this time, good luck will be given if you are bold. Cupid guides your usually awkward words into soft, lyrical poetry. If you are already in a relationship it's a good time to break up. I guarantee you'll pick up.



Cancer

June 21 - July 22

Does the name Matt or Jess mean anything to you? Okay... yes, I mean Ben. Ben's telling me he wants you know everything is ok. He say's he still sees you and he is watching over you to make sure you're alright. Well that would be comfort if you have a dead relative/ friend called Ben...or Matt or Jess. Otherwise call the cops because you're being stalked.



Leo

July 23 - Aug 22

Lunar energy will be pulled from you as Mars rises in its orbit. This will leave you feeling tired and lethargic. If left untreated, others will think you lazy. Amphetamines are a great way to keep on top of things. You'll never have to sleep again.



Virgo

Aug 23 - Sept 22

It's finally time to pamper yourself. Go on you deserve it. It's your birthday soon anyway, and it's also the perfect time to dish for compliments... and presents. You've been too hard on yourself. It is a good time to take a day off uni to eat an entire cheesecake by yourself. This is a time to be really selfish, don't share that cheesecake - especially if it's baked.



Libra

Sept 23 - Oct 22

Be bold. Don't be afraid to take a great leap into the unknown. Jump from high places with confidence. Your charm and lovely persona will save the day. You do however, need to be more organised - schedule any jumping into a diary of some sort. Wear green.



Scorpio

Oct 23 - Nov 21

As the moon moves up to the right axial it has gone into the 9th sector. This will bring extraordinary luck and fortune. Make sure you seize the moment to gain the greatest profit from your amazing luck. Try betting your savings on roulette or at the TAB, I've got a good feeling about the brown horse or names rhyming with 'cheese'.



Sagittarius

Nov 22 - Dec 21

You have inherited a lot of money from a long lost relative in Nigeria who needs only your bank account information and PIN number so they can send it over to you.



Capricorn

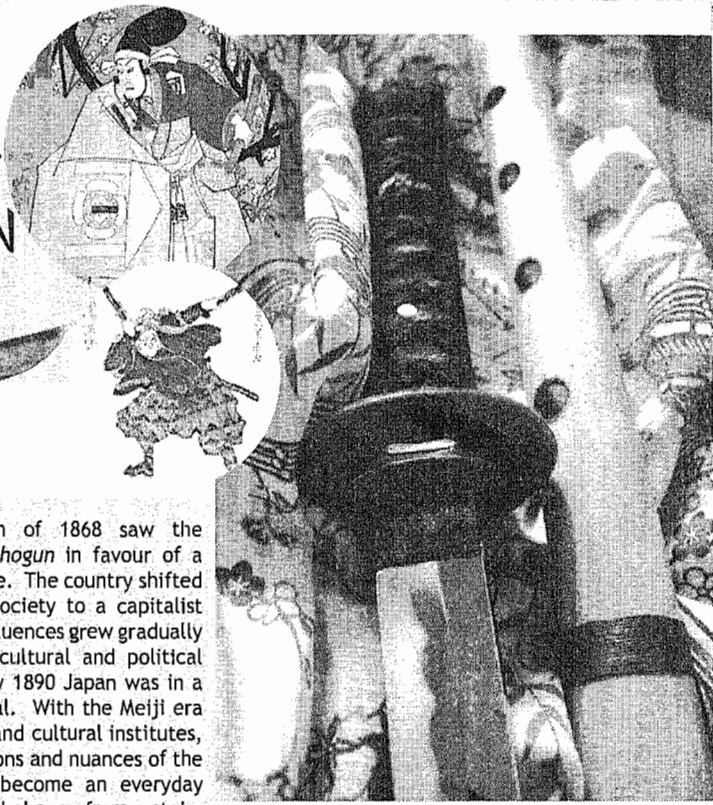
Dec 22 - Jan 19

It's time to make use of your shrewd financial instincts. There has never been a better time to invest in hedge funds, corporate trusts and WMDs. Keep your eyes open for time shares and pyramid schemes; both should yield significant returns once the ASX turns around.



ART OF THE WARRIOR

A VERY BRIEF INTRODUCTION TO ART AND THE SAMURAI



Japan is home to a rich legacy of artistic traditions. Its developments in pottery and woodblock printing techniques have inspired and influenced generations of artists around the world and served as intrinsic artifacts to a longstanding cultural identity. It is incredibly challenging, however, to comprehend the overwhelming significance of a simple teacup, for example, hand crafted by a single potter so many years ago. Yet the cup is significant not just as an art object, but also as a symbol of belief and an object of ritual and spiritual worth.

Japan's warrior history, too, plays a significant role in appreciating in context the rich history of Japanese art. Indeed, the fine arts were integral to the teachings of the Ninja and Samurai. One of the guiding principles of ninjutsu demands students to "aspire in the ways of both pen and sword" (Masaaki Hatsumi). As such, the traditional warriors of Japan embraced a fusion of the art of war together with the art of peace. This kind of benevolence was married with a deep spirituality, with most warriors also practicing Zen Buddhism. Many also practiced poetry, painting or other crafts, believing the arts to be borne from the same place as the warrior's craft. The great swordsman, Miyamoto Musashi was one such warrior, earning fame from his *sumi-e* (ink painting) equally alongside his indelible swordsmanship.

However, at the point of *katanagari* (disarming of weapons) at the end of the Warring States period, culture began to supersede fighting. While swordsmen gradually began to diminish, strangely, swords continued to develop as beautiful works of art. The 34th Ninjutsu Grand Master, Masaaki Hatsumi, likens the period to a flower: "It was the era of the origin of Zen culture, Gozan literature, and the oneness of the sword and Zen - it was a period that moved away from the subtle and profound culture of Medieval times to a blossoming and flowering culture of arts and learning."

Interestingly, in this time of Gozan literature, Noh drama, tea ceremony and *ikebana* (flower arranging) it was largely the *Shogun* (warrior leaders) who became the primary patrons of the arts.

The Meiji Restoration of 1868 saw the overthrowing of the *Shogun* in favour of a reinstated Emperor rule. The country shifted from being a feudal society to a capitalist regime and Western influences grew gradually stronger in both the cultural and political heat of the nation. By 1890 Japan was in a state of grand upheaval. With the Meiji era now well upon artists and cultural institutes, the philosophies, fashions and nuances of the 'Western world' had become an everyday presence. The political change from a stolid, culturally isolated nation to a gateway of cultural exchange had drastic effects on particular schools of art (others, however, chose to ignore it's presence entirely). This new school, influenced by Impressionism and other Western traits, became known as *yoga*.

1890 was also a year of political upheaval within Japan. With Japan and China gearing up for war, Japan's political front was in a state of constant flux, upholding strong cultural safeguards in the face of war and, simultaneously, encouraging an overhauling of many traditional barriers in order to initiate exchange with the culturally diverse 'West'. The *nishikie* woodblock tradition, usually reserved for actor portraits, was taken over almost completely by depictions of Sino-Japanese war victories. Interestingly, these prints almost always depicted the Japanese with characteristically European stances, fashions and facial qualities.

Jump forward a century and, interestingly, it is still possible to find these elements of Westernisation married with the traditional portrayal of the Japanese warrior. Through the popular art forms of *manga* (comics), *anime* (animations) and video games, the legends of samurai warriors continue to be used as inspiration for mythic narratives, taking on magical qualities, violent battle scenes and often gratuitous sexualisation of the young, handsome characters. The narrative tradition of the warrior is passed down through *manga* and *anime* such as *Naruto*, *Ninja Scroll*, *Samurai Champloo*, *Afro Samurai*, *Bleach*, *Beserk*, *InuYasa*, *Rurouni Kenshin* and the *Seven Samurai*, with most either dubbed or subtitled by fans and distributed globally just days after their Japanese release.

Shakuhachi Sword

Videogames, too, play a strong role in the continuing legacy of the westernised Japanese warrior. Through popular games such as *Samurai Warriors*, loosely based on famous Samurai throughout history, *Genji: Dawn of the Samurai*, based on the 12th Century struggle between the Taira and Minamoto clans, *Ninja Gaiden*, *Shinobi*, *I-Ninja* and countless others, it is possible to see the historical accounts of the Samurai and Ninja flowing into a contemporary global consciousness. In these art forms, like the *nishikie* woodblocks that came before them, warriors are often depicted with inherently Western qualities, appearances and attire.

There is a sensitivity within the martial arts that lends itself to the softness and power of the visual arts, whether they be the fine arts of painting or printmaking, or the popular forms of comic illustration and animation. There is also a mythic quality in the warrior legacy that makes it increasingly enticing to contemporary fantasy artists and designers searching for a kind of legendary benevolence that is rarely found in contemporary culture. From the traditions of printmaking and calligraphy to the cultural phenomenon of *anime* and videogames, the Samurai can be seen as instigator and inspiration to artists across generations, oceans and cultural divides. From the facts of historical events to the myths of legendary status, there is little doubt that the Samurai will live on as muse to many an aspiring artist, *anime* fan, and fine art connoisseur alike.

Lauren Sutter

References available upon request!
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TURNING JAPANESE

Alice
1. I heard it was polite to slurp when you eat
2. No
3. Ansu

Charlene
1. That they eat more seafood per capita than any other country
2. No
3. Kikkumii

Adam (1)
1. That they have the most efficient railway system in the world
2. Yes
3. The Atomic Mae

Adam (2)
1. Vending machines dispense meat among other things
2. Maybe
3. Kwai King

Maddie
1. That they play music in public toilets and you can adjust the volume in your cubical
2. Probably not
3. Sushi Queen

Crystal
1. That most toilet seats are heated
2. No - they can eat whale if they want
3. Sailor Moon

Jake (1)
1. You can buy used schoolgirls' panties
2. If scientific purposes involve killing whales to sell in supermarkets then yes
3. I'd be the Japanese version of Captain Planet

Christian
1. Hentai (look it up with safe search off)
2. Yes, tasty, tasty scientific purposes
3. Socius

Jake (2)
1. Japanese porn
2. No. I heard if you leave whale meat out in the sun it becomes more flavourful
3. Precious Moon Light

Vanessa
1. Teenage girls and girls in their twenties still buy stuffed toys
2. Aaaa... No
3. Pookie

Amy
1. They eat whales
2. No. They're definitely eating them
3. Yumi Yamaguchi

The Intruder
1. I heard they're really bad drivers
2. Obviously they wouldn't lie about that
3. Udon Surno

Questions
1. What is the quirkiest thing you've heard or know about Japan?
2. Are the Japanese really whaling for scientific purposes?
3. What is the name of your Anime alter-ego?

ヒラサ セ クチト カラ
コイ カクイ コイトカ

The Ring still in Adelaide's heart



Lisa Gasteen and the Adelaide Symphony Orchestra
Adelaide Festival Theatre
August 9

The third of the Adelaide Symphony Orchestra's *Gala* concerts for 2008 featured a performer very near to the heart of a city still fondly recalling the Ring Cycle of 2004: Lisa Gasteen, the soprano who played Brünnhilde. In a programme consisting of favourites by Wagner and Strauss, Gasteen and the Orchestra delighted an almost raucous audience at the Festival Theatre, the venue of the 2004 Cycle. The performance was a joint undertaking by the ASO, the Adelaide Festival Centre and the State Opera Company of South Australia.

The concert began with Wagner's *Dich, teure Halle* from *Tannhäuser*, Elisabeth's joyful song at the prospect of Tannhäuser's return. Gasteen walked onstage just before her first entry - an interesting dramatic decision which unfortunately provoked some sections of the audience into a cabaret-style smattering of applause. Gasteen's exuberance was

infectious, and set the scene for the rest of the evening. The next three works on the programme were from *Lohengrin*: *Elsa's Dream* and the preludes to Acts I and III. The *Prelude to Act I* was nothing short of exceptional, providing a stunning contrast to the joy of *Dich, teure Halle* and the bombastic Strauss still to come. The prelude and *Liebestod* from *Tristan und Isolde* was the perfect conclusion to the first half, with Volmer's hugely expressive and expansive conducting style bringing out every ounce of emotion - especially in the heart-wrenching *Liebestod*. Strauss believed it to have "the most beautifully orchestrated cadence in all music" - and it's very difficult to argue with him!

