

race    religion    ability    age  
 sex    experience    scene    status  
 appearance    culture    beliefs

# On Dit

76.5  
 The Equality Edition



Making my sophomore editorial, after laying low since the first edition, I feel somewhat under pressure to write something meaningful and enlightening on the topic of equality. Seeing as though I pretty much feel that as a male there is no need for equality amongst the sexes, I will steer clear in the hopes of irking the many feminists I imagine read *On Dit* (although after our Sexuality Edition I'm sure we lost a few.)

Five editions in and the process of getting the notes and scribbles from the white board in our office into this inky entertainment package is showing no signs of getting easier. At least I feel as though we are actually doing something for the wider student community or at the very least, refuting ill-informed comments from the schmos at UniSA's 'Urban Lifestyle Magazine', *Entropy*; rivalry is fun.

By the time you read this edition, we will hopefully be using new computers (provided by the AUU and our sweet advertising moolah) to put together this 76 year old newspaper that (if we have our say) shows no signs of slowing in its old age. With a new government yet to do anything worthwhile regarding VSU, I say, take advantage of University facilities while they're still here and get involved.

To those who advocate VSU (as the theme of the day is equality, I suppose I'd best admit that you exist), go and complain about other facilities you won't use; imagine the Southern suburbs-dwelling residents against the Northern Expressway or Burnside folk opposed to the potential Port Adelaide light rail expansion etc. In life, you will pay for things you might not use, but what about the greater good? Who wants to study at 'Degree Factory'? Get off your arse and make your time at University worthwhile or when you finally graduate and have little to no extracurricular experience, how are going to stand out from the crowd?

That is all for now.

Oh, and by the way, I am not a misogynist. The initial anti-woman comment was to be taken as tongue firmly in cheek.

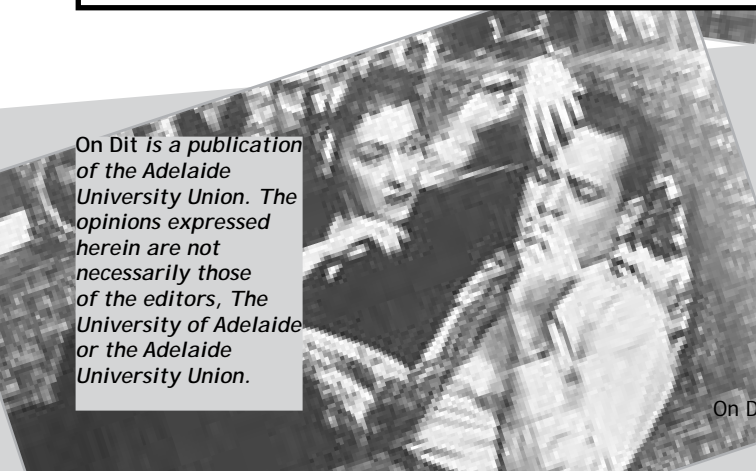
Love and M&Ms to all,  
Mac Daddy



As both a lowly checkout chick and editor of a student publication, I am often exposed to less than exemplary vocabularies. My plea is as follows: please, please, please (yes, I may have been listening to The Smiths on the bus) do not overuse the word 'random.' Unless, of course, it is integral to your age, race, religion, gender, etc. See, I'm all for equality.

This has been a community service notice. And a self-serving rant.

Cat xoxo



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



"This is the story... of Equality!"

Our front cover was inspired by all people everywhere and anywhere, every one of them special and equal. While it is a blantant advertisement for my lack of Photoshop skills, it shows just how diverse and beautiful the people around us are - inside and out (oh how corny).

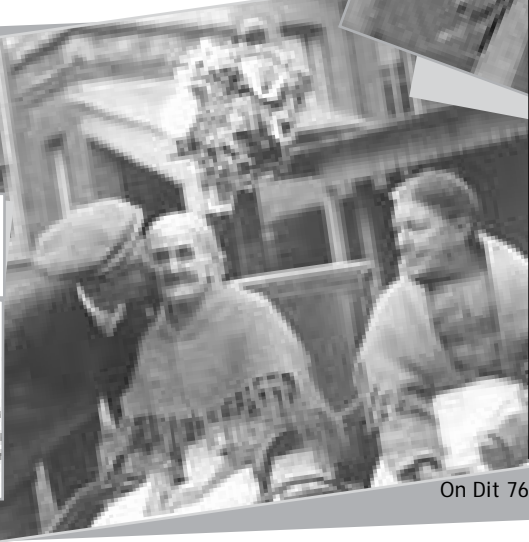
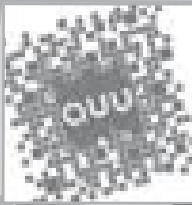
I have enjoyed photographing every one of them, whether it was with reluctance or willingness...

From left to right:

Tricky Nicky, Chika, Millsie, Potter, Papa Joe, Tess, Carmel, Rekeesha, Ben, Mickey & Joyce.

Enjoy.  
All my love,  
Natalie xx

*On Dit:*  
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by the Adelaide  
University Union



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### Thanks to:

The people who've been sending in articles without our having to ask. See pages 14-15 for an example.

The lovely subbies who actually sent their work in. We love you and promise to demonstrate this love by giving you food and fun very soon. We promise. Probably.

Kim F for being a very appreciated member of our team and printing out our proofs.

The kids who came in to proof read. We wish there were more of you. In other words, please procreate. Ah, child labour.

The couple of subbies who were (mostly understandably) slack this edition and Mike's 21st for axing eight of our pages.

John for making our lives whole. Thanks for bringing our new computers.

The Hariest Dog in the World, for hanging on just long and well enough.

Our loved ones. You know who you are. Thanks for putting up with our bad moods, over-tiredness, lack of being home for dinner and most of all for providing us with food.

Lavinia for pointing out how we could be doing our job better.

Aaron McDonald for not being bitter. We hope your 'hang-nail' is all better.



# LETTERS...

BETTY ROCKS  
MY BOAT!

Send your musings, comments, concerns,  
rebuttals, compliments, sexual promises  
to:  
ondit@adelaide.edu.au  
(we don't bite...hard)

LONG LIVE ON DIT

Dear TJ,

I found your article in the last edition both hilarious and educational, and then a bit depressing when I realised I was part of the target audience.

Politics Ben

ENTROPY IS BORING!

Dear On Dit,  
Congratulations on another fantastic read, your many insightful articles keep me entertained on those boring days at the office. However, whilst reading one of my fave pieces, the wonderful "Science with Goldy" (props to the jingle too!), I found myself questioning Goldy...

...on the topic of OCD, of which I am a long time sufferer, she states that David Beckham is "England's greatest living footballer"...now before you yell at me, let me just say that I am a huge fan of Becks. He was my idol growing up and I still adore him and believe he should represent the national team, and was over the moon when he recently picked up his 100th international cap against France. I just think that he isn't the player he once was, and the accolade of 'greatest living footballer' is sadly a bit much for the man who I wanted to be when I was a young lad. I do apologise if this comes off as me sounding a like a douche, but it just caught my eye is all...

keep up the good work on dit!  
Big Love,  
Dowbs :)

GET A LIFE AARON

Editors,

I had the misfortune of reading the last edition of your 'magazine' and I write on the subject of equality. Some people argue for gay marriage by saying that we, the rational sensible people, have no place in telling others how to live their lives, especially when it won't affect us in any way whatsoever. They ask, "What's the worst that could happen? Is the sky going to fall in? Will there be ten year olds having sex on the streets?"

I have one word for these people... Yes.

It's a proven fact that once you give people rights, they think they are equal. Do we ever want to live in a society that views homosexuals as equal? These perverts arguing for gay marriage aren't just misguided, they're dangerous. Think of the children I say. Children need role models, support and advice from both genders. Every heterosexual parent, purely due to their heterosexuality, is a good role model and can provide that support.

But what about that small number of heterosexuals whose marriages don't work out, or are abusive and neglectful? Well I'll bet money that most of them are closet gays. However, on the incredibly rare occasion that a heterosexual is as bad a parent as a homosexual, steps should be taken. That's why, before any child is conceived, the government needs to audit their ability to parent - this should happen before any couple/group has intercourse for the first time. Any people who are unfit parents and give birth should have the child removed and given to those who can do a better job.

Now we can see our real choice: my system, or the abomination of gay marriage. Anything else is hypocritical.

Jonas N. Brimwire



Welcome to *On Dit* Equali-Dit issue. Latest news at the time of writing is of course Troy Buswell and the issue of equality in politics. That a man could sniff, in public, the chair from which a woman had recently stood up is kinda creepy. Honestly, what kind of man thinks what's cool? And who laughs at it? That he remains the Leader of the Opposition, even after a leadership spill, leads me to suggest that WA won't be the first state in which the wall-to-wall Labor government

falls. Natasha Stott Despoja [sorry, eds!] still spends a lot of time discussing the issue. And as the youngest woman ever to enter state politics, I think she has a right to. She has recently chosen family over work, and more power to her. I don't feel that women staying at home is a form of suppression, I think it is a recognition of being equal but not the same. If the man sometimes chooses to stay at home instead, good on him.

Another issue is the ACT's repeated attempt at giving equal status to civil unions for gay couples; again overridden by the federal government. On this issue, I see the church's stance as entirely unreasonable. My fiercely Christian friends will tell me off, but in a secular state, if couples who live together are given special tax benefits or similar secular, money-related deals, it is only fair to extend the same to homosexual couples who live together. Marriage, per se, is the union of a man and a women before God. He might not like gay couples, He might not mind, there's a lot of division about it. But a civil union is a secular issue, and in a State which is independent from the Church, this should not even be an issue.

Aboriginal issues continue to take up a lot of time; the Mullighan report highlights sexual

abuse on traditional lands, but it draws attention to the disparity between white and Aboriginal Australia in pretty much every category. Life expectancy, income, wealth, health. The problem is beyond even my capacity for opinionated drivel, so I don't know what the professionals are doing. But I know that prohibition doesn't work, and people in Coober Pedy are rightly complaining that the alcohol ban in Alice Springs has just moved the problem. I think there's a huge opportunity to exploit native food sources and other knowledge of Australia's biowealth which Aboriginal people carry with them. This could help give them meaning and an income which is currently filled by alcohol and welfare respectively.

Just a thought about income equality: Rudd promises to means-test a lot of middleclass welfare which would instantly provide a huge saving (partially offset by larger government and more administration) which could be used to improve the surplus (a good thing in boom times) or be spent on such useful projects as carbon reduction or infrastructure investment.

Dosvedanya, comrades!

Eric Smith

**ON DIT ROCKS!**

Dear French Student Magazine,

Saddening new to report. My dear husband of 64 years, Earl Smith, has passed away at age 87. As I was sorting through Earl's old boxes, I stumbled upon an antique erotica collection. Oh what a shock it was! I'd forgotten all about it. The memories came flooding back, as a young lass I was particularly fond of his 18th century Ivory clitoral stimulator and how could one forget those Norwegian fur seal anal beads.

As Earl always said, If you can't enjoy it, someone else should - so in keeping with his wishes I have donated the entire collection to Saint Vincent De Paul; I felt it was the right thing to do. Although I did keep a rare Indian mahogany phallus. I find that none of the modern plastics can compete with the feel of firm timber inside you - I'll just have to watch I don't get splinters!

Yours Faithfully,  
Ester Joyce Smith

Dear Editors,

Given recent focus on equality I'd like to point out one inspirational politician who really cares. When it was suggested that giving the baby bonus to millionaires might be a waste of money, our opposition leader, of whom we should be proud, had this to say:

"Every mother loves her baby, every baby is valued and Mr Rudd should value all babies equally. We should not live in Australia where Mr Rudd thinks that some babies are more valuable than others."

It really is truly inspirational, I encourage all readers to seek out the video footage online. He went on to say:

"It's very, very important that Mr Rudd understand that every mother loves her baby and this should be an Australia where all babies are equal."

A noble fighter is our Brendan. Bravo Brendan, Bravo!

Alison Clementine xx

**LOVE**

**CLEVER**

**TREVOR**

# AUU WATCH

I am shocked. I am amazed. The Board as a whole is actually coming close to impressing me. While there are still some clear indications that this is a student board with a sometimes frustrating lack of professionalism, the Board is starting to shape up and get something done!

The biggest thing (not that the delay was the Board's fault) was passing the funding agreement with the University! This means that the Union has \$1.2 million this year to share between the affiliates and use for advocacy, education support and events to promote the ever elusive campus culture. Unless something goes horribly wrong, this agreement is expected to last for the next ten years, with negotiation each year as to the exact amount.

The schism between the Overseas Students Association (or at least, their President, Dilan Morragolle) and the rest of the Board continues. Dilan missed the Board meeting without apology, and there was no report from the OSA. They've also been conspicuously quiet around campus; their only event since the last Board meeting was one barbecue. The OSA has been put on notice, and the Board has voted to address the issues with advocacy at the next

meeting. In the meanwhile, Union Activities Chair Simone McDonnell is organising a number of film screenings (*Kenny, Crocodile Dundee* and the like) with our international students in mind.

The SRC has also surpassed expectations. By the time you read this, the first meeting of the full council should have been held. Judging by Lavinia Emmett-Grey's excited description of the enthusiasm and integrity of the candidates, this year's SRC will be passionate, at the very least.

In a surprise move, Lavinia also brought forward some electoral reforms in the last meeting to get them in so that they can be instituted for this year's accostafest... that is, student election. The first of two proposed reforms was the institution of a training evening for all candidates, so that they are all familiar with the roles and responsibilities that they are running for. The second is the introduction of a platform section for groups of candidates in the official election broadsheet. The first measure is an excellent idea that I wish had been instituted long ago. It should mean that new Board members are more aware of their role and responsibilities as the Board of a corporate body. The changes to the broadsheet, however, are



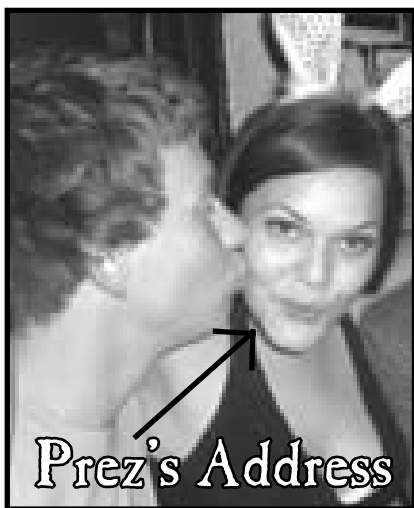
**Disclaimer: I campaigned for Matt Taylor during student elections last year, but this does not affect the content of this article.**

unfair, as they give groups of candidates far more coverage than independents. In addition, the Union's General Manager, David Coluccio, has sought quotes from the Australian Electoral Commission on hiring an independent Returning Officer for this year's AUU and SRC elections, as well as advice for improving the electoral system for the future.

Finally, a shout-out to everyone at Roseworthy and Waite campuses. The student associations at both campuses are apparently glad to hear that the politics at North Terrace are finally somewhat in order, and are even gladder to hear that they might get some funding at last.

Hannah Mattner

## State of the Union



Prez's Address

I am thrilled to announce that the Office Bearers for the newly remodelled Student Representative Council have been appointed. The first student council at the University of Adelaide was started in 1922 when the faculty representatives, the Sports' Association, the Christian Union and the Women's Union all came together. Come September when the elections are held for the Adelaide University Union board, the SRC will be elected also. These interim Office Bearers will help create the structure and start the campaigns that will carry the SRC long into the future.

- Education - Robert Fletcher
- Welfare - Zane Bulot
- Women's - Melanie Huddleston
- Queer - Lauren Parkinson
- International - Zhen Ji
- Aboriginal and Torres Strait Islander - Rebecca Richards
- Postgraduate - Donna Vellaris
- Environment - Nikki Brookman

If you wish to find out anything about the new SRC you can contact your SRC President at [ellen.ketteridge@student.adelaide.edu.au](mailto:ellen.ketteridge@student.adelaide.edu.au)

On the social side, the Union Activities Committee will be screening a series of great Australian films, with *Rabbit Proof Fence* at the Union Cinema on the 27<sup>th</sup> of May. On the 23<sup>rd</sup>, UAC will be hosting a Traffic Light Party at the Unibar. I believe the concept behind

this is that you wear green if you're single, orange if you're not sure and red if you're in a relationship. On a personal note, I don't know why the people bother to come in red unless they're trying to play hard to get. And if you're confused enough about your own relationship status to wear orange, then you probably don't have the decision making capacity to know whether to attend... but anyway, there's alcohol and hopefully as much green in the room as there is in the Torrens.

On a side note, you may see me around the place, lecture bashing about Adelaide University Union membership. It's still \$20 and still comes with The Advertiser free every academic day, \$44 off gym membership, discounts at the resource centre and hundreds of fabulous members-only deals at venues all around town. If you see me at the front of your lecture theatre banging on about this, please resist the urge heckle or throw things. I have a fragile ego, despite my stunning good looks and charms.

If you wish to contact me about the union, or to write me a love poem in iambic pentameter, you can reach me at [lavinia.emmettgrey@adelaide.edu.au](mailto:lavinia.emmettgrey@adelaide.edu.au).

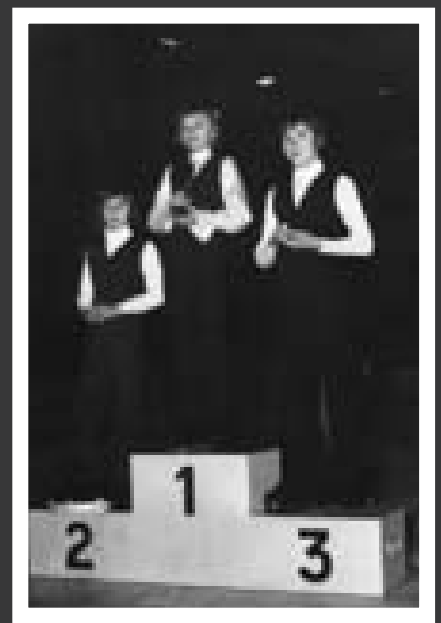
Lavinia Emmett-Grey

*\*\*Eds... In regards to this edition's classic 'prez shot': did his lips burn off immediately after?*

# The Clubs Cup has begun!!!

You might have missed the Quiz Night last Thursday, but never fear, because we still have eight awesome events to go!

27th May	5pm	Pool Championship
11th June	3pm	Bungee Run
28th July	5pm	Sumo Wrestling
15th August	5pm	Bull Ride
27th August	5pm	Plane Glide
11th Sept	12 noon	Boat Race
7th Oct	6pm	Jug and Limbo
16th Oct	8pm	Karaoke (Final)



It's only three weeks until the Bungee Run, so you'd better start training.


Also, a reminder to all Clubs Association delegates:

don't forget the Council meeting this Wednesday night from 5pm in the Harry Medlin Rooms.

We look forward to seeing you all there.

**Transmission  
LIVE!**

**Tyger Tyger**

**Shiny  Brights**

**Lumonics**

**Wolf & Cub DJs**

**Transmission DJs**

**Friday May 30th**

**£8 from 10 pm / £5 from 1 am**

**Ed Castle — 233 Currie Street**

<http://www.myspace.com/transmissionliveadelaide>

# Sorry is Just a Word

## Media Coverage of the Stolen Generation



Generation the Government has done little until years after the inquest and a change of government prompted Kevin Rudd's address. However in terms of financially supporting victims the government has done little. Furthermore media coverage of the problems victims face in obtaining compensation has been atrociously slight. Kevin Rudd's apology to the Stolen Generation achieved widespread coverage. Not only was it broadcast on live radio, television and on the internet but groups congregated all over Australia to watch it together. It was quite a moving, simple speech, in which Rudd highlighted the need to right the wrongs of the past while ensuring that the Australian Government must create "A future where this Parliament resolves that the injustices of the past must never, never happen again." Not only was it important in terms of its address to an important, long ignored issue, it marked a symbolic shifting of eras from the Howard Liberal government to the Rudd Labor establishment.

Australia has long been a country of contradictions. This country is mostly dry and arid, yet we have gotten into the habit of wasting water to create European styled gardens. While we celebrate our multiculturalism, racial battles like the Cronulla riots expose our innate racist tendencies. And while we are one of the richest nations on the planet we have created appalling inequality in our own land between the original British settlers, contemporary immigrants and the Aboriginal population. Everything from education, life expectancy, health care, job opportunities and other important factors give the settlers an unfair advantage over Australia's native inhabitants. Kevin Rudd's apology to the stolen generation was a landmark example of a person in government taking responsibility for the wrongs of the past. But while the media has trumpeted Rudd's success, I can't help but wonder if it will change anything.

Over 42 years ago in 1967 over 90% of Australia's citizens voted to allow Aboriginals rites to citizenship, allowing the Federal Government to make laws for Aboriginal people as a whole, rather than state by state. At the time the media reported this social breakthrough widely, as this campaign had focused on gaining not just national attention but international as well, which lead to strong media attention on Aboriginal affairs, possibly helped to pave the way for the referendum. Other important actions include the tent embassy of 1972 set up opposite Parliament in Canberra to agitate (amongst other things) for better land rights.

In terms of supporting victims of the Stolen

While I heartily support Rudd's apology to the Stolen Generation as a necessary and long overdue thing, what I am worried about is whether this admission of guilt will allow living victims of the Stolen Generation obtaining justice for themselves, not just emotionally but financially as well. Certainly the government has ruled out setting up any form of compensation fund for victims of the Stolen Generation, which highlights the difference between what governments wants us to view them as and how they actually are.

There have been isolated cases where members of the stolen generation have been able to achieve financial compensation. Take the example of Mr Bruce Trevorrow, who in 1998 took the South Australian government to court for suffering caused by his forcible removal from his family and subsequent imprisonment, leading to alcoholism, depression and a substantial loss in cultural identity (News.com.au "Government may appeal stolen generation ruling" 2/8/07) Justice Thomas Gray ruled in his favour and awarded him over \$500,000 in compensation. While he was able to get a satisfactory amount, others like him may not have the resources to sue the government. This is where a national compensation fund would be able to aid them.

However, as the media has reported only too quietly, the Federal Government has eliminated any possibility of setting up this fund, citing the need to focus on other Aboriginal funding systems, such as health. The proposed fund was based on the set up already activated in Tasmania where victims could obtain anywhere between \$40,000 and \$100,000 depending on circumstances. However as Michael Mansell, of the Tasmanian Aboriginal Centre said to SBS "If he [Rudd] then walks away and says but I'm not going to compensate you, it would give a hollow ring to the words he would be using." (SBS world news "Stolen generation 'should sue' for \$1billion" 7/1/08)

I'm far from being the only one calling for compensation to compliment the apology. Marryn Apma, a member of the stolen generation stated that "Sorry is just a word, the government needs to say we made a mistake in removing children, and how do we fix it." (SBS world news "Stolen generation 'should sue' for \$1billion" 7/1/08) What irks me is that while something so wonderful as an apology can achieve widespread media coverage, the issues that the government originally caused to prove this apology as a necessity are not generating nearly as much coverage. Compensation should be just as important as the apology, yet it appears to have fallen by the wayside. Until some kind of fund or support centre is established, the word "Sorry" will only have limited meaning.

Genevieve Williamson



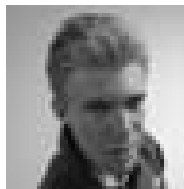
# REVENGE OF THE SLIGHTLY

## POLITICAL PARTY “More informative than Page 12.”



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

It is well established that I am a proud Christian. This has not only been proven by my high moral values, but also for my nomination in *The Templar Times* as ‘Deacon of the Year’ for my record breaking immolation rate of gypsies and witches. So when I learned the Church of England has been studying episodes of ‘Doctor Who’ in order to establish parallels between Christ and the zany doc to boost its popularity, I was utterly bewildered. Firstly, why the hell would they use ‘Doctor Who’? Is the Church movie collection so un-advanced that it hasn’t upgraded from BBC VHS from the 60’s? Or worse, they’re studying that new crap starring David Tennant – but that seems unfathomable. The Church needs to think bigger. Last week ‘Dancing on Ice’, attracted over 12 million viewers. Maybe there’s a market there? Christ on Ice? Dancing with Christ? It couldn’t be too hard surely. If the Church wants to make Christianity popular then fine, compare it with something popular.



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

It’s that time of year again. The rains are falling, it’s getting colder and everyone’s getting a bad case of the sniffles. Hopefully not as bad as Troy Buswell – but that’s another story. It is of course, Budget time. The time of year when we all sit hands out, pouting saying: ‘Where’s mine, where’s mine!’ Good lord, look at you – you poor pathetic snivelling little wretches...But I digress. Shortly after Wayne ‘Sydney’ Swan’s Budget speech I will deliver the SPP’s sterling riposte to his cut backs and shortfalls. I declare here and now that SPP’s Budget policy exists to return money to you via a sophisticated pyramid investment scheme orchestrated by yours truly. Indeed you all will be wowed by its’ 100% Guarantee and 99% Fat-free rating. And it’s low carb too for those on the Atkins. Again I digress. But briefly, we at the SPP are in tune with working families (that bloody phrase, those bloody people...) and as such will endeavour to make sure the average person is able to maintain their two luxury sedans and six-bedroom house in Medindie. Try and beat that Schwaaaaaan!

### SPP LOSE RIGHT TO SLIGHT



**CROCODILE PUNTER:** Irwin and her ‘Logie Bogies’ address the Nation as the Suspiciously Political Party.

Controversy has erupted in federal Parliament this week after the Slightly Political Party made another radical change, this time to their own name. Mr Martin announced yesterday the abolition of the Party’s interest in slightly political affairs, with the creation of the new ‘Suspiciously Political Party.’ It is rumoured the term ‘Slight’ was gambled unsuccessfully in a game of ‘Wei Chi’ by the Bindi Irwin during their tour of Hong Kong. Other critics suspect foul play.

“The wolf has indeed shed its FUCKING sheepskin” Said

Gordon Ramsay. “Now get the FUCK out of my FUCKING kitchen and stop asking me about FUCKING politics.”

The term ‘Suspiciously’ was procured by a 45:42 majority against its rival - ‘The Silly Political Party’. The change affirms critic’s belief concerning the party’s devious nature.

“The Australian people have nothing to worry about.” Said Dobson before boarding the Party’s new Lockheed ‘Superfortress’. “We’re simply giving the public what they want.” When asked what public this comment referred

to, Mr Dobson refused to comment, however his links with Nazi group ‘Achtung Hamburger’ indicate possible bias.

“Mr Martin agrees with Pseudo-Minister Dobson.” Said Martin’s new German clockwork ninja bodyguard, known only by the name of ‘Gunther’.

Martin flew to South America today to deal with ‘unfinished business, once and for all’.

“There is no Love in the Suspiciously Political Party” said Martin, cheaply borrowing the pun used in the second headline. “To even ponder his whereabouts is considered thought-crime.” This was later refuted as being a ‘slip of the tongue’ when asked whether Orwellian strategies were to be incorporated in the Suspiciously Political Party’s agenda.

“We’re not here to be mocked anymore.” Said Dobson during the Party’s annual ‘Silly Hat Day’. “We’re getting tough and acting...tough... No more conserving trees and economy nonsense! Vive el Presidente le Brian Burke!”

### WHERE IS THE LOVE?

It has been three months since Pseudo Minister Andrew Love’s disappearance, and so far little progress has been made in establishing his whereabouts.

“Who the hell is Andrew Love?” Asked Chief Investigator Simon Burrows when asked on the case’s progress.

“Are you FUCKING repeating a SHIT joke involving me and FUCKING swear words?” Added Gordon Ramsay.

His disappearance has led to an incredibly publicised, self funded campaign led by his parents and left-wing extremists. The group has organised rallies, awareness days, and union strikes in an attempt to fund the Love campaign, and allow middle



Mr Martin of the SPP denied any knowledge of Love’s whereabouts. “If Love is dead, I shotgun his kidneys”

class Australia another excuse to ‘have a cry’.

“It’s just what Andrew would have wanted” Said his mother from outside the Mitsubishi plant.

“Me too” Said Dobson, who has since taken on Love’s portfolio ‘the right way’.

A progress report on Love’s investigation will be issued in a month.

# WAR OF THE POLITICAL CLUBS

Between elections, apologising, working families, budgets, Mandarin and all those lovely strip clubs, I haven't really had a moment to sit back and work out how I'm going as PM. Good ol' University of Adelaide Political Clubs; surely you'll know how I'm going so far.

Here's my question to you:

**"How do you feel the current Federal Government has performed since coming into power last November?"**

## Democrats:

Immediately after Labor came to power, so many Australians were optimistic about the long awaited change in government. Promises of action on climate change and the so-called education revolution were enough to get anyone excited. Even I was excited by the prospect of Rudd ending the Pacific Solution.

Since becoming Prime Minister, Kevin certainly delivered on the apology to the Stolen Generation but I do wonder if there is something lacking with the new Federal Government.

Perhaps I'm a cynic, but to be fair, it's not exactly difficult to look good against the back-drop that John Howard provided. I mean, everyone cheered as Australia signed Kyoto, but what I'd like to know is: how exactly does Big Kev plan to reduce Australia's carbon emissions?

Hmm... the Pacific Solution. Is it that Ruddy is unaware of the definition of the word 'end', or does he simply think that Australians can be blinded by bullshit rhetoric? I support getting rid of detention centres on Manus Island and Nauru, but increasing facilities at Christmas Island does nothing to 'end' this abhorrent regime. While Christmas Island remains excised from the migration zone, Australia continues to violate its international obligations and the government is happy to spend billions of dollars to do so.

I am grateful that Special K recognises the need to put diplomatic pressure on China with respect to human rights abuses in Tibet and I appreciate that this is a drastic improvement on the inaction of the Howard government. Disappointingly however, free trade negotiations with this economic giant remain the substantive focus of intergovernmental relations.

I'll give 10 points for the appointment of Australia's first female Governor General, but I'm definitely taking away 10 for teasing republicans with a mention of a republic plebiscite without any real commitment. I do understand that Kruddy is waiting for a time where there aren't 'more pressing issues' at hand, but honestly when does he expect that to occur?

The new government came to power at a time when many Australians could be forgiven for expecting something brilliant. With a government that no doubt is at what will be the height of its popularity, it has the opportunity to be a truly reformist government, yet unfortunately I worry that populism will triumph. I suppose I could be forgiven for this statement in light of the government's recent refusal to formally recognise same-sex relationships.

Oh and as a constituent of Makin, I'd really like Zaps to get on with improving my television reception.

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

I ♥  
ON DIT

Hmmm, what was I thinking asking these political clubs when I should've just asked Therese?..She's such a lovely wife? Although I really should get around to getting 'Rudd' put on the end of her name.

By the way, I'm a little annoyed at those Greens: wonder where their response was? They probably stole my stash and are off having a jocular conversation with my good mate Peter Garrett!

**Liberal:**

As President of the Liberal Club, the space I am allocated in this column is not sufficient to convey my disappointment at last November's election result.

But that is democracy and it took Kevin "I look like a Liberal, sound like a Liberal and believe in economic conservatism" Rudd to take the coveted prize from the second longest-serving Prime Minister in Australian history and true statesman; John Howard.

However, since November we have seen a government still struggling to be inspired by its leader and nothing but blame and tacky symbolism.

As Glenn Milne so adequately wrote on Sunday:

...Rudd has simply done nothing since he took office to offend anyone. The deceptive momentum of his government has been built primarily on what's called in the business of politics "announcement effects".

Tacky symbolism in that he ratified Kyoto (big deal - its not going to make any difference), said 'sorry' (is that going to end the rape and abuse of young Aboriginal women or increase the life expectancy of indigenous Australians? No - only practical action will do that) and had the 2020 Summit, which was correctly identified by the longest-serving and greatest Foreign Minister in Australian history as "a Left gabfest" attended by "the Keating-

loving elite" where the biggest idea was another republic referendum - how original!

Blame in that the Treasurer cannot say one sentence without mentioning the problem of inflation inherited from the former government. This is despite the OECD complimenting Australia in December 2007 on keeping inflation in the lower half of the OECD - lower than Sweden, New Zealand, Korea, the US and Ireland and the fact that over the life of the previous government (1996-2007) the average inflation was 2.5% (meeting its RBA target rate of between 2-3%) and much lower than the 13 year Hawke-Keating period of 5.2%.

The lack of leadership ends with Mr Rudd himself. No longer can we afford him to make a fool of himself and our country by acting like a shy, nervous, career public servant who engages in confusing gobbledegook.

He needs to lead from the front and govern like a real leader (obviously it is easier when you are left with a massive surplus, not like in 1996 when government debt was an all time high of \$96 billion) but be warned don't do too well - Little Billy Shorten, Greg Combet, Mark Butler, Don Farrell and Julia "I still believe in socialism" Gillard have the knife sharpened and will insert it at the earliest opportunity.

**Todd Hacking  
President  
Adelaide University Liberal Club**

**Labor:**

In the beginning, Rudd created new leadership. On the first day Rudd said let us sign Kyoto, and we did. And Rudd said let us be sorry, and we were. And Rudd said let us not divide our election promises between core and non-core. Let us keep them.

And Rudd funded education. Full fee paying places for undergraduates are to be phased out. Universities will be compensated for the loss of income. This is a very encouraging move toward equality of opportunity. Labor recognises that education is the bedrock of any functioning democracy. \$1 billion is to be spent ensuring that every student in every secondary school will have access to a computer.

And Rudd said let us undertake fundamental reform of a struggling health system. The National Health and Hospitals Reform Commission has emphasised the need for massive change, especially highlighting preventative health programs and the urgency of improving indigenous health. The Federal Government is intent on introducing accountability to the health system. States will have to meet performance benchmarks or lose federal funding.

And Rudd worked to restore fairness to workplaces. By introducing the Forward with Fairness Bill, Labor has committed to phasing out AWAs, the introduction of a no disadvantage test and new protections for workers. Labor has also announced a review of national workplace health and safety laws in response to the 6,700 deaths occurring in workplaces annually. The Rudd Government is working to undo the damage done by Howard's ferocious attacks on workers' rights.

And Rudd said, let us prevent profligate populist pork-barrelling public purse pilfering. Finally a Federal Government is game to take on middle class welfare. Treasury reports have found that families with an earner in the top 3% of taxpayers have enjoyed an 85% increase in their disposable incomes since 1996. This amounts to about 1.7 times the increase for families with an average income earner. By means testing the baby bonus, Labor has opened the debate on government benefits for the wealthy that serve to exacerbate inequality. And on the 100th day, Rudd rested. And he looked at the first 100 days, and they were good.

**Nick Grealy  
President  
Adelaide University Labor Club**

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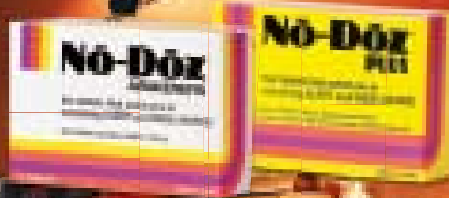
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# ALEX RAINS ON LONDON'S PARADE

It's been only two weeks and *On Dit* already wants another article, what do you expect from me? Does anyone actually read this drivel?

I'm supposed to be some kind of travel journalist (the term 'journalist' used in the loosest way possible) and I generally spend the majority of my time writing about what's in my own head as apposed to anything that has anything to do with the country I'm in. It seems quite narcoleptic really (and for those that think I meant to write narcissistic, you're wrong because although I do write about myself a great deal, you'll probably fall asleep before I get to the end of it anyway).

So it's true that I'm in England, but if my previous four entries are anything to go by and you were considering coming over here and were reading this for some kind of objective view, you're probably best off heading to Wikipedia or perhaps even a fourth graders report if you want a more factual account of how things are over here, not to mention my sentences go for way too long. Or too short.

So, now that I've gotten that out of the way and all the dweebs stopped reading about the same time they realised my grammar wasn't correct, I'll continue. In actuality, quite a bit has happened in two weeks. Having gotten sick of commuting an hour and a half a day, I sought out a residence closer to my job and was lucky enough to stumble upon a room in a beautiful 1850's style four-storey maisonette being rented out by a retired couple. The fact that the house was half the distance to my work from my current residence and that the landlords were hippies from way back and vegetarians suited me very well. After meeting the landlord and hitting it off with her immediately she offered me the room straight out. Needless to say, I accepted.

I have been extremely fortunate to be able to rent this room, for the same price, most Australians living in London would be sharing a room, living in a shitty house in a shitty area with ten other people. I'm actually not exaggerating. I would say that I received the room because of my gentile nature and my unabashed egotism which is secretly extremely appealing, and because I'm writing this, I'd be right.

Moving houses has been the final clincher in helping me settle into a new city, I never quite fully appreciated how much a comfortable environment can help your frame of mind until I moved. When you've got somewhere to return to that you can look forward to being and be relaxed there, it puts your mind so much more at ease compared to having to avoid your home. When your mind is at ease, I feel it is more easily stimulated and when my mind is stimulated I do things I enjoy more and thus enjoy things more in general, and I couldn't really ask for much more than that.

Coinciding with my mind being put to ease, the sun has decided to spread across London on a more regular basis. When London sees the sun, like a seed hibernating below the soil, the city comes out of its shell and comes alive. Londoners so very rarely get to see the sun that when it does come out for more than two days they relish in the heat. Jumpers come off and even though it's only 21 degrees, so do shirts in some kind of vain attempt to get a tan. More markets open up and there are people everywhere, you can go anywhere and there's always something on.

I was lucky enough to get a couple of days off work right when it was getting warm, I took advantage by checking out an awesome street art exhibition with a friend and then we went to a park for a picnic, more of her friends joined us, all tourists, some from Australia, some from other parts of England, one from Lithuania. We were just a couple of mixed up kids trying to have fun in a foreign city, we drank beer, later I played frisbee, it was good.

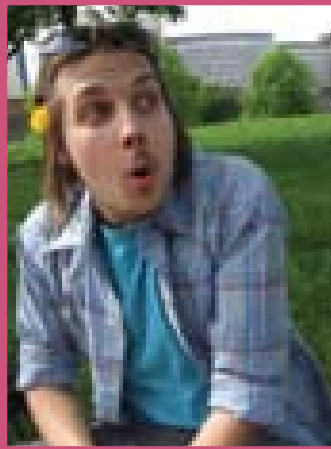
London is considered an expensive city to live in and if you're only here for a week and stick to the tourist traps, it is. You will pay ten dollars for a coffee and the same again for a bagel, but that's only because you're a sucker and the guy selling you the "coffee and bagel putting my son through college deal" knows this. However, if you're a little more resourceful, London has a lot to offer. There are a whole heap of free art galleries, even the National British Museum is free and there is loads of dirt cheap, good quality theatre if you know where to look. Because London is such a ridiculously multicultural city, there is an amazingly diverse amount of different foods, either in restaurant form or in ethnic specific supermarkets. If you just take a little trip out of the centre of the city, you'll start to realise how much more there is out there, how much London has to offer and how cheap it can actually be.

So, I was little more informative than I expected to be, oh well.

Catch up soon?

Coffee?

alex



# The Gospel of Paul Robeson

according to Mārtinš Medenis

Last year during my regular scour through the best musty op-shops, perusing the LP's I discovered something special. Behind 'Kamahl', 'Tijuana Brass', 'Wales in Song' and the rest of the usual trite records, the beguiling eyes of Paul Robeson caught my attention. I hazily recalled hearing of him from my father, something about an African-American singer who was repressed by the American government, or something similar. After purchasing the vinyl out of curiosity along with an uninspiring Joyce Cary novel and some nice silver cuff links, I didn't rush home. I wish I had, for when I played the record months later I discovered something unnervingly sublime. Lying on my floral sheets, the scratchy record lifted those transcendent Negro spirituals into the space around me, each gorgeous line rose into the ether and then gently floated down, each unpretentiously followed by another. Every syllable venturing from his lips wooed me, his gloriously deep bass voice an incantation which seemed an honest vehicle for a sad Negro history.

With an immediate admiration I wondered just why I hadn't discovered this black singer earlier, for blues, gospel and folk music own a large slice of my music collection. But after delving into his history I wondered why *anyone* shouldn't know of this great man. So here's me spreading the gospel of Robeson, hopefully some of you will listen.

Born 1898 to an ex-plantation slave father, Robeson excelled exceptionally in academic life. He graduated with honours from high school and received an academic scholarship to attend Rutgers University, becoming only the third African-American to be accepted (the only one during his time there). He was one of only a handful accepted into illustrious academic societies and gave the class valedictory speech. After graduating from Rutgers he attended Columbia as a law student where he also excelled and graduated in '23. Robeson was an exceptional athlete in basketball, baseball and track and field but was best known for his skills as a footballer. He was twice named in the All-American college football team (1917 and 1918), one coach claiming Robeson to be the best player he had ever seen. Even more amazing is the fact that he paid his law tuition fees at Columbia by playing in what was then the equivalent of the NFL. But even his athletic and academic prowess didn't stop him from being discriminated. He was constantly targeted and attacked on the football field, and quit his first job in a law firm after graduating due to racial discrimination from staff under him.

Paul Robeson was also an extremely accomplished Thespian, appearing on stage and in eleven films. His run of more than 300 shows on Broadway as Othello was (as of 2006) still the longest Shakespeare production ever, performing to over half a million people. What I'd give to see him perform live. His singing achievements, which most people know him by, sent him all over the world and he became the first person to bring the Negro Spiritual to the stage. He became versed in 20 languages, becoming fluent in 12 of them including Chinese and Russian. His gorgeously deep voice was reputed to have gone as low as C below the bass clef, considered by some to be the purest bass-baritone to ever sing on the concert stage. My favourite Robeson recordings, the moving 'Shenandoah', the sublime 'Stealaway' and the timeless 'Ol' Man River' never fail to make me close my eyes and imagine that great man singing in front of me.

I wondered earlier just why Paul Robeson isn't celebrated or remembered justly. He was always a staunch civil-rights activist and constantly fought against the injustices to the African-American people. He even travelled and sung in Wales in support of the plight of the Welsh miners. He travelled many times to Russia (they even named a type of tomato after him!), claimed once to believe in the morality of Socialism and admired Stalin (he was only human after all!). His regular outspokenness and civil rights activism led the U.S authorities to revoke his passport in 1950. Authorities at the state department said that "his frequent criticism of the treatment of blacks in the United States should not be aired in foreign countries", his name was retroactively struck from the All-American teams he played with in 1917 and '18 and his passport was only reissued after eight long years. At this time also, his films and recordings

were censored and for more than two decades, one could not hear or see what Robeson had done. In 1956, in the furore of McCarthyism, Robeson was brought in front of the House of Un-American Activities Committee (HUAC). After claims of being un-American and a member of the Communist Party, Robeson was asked why he hadn't remained in his beloved Russia. He passionately retorted;



*"My father was a slave and my people died to build this country, and I'm going to stay right here and have a part of it, just like you. And no fascist-minded people like you will drive me from it. Is that clear?" (June 12 1956)*

He then exclaimed that it was not he who was un-American but the officials on the committee, another event I wish I had witnessed!

Paul Robeson was under surveillance by the FBI for more than 30 years until 1974, a year before his death. He rarely made any public appearances in the last years of his life. Whenever I think of this great man I naturally feel inadequate. Why aren't there more Paul Robesons? Some people may believe that Howard Blair was, or at least had the potential to be, Australia's Paul Robeson, but that's a whole other article in itself. Was Robeson a freak, a one in a hundred million, or just an exceptional product of his times? Or do we view his achievements with our 'black' filter? That somehow, even as a negro he became an intelligent, over-achieving, civil-rights zealot, might raise our opinions of him. And why are so many great people's potentials hindered or even halted by authorities, institutions, governments and tradition just because they think they know better? Are they, to



raise a cliché, afraid of the truth? The wonderful, glorious, beautiful truth that Paul Robeson ached to express, that Martin Luther King, Harold Blair, Solzhenitsyn, Jan Palach and many others desired to reveal. This all makes me wonder where *our* zeal, as students and citizens, has disappeared to. Disappeared to regurgitated words on the clipped wings of On Dit, the flaccid liberal conversations around a Starbuck's table and shallow platitudes in uninspiring tutorials? Despite enormous pressure for him to give in, Robeson still strained for his truth, and without our silver-spoon privilege.

*But I keeps laughing  
Instead of crying  
I must keep fighting  
Until I'm dying  
And Ol' Man River  
He just keeps rolling along*

I once saw a small snippet of a recording of when Robeson visited Australia, he was singing the above song (which he popularised), his pursed lips were tensed in syllable, he softly rolled those beautiful r's and his monstrous athletic chest heaved with committed breath, good-will and conviction. I implore you to listen to Paul Robeson (the state library has a best-of CD in stock), research him if you're interested and I hope you will, like I, take something good from the knowledge of what this great man did in his lifetime.

Mārtiņš Medenis

## CHINA EARTHQUAKE DISASTER RELIEF

The Earthquake has killed 20,000 people. BUT with you, we can save more.

The Chinese Students' Association is organising a donation. All proceeds will go through the Embassy of China to rebuild schools and clinics in disaster areas.

First session: The donation will go to China the day after the first session.

Monday, Tuesday: Adelaide Uni.

Wednesday, Thursday: UniSA.

Friday: Flinders Uni.

Saturday, Sunday: China Town/Rundle Mall.

Second session: The donation will go to China one month from now. Fixed donation boxes will be set around universities, government and social communities.