After the interval it was an all-Strauss affair, with the suite from *Der Rosenkavalier* getting the audience waltzing in their seats. The programme concluded with the final scene from *Salome*, a fairly sinister and brutal work to finish with, but an effective one all the same. Gasteen was at her best in this work,

taking on the character of Salome with great aplomb and drama. There were times when she was swamped by the orchestra, but on the whole this was an excellent performance - a fact confirmed by the numerous curtain-calls and rapturous reception from the audience. Particular praise must go to the brass section - the trombone sound was as good as ever: beautifully unified and controlled, but at the same time immensely powerful.

An interesting aspect of this programme was the decision to include a number of fairly hefty works for the Orchestra by itself (the three preludes and the suite from Strauss's *Der Rosenkavalier*). This was a most pleasing decision, and demonstrated two things: the ASO's particular fondness for this kind of music, and also Arvo Volmer's exceptional skill conducting it. In fact, it is high time Volmer - who is also Artistic Director and Chief Conductor of the Estonian National Opera - was invited to conduct a State Opera Company performance in Adelaide.

Edward Joyner



Manga TV

The Anime schedule on free to air TV is fairly kid-friendly, with *Yu Gi Oh!* and a few select other *Pokemon* clones floating about the place. Long gone are the days of the *Eagle Riders*, *Sailor Moon*, and those painfully slow *Dragon Ball Z* marathons (I recorded the entire *Cell* and *Buu Sagas* to VHS back in the day... I really must find that.) Anyways, over the years SBS have been the ones to provide us with those rarely broadcasted-yet brilliant gems of programs (and movies for that matter) that fall under the glorious category of Japanese Anime.

Years ago, I found myself up at about 4:30 in the morning, watching something called *Neon Genesis: Evangelion* - without knowing a single thing about it. I learned quickly; and discovered *Evangelion's* immediately obvious sexism and intense battle sequences. As it turned out, I managed to follow the series for a while and it is brilliant! It follows the story of an "up-and-coming" Eva Pilot named Shinji Ikari. Now, if that didn't make any sense to you, here's the scoop. The world is occasionally under attack by monstrous beings called Angels. Defending the world are an organisation named "Nerv" - who have employed some fabulously talented teenagers to pilot enormous mecha robot suits called Evangelion. Regardless of this thick premise and very-Japanese plot, the show is downright engaging. It is dark, deep and artistically at the top of the genre.

Next on my SBS-got-it-right list is a more lighthearted romp, called *Cowboy Bebop*. *Bebop* is a similar-era series with a similarly terrible short-term timeslot. This gem follows the story of a ragtag group of interstellar bounty hunters. There's Spike (The handsome bad-ass), Faye (The sexy vixen with a mysterious past and everything to prove), Jet (The patriarch of the group, & the moral conscience of the team) and Ed. Ed is the greatest character ever. She is an androgenous child prodigy with a knack for hacking impossibly secure computer... stuff. She speaks in complete neon jargon and is the most likeable, funniest member of the group. Anyways, together they make a westernised-yet-masterfully crafted ensemble of characters, with plot lines varying from the basic "terrorist hunt" plot to the bizarre "out of control satellite with a mind of its own carving symbols from space into the desert with a laser" plot. *Cowboy Bebop* has it all, and I'd urge you all to find it online or on DVD.

The third amazing example of anime programming that SBS comes up with from time to time is from Studio Ghibli. Ghibli is a Japanese animation company which has come up with some absolutely classic full length anime features, such as *My Neighbour Totoro*, *Princess Mononoke*, *Nausicaa of the Valley of the Wind*, *Kiki's Delivery Service*, and the Academy Award winning *Spirited Away*. All of these are worth a look, however famously - *Howl's Moving Castle* and *Porco Rosso* are just brilliant. They are two of the most intense old-school-animation pieces ever produced, the visuals are brilliant and the plots are far more interesting than the run of the mill Disney garbage that is accepted as standard animation output. *Porco Rosso* particularly shows what can be done with two dimensional cell animation, a splendourous story of an adorable little Italian society lived in the sky. Find these at Rundle Mall's "Shintokyo" store... or at your video store if you have a good one; you won't regret it.

Anyways, while I'm sure I've done these programs no justice whatsoever, but it is certainly the best stuff I've seen come onto Australian airwaves. The stylish awkwardness of the Japanese-English translation in these programs is worth the admission price alone, and the way the Japanese craft these unique worlds is just brilliant. Over and out!

Sammy Stearne



Dit-licious BENTO BOXES

ALL HAIL THE JAPANESE, THEIR ATTENTION TO DETAIL AND THE ART OF LUNCH-MAKING.

Bento is THE way to eat Japanese food.

Traditional bento boxes are made with Japanese staples; rice, meat or fish and pickled or cooked vegetables. But this is not the same as your average meat, carb and three veg - no, bento boxes look amazing.

The food is often decorated to look like people, animals, or their favourite TV, film and cartoon characters as well as other things, like flowers and plants. This style of ornate bento is called *kyaraben*. Home-makers in Japan slave away, making their food look as appealing as possible to the point where competitions are held to find the original and the best *kyaraben*.

Portable and in single portions, you will find bento at train stations, convenience stores and department stores. Japanese people often buy bento before boarding their train and then eat their convenient meal on their way home.

Japanese mothers have taken the humble lunchbox to a whole new level. It's food that looks too good to eat, portable, incredibly colourful and obviously time-consuming.

When I went to primary school, I'd trot off with my cool bag under my arm, complete with fruit box, banana, and cheese-and-vegemite sandwich that mum made, slapped together in bulk within minutes that morning. Japanese kids go to school with a lunchbox of absolute fun; nutritious, delicious, a work of art... the art of bento.

Take a look and enjoy what Japanese all over the world have created for the culinary delight, amusement and enjoyment of many. There are thousands of websites and blogs dedicated to this national tradition.

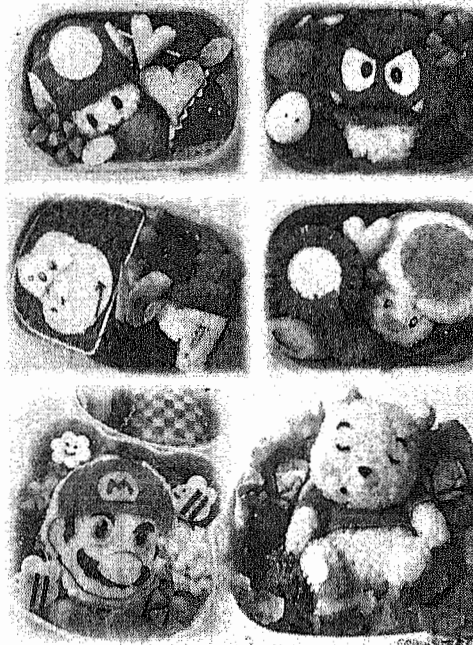
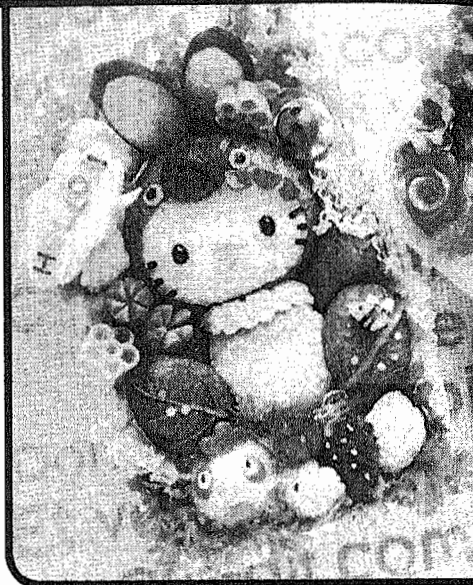
Bentocorner.com is a blog based around the delicious, fun-packed lunch and an American-Japanese mother's attempts to make her kids eat their meals. She dates her bento boxes and includes a picture and provides situations where the particular bento would be useful. Having named all of her bento creations, you can click and enjoy the many incredible things she has done with the humble lunchbox.

For the perfect gift or just some kitsch to get you through, see:

FACEFOOD the visual creativity of Japanese bento boxes.
Christopher D. Salyers

For more bento fun see:
facefoodbento.blogspot.com.

Phat Natty xx



76 99 2006: LEFT OVER BENTO

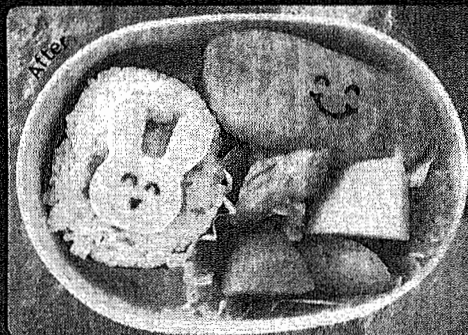
http://www.bentocorner.com/roller/page/bentoblog?entry=left_over_bento

This bento was from last Friday. It is all left over from the previous day. Nimono, futomaki, and inari -- everything made courtesy of Mitsuwa Market. I was so lazy I didn't even bother putting in any fruit.



My daughter wanted a peek at her bento before I packed it and when she looked at the contents she cried, "Eeeehhhh, kao ga naino???" which translates as "Aaawwwwww, there's no face???" This took me by surprise since I thought she would be OK with plain bentos too, but it seems she has gotten used to the idea of something smiley in her bento every time. This is good news, but also kinda bad especially on days when I am feeling tired or lazy.

But something about her disappointment made me realize that I should do something to cheer her up, so this is what I did in 5 minutes time with a little nori and some sliced cheese:



When I showed the girl, she gave me a satisfied nod with a smile and all was right with the world once again...



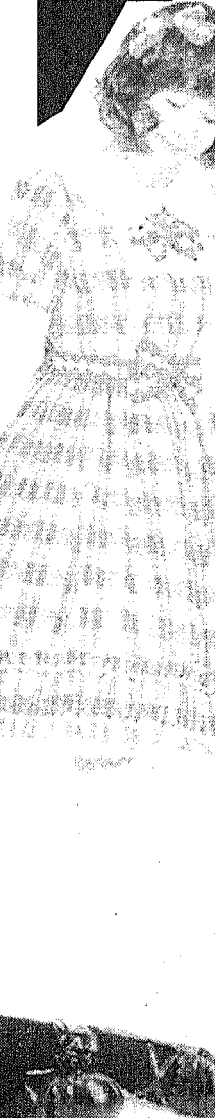
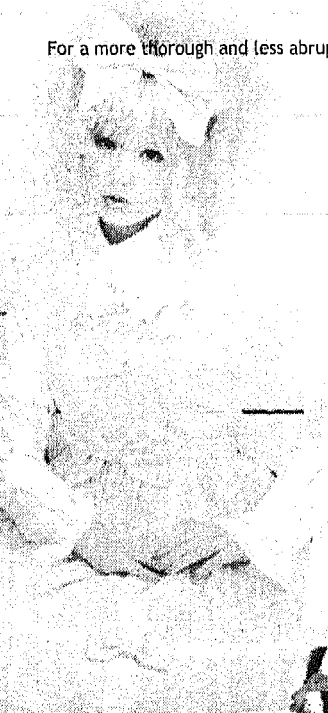
Dedicated Followers of Fashion

Harajuku is known to the fashion-savvy as home to some of the most colourful and outrageous modern fashion trends and styles. Since the Sunday-closure of several of the district's major streets in the 1980s, youth and performers took to gathering in Tokyo's Yoyogi Park and the surrounding areas to entertain and be entertained, to shop and to socialise. Youth and street performers began wearing unconventional items of clothing, some of which gradually developed into fashion styles and sub-cultures that have been introduced to the Western world mostly through the published work of street photographer Shoichi Aoki (Borders often has his *FRUITS* book in stock and from memory the Barr Smith has a copy somewhere too).