Third session: The donation will go to China after the iSHOW singing competition. We are organising iSHOW singing competition. the last round will be held after exam. 30% of net profits will be donated.

We're calling for the help from local social organisations and companies.

## Battle of the Bands

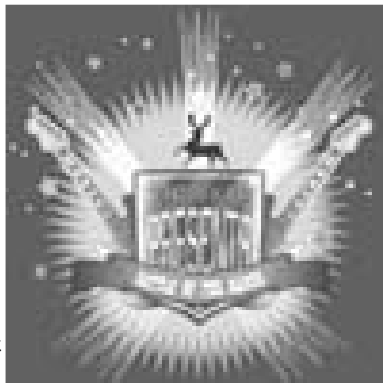
It's on again. That time of the year where the best musicians from all colleges showcase their talents in what will be one awesome night.

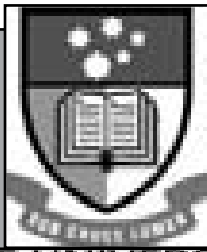
Time: Saturday,  
May 24 at 7:00 till  
Midnight

At: Lincoln College  
Common Room, 45  
Brougham Place  
North Adelaide

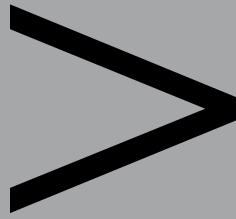
Tickets: \$15 including  
2 free drinks, \$3  
drinks all night

Hurry, only 350  
tickets available, last  
year sold out early!!!





THE UNIVERSITY OF ADELAIDE



# Your University is Better than Mine

Have you ever wondered just how The University of Adelaide stacks up against its competition? In whimsical moments of 'what could have been', you may have been tempted to attribute your meagre employment prospects to a substandard degree. Or perhaps recruiters were falling all over you at the career fair-veritable smorgasbord of corporate stationary it is. Standards vary quite a lot across institutions. Griffith University takes the wooden spoon this week, after its Vice Chancellor Ian O'Connor admitted to plagiarism in a newspaper article for *The Australian*. Not just any old plagiarism, but a copy and paste straight from Wikipedia. Unfortunately for Dr. O'Connor, despite his careful copying - he got it all wrong anyhow.

At the centre of this brouhaha is a controversial solicitation from Griffith University to the Saudi embassy for a grant of \$1.3 million for their Islamic research centre. In return for financial generosity, the Saudi Government gains the opportunity to plug its religious plurality credentials: supporting moderate, dissenting Islamic institutes in the West. Although the Saudis only provided \$100 000 anyhow, journalists, academics and politicians have taken the opportunity to bludgeon Griffith for its sloppy standards. Whilst some journalists suggested that Dr. O'Connor had got himself caught up in a covert Saudi propaganda campaign, a claim not helped by the University's attempts to keep the deal secret, more than likely it's simply testament to the way in which universities must now operate. Public money is just harder to come by, and universities are expected to make up the difference with fees and research sponsorships.

But the fun side of market-allocated education (conflicts of interest, shady Saudi deals and substandard courses aside), is seeing them all scramble for our approval. It hasn't always been like this: University of old was an age of no SELTs, no supps; if you didn't like it, lump it. Universities did research, not childcare, and don't try and pay your way in. But should we get all nostalgic for our parents system? No; for starters our Universities didn't cut the fat internationally like they do now. And anyhow, the Whitlam system of free tertiary education was simply

unsustainable for the taxpayer. The heady days of this education utopia are now well and truly over and instead, a quasi-privatised market system sits supreme. Academics are not always comfortable in this new regime: corporatism with its clients, performance outcomes and managerial processes often do not make for a creative ideas environment.

There are 38 universities in Australia, and the old 'sandstone' institutions tend to dominate the top ranks. The Melbourne Institute 2007 ranking puts the Australian National University on top, followed by 2) Melbourne, 3) Sydney, 4) Queensland and 5) New South Wales. Adelaide comes in at a reasonable 8<sup>th</sup>. Flinders gets 18<sup>th</sup> and Uni SA 21<sup>st</sup>.

*The Times* Higher Education world ranking is surprisingly kind to Australian institutions. ANU comes in at an impressive 16<sup>th</sup> place, and Melbourne University gets 27<sup>th</sup>. Adelaide gets 62<sup>nd</sup> and Flinders gets 351<sup>st</sup>. The other major world ranking (the is a little tougher, with the ANU getting 54<sup>th</sup>, Adelaide somewhere after 200, and miserable Flinders on the other side of 400.

But if it's quality teaching you're after, Adelaide flunks it hard. It managed to beat only Charles Darwin University and Uni SA in 2005. Third from rock bottom. Flinders did a little better, at 26<sup>th</sup>. The so called 'sandstone' institutions don't look so good now, and if you've ever thought that Adelaide rests on its laurels, your suspicions weren't unfounded. Console yourself - we have the Barr Smith lawns.

HECS fees increased by 25% in 2005, and one fifth of Australian students are international. Fees for overseas students are some of the highest in the world, second only to the USA. Without the internationals, our university would actually have to close the doors tomorrow, such is the importance of this revenue. It will be interesting to see how addicted Australian universities cope when improving institutions in Asia start overtaking the Australian ones on the rank tables.

Universities are inherently elitist. Rankings are partially based on peer-review, which reflects personal prejudice and the legacy of history. They celebrate the achievements

of the individual, and are competitive in their measurement of success - the citation count. The Australian universities will never compete with those in the USA, which are buttressed by great torrents of private philanthropy. Such money chases the most prestigious institutes and in doing so, reinforces their dominance.

It is ironic that criticisms of the political leanings of universities are often made in the name of egalitarianism. Universities are out of touch, elitist bastions of irrelevant dissent and left-wing hand wringing we are told; humanities departments in particular are veritable terrorist sympathisers. The Howard Government's cultural warriors, certain newspapers and think tanks were keen to prosecute this agenda. But at the same time, the supposed remedy for this progressive disease was corporatisation: weaning academics off their public drip will supposedly force them to better represent the needs and views of Australians. But in so doing, the institutions have become stratified by funding, whether in the pressure to accept dubious funding sources (the Saudi embassy, anyone?) or by charging more cash for their courses. Distinction by ideas has been replaced with distinction by finances.

The quality of university courses will remain mediocre if there is dollars to be made in being so. The University of Newcastle in 2003 was busted for passing 15 students who plagiarised, simply to avoid losing the fee-paying students. Anecdotal evidence aired by the ABC in 2005 suggests that many similar cases have occurred, even if they haven't ended up in front of the corruption watch dog. Should it be possible to offer high quality education, at reasonable fees and yet still make a profit? Yes - but the current education market is just too cut-throat for anyone to be fussy.

David Kaczan

*\*\*Eds - One day, I swear, we will fit all of David's references in. For now, email [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) if you would like to see where he gets all this dandy information from.*

*P.S Entropy, if you're reading this... On Dit > you! (This edition is about equality.)*



# Perpetual Minors, Controversial Pastors and Jay-Z: 3 Stories about equality

Saudi Arabia is notorious for its treatment of women - it is the only country in the world that prohibits females from driving a car, but that forms only a small part of the injustices that women suffer in their daily lives. Last month Human Rights Watch released a report entitled 'Perpetual Minors: Human Rights Abuses Stemming from Male Guardianship and Sex Segregation in Saudi Arabia'. It makes for sobering reading, outlining the discrimination women suffer in areas such as education, employment and legal rights. Saudi law requires that all females have a male 'guardian', who must give permission for her to do pretty much anything, incredibly even including seeking medical care. A guardian doesn't have to be an older male - a woman's son can even perform the duty. Saudi law is based on a strict interpretation of Islam (Wahabism), and a supposedly major justification this system comes from Sura 4 in the Quran: "Men are the protectors and maintainers of women, because God has given the one more [strength] than the other, and because they support them from their means."

You may remember the case last year where a woman was sentenced to lashings and a jail term after being gang-raped, as she had been in the car of an unrelated male at the time of the attack. Her lawyer was suspended from the case as well as having his legal licence confiscated. King Abdullah later pardoned the woman after a storm of criticism erupted around the world, in addition to angry protests from within Saudi Arabia as well. The Justice Minister was quick to note, however, that the King fully agreed with the sentence, and only pardoned her because it was "in the interests of the people". Despite all of this there have been some improvements in the lives of Saudi women, with female literacy rising from 16% in 1970 to 85% in 2005. There are still many problems with education though, aside from the fact that guardians first have to give permission before females

can attend classes. Their facilities are often inferior and some subjects like engineering, architecture and political science are often forbidden for women.

It is the first time that Humans Right Watch has been given official permission to visit the country, and the group interviewed 109 women for the study. The report follows a document released at the beginning of the year by the UN Committee on the Elimination of Discrimination against Women. A Saudi delegation told the committee that "Saudi society is still largely a tribal society and changes in mentality allowing new ideas to be accepted take time. Islam, as a realistic religion, admits that total equality between man and woman is contrary to reality, as various scientific studies on their psychological differences have shown." Saudi Arabia acceded to the UN Convention on the Elimination of All Forms of Discrimination Against Women in 2001.

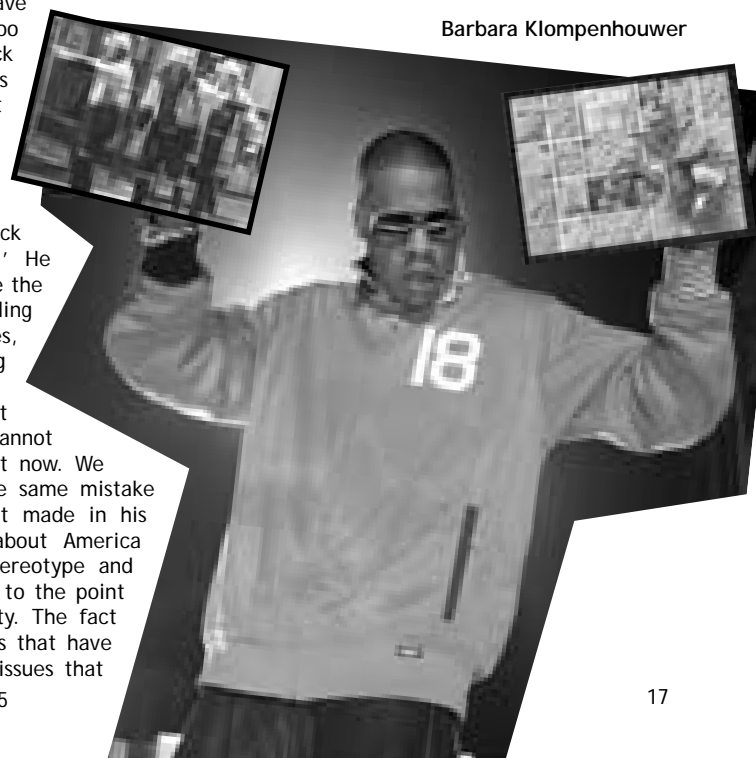
Changing the topic now, racial inequality has been an issue debated in the never-ending Democratic contest in the United States. Candidate Barack Obama has attempted to bring focus to racial issues that remain prevalent in the country, making a powerful speech in March on the topic. It makes for interesting reading whether you are an Obama supporter or not (and just to put it out there I am still torn between Hillary and Obama). Obama has been under pressure since it was revealed that his pastor Jeremiah Wright had, amongst other things, accused America of provoking September 11<sup>th</sup> because of its foreign policy, and stated "God damn America for treating our citizens as less than human" in regards to ongoing racial inequality. On the back foot with this controversy, Obama discussed America's history of racial inequality and the fact that racial politics had improved but were still a negative feature of the election campaign - "At various stages in the campaign, some commentators have deemed me either 'too black' or 'not black enough.' ... The press has scoured every exit poll for the latest evidence of racial polarization, not just in terms of white and black, but black and brown as well." He went on to emphasise the importance of dealing with racial inequalities, whilst also criticizing Wright's comments: "Race is an issue that I believe this nation cannot afford to ignore right now. We would be making the same mistake that Reverend Wright made in his offending sermons about America - to simplify and stereotype and amplify the negative to the point that it distorts reality. The fact is that the comments that have been made and the issues that

have surfaced over the last few weeks reflect the complexities of race in this country that we've never really worked through - a part of our union that we have yet to perfect." Obama would not fully disassociate himself from the pastor, however stating, "I can no more disown him than I can disown the black community. I can no more disown him than I can my white grandmother."

In April, fresh discussion of race and identity in the election campaign was also prompted when Obama referenced the Jay-Z song 'Dirt Off Your Shoulder' by doing what the song name suggested in a campaign speech. He was speaking in Raleigh, when he began talking about attacks Hillary Clinton had made on him. All he could do was 'brush his shoulders off'. After making the little move, the audience gave him a standing ovation, laughing and cheering. There was quite a lot of discussion on the incident, some giving it more weight than others. Teresa Wiltz of the *Washington Post* said "Talk about a major Jay-Z move. People, we're talking about a seminal moment in the campaign, the merging of politics and pop culture: in which a presidential candidate -- a self-confessed hip-hop head and Jay-Z fan -- references a rap hit and a dance move." YouTube is full of remixes of Jay-Z songs and footage of Obama - this link here has mixed 'Dirt Off Your Shoulder' with '99 problems' and some unflattering photos of Hillary. Perhaps this brings this article back to the topic of gender equality - some commentators (see Bozell for example) have criticized Jay-Z and rap in general for the use of the word 'bitch' to describe women, and questioned Obama wanting to be associated with this style of music and culture. Just in case it has to be said - I take no responsibility for the content in this link and it may not exist by the time this is published!

<http://www.youtube.com/watch?v=7j2g2axmnY8>

Barbara Klompenhouwer



# THE POLITICS OF STARVING

Dedicated to Against Mel, whose tour I missed because I can't read schedules.

Something is seriously wrong. The price of The Chocolate Bean's vegan truffles has risen ninety cents! Travesty. Unfortunately, this phenomenon is not limited to those of us on the Soy Latte Left. Oil is not the only commodity that is hurting the hip pocket nerve: global food prices have increased dramatically in the last year. True to form, once the Third World's problems begin to affect us too, the rest of the world begins to take notice.

A number of forces have combined to cause the sharp rises in food prices in the last year. High oil prices increase the cost of fertilisers and transport; droughts in Australia have caused a decline in wheat supply; speculation in commodity markets by investors hurt by the falling real estate market in the US has artificially inflated prices; China and India are getting richer and consuming more meat; all of these mean higher prices for staples such as wheat, rice and soy. While this leaves the luckier of us unable to financially justify our favourite faux-chocolate, the 2.6 billion people living on less than \$2 a day are finding it increasingly difficult to afford enough food to survive.

Humanitarian aid will help feed the hungry in the short term, but it is a bit like throwing buckets of water on a single tree in a forest fire. Food prices will continue to rise, inhibiting the ability of aid organisations to distribute food properly - price rises have already left the UN's World Food Program with a \$US750m shortfall in the space of a year.

International economic agencies such as the International Monetary Fund and the Asian Development Bank have offered cheap loans to poor countries to combat the crisis, on the condition that their governments adopt their 'Structural Adjustment Programs'. This forces governments to change economic and trade policies to be more receptive to the global marketplace: reduction of trade tariffs, deregulation of industry and the removal of subsidies to producers and consumers. The idea behind these policies is that the global free market will increase incentives for producers and increase competition, which will in turn benefit consumers. It sounds great in theory, and certainly works in some situations, but when it's put into practice in a developing country, sometimes the results are not so rosy.

Take Haiti, for example. In 1995, the IMF provided a loan to the Haitian government, and in return import tariffs were lowered from 35% to 3%. Lower taxes? Great. Except if you're a small Haitian farmer. American and European producers receive subsidies in the tens of thousands of dollars, allowing them to export goods extremely cheaply. The removal of tariffs leaves no protection for struggling Haitian farmers, many of whom are forced out of business by foreign agribusiness. Previously, Haitian farmers had been able to provide enough rice to feed the vast majority of the population, but after the reduction in tariffs, cheap American imports skyrocketed. Not only did this result in job losses in the Haitian agricultural sector, which employs two-thirds of the workforce, but food prices were left very vulnerable to international fluctuations. In such a poor country - Haiti is the poorest country in the Americas - this has led to disaster. Riots broke out in the capital city of Port-au-Prince last month, with protestors demanding the government reduce food prices. Haiti is only one of many countries in which food prices have sparked rioting.

Though an increase in selling prices should logically be better for small farmers, even the ones who can compete with foreign companies haven't benefited much. Rising production costs, caused by the increased cost of fertilisers (which take a lot of oil to produce), have offset most of the increase in smallholder farmers' sell prices. Governments in developing countries have cut fertiliser subsidies - again, at the IMF's behest - leaving farmers unable to increase their yields to meet the increase in demand. Agricultural subsidies certainly aren't a crazy socialist anachronism - they're still in place in developed countries, and just about every industrialised country employed interventionist agricultural policies to good effect during their development.

Call me stupid, but I really don't see how cutting subsidies to poor farmers is meant to foster development. Anyone?

Another part of the problem is that biofuels, originally touted as an alternative energy source to replace oil, have proven to be little more than a wolf in a greenie's clothing. Large proportions of crops such as wheat and corn are now being fermented into ethanol for use in car fuel tanks. Along with increasing demand and price of crops, this practice is also wasting precious food - filling a 50-litre fuel tank with biofuels takes 232kg of corn, enough to feed a person for a year (not on the most nutritious diet imaginable, I'll admit, but you get me). In fact, the amount of corn burned in American cars each year is enough to cover the import needs of *every one* of the 82 countries classified by the Food and Agriculture Organisation of the United Nations as "low income food deficit countries." Mandatory biofuels targets by US and European governments simply transfer the environmental burden of burning fossil fuels to a humanitarian problem, in which food is diverted from starving people to petrol tanks.

It is generally agreed that the most important course of action is to fund research and infrastructure in developing countries. As it stands, developed countries spend five times more of their agricultural GDP than developing countries on agricultural research. Fixing this discrepancy is the only way that developing countries will be able to become competitive in the global market that is being forced upon them. Developed countries have rushed to aid countries suffering from the price crisis, and it is imperative that this money is spent wisely on long-term projects.

Of course, there are no simple solutions to the problem. If there were, and I knew them, I'd probably be writing a Nobel Prize winner's speech rather than a poorly executed article for a struggling student magazine. Nevertheless, with the world population and the number of rumbling stomachs both steadily increasing, the problem will probably get worse before it gets better. We can only hope that swift, intelligent action from governments has a lasting impact on global hunger.

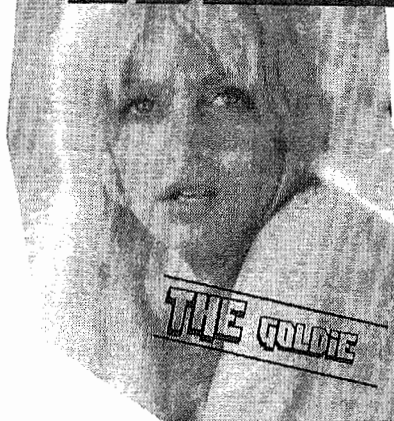
Ben Henschke

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[ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au)



# SCIENCE WITH GOLDY



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

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

## Matters of Life and... Science



Can life be defined through science? What is life? Some of us may think we know the meaning of life, but how do you actually define it? What about death?

The subject of an unambiguous distinction between living and non-living has confused scientists for centuries. To simply put it, humans, animals and plants (all living) behave differently from sand and stones (non-living). A living being would demonstrate the phases of growth, movement, activation and reproduction. However, this line of distinction becomes vague when stationary, lifeless objects exhibit occasional life-like features and living organisms exhibit lifelessness. There are systems which are considered to be alive but do not exhibit all the classical properties and there are non-living systems that exhibit all these properties - for example, viruses.

The human race are being continuously fascinated by the increasing number of astounding scientific discoveries. With each breakthrough, materialistic comforts are being amplified way beyond anyone's imaginations. As a result, people view science as a holder of unequalled power capable of realising anything. However the recent state of scientific knowledge is still filled with gaps and blanks. The fundamental principle governing life may never be discovered.

Life is whatever you want it to be. In a way, it's true. The universe, in all its glory, will always be an unsolved mystery. However we try to put it into words, it will always be just that. Yet, each attempt to do so is priceless and is a step forward in our journey to unravel the mysteries of our existence.

Goldy Yong

Life is pleasant. Death is peaceful. It's the transition that's troublesome.

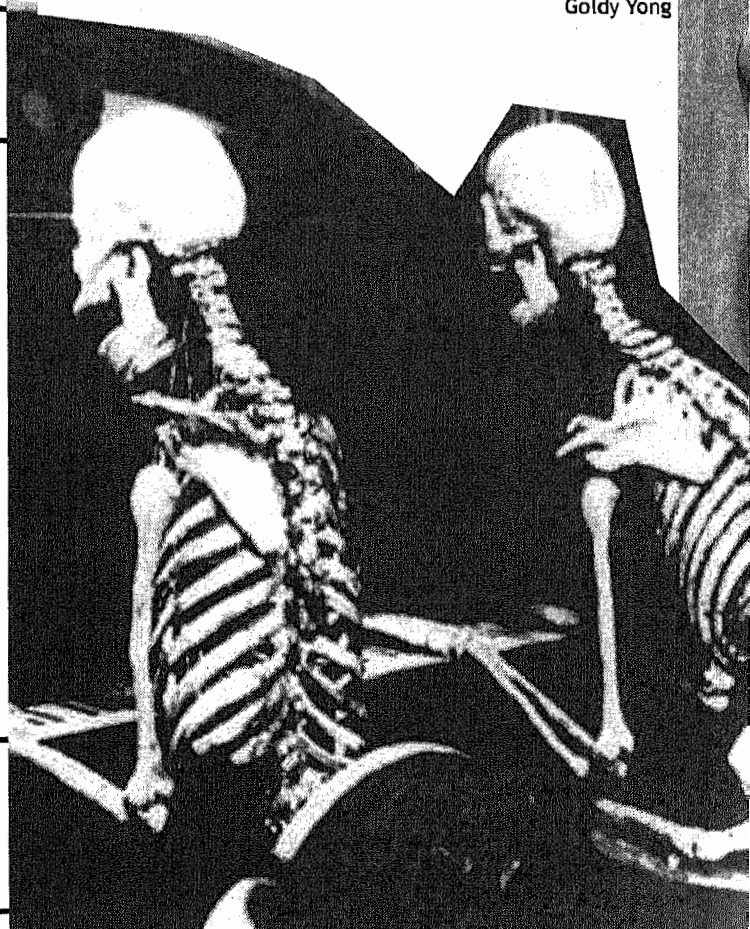
Isaac Asimov

Like life, a comprehensive understanding of death has baffled scientists. Death takes place when the heart stops beating; but this does not mean that the person has died, because one's subtle mind may still remain in one's body. There were cases where people who were declared dead based on these criteria have been found to be alive later.

To complicate matters further, we only need to think of cryptobiosis, tardigrades and viruses. Cryptobiosis (Latin meaning "hidden life") is a puzzling natural phenomenon. It occurs when an animal or plant becomes so inactive that its life process almost comes to a halt. There are a number of organisms that undergo cryptobiosis: plants (as seeds), the eggs of some crustaceans and small water creatures called tardigrades. Inactive tardigrades can be preserved in a bottle for many years where they would appear 'dead.' Addition of water to the bottle can provoke the tardigrades to move. On the other hand, viruses are incapable of independent existence as they use the host cell's metabolic machinery to reproduce. Hence, some scientists classify viruses as non-living organisms. Then again, some scientists think that it is unreasonable to deny that viruses are living simply because they need help to do so.

Death does not concern us, because as long as we exist, death is not here. And when it does come, we no longer exist.

Susan Ertz





JUDGE  
REINHOLD 100%  
ENDORSES THIS  
ARTICLE

# Quick! Call My Lawyer?

Stupid Lawyer Joke # 362  
Q: What's the difference between an accountant and a lawyer?  
A: Accountants know they're boring.

## A Bill of Rights

*"In our parliamentary democracy, politicians are elected to make decisions on behalf of the community. They are elected by the people and, ultimately, they are answerable to the people for the decisions they make. To draw these decisions away from the legislature and the executive and to invest them in the hands of the judiciary would irrevocably change our democracy"*

- John Howard, on a bill of rights

Whether or not you agree with the above, a bill of rights is something that aims to achieve this edition's theme of equality. A bill of rights is a document that protects the personal rights of individuals. Nearly all democratic countries have a bill of rights. Countries that have poor human rights records like China and Afghanistan have a bill of rights. Yet whether Australia will necessarily see greater protection afforded to human rights by the implementation of such a document is questionable. Arguments are thrown up about a bill of rights in Australia all the time. At a national level, none of these arguments have been accepted. Though at State level, Victoria and the ACT have passed statutes that guarantee human rights and equality for all.

When Parliaments open committees to assess a bill of rights, most reject the idea for several reasons. Many acknowledge that while a bill of rights may lead to some improvement in human rights protection, there will be a fundamental change in the relationship between Parliament and the judicial system. Whilst traditionally, elected leaders pass laws that protect rights and liberty, a bill of rights would increase the responsibility of the judiciary to protect human rights, giving it a role that should lie only with Parliament. Thus, unelected judges who are not accountable to the public will be making decisions on human rights.

Opponents fear the introduction of a bill of rights will see the government appoint judges based on their political views, rather than legal skills. This is the case in the United States where the current President has made some controversial appointments to the U.S Supreme Court in order to overturn the decision of *Roe v Wade*, which says a woman has a right to have a physician perform an abortion.

Many politicians and 'anti-bill campaigners' advocate Sir Robert Menzies, who maintained that basic freedoms were adequately protected by the common law and by the good sense of elected representatives, who are constrained by the doctrine of responsible government.

Lastly, a neat quote by a former High Court Chief Justice summarises the position of many - "if society is tolerant and rational, it does not need a bill of rights. If it is not, no bill of rights will preserve it."

Those who support of a bill of rights says that judicial activism is overrated and that the common law is grossly inadequate to protect human rights. It does not protect free speech, freedom of conscience and religion, freedom of association, freedom of equality (e.g. sex discrimination), freedom from cruel and unusual punishment and the rights of minorities, just to name a few.

From the above, one can see that the common law has a patched history for preserving human rights - in America, the common law allowed slavery. In Britain and Australia, the common law deprived married women of the right to own property independently of their husband. Further, the courts are reluctant to make big decisions regarding human rights, often saying "it is a matter best left for Parliament." Therefore, the common law is not as effective as thought.

A bill of rights can take three primary forms. The first option is a constitutionally entrenched bill, like the United States. This is the 'best' protection for human rights one can get, as an offending law is unconstitutional. Yet in some ways it can backfire. If the bill is interpreted liberally or narrowly it may not have the desired effect. There is also an issue with imposing present held value on others. Shortly before 1900, when the Australian constitution was being drafted, there was a strong 'White Australia' policy, women could not vote and there was widespread discrimination against Aborigines. Luckily this wasn't entrenched in the constitution. The 'race power' of the constitution, which allows the government to make special laws for people of different races, is a demonstration of how present values may differ from those in the future. Therefore, it is said there is no case in imposing presently held values upon future generations through the constitution. Many supporters of a bill of rights accept this proposition.

Secondly, a bill of rights can be enacted in a Human Rights Act, just like an ordinary statute. This is always of limited effect. In jurisdictions that have such bills, it is not uncommon to see newly enacted legislation state "this operates to the exclusion of section 2 the Human Rights Act", and thereby overriding its effect. Being a statute, it can also be easily changed by Parliament. Importantly, a law that is contrary to a Human Rights Act is not struck down as being inoperable or incompatible - it continues to operate as usual. Rather, it is meant to create a "dialogue", where Parliament later amends the offending Act to make it human rights friendly. The government can also choose to do nothing.

The last option is a non-enforceable charter of rights. This has no legal effect at all and is mere tokenism. Its aim is to give "the people" an opportunity to assess Parliament's performance in making laws that support human rights, and voice their approval at election time.

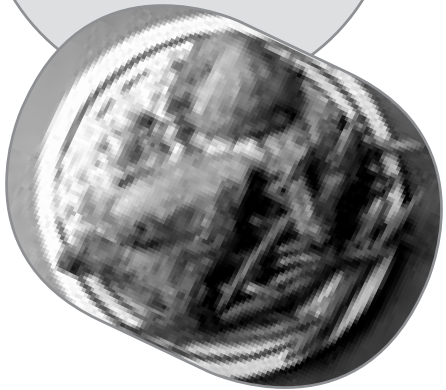
Whether Australia needs a bill of rights really depends on whether you trust Parliament to look after your rights for you. America became an independent nation through bloodshed and war. No one trusted anyone, so a bill of rights was put in. In Australia, we have been a peaceful country from day one and have always had trust in our government to look after our interests. Where the common law has failed, governments have usually stepped in. This is demonstrated in the passing of sex and age discrimination legislation.

Peter Bosco



# Food > Oil

Putting the emphasis where it should be



While we grumble about oil, the world starves. Earlier this year I resolved to stay away from tough financial issues and deal instead with the quirkier aspects of economics. However, an economic issue so imperatively important to the world at large is simply not being stressed enough. I am talking about world food prices. My mother recently returned from a trip to Egypt. She spoke about how much food prices had risen recently, and how tense things were becoming. I scoffed, suspecting she had spent too much time with socialists while overseas, and gave her an economics lesson about how higher prices will lead to more farmers entering the market and thus greater supply in the long run. My dismissal was premature, and I'm ashamed to say very naive, as a little reading then showed her to be clearly in the right. Looking back I can't believe I didn't notice the signs. Perhaps I was too sidetracked by the shenanigans going on in the US to notice what the rest of the world was going through. I blame my own laziness in not doing more than watching the evening news. Economic theory is no substitute for being well-informed after all.

While I've been looking elsewhere the world has turned. Haiti has been experiencing food riots which toppled the government. Clashes over government-subsidised bread lines have left several dead in Egypt. Food-price riots in Cameroon left forty dead in February. The UN estimates political unrest in up to 33 nations if things continue the way they've been going. Wheat prices are up 120%. Rice is up 75%. Among the worst nations affected are those for whom bread constitutes a large part of the diet, which also generally happen to be among the world's poorest nations. For consumers in wealthy nations such as Australia soaring prices are squeezing household finances and keeping inflation up. But for developing nations they can lead to malnutrition and social disruption. Higher food prices have historically been one of the main factors in sparking revolution, and for this reason alone we should be wary when a large proportion of the world's population are affected by an acute affordability crisis in the price of food. Sadly, the recent increases in the price of food in some areas have all but undone the slow rise of living standards brought about by the last few years.

The causes of the current crisis are varied. However, none of them are likely to go away in the foreseeable future. Long-term factors such as rising population and the rising living standards of large numbers of people have been steadily increasing the demand, and thus the price, of food in recent decades. Solely these factors have not caused the current spike. Naturally, they have been joined by high oil prices, which make fertilizer, the use of farm machinery, and transport more expensive. Each of these things respectively jack up the price of food. The drought in Australia has played its part, as have other adverse weather conditions. Most of the increase in corn production in recent years has gone to the formation of biofuels, thus lowering the available supply of food. The crisis is likely to deepen in the long run, with many third-world exporters of basic staples such as rice suspending their exports as they struggle to feed their own populations.

Such a crisis demands a response. Sometimes you can't wait for the free market to sort itself out. In the short run, urgent aid is needed to stem short-term starvation and unrest. Cheap seed and fertiliser should be provided to third-world farmers to ensure the next season isn't as lean as this one. In the long-term, more varied approaches must be taken to food production. The subsidies given to biofuel production must stop. As must farm-subsidies such as those offered by the US and EU. Although no one likes sob stories about losing the family farm, I like sob stories about millions starving even less. In Haiti, US-subsidised rice destroyed the local rice industry, with devastating results. Research should be conducted into ways to grow food with less water, as is likely to be the global condition if global warming plays out the way we're told it will. If this involves the use of genetically modified food, so be it. Again it's a matter of priorities.

Australia's really has it sweet right now. Despite being in a drought, how many of us have gone hungry recently? Rising oil prices and mortgage costs pale in comparison to what the majority of the world is going through. I'm certainly not the type to ever lightly advocate charity. Hell, I'm a market fundamentalist most of the time; if you earn your money I think no one has the right to take it away from you, and if you happen not to have money, well, tough. I'm willing to make an exception in this case. From a merely pragmatic point of view, political unrest generally isn't good for business. As a nation, I hope Australia contributes to the UN, whose World Food Program has made an urgent appeal for more funds. Oh, and by the way, if I hear about how oil prices and bank fees are squeezing 'Aussie battlers' one more time I swear I'm going to lose it. Then again, it's probably my fault for watching *Today Tonight*.

Myriam Robin

# Fashion

with Jenifer Vargaly

## Fundamentals of Fashion

by Jenifer Vargaly

Over the centuries, fashions have come and gone, but some hints and tips that can be applied to achieve high fashion status will always remain the same.



### How you feel about yourself

It's all about having confidence. Whether you look good or bad, if you don't have the confidence from within to know that you look hot, no one else will think you do either.

In the words of fashion icon Donna Karan, "You can't wear it - you are it. Glamour is not about hair, clothes, or makeup; it's part of you."

### Brands

There are some classic brands that you can always rely on for a great look. While not easy to afford, if you do have the cash, they will bring you more than touch of class. Number one in this article: Gucci. Coming from humble beginnings, the ultimate focus on quality and excellence led to this brand becoming a universal fashion icon. Observe, the Gucci story:

In 1921, Guccio Gucci opened a small luggage and saddlery company in Florence, selling exclusive leather goods created and produced by the best Florentine craftsmen. Within a few years, the Florence shop attracted a sophisticated international clientele. This overwhelming success prompted the opening of a new shop in 1938 on Via Condotti in Rome. The rest, as they say, is history.

### Please don't do it!

No one wants to see your undergarments. Please don't wear see-through tops with visible bras! It is not, and never will be fashionable! It may score you a few hoots and hollers from construction workers, but it will also skyrocket you onto the worst dressed list.

Here are some tips from MSN Shopping's Style Editor Shannon McCarthy:  
"While white bras may sound like a good match for your semi-sheer tops, you'll end up flaunting your taste in brassieres rather than blouses."  
"Do match your undergarments to your flesh tone. Bras and thin tanks in hues close to your skin colour will virtually disappear under non-opaque tops, while still affording you that all-important modicum of modesty".



### Boots

Boots are always in fashion, and coming up to the winter season in Adelaide, you'll be wanting to get yourself a hot pair of boots. For on campus you obviously need to go for a flat, comfortable boot, preferably to fit nicely over your skinny leg jeans. However, for going out on weekends you need a high heeled boot which is neutral coloured and able to complete any outfit. Except if they look like the hooker boots from *Pretty Woman*, you've obviously taken a wrong turn.

Designer Stella McCartney has some advice for your choice of boots, "If a boot doesn't make you feel sexy, it's not working. Don't be fooled. You know the instant you put them on and stand up."



## Who's Watching Anyway? by Tom Mulraney

These days when you ask someone below the age of 25 the time, chances are they will look to their mobile as opposed to their watch (assuming they're even wearing one!). Yet, the wrist watch has been one of the most subtle and effective fashion accessories for the better part of the last two centuries. Especially for guys who are limited in the wearable options they have available to them to complement their wardrobes. Make the right choice and a watch can be one of the most understated ways of announcing that you take pride in your appearance and that you value those that you are interacting with. As a bonus it can add the finishing touch to take an outfit from good to great and, if chosen carefully, offers versatility like no other fashion accessory on the market.

The key is selecting the watch that is right for you, so here are a few tips for beginners:

**Subtlety is stylish** - We all know that bling is often king when it comes to accessorising, however, the key to a good watch is subtlety. Unlike other accessories, you will be wearing your watch with a lot of different outfits and therefore it is important that you pick a versatile piece.

For the girls; something covered with bright pink and blue zirconias may look hot in the clubs (unlikely), however, will have no place at a more elegant gathering such as a cocktail function. That's not to say don't choose something that has some colour to it, but if you can't read the time without squinting or wearing sunglasses, that should be a pretty clear indicator that you've gone too far. Secondly, size is not everything. A watch for all occasions should be to some degree delicate and pretty, not some big chunky thing that hangs from your wrist and will possibly give you arthritis in later years. Thus, the key is to pick something that is able to reflect your unique style without having to shout it at everyone that looks at your wrist.

For the guys; stainless steel is your best friend. It is ridiculously in fashion at the moment, goes with everything and can be dressed up or down to suit any occasion. Oversized dials are also very en vogue at the moment, however, make sure you choose a dial size that is reflective of the size of your wrist, or the whole effect you are going for will be ruined by the sight of your arm dragging along the ground. The decision between a leather of stainless steel strap is completely at your discretion, however, be mindful that watches with leather straps are generally perceived as being more casual. However, this can be overcome by ensuring you choose a suitably stylish dial. One thing that is not negotiable though, is two-tone bands and/or dials. That means gold and silver together. Under no circumstance are you to ever wear anything two-tone until at least the age of fifty!

**Digital is dead** - Unless you are twelve years old or a fitness fanatic, you should not be wearing a digital watch. Period. You are a sophisticated individual, or at least that is the impression you would like to convey to the opposite sex, and therefore your style must be reflective of this. Nothing kills the mood quicker than a guy using his calculator watch to check the bill is correct. Same goes for the girls. A guy's first assumption when you wear a digital watch is that you are not able to read analogue time, which is not a good thing. Whatever you do, don't underestimate the impact of what this fashion faux pas could have on your overall "look."

**Spend up** - A good watch will last you quite a long time, so choose wisely and spend the maximum that your budget will allow. Unlike other accessories, this is not something that you will be replacing on a regular basis, so something cheap for a one off occasion isn't going to cut it. In addition, make sure your selection is seasonal, meaning that it can be worn with both your winter and summer wardrobes and everything in between. Brands are important also and speak volumes about your tastes and the statement you are endeavouring to make. Granted not everyone can afford a high-end, Swiss made luxury watch, however, there are plenty of brands out there who emulate the offerings from fashion houses such as Cartier, IWC, Dior, Chanel, Tag Heuer, and so forth at a much lower cost. So look at what the masters are doing, find a style that you like and then find something similar within your price range.

Hopefully this article has given you the necessary inspiration, guidance and motivation to go out and treat yourself to a truly timeless fashion accessory (pun intended.) If you would like to know anything else about watches or are just simply an enthusiast, jump online at The Watch Lounge ([www.thewatchlounge.com](http://www.thewatchlounge.com)) and make the most of our resources. I am always more than happy to help out anyone who has questions or who is looking for a particular watch, etc. Just send me an email at [webmaster@thewatchlounge.com](mailto:webmaster@thewatchlounge.com) and I will do whatever I can to help out.

In a final note, just remember, even if you think no one is, everyone is watching. So why don't you give them something worthwhile to look at.



# Vox Pop

felt that sometimes we judge people a little too harshly. In our line of 'work' first impressions and making assumptions about the kids around these concrete plazas is common and we can often be heard mumbling, "Nah don't ask her, she looks like she'd give boring answers" or "lets chat to that weird-looking geek". But maybe we're just unusually bitchy (it has been a noted trait in both of us). So we decided to do a small social experiment and ask the common people, the great unwashed, whether they have ever been judged or felt discriminated against because of their gender, weight, nationality, dress or taste in music or whether they have ever made judgements or assumptions of others because of these things ... with surprising results.

Maybe we just asked the wrong kind of people?

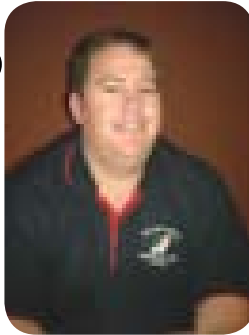


Rachel  
19



Development Studies

*Yes, I feel like do get judged mainly because of the way I look and the music I listen to. I'm a bit chunky and people often label me a hippy. I get a lot of strange looks because I knit on the bus and as soon as I got dreads people would avoid sitting net to me on the train.*



Scott  
27

Teaching/Arts

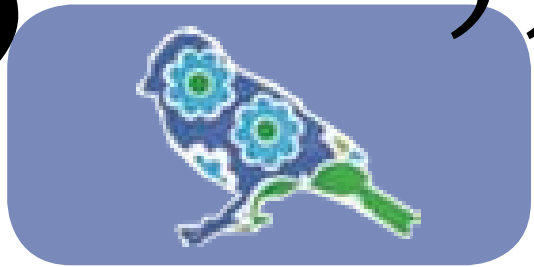
*I've never noticed having been discriminated against - at school I was more of a bullier rather than the one being bullied. What people thinkx of me doesn't really bother me except when people think that being a teacher is an easy job.*



Felicity  
16

Science

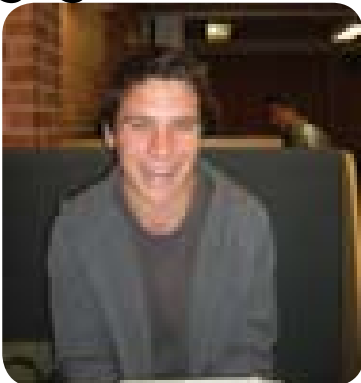
*Being young at uni means some people do treat me differently, but that's really the only thing. Everyone does search out the same kinds of people as themselves, and groups do form, especially at the beginning of high school. But as you get older I think these groups break down and everyone mingles more openly.*



Sophie  
17

Eco-Chemistry

*I'm not aware of anyone really discriminating against me. I don't think I ever picked on anyone at school, I think I'm a very fair person. I've never felt like I was being judged*



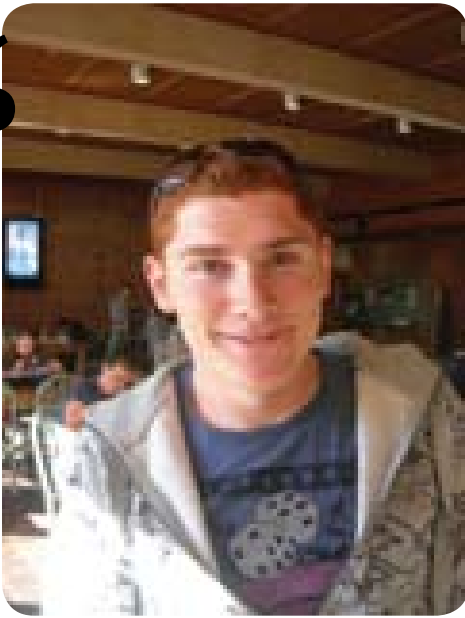
Banjo  
19

Arts

*"I try not to judge people, but I probably have. I discriminate against myself for being an Arts student - I figure I should get in before everyone else. I feel sometimes like I'm being judged but only in small and insignificant ways."*

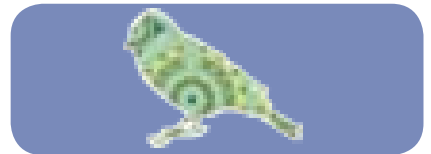






Guy  
20  
Civil & Structural Engineering

I always get jokes about my hair. I've been called a ranga, a ginger ninja, gubes (an abbreviation of ginger pubes)... I'm sure I've judged people a bit maybe because of the way they dress or if they look a bit different. Everyone's called someone weird or strange."



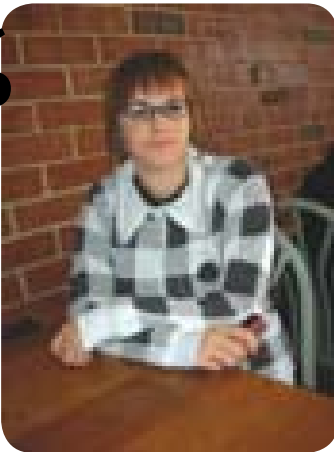
Brian  
18  
Medicine

I really don't like it when Alex calls me a 'Ching-Chong-Chinaman' and when he pay's out my accent. It doesn't make me feel very good..



Alex  
17  
Health Sciences

I've definitely felt picked on. Mr Maguire my economics teacher never let me answer any questions and would always tell me to put my hand down. Maybe I was just too intelligent.



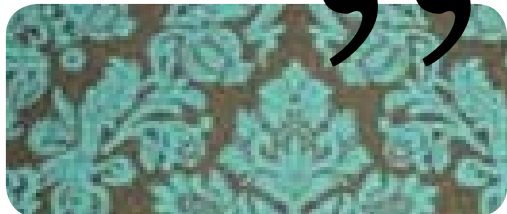
Kelly  
18  
Arts/Science

I don't think I get discriminated towards. I sometimes read a book by its cover but I really conscious not to do it often



Caitlin  
18  
Animal Science

Everyone has always been really friendly to me. I think kids were meaner in primary school than they ever were in high school - I never really had any problems. I think that most people manage to brush off any nasty comments as a joke and don't take things to heart."



# MusPitch: because lets face it, we all wish we knew a rockstar!

You know him as one quarter of renowned Perth band, Gyroscope, who are in town to tour their new record, *Breed Obsession*. I caught up with drummer Rob Nassif to hear all about his obsession with crop circles, being besties with Eskimos and getting stuck by lightning, literally.