Lolita fashion, one of the most popular Harajuku sub-styles, is particularly interesting in terms of its societal implications. Lolita was popularised with the establishment of brands such as Baby, The Stars Shine Bright and Manifesteange Metamorphose Temps de Fille in the late 80s and early 90s, most of which continue to cater exclusively to Japanese consumers today. Although this fashion style has developed into multiple sub-genres with slight variations (gothic, traditional, elegant and sweet styles being the most prominent) since the 1980s, most can be characterised by a-line knee-length skirts, ruffles, bows, lace and Mary Janes. Sharing its name with Vladimir Nabokov's 1955 novel, there is the faint suggestion that lolita fashion is based on sexual fetishism. Followers of the fashion deny this, and mostly quite justly. Influenced by the Victorian era, the 1950s and French Rococo, it is more concerned with being 'cute' than being sexually alluring. At the same time, the focus on the 'little girl' Victorian style and the habit amongst some lolita sub-groups of carrying around children's toys has been viewed as sexually appealing by older men (some of the lolita blog sites have comments to this effect). This fact is lost on many lolitas, with most of them being unaware of the connotations of the name and the paedophilic associations.

Lolita is viewed by the majority of its followers as a way of escaping mundane and restrictive societal norms. Japanese women of today mostly have wider social roles than those of their mothers, but are still often expected to work only until their (obviously eventual) marriage and subsequent motherhood. Followers of lolita are seen as rejecting these expectations in favour of a fantasy-world of whimsy and decadence. In this way, lolita aims at rejecting the norm in favour of independence. Although this might be the case, lolita often keeps women from achieving this freedom. The crippling costs of lolita items of clothing (a single outfit will usually cost upwards of one thousand dollars) mean that many women are forced to remain in their parents' home rather than seeking out their own. It also means that many women aren't able to afford the lolita lifestyle, especially as there are very strict rules about quality involved. Whilst lolita frees women from some societal expectations, it also imposes some new ones.

Cat who had meant to spend more time on this. Sorry.
For a more thorough and less abruptly ended account of lolita's history visit www.lolita-fashion.com



SCIENCE WITH GOLDY

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

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

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

How much do you know about alcohol?



酒

THE GOLDIE

Alcohol is a stimulant.

The statement is false. Alcohol is a drug, which depresses the central nervous system. After one or two drinks it might have the effect of a stimulant, making drinkers feel high. This is due to the fact that alcohol lowers inhibitions and makes people more sociable.

Mixing drinks makes you more drunk.

This statement is false. Mixing drinks won't make you more drunk but it might make you feel sick because of the different toxins you've consumed with the alcohol (and it makes it more difficult to keep track of how much you have had).

Drinking warms you up.

This statement is false. Alcohol widens blood vessels close to the skin causing more blood to be at the surface of the body. This might make you feel warmer but it actually causes you to lose heat and reduces your core body temperature. A lowering of your core body temperature by just 2°C causes hypothermia.

After a couple of drinks people around you look more attractive.

This statement is true. Scientists have found proof of the beer-goggle effect. Researchers found that men and women who have drunk a moderate amount of alcohol find the faces of the opposite sex 25% more attractive.

Drinking water with alcohol prevents a hangover.

This statement is true. Drinking water between glasses of wine or beer helps to combat the dehydrating effects of alcohol which contribute to hangovers. It also helps to reduce the number of drinks consumed during the evening.

Cheap wine gives you a worse hangover.

This statement is true. Some cheap red wines contain methanol. When the liver breaks this compound down, it releases formic acid as a by-product. This maybe the very molecule that cause severe hangover symptoms.

Alcoholism causes a 'whisky nose'.

This statement is false. The condition of rhinophyma, which causes a red bulbous nose, has very little to do with alcohol consumption. It is the late stage of a skin condition called rosacea that commonly affects adults over forty. Women are more likely to suffer from rosacea than men but the advanced stage is more common in males.

Did you know?

- Yeast is the star of the drinks industry. If it feeds on sugar in the absence of oxygen, it releases carbon dioxide and ethanol - the drinkable form of alcohol.
- Only 20% of the alcohol you swallow is absorbed by the stomach.
- When you consume alcohol, you lose more water in your urine than you take in in the drink itself.
- Binge drinking is thought to have serious long-term health impacts.
- After a heavy night out drinking your body is dehydrated, causing your brain to shrink away from the skull.

-Goldy Yong-

SO IS ALCOHOL DANGEROUS?



YES

Alcohol is a poison that can cause irreversible damage to the liver, which labours to remove it from the body

Long-term alcoholics often suffer from alcoholic myopathy, a muscle-wasting condition that causes extreme tiredness after physical activity

Long-term alcoholics also lose bone mass as alcohol affects the way calcium is processed by the body



NO

The liver can remove alcohol from the body at the rate of one unit per hour

Research has shown that moderate consumption of wine and beer is good for the heart

Moderate consumption of alcohol by young women is thought to prevent high blood pressure



CONFESSIONS OF A STEREOTYPICIST

INTERNATIONAL STUDENT LOUNGE WITH SHEIK JAMAL



We need Japan okay! Think about this, without Japan we would not have comic books. Without those comic books keeping the idiots among society busy, we, the more intelligent demographic would have some serious problems trying to explain to a loyal Spiderman fan, how Tobey Maguire secretes web fluid out of his wrist crack instead of from a dispenser, "like in the comics". And, frankly, I could not care any less. As I am busy training to become more powerful so I can defeat my best friend who is also trying to become more powerful than his brother so he can kill him and avenge the destruction of his own clan.

If Japan did not exist then we would all starve to death by virtue of not being able to afford cheap \$2.30 meals of raw fish wrapped in weed (not the good kind) and smeared lightly with imitation horseradish and mustard, doctored to resemble the more highly potent wasa-"I-love-the-sound-of-that"-bi.

Japan is the reason technology is ubiquitous in the first place. That fancy mobile you flaunt every chance you get? Yup, thank the Japanese first you ingrates. In fact, if it were not for Dr NakaMats in the 1950's then IBM would not have had those cutting edge floppy disks in the seventies. In fact, Dr NakaMats invented everything, right from the hand pump to flying shoes and even spray-on Viagra. Eat that, Pfizer or whoever it is that invented the conventional stuff. The point is that we know about all of those things because of the great nation of Japan and the numerous selfless contributions she has made to the rest of the miserable world in an effort to 'smarten' things up.

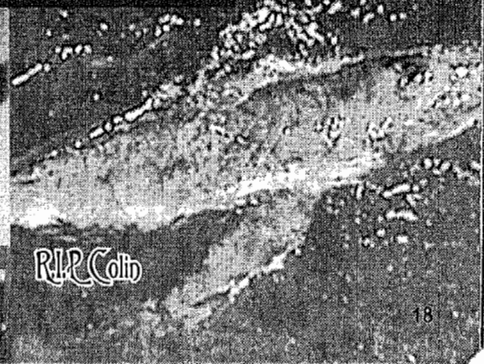
Can anyone even imagine a world without Toyota, Pentax, Toshiba, Casio, Sushi Train, Chopsticks, noodles, naruto and too many whales?

Okay, so they eat a lot of big fish, like that is any reason to spite them. You cannot say things like "Stop Whaling!" while chewing your juicy steak, just because cows do not swim and are not quite as big! Can any other nation boast of even half as many contributions to everything as this little island country has, in spite of being ravaged by earthquakes almost every year! Everything in Japan is rebuilt every year because it is all destroyed in the earthquakes and the resulting tidal waves or tsunamis; they even invented a natural disaster! Beat that, Germany!

The list is endless, dumb reader. Is Karaoke not the greatest invention ever? How else can you make a complete jackass of yourself in front of your mates and then, before you know it, actually be returned the favour without making a fuss or crying for mum? Japan should be the capital of the world simply because the Japanese are so good at everything. There would be no more ridiculous muscle cars that are no good for anybody. No more vegetarians because everybody would have to eat whale or else a ninja would noiselessly walk up to them and take their pinkies off. Plus everybody would have a personal second life on the internet, which means that all the weirdoes and nerds will be happy in their own sad, little worlds and the rest of us can just get on with the business of sushi, sports car, playstation and spray-on Viagra!

Even those pesky terrorists would think twice before acting all strong and fearless. I mean, if a certain Osama had pulled that sort of stunt with the Japanese, he would have had his back-end handed to him with a side of soy sauce and wasabi. Now I dare you to tell me that does not sound "sugoi"!!!

Sheik



RIP Colin

JAPANESE 戊干丸

with Barbara Klompenhouwer

Japan is an incredibly interesting country and is a very important partner to Australia. It is a significant player in the international arena, and one of the biggest aid donors in the world. Japanese news however rarely makes much of an impact outside of the country - for example, although it is a member of the Group of 8, attention is always focused on the other major players such as the US, UK and Russia (even this year when the summit was held in Hokkaido.)

One area that does garner attention is Sino-Japanese relations. Relations between China and Japan have never been particularly great post-Second World War, with constant debate about acknowledging crimes committed by Japan against the Chinese. The tension spills over into other areas, with this week seeing the continuation of a row over food poisoning. The debate concerns nasty dumplings, with the pair arguing over where the contamination with pesticides actually occurred. Illness was reported in both countries, but China insists that although the offending dumplings were manufactured in the Hebei Province, the contact must have occurred in Japan. However, there have been previous instances of poisoning in China with the same chemical and make of dumpling. Many Japanese believe it is just another example of poor Chinese safety standards (think of lead in toys here in Australia and poisoned dog food.) The story has taken a more political turn, with it turning out that the Japanese government knew of the previous poisoning cases and kept it quiet - at the moment no one seems to be really sure why they did this.

Speaking of politics, Japan has a bit of a funny system going on (in my opinion anyway.) Although it is technically a multi-party democracy, the Liberal Democratic Party has really dominated the past half-century. For a few years there was a succession of coalition governments, all with Prime Ministers who left after serving relatively short periods. Prime Minister Koizumi (who was labelled the Japanese Richard Gere) of the LDP party then managed five years and was pretty well recognized internationally by the end. His successor Shinzo Aso caused a stir when he stepped down after only a year. Rumoured reasons for this ranged from illness to political plots with the opposition to secure support for anti-terrorism legislation. This all brings me to the current PM, Yasuo Fukuda, the son of a former Prime Minister.

Until this article I never really gave him much thought, but thinking about it now it seems strange to know so little about a world leader (Japan is an international economic and political force after all.) He has already had some controversies, for example being accused of blaming women for bringing rape on themselves. In a conversation with reporters (off-the-record) about the 'Super Free' club, a group of men who reportedly engaged in systematic rape, Fukuda supposedly said, "There are women who look like they are saying, "Do it to me." Those who have that kind of appearance are at fault, because men are black panthers." He claims however that his comments were distorted and that he'd never defend rape. In June, a non-binding censure motion was passed by the upper house (controlled by the opposition) against Fukuda. It related to domestic issues and his leadership, asking for him to resign or hold an election. However, a motion of confidence was passed by the Diet (Lower House) to counter the censure.



Speaking of sludge (lame segue I know, but what are you going to do), some poor workmen in Tokyo were recently hit by a wave of sewage. One was killed and four are missing, however one lucky man managed to escape. The incident occurred as the workers were repairing drains damaged from thunderstorms and flooding. I have no real reason for including this story, but I just think there's something really horrible about death by sewage!

A scientist from the Manhattan Project (which developed the first nuclear weapon) has visited Hiroshima. Joan Hinton, who is now 86, went to the city for the first time on the 63rd anniversary of the atomic bombing. She now lives in China where she works in dairy farming, and visited the town at the invitation of the author of a book on the Project. Initially thinking the technology was being developed to keep up with the Germans, Hinton says she was horrified when she read about the bombings in the newspaper. That was when she walked away from nuclear development. In 1952 she said, "I feel a deep sense of guilt and shame at the part I played in this crime against humanity as a whole, and this crime against the Japanese people in particular."

Finally, the secretary general of the Liberal Democratic Party recently likened the opposition to the Nazis, which went down well. Taro Aso, who could potentially be the next Japanese Prime Minister, made the remarks during talks with the opposition. An MP commented that the governing party was losing popular support, to which Aso replied that whenever people moved away from a government, regimes like Nazis came to power. The opposition has described the comment as "unforgivable." However he's said a lot worse than this in the past - for example, joking about people with Alzheimer's disease and saying that Japan should become a country where "rich Jews" would want to live. He is still apparently incredibly popular though, so it will be interesting to see whether he does in fact become Prime Minister.