**You're in the middle of a mass tour with the band right now, hows that working out for you? Do you get tired spending so much time on the road?**

Yeah it's not too bad hey, it's really great when the shows are going so well and in this case all the shows are pretty much sold out weeks in advance which makes it really exciting for us. When you eventually get there and play the shows just to see the enthusiasm from everyone that comes along is great.

**Do you ever get homesick when you're spending so long on the road?**

Yeah every now and again, I guess it depends where you are and how long you're spending away. We've got an eight week tour coming up later in the year and we're basically away for seven and a half weeks before we get back and play the final show in Perth. So I guess that'll be a bit of a challenge but you know we're pretty lucky in our band, we're all good mates and we know how to give each other space and we also know how to be there for each other. We're like a brotherhood.

**Cause you've been together for a while now, how many years has it been?**

Aw I'm a bit embarrassed to say but it's probably about 11 years. I mean, it makes me sound really old but we started the band when we were about 15 or 16.

**So when you first started out, being underage, was it difficult to play a lot of shows at licensed venues?**

When we started playing gigs in pubs and clubs we were all about 17, 16 in Brad's case and Brad's mother had to come along to the shows because you know, we were all underage.

**So she was your parent/guardian?**

She was! For the first good year, and even for a little bit longer, I mean a few of us turned 18 but Brad was the last to turn 18 so we did have to have that scenario of the old mum hanging around with us but God bless her, what a champion, she made a big bloody effort to come out to all those shows with us...

**So you're still living in Perth now?**

Yep, absolutely.

**I've noticed a lot of great musical talent emerging out of Perth recently. I've heard that the Western Australian music scene is really tight and that all the bands support each other a lot, do you find that that's the case?**

Yeah definitely, it's a real community over there. It's not so much of a competition. I find that in some of the other states it's a lot more competitive between bands whereas Perth, it's a real community. I mean, we were doing our demos, before we ever got signed, with the Eskimo Joe lads and a few of the Sleepy Jackson guys. When we do a show, the guys from Little Birdy, End of Fashion, Esky Joe or the Karnivoool boys, they'll come to our show, we'll go to theirs. I mean, Drew, from Karnivoool even played a bit of guitar on Snakeskin, you know that's how tight it all is. We're all buddies and in there supporting each other. When you come from the most isolated city in the world and it feels like the odds are against you, you get behind each other and I think that's always been the way it's been for us from a very young age for us as a band. Jebediah were the first band to take us on tour and they signed us to their indie label before anyone else did...

**I remember seeing you play a fair bit around Enigma Bar when I was about 16 and you've obviously progressed a lot since you started all those years ago. You're now playing much larger shows and appealing to a wider audience but I'd imagine you still have that loyal fan base from *Sound Shattering Sound* days, do you find that many people have stuck with you for that long?**

Yeah I think so, you know it's really fantastic... We've always had



that diversity in us and I think people have always come to expect a certain level of experimentation from us. It's never really hurt us in the sense that we don't really have the old fans going "Aw you know, you're earlier stuff was so much more rocking, we're off you guys now." They appreciate what we do and I think, it's like you say, they do stick by us and we still make the effort to go out and meet our fans after the show at the merch desk

or whatever. It's amazing the amount of people I still see from our first tour.

**So your new album is *Breed Obsession*, how do you think it compares with earlier Gyroscope offerings?**

Well I think it's a lot more diverse and I think it's also a bit more challenging. *Sound Shattering Sound* was probably the most direct and easiest to get into, I think that *Are You Involved* progressed and expanded our song writing and sound and this album's done the same but in a way that a lot of people wouldn't have expected. It's always hard for me to say but the general vibe is that it's a bit more challenging to get into but once you're into the album and once you understand what's going on in the songs I think it's a lot more rewarding and ultimately I think you'll end up listening to it a lot more than the others. That's my take on it.

***Breed Obsession* was recorded in the UK. What made you decide to work so far away from home?**

Yeah, 5 weeks in Liverpool and then 3 weeks in London. It was really the UK based producer we decided to use... we're always big on the idea of going to a place that's really different because it takes you out of your comfort zone and forces you to focus on the record, plus you just learn a lot hey... experiencing new things and meeting new people. Ultimately for us that all feeds in to life experience which is why we play music and we do a band but you like to think that that all feeds into a greater power that is song writing and the experiences you have in life channels into your songs... So when it comes to writing our next batch of songs, hopefully the places we've been and the things we've seen and the people we've met somehow feed into the songs and I'm a big believer that it does.

**And you certainly took advantage of the British landscape I noticed, shooting the film clip for 'Snakeskin' out near Stonehenge?**

Yeah that's right, it was just such a surreal experience... You know, that's what I talk about when I say, like, life experience. If I was to one day tell my kids, you know, not that I have kids, but later down the line, your dad rocked out in a bloody crop circle in the middle of England in Stonehenge, they'd be like 'What the hell!?'.

**Rob, can you settle a rumour for me... is it true that Dan, Gyro front man, got struck by lightning?**

It is absolutely. He was fishing, it was crazy as, I actually got an email from him while I was travelling just saying 'Hey Bro, just letting you know I was struck by lightning and was in hospital for a couple of days but just letting you know I'm alright'. He was out fishing in Fremantle and a big lightning storm came through... Dan was holding his rod and it was stuck by lightning, which went through the rod, then through him. But yeah he survived it and he's been writing great songs ever since, so who knows, it might've been a good thing.

**That would be a cool story... 'I was struck by lightning and now I'm gifted with musical talent and have sold millions of records...'**

Yeah I know he was trying to see if he could do really fast solos but ah... he's still working on it.

Claire E. Knight



**It's all about one for one.** Sex is all about getting as much as receiving - especially in regards to oral sex.

Unless you're Samantha from Sex, no woman actually likes doing the deed. Though needless to say, we all do because we all want to be known as pleasure queens willing to make our lover feel that little bit special (whilst knowing that we're going to get a little bit extra too).

**Boys, you may not realise but a lot goes into the physical and mental preparation for a woman to give a blow job:**

Getting in the mood (and it doesn't matter if it's your birthday or not, she still has to convince herself to get to it);

Tying back the hair;

Breathing correctly;

Dealing with your head being pushed down - I know you don't mean to do it boys but seriously it doesn't feel very encouraging even though you think it might;

Time factor - hurry up and have an orgasm - anything more than 5 minutes is ridiculous and greedy;

The release - spit or swallow? This is a question that will be discussed for many more centuries but my advice is to gauge what might happen - explodes or trickles - and go from there: do what feels comfortable but have tissues handy; and

The blowee trying to get some enjoyment out of it as well.

As you can see it's not just about getting down and dirty, it's all about technique, timing and feeling. So the least you can do post blow, is make your lady feel like a woman so get down there and make some mash.

However! Remember - same rules apply; no more than 5 minutes because noone really wants to come from head (all the time). It's really just a prequel to the good shit - lurrrrve making.

**Other tips to keep the playing field fair:**

Girls should never give head because they are 'suffering' from their period as a 'sorry for not being able to have sex with you' thing - either put a towel down or forget about it - this is not a compromise/exchange for being a human being.

If your partner finds it hard to come to a peak, the least you can do is either hold out until they do or make sure you're in for the second round. Half satisfied is NOT satisfied so you should return the favour of them being so good and working it like a lover should.

What else? We didn't have a cultural revolution to revert back to the missionary position - don't expect your lover to be happy with plain Jane love making, the 50s are over. A woman and a man are equal sexual creatures and deserve to be pleased equally/specially/naughtily..

Take the pressure off and enjoy what you've got, what you're getting and what you're giving.

## *Returning the Favour*



*"I'll admit I have had to polish myself off once or twice, but yes, when I r.s.v.p. to a party, I make it my business to come."*

*Samantha Jones*

Love Lex xx

# Micallef: A Fridge Too Far

So late last year our prayers were answered. "Our" being the group of people that had finally decided that watching the *Compleat Shaun Micallef* DVD set three times a week for ten years was overdoing it. We are now left with *Newstopia*. A weekly satirical news broadcast that focuses on the sending up of world news stories and personalities of the Australian government. The scope of Shaun's comedy this time around is much narrower, with sight gags few and far between (but still hitting the mark as well as ever), and with restrained delivery being key in his "SBS success".

This restraint makes his jokes fly further and deliver more slowly, making them the kinds of things you laugh out loud at, and which stay with you for the rest of the evening. The pseudo-SBS advertisement spots are an added bonus, with many fans being glued to the screen even during ad breaks... watch out for any ad depicting *Inspektor Herring*. With a different but no less complimenting supporting cast in tow, and completing a full second season, we see Micallef finally hit his stride again in a show where he is clearly badgered less by producers and less tied down by format, proving that Australian comedy is not in as much trouble as channels Ten, Nine and Seven would have you believe.

Something else (despite this being a slow week... I got a 'Wii'.) that has struck me recently is that after 15 years at the desk, Jay Leno will be retiring as the host of *The Tonight Show* in 2009. Obviously, Conan O'Brien will be taking the helm for that one, but as a "series linker" for both, who will be the successor for Conan on *Late Night*? Scarily enough, Rove McManus was considered for the part, and I think we can all give a collective sigh of relief that he will probably be staying where he is. However, this

timeslot on NBC being one I'm a particular fan of, the part of host (and band leader) is one I'm keenly eyeing off. American TV veterans Carson Daly, Jimmy Fallon, and Jimmy Kimmel are all rumoured to have been in talks.... So I guess it might have to be the lesser of three.... Oh nevermind. :D



## Splendour in the Grass!

### Hang onto your energy domes!

"....the pot of gold at the end of the rainbow is an amazing line-up and the type of outstanding performances that have become the festival's trademark. the two best days in any music lover's calendar year... Splendour in the Grass!" *Faster Louder*

SPLENDOUR IN THE GRASS will return to warm up your winter this Saturday 2nd and Sunday August 3rd, 2008. Australia's much loved festival event will take place at Belongil Fields in Byron Bay and will feature a veritable feast of musical treasures from around the globe.

Tickets go on sale at [www.qjump.com.au](http://www.qjump.com.au) from 9am on Thursday 22nd May.

#### SPLENDOUR IN THE GRASS GREEN TICKET

Giving patrons the opportunity to reduce their carbon footprint! After last year's positive response to our Green Ticket initiative SPLENDOUR IN THE GRASS is once again working with carbon offset provider Climate Friendly to neutralise the events' carbon footprint.

#### SPLENDOUR IN THE GRASS 2008 TICKET PRICES

Event ticket \$199 (inc gst) + bf  
Green Event Ticket \$206 (inc gst) + bf  
Camping ticket \$132 (inc gst) + bf

## SPLENDOUR IN THE GRASS 2008 1ST LINEUP

**Devo, Wolfmother, Sigur Ros, The Living End, The Presets, Tricky, Vampire Weekend, Ben Lee, Cold War Kids, The Fratellis, The Wombats, Pnau, Laura Marling, The Vines, The Grates, Operator Please, Band of Horses, Van She, The Panics, Gyroscope, Mstrkrft, Lightspeed Champion, The Brown Birds from Windy Hill, Scribe, The Music, The Gin Club**





## **The Counterfeiters (Die Fälscher) (MA)** **Now Showing**

*The Counterfeiters* pulls no punches with its depiction of the Holocaust. It doesn't dwell on the brutality of Nazism or the concentration camps. It makes you fully aware of their brutality and danger but in the film the heinous acts transpire matter-of-factly and without a sense of wearisome melodrama. This frankness with history helps you appreciate what a remarkable story of survival *The Counterfeiters* presents.

We start by following Salomon Sorowitsch (Karl Marcovics) after the war in Monaco. He sleeps with a woman who notices his tattoo from a concentration camp and from there we learn of his experiences through flashback. He was a master forger before he was arrested and sent to a concentration camp in Mauthausen, where he survives by using his artistic abilities to paint portraits for various Nazis in exchange for food. Then, towards the end of the war he's sent to Sachsenhausen to take part in Operation Bernhard - a Nazi plan to destabilise the British and then US economies by flooding their countries with counterfeit notes. Inmates from various other concentration camps are sent in to take part in the operation. In exchange, the Jewish prisoners aren't killed, and also receive comfortable beds, medical care and good food.

Subplots and other story developments follow but the story's premise and its basis in reality is a fascinating one. The truce between the Nazis and the Jewish inmates exists but it is, needless to say, a very uneasy one. The tension simmers in every scene that the inmates and the Nazis share. This threatens to boil over at any moment as they obviously see each other contemptuously but have to pretend that they don't in order to mutually assure their short term survival.

Leading the excellent cast is Marcovics whose visage fully bears the contradictory pain of the situation he's in and the anguish and sorrow of what he must be going through. He does this whilst betraying an intelligence and cunning that shows how he's come to arrive in the situation he finds himself in. He does a wonderful job of conveying the heartache and sorrow that the experience must be putting him and his comrades through, as well as the criminal edginess of his past that is alluded to.

Director Stefan Ruzowitsky captures the miserable tone of the concentration camps unerringly effectively, and adds interesting camera techniques and cinematography which further lend the film a sharp edge to match its subject matter and themes. The end result is an absorbing historical drama.

4/5

Angus Chisholm





## Forgetting Sarah Marshall (MA)

Now Showing

It seems that almost every production that Judd Apatow is involved with can do no wrong at the moment. The latest in a long line of films from his production company follows on from *Knocked Up* last year, following the rom-com formula to an extent but with broader comedy appeal. Jason Segel wrote the film and stars as Peter Bretter, a composer for a TV cop drama who's been going out with Sarah Marshall (Kristen Bell) - the star of said TV show - for about five years. Sarah breaks up with Peter in a very funny scene that lets you know from the outset that you're in for a good time. Peter struggles to deal with the breakup and goes on holiday to Hawaii to try and get over it only to discover Sarah is there with her new lover, rock star Aldous Snow (irritatingly charming British media personality Russell Brand).

Segel takes on the role of Peter very well, witty but sympathetic he's at his best when he's breaking down into fits of man-child hysteria after the breakup. Nevertheless Segel obviously recognises the importance of a strong supporting cast in movies like this and he's created an hilarious and eclectic ensemble here. Jonah Hill is a bit wasted as the star-struck waiter Matthew but Bill Hader

and Paul Rudd give great turns as Peter's brother and spaced-out surf instructor Chuck respectively. Meanwhile Billy Baldwin has a cameo as Sarah's co-star on the TV show where he has a handful of very funny scenes taking the piss out of *CSI: Miami's* one-liners.

It's the lead quartet and their interplay that make the movie so strong, though. Apart from Segel, Russell Brand is great fun, really coming into his own in the second act of the movie and alerting the wider world to his talents. Mila Kunis lights up the screen as Peter's new love interest, Rachel, and she radiates just the right amount of playfulness, warmth and strength that her character needs. Kristen Bell is good when she's given the chance to shine but Sarah Marshall feels a bit underwritten. She seems to wind up caught in the middle of all these other larger than life characters. On top of that there's something unsatisfying about what happens to her character. She arguably gets what she deserves but at the same time you feel surprisingly sorry for her, and Bell is too likeable a screen personality to end up as hard done by as she does.

Minor gripes aside though, *Forgetting Sarah Marshall* is pretty much a no brainer for some quality laughs.

3.5/5

Angus Chisholm



## Molière (PG)

Now Showing

Ah, *Molière*. What a movie! I tell you, it's been a long time since I laughed so much through a film.

Laurent Tirard's new film imaginatively fills in the blanks that history leaves in the life story of French playwright, Molière, who would come to be regarded as one of the greatest French writers of all time. In 1644, young Molière is a struggling actor in Paris, who longs to tap into the profundity of tragedy, even though it's clear he's a born comedian. When his debts catch up with him and land him in jail, he is quickly hauled out again, on the orders of a wealthy stranger, Monsieur Jourdain. As it turns out, this foolish little man has heard of Molière's reputation as an actor, and wants help in honing his own acting skills and developing a one-man play he has written. The conditions of the plan are that, firstly, by the time Molière has done his job, Jourdain's play will have gained him the attention of the glamorous young noblewoman, Célimène, and that secondly, Molière keeps all this a secret from Jourdain's wife. Despite his initial attempts to escape, when Molière discovers just how charming Jourdain's wife is, he finds himself eager to stay.

Through every farcical twist and turn of the story, Molière is drawn further into the life of the household, and eventually realises that comedy, and not just tragedy, might well allow for everything he's ever wanted to express on the stage about life.

Molière is played Romain Duris, and under the long shaggy wig and musketeer outfit, he is recognisable as the star of *The Spanish Apartment* and *Russian Dolls*. His turn as Molière is amazing, as this film gives him a chance to demonstrate quite another side of his formidable comedic talent. Fabrice Luchini has to get an honorable mention for his hilarious and heartbreaking portrayal of Jourdain, and the other actors, including Laura Morante, Edouard Baer, and Ludivine Sagnier are also wonderful. Visually, it's beautifully produced, and I noticed that it's actually only rated PG. For a story with so much love, lust and intrigue, it's actually quite refreshing to watch something with so little smut in it.

To sum up, *Molière* is fabulous from start to finish: it's a gorgeous, hilarious romp that reminds you how much fun cinema can be.

5/5

Madeline Bradford-Becker



## Iron Man (M) Now Showing

Go and see this film. It's fantastic. The best action film I've seen in a long time. Hell, it's one of the most enjoyable films I've seen in ages, full stop. *Iron Man* successfully combines action, comedy, romance, drama, plot and politics in a way that *Transformers* attempted, but failed at. A good comparison movie, seeing as they're both essentially about giant fighting robots.

Based upon the Marvel comic of the same name, *Iron Man* has seen several revisions in plot, but is essentially about a billionaire US weapons manufacturer Tony Stark (Robert Downey Jr) who whilst abroad in a US warzone is critically wounded by his own weapons. Taken hostage by militants, he builds a robotic metal suit to escape his captors. Tony Stark then uses said suit (albeit upgraded somewhat) to fight evil, in this case, the evil of corporate military weapons development.

Robert Downey Jr. is fantastic as the ever-cocky Stark, convincingly showing a patriot coming to terms with a brutal and destructive world he helped create, Jeff Bridges playing the sinister business partner of Stark Industries, Obadiah Stane, with palpable menace. Gwyneth Paltrow is surprisingly good as Stark's personal assistant and potential love interest Pepper Potts. Unfortunately, Terrence Howard's portrayal of Stark's best friend Jim Rhodes is lackluster and he tends to run about after Stark, working on minimising collateral damage. With any luck his role as equally robot-suited War Machine will shine in the inevitable sequel (make sure you stick around after the credits...).

The actions scenes are brilliant, *Iron Man* fighting Taliban militants with his repulsor rays, dogfighting with fighter jets and engaging in one of the most epic robot slug-fests seen in film, bar *Transformers*, but done with oh-so-much more finesse and grace than the chaotic scrapping of the Autobots and Decepticons. Same goes for comedy. There is a liberal drizzling of slapstick involving rocket-boosters and robot helpers, keeping the film fun, yet not silly. Same goes for the quick and concise love-scenes which dart in and out of the plot without lingering too long and making the plot overly complex.

*Iron Man* could be criticised for being overtly political, but it is done with taste and discretion. There is an anti-war message but it isn't rammed down the audience's throat, and it keeps with the theme of the comic books well. The final scene of the film is annoyingly out of sync with the original story, but done so for dramatic effect. Fan-boys will cry, bitch and moan, but considering how damn good this movie is, they can shut the hell up.

Odds-on best superhero movie of 2008!

4.5/5

Vincent Coleman



## You too could sport strange earrings or a dapper white beard!



Ever felt frustration after having seen a bad movie but never got a chance to vent it out? Interested in letting the world know whether the last film you saw was worth the \$10 ticket? Ever wanted to grill some writers/producers/directors about what the heck they were thinking with their latest release? Are you just plain interested in writing about anything film-related? Then perhaps joining as an *On Dit* Film contributor would be right for you! Drop us a line at [onditfilm@gmail.com](mailto:onditfilm@gmail.com) to express your interest and we'll definitely hook you up!

# Literature

Lots of lit reviews this issue because y'all need to stop watching *Big Brother* series one million and start reading more quality serious literature. And clean up your rooms!

xoxo *Alicia and Connor*

## Random Hipster Zine Reviews

Underground press or 'zines' (as us young hip abbreviators call them) are the kind of stuff us young hip DIY crowd like. As I have established we are young and hip and Fairfax Media probably isn't. The Fringe has been running a Zine Fair for a few years now and it's not bad fun. I remember going to one back in the day (2006?) and perching on some hot indie guy lazing about behind his aviators trying to sell \$2 copies of glued, stapled and cut zines. Basically, in my mind zines should be at the centre of a sexy, creative, immature, snooty crowd. Yes, that sounds fun. Anyway with some good pervy memories and a penchant for trying whatever new DIY thing that's so scene right now, I agreed to review a few zines sent by lanto Ware for *On Dit*.

A big part of your average zine is how cool the creator has managed to make it look. The more staples and glue the better. Constructing your own, photocopy-able and cute magazine is a talent. The first one I picked up out of the envelope I received was *Westside Angst* #12 - purely because I like the set out. Manilla green folder reused for a cover, a little quote on the front from some famous cyclist, and then a picture of said cyclist printed on transparency paper. This is cool - materials you wouldn't have expected, illustration, still has a handmade touch. The charm of a zine is that it is personal and not too polished. Unfortunately this can be its downfall. I found *Westside Angst* to be just that - too freaking personal. I think this is my dislike of the perzine genre...because they are just zines where people crap on about how they don't get laid. Nevertheless the self-deprecating humour ain't bad, and you get a bit of a chuckle.

Next we have *The Little Nerd Band that Could Number Four*. The strength of this zine is it actually has a topic: good stuff. About the adventure of a little band traversing Australia [Note from Connor: *The band is No Through Road, I think. Just in case it comes up in a game of Trivial Pursuit, dig?*] This is a great idea for the Adelaide band scene, what with how we are basically a gossipy little town turned capital city. You get to hear a bit of bitching about that club you always go to (Rocket. I totally agree with the description of it as "the worst place in the world.") and some goss about other local bands.

The last zine lanto sent us was *YOU* which was by some other guy called Luke. The format was pretty damn cute - letters presented in little colourful paper bags with a big red *YOU* stamp on front. However, here we hit rock-bottom for content. I found it pretty hard to stick through his penchant for weirdly sexual Eskimo fairytales and photocopying buddies.

A good zine should feature: intelligent discourse on a subject of passion for a niche audience and some damn cute handmade presentation. That said - who the hell can be bothered being interesting and good-looking?

[Note from Connor: *Zines are a bitch to find. That's their claim to indie cool, being so hard to track down that they might as well be invisible. If you want any of these zines then I recommend going to [www.myspace.com/ministryofzines](http://www.myspace.com/ministryofzines) and annoying the hell out of lanto until he tells you where you can buy them from, just like I did.*]

Chloe Langford

-whose picture sadly didn't work. But we'll just pretend she's that girl in the hat. Who wouldn't want to be her?



## *The Eyre Affair* by Jasper Fforde

The fact that Terry Pratchett said, "Ingenious – I'll watch Jasper Fforde nervously," after reading the *Eyre Affair* was not something that drew me to this book initially. For others, such as rabid Terry Pratchett fans, this is probably the main reason for reading an unknown and strange sounding book. And believe me, *The Eyre Affair* is definitely not a book for people who enjoy 'normal' reading. Set in 'another 1985, somewhere in the could-have-been' this is the beginning of an adventuresome, alternate universe series written by an author whose world is incredibly wacky.

It begins with Thursday Next (whose mother's name is Wednesday), a literary detective, who is on the trail of Acheron Hades, a villain who has been kidnapping characters from works of fiction and holding them ransom. The climax occurs when Jane Eyre is discovered missing from *Jane Eyre* and to repair the damage, Thursday must discover a way to enter the novel to fix the mess that the novel is in. Whilst doing this she discovers the love of her life, her ex-boyfriend, who she dumped after he testified against her brother during the Crimean war, is engaged to be married. She must find a way to convince him that she's the one he really loves. At the same time, her aunt is trapped accidentally in a Wordsworth poem by an invention that her uncle made and Thursday is the only sane one in the family able to save her fighting against the Goliath Company and its leader Jack Schitt. Now how can a person not love a book that has characters with names along the line of Jack Schitt?

All the characters in the novel are quirky and if you had to live with them constantly, I do believe that it would drive any average person bonkers. However, the characters are what make you enjoy the book. Not to mention Fforde's style of writing. It's a mixture of Douglas Adams, Terry Pratchett and strains of Lewis Carroll's *Alice in Wonderland* with a pinch of Monty Python humour tossed in for good measure. While the writing style is great and the supporting characters are hilarious, what makes the book excellent for me is the main character, Thursday Next. Very rarely do you find a believable female character written by a man, but in Thursday, not only is she believable, but you can sympathise with her. She's a character who can face life and death situations without a flinch, but when it comes to the more mundane things like facing emotions, such as love, she is utterly unsure.

Whilst totally improbable, unlikely and hilarious, *The Eyre Affair* is definitely a solid beginning to a different and abnormal adventure series for adults wanting an escape from the everyday humdrum life.

Alicia Moraw

## *Prep* by Curtis Sittenfeld

Alienation, crippling self-doubt and confusion about ones self and identity. These are all things that are associated with high school and adolescence. Curtis Sittenfeld is brilliant in evoking these emotions once more while reading her character's account of life at a privileged and prestigious boarding school in Massachusetts. Entering a new world, feeling alienated, sexual confusion, a brush with the 'cool kids', suicide and sexual encounters are all jammed into this novel about finding out who one truly is.

We observe the world of private boarding school through the eyes of Lee Fiora. The fourteen year old protagonist is someone who enters into the world of privilege and prestige from a different life of middle class complacency and familial support and love. She has no idea of where she is supposed to fit in with a bunch of rich kids. Her world becomes one of social rituals and values that she has never encountered before. Eventually after a series of social mishaps, she slowly finds her way and her position in the social order of students at the school, which is a miniature world in itself.

Lee is a character who completely infuriates. She sets out to be an outsider the reader. Her actions at some times makes a person want to tear their hair. She is desperate to be accepted and wanted, but at the same time she scorns this intimacy. Her actions regarding certain individuals are something that makes a person question Lee's sanity sometimes. She enters into a damaging relationship and is the reason for its destructiveness. Her contradictory behaviour is confusing and makes me want to compare her to another contrary character, Holden Caulfield. If the two of them were to meet and date, half the time they would hate each other with a passion and fight constantly, then make up and be passionately in love.

*Prep* is one of those books where you hate the character, but her redeeming points are upon her reflections on others. She knows everyone sucks, but she still wants to be a part of the group. She is basically everyone (except maybe my brother who doesn't seem to care what others perceive him) as we all want to fit in, especially in high school. If you want to relive the days of angst and hormonal hell, then *Prep* is the book for you.

Alicia Moraw

## *The Steele Diaries* by Wendy James

When I first turned this book over and read that it 'paints a rich and evocative portrait of the Sydney art scene from the thirties to the seventies', I started to consider giving it back and finding something more interesting to read...like *The Advertiser* (and that's saying something!). Fortunately, I had too much pride to go back on my promise of a review, and looking back after I'd read it, I was extremely glad I stuck with *The Steele Diaries*. It was not only 'rich and evocative', but also extremely thought provoking.

The story flicks back and forth between the diaries of Zelda Steele, the child of two major Sydney artists who has been adopted by her parents' rich friends and patrons, and her daughter Ruth, who discovers the diaries more than thirty years after her mother's death. The story focuses on the relationships of these two major characters, in particular the bond that each generation of mother and daughter felt - or didn't feel - for one another. Both Zelda and Ruth dwell heavily on what they see as their abandonment by their respective mothers, and this plays an important role in their relationships with the people around them.

In describing a quote that formed the inspiration for her debut novel, *Out of the Silence*, James commented that "I was haunted (as I think many new mothers are) by the dreadful spectre of separation for whatever reason from my children. What it might mean for the mother -- what forces could drive her to relinquish or abandon her children, how this would shape her subsequent existence; and then what are the effects on the children themselves, what might it mean to have your mother leave you." Most of these aspects are considered across the three generations of women in *The Steele Diaries*, and the characters come to conclusions that evoke both pity and sympathy for the women's experiences.

The prose is consistently excellent throughout the book, although the style is delightfully inconsistent. James manages to portray the drifting, drawn out sentences of the young Zelda, the considered musings of middle-aged Ruth and the frantically emotional letters of Zelda's mother, Annie, in a very convincing manner. One could easily be convinced that there are actually three different authors writing the different chapters if it weren't for the strange variation between 'and' and '&' seen throughout the entire piece. That said, make sure you're in the mood to concentrate before you pick this up. Occasionally the stories of the different generations become difficult to keep separate.

This book is probably going to appeal more to a female audience as a result of the mother-daughter focus and the sheer emotionalism of the writing. The beauty and realism makes the sadness worth bearing, and I found that I came away feeling strangely enriched by the book.

Hannah Mattner

(Footnotes)

<sup>1</sup> larrikin, 'Interview with Wendy James - Part 1', *Matilda*, [http://www.middlemiss.org/weblog/archives/matilda/2006/04/interview\\_with\\_4.html](http://www.middlemiss.org/weblog/archives/matilda/2006/04/interview_with_4.html)



## *Dear Mr Rudd* by heaps of people (it's an anthology)

In light of all things 2020; the summit in Canberra and the arguably more interesting Indian Premier League competition, it seems appropriate to review the aptly titled *Dear Mr Rudd*, a collection of, you guessed it, 20 'letters' by prominent academics outlining their vision for Australia across a wide range of topics.

The opinionated letters are often riddled with fervour and hope as well as scathing remarks on the previous government. Who could blame them after having been subjected to a regime over the last 12 years that not only ignored the academic community of Australia, but essentially ridiculed it? [Note from Connor: hear, hear... oh, wait, I better shut up, the Young Libs might try to get me for bias]. With that in mind it isn't very hard to observe the general tone of the contributions as being left-leaning and through their very nature, progressive.

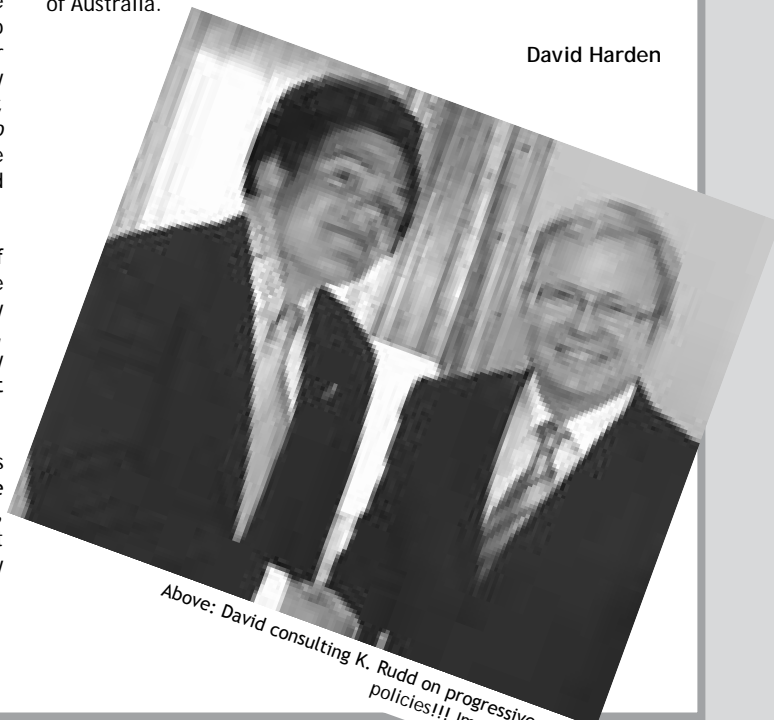
Some of these 'letters' seem vague and mere repetition of issues already discussed at length and others are really quite boring. Still, they succeed in stimulating thought as to why these ideals have not yet been achieved. Pleasingly however, the foundation for some of the visions has already been laid by the new government, notably regarding Pat Dodson's excellent contribution regarding Reconciliation.

Aside from traces of academic hubris, *Dear Mr Rudd* also has some excellent essays. Martin Krygier delivers a very informative and eye opening piece on the 'War on Terror', or lack thereof, and its effect on public policy. And in an issue of paramount importance to our own state, the University of Adelaide's very own Mike Young offers practical solutions to the water crisis.

Regrettably, I cannot help but think that the majority of these contributors and the more progressively minded Australians, including myself, may be disappointed that these visions will be hard to achieve by a generally centrist government in difficult financial times. Although as one political writer recently said, where Howard seemingly brought the worst out of people through a culture of fear, it already seems as though Rudd brings the best out of people through hope for a better future, that even a few on the other side of politics cannot help but be transfixed by.

*Dear Mr Rudd* has genuine passion, which ultimately makes for an enjoyable read and catalyst for thought regarding the future of Australia.

David Harden



Above: David consulting K. Rudd on progressive social policies!!! Impressive!!!!!!

## *Eragon* by Christopher Paolini

There has been an increasing return to Children's Literature. I was talking the other day to a friend of mine who has a PhD in Children's Lit and who has recently submitted an article raising the idea that since it is no longer just children reading Children's Literature, a change of name should happen so there would no longer be a stigma attached to reading kids' books. I remember the time when *Harry Potter* first came out and I was mocked mercilessly about reading what was definitely a book for children. Over the years, this has rapidly changed, all due to the *Harry Potter* phenomenon. One thing that I think is the reason adults read children's books is due to the way they allow adults to escape into a more innocent world. Escapism is something that can definitely be found in *Eragon*, the first in the 'Inheritance' trilogy.

Fans of fantasy epics will be enthralled with this book. *Eragon*, the main character, finds a blue stone in the forest. Thinking it can be sold to buy food for the winter, he keeps it, only to discover that it is actually a dragon's egg which brings disaster into his simple life. When the egg hatches, he is pushed into a world of magic and danger; he has only a mysterious and ancient sword and a old storyteller for a teacher. In an empire which is ruled by a ruler turned against all good, *Eragon* has to fight to survive against all odds.

Yes, it does all sound rather cliché, and yes, it does draw on influences from certain fantasy writers (try and guess, it's a fun game!), but what makes it worth reading is the earnestness of *Eragon* to do the right thing. It has a sort of poignancy that makes you yearn to go back to your childhood, where there was only black and white, with no shades of grey. The writing is descriptive and gets you into the swing of the adventure.

Working in a bookstore, I have seen many an adult get sucked into the world that Paolini created, with adults and children eagerly anticipating the release of the third in the trilogy, *Brisingsr*, due September 20, 2008. Made into a film (extremely disappointing to fans of the book, but a good introduction to people who haven't heard of or read the book before), it has the ability to be an epic 'Lord of the Rings' style production. Whether that will occur is a different story. Regardless, for an adventure in a different world, pick up *Eragon* and enjoy the return to the childhood fantasy of saving the world from evil.

Alicia Moraw



# HAIL TO THE THIEVES! PIRACY & THE PROLETKULT

It is easy to assume that art is an open voice, a free media. A space for autonomy, vision and freedom of speech. A place for artistic equality. Visiting some of Adelaide's studio openings this week - *Paperhorse* in Rundle Mall, *Toy Soldiers* on Currie Street, and *Value King* off Hindley - seems to confirm these romantic ideas. As I flit between colleagues and friends, wine glass in hand, there is a lightheartedness in the crowded room. I imagine the space slowly filling with ideas - spoken, painted, or simply thought - a nest of concepts waiting to be explored. But then I realise just how spoilt I am to be able to flirt with such ideas. Indeed, art has not always been a free media and, in many ways, it has always had an agenda. From sacred icons and classical depictions of gods in stone to the Soviet Art and war propaganda of WWII, art has often been limited by the security and will of its leaders.

Of course we do not see this very often now. Or, perhaps more likely, we do not *recognise* it. With a plethora of open festivals - Feast, Fringe, SALA - we have been fortunate to witness a wealth of exhibitions exploring equality to the likes of sexuality, gender, race and disability. In a contemporary art mindset wherein almost anything goes we have become spoilt in our ability to be freely creative.

Don't get me wrong - I've heard many a disaster story involving domineering directors and cringe-worthy collectors. But in the scheme of things we're pretty damn lucky when it comes to freedom of speech. Take, for example, the Socialist Realism movement that took place during the Russian Revolution. The movement, known as the 'Proletarian Cultural and Enlightenment Organisations', (shortened to *Proletkult*) stated that all art under Stalin was required to uphold the rules and regulations of the Communist doctrine. As such, all artwork produced legally belonged to the community as a whole, rather than the individual artist, and was at the service of the dictatorship of the proletariat. The 'cult of personality' saw a deliberate fixation and dedication to Stalin, with works depicting the ruler holding young children in his arms, or heroic workers posing in front of pictures of the dictator. Artists that did not conform to the 1932 state policy, "On the Reconstruction of Literary and Art Organizations", were sent to labour camps, like any other prisoner of war. Many artists went into exile. Their works, for the most part, were destroyed.

As such, we can begin to see the idea of art serving the country rather than the artist. Equality and freedom of speech did not belong within the art regime. The work produced was free of conceptual (subversive) content and remained crystal clear in intention.

Speaking of crystal clarity, I feel compelled to discuss some of the unraveling stories regarding the electronic duo, *Crystal Castles*. Known as "the most exciting and original band in the world right now" (*LoudandQuiet Magazine*), and famous for their patented "8-bit synths" (*Pitchfork media*), it has recently come to light that the duo has been accused of two years of blatant intellectual theft. The cover of the 7" *Alice Practice* - a now well-known image of a black-eyed Madonna - is, in fact, a work by artist Trevor Brown. The image was taken by *Crystal Castles* from a found flyer. Manager Mikey Apples appealed the facts, stating that "it was their intention that the artist might reveal themselves and make contact with the band". After two years of using the image, Brown has unsuccessfully tried to

find compensation for the illegal use of his work. Unfortunately, though, this is not the only theft claim against the band. The track *INSECTICON* (2004 demo) has also allegedly been taken, largely, from 8-bit artist, *Lo-Bat*. His track, *My Little Droid Needs a Hand*, sounds almost identical to the *Crystal Castles* hit, minus their iconic screaming vocals and sporadic splicing. Although *Lo-Bat* is not filing any claims against the band, the 8-bit community from which he stems, and whom *Crystal Castles* refuse to associate with, are angered by the apparent copyright infringement. Similarly, well-known producer, Timbaland, has been found guilty of illegally sampling work by independent artists, several of which belong to the same 8-bit community. Sadly, these stories are becoming more and more familiar.



Currently there is no registration of copyright in Australia: artworks are automatically protected by copyright once they are created. The Australian Copyright Council writes that "creators of artworks have 'moral rights', even if they don't own copyright". In the US, however, the recently proposed 'Orphaned Works Act' could be changing much of these given rights. Under the updated proposal, for every image produced an artist, designer or, heck, a mother taking happy snaps of her kids, will need to purchase copyright through a privatised copyright body. This, by the way, includes any sketch or note made on paper, any email, and any photograph regardless of content. This ending of passive copyright protection will not only force individuals to finance copyright protection for every document and work produced, but also allow for any work to be used without permission should the copyright information not be 'easily available'.

Such stories beg the question as to where artists stand in regards to copyright and ownership. What is an equal and open art community when work can be used without permission for the sake of publicity and financial profit? Lastly, will art become an exercise of the financially able and, if so, what would equality in the arts be anyhow?

Information on 8-bit collective and some of these topics available at:  
[www.8bitcollective.com](http://www.8bitcollective.com)

Lauren Sutter

...On a side note, whilst searching the term 'equality' online I stumbled upon a little town in the heart of Illinois - a town called Equality. Strangely, in the heart of no-slave land, the town was rare in gaining special permits to legally retain slaves in the early 1800s... interesting!

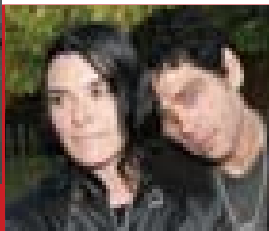


# Imagine me and you . . . So Happy Together

Couples really are the hot thing at the moment. And couples that work in the same industry are even better! Flip open ANY trashy magazine and you will find bold headlines like Brangelina SPLIT! or Tom and Katie: Fighting Again! Whichever way you slice it, the media LOVES celebrity couples. And let's not just stay within the restrictions of actors and singers, the press adore political couples just as much. Hell, there is emphasis on it. You don't see Hilary or Obama mixing it up in singles clubs now do you? Speaking of which... Mac Daddy, your favourite Ondit editor, has two things in common with that: He's single and BOY does he love Obama! If you ever see MD around campus, be sure to send your best wishes to Obama; it will probably score you a free hug.

But all this talking of couples got me thinking about couples in art. So I thought I'd just have a little look at two famous couples in the art world that are in the same line of work. Let's jump back into the past, let's say 80 years, for just a minute, and head on over to Mexico. Keeping it political, we find Frida Kahlo and Diego Rivera. Both were painters in their own right, but each followed a different style and tackled very different subjects. Diego, more than twenty years Frida's senior was already a well established artist when they met, but became notorious for his affiliation with the Communist party and his political paintings of large scale. But it is Frida's celebrity that has grown significantly since her death in 1954. The rise began in the 1980s following the artistic movement in Mexico known as *neomexicanismo* which recognised the value of contemporary Mexican culture. She is most famous for

her self portraits which often portray the pain she suffered for most of her life following a horrific bus accident. Her house Frida and Diego were also known for their particularly volatile relationship.



Diego, who many say resembled a giant toad, was known for his relentless womanising. The two parted ways for a short time, before re-marrying after Frida's infamous affair with Leon Trotsky while he took refuge from the Soviet-Communist party in Mexico. Diego Rivera caused a huge amount of controversy after being commissioned to paint a giant mural in the Rockefeller Centre in New York in 1933. *Man at the Crossroads* was removed after it was discovered that it contained a portrait of Vladimir Lenin, leader of the Communist Party.

Rockefeller Center is a complex of 19 commercial buildings covering 22 acres between 48th and 51st Streets in New York City. Built by the Rockefeller family, it is located in the center of Midtown Manhattan, spanning between Fifth Avenue and Seventh Avenue.<sup>1</sup>

Well known for its collection of modern art, the Rockefeller Center recently exhibited a piece titled, *Electric Fountain*, from another "couple" of artists, Tim Noble and Sue Webster. Unlike Kahlo and Diego, partners in both life and art, Noble and Webster are a collaborative team who are well known for their controversial pieces of "junk" art. *Dirty White Trash* (1998) is a pile of rubbish accumulated by the artists over six months, which, when lit, reveals a shadow showing a double self portrait of the artists sipping wine and smoking. Noble and Webster use this technique in a number of other works, literally shining a light upon consumption and waste. The artists live and work in Shoreditch, East London and have shown internationally. Both are associated with the post-Young British Artists that that emerged in the 1990s. The two met while studying at Nottingham Trent University and have gained attention and critical acclaim through their refusal to stick to one particular type of medium to present their punk and popular culture influenced work.

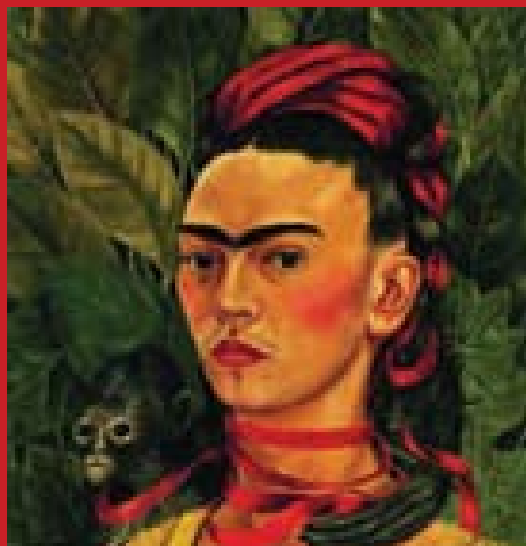
All in all, the couples reviewed only serve to further endorse the idea that couples are still the hot thing.

Clara Sankey

<sup>1</sup> Rockefeller Center [http://en.wikipedia.org/wiki/Rockefeller\\_Center](http://en.wikipedia.org/wiki/Rockefeller_Center)

## WHAT'S GOING ON..

As usual there is PLENTY to check out around Adelaide. The Samstag Gallery on North Terrace is currently showing *Primavera 07*, a collection of work by nationally emerging artists under 35. Greenaway Gallery is showing international artist Yee I-Lann's digital media work coupled with paintings by Gordon Bennett's, one of Australia's more esteemed Aboriginal artists. Then there are always the boutique galleries, where you are bound to see one or two über chic art kids skulking around. FELT space's second show sees Nick Thompson's *Summertown* painting collection teamed with Jenzo's intriguing installation piece, while if you're up for seeing something simply exquisite, check out The Jam Factory's show of contemporary Australian porcelain. Finally, Polish-born, Melbourne-based artist Gosia Wlodarczak's exhibition of performance drawing opens at the South Australian School of Art Gallery on Wednesday May 21.



# Performing Arts

## Razor Sharp

The Female of the Species  
State Theatre Company of South Australia  
Dunstan Playhouse  
April 11 - May 3

In 2000, a disturbed student broke into Germaine Greer's house and tied her up. The image of the famous feminist in handcuffs served as the inspiration for Joanna Murray-Smith's *The Female of the Species*, a sharp and witty look at the feminists who influenced a generation. Although Greer herself is not the subject of the play, there are some obvious similarities between Greer and Murray-Smith's main character, Margot Mason (played with great conviction by Amanda Muggleton).