Dumb Lawyer Quote # 72
"I am absolutely, one hundred percent, not guilty" - O.J. Simpson

Barry Zuckercorn 100% endorses this article.

Quick! Call My Lawyer

SCIENTOLOGY

"The purpose of the suit is to harass and discourage rather than win. The law can be used very easily to harass, and enough harassment on somebody who is simply on the thin edge anyway . . . will generally be sufficient to cause his professional decrease. If possible, of course, ruin him utterly" - Lafayette Ronald Hubbard

Aside from being a well funded and well ordered organisation, Scientology is known to be a habitual user of the legal system. Its official reason for most cases centre around religious freedom, intellectual property and discrimination. *Time Magazine* estimated (in 1991) that the organisation spent \$20 million a year on legal fees.

Unofficially, the organisation allegedly uses its resources to crush dissidents and pressure government to recognise them as a religion to gain tax-free status. It took 48 years of legal proceedings in New Zealand before it was recognised and its battle with the Russian government went all the way to the European Court of Human Rights. In the United States, Scientology commenced over 2500 proceedings against the IRS in order to have its tax free status returned. Scientology is a State recognised religion in Australia, this being decided in *Church of the New Faith v Commissioner of Payroll Tax*.

The organisation is prominent in its use of private investigators to conduct suits. While PI's can be used, the organisation has pushed it to the limit, and has pressured witnesses to lie in court in order to receive favourable judgment. Many of their PI's have also taken on false identities to gain information, with one charged for impersonating a Sheriff. One of their PI's was a former US police chief who was dismissed for running a prostitution and drug ring. In Spain an American Scientologist was arrested for possessing dossiers containing confidential information on a member of Parliament and a Madrid judge who oversaw a fraud and tax evasion probe of the organisation. The dossiers included personal bank records and family photographs, according to press releases.

One vocal opponent of Scientology, the Cult Awareness Network (CAN), paid a dear price for its views. Scientology filed over fifty lawsuits against CAN. It spent \$2 million defending itself and won \$1 million. As its debts exceeded its assets, it declared bankruptcy, and its remaining assets (right down to the telephone number) were bought by a Scientology lawyer for \$20,000. While the organisation said it had no connection with the purchasers, a brochure mailed by the new Cult Awareness Network depicted a glowing description of Scientology as a means to "increase happiness and improve conditions for oneself and for others."

In Canada, Scientology broke the record for the largest ever libel payment (\$1,600,000) after it was found they defamed a government lawyer by saying he misled a judge and breached court orders in a case being led against them. Still in Canada, Scientology broke another record by becoming the only religious organisation to be convicted and fined for breaching the public trust (\$250,000).

Scientology has always been keen to monitor control over the information available about itself, its members and its practices. They have done so primarily through filing lawsuits whenever negative

information is released. In 1995 they filed a copyright suit against *The Washington Post* in response to an article revealing Scientology "secrets," that ultimately ended in the paper's favour. Later, they filed a \$400 million lawsuit against *Time Magazine* over a 1991 cover story entitled 'The Cult of Greed,' exposing a number of facts that Scientology wished to keep confidential. Time Warner spent five years and nearly \$7 million before finally declaring victory.

The group allegedly attempts to silence dissenters, including from within. The group sued a former member who alleged their counselling tactics were dangerous and brought him and others to the brink of insanity. The litigation went on for 22 years, but Scientology ended up settling for \$US 8,674,643. Some allege this was to stop secret Scientology information being tendered in evidence and to prevent cross-examination of Scientology's top leaders. However due to the gag orders and strict confidentiality surrounding their settlements, it will never be known whether Scientology did indeed have a legitimate reason to pursue such litigation.

A new enemy of Scientology is a group called 'Anonymous.' They are a worldwide, anonymous group of people intent on bringing down Scientology. Their Adelaide loyalists staged a campaign in Waymouth Street only a few months back, wearing creepy Dracula looking masks. Scientology fought back though, and one of 'Anonymous' videos on YouTube, which depicted Tom Cruise, was taken down as Scientology threatened breach of copyright proceedings.

Scientology spokespersons insist that the organisation is doing nothing illegal or unethical, and is merely exercising its constitutional rights with vigour. Like any legal entity, it does have a right to defend itself.

They argue that Scientology has been targeted by hostile government and private forces, including the IRS, the FBI, the press, psychiatrists and unscrupulous lawyers who have persecuted the group since its founding.

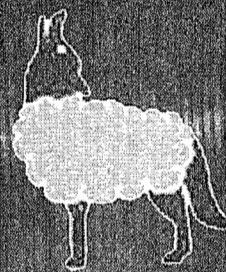
Lawyer Earle C. Cooley said the group has been put in a position when it has been forced to fight back only to be unfairly chastised for its aggressiveness. "When we were attacked at Pearl Harbor we didn't just sit back and defend there," Cooley said. "We tried to get out on the offensive as quickly as possible...To sit back and ward off the blows is ridiculous."

Whatever Scientology's motives are, it has proven itself a tough litigant. One can only hope that *On Dit* is not brought to its knees with a libel suit as a result of this article.

Peter Bosco

**Eds - Tom Cruise doesn't scare us On Dit-ers

THIS STUDENT ELECTION, VOTE SPP...



"Victory Through Ignorance"



...FOR BETTER EDUCATION

***Eds:- We here at On Dit would like to throw our full support and presidential style endorsement behind the SPP as candidates for every Board position, Student Radio Director and, the most important one, On Dit editors for '09*

REVENGE OF THE SLIGHTLY POLITICAL PARTY

"To Punish and Enslave"



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

This week I travelled to Beijing, not for the games, but merely to stalk Kate Ellis out of police jurisdiction. And let me just say wow, she is ordinary. Those photo-shoppers who run her election campaign are magical. Digitally transforming that toad into that Goddess on your Stobey pole deserves a gold medal. So instead of sulking I threw away the KY jelly and decided to watch the games instead. Another question arose. Who the hell is China? A squillion gold medals. I'd never even heard of the place before these Olympics! To rise up and beat those Western pig dogs so dramatically in just 4 years suggests drugs, cheating, and bribery, to say nothing of the antics revealed during the opening ceremony. So let me say this: China, welcome to the SPP. Your stance on cheating, and ugly chicks singing is an inspiration to us all, and has embarrassed our own Olympic committee for ever allowing Nikki Webster to get on stage. We look forward to a devious relationship with your scummy people in the near future.



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

Kevin, Kevin everywhere but not a drop to...well you understand. The man who was seemingly never out of the public eye has disappeared without a trace during the winter parliamentary break. Well, that's not quite true is it? We did, see him in Beijing, cheering on Ms Rice and co, presumably he was visiting the Chinese constituency. Next, we saw him at the football clapping his little hands off for the Brisbane Lions who once roared so much louder. This of course brings me to the point I wish to make. If you're the Prime Minister of Australia watching sport, there is only one way to do it - in front of your television, at home, in a replica Australian tracksuit! John Howard set the standard for sport-adoring PMs, a walk around the harbour, some shocking off-spinners in Afghanistan and passing a football. All Rudd gives us is an illusion. He pulls a poor charade of being wrapped up in the emotion of a sporting contest. And this should be alarming to all Australians - if the PM only supports the nation's finest half-heartedly, with painted on fervour, with - dare I say it - half arsed passion for the Green and Gold what chance do we have!

SPP BUST OUT ON SAFETY



SPP have cracked down on law enforcement security this week with the endorsement of bulletproof bras. Their new safety policy comes after police women across the nation stripped down and went on strike in major cities, With SPP leading the march.

"Women are doing it tough out there" Said Dobson, a B-cup. "Our new safety features will save lives and keep our police primed and perky!"

Of course, the matter has involved rigorous testing using an ex-Afghan firing squad to test the durability of the new bulletproof brassiere.

"So far the test has been a great success" Said Martin in defense of the 39,000 casualties. "This operation will be a legacy of this Party for years to come!"

Operation 'Femm-Bot' is costing approximately \$4.3 billion due to the other 'safety features' installed within the women's 'last line of defence'.

"We've installed 2-way radios, an inflatable life-vest, waterproof matches and a set of steak knives within the cups." Said Scientist Edward Wang-ka.

Germaine Greer was unavailable for comment on the new innovation in lingerie armoury, but nonetheless we could expect her to deliver some sort of remark in self-righteous indignation.

Margaret Thatcher however gave her full support to SPP's bulletproof bras suggesting 'it will help attract more women into the force,' and 'I wish I had these when we invaded the Falklands!'

LETTERS TO THE PARTY

You can now write to the Slightly Political Party and vote them off the island permanently, or raise any other questions. Just send your hatemail to SPP@live.com.au, or simply burn an extremely violent effigy of the party in your local area.

Dear SPP,

Apart from the immature, chauvinistic diatribe you two churn out every week there is another thing I can't stand. And that is how you two walk around campus like you're god's gift to women. Give it a rest!

Svetlana Kutchakokov, Mile End

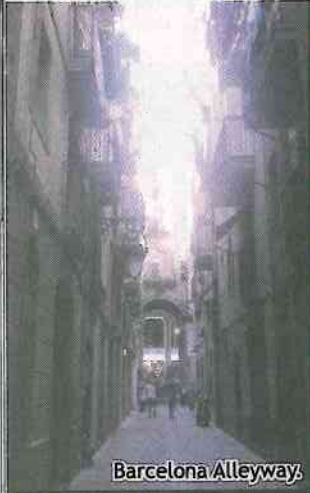
Svetlana, we don't apologise for the first thing and the second one, well...you'll just have to ask God about it.

Dear SPP,

I would like to complain about your *Salisbury Idol* article. I agree with 'Deborah' in her letter to the editors. I happen to live in Salisbury and think it's quite nice thank you.

Kenny Somerton, Salisbury

Kenny, the SPP are dedicated to improving all areas of Adelaide, even the medieval ones! Salisbury is particularly important to the Party. We promise to improve housing, standards of living, healthcare, and the quality of its inhabitants. Stay tuned for more exciting developments! (cover snobbery & class based arrogance!)



Barcelona Alleyway.



Gaudi.



Carmen Miranda eat your heart out.

~Dear Barcelona,

When I was thirsty, you quenched me.

When I was hungry, who came running? It was you.

When I never thought I would love again,

You showed me love runs deeper than I ever knew.

Oh Barcelona, I love you~

alex.

(cont.) I came up behind him and slightly more than subtly clipped his thong with mine, I then held up one finger and pointed it at his thong, looked him in the eye and said with a wry smile 'uno.'

After getting around Barcelona for a couple of days how I normally do, by myself, I was joined by a friend from Adelaide who was passing through Europe at the same time. Perhaps I continued travelling the way I normally would, just walking, taking photographs and eating at supermarkets loosely tossed with some light sight-seeing and the occasional splurge on a regional authentic meal, but having someone else to do it with really made it all the more worthwhile.

The most enjoyable experience of my time in Barcelona was eating with my friend Robert at local restaurant down a maze-like alleyway. The restaurant was small but teeming with people and, aside from the chef, seemed to have only one person running the whole place, who welcomed us, took our order and brought us our food and continued to check on us throughout the meal. Neither of us could speak Spanish and our waiter couldn't speak English, so for safety's sake I ordered the first item off the entree and main menu and Robert, the second. To drink, I had a beer and Robert a red wine. We were expecting just a glass of wine but instead received a whole bottle of slightly chilled red wine plonked down on the table. We laughed and we laughed and protested as best we could through large arm movements that we hadn't ordered a whole bottle. The waiter interpreted our complaints and merely gestured at the bottle then the menu, implying that the whole bottle came standard in the price. The food was simple but filling, the beer was warm and the wine was cold. We drank and we ate and were jolly. We enjoyed ourselves thoroughly and tipped the waiter accordingly.

BARCE-LONER? NOT OUR ALEX..

Beach & Boobies:

alex.