Mason is struggling to finish (or even start) her latest feminist best-seller when Molly (played by impressive newcomer Rhiannon Owen), drops in, pretending to be a fan. It turns out that Molly was once a student of Mason's in a creative writing course, and that her real mission is to kill Mason, whom she blames for her mother's unfortunate



demise. The entire hostage situation plays out in Mason's living room. Molly's accusations against Mason reflect Murray-Smith's main message - that the feminists of the 1970s, like Mason, are essentially responsible for many of the unsolved issues facing the women of today.

Catherine Fitzgerald's fine direction meant that a long performance on paper sped by in a flash. The audience was constantly in fits of laughter, thanks to the strong cast's ability to milk every line for all it was worth - and there were plenty of lines to milk. Michaela Cantwell was excellent as Mason's stressed-out housewife daughter, with Peter Mitchell doing a very funny rendition of her good-hearted but thick husband.

The production was also very clever; Mary Moore's set was an enormous iBook, with Mason's typical ultra-trendy living room sitting neatly on the keyboard. It's also worth mentioning that the Playhouse has been fitted out with brand new seats, which make performances that little bit more comfortable.

Edward Joyner

## Ballet Exclusive for Adelaide

Preview  
Australian Ballet  
Adelaide Festival Theatre & University of Adelaide  
May 23 - 27

People often tell me that they don't like ballet, or at least that they would never go along. I am not a ballet fanatic, nor do I have any particular interest in dance - but the prospect of going to The Australian Ballet's Adelaide season each year is something I look forward to. Why? Because it's such a spectacle, and The AB do it very, very well. For a start, the music is great - classic scores by some of the great composers, performed by the ASO. Then there's the lavish productions and spectacular dancing. There's a reason why these shows sell out - they're just great events for anyone who loves the arts.

This year's tour to Adelaide looks to be a real gem. Paying homage to the legendary Ballets Russes and the storm they created in Paris last century, the programme features *Ballet Imperial*, George Balanchine's take on the regal splendour of Russian classicism, *Afternoon of a Faun* from world-famous choreographer of ballet, Jerome Robbins, and a new interpretation of Leonide Massine's symphonic ballet *Symphonie Fantastique* from choreographer Krzysztof Pastor. The three works are set to magnificent and contrasting scores by Tchaikovsky, Debussy and Berlioz, performed by our own the Adelaide Symphony Orchestra.

As if that's not enough, this year's tour brings with it a weekend symposium as part of the four-year *Ballets Russes in Australia: Our Cultural Revolution* project. The symposium will be held at the Elder Conservatorium and Adelaide Festival Centre during the performance season. Designed as a series of presentations by three international Ballets Russes experts and panel discussions by leading Australian artists involved in the creation of ballets, the symposium also includes an exhibition entitled *The Ballets Russes in Australia* at the Festival Theatre and Art Gallery of South Australia.

Audience members will have opportunities to meet the guest speakers and artists, participate in open discussions, and add to their experience by attending The Australian Ballet's performances and viewing the associated exhibitions.

There are a limited number of specially-priced student places to attend the symposium. Tickets to the ballet performances for under 26ers are only \$25 from BASS. For further information on either event, visit [www.australianballet.com.au](http://www.australianballet.com.au).

Edward Joyner



On Dit 76.5

# Edward's Picks ... for the upcoming months

## *Vespers Lacking in Detail*

Monteverdi Vespers  
Graduate Singers  
St Peter's Cathedral  
April 12

Staging a performance of the Monteverdi *Vespers*, should, in my opinion, be a monumental task, requiring a huge amount of planning and very high attention to detail. After all, even to do it badly is a lot of effort - so why not go all the way? The work is an ambitious project for any group to take on; it's difficult music for the choir and the instrumentalists and there are a number of ambiguous elements to Monteverdi's score, such as the divisions between chorus and soloists.

For this performance, conductor Tim Marks chose to perform the works as concert pieces, without any liturgical reconstruction or plainsong antiphons. The orchestra, made up of some good local players (including a number of ASO faces) made a reasonable fist of it, although the continuo could have done with some serious work - the chamber organ's volume was far too high for most of the performance, for a start.

The chorus managed to keep up reasonably well - but at the end of the day, the music was simply too difficult for them. For a start, there were serious balance problems between chorus and orchestra, with the orchestra overpowering the singers throughout the work. Better diction from the chorus would have gone some way to improving this. The result was a wash of sound, with none of the crispness one would hope for in a work such as the *Vespers*.

The soloists did an admirable job, but were up against some pretty tough opposition in a number of places. The three sopranos (Greta Bradman, Emma Horwood and Louisa Perfect) did a fine job, especially filling in for the tenors in *Duo Seraphim Clamabant* - but again, their efforts were hampered by the overly heavy accompaniment, a problem also encountered by basses Thomas Flint and Lachlan Scott. Tenors Richard Black (imported from Sydney) and Ben Whittall failed to have any real impact, particularly in the *Gloria* of the *Magnificat*. There were some pretty weird vocal ornaments going on, too.

I'm not convinced that performing this kind of music is what the Graduate Singers are all about. They clearly have the resources for a good orchestra and good soloists - I'd like to see them programming easier works they can pull off, rather than scraping by with difficult works.

Edward Joyner

## *Voices from Above*

Duo Seraphim  
St Peter's Cathedral  
Sunday May 25, 3.00pm



Emma Horwood and Greta Bradman are two of Adelaide's favourite sopranos, delighting audiences on a regular basis through their contributions with Adelaide Chamber Singers, Eve Vocal Trio, or as soloists with many other groups. Their latest venture is a series of performances with Baroque specialists Graham Strahle (viola da gamba) and Glenys March (harpichord). The programme features a series of lesser-known Baroque works, such as Couperin's exquisite *Lessons for Tenebrae*. There are also gems by the likes of Monteverdi, Handel and Vivaldi. In the generous acoustic of St Peter's Cathedral, this is one for your diaries!

Student tickets are available at the door for \$10 on presentation of a full-time student card. For further information, visit [www.cathedralseries.com](http://www.cathedralseries.com).

## *Modern Masterworks from the ACO*

Australian Chamber Orchestra  
Adelaide Town Hall  
Tuesday June 10, 8.00pm

Featuring guest violinist and director John Storgårds, this programme is sure to shock even a few hardened concert-goers. The influential Japanese composer Toshi Ichiyanagi studied with the composer-philosopher John Cage and was married to Yoko Ono. From the other side of the world, Lithuanian composer Juozapaitis concentrates on dazzling orchestral colour, while the Finnish composer Hämmeniemi requires his orchestra to do the odd bit of jazz improvisation. Works by better-known composers Lutoslawski and Sibelius round off this contemporary programme.

Under 30 tickets are \$30. Book at BASS. For more information visit: [www.aco.com.au](http://www.aco.com.au).



## *Mahler Juggernaut Continues*

Adelaide Symphony Orchestra  
Women of the Adelaide Symphony Chorus  
Trebles of St Peter's Cathedral Choir  
Adelaide Festival Theatre  
Friday June 27, 8.00pm & Saturday June 28, 6.30pm

The Adelaide Symphony Orchestra's complete cycle of Mahler symphonies continues with his monumental *Symphony No. 3*. Amazingly, this work has never been performed in Adelaide. Taking up the entire programme, the orchestra will be at its best under the direction of chief conductor Arvo Volmer. Also listen out for Dutch mezzo soprano Christianne Stotijn, and the upper voices of the ASO Chorus and Cathedral Choir. Don't miss it!

Student rush tickets are usually available at the box office an hour before the performance. For further information, visit [www.aso.com.au](http://www.aso.com.au).

# THE WELLINGTONS



The Wellingtons are known for their upbeat, happy pop tunes, not unlike those featured in American pop films such as *That Thing You Do* and *10 Things I Hate About You*, a sentiment shared by Zac. "Our songs sort of have a sense of familiarity and I mean, we're not trying to reinvent the wheel with our songs... we're sort of *reinterpreting* pop music." Although bassist Kate Goldby admits that she's "...just waiting for like, the big producer from Hollywood to kind of go, alright... soundtrack, here you go..." The band have already had some luck in Hollywood, being asked to lend their music to some independent films in LA and bumping into Kim Shattuck of The Muffs fame who recorded some backing vocals on one of their tracks. "We played with them [The Muffs] at a festival in LA... she [Shattuck] was insanely sweet," says a star-struck Zac. Kate also let me in on the fact that, "she commented that the song that we have, 'Freakout', she has a song by the same name and she said that ours was better!" "So we let her sing on it..." adds Zac with a laugh.

It was a testament to their contagious quirky, upbeat persona that after driving all day from Melbourne, five-piece indie pop-rock outfit, The Wellingtons, had no qualms about joining me for a chat and impromptu jam sesh on their most recent visit to Adelaide.

Bright-eyed and enthusiastic, they launched straight into a recount of their Japanese conquest. "The first show in Tokyo was awesome, we got there and didn't really know what to expect and ended up playing to about 250 people or something... it was amazing, people had paid like 35 Australian dollars to see us play, which has never happened. Playing in Melbourne is great but you know, you play to 50 or 100 of your friends who are paying 5 or 10 dollars or whatever and scamming to get on the door list then all of a sudden you're in another country and there's 200 people waiting to see you play and waiting to get your autograph after a show. It was insane," comments frontman Zac Anthony.

easier to please' / 'skipping town coz the party's just begun, I hate the songs that they play to everyone') catchy pop hooks and abundance of woah-oh's/yeah-eh's to their use of bicycles and small children in film clips. "I [Zac] am very one dimensional, in the music that I like and a lot of the bands I listen to I would consider cute... we're obviously not angry or angsty or screaming. We just write happy pop songs that hopefully will put a smile upon somebody's face and get their foot tapping and having a good time. So yeah we think 'cute' is totally fine..."

And there certainly were a lot of happy, buzzing, pop-loving people at their string of Adelaide shows last month. The Wellingtons are set to release their new album, *Heading North for the Winter* in Tokyo in July, much to the delight of their many squealing Japanese fans (as well as all of us back home). In the meantime, check out their music at... [www.thewellingtonsmusic.com](http://www.thewellingtonsmusic.com) or [www.myspace.com/thewellingtonsmusic](http://www.myspace.com/thewellingtonsmusic)

I will warn you that listening could produce an unrelenting urge to go to a prom, kiss boys or dance like you've got ants in the pants.

Claire E. Knight

## THE PEOPLE'S PLAYLIST

NICOLE HERSCH

1. Bliss n Eso - Eye of the Storm  
These guys are such good fun, doin' great things for Aussie hip hop. Add in some Angus and Julia Stone - it doesn't get any better than this!
2. The Presets - This Boy's in Love  
They've done it again - the perfect mix of light and dark, pop and electronics.
3. Sparkadia - Too Much to Do  
Go bands from Sydney! This song has a great melody. I hope their 'Postcards' arrive bloody soon in Adelaide!
4. Death Cab for Cutie - I Will Possess Your Heart  
This is a really sweet tune, great lyrics.
5. Gnarls Barkley - Going On  
This song is so funky, it just makes me want to get up and dance!

# MUSIC



# WE GROW UP RUINS EVERYTHING

Following the release of their second album *Night Kitchen* and off the back of their support slot for Missy Higgins, I had the chance to talk to Anthony Golding and Jonathan Mortimer of local indie pop band, We Grow Up. Not being familiar with the group despite their recent media exposure, I thought I'd kick off the interview with a bit of background and their unusual name seemed as good a place as any to start. Fortunately for me there turned out to be a bit of a story behind it, Anthony's story to be specific; "I don't know if you remember that they used to have the big billboard saying, "We grow up to be great South Australians." I got really drunk one night and was walking home, I got sick and vomited under some billboards and I looked up and saw that."

Jon enhanced the image by adding, "It was a big picture of someone doing something with their lives, someone wearing a lab coat, holding some test tubes and he was just throwing up in front of it."

After sharing some laughs over this ironic image, I thought I'd move on to the obvious question; what was it like having the chance to support the imposing figure of the Australian music industry that is Missy Higgins? Fully expecting a rehearsed tale which every other journalist had been given I was a little taken aback when Jon simply stated, "yeah it was good." He then elaborated on this point stating that it was good as they hadn't been heckled by the crowd (this turns out to be a bit of an inside joke), instead they had received a rather warm welcome. Anthony on the other hand, was a little more enthusiastic and a little more clichéd pointing out what an awesome experience it had been playing to such a large crowd, as the venue had been pretty full when they played their set. There was a little speculation as to the motivation for the crowd's attending the opening gig in the end it was decided that due to the average age of the punters it all came down to ignorance; they were too young to realise that Missy wouldn't be on until a couple hours after opening time. This led to some speculation as to what the appeal We Grow Up would hold for such a young audience as Jon stated, "It's nice that we've got fans that age but I don't know if our lyrics really lend themselves to that crowd, but maybe just musically they like the popiness, I don't know."

I encourage anyone to read through the liner notes of *Night Kitchen* and try to decipher the poetry that makes up the majority of the lyrics especially those of 'Little Vanity'. We spent a bit of time talking about song writing processes and the complexity in these lyrics. The

reason for which was graciously pointed out to me by Anthony, "I can't rely on my voice necessarily, to carry songs so I spend a lot more time being lyrical and trying to get every word to mean something in a certain context."



It turns out that on their first album Jon and Anthony sang the songs that they'd written but in an effort to 'carry some of the melodies' they sang each others a little more. Something I likened to Simon and Garfunkel, which seemed to strike a chord with Jon and led us to my favourite track of the album, the melancholy 'Office Christmas Party'. Jon is a big fan of Paul Simon and informed me that when Paul is writing songs he takes the time to wait for the great lines rather than just filling in the space. This was the same process that Jon had employed to write 'Office Christmas Party'. Turns out it all started with trying to make the line 'have to treat women like they're men and not pretty girls,' into something that didn't sound sexist and it bloomed from there.

You may have seen a poster around campus advertising Popsicle recently; it so happens that Jon and Anthony are responsible for organising it, and I thought I'd get them to shed some light on the project for me. In a nutshell, Popsicle is intended to be a monthly indie pop night at the Ed. However, they are striving to 'make it more than just another gig' by exhibiting local artists, photographers and filmmakers as well as local bands. Kind of like the exploding plastic inevitable I hear you say? Well just maybe. It is hoped that in the not too distant future Popsicle will develop into a creative hub for Adelaide's creative community and also as a place where unsigned bands can find an audience and make a name for themselves. In essence it is hoped that Popsicle itself will be the drawing card not the artists involved.

By the time this comes out the first Popsicle event will have been and gone but if it lives up to expectation it might well be something to keep in mind for next month.

DK

## Popsicle



### POPSICLE LAUNCH

**FRIDAY MAY 2 @ ED CASTLE**

Popsicle is a new concept which aims to promote the Adelaide indie pop scene including local bands, music, dance, art, film and fashion. Managed by local bands such as We Grow Up, Radio Spectacular and Something on Broadway, this event takes place once a month at the Ed Castle, and is definitely more than your average band night.

I went along to the launch of Popsicle on Friday May 2, and within the first five minutes I was sold: we were given free show bags with various goodies (including a Popsicle CD featuring local artists), free paddle pops, push pops and face painting! What else could you want on a night out? The launch also involved great sets by local bands We Grow Up, Something on Broadway and Wintermild, as well as artwork by Maria Raptis. It was great to see how many people attended the Popsicle launch and are supporting local music and arts. I thoroughly enjoyed the evening, in particular seeing my co-music sub-editor ride her bike home with her face painted as a Geisha. LOL.

The next Popsicle event will be the "Melody Pop Show" on June 13, and will feature Humble Bee, Warsaw Flowers and Kid Language Barrier (DJ set). Until then you can find out more info at <http://www.myspace.com/adelaidepopsicle>

Amelia

# Local Music

Local, yeah we're local...

## The Peaves



The Peaves started out in a music class down at ye olde Mary MacKillop College, since then they have definitely dropped the school girl (and boy) attitudes and are moving up in the ways of alternative pop/punk rock. The Peaves have played together for a little over three years and are now, I believe, really coming into their own. Stripped back to one guitar, vocals, bass and drums, The Peaves use their simplicity to great effect, using timing, energy and some good old fashioned distortion to bring out the rougher side to the sound. The Peaves play a fantastic live show filled with humour, politics, moshing and the occasional circle pit and are a regular presence all about Adelaide.

The drummer Liam, is a real treat to listen to, he plays in several other local bands, mostly metal and does a fine job of holding the three front ladies together amongst the dancing, clapping and the clicking of high heels. The Peaves are featured along with many other great local bands on the compilation CD *Nice Girls Don't Play Rock n Roll* sporting the opening track 'Revolution' and the crowd favourite 'Black Crows and Butterflies'. With the grunge-blues stylings of guitarist Jesse and the head banging antics of bassist Georgina, the two stringers keep the action abundant. Georgina's prowess on the bass has considerably lifted after almost three years of live shows, in some of their latest and greatest material the bass lines really prop up the sound and gives it fullness and maturity that was lacking in earlier Peaves material. Singer Gemma has a background in pop and jazz so at first it is difficult to see where she fits in and at times her almost apprehensive stage behaviour seems a little odd. This said, Gemma has a wonderful vocal talent and sings with a compassion and energy that gives the lyrics some real depth. Together this awesome foursome has raided stages like Fowler's Live, The Electric Light Hotel, The Crown and Anchor, The Underground, The Gov and many more.

With plans to head over to Melbourne at the end of this year to tour with Chasing Gravity, the best is yet to come for and from The Peaves. I love The Peaves and have worked with them professionally and know them personally. In fact I am often mistaken for the guitarist. I have enjoyed seeing them grow into a fantastic band who I highly recommend to all friends, relatives and passers-by. They play an awesome live show and really support local music!

You can catch The Peaves at the following gigs  
([www.myspace.com/thepeaves](http://www.myspace.com/thepeaves)):

From school to cool:  
Rock and rollicking with The Peaves

See them: May 15<sup>th</sup> The Electric Light Hotel  
July 18<sup>th</sup> The Underground

Alison Coppe

## Ali's Picks

1. Miss Golly Gosh - 'Band Sluts' (*Nice Girls Don't Play Rock n Roll*)
2. Nadjeska - 'Like Fresh Jeans Off The Line' (*Live @ The Lounge*)
3. The Brews - 'Waiting For The Comedown' (*Two Bucks Comp 2*)
4. Kytes of Omar - 'Lets Go Diagonal' (*Kytes of Omar*)
5. Mona Lisa Overdrive - 'Obviously Sally Mae' (*The Up-Tight Sessions*)

(These favourites were gathered from my personal collection; if you have a local top five you want to share with On Dit send it in to [onditmusic@gmail.com](mailto:onditmusic@gmail.com))

## Top Spot

Dirty Dirty Fursdays at The Electric Light Hotel

Every week on Thursday there are at least two local bands bashing away at the Electric light looking for an audience. So if you like local music this is usually geared towards a more rock/ alternative vibe along with a variety of acoustic shows now and then. Bands that frequent this venue include Lyla, Kytes of Omar, Mona Lisa Overdrive, It's Warsaw, The Peaves and many more. So get there for drink specials at 9pm, no door fee and great music, what more do you want? If you are a band looking for a gig you can also get a go at a Dirty Thursday by contacting Anthony on the Myspace, [www.myspace.com/electricthursdays](http://www.myspace.com/electricthursdays).



# GRACEWOOD

EP Launch  
The Jade Monkey  
24th April 2008

Opening for Gracewood at the Jade Monkey was Mary Webb. While there was no doubting her talent, her performance didn't quite fit the venue, which was packed beyond all semblance of intimacy. Her highly personal voice, which utilized Cranberries-style vocal acrobatics and the occasional irony of Alanis Morissette, seemed to bore the crowd after a few songs. Given that most people were clearly there to see Gracewood, she might have kept the crowd's goodwill with a shorter set, or with a more varied repertoire. More's the pity, because she was good.

When Gracewood took to the stage a little after ten thirty, it soon became clear that their style couldn't vary more from that of their opening act. There was good variety in their repertoire, but the quality of the songwriting varied. Although I tend to be a sucker for ballads, it was the upbeat 'I Got Soul' that I was humming a few days later. Harmonica player Scotty Guy proves his worth when this is performed live, giving the song a certain oomph that the somewhat simple vocal lines wouldn't convey on their own. Their rendition of Cash's classic 'Folsom Prison Blues' certainly had my approval (you can never have enough Cash in my opinion). 'Nanna's song' seemed something of a crowd favorite, though to be honest I couldn't really see why. Overall the gig started well, and finished well,



but tended to muddle a bit in the middle. This was largely a matter of song choice as opposed to energy by the band. To put it simply, not all their songs are that good. 'Ask Yourself the Question' absolutely rocks, while 'Feel You' lacked something. The band seems to have struck it about right on their demo, which you can pretty much hear on their MySpace.

Gracewood's style is safe territory, and likely to have broad appeal. Indie die-hards might not think much of it, at least as of yet. Gracewood is a good band to see if you want to have a good time, as opposed to one you would see for the music. You don't have to concentrate too hard to enjoy Gracewood's brand of folksy pop. Most of the time, they sound good, but not revolutionary. Add that to the fact that they're quite easy on the eyes, and these guys make for a fun night out.

The Verdict: Very professional, good-looking band who could do with some catchier songs, yet put on a good show nonetheless

Myriam Robin

## ROOM 4.09

Grace Emily - 20<sup>th</sup> April 2008



I definitely don't think there is enough acoustic music around these days. The raw sounds of an acoustic guitar, strumming out great sounding chords on its buzzing steel strings, accompanied by good quality vocals, I feel is undervalued in our day and age, where technology seems to be trying to stomp out anything that remains simple and unrefined. However Simon Basey and Ben Roberts, from acoustic duo ROOM 4.09 show us what goodness can come from acoustic music, and I was lucky enough to catch these guys live, when they played at the Grace Emily recently in Adelaide.

ROOM 4.09 is an acoustic duo based in Melbourne, although these two lads originally met in Hamilton Island, Queensland, where they were both working and put into the same room of staff accommodation, which was...Room 4.09! Both rocking up to the island with their guitars, Simon and Ben started playing music together in the first half an hour of meeting each other, and their common interest in music grew from there...

With Simon on lead vocals and guitar, and Ben on lead guitar and backup vocals, these guys can certainly produce a big sound considering they only have two members. With Simon strumming out great rhythms on his acoustic guitar, accompanied by Ben's intricate guitar finger work, ROOM 4.09 definitely produce a great, full bodied sound, which encompasses various influences and styles, ranging from rock to reggae, indie to Irish. The diversity of influences that can be found in the music of ROOM 4.09 probably has something to do with the different musical backgrounds and interests that Simon and Ben both bring to the band. While Simon brings a sound understanding of musical knowledge and theory, from his studies of music technology and experience on various instruments including keyboard, guitar and trombone, Ben's background in hard rock and metal bands is evident in his dexterous finger skills. These different backgrounds combine to produce a unique and interesting sound, featuring Simon's strong voice, which reminds me at times of Frank Black from The Pixies.

The most interesting part of this gig, for me, was the inclusion of ROOM 4.09's own 'Irish Drinking Songs' in their set list. These songs were definitely well received by the crowd, with many taking the dance floor and showing off their interpretive Irish dance styles. In fact, I don't ever think I've seen so much audience interaction and involvement at an acoustic gig before. This might have something to do with the fact that Simon is originally from Adelaide, and consequently has a strong fan base here. Nonetheless, Simon and Ben create a great energy onstage, and an intimate performance space with their audience.

ROOM 4.09 are in the process of recording an album, but in the meantime you can check out their music at [www.myspace.com/409room](http://www.myspace.com/409room)

Amelia

the teenagers



### The Teenagers *Reality Check* XL/Remote Control

'If Ben Affleck wasn't making movies/  
Would the world be better?'

'On day 2 I f\*\*ked her and it was wild/She  
is such a slut'

'I fell asleep so f\*\*king drunk/She stole my  
silver shaker and my jazzmaster/My f\*\*king  
jazzmaster'

Yes, *Reality Check* is amusing, and no,  
you're not supposed to think. It's trashy,  
very euro-sounding and fun.

This is a world where everyone is young  
and beautiful and has shiny hair, and  
everyday feels like you're riding on the  
back of a unicorn. Boys obsess over Scarlett  
Johansson and girls fall in love too easy...and  
then nag about smoking and hygiene.

*Reality Check* is a funny record, and I  
don't think I have ever laughed this much  
when listening to a non-comedy recording.  
'Homecoming' is so brutally honest and  
hilariously desperate, ending with the girl  
pleading 'And don't forget to send me a  
Friend Request', to which the boy responds,  
'As if'.

'Scarlett Johansson' is an ode to the  
lady herself and in true to form teenage  
obsession, gives us ridiculous details about  
her life and what she does in it. It reminds  
me of when I made a time capsule when I  
was in year seven and opened it when I was  
eighteen, to find a lame letter to myself  
and a picture of Dean Cain inside. Yep,  
pretty much everyone will be able to see  
a bit of themselves in this song, however  
embarrassing that may be.

'French Kiss' is a blueprint to teen  
seduction: get a movie without Orlando  
Bloom in it (because the girl will fancy him)  
and then when she gets emotional get in  
there for a kiss. Give her another drink,  
a smoke, some chips, get her to sit down  
and then pounce. I weep for future teenage  
girls.

*Reality Check* is a really fun listen, but to  
be honest it's probably not a record that I  
will be listening to in three months' time.  
That's kind of the point to it. It's fun for now  
so just enjoy it for what it is.

B



### El Guincho *Alegranza!* Mistletone

"All of the joy of young people in love in  
conveyed in this delightfully simple melody"  
speaks the announcer over a glissando that  
swirls from channel to channel. This starts  
the third track of *Alegranza!*, the debut  
album by Barcelona based artist El Guincho  
(alias of Pablo Diaz-Reixa). Looping steel  
drums, tribal beats and a multilayered  
Spanish vocal track progressively enter and  
this is the general formula that is the basis  
of the undeniably cheerful and optimistic  
music found on the nine offerings of this  
recording.

Totally unlike any other music committed  
to tape, *Alegranza!* conjures the image of  
Carnival in Rio. The unmistakable sounds  
of the Caribbean (steel drums, marimba,  
bongos) coupled with African inspired (most  
likely sampled) polyrhythms, European  
techno club thuds and vocals all messily  
layered, looped and committed to tape.  
In short this is an album where samples of  
"world" music is cut up and rearranged with  
a dance/party approach.

Numerous articles on the web quite rightly  
compare El Guincho's sound to freak-folkers  
Animal Collective and specifically last year's  
solo effort by Collective member Panda  
Bear, *Person Pitch*. There is also a definite  
Tropicalismo influence from bands such as Os  
Mutantes (on a side note it is worth checking  
out Os Mutantes' self titled 1968 album for  
out of this world Brazilian psychedelia).

Personally this is the kind of follow up  
record I would like to imagine The Avalanches  
would make to *Since I Left You* (it's been  
seven years goddammit); something that  
follows the formula of cut up and rearranged  
samples and yet sounds completely different  
to the chilled lounge mood of their debut  
album.

It has to be said that if loops are not your  
thing this may not be the album to pick up.  
The repetition on certain tracks becomes  
dizzying but the same could really be said  
for a lot of the house out there.

It's a damn shame Mr. Diaz-Reixa isn't  
coming to Adelaide on his upcoming  
Australian tour supporting those indie pop  
kids Architecture in Helsinki. It's also too  
bad summer is over because *Alegranza!*  
could have been the ultimate soundtrack.  
But pessimism is not what *Alegranza!* is  
about...seven months of *Alegranza!* to keep  
us warm until then.

BB

Evangelicals



### Evangelicals *The Evening Descends* Mistletone

If you come from Oklahoma and play  
vaguely psychedelic music then you will be  
compared to The Flaming Lips. When I first  
heard about the Evangelicals that's all I  
could think of, a band trying to emulate one  
of the great alternative bands of the 90s.

After hearing their sophomore offering,  
*The Evening Descends*, I have to say that  
although Evangelicals sound "trippy" they  
don't otherwise really sound like The  
Flaming Lips. None of the fuzz of *Clouds  
Taste Metallic*, no orchestral approach like  
*The Soft Bulletin*, no deep beats like *Yoshimi  
Battles the Pink Robots*. This was something  
different.

What was found was song fragments, ideas  
that are underdeveloped and when they  
seem like they are starting to go somewhere  
they are disposed of for something new.  
Short attention spans are matched with  
unfocussed production which together  
conveys a feeling that this is somehow trying  
to compensate for poor song writing.

This is definitely not the case because  
the melodies are catchy and the lyrics are  
decent, even if they are hard to pick up  
behind all the swirling noise. The subject  
matter seems to be focussed on non-specific  
mental health issues such as "going crazy"  
on the album highlight 'Midnight Vignette'  
and what seems to be a mental health  
institution on 'Bellawood' ("Strange things  
keep happenin' all around my head").

However *The Evening Descends* cannot be  
criticised too harshly for underdeveloped  
ideas and short attention spans because I  
am guilty of the same in this review. One  
particular part of the composition that  
stands out, especially to those whom enjoy  
a good bit of classic rock, is the killer Bryan  
May-esque guitar phrases (right down to the  
sweet, unmistakable tone of Red Special)  
which make an appearance every few  
minutes, seemingly out of nowhere. It is  
also good to see some musicians who are  
competent and willing to show it off like the  
excellent sweep that makes up the opening  
phrase on 'Stoned Again'. 80s guitar heroics,  
if not too gratuitous, are sorely missed  
by this reviewer and small doses keep me  
going.

Although this album released under the  
Evangelicals name was not necessarily  
fantastic one, it is by no means poor and  
one can see great things coming from this  
band in the future. Keep an eye out for the  
next album.

BB

# Music Reviews





**M83**  
**Saturdays=Youth**  
EMI

M83, encompassing Frenchman, the band's driving force Anthony Gonzalez and his collaborators, Loïc Maurin, Morgan Kibby and Ewan Pearson, have created an album which is an ode to youth and an age of innocence. If you didn't know the title of the album though, the way Gonzalez and Co evoke these sorts of sentiments through their music is impressive all the same. It lacks a lot of the dynamism and carefully constructed energy that M83 has become known for, dipping its toes into a slightly more spacey, new wave feel and staying there, but it still has enough familiar textures and hallmarks of Gonzalez' sound for fans to be comfortable with.

Warm synths and breathy vocals throughout help contribute to the overriding sense of nostalgia that is a common theme throughout the album, which is about what you'd expect as a prevalent theme when the only thank-yous in the liners read 'Thanks to all the friends, music, movies, joints and crazy teachers that made my teenage years so great!'. The album as a whole may be lacking the emphatic spirit that that exclamation mark might hint at, but all the same it's not hard to see how a decade of teenage influences have worked their way into this record.

Highlights include 'Dark Moves Of Love' where the vocals and percussion surround themselves in an echoic haze of guitar. 'Couleurs' is the album's best track, engaging and standing out with its relative energy, it's the most fully realised and satisfyingly developed track on the album, opening with a standard beat which is driven in interesting new directions with the help of sparing use of their guitars.

Final track 'Midnight Souls Still Remain' does a surprisingly good job of summing up the overall feeling of the album. Just over 11 minutes long, a keyboard rocks back and forth over the same notes with barely any progression whatsoever. Yet in spite of that, it sneaks up on you and you get caught up in its tranquillity and spirit as it meanders along without really going anywhere or doing anything noteworthy in particular. Play *Saturdays=Youth* on a quiet Saturday night in and you might just get a bit nostalgic yourself.

Angus Chisholm



**Be Your Own Pet**  
**Get Awkward**  
XL Recordings / Remote Control

Nashville foursome, Be Your Own Pet, have returned with their second ferocious, hard-hitting album, *Get Awkward*. Like their previous, *Get Awkward* shows no signs of fear. They have stuck with their attack-attack-attack formula. The songs remain fast and loud, totally wired and tantalisingly brief with Jemina Pearl screaming to the very end.

There are some subtle and surprising changes in this album, such as there being an **identifiable** tempo, shifts in dynamics and you can recognize which instruments are playing and what their parts are, rather than a cacophony of distorted guitars and crash symbols. The entire album shrieks about youth, the reluctance to grow up, teen romances and the consumption of brains (wait until the bit on ZGP!).

'The Kelly Affair', (grafted on a narrative from Jemina's favourite film - *Beyond the Valley of the Dolls*, hence 'It could be dangerous, living in this valley') is the first single off the album, and for good reason. It's fast, it's furious, it speeds in one ear and out the other - in a good way! 'Blow Yr Mind', is a 48 second über-punk scream-a-thon. It makes you want to break something, and then hunt down your ex, and punch them in the face. 'Bummer Time' has an awesome sing-a-long section, and a memorable melody, but at 1:48, it just pulls shy of something really special. 'Food Fight!' is again, short, sharp and guitar-y (as opposed to shiny :)), and quite literally about a food fight ("lunch time is, just not fair / hot-dog mustard in your hair"). It's a fun and powerful pop punk tune, but again, just so damn short!

In fact, a lot of the songs just don't satisfy listener's needs. Why do bands find it necessary to make songs shorter than 2 minutes? If it wasn't for the rolling backbeats of, 'Becky', a song about murdering a girl, or 'Zombie Graveyard Party!', a song about, well, the un-dead partying down in a graveyard, which has a harmony party sung in a zombie voice (!), the album would be about 20 minutes of a blonde chick screaming and some random guitar noises.

This album is dangerously close to being another C grade pop punk album by some over ambitious teens. But somehow, it just pulls shy of a major disappointment, and you find yourself air moshing in your bedroom, and practising your best zombie voice.

Stamatina Hasiotis



**Crystal Castles**  
**Crystal Castles**  
Last Gang Records

I loved She-Ra as a kid and I reckon that she would have been down with the music that Crystal Castles make, especially since their namesake is her home. Just like He-Man's twin sister, Crystal Castles features a kick arse chick at the helm, with an electro-geek male offsider providing the beats.

This self-titled debut follows a number of limited edition 7" releases and unlike many other bands these days, Crystal Castles live up to the overwhelming hype that surrounds them. They blatantly reference the 80's, but not in a fleeting fluoro-t-shirt-with-big-letters way: it's more Gary Numan than The Bangles. Their approach is a mash up of styles and it's masterfully done, as seen in the numerous remixes they've done for the likes of Klaxons and Bloc Party. Part thrash, part Nintendo, part atmospheric, these kids know their shit.

'Alice Practice' is probably the track you've heard, it's been around forever and is one of those instantly recognizable songs. The vocals drip with both desperation and ambivalence and skate over the top of schizophrenic electronic sounds that make you want to keep pressing repeat again and again. As their myspace says: 'This is Alice practicing. Practice makes it worse'. How true.

'Vanished' samples Australian band Van She, and is the most mainstream-friendly track on the album. It's an easy listen with none of Alice's razor sharp vocals and it doesn't chop and change like the other tracks on the album. This makes it seem a little out of place on the album, but throughout the entire album you get this sense that Crystal Castles never want you to get too comfortable, because they are always only a moment away from pulling the rug from under your feet.

'Tell Me What To Swallow' is down the more atmospheric end of the spectrum and is such a gentle, haunting end to the album that you almost forget everything you have gone through to get to this track. It is a nice surprise, and again just shows CC's versatility.

Listening to Crystal Castles, for me, is like taking a tour of Dr. Frankenstein's brain. They're mad scientists armed with bleeps and bloops, screams and samples, skinny jeans and Terminator t-shirts.

B



i is turtally a ly-ur

## I'M NOT A STALKER

For more TJ with a dash of male, listen to *LOLs with Mike and TJ* every Tuesday @ midnight on Radio Adelaide 101.5FM

# TJ'S NIGHTLIFE

## "She knows, because she goes"

This piece was SUPPOSED to be a totally unbiased look at how gender equality works when one is out and about on the piss. I did my research, went out with my male mates and tried so hard to think with my non-existent penis for a night. Then I made a good ol' pro and con list of specific things that happen when nightlife-ing it up for both boys and girls. When I finished the list I came to only one conclusion: girls absolutely have it worse. These are my reasons why.

First, is the time and effort ladies put in before we even get to getting our heels stuck in gaps down Rundle St. It's no easy task. Shower, dress, blow-dry and straighten, concealer, foundation, mascara, eyeliner, bronzer...the list is endless. Personally, my right arm is already exhausted from hair-maintenance before I have even done the 'Soulja Boy' once on a night out. Boys on the other hand will shower (maybe), put gel in their hair (maybe), dress, put phone and wallet in their pockets and are out the door. Then there is the 'what to wear' issue. Boys can wear jeans, night in, night out and simply exchange the shirts, shoes and ties. Girls spend hours deciding what to wear and this isn't because we're so vain it's because there is always a chance of wearing a dress eight other girls out will have, or that you've worn it before. Unfortunately the female species is so judgemental and there's nothing worse than being labelled an outfit repeater. Not only this, but think of the money spent on admittedly such superficial items. My foundation is ninety dollars a pop, it's hard to find a dress under fifty dollars and shoes...don't even get me started on shoes. A friend of mine has a theory that we spend so much money on looking good for the opposite sex that they should reward us with drinks. But realistically how often do boys offer to buy drinks these days? So, in terms of preparation time and funds, females unquestionably win this one.

The next important issue is alco-mo-hol. Let us take a look at the drink consumption of males and females. Boys drink beer and spirits. Girls drink champagne, wine, spirits and pre-mixers. A beer is four dollars; a Smirnoff Double Black is eight dollars. And thanks to our little PM K.Rudd's crusade to take away the only good thing about our

youth\* pre-mixers have sky rocketed - no more Cruisers for the under-agers, sorry. Some would argue that girls get drunk faster than boys and therefore spend less overall. I believe this to be a valid point, but it's hard to say how quickly ALL girls get drunk. As a champagne addict, I would say I am on par with males if they were drinking beer, as it's generally four to five dollars a glass. And I need at least six to get me on the D-floor. It's a tricky topic, but I'd say girls take this one too.

When I come across a line-up to pub or club and a boy says to me, "it's OK Tess just go up there and flash your boobs, you'll get in," This. Makes. Me. Mad. It is not that simple; males often forget that not all girls are tall, slim, blonde and blue eyed with a humungous rack. These girls flit past the line, kiss the bouncer on the cheek while he gropes her ass with his chubby hand and walk straight on through. What about the rest of us? And by rest of us, I pretty much means all of us because the aforementioned stereotypes are not common. Fair enough, boys get it bad when they get to the front of the line and there is a black skid on their shoe and are refused entry. A total night ruiner, I know. (TBH, those places aren't worth the overpriced entry fee anyway). Overall, looking at line-ups, girls who are not 'hot babes' just have to wait their turn with the rest of the boys. And what's worse, in heels!

Lastly and controversially there is the general behaviour of us kids when we're out. Boys get away with a ridiculous amount more. I love how in a drunken environment males are allowed to come up the girls grab their ass and say 'hey baby your tits are on fire.' I love how it's okay to yell out the c-bomb at us as we walk down Hindley St in search of The Pancake Kitchen. I love how on the dance floor they can spill beer on you then jump all over your feet and not even notice or apologise. I know girls can be annoying, trust me. There is nothing worse than when a girl digs her heel into your toe or when a pack of twenty push in front of you in a line and just giggle when you give them your best daggers. Mostly, I hate being called a slut if I wear a short skirt but a frigid bitch if I refuse advances of a sleaze-a-zoid, I hate being whistled at, I hate being gyrated behind and I hate being ignored by female bartenders. It's disgusting but acceptable, it would seem.

One of the worst examples of outrageous boy vs. girl behaviour in the nightclubs happened in one of my all time favourite places. Supermild\*\*. It was at the end of a rather large farewell booze-sesh for one of my best buddies who shall remain nameless. She who

must not be named was a little worse for wear and had trouble propping herself up at the bar. So this guy bartender and general wanker turned to me and said 'get her the fuck out of here.' Massively pissed at his foul manner I tried to get her up but a tad too late unfortunately and so she had a bit of a chuck just near/beside/under the bar. Embarrassed yet laughing we managed to get her to the ladies bathroom where she had just one more spew. Then out of nowhere the dickhead bartender slams open the door goes into the cubicle where she is, grabs her by the arm and drags her all the way out and up those god awful stairs whilst screaming obscenities at her. Is it just me or is that not right? Fair enough he would have been the one to clean up the incident, disgusting I know but it's not like she gave him hepatitis! Why not send the female bartender in? We laugh at it now as one of the greatest ways to exit a public place, but honestly, this should never have happened.

So what did we learn from this? Boys are dicks. Just kidding (they do have them though). Hopefully this has shed some light as to what girls go through every weekend - it ain't pretty. Equality my ass.

Love TJ (who is actually not a raging feminist and who has also just realised that this is the most stereotypical and generalised article ever written. Ah well, too late now.)

\*Binge Drinking

\*\* Don't get me wrong, I still go to Supermild almost every weekend and adore everything about it except that one wank stain of a bartender. Unfortunately he still works there and I hate him.

*\*\*Eds (aka Mike) - Being the only male on the On Dit editing team I would like to take this opportunity to mention that, although TJ has pointed out areas where girls have it harder...one thing I will say, "Girls...STAY THE FUCK OUT OF THE BOYS TOILETS!" That is all.*

*P.S Obama might have nothing to do with this article but he IS one pimpin' mofa!*



# HEY IT'S ME... ON DIT'S SOCIAL PAGES



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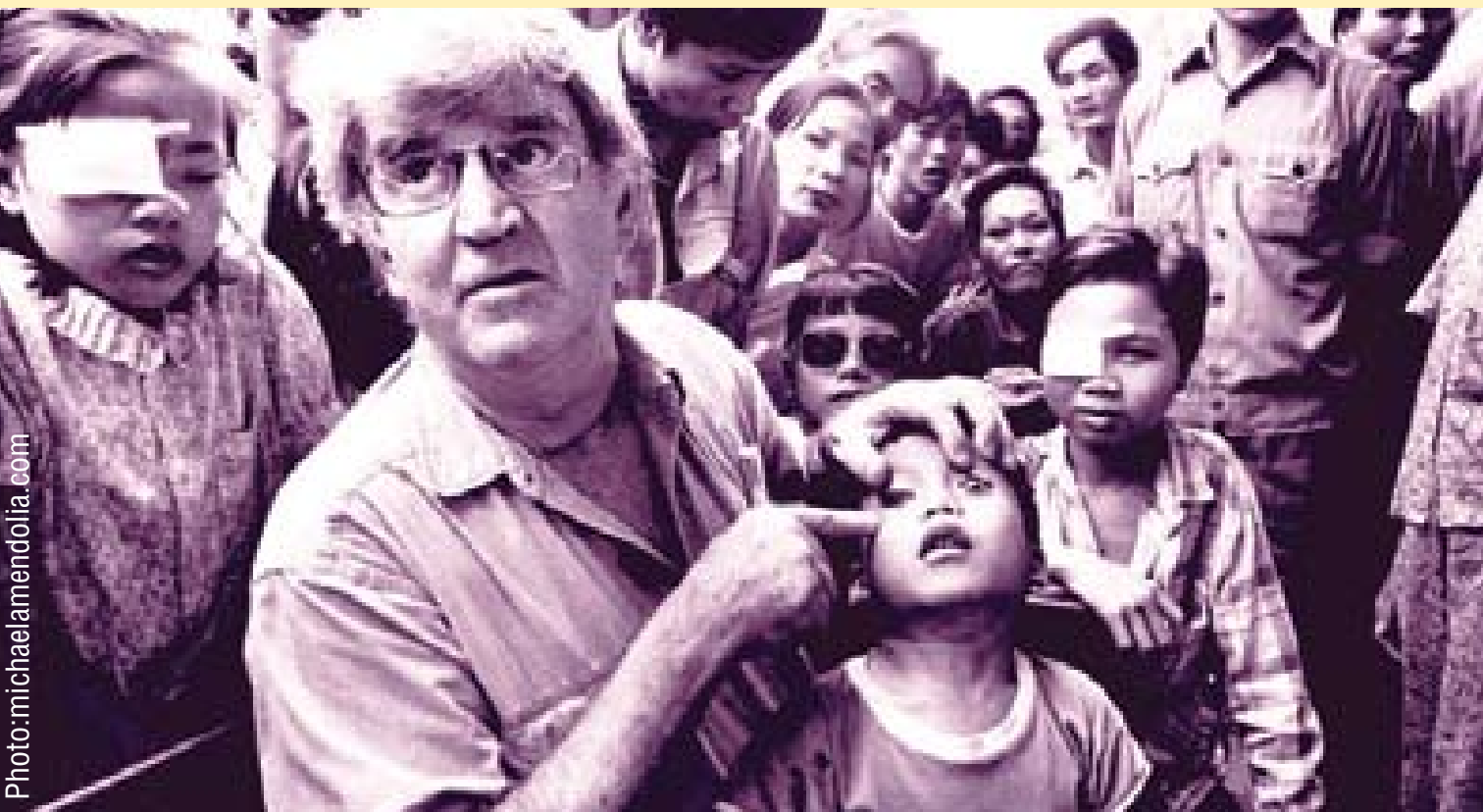


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