-Paris, the city of love,
like everyone else, I fell in love with you too. But like every first great
love, you only taught me what love is so I could truly love my second.
I waved goodbye to you on a Thursday morning and pretended to cry a tear.
I landed in Barcelona later that morning, by the afternoon I had forgotten
who you were, I had fallen in love with Barcelona, I felt like I was
cheating on you.
Paris, you showed me everything I knew about living but had never
seen with my own eyes, but Barcelona perfected it.
I will think of you with fond memories, but I will never miss
you, I have Barcelona now.-

alex.

After finding my feet and a place to put my bag in a hostel, I took a walk down to find all the things I loved were affordable once again, compared to the outlandish prices of Paris; namely good, cheap food and good, cheap drink.

Other than my friends and family, the one thing I miss most about Adelaide is the Central Markets. Paris and London both had markets, lots of them, most of them good but none of them compared to the Adelaide Central Markets. As I took a walk in Barcelona, there it was, a hundred paces from my hostel, the Adelaide Central Markets in Barcelona, only bigger, brighter and more lavish. There's always a surprise to be had at the ACM but walking into the Barcelonan market, the Mercat de la Boqueria was like walking into a whole new realm. I felt like Peter, Edmund, Lucy and Susan would have felt when they entered Narnia, only my wardrobe was a hard rubbish wardrobe. As I walked through some dusty jackets, a rusted bicycle and some warped records I was blinded by more colours than Microsoft has on their computers and a different lolly to match each one. It was a world of bohemia, an artisan's paradise. There were fruits there that I hadn't seen since I was a child and had either forgotten or assumed extinct, not to mention countless other varieties of bizarrely shaped fruits and vegetables that I'd never come across in any of my travels.

I was walking around La Boqueria admiring the sights and smells that the market had to offer when a young man stepped on the back of my thong. He said 'scusa' and walked off. I thought nothing of it, like shit, it happens. Five or ten metres on he sat down and spoke to a friend then gestured towards me and said 'tres.' From this brief altercation, I gathered that he had stepped on my thong on purpose, not only that but I was the third person accosted that day (he had said scusa but by now, I had to wonder if he even meant it.) Being the snide and petty person that I am, I decided to mill around him pretending to look at chocolates but secretly biding my time. Eventually he got up and walked off and I hastily made chase.

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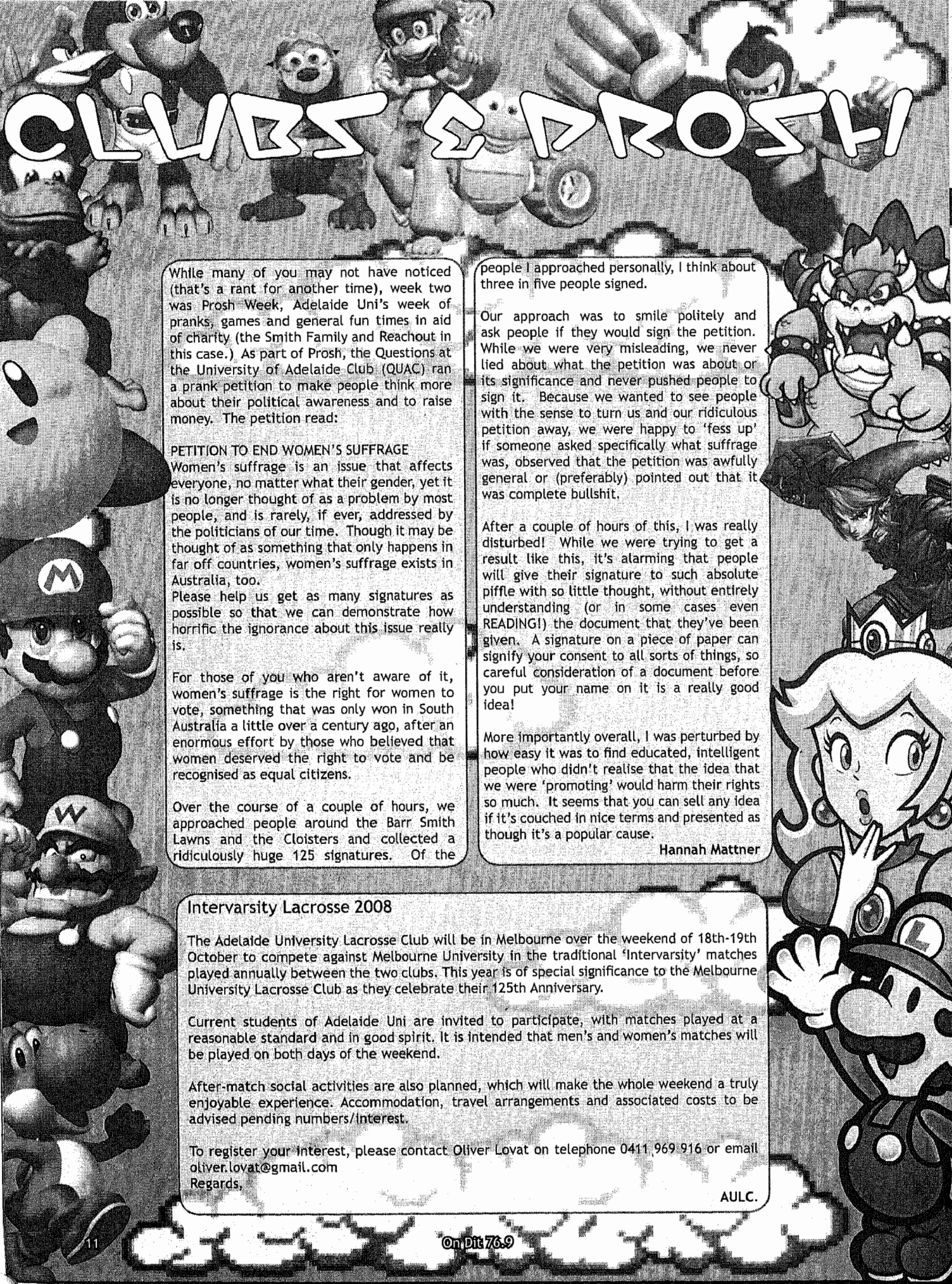
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CLUBS & PROSH!

While many of you may not have noticed (that's a rant for another time), week two was Prosh Week, Adelaide Uni's week of pranks, games and general fun times in aid of charity (the Smith Family and Reachout in this case.) As part of Prosh, the Questions at the University of Adelaide Club (QUAC) ran a prank petition to make people think more about their political awareness and to raise money. The petition read:

PETITION TO END WOMEN'S SUFFRAGE

Women's suffrage is an issue that affects everyone, no matter what their gender, yet it is no longer thought of as a problem by most people, and is rarely, if ever, addressed by the politicians of our time. Though it may be thought of as something that only happens in far off countries, women's suffrage exists in Australia, too.

Please help us get as many signatures as possible so that we can demonstrate how horrific the ignorance about this issue really is.

For those of you who aren't aware of it, women's suffrage is the right for women to vote, something that was only won in South Australia a little over a century ago, after an enormous effort by those who believed that women deserved the right to vote and be recognised as equal citizens.

Over the course of a couple of hours, we approached people around the Barr Smith Lawns and the Cloisters and collected a ridiculously huge 125 signatures. Of the

people I approached personally, I think about three in five people signed.

Our approach was to smile politely and ask people if they would sign the petition. While we were very misleading, we never lied about what the petition was about or its significance and never pushed people to sign it. Because we wanted to see people with the sense to turn us and our ridiculous petition away, we were happy to 'fess up' if someone asked specifically what suffrage was, observed that the petition was awfully general or (preferably) pointed out that it was complete bullshit.

After a couple of hours of this, I was really disturbed! While we were trying to get a result like this, it's alarming that people will give their signature to such absolute piffle with so little thought, without entirely understanding (or in some cases even READING!) the document that they've been given. A signature on a piece of paper can signify your consent to all sorts of things, so careful consideration of a document before you put your name on it is a really good idea!

More importantly overall, I was perturbed by how easy it was to find educated, intelligent people who didn't realise that the idea that we were 'promoting' would harm their rights so much. It seems that you can sell any idea if it's couched in nice terms and presented as though it's a popular cause.

Hannah Mattner

Intervarsity Lacrosse 2008

The Adelaide University Lacrosse Club will be in Melbourne over the weekend of 18th-19th October to compete against Melbourne University in the traditional 'Intervarsity' matches played annually between the two clubs. This year is of special significance to the Melbourne University Lacrosse Club as they celebrate their 125th Anniversary.

Current students of Adelaide Uni are invited to participate, with matches played at a reasonable standard and in good spirit. It is intended that men's and women's matches will be played on both days of the weekend.

After-match social activities are also planned, which will make the whole weekend a truly enjoyable experience. Accommodation, travel arrangements and associated costs to be advised pending numbers/interest.

To register your interest, please contact Oliver Lovat on telephone 0411.969.916 or email oliver.lovat@gmail.com

Regards,

AULC.

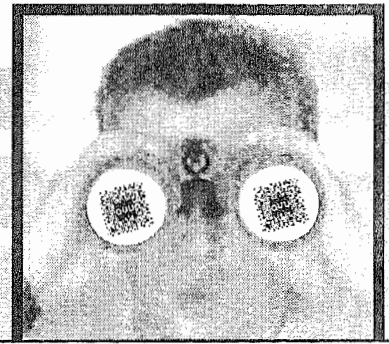
AUU WATCH

The Board meeting on August 7th saw yet another election take place (could this be a record for a single year of Board?) After Ellen Ketteridge's resignation, the position of Student Representation Council President was wide open and letting in the breeze. David Wilkins and Paris Dean were both nominated for the position. Unsurprisingly, Paris - who has done substantial work with the SRC this year and made his intentions to run for their President next year very clear - is now SRC President.

The general SRC elections were also very topical during that meeting. As a result of the current election rules, the elections for everything but the AUU Board (that is, SRC reps, National Union of Students reps, Student Radio Directors and the *On Dit* editors) will be held separately from the Board elections. While this won't affect the election process much for most students (there will be two boxes for the ballot papers and the like, but nothing major), it means that there will need to be two returning officers to oversee the election. The AUU has been (amazingly, unexpectedly and belatedly) fortunate in securing the services of a former AEC employee to oversee the Board, but this left the SRC and other elections bereft of an R.O. Lavinia proposed to the Board that

they pass a motion to instate James Moffatt, a Music student at Adelaide Uni (and a friend of mine), as the R.O. A couple of Board directors protested on the basis that it was unlikely that James would have the time, the understanding or the confidence to execute the role properly. Despite this, the desperate need for a returning officer to ensure an operating SRC and membership for the NUS led to James being appointed to the position with a small majority of votes.

A more ongoing issue that was raised is the level of transparency within the AUU. Directors are meant to keep quiet on all the important upcoming issues. This is to keep them free of outside influence and capable of making decisions in the Board's best interests. For a start, in the context of the AUU Board this seems a little naïve - most of the people seeking to affect Directors' votes to suit another (factional) agenda are already on the Board and have full access to all that information. Members of the Board from all the factions made their issues with this idea quite clear, pointing out that students can only get information about what's happening in the AUU through a 2-4 week out of date



This column has been approved by the Returning Officer. Please Recycle.

column that only covers issues that have already been discussed at Board. It was suggested that if students actually care, they would come to the Board meetings and get involved, but this was argued down on the basis that most students would have to put ridiculous amounts of time just finding out when and where the meetings would be. Even then, only Board members know what's on the agenda before the meeting starts. In essence, this leads to a system where plenty of people know what's going on - all the people who are already cosy with our student politicians. It's still difficult for anyone who's not already involved with student politics to find out anything about what's really going on.

Hannah Mattner

By the time you're reading this, Adelaide Uni will be coming up to election week. For many general students, this is an excruciating time - you'll be hassled walking between classes and student politicians, the scum of campus, will be pressuring you to vote for positions you've either never heard of, or don't care about.

I have a confession. I love election week. Many of you will never understand how high the stakes are for those involved. For weeks beforehand, we're recruiting, banner painting, ticket printing, fundraising, t-shirt designing, policy-making and negotiating. During the week itself, we get on campus at 7 am to hang banners and will be up until midnight making preparations for the next day. The exhaustion is matched only by the determination it takes to essentially prostitute yourself to general students in an attempt to get them to vote for you. And students can be cruel. By Wednesday, the majority will either pretend they've voted, or simply tell you to fuck off.

So why do we do it? Many general students will assume student pollies are just CV sluts with their eye on a political career. And sometimes you'll be right. But the pay off for the energy expended is mostly poor. I can only offer my own reasons. For example, at the moment, the Humanities faculty is under fire from the university. They're been asked to offer courses, not on the basis of quality, but the number of students enrolled in the course. Anything under a staff:student ratio of 30:1 must be axed. This will take us well over the

national average of 20.9:1. The worst effected is the Classics department which has been forced to slash most of its Latin and Ancient Greek courses. There has been no student consultation in this process and many academic staff seem bewildered also. Some of you may think Classical history is a joke, but let me sell my point from a different angle. This action appears to be part of a bigger picture in a move toward the Melbourne University model. MU offers six undergraduate degrees, then all other study like law or medicine, must be done postgraduate i.e. fee-paying. Adelaide Uni will argue that this is a business decision, but isn't it a standard business practice that when another competitor is experimenting with a different model, that you observe the consequences before jumping on the bandwagon? So where does student politics fit in to all this? The hope is, that if you bother to listen to the student politicians and make an informed vote, you'll put in place people who will not only inform you of things that are happening, but will actually get off their arse and lobby to ensure the quality of your education. Even if you don't give a fuck, vote for someone who does.

So during week 6, spare a thought for the student politicians. Many of them are just lonely alcoholics looking for validation in a peculiar place.

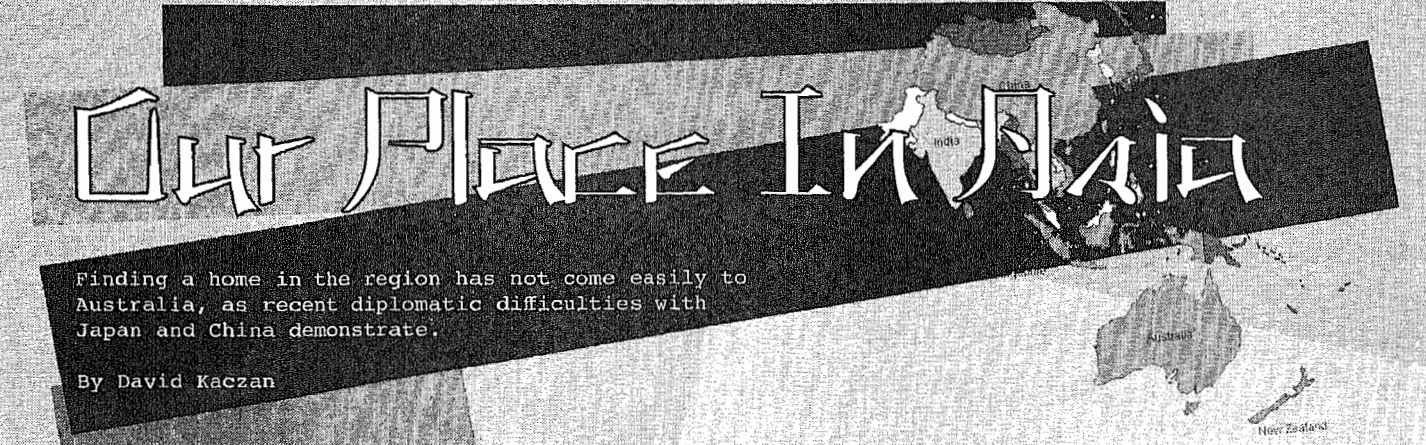
For further information, or to suggest alternative ways I can find validation, contact me on lavinia.emmett-grey@adelaide.edu.au.

STATE OF THE UNION

Photo by Robert Fletcher



Our Place In Asia



Finding a home in the region has not come easily to Australia, as recent diplomatic difficulties with Japan and China demonstrate.

By David Kaczan

Australia's position in the antipodes must be a source of bemusement to much of the world. Our institutions are British to the bootlaces, our cuisine similarly mundane - we share history, genes and a tendency to binge drink. Also high on the list of friends is the USA, today our closest military ally and the source of much cultural influence. Asia, however, has had a disproportionately limited input on our thinking. Despite unparalleled Asian immigration, Australia remains the outsider in her neighborhood - increasingly economically integrated but otherwise oblivious. Kevin Rudd has spent a lot of time recently visiting Asia with mixed success but some good ideas. So just how robust are our relationships with Japan, China and Indonesia? And where do we stand with the increasingly self confident neighbours?

Japan is our biggest trading partner and perpetual source of cultural incomprehension. It is a country of contrasts: of Kyoto and whaling, of record life expectancies and suicides, of impeccable manners and racism. Our relationship with Japan has long been grounded in their consumption of our minerals and agricultural products, their longstanding investment here and a ceaseless stream of tourists. In the security theatre also, Japan is an important strategic ally, despite recent clumsy treatment from the Australian Government. It is easy to forget just how delicate diplomatic dealings can be, and in attempting the juggling act between China and Japan, Kevin Rudd has managed to ruffle feathers this year.

Japan and China have a sometimes-strained relationship. However, the situation warmed in May this year, with the first official visit by a Chinese leader to Japan in over a decade. There are three related flare points between these countries. Firstly, a controversy over Japanese school history textbooks has simmered since the 1950s, with the Chinese government accusing Japan of whitewashing the World War II narrative. Anti-Japanese demonstrations broke out in China and South Korea in 2005 over this ongoing issue. A related point of difficulty is the visiting of war memorial shrines by senior Japanese leaders. Finally there is an ongoing land dispute over the uninhabited Senkaku islands (near Taiwan), which again have led to public protests. The common

theme of consternation is the allegation that Japan is becoming more aggressive, although this is probably difficult to substantiate in the light of Beijing's increasingly evident military manoeuvres. Japan on its part sees threatening the rise of an undemocratic China.

China has in the past received some sympathy from other Asian leaders, such as Singapore's former Prime Minister Lee Kuan Yew, who claimed that encouraging Japan to play a larger security role was like "giving a former alcoholic a rum bonbon". However times have changed, and even whilst China is the flavour of the month, sentiments like this have long been left by the wayside. John Howard attempted to develop a four-way strategic joint declaration between India, Japan, Australia and the USA. However, the Chinese government criticised this move to formalise security relationships with Japan, stating that Australia should have shown "greater sensitivity." Kevin Rudd, however, happily went into bat for China earlier this year, dropping the quadrilateral proposal. It is likely the decision was carefully and objectively considered, however the Chinese press agency Xinhua put it down to a victory for their nation's influence after noting it was made directly after Chinese-Australian Minister level discussions. Perceptions matter also: a Chinese official stood with Foreign Minister Stephen Smith when the announcement was made. On the other hand, Rudd has successfully talked tough on China's human rights record in a way that few other leaders have managed to do.

Following the quadrilateral security decision, and coming soon after an unpleasant stoush on the whaling issue, Australian-Japanese relations took a turn for the worse. Rudd had skipped Japan (but not China) on his first major international tour in March. The resentment at this decision was evident in acerbic comments from the Japanese press and diplomatic community. "They're bloody furious," claimed one diplomat about the Japanese reaction.

Soon after was a big vision announcement: an Asian Union, with a free flow of goods, services, people and intelligence across borders in our region. It was bold and imaginative, but coolly dismissed by Asian

leaders, almost unanimously. The *Asian Times* called his plan "at best premature and at worst presumptuous," and "unlikely to go very far". Even Rudd's fellow Asiaphile Paul Keating was skeptical, claiming "...it took China 350 years of the modern age to truly recover their sovereignty; I do not see them sharing much of it with anybody else."

In Indonesia, the dangers of translation and the sensitivity in foreign relations have again been on show. It was Kevin Rudd's turn to be affronted when President Susilo Bambang Yudhoyono allegedly called for Australia's travel warning on Indonesia to be relaxed, only to later be told that that it was an error of translation. It sounds innocent enough - after all, if the President had made that call it would hardly be unreasonable - however it was enough to sack the translator and send diplomats scurrying. Indonesia remains frontier land for Australians. It is considered a difficult business environment despite the opportunities that being the fourth most populous nation brings, and despite its position only a stone's throw from Darwin.

Japan, China and India are respectively our first, second and sixth largest trading partners, kindly importing \$65 billion of our efforts every year. But for all that economic integration, we're the rank outsider. Relationships may have improved since Australia was dubbed "the poor white trash of Asia" by Singapore's Lee Kuan Yew, but not by all that much. We remain the awkward exchange student, sitting quietly at the end of the hall with our weedy Kiwi brother. We do well at the schoolwork but don't really mingle that much, preferring instead to telephone our real friends back in the North.

It's a concern - minor perhaps, but also simply boring. Asia will be the new world centre and our relationship with the increasingly self confident neighbours will determine our future also. Our national identity and mentality has been shaped by two centuries of isolation - we feel we're at the end of the world. But with the new Asia, the world is coming to us: getting the fundamental friendships right will determine just how close to the centre we will sit.

View of the Political Class

"With Japanese whaling garnering a lot of media attention in recent times, do you feel Australia has done enough or has the power to do enough in regards to this heated issue?"

Democrats - Aleisha Brown

While the Japanese continue to kill whales, not enough has been done to stop it, whether by Australia or the rest of the world. There is an initial question as to whether the Australian government should do something. It would be fairly easy to start from the position that killing animals is wrong, but I eat meat, so it is pointless for me to start there.

I think the key part of this debate is that certain species of whales are extremely vulnerable to extinction, and we should be doing what we can to protect them. I know that in Australia we eat our national animals, but we have laws against eating those that are endangered or facing extinction. While I am essentially anticipating a defence, but I think the distinction is an important one.

I think a more convincing argument against Australia acting out is that while we may jump up and down about whaling, we are ignoring other animal crises. For instance, we are yet to put a stop to the ivory trade, or simply do anything to protect other endangered species, such as Cheetahs in Africa. What seems to be even more selective about this debate is that while Japan is being targeted, Norway is not far behind in its killing of Minke Whales.

While Australia does not necessarily have a fantastic track record with respect to protecting endangered species, I do not think that this necessarily means that we should not do all that we can to stop whaling, especially by the Japanese. We also have a tactical advantage when it comes to pressing the issue in Japan, especially with the ability to employ ships for surveillance purposes, as well as using influence within the Asia-Pacific region.

Australia needs to be prepared for the backlash of being called hypocritical, if that eventuates, as there is certainly more than national pride at stake. I suppose that brings us to the question of what Australia should be doing to stop this practice. While Australia is not exactly in a position to impose trade sanctions, it is absolutely necessary that all talks with the Japanese are prefaced with a discussion about the current state of world whale populations. Australia needs to engage with Japan in meaningful discussion, presenting science, not rhetoric and ensuring that we are prepared to take in whatever is said in return about how our government operates, no matter how distasteful we think that it is. Without true global governance it is about give and take, so we must be prepared to give, if we want to take.

"Eds (Mike) - If you're wondering why the Greens and Labor aren't represented in this edition, that's because they don't know how to play nice and submit on time. Either that or they don't give a fuck about the subject at hand. Pull your shit together guys and make sure it's on time next edition!"

Liberal Club President - Todd Hacking

Being a conservative on campus feels sometimes like Kevin Rudd looked at his first UN Conference, ergo, it is not often I am criticised for not being conservative or controversial enough on-campus. Disappointingly, this has been the criticism levelled at me in past weeks. Alas, I have decided to dedicate the remainder of this column to making as many smelly, long haired, psychedelic-pant-wearing, in-breeding, Frisbee-throwing hippies froth at the mouth, much like when you give Wizz Fizz to a rabies-infested bulldog just for a laugh.

That said, to encourage the slaughter of these innocent mammals stirs emotions deep within. I can still recall shedding a tear when Willy was in harms way in the classic 1994 tale - luckily Randolph and Jesse were there!

Right, I am back from my reminiscent daze - and ready to offend. I thought the best way to achieve my goal this week would be to predict what my political foes would say in answer to this question:

- The Greens - Will completely avoid answering the question but will advocate equal opportunity rights for gay whales or whilst we are on the subject, official recognition and protection in the Australian Constitution;
- The Democrats - Will advocate leaving them alone but will probably teach them how to euthanase themselves by using everyday items so they can depart with dignity; and
- The ALP - Pre-election promised to set their bald rock star on the Japanese much like a fat man at the all-you-can-eat buffet, but as usual, post-election, Mr Garrett was about as weak as Port Power were in the 2007 Grand Final (or the entire 2008 season for that matter)

The facts are that we like meat and we kill and eat the source of this vital sustenance without a second's thought - oh except for the vego's who are just weird anyway!

So why should whales be any exception? Why are these mammals any different to a baby lamb, a defenceless chook, or Babe the pig? I contend there is no difference and whilst the protection of endangered species, like the Humpback or the Southern Right, is logical and defensible, there is an abundance of Minke swimming in the Atlantic destined for a Japanese plate near you.

The International Whaling Commission (IWC) estimates there to be one million Minke's left in the world's oceans - who are we to dictate to the Japanese, or anyone else for that matter, that responsible whaling of this delicacy in International waters is illegal?

Rightfully so, the Japanese tell us to look in our own backyard and point to the hunting of our national symbol - and the appearance of Skippy and emu on our menus. Soon, they will also highlight the plight of the koalas on Kangaroo Island. The point is: Australians would not like a foreign country dictating what we can and can't do when it comes to our domestic shores.

Australia is in no position to be the Mother Superior of the waters and I say unless the whalers enter our territorial waters (in which case let's harpoon them) leave them to hunt the Minke and if they are scientifically whaling leave it to the authorities to deal with as they see fit.

Anyone for whale?



NEWS

For centuries, Westerners have had a mystical fascination with the Far East, particularly Japan. And ever since Commodore Perry blew their isolationism out of the water with his big, American guns in his big, American way, they have pretty much reciprocated.

Japan's economy has been weak now for several decades, edging in and out of recession. And, perhaps largely because of global (read: American) factors, it has again posted negative growth. It has only been a year since Japan's economy last shrank, and the poor (no pun intended) Japanese would be getting pretty used to it by now, one would assume.

Perhaps the generally despondent mood in Japan shows why gangsters are trying to lighten up the streets by wearing cartoon costumes. A twenty-year-old man was arrested after midnight in Tokyo when he attacked and robbed two passers-by who were intrigued by their choice of dress: a Winnie-the-Pooh, a panda and a mouse. They were looking at him funny, he defended himself.

August 12th, 2008 also marked the 30th anniversary of Japan and China's longest peace probably since the two places have had humans.

Speaking of China, now to the Olympics. I was at work the other night, and yes, the Opening Ceremony was on, although we had a DJ rather than sound. But I find it almost impossible to believe that approximately one in two people on this planet watched it with me. Three billion was the alleged TV audience. Sure, it was spectacular, but don't the Peruvians have fields to tend so they don't starve? How are these people affording a television? Not to mention the disgrace that Zimbabwe, with all its problems, can still afford to train and send athletes who with

only a week of competition have already won themselves three silver medals. On the topic of whether the games are clean or not, we observe that Colombia has managed to win a silver medal. So the Colombians, at least, are clean.

And there was a delicious irony on Monday the 10th of August when I got my free copy of *The Advertiser* (Adelaide's secret shame), courtesy of my union membership, from UniBooks, plastered all over page fourteen screamed the headlines: Will anybody listen? Do our leaders care? Know-it-all AdelaideNow readers tell the experts who've spent years studying the problems how they would solve the Murray River crisis overnight. (I may have paraphrased that subtitle, just a little.) But seriously, I think they pretty much answered their own question when they chose to put that article on page fourteen. Fortunately for us, Beijing's groundwater is drying up faster than ours. Perhaps before the end of the Olympics we will be hearing dreadful comparisons of our and communist China's handling of freshwater resources.

I was going to ignore the Olympics, but that proved too much for this mere mortal. I hope, however, to have brought you a different angle on the hype. We're all concerned about human rights, but let's accept that China is not going to back-down publicly and during such a high-profile event. That kind of victory is won with face-saving diplomatic manoeuvres behind closed doors. I also don't care much for sport, so I haven't given you any of that. If you want me to justify any of my positions on anything at all published, send me an email at eric.f.smith@student.adelaide.edu.au

Rick

Having a Whale of a Time

The contentious history of Japan's whaling industry and Western media

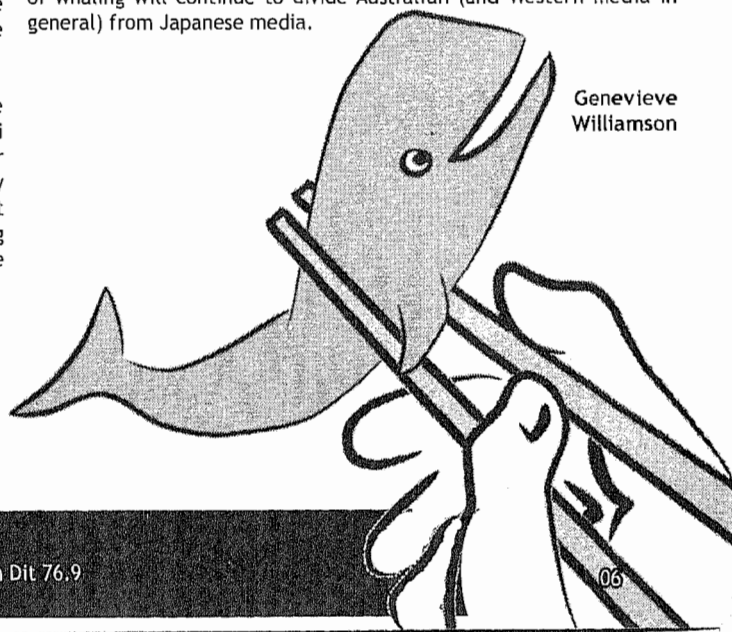
Over the years the west has had a love hate relationship with Japan. While Oriental fashions were all the rage during the Victorian era, World War II made the Japanese our sworn enemies. Now in the 21st century, words like sushi, anime and tsunami are planted quite firmly in the western vernacular. However Japanese relations with the western world are not trouble free. When it comes to the divisive issue of whaling, the world is strictly split into those who condemn whaling as the pointless destruction of endangered or protected species and the Japanese who (arguably) use the excuse of scientific research to maintain the very profitable exercise of whaling. The debate over whaling in the media has reignited old tensions between Japan and Australia. What makes me curious is why, within a society where meat eating is an acceptable practice, do we have such a problem with whaling?

To understand how the media has contributed to this issue, it's important to understand both sides of the debate. Since the public became aware of the dwindling numbers of whales, particularly of some of the more endangered species such as Humpbacks, many countries that had long since abandoned commercial whaling (such as Australia, New Zealand, U.S and Britain) have jumped on the anti-whaling bandwagon. Political parties, such as the Labor Party, have taken up the issue of whaling and supported anti-whaling groups, such as Greenpeace, in their pledge to prevent whaling ships from reaching their quotas. Whale watching centres, such as the one down in Victor Harbour, promote interest and education about whales as a species to be protected and encourage western citizens to see whaling as a cruel and wasteful pursuit. In contrast, Japan continues to operate commercial whaling interests by exploiting a loophole under the 1986 International Whaling Commission (IWC) ban against commercial whaling by stating a need for scientific research. The information gathered from this whaling includes age, numbers of offspring it may have produced and a thorough analysis of its diet. All of these factors can be estimated while watching live whales, yet can only be measured with complete certainty after the death of the whale.

It is worth remembering the cultural tradition that surrounds whale meat in Japan. To Japan Fisheries Agency spokesperson Hideki Moronuki "Whales are just as important, and no more special, than any other fish," (*Time* 20/11/07) and are treated as such. Japan's long history of using all kinds of seafood, including whale meat, as an important source of protein continues to be provided as the reason for selling the meat once it has been subjected to scientific analysis, despite the fact that there are now many (less endangered) alternative sources.

Readers may remember the controversy surrounding the two Greenpeace activists Australian Benjamin Potts and British man Giles Lane who boarded the whaling ship Yushin Maru No.2 to "deliver a written plea to the crew to stop killing whales" (*News.com.au* 17/1/08) The Japanese proceeded to effectively hold them hostage, saying that they would only be released when the conditions - mostly that protest groups like Greenpeace stop pursuing and sabotaging their whaling ships - set by the Japanese were met. The protestors were held for three days before the stalemate was broken and the pair was rescued by the Customs vessel Oceanic Viking without any of these ransom demands being met. While Australian media hailed the two protestors as heroes who lived to fight another day, the Japanese Whaling Association press release referred to these activists as "violent pirates," who they say should have been "detained...and held aboard the Oceanic Viking for investigation of their criminal activity." The press releases from the Japanese made many mentions of the words "violent" and "illegal" when, apart from trespassing, nothing of the sort occurred. As a result, a sort of a smear match was initiated. For instance Keiichi Nakajima, a spokesperson for the JWA, stated that the Australian government "would rather assist Sea Shepherd with its violent illegal actions against Japan's perfectly legal research program [than hand the activists over]". Over the years Australian media has portrayed Japan's whaling industry as a form of a personal attack. An example of this is the personalised anger embedded in the Australian newspaper headline: "Japanese Whalers Won't Say If They'll Spare Mingaloo" (a popular albino Humpback that often visits Australia's shores).

Anti-whaling positions have become acceptable governmental and social policies in western society, and are unlikely to ever embrace Japan's financial and scientific explanations. While Japan continues to exploit the loophole in international law, the controversial issue of whaling will continue to divide Australian (and Western media in general) from Japanese media.



Genevieve Williamson

Got Satire?

Hi Editors,

I would like to comment on you Slightly Political Party satire in the last edition of *On Dit* about the *Salisbury Idol*.

Having just attended the Northern Summit, it became apparent that the constant stereotyping and bagging of residents of the North is a big part of the problem in changing the North for the better.

Although fabricated, your story is a good example of the 'lucky ones' who are getting an education and are included in mainstream society, arrogantly making fools of people who are caught in the poverty cycle.

They are easy targets, and I thought a student publication would have more depth (having uni students as staff) than to use these people as fodder for a cheap laugh.

UniSA is already putting into place measures to help get these people aspiring to bigger things and get them into uni, so don't be surprised if you find one of them working with you at *On Dit* in the next few years - and then you will have them to answer to.

Your story is saturated in covert snobbery and class-based arrogance and I would suggest you be a help and not a hindrance to helping the people of the Northern suburbs.

Regards,

Deborah

Rebuttal

Yes Jake, it was satire.

I'm glad you took the time to respond though. I had as much fun reading your letter as I had writing that article. Seeing you directly quote my absurdities did much to boost my ego. And aren't you glad I gave you such a good excuse to blast all those evil capitalists?

I look forward to more literary sparring in the future.

Myriam "a-jihad-against-the-environment" Robin

SHE SAID WHAT?!?!?

She Said What is a daylong festival supporting female artists, musicians, filmmakers, writers and performers. The festival will also entail market stalls and live art during the day and local, interstate and international acts in the evening.

Anyone interested in being involved should contact shesaidwhat7@hotmail.com or www.myspace.com/shesaidwhat07



How to Kill Terrorists:

A Step-by-Step Guide for the Everyday Person.

What are the main scourges of human society today? Why, terrorism, climate change, poverty, the food crisis and the fuel crisis of course.

How do you fix them?

Drop a nuke, baby. Open a 30-kiloton can of whoop-ass on Osama, malnutrition and the greenhouse effect, and watch the world's problems disappear in a mushroom cloud of joy! Brilliant! Or not.

Obviously it is a pretty terrible idea. However it illustrates the nature of the international community today: the problems faced now are not those involving conventional territorial battles. When is Russia ever going to invade America? Try nuking Al-Qaeda and see what happens. Launch another Fat Boy into the atmosphere and find out if that stops global warming. The point is, nuclear weapons are pretty redundant.

You may be surprised to know that there are still approximately 27,000 of these weapons lying around, mostly in American and Russian stockpiles. A couple of thousand of these are on high alert, which means they can be fired within minutes.

Nuclear weapons don't receive a lot of attention as, for a lot of people, it is all a bit abstract. The end of the Cold War meant that people could stop caring about the possibility of being blown to smithereens in a Soviet-American radioactive showdown.

Let me make it a bit more concrete. The bomb dropped on Hiroshima had a yield of 10-kilotons. The nuclear warhead in a Trident submarine has a yield of 100-kilotons.

So yeah you get the point. The worst part of it all is that the bosses of the nuclear weapons states (U.S, U.K, France, China, Russia, India, Pakistan and Israel) still seem to think they're still in the Cold War and that they actually need nukes. I will scream if I hear the phrases 'nuclear deterrence' or 'balance of power' one more time.

I just came back from a youth conference on nuclear weapons in Geneva. We decided amongst ourselves that these leaders clearly have no idea and that it's up to us to actually do something about it. We need to make them see that their precious weapons aren't going to help them in the face of these other problems.

If you're interested in actually doing something to prevent the end of humanity as we know it, the way others have tackled poverty and climate change, it is possible.

Over the next few months, my conference buddies and I will be kick-starting a global youth initiative against nuclear weapons called "Students for a Nuclear Weapons-Free World". Each of us will be coordinating activities internationally that everyone can get involved in. We'll also welcome any ideas you might have for what would make an effective campaign.

If you feel up for a spot of good old rebellion against the man, or simply armchair protest, contact me (Catriona) at catriona.standfield@gmail.com.

Catriona Standfield

We Report, You Decide

President of the Adelaide University Liberal Club, Todd Hacking, thought this should be brought to the attention of University of Adelaide students.

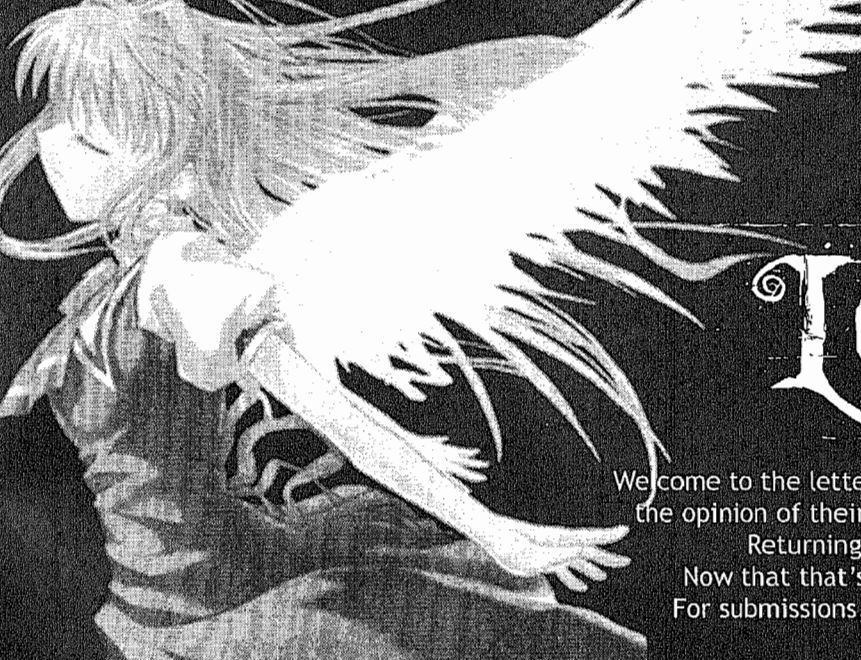
LIBERAL STUDENTS CALL FOR INVESTIGATION INTO CAMPUS FIRE

The Australian Liberal Students' Federation (ALSF) today called for a police investigation into possible criminal activity involving South Australian President of the National Union of Students, Rhiannon Newman. In a documentary on SBS program *My Generation* last week, Miss Newman appeared to assist in the burning of campaign materials belonging to an opposing student union election ticket at Adelaide University. The President of the ALSF, Byron Hodgkinson, said that if the film was an accurate reflection of the incident, Miss Newman had a number of questions to answer:

1. Does Miss Newman stand by her behaviour?
2. Will Miss Newman cooperate with any police investigation?
3. Will Miss Newman reveal the identity of her partner in crime?
4. Were the tools used to ignite the banner purchased with student union funds?

"Rhiannon Newman is a big girl - she stand up and explain her actions," Mr Hodgkinson said. "Arson is a very serious offence and a police investigation ought to be conducted to get to the bottom of the matter. "Trashing the property of an electoral opponent is indicative of the dirty games that the Left play on campus to keep student unions under their control," Mr Hodgkinson said. Mr Hodgkinson noted that the destruction of property up to \$2,500 in value carried penalties of up to two years' jail in South Australia under section 85 of the Criminal Law Consolidation Act 1935. The documentary in question can be viewed at: <http://programs.sbs.com.au/mygeneration/#/electioneering/watch>

**Eds - CONTROVERSY



Letters

Welcome to the letters page. These letters are strictly and solely the opinion of their authors and not of *On Dit*, the AUU or the Returning Officer (no authorisation either.)

Now that that's out of the way, BRING ON ELECTIONS.
For submissions, keep it under 400 words and send it to ondit@adelaide.edu.au

Vegan Is The New Black

Dear *On Dit* Eds,

Thank you for publishing such an intelligent reflection on what I believe is one of the most relevant issues facing our modern consumer-driven culture. I write to commend Wade Shiell on his logical and highly thought-provoking argument 'The Rational Species' (*On Dit's* Nemesis Edition).

Logic certainly does dictate how human-'kind' (rather ironic) should treat others who inhabit this earth: with all the respect, compassion and humanity expected of an intelligent species such as our own. It is only logical that this reasoning must extend to all sentient beings, including the non-humans who possess the capacity to feel and express complex emotions.

Their needs are exact echoes of our own needs: The need to be comfortable and free from pain. To live naturally and to express innate desires. To interact with others of their own kind. Why is it that man feels so emotionally removed from the animal kingdom when his needs are no different to that of the cow slaughtered to momentarily satisfy his palate, or the fox that must lose its skin (and its life) for the vanity of fashion?

After reading Wade's article, I found myself more actively observing the issues he raises, even at uni. In particular, I was alarmed and appalled at the emergence of so many real fur-lined jackets this season - on the backs of our own educated students. A note to those fashion-conscious students of Adelaide Uni: if you wish to remain snug and good-looking this winter, please choose an alternative to real fur! It only requires you to read the label and confirm your own suspicions: that the retro piece you just picked up is not in fact faux and fox-friendly.

I grow increasingly concerned that our Australian consumer-driven lifestyle is

fuelling practices which are unnaturally cruel and totally unnecessary. Scarily still, the way we have turned animals into commodity-producing machines has been proven environmentally unsustainable and a danger to our very well-being.

As Peter Singer most famously said in one of his many texts addressing modern ethics: "to end tyranny we must first understand it". And as Wade said last time; "You have a choice to make. Choose wisely".

Please make your future decisions informed ones. Ignorance is no excuse for cruelty.

Bronwen Davies
Law/Arts

***Eds - I was almost tempted to turn vegan*

Dr Dan OR Monica Attard?

Dear Eds,

I feel the need to respond to some points made in articles in the Nemesis edition dealing with aspects of Middle East history as it relates to current politics, and the popular political pastime of historical revision. The points made ranged from the trite and trivial to complete misrepresentations of well documented events. To quote Kundera, "The struggle of man against power is the struggle of memory against forgetting."

I will start with the trivial - one must laugh really. Genevieve Williamson, Saddam Hussein did not have a beard (at least not until he was forced to hide in a cellar), nor was he a fundamentalist, though he was a despotic ruler and a former US client. George Bush was not "quick to blame" Hussein for the WTC attack, but morphed the blame from bin Laden in conjunction with the Afghan Taliban magically to Hussein in order to promote a war in Iraq - there was never any credible claim that Hussein had any role in the WTC thing. Continuing to blur the line between bin Laden and Hussein is

just buying into the lies spread to justify the invasion of Iraq.

The best example of nemesis in the edition was alluded to, but not adequately explored in Barbara Klompenhouwer's article. Iran is increasingly being represented as a Great Evil, even your writer perpetuates misquotes to support this position; Ahmadinejad did not say that Israel should be "wiped off the face of the earth," but that the Israeli regime must vanish from the page of time: "...een rezhim-e ishghalgar-e qods bayad az safhe-ye ruzgar mahv shavad," much in the same way that the Soviet Regime has gone while the Russian people remain. This was not an incitement to violence as is often claimed. It should be noted though (I will not defend the man) that he has made extremely unpleasant vilifying statements against gays and is probably not a very nice man.

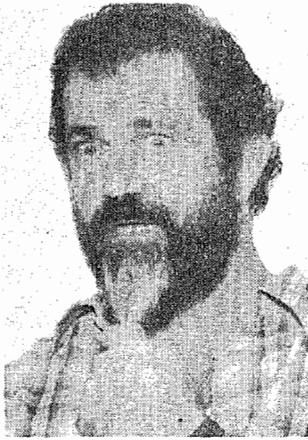
The aspect of nemesis that is so perfect in the case of Iran is that the current situation is a direct result of political interference by Great Britain and the USA; in 1953 a progressive, democratic leader, Mohammed Mossadeq, was toppled by the US with the approval of GB because he had the temerity to insist that oil profits from Iranian oil be used for the benefit of the Iranian people rather than to enrich US oil corporations. The US installed the puppet Shah, who was then deposed in the 1979 Islamic Revolution, leaving the US with no control over Iranian oil and a new Iranian government with justifiably no trust in US motives or policies in the region.

The rest, as they say, is history. Nothing could be a better embodiment of "that ancient doctrine of nemesis who keeps watch in the universe, and lets no offense go unchastised."

Cheers,

Dr Dan

***Eds - Thanks for pointing out our mistakes*



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THE JAPANESE EDITION

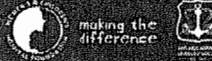
Come join student Emily Byrnside and her friends Jemima, Charles and Jerome on a journey through medical school like no other...

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 WHERE The Capri Theatre, 141 Goodwood Road
 WHO Staff & Students of all ages, \$15
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MEDREVUE08



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AJAS Anime Screenings:

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[http:// www.AJAS.org.au](http://www.AJAS.org.au) for more info

Adelaide Japanese Animation Society



Cover:

CHERRY BLOSSOM GIRE
 by Sia Duff

Sia Duff featured in our pages for the Nemesis edition and we liked her work so much we asked her to create something to grace the cover of our Japanese edition.

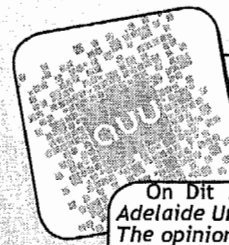
She trekked down to Willunga to make use of the stunning cherry blossom grove and came back with some beautiful images.

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

To send kudos/request info: sia.duff@gmail.com



Amy K for the free Japanese tutorial
 Mel for the company
 Kim for proof-printing
 Mike for the farts
 Meat
 Cat for the chips and dip
 Farrago for the free porn
 Ben, B, Miriam, Hannah and co. for proofing Shamozzle
 Nat's brilliant plan to make everything back to front
 Sia for the gorgeous cover
 Subbies - we love you (most times)
 You, the readers for supporting our humble publication
 Loved ones and friends for keeping us loved and nurtured and loved.



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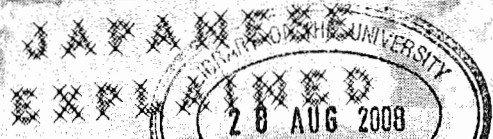
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Ok, so we may have confused you guys but it's all for the best we swear.

The Japanese read *Obi* to *left* and for this edition so do you. *Obi* to *read vertically*, but we want people to actually read the edition.

Enjoy kids, thanks for reading *arigatou gozaimasu* and you'll see us around on September 9 for the Conspiracy Theory edition.

